The Senate hearing focused mainly on the issues of licensing product from labels and music publishers, but no lawmakers hinted at legislation to help solve the many marketplace problems. In fact, committee chairman Sen. Orrin G. Hatch, R-Utah, said he would like to see growth of Internet music continue “without the almighty hand of government.” Hatch told Billboard afterward that he also plans to call for non-

How To Revive Singles Market

BY MICHAEL ELLIS

The collapse of the U.S. singles market—down more than 40% this year so far—is terrible for the U.S. record industry. The cause of the decline is not a lack of interest among U.S. consumers in the single format. The cause is simply that U.S. labels are not releasing commercial singles. Only five of the top 20 singles on last issue’s Hot 100 were available in the formats that consumers’ choices as a greater share of the profits from their CD purchases goes into the label’s pockets.

Whiskeytown On Lost Highway

BY WES ORSHOSKI

“Ugh,” Whiskeytown’s Mike Daly mumbles, as he begins to describe the two-year delay in the release of the all-country band’s third full-length album, Pneumonia. “It was like waiting in a really long line at the bank. Not even the bank, the DMV.”

Daly explains that he and his fellow Whiskeytown principals—Ryan Adams and Caitlin Cary—had an unforeseeable brush with bad timing in spring 1999, when they emerged from a Woodstock, N.Y., studio with the songs that would become Pneumonia. The record’s completion coincided with the unfolding of the Universal/PolyGram merger, which eventually caused the closure of the label’s then-label, Outpost, and complicated the highly anticipated release of Pneumonia. The Mercury Nashville imprint Lost Highway issues Pneumonia May 22, putting an end to this evaporating period for the band—a period that Daly says was worsened by the fact that the at-times-beleaguered group was in such good spirits while recording Pneumonia, perhaps its best album yet.

“AOL Time Warner Denies Plans For Video Network

BY CARLA HAY

NEW YORK—If AOL Time Warner ever launches a music video network to compete with Viacom’s MTV Networks, it would be the first U.S. music video network to share the same parent with several major record labels. But such a channel should not encounter conflict-of-interest problems with federal regulating agencies, according to the Federal Communications Commission (FCC).

AOL Chairman Michael Powell tells Billboard that if AOL Time Warner were to have a new music TV network, “it shouldn’t present a problem if they don’t have a monopoly on the market and don’t exclude [competiting record companies].”

The new channel, which some have said would
"Bob Dylan's first piece of music since *Time Out Of Mind*, his Grammy® winning 1997 return to form. And the good news is that the introspective, roots-rock track, titled *Things Have Changed*, [from the movie, Wonder Boys] is so strong that it would have been one of the three or four most commanding tunes on that album… the song is filled with the provocative, puzzle-like declarations that have characterized his most memorable work."

— Robert Hilburn, Los Angeles Times

We congratulate Bob Dylan on his Academy Award® and Golden Globe® for *Things Have Changed*, and on a body of work that remains forever young.

With love and respect from your Columbia Records family.
BY ED CHRISTMAN

NEW YORK—After negotiations on merging the two major record clubs ended, Columbia House and BMG Direct have begun independently to structure in order to maintain profitability.

On April 3, Columbia House said it would shutter its Bloomington, Ind., warehouse by the end of June and its Colorado City, Ariz., warehouse by the fourth quarter, consolidating operations into its 1 million-square-foot Terra Haute, Ind., facility. The two shuttered facilities employ 700 people, but the addition of video business and order-processing to Terra Haute will increase its work force by 300, resulting in a net reduction of 400 people at the warehouses.

In addition, Columbia House’s 500-person headquarters staff will be downsized by about 100 people. Total layoffs will be 500, or about 10% of the work force.

During the last 12 months, the BMG Direct let go 65 people, or 4% of its work force, including 50 people at its New York headquarters, among them Neal Goff, senior VP of operations, and on the other hand, the VP of new member acquisition. In their place, Sharon Siegel, VP of member marketing, was placed in charge of the marketing department, but BMG Direct declines to comment beyond acknowledging the changes.

Record clubs, accounted for 14.7% of all albums sold in the U.S. in the mid-1990s, have hit hard times over the past three years, and their share is about half as much as before, Billboard estimates. It is estimated that the two record clubs’ combined revenue was about $1.6 billion last year, of which about $600 million was Columbia House’s video business.

The record-club decade was fueled by the end of the consumer trend of replacing vinyl albums with CDs; the growth of online stores, which have stolen catalog market share; and the increasingly competitive record-retailer environment, which resulted in more free product distributed to club members. The latter phenomenon put an end to the record clubs’ role as cash cows for their owners.

In its heyday, Columbia House could generate more than $1 billion in annual cash flow, but last year and this year, the company has been bleeding red ink.

Believing that the marketplace could no longer support an apartment two-club operation, BMG and Sony Music Entertainment, co-owners of Columbia House, had been trying to unload it. First, they tried selling the entire company to CDNow, but that deal fell apart when WMG parent Time Warner agreed to be acquired by America Online.

In the end, the two owners resumed talks with BMG about selling Columbia House. Since talks had taken place on and off throughout 1999 and 2000, the two parties decided all, to sell the company to BMG, to push for a do-or-die resolution late last year, which apparently failed in the opening months of 2001. With the ending of those talks, each company has embarked on its own strategy to strengthen its business.

At Columbia House, CEO Scott Flanders says that downsizing is just part of the story. He adds that it is focused on restructuring its business model as well. He says the company has worked hard to reduce the amount of free CDs given to new and returning members. Due to the competitive nature of the record clubs, Flanders says that Columbia House weakened its credit-screening practices. That resulted in the acquisition of customers who took advantage of front-end offers like the popular 12 CDs for a penny, without fulfilling the back-end of the agreement that required buying four to six CDs at full price during the first two years of membership.

“We cannot make a profit if we get ripped off by consumers who are looking for a physical Napster,” Flanders says. “The challenge we had to face is eliminating the amount of fraud and keeping our credit screening strong.”

Eliminating the free CDs has resulted in a decrease in free CDs and an increase in revenue per unit, he says. Last year, Columbia House reduced the number of free CDs to new members and existing members by 25 million. Flanders says he adds that he would like to reduce free CDs to new members, which depends on the two clubs’ front-end offers, which historically have been the way in which they compete for new members.

Over the past decade, the free album offers went from 8 to 13 units, before dropping back to seven at the end of last year.

Club members have to mail back postcards refusing product each month or else it would be sent and billed to them.

Another advantage that BMG House has over BMG Direct is its video club, which has been growing quickly and profitably. “Our DVD sales are exceeding even our aggressive expectations,” Flanders says.

Said Vistaprint, its online company is expected to meet the expectations, says Flanders, who adds that Columbia House generated $150 million online last year.

Taiwan Piracy Threatens Trade

BY TIM CULPAN

TAIPEI, Taiwan—Taiwan’s poor track record in stamping out CD piracy has landed it in hot water, as the country now faces the threat of trade sanctions.

A report released by the U.S. trade representative (USTR) has attacked Taiwan’s attempts to protect intellectual property rights (IP) for products that imported from Taiwan.

The report said Taiwan’s record in fighting piracy has not been strong, but it said Taiwan’s government has recently taken some steps to improve its efforts. The report said that in recent years, Taiwan has stepped up its enforcement of IP laws and has taken some actions to limit the flow of pirated products.

However, the report also noted that Taiwan still faces significant challenges in protecting IP, including issues such as counterfeiting, piracy, and other forms of intellectual property infringement.

In a letter to U.S. Customs Service, officials reported that more than 800,000 counterfeit goods were seized in Taiwan, which made Taiwan the No. 1 source of pirated CDs and DVDs.

The report also notes that the government has taken some steps to address these issues, such as counterfeiting, piracy, and other forms of intellectual property infringement. However, the report notes that more needs to be done to address these issues, including further steps to improve enforcement of IP laws and to increase public awareness of the importance of protecting IP.
Canada’s Koffman Recalled As Jazz Master

BY LARRY LEBLANC
TORONTO—After a lengthy battle with cancer, Canadian jazz icon Joe Koffman died March 28 in Orangeville, Ontario—the same day he and pianist Oscar Peterson were named as the first inductees into the Reuben D. and Imogene B. Elson Hall of Fame, scheduled to open this June in Barrie, Ontario. Koffman was 72.

Koffman released 30 albums in his five-decade career; playing saxophone, clarinet, and flute. He is best known for his 1958 international hit “Swingin’ Shepherd Blues,” which was recorded by more than 100 artists. His final album, Joe Koffman Projects: MJK, was released by Universal Music Canada in June 2000—the same month he made his last public appearance, at the Toronto Jazz Festival.

Roz Reynolds, chairman emeritus of Universal Music Canada, says Koffman never took his music for granted. “Despite being an incredible musician, he still practiced four to five hours a day,” Reynolds says.

Koffman was music director of Toronto’s premier jazz club, George’s Spaghetti House, from 1969 until its closure in 1998. From 1968 to 2000, Koffman also played in Canada’s most prominent big band, Rob McConnell & the Boss Brass, and in leading Canadian orchestras led by Jimmy Dale, Guido Basso, and Peter Appleyard. Over the years, he was a featured soloist with the bands of Benny Good¬man, Quincy Jones, Dizzy Gillespie, and Woody Herman. And Koffman was a first-call player in Canada for film soundtracks and TV and commercial work.

Koffman first found success as a recording artist. In 1957, he landed his group a record deal with Jubilee Records in New York. During the session for their first album, Cool and Hot Sax, at the RCA Victor Studio in Toronto, his composition “Blues à la Canadienne” was retitled “Swingin’ Shepherd Blues” by producer Morty Taltiz, who wanted a title with greater appeal. “Swingin’ Shepherd Blues” became an international hit in 1958, reaching No. 25 on Billboard’s singles chart in the U.S. and hitting the same position on the U.K. singles chart. It has been recorded by such artists as Ted Heath (No. 14 in the U.K. in 1958) and Ella Fitzgerald (No. 16 in the U.K. the same year).

In the 1970s, Koffman recorded nine albums for GRT Records of Canada, including pop-styled renditions of classical music—Joe Koffman Plays Bach (1971) and Vivaldi’s Four Seasons (1972)—that reached gold status (50,000 units sold) in Canada. In the 1980s, Koffman recorded a series of jazz recordings for the Toronto-based independent Duke Street.

“Moe set a standard that all musicians try to achieve,” says keyboardist Doug Riley, a longtime collaborator. “He was a master player who had so much soul.”
Absolut Mandarin is made from a unique blend of natural mandarin and orange flavors and vodka distilled from grain grown in the rich fields of southern Sweden. The distilling and flavoring of vodka is an age-old Swedish tradition. Vodka has been sold under the name Absolut since 1879.

40% ALC./VOL. (80 PROOF) 1 LITER IMPORTED
MANDARIN FLAVORED VODKA PRODUCED AND BOTTLED IN ANUS, SWEDEN BY THE ABSOLUT COMPANY A DIVISION OF VAS SPRIT AR.

CALLIGRAPHY AND ABSOLUTVODKA.COM TRADEMARKS OWNED BY VAS SPRIT AB.

ENJOY OUR QUALITY RESPONSIBLY.
Modern Jazz Quartet’s John Lewis Dies

BY BRADLEY BAMBARGER

Renowned as a pioneer in taking modern jazz from the nightclub to the concert hall, John Lewis, the de facto leader of the Modern Jazz Quartet, died this week.

Lewis was eulogized by Atlantic Group co-CEO Ahmet Ertegun as “a giant,” the label said. He added that Lewis “is the proudest example of the kind of musician, composer and elegant man that has been held by colleagues and fans.”

Lewis was born December 30, 1926, in Chicago, Illinois, to an intense family. His father, a musician, was killed in World War II. His mother, a musician, died in 1947.

Lewis attended the University of Chicago and later played with the Modern Jazz Quartet. In 1948, he founded the group and served as its leader and composer. He was also the group’s bassist and piano player.

Lewis was a leader in the modern jazz movement of the 1950s, and was known for his unique approach to composition and performance.

He was a founding member of the Modern Jazz Quartet, which formed in 1950 and helped to define the cool jazz genre.

In 1955, the group released its debut album, "Modern Jazz Quartet," which featured Lewis on piano. The album was a critical and commercial success, and established the group as one of the leading forces in modern jazz.

Lewis continued to perform with the Modern Jazz Quartet for the next 40 years, during which time he recorded more than 20 albums. He was known for his expertise in several instruments, including piano, guitar, and drums.

He was also known for his work as a composer, having written more than 100 original compositions. His music was characterized by a blend of classical and jazz elements, and often featured complex harmonies and counterpoint.

Lewis died on December 30, 2005, at the age of 79. He is survived by his wife, the former Tina Forest, and two children. A memorial service will be held in early January.
WRITTEN AND PRODUCED BY KIRK FRANKLIN

FEATURING THE HIT SINGLE
"THANK YOU" with Kirk Franklin & Mary Mary

ARTISTS APPEARING ON THE SOUNDTRACK INCLUDE
Jill Scott • Carl Thomas, Natalie Wilson and SOP • Shawn Stockman • Deborah Cox
Trin-i-tee 5:7 • Kurt Carr & friends featuring Tamela Mann from The Family • Crystal Lewis
Tamar Braxton & One Nation Crew • AZ Yet • Bishop Kenneth Ulmer

Executive Producers: Vicki Lataillade, Claude Lataillade and Monica Bacon

IN STORES NOW
Sony Makes Strategic Int’l Moves
Offices To Launch In Lebanon, Egypt
BY GORDON MASSON
LONDON—Sony is ramping up its presence in the Middle East by opening a new Sony Music Entertainment office in Lebanon and Egypt. The man charged with setting up these offices is Kevin Ridgely, who was appointed vice president and general manager of Sony West operations, Sony Music International, by Paul Burger, president of Sony Music Entertainment Europe. Ridgely will report to Tony Woollcott, senior VP of Sony Music Entertainment Europe, and will initially operate out of offices to be established in Beirut, Lebanon, and Cairo, Egypt. To date, Sony Music product has been available through nonexclusive distribution deals. Ridgely says as VP, business development, for Sony Music International since 1998. He joined the company in 1994 as senior director, business development, but prior to his Sony career he was with WpriceWaterhouseCoopers, working in its offices in New York and, more recently, Cairo.

“Deregulation of the Middle East (MEE) has opened growth areas and authority further devolved to companies within the network companies in accordance with the integrated, decentralized management system,” the statement announced.

Sony chairman/CEO Nobuyuki Idei says, “Sony will continue to focus on and consolidate its unique resources in brand recognition, electronics hardware expertise, entertainment business know-how, and venture business development both within and outside the company. In enhancing group corporate value, we will further explore opportunities with outside companies that will complement our existing internal resources and accelerate the pace of change.”

The changes announced by Sony include the creation of a new group headquarters in Tokyo, headed by president/COO Ken Ikai, senior VP/CFO Teruhisa Omae, and executive VP/COO Teruhisa Imaizumi, to develop group strategy, expanding the network connectivity of its electronics devices; and pursuing a network-compatible business model for both its entertainment and financial services, largely focused on content distribution.

Sony said a key part of its broadband strategy will be to create a network-based distribution of such content as music, games, and films.

One Tokyo-based music-industry source criticized the plan for its lack of specifics about the company’s entertainment-business strategy. The source said, “It looks like their music and film assets are certainly not the focus, and in reality, there is less emphasis than even when they were an old-fashioned electronics company.”

ESSEX FORUM

This article was prepared by Kai R. Leflath, with additional reporting by Jonathan Mueller in Helsinki and Charlotte Ferro in Copenhagen.

Being the No. 1 label in Denmark and Finland, as well as No. 2 in Sweden and Norway, simply not good enough for EMI Music Scandinavia and Finland president/CEO Michael Ritto. In recent days, Ritto has taken several steps to grow EMI’s business in the region, with a focus on increasing its share of imports involvement with local repertoire.

On April 2, EMI’s affiliate in Helsinki said it had purchased one of Finland’s biggest label chains, Tampere-based Poko Records, from founder/managing director Kari Epe Helenius, while giving him autonomy to run it as a separate entity. Poko, among other things, will continue to focus on and consolidate its unique resources in brand recognition, electronics hardware expertise, entertainment business know-how, and venture business development both within and outside the company. In enhancing group corporate value, we will further explore opportunities with outside companies that will complement our existing internal resources and accelerate the pace of change.”

The changes announced by Sony include the creation of a new group headquarters in Tokyo, headed by president/COO Ken Ikai, senior VP/CFO Teruhisa Omae, and executive VP/COO Teruhisa Imaizumi, to develop group strategy, expanding the network connectivity of its electronics devices; and pursuing a network-compatible business model for both its entertainment and financial services, largely focused on content distribution.

Sony said a key part of its broadband strategy will be to create a network-based distribution of such content as music, games, and films.

One Tokyo-based music-industry source criticized the plan for its lack of specifics about the company’s entertainment-business strategy. The source said, “It looks like their music and film assets are certainly not the focus, and in reality, there is less emphasis than even when they were an old-fashioned electronics company.”

ESSEX FORUM

This article was prepared by Kai R. Leflath, with additional reporting by Jonathan Mueller in Helsinki and Charlotte Ferro in Copenhagen.

Being the No. 1 label in Denmark and Finland, as well as No. 2 in Sweden and Norway, simply not good enough for EMI Music Scandinavia and Finland president/CEO Michael Ritto. In recent days, Ritto has taken several steps to grow EMI’s business in the region, with a focus on increasing its share of imports involvement with local repertoire.

On April 2, EMI’s affiliate in Helsinki said it had purchased one of Finland’s biggest label chains, Tampere-based Poko Records, from founder/managing director Kari Epe Helenius, while giving him autonomy to run it as a separate entity. Poko, among other things, will continue to focus on and consolidate its unique resources in brand recognition, electronics hardware expertise, entertainment business know-how, and venture business development both within and outside the company. In enhancing group corporate value, we will further explore opportunities with outside companies that will complement our existing internal resources and accelerate the pace of change.”

The changes announced by Sony include the creation of a new group headquarters in Tokyo, headed by president/COO Ken Ikai, senior VP/CFO Teruhisa Omae, and executive VP/COO Teruhisa Imaizumi, to develop group strategy, expanding the network connectivity of its electronics devices; and pursuing a network-compatible business model for both its entertainment and financial services, largely focused on content distribution.

Sony said a key part of its broadband strategy will be to create a network-based distribution of such content as music, games, and films.

One Tokyo-based music-industry source criticized the plan for its lack of specifics about the company’s entertainment-business strategy. The source said, “It looks like their music and film assets are certainly not the focus, and in reality, there is less emphasis than even when they were an old-fashioned electronics company.”

ESSEX FORUM

This article was prepared by Kai R. Leflath, with additional reporting by Jonathan Mueller in Helsinki and Charlotte Ferro in Copenhagen.

Being the No. 1 label in Denmark and Finland, as well as No. 2 in Sweden and Norway, simply not good enough for EMI Music Scandinavia and Finland president/CEO Michael Ritto. In recent days, Ritto has taken several steps to grow EMI’s business in the region, with a focus on increasing its share of imports involvement with local repertoire.

On April 2, EMI’s affiliate in Helsinki said it had purchased one of Finland’s biggest label chains, Tampere-based Poko Records, from founder/managing director Kari Epe Helenius, while giving him autonomy to run it as a separate entity. Poko, among other things, will continue to focus on and consolidate its unique resources in brand recognition, electronics hardware expertise, entertainment business know-how, and venture business development both within and outside the company. In enhancing group corporate value, we will further explore opportunities with outside companies that will complement our existing internal resources and accelerate the pace of change.”

The changes announced by Sony include the creation of a new group headquarters in Tokyo, headed by president/COO Ken Ikai, senior VP/CFO Teruhisa Omae, and executive VP/COO Teruhisa Imaizumi, to develop group strategy, expanding the network connectivity of its electronics devices; and pursuing a network-compatible business model for both its entertainment and financial services, largely focused on content distribution.

Sony said a key part of its broadband strategy will be to create a network-based distribution of such content as music, games, and films.

One Tokyo-based music-industry source criticized the plan for its lack of specifics about the company’s entertainment-business strategy. The source said, “It looks like their music and film assets are certainly not the focus, and in reality, there is less emphasis than even when they were an old-fashioned electronics company.”
SEARCH FOR SEX ON OUR SITE AND YOU'LL ACTUALLY GET SOME.

Search Results:

- A Hard Day's Night
- Abyssinia Jones
- All Day And All Of The Night
- Baby Baby Baby
- Baby, You Don't Know
- Back In The Saddle
- Be-Bop-A-Lula
- Bedtime
- Black Rose
- Body English
- Brass Monkey
- Brilliant Conversationalist
- Burning Love
- Can't Get Enough
- Can't Stop
- Can't Stop Now
- Carolyn
- Chelsea Hotel No. 2
- Cherry Hill Park
- Cherry Van
- Closing Time
- Contagious
- Cracklin' Rosie
- Crazy For Your Love
  and more ...

On other music-licensing sites, looking for “sex” will leave you feeling unsatisfied. Ours is the only major site that lets you search by topic. No registration or log-in required. Plus, we’ve got a project button that lets you keep notes for other projects while you search.

Don’t just search for songs. Search for ideas.
SONY/ATV MUSIC PUBLISHING www.sonyatv.com
Billboard celebrates RCA's 100 years at the forefront of the music business. We provide a historical salute, including previews of the label's anniversary events and special releases. We also look at the extended RCA family of artists and executives. Join us for this special tribute!

**RCA 100th ANNIVERSARY**

**HAWAII**

This special covers the current state of the Hawaiian music scene, with an in-depth look at evolving trends. We profile the artists, labels, studios, and venues making news as the Hawaiian music scene flourishes, and deliver the latest in Hawaiian retail and radio.

**TOURING 2001**

Billboard highlights the acts going on tour this summer and the rest of the year. Our comprehensive report profiles the hottest tours, artists and venues, plus we'll look at the agents and promoters making it all happen. If it's on the road this year, it's in this issue. Don't be left out!

**DAVID TICKLE 25th ANNIVERSARY**

Billboard salutes legendary producer/mixer David Tickle in honor of his 25th anniversary. We look back at his early days engineering for Blondie to his production work for Prince and U2, up to his recent status as a pioneer in Surround Sound technology. Be a part of this exciting tribute.

**UPCOMING SPECIALS**

- **MINNEAPOLIS** - Issue Date: May 26 • Ad Close: May 1
- **ASIA PACIFIC QUARTERLY II** - Issue Date: May 26 • Ad Close: May 1
- **BLACK MUSIC MONTH** - Issue Date: June 2 • Ad Close: May 8
- **TRISHA YEARWOOD** - Issue Date: June 2 • Ad Close: May 8
- **ARIE KADURI 30TH ANNIV** - Issue Date: June 9 • Ad Close: May 14
- **JAZZ** - Issue Date: June 9 • Ad Close: May 14
Belafonte Revives Black Music Anthology Set On Buddha

BY GAIL MITCHELL
LOS ANGELES—Lost and forgotten for nearly 30 years, The Long Road to Freedom: An Anthology of Black Music—a boxed set chronicling the African-American experience and its rich contribution to America's musical culture—will finally be heard starting Sept. 11.

A dream of entertainer Harry Belafonte's, the endeavor languished in BMG Entertainment's vaults for nearly three decades until archivists rediscovered the music two years ago. BMG archival imprint Buddha Records will release the 80-song, five-CD set. The original project was shelved in the early '70s, when the BMG-owned RCA label and Reader's Digest magazine dissolved a partnership that would have utilized the monthly magazine's marketing and promotional expertise to push the set.

Researchers and recorded between 1961 and 1971, the collection traces the history of black music, starting with the 17th century (see story, this page). It's a far-reaching journey that takes listeners from the shores of slave-trading West Africa and the roots-preserving Georgia Sea Islands community to Louisiana's Creole mix to the Delta blues and modern big-city sound. In addition to African chants and the blues, the music encompasses work songs, minstrel tunes, spirituals, and children's songs.

Among the artists providing musical accompaniment on the journey are blues pioneers Sonny Terry and Brownie McGhee, crooner Joe Williams, Sea Islands Singers progenitor Bessie Jones, chanteuse Gloria Lynne, a very young Irene Cara in the children's choir, and Belafonte himself.

WHAT HAPPENED?
The Long Road to Freedom represents a journey born out of Belafonte's still-unquenched thirst for knowledge about the history and diversity of American music.

"My real intention was to provoke an appetite to know more," says the singer/actor/human-rights activist, among whose best-known albums is the 1956 smash-hit Calypso. "I spent a lot of time in the Library of Congress listening to the large volume of recorded material gathered from the hinterlands of America and the back alleys of the big cities."

While combing through those archives, Belafonte also began to learn more about black music's then-unchronicled history. "I felt it was critical that this music be put before a broader public, so that others—including African-Americans—could learn and understand the importance of our people's history and culture," he says. "It's really a tiny work in relation to what's out there."

A history lesson in itself, the anthology's long road to completion—three years of research and seven years of recording—was paved when George Marek, then president of Belafonte's label RCA, gave his unqualified support to the project after being approached by the singer. A deeply committed musicologist in his own right (whose eclectic taste fostered such label signings as Elvis Presley, Leonyn Price, and Jefferson Airplane), Marek marshaled the services of Reader's Digest. Having earlier entered into a Record of the Month Club agreement with the publication, Marek thought the Reader's Digest marketing expertise would provide the ambitious project with an added advantage in terms of ancillary materials and distribution.

Given that the quality of some of the Library of Congress recordings "left a great deal to be desired," as Belafonte recalls, it was decided that this retelling of the black musical experience would encompass new recordings, state-of-the-art for the time. The most difficult aspect, notes Belafonte, was then "trying to retain the project's authenticity and find the right voices, so it would be attractive to both the listener and student of music." Enter African-American choral/arranger/conductor Leonard De Paur.

Internationally known for his De Paur Infantry Chorus (whose services were enlisted to boost troop morale during World War II) and later for his pioneering role in developing community-outreach programs on behalf of New York's Lincoln Center, the Juilliard-trained De Paur was also passionate about the preservation and presentation of African-American folk music.

"Leonard is one of the unheralded pioneers and contributors to American music in this century," says Benjamin Roe, senior producer for music and special projects at NPR, which plans to help promote The Long Road to Freedom.

To protect and friend J. Hamilton Grandison, who became a member of De Paur's chorus in 1955 and sings on the anthology, "De Paur made choral singing in America respectable, making people pay big..."

(Continued on page 88)

ARTISTS & MUSIC
POP • ROCK • R&B • RAP • DANCE • COUNTRY • LATIN • CLASSICAL • JAZZ • PRO AUDIO

Anthology Reflects Impressive History

Buddha Black Music Box Spans Late 1600s To 20th Century

Singer/arranger/producer David Bromberg has been working on the Buddha Black Music Anthology for nearly 20 years, and his latest project, The Long Road to Freedom: An Anthology of Black Music, is a culmination of that work. The five-disc box set, released on Sept. 11, features 80 songs from the late 1600s to the 20th century, including music from Africa, the Caribbean, and the United States.

"The idea behind the anthology was to create a comprehensive collection of black music from its earliest recorded form to the present day," Bromberg says. "It's a celebration of the rich history and cultural diversity of black music, and a tribute to the artists who have contributed to its development."
Crowes Find Themselves On ‘Lions’ Band Enters New Phase With Sixth Album, First For V2

BY JONATHAN COHEN
NEW YORK—Black Crowes front man Chris Robinson says the Atlanta-based rock veterans feel revitalized by their forthcoming Lions, their sixth album and first album of original material in five years. V2. Due May 8, the set follows a brief stint on Columbia that yielded only 1999’s By Your Side. “Without abandoning the sound of past efforts, Lions reemphasizes the Crowes’ signature rock power, with shades of such stylistic forefathers as the Rolling Stones and Led Zeppelin,” (The band spent parts of 1999 and 2000 on the road with Zeppelin’s Jimmy Page, a pairing that yielded the acclaimed Musicmaker.com/TVT live album Live From the Road.)

The Black Crowes’ hooks are stronger than ever, especially on the stumpy “Greasy Grass River,” rooftoping “Come On,” and first single “Lickin’,” powered by Rich Robinson’s effect-drenched guitar lead. Other tracks like “Soul Singer” and “Minice To Me” find the Crowes delving deeper into soul and R&B-based tones previously indulged in on 1990’s Shakedown Street, Money Maker and 1992’s The Southern Harmony & Musical Companion, which have sold a combined total of 5.5 million copies in the U.S., according to SoundScan.

“We got to really explore all the different terrain we cover musically and really come into our own,” Chris Robinson said. “We’ve always played it a little sauer, and [we’ve] kept an eye on the sound of our older records. But on this record it wasn’t really interesting to us.”

Robinson and company attribute the album’s air of retribution to producer Don Was, who recorded Lions at New York’s Studio 4, Reprise Recording (Studio Monitor, Billboard, March 24), a cavernous converted yiddish theater. Necessitated in part by V2 Group, a revolving-door lineup—three bassists and a lead guitarist have come and gone since 1996—Christ Robinson, drummer Steve Gordon, keyboardist Ed Harsch, and Chris’ brother/guitarist Rich recorded most of the songs live. Rich (Continued on page 18)

Rockin’ in Shanghai-ia. Stevie Nicks, left, recently previewed material from her forthcoming Reprise collection, Trouble in Shanghai-ia, at a showcase at SIR Studios in Los Angeles. The project shows the veteran rocker collaborating with such luminaries as Sheryl Crow, Sarah McLachlan, Natalie Maines of Dixie Chicks, and Macey Gray. Due May 1, the set is previewed by the singles “Planets of the Universe” and “Every Day.” Nicks is expected to tour in support of the album this summer. Pictured with Nicks is Warner Bros. Records president Phil Quartararo.

Smith’s Classic Anthology Of Folk Music To Be Celebrated In Twin Concerts

GO, HARRY! Go! This month, UCLA Performing Arts will pay tribute to one of music’s most influential yet unheralded figures: anthologist and filmmaker Harry Smith.

Go April 23 and 24, a collection of top folk-influenced artists will perform music from Smith’s seminal Anthology of American Folk Music. The three-volume collection, originally released in 1952 on six LPs, contains 84 songs recorded between 1927 and 1932. The set, which first introduced the works of such pioneering acts as the Carter Family, Mississippi John Hurt, and Blind Lemon Jefferson, features bluegrass, Cajun, blues, gypsy, and country music. The event is being held at the Royce Hall, UCLA. Call 310-825-2101.

While he worries about the logistics of the evenings (“There’s never a real dress rehearsal,” he says), he knows such organized chaos can create the biggest of accidents. “There’s always going to be some people who haven’t met. I think it’s probably more typical of another era,” says Wilner. “I’m 44, and these events are being held, I’ve seen the music community growing up.”

Hal Willner’s Harry Smith Project, as the concerts are being called, will be preceded by a two-day symposium on Smith presented April 20-21 by the Getty Research Institute and the Harry Smith Archives.

Like a Virgin: Long rumored to be leaving Sony at the end of her contract, Mariah Carey has inked a multi-album deal with Virgin, reportedly worth an estimated $80 million. Carey’s first Virgin single will be from her upcoming movie, All That Glitters, due in theaters in late August. The film’s soundtrack, which features Carey’s last album for Sony, will now come out on Virgin.

Gich-Changes: Richard Sanders, president of V2 Records (U.S.), is slated to leave his position to become executive VP/GM at RCA Records, a position vacant since Jack Rosner ascended to president of the label earlier this year. According to a V2 representative, Sanders will stay at V2 until his current contract expires Aug. 31. IEMG declined to comment... Epic Records has named Ric Wake and Pete Gunbang senior VPs of A&R. Wake has been affiliated with Sony as a producer for years, working with a number of artists, including Celine Dion. Gunbang was senior director of A&R at Arista, where he worked with a number of acts, including Santana and Run D.M.C. As reported here in November, former Epic Records Group executive VP of A&R David Massey is now spending his time in his new role as senior VP of A&R for Sony Music Entertainment, while Epic’s VP of A&R Lee Chomut has left the label... The Counting Crows are now managed by Gary Gersh and John Silva’s G.A.S. Entertainment. The group, which is in the studio working on a new album, was formerly handled by Direct Management... Duran Duran has left Hollywood Records.

For Indie Label Eminent Records, Trooper’s ‘Rain’ Is Pure Sunshine

BY JIM BESMAN
NEW YORK—When Eminent Records president Steve Wilkison took charge of the RED-distributed Nashville indie label in 1999, one of the first artists he sought out was Greg Trooper. “He’s just one of the best singer-songwriters out there, but he’s never really hit his stride. Kind of marketing and promotion he deserves,” notes Wilkison, who handled A&R duties on Trooper’s last album and this new release, Popular Demand. It’s with that in mind that Wilkison is approaching the artist’s strawberry neuen set, Straight Down Rain, due Tuesday (10).

A New Jersey native, Trooper’s songs have been recorded by the likes of Steve Earle, Billy Bragg, Maura O’Connell, and Vince Gill. Trooper now resides in Nashville, where he cut Popular Demand with Buddy Miller producing. Phil Madeira produced Straight Down Rain, which features guests shots by O’Connell, Julie Miller, Claire Mulally, and Bill Lloyd.

Trooper says he experienced the cutting Straight Down Rain with Madeira (who also contributes guitar and vocals) and Wilkison who challenged him to experiment with new sounds and ideas. The Well Music (BMI) writer points to the cut “Doghouse”—which deftly combines two loops with bass fiddle and trombone—as a prime example of their collaboration.
LIONEL RICHIE

RENAISSANCE

Over a million units sold worldwide, now released across the USA

Germany - Platinum
Netherlands - Platinum
Austria - Gold
Italy - Gold
Switzerland - Gold
United Kingdom - Gold

LIONEL RICHIE ON TOUR IN EUROPE 2001

DUBLIN, RDS
Sat 21st April
Mon 24th April
Wed 26th April
Sat 28th April
Mon 30th April

BELFAST, ODYSSEY
Mon 23rd April
Wed 25th April
Sat 28th April

ANTWERP, SPORTS PALACE
Tue 24th April

ROTTERDAM, AHOY
Wed 25th April
Sun 29th April

SHEFFIELD, SHEFFIELD ARENA
Mon 30th April

NEWCASTLE, TELEWEST ARENA

GLASGOW, SECC

BELFAST, ODYSSEY

MANCHESTER, MEN ARENA

BIRMINGHAM, NEC

LONDON, WEMBLEY ARENA
Mon 7th May

LONDON, WEMBLEY ARENA
Tue 8th May

HAMBURG, SPORTSHALLE
Fri 11th May

HALLE, ARENA
Sat 12th May

BERLIN, VELODROME
Sun 13th May

OBERHAUSEN, ARENA

MILAN, FILAFORUM
Mon 15th May

INNSBRUCK, OLYMPIC ARENA
Tues 16th May

VIENNA, STADTHALLE
Fri 18th May

FRANKFURT, FESTHALLE
Mon 21st May

PARIS, BERCY
Tues 22nd May

MUNICH, OLYMPIAHALLE
Wed 23rd May

ZURICH, HALLENSTADION
Fri 25th May

BONN, MUSEUMSPLATZ
Sat 26th May

STUTTGART, SCHLEYERHALLE
Sun 27th May

GRÖNINGEN, MARTINI HALL
Tues 29th May

BIRMINGHAM, NEC
Thu 31st May

WORLDWIDE MANAGEMENT

Barrie Marshall
Skip Miller
Marshall Arts Management Ltd.
SM Entertainment
London, England
Beverly Hills, CA, USA
Tel. +44 20 7386 3831
www.lionelrichie.co.uk

www.americanradiohistory.com
Germany’s Rammstein Hopes ‘Mutter’ Helps Cross Borders Via Republic

BY CLAY MARSHALL
LOS ANGELES—It’s been three years since German sextet Rammstein broke through in the States on the strength of fiery live performances and the hypnotic single “Du Hast.” According to song-writer/guitarist Richard Kruspe, the delay in following up 1998’s platinum-certified Sehnsucht can be blamed on band politics.

“The problem is that Rammstein is a very democratic band, and like a democracy, it takes three times as long to make any decisions,” he says, speaking through a translator. “That’s why we needed three years.”

Kruspe hopes fans will think Mutter, due Tuesday (10) from Republic/Universal, is worth the wait. The album sees the band once again fuse pounding, industrial-tinged riffs with throbbing rhythms, dark-hued keyboards, and deep vocals. It’s also sung entirely in German. But Kruspe says he’s not worried about the lyrical content of the album’s 11 tracks being lost on American listeners.

“One of the strengths of Rammstein, in my opinion, is its ambiguity,” he says. “Even if they don’t understand it, people can make up their own stories, their own impressions.”

For Mutter, Rammstein re-united with producer Jacob Helle- ner, who was key in creating an agreeable work scenario, Kruspe says. “For us, it is more impor-tant to have a creative am-biance than a well-equipped recording studio,” he says of the South of France setting where the album was cut.

Kruspe notes that while Sehn-sucht was heavily influenced by technology, the group made a conscious attempt to separate Mutter from that. “We wanted to get away from this dependency and diminish the role of electronic beats and write songs more based on instruments,” he says. “As a result, the songs have become more mature.”

Those songs include “Sonne,” the album’s first single in Europe, and “Links 2 3 4,” the lead radio cut for the U.S. According to Kruspe, the latter song was written in response to critics who have mistakenly catego- rized the act.

“In the past, we were often accused of a certain militaristic leaning, but it seemed to us that no one was really interested in learn-ing the truth,” he says. “For those who want to put us into a certain political corner, the song says clearly, ‘My heart is on the left.’ But we didn’t want to make it too simple, so we combined this statement with military-style music to make it more artistic and more interesting.”

An animated video for “Links 2 3 4” is in the works, and radio has already been serviced with a single. Active rock outlet KQRC Kansas City, Mo., is one of the stations that has started playing the track. “I think the song cuts through,” says Vince Richards, the station’s operations manager. “They have that unique sound that jumps through the speakers.” Richards adds that KQRC did well with “Du Hast.” “It was a big request record and a good reaction record that really set apart your station.”

Terry Currier, owner of Music Millennium in Portland, Ore., believes the success of that track bodes well for Mutter. “Even Canadian bands can never find the success down in the States that they find in Canada—there’s almost a terri-torial wall,” he says. “Rammstein breaks down those borders. They’ve been able to hit a nerve with music fans that are into a harder sound, so the lan-guage barrier hasn’t been as much of a problem.”

Don Van Cleave, president of the Coalition of Independent Music Stores (CIMS), agrees. “As long as it’s singable, what does it matter?” he asks. “If the kids can sing along with it—even if it’s in Swahili—it doesn’t matter as long as it’s got the right sound.”

CIMS will co-sponsor a contest to send a winner to see the band perform live in Berlin. Meanwhile, Best Buy, the label’s top retail account for the group, will offer an exclusive, limited-edition CD that includes a bonus track and the “Sonne” videoclip.

That clip is airing on M2, the first step in what Universal direc-tor of marketing Jill Capone de-scribes as an aggressive TV cam-paign that also includes 15- and 30-second teaser spots on MTV centered around the album’s street date. She says, “Visibility is the No. 1 marketing tool behind Rammstein, because their images are so great.”

A large component of that strat-egy is the band’s live show—in which singer Till Lindemann frequently sets himself ablaze. The band will tour Europe through June. It will then return to Amer-ica for the first time since the 1998 Family Values tour to either headline their own tour or to open for Pantera.

Richards verifies that Rammstein’s concerts are its best sell-ing point. “What really captures this band is seeing them live and then hearing them on the air,” he says. “They have such a dramatic stage show that it then translates over the air.”

For the Mutter tour, Kruspe says, the group—booked by Mike Arfin at QBQ and managed by Emanuel Fialik at Pilgrim Manage-ment in Berlin—might have a new trick up its sleeve. “We’re playing with the idea of combing water with fire, because our album is called Mutter—‘moth-er’—and you think of birth,” he says. “And birth, after all, has something to do with water.”

ANI DIFRANCO
REVELLING & RECKONING

www.americanradiohistory.com
John Lewis
1920-2001

A musical master
A peerless innovator
A gentleman of grace and elegance

Atlantic Records salutes your legacy
has more than 72 million registered users and 1.5 million users at any particular time daily.

Schmidt said that with traditional music sales soft, the industry must move to digital business models that will increase revenue.

In the case of Bertelsmann, Schmidt said the company’s long-range goal for current and future music properties—which will be now be known collectively as “BeMusic”—is to create a service that is a centralized destination for music content online regardless of format (physical CDs or digital files), distribution technologies (peer-to-peer, streaming, central server), business models (subscription, a la carte downloads, online radio), or devices (PC, wireless phones, PDAs, digital music players, television).

With the new MusicNet service (see story, page 1)—the Warner Music, BMG, and EMI venture with RealNetworks—the topic of many discussions here, and with Jupiter predicting that digital subscription revenue will outpace sales of so-called “a la carte” downloads in Europe by 2003, much of the debate at Plug.In centered on the viability of subscription services and what form they should take.

Simon Bazalgette, CEO of Music Choice Europe, argued that music will likely have to be bundled with other subscription-based content.

“The European music consumer is demanding more and more services online—the opportunity is there for the taking.”

—MARK MULLIGAN, JUPITER MEDIA MISTRIX

“I’m not convinced stand-alone subscriptions will work,” he says. “It’s a tough business; it’s about brand and huge sales and marketing effort, so I’m not sure it will survive.”

Simon Wheeler, head of new media at the London-based Beggars Group of independent labels, expressed skepticism about broad-based offerings from the majors.

“I don’t think the labels have the talent to deal with consumers directly,” he says. “We have a good relationship with our consumers, but we’re also sensible enough to know that’s a very niche market. To reach a broader range of customers, you need to bring in specialist retailers.”

Although the Beggars Group was one of the first labels to offer repertoire to MP3.com for a subscription service last year, Wheeler says the venture is far from ready. “We’ve explained the benefits to artists, and practically everyone has taken us up on their idea. And we have publishing clearance with a major publishing house,” he says. “But I don’t think the climate is right for launching a subscription service.”

Jupiter’s Mulligan suggests that such music services ultimately may not be a stand-alone offering for European consumers. In Jupiter’s European study, consumers were most interested in a pay service that also bundles discussions toward concert tickets, events, and merchandise.

“Consumers are looking for the most cost-effective experience online,” he says.

But to create such services, BeCG’s Schmidt said, labels and retailers must cooperate with digital companies and technologies. He argues that labels must not use copyright law as a ‘whip’ against change. He also said Internet service providers and traditional retailers must collaborate to create new retail experiences.

“Ease of use is the most important element for consumer adoption,” he said.

Beyond Napster, another ease-of-use concept gaining in popularity with executives is personalization features in both subscription and online radio applications.

Among the fans of personalization features are recording artist Peter Gabriel, a co-founder of On Demand Distribution (OD2), a European digital commerce services company. He told attendees that music distribution on the Internet is at a point of transition in which consumption is becoming increasingly personalized, allowing for self-selected programming.

To that end, OD2 announced that it will launch an online music-rental service that allows consumers to stream whole catalogs of music before selecting the ones they want to rent for a fixed price as time-limited downloads.

But no matter how good the user features to date, Dave Goldberg, CEO of Launch Media, argued that European consumers...

(Continued on page 19)
<table>
<thead>
<tr>
<th>NO. 1</th>
<th>WEEK</th>
<th>ARTIST</th>
<th>SONG</th>
<th>LABEL</th>
<th>TITLES</th>
<th>WEEKS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>CREED</td>
<td>MY OWN PRISON</td>
<td>RIAA</td>
<td>259</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>BOB MARLEY AND THE WAILERS</td>
<td>LEGEND</td>
<td>TEN</td>
<td>105</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>METALLICA</td>
<td>ELEPHANT</td>
<td>JIVE</td>
<td>103</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>SHANIA TWAIN</td>
<td>COME ON OVER</td>
<td>RCA</td>
<td>178</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>KID ROCK</td>
<td>DEVIL WITHOUT A CAUSE</td>
<td>JIVE</td>
<td>118</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>GODSMACK</td>
<td>SING</td>
<td>REPRISE</td>
<td>137</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>JAMES TAYLOR</td>
<td>WATERWORLD</td>
<td>MCA</td>
<td>409</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>AEROSMITH</td>
<td>AEROCADE</td>
<td>JIVE</td>
<td>432</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>JOURNEY</td>
<td>JOURNEY'S GREATEST HITS</td>
<td>MCA</td>
<td>1029</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>PINK FLOYD</td>
<td>WISH YOU WERE HERE</td>
<td>MCA</td>
<td>1012</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>AEROSMITH</td>
<td>AEROSMITH'S GREATEST HITS</td>
<td>MCA</td>
<td>432</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>JAMES TAYLOR</td>
<td>WIND AND WAVE</td>
<td>MCA</td>
<td>493</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>AC/DC</td>
<td>BACK IN BLACK</td>
<td>MCA</td>
<td>346</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>BON JOVI</td>
<td>CROSS ROAD</td>
<td>MCA</td>
<td>89</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>15</td>
<td>JANET JACKSON</td>
<td>ANYTHING GOES</td>
<td>MCA</td>
<td>226</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>16</td>
<td>B.B. KING</td>
<td>THE BEST OF B.B. KING - 20TH CENTURY MASTERS THE MILLION COLLECTION</td>
<td>MCA</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>17</td>
<td>QUEEN</td>
<td>HOLIDAY</td>
<td>MCA</td>
<td>399</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>18</td>
<td>VARIOUS ARTISTS</td>
<td>BODY + SOUL: LOVE SERENADE</td>
<td>MCA</td>
<td>16</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>19</td>
<td>MATCHBOX 20</td>
<td>YOURSELF OR SOMEONE LIKE YOU</td>
<td>MCA</td>
<td>209</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>20</td>
<td>VARIOUS ARTISTS</td>
<td>TODDLER FAVORITES</td>
<td>MCA</td>
<td>13</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>21</td>
<td>EVA CASSIDY</td>
<td>SONGBIRD</td>
<td>MCA</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>22</td>
<td>SUBLIME</td>
<td>40 OZ. TO FREEDOM</td>
<td>MCA</td>
<td>125</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>23</td>
<td>DAVE MATTHEWS BAND</td>
<td>CRASH</td>
<td>MCA</td>
<td>247</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>EAGLES</td>
<td>THEIR GREATEST HITS 1971-1975</td>
<td>MCA</td>
<td>310</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>25</td>
<td>ABBA</td>
<td>GOLD</td>
<td>MCA</td>
<td>205</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>26</td>
<td>BRITNEY SPEARS</td>
<td>BABY ONE MORE TIME</td>
<td>MCA</td>
<td>116</td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>27</td>
<td>ANDREA BOCELLI</td>
<td>ROMANZA</td>
<td>MCA</td>
<td>174</td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>28</td>
<td>PATSY CLINE</td>
<td>HEARTACHES</td>
<td>MCA</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>29</td>
<td>AL GREEN</td>
<td>GREATEST HITS</td>
<td>MCA</td>
<td>131</td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>30</td>
<td>CAROLE KING</td>
<td>TAPESTRY</td>
<td>MCA</td>
<td>448</td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>31</td>
<td>TOM PETTY AND THE HEARTBREAKERS</td>
<td>THEIR GREATEST HITS</td>
<td>MCA</td>
<td>158</td>
<td></td>
</tr>
<tr>
<td>32</td>
<td>32</td>
<td>BROOKS &amp; DUNN</td>
<td>THE LIGHTEST HIT COLLECTION</td>
<td>MCA</td>
<td>148</td>
<td></td>
</tr>
<tr>
<td>33</td>
<td>33</td>
<td>EMINEM</td>
<td>THE SLIM SHADY LP</td>
<td>MCA</td>
<td>109</td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>34</td>
<td>PHIL COLLINS</td>
<td>... HITS</td>
<td>MCA</td>
<td>171</td>
<td></td>
</tr>
<tr>
<td>35</td>
<td>35</td>
<td>VARIOUS ARTISTS</td>
<td>GREATEST KIDS CLASSICS</td>
<td>MCA</td>
<td>12</td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>36</td>
<td>CREEDENCE CLEARWATER REVIVAL</td>
<td>CHRONICLE THE 20 GREATEST HITS</td>
<td>MCA</td>
<td>375</td>
<td></td>
</tr>
<tr>
<td>37</td>
<td>37</td>
<td>GUNS N' ROSES</td>
<td>APPETITE FOR DESTRUCTION</td>
<td>MCA</td>
<td>481</td>
<td></td>
</tr>
<tr>
<td>38</td>
<td>38</td>
<td>NIRVANA</td>
<td>NEVERMIND</td>
<td>MCA</td>
<td>288</td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>39</td>
<td>FAITH HILL</td>
<td>FAITH</td>
<td>MCA</td>
<td>136</td>
<td></td>
</tr>
<tr>
<td>40</td>
<td>40</td>
<td>JIMMY HENDRIX</td>
<td>EXPERIENCE HENDRIX: THE BEST OF JIMMY HENDRIX</td>
<td>MCA</td>
<td>54</td>
<td></td>
</tr>
<tr>
<td>41</td>
<td>41</td>
<td>TOOL</td>
<td>LATERAL HOMICIDE</td>
<td>MCA</td>
<td>176</td>
<td></td>
</tr>
<tr>
<td>42</td>
<td>42</td>
<td>NO DOUBT</td>
<td>SORRY</td>
<td>MCA</td>
<td>288</td>
<td></td>
</tr>
<tr>
<td>43</td>
<td>43</td>
<td>ANAHEIM</td>
<td>AENEMA</td>
<td>MCA</td>
<td>176</td>
<td></td>
</tr>
<tr>
<td>44</td>
<td>44</td>
<td>AEROSMITH</td>
<td>BIG ONES</td>
<td>MCA</td>
<td>155</td>
<td></td>
</tr>
<tr>
<td>45</td>
<td>45</td>
<td>JOURNEY</td>
<td>JOURNEY'S GREATEST HITS</td>
<td>MCA</td>
<td>487</td>
<td></td>
</tr>
<tr>
<td>46</td>
<td>46</td>
<td>AEROSMITH</td>
<td>AEROSMITH'S GREATEST HITS</td>
<td>MCA</td>
<td>312</td>
<td></td>
</tr>
<tr>
<td>47</td>
<td>47</td>
<td>JAMES TAYLOR</td>
<td>WIND AND WAVE</td>
<td>MCA</td>
<td>409</td>
<td></td>
</tr>
<tr>
<td>48</td>
<td>48</td>
<td>JOURNEY</td>
<td>JOURNEY'S GREATEST HITS</td>
<td>MCA</td>
<td>487</td>
<td></td>
</tr>
</tbody>
</table>

Note: This table represents the Billboard Top 100 Pop Albums for the week of April 14, 2001. The chart is based on sales data from Billboard and does not include digital downloads or album sales from streaming services.
also played bass on 11 of the album's 13 tracks. (Bassist Andy Hess has since joined the group.)

"Don told us it takes a band 10 years to really find themselves, and he felt like we really found ourselves on this record," Rich Robinson says. "I hate to use these types of words, but this is like a new phase for us."

It all began last summer, when the Crowes chose V2 over dozens of other labels. "We're able to offer them the support and commitment of an independent but are also able to work their records extensively as a major would," V2 president Richard Sanders says. "For me, the goal is to bring them back to gold and potentially platinum status."

To further that endeavor, band and label devised a truly unique promotion. As Billboard.com first reported March 13, the Crowes (who have long permitted fans to tape their shows) will make every performance from their upcoming summer tour available for streaming via a secure online site. Passwords will be encoded on CD copies of Lions, and fans will be able to copy an as-yet-undetermined number of full shows throughout the tour.

"Each show will be uploaded a week after it's performed," Sanders says. "You'll be able to sample everything, pick the shows you like the best, and download them and have your own live CDs. This is the ultimate enhancement for a great record and for their fans."

The first concert taped for the promotion is a March 16 performance in Austin, Texas, which will be available online the day Lions hits stores.

Hailed as one of rock's more exciting live acts, the Crowes will share stages with such heavyweights as Oasis, Neil Young, and Bob Dylan in spring and summer. Taking its name from the oft-reported antics of each group's sibling leaders, the monthlong Tour of Brotherhood Love with Oasis kicks off May 11 in Las Vegas. The Crowes will perform last each night, but both bands are expected to play for the same amount of time.

"People don't even go out and enjoy music and stop everything for a couple of hours and let it hit them," Chris Robinson says, downplaying any inferred rivalry over top billing. "I think rock'n'roll is the best music to do that to—with lots of people around, outside, on a nice night. I hope we'll do some songs together."

Beforehand, on Monday (9), the Crowes will hit London's 700-capacity Scala club for a private gig similar to a February showcase in New York. The band has a number of its own shows planned prior to the Oasis trek, including an April 27 date with Dylan in Knoxville, Tenn.

Beginning in late June, the Crowes will share bills with Neil Young & Crazy Horse as well as the Stereophonics, before heading out on their own headlining tours of Japan and Europe (where Lions will be issued April 24 and April 31, respectively). Sanders expects the band to be on the road for upward of 18 months.

V2 director of promotion Matt Pollock says the radio campaign for Lions will begin with a huge push at modern rock. (Although By Your Side featured two top 10 hits on the Billboard Mainstream Rock Tracks tally, neither denoted the modern rock chart.) "'Lickin' " is held by Delayed Classic Rock, which was sent to all rock radio formats, is the ideal track to bridge the already blurry line between modern and mainstream rock playlists, according to Pollock.

"It's important for us to give back to their base of rock supporters something they can really sink their teeth into."

—Matt Pollock, V2
Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS
BY LARRY FLICK

T HE FINE PRINT: Is there room in the Nashville music community for an out-queer artist? We're not talking about waving rainbow flags in a redneck bar—but, rather, a credible artist who doesn't hide his sexuality. The inherent conservatism of that corner of the industry leaves room for doubt. But it sure isn't stopping Mark Islam from forging forward and making the kind of music that would sound just dandy on a playlist that also includes Dwight Yoakam and Tim McGraw.

That said, even Islam has minor issues with the "country" tag, even though there's an undeniable twang and cry-in-your-beer lyrical quality to his latest effort, The Fine Print.

"I guess I could call it country music," he says, adding that he prefers to define his sound as "a hybrid of country, rock, and folk."

Islam's first album, 1998's The Recent Past, generated widespread praise and a pondering of the artist's country leanings. "A lot of critics wrote, 'I don't really like country music, but I do like this,'" he notes, pointing toward a particularly sharp review in Australian music journal Revolver, which applauded the country music tone of the material, while also noting that "the routine and tortured sentimentality of [the genre] is avoided." Others wisely praised the sharp juxtaposition of character portraits and social commentary in songs infused with insight, perception, Frankness, sexuality, wit, and catchy choruses that seep into the consciousness.

Regardless of genre classification, Islam proves himself to be a tunesmith worthy of attention from a wide-ranging audience with The Fine Print. At the same time, he's well-crafted songs, delivered in a rich, empathetic baritone voice. The artist describes the project, produced by Edward Tree, as a conceptual piece wherein all of the songs' characters are "hungering for something: the dream job, the attainment of celebrity, the maintenance of celebrity, the maintenance of youth, the perfect lover. Funny thing is when one acquires any of these, there is almost always an unforeseen catch involved."

Islam is plotting a busy spring/summer season of gigging around the U.S. Take our advice and grab the opportunity to hear his songs come to vivid life in a concert setting. He's quite a charismatic, endearing performer. For more information, visit the artist's Web site, markislam.com.

SUZANNE'S VIEW: When you're an artist whose music is steeped in simple acoustic strumming and diary-like lyrics, there's a danger of becoming too comfortable in a niche that doesn't demand much more than occasional replication. It's a challenge for such artists to stay fresh. Quite frankly, most don't. Fortunately, Suzanne Buirgy did.

We first encountered this Los Angeles folk/rock via her stellar 1998 recording A Small Word. We were struck by her raw intensity. Her lyrics dug deep, while her melodies were unabashedly infectious. Several years later, we still listen to it actively. Albuma like that are hard for an artist to top. But that's what Buirgy does with The View From Here.

Once again, she strives to give the listener more than merely a handful of dewy-eyed tales of love in its various forms and stages. She successfully aims to infuse empathy and honesty into her material. In short, you believe every word that comes out of her mouth. There are moments, actually, when she even seems to be betraying herself, sharing almost too much. The pleading "Undertow" feels more like an internal whisper—the kind of words that you might say to yourself in an emotional moment, but words that you would never say out loud.

On the flip side, Buirgy also gets in touch with her inner rocker. Although it's framed by a simple acoustic arrangement, "Simple Things" begs to be fleshed out as a full-tilt electric anthem. It has a riotous, fast-waving chorus that urges the artist to belt until her voice shreds to an exhilarating amount. And she gets sex, she understands sex, she ooze sex, she oozes it on "Experience," an old-school blues number that will probably explode in a live setting.

The View From Here was produced by Buirgy with Judy Wieder. For more information, check out the artist's Web site (suzannebuirgy.com).

LOUISIANA MUSIC

BUY ALL THIS LOUISIANA MUSIC AND MORE ONLINE OR AT YOUR FAVORITE RECORD OUTLET.

M.J. "Mike" Foster, Jr. - Governor
Eatis L. Mandess, Sr. - Chairman
Bernie Cyrus - Executive Director
Steve Picou - Assistant Director
the Louisiana Music Commission
is an agency within the Louisiana Department of Economic Development
www.louisianamusic.org
504.638.5600

LOUISIANA MUSIC COMMISSION

Artists & Music

BILLBOARD APRIL 14, 2001
Hippie Rock Star: Hip-hop/spoken-voice artist Saul Williams is a name that may be more familiar in the film industry than the music business. He co-wrote and starred in the 1995 film Slums, which won the Grand Jury Award at the Sundance Film Festival that year, in addition to being honored with the Camera D'Or prize at the 1998 Cannes Film Festival.

Now Williams makes his debut in the music world with his first album, Amethyst Rock Star, due May 8 on American/Columbia Records. The album was co-produced by Williams and American Recordings founder Rick Rubin. Guest artists on the album include such acts as Kristin Scott Smith of the Red Hot Chili Peppers, Esthero.

This month, Amethyst Rock Star will be serviced to college and rock radio, and a video for "Cosed Labbers," which will be released to TV and, independent retail outlets. Williams is expected to launch a U.S. tour sometime next month.

Get Lucky! Rock band Lucky Boys Confusion has a sound that combines punk, hard rock, hip-hop, and reggae influences. The Chicago-based band has established a loyal following through touring and the release of two indie albums.

The band's major-label debut album, Throwing the Game, is set for release May 8 on Elektra Entertainment. The album was produced by Howard Benson.

Bonham's Interpretations. Jerry Bonham returns with a double-CD of remixes, Spindles, his interpretations of John Bonham's drumming, due April 24 on Spindles/Mute Records. The San Francisco-based Bonham says support for him at his label is "unparalleled." He is currently on a North American tour that will continue through the summer.
San Francisco is the land of make-believe," observes New Albion Records president Foster Reed. "If people want to live in a world of imagination, they come to places like San Francisco. If they want to make it a world of commerce, they go to Los Angeles or New York. San Francisco has always attracted creative and diverse people, and always will." The city once dubbed "Barbaric by the Bay" by the late S.F. Chronicle columnist Herb Caen still resembles Reed's description. This, despite over-crowding, escalating rents and the lingering mentality that the city's arts community has been forced to adopt as the dot-com bandits threaten to crowd the bohemian element out of the Bay Area altogether. Though gentrification fueled by an infusion of Internet money has left many musicians without studio or affordable housing, San Francisco and its neighboring communities remain home to one of the country's most vital and diverse music scenes.

For decades, San Francisco has been synonymous with rebellion and experimentation, dating back to the North Beach scene of the '50s with its jazz-loving beat artists and poets. Then came the '60s, when the city was the epicenter of the hippie youthquake, the soundtrack to which was provided by local bands—the Grateful Dead, Jefferson Airplane, Steve Miller Band and the Charlatans. Dan Hicks & his Hot Licks combined singular wit, tunes tinged with retro jazz chops and a taste for vintage clothing. Hicks is currently enjoying a career renaissance with his new release on Surf Dog, Rentin' the Heat. In the '80s, Bay Area acts such as Journey and Jefferson Starship rocked the national charts.

The city's influence on popular culture continues through the present, seemingly every year, another local act breaks out to become a national act. For every success story, such as Counting Crows, Chris Isaak, Green Day or most recently, Third Eye Blind, there are as many bands deserving of comparable acclaim that are bottled up within the limits. In recent memory, acts such as the Barkers and Moth Machine have suffered this fate, and other talents such as the Ben Lick, Ordeal and Greaser Lagoon have as yet to reach an audience commensurate in size with the quality of their music.

**BEST OF TIMES**

Molly Neuman, GM and co-owner of Berkeley-based Lookout Records, home to the Donnas (whose Turn 21 album has just appeared) and Brainsham (comment on the local rock scene. Neuman reflects on the changes that she's witnessed since her label's 1988 inception: "It's a really good time for Bay Area rock, and things are going well for a lot of the independent labels in the Bay Area. There seem to be a decent amount of live venues, but those that accommodate all-ages shows—reaching out to younger artists—seem to be fewer and farther between." Neuman cites Berkeley's Gilman Street club and Bottom of the Hill in San Francisco's Potrero Hill district as examples of the latter. Neuman notes that her artists, releasing in East Bay communities such as Oakland, haven't been affected negatively by San Francisco's rising rents.

**View From The Bridge: Diverse Sounds Connect A Music-Rich Town**

**Footwork Appreciated**

Dance music, in its many forms, has found a solid footing locally. Explaining San Francisco's affinity toward club culture, Bob Dusks, co-founder of Six Degrees Records, observes that "it's a politically open-minded climate, with the strong influence of deeply entrenched gay culture on the local club scene. There's a liberal approach to music locally, in general, and the Bay Area loves to dance." During his company's four years in the area, Dusks has found the Bay Area "receptive to and potentially a breeding ground for new artists."
ground for the kind of music that we reflect. This is a city that’s always been forward-thinking when it comes to European club culture; at the same time, it’s a city that’s very receptive to sounds from around the world. Obviously, there’s a thriving Latin community here, as there are communities of expatriates from around the globe. It’s a great world-music city and a great dance city, so it’s a particularly fertile place for a label like ours.”

Dusk’s eclectic A&R policy reflects the variety of the region, with signed acts such as Los Mocosos, a classic barrio band, most of whose members grew up in San Francisco’s Mission district. Overall, though, his feelings about the city’s musical climate are far from sunny: “I think it’s times to advance and people have the ability to make really good-sounding recordings at home, that activity has proliferated locally. Dance music is such a big part of the Bay Area scene, and a lot of dance producers work out of home studios, working with samples and ProTools. Were it not for that, it would be really scary here now.

**FANTASTIC DJ MACHINE**

The three labels (CuBop, Love n’ Haight and Ubiquity) comprising Ubiquity Records celebrated their 10th anniversary last year; a current CuBop release is Back Home by Jack Costanzo, an artist active since the late ’40s and a veteran of Stan Kenton’s orchestra. The company’s VP Andrew Gerb, notes that new money in the area has enabled people to throw parties and get sponsorship for tours. “There’s a fantastic and possibly underrated DJ scene here [San Francisco] doesn’t have a huge media machine, so we’re somewhat under the radar, as it much of the area’s music. It’s allowed people to experiment a bit and grow their own scenes, start their own labels.” The city has the expanding influence of 100.5FM, a local bible of club and electronic culture, as well as a number of the city’s dance institutions.

**Sir Francis Drake**

in style, since 1928

Elegant Fun Offbeat

Sir Francis Drake Hotel
450 Powell Street
San Francisco, CA 94102
415 392 7755 Fax 415 391 8791
Reservations 800 227 5480
www.sirfrancisdrake.com

**Sleepytime Gorilla Museum**

Sleepytime Gorilla Museum is the first full-length release on Department of Ways and Means from country-rock punks Joe Buck. The band’s filmic affections run deep: its name was purloined from the titular character of the film Midnight Cowboy, and the group’s members are local filmmakers and Lucasfilm special-effects wizards. Joe Buck has coalesced into a potent party unit, playing regularly at street fairs and local dives to a growing cult following. Lead singer David Monroe sets the material standard that competing S.F. country acts can ignore; sporting leather chaps and a pink feather boa, he made an indelible impression at the CD-release party, held at a Potrero Hill tango palace. A raucous cast of pedal-steel guitarists has been featured in recent Joe Buck sets, only serving to enhance the band’s already scurrilous reputation.

Jazz traditionalists and avant-gardists alike find much to enjoy in a set by the Marcus Shelby Orchestra. Un Faux Pa is the group’s debut on local Noir Records, a label founded by Shelby. The album highlights bassist/composer Shelby’s confident writing in a post- Ellingtonian mode. He’s accompanied by pianist Matt Clark and drummer Jill Sclerer, who has worked previously with Wynton Marsalis and Abbey Lincoln. Not merely a revivalist, Shelby reinvigorates the art of writing big-band jazz with his fertile imagination and keyboard dexterity—R.H.

**Latin Roots**

A Bay Area genre that has never lacked for community spirit is Latin music. Jesse “Chuy” Varela, M.D., at KCSM Jazz 91 in San Mateo, has hosted his Latin Jazz Show on Sundays since 1981. He is well regarded as the region’s top source for Latin sounds, his extensive knowledge of that music’s local roots extends back to his bands playing on that circuit during the late- ’60s hippie movement, Latino rockers Santana sparked Varela’s interest in music. Describing that band’s founder, he says, “Carlos opened the door to a whole music scene that was happening in Oakland and in S.F.’s Mission district, with bands like early-’70s hitmakers Malo and equally influential Azteca (featuring brothers Pete and Cané Escovedo with Neil Schon, later of Journey). Legendary San Franciscans concert impresario Bill Graham was responsible for importing Latin sounds into the Bay, notes Varela; stranded in Cuba while emigrating to the U.S., Graham was attracted to the island’s music, with his appetite further whetted by his exposure to Manhattan salsa.

**HIP-HOP CHRONICLES**

Hip-hop musicians in the Bay Area weren’t waiting for cues from elsewhere; when Carey D arrived in Oakland in 1982, he found a vibrant, funk-influenced scene well under way, with musicians such as Too Short already garnering...
BAYSIDE ENTERTAINMENT DISTRIBUTION
WE GOT BAY AREA SOUNDS COVERED

GRATEFUL DEAD RECORDS
FOR INTERNATIONAL DISTRIBUTION ONLY
(OUTSIDE THE USA)

D-SHOT
MONEY-SEX & THUGS

REALSIDE RECORDS

CELLY CEL PRESENTS
LIVE FROM THE GHETTO COMPILATION

SHOT RECORDS

SAN FRANCISCO SOUND

SAN FRANCISCO SOUND

CREEDENCE CLEARWATER REVIVAL AND THE ENTIRE FANTASY LABEL GROUP

IT'S ALL ABOUT THE MUSIC!

33rd STREET RECORDS

NEW LABEL, OLD SCHOOL MENTALITY...

R.B.L. POSSE
HOSTILE TAKEOVER

RIGHTWAY PRODUCTIONS

R.B.L. POSSE
HOSTILE TAKEOVER

BAYSIDE ENTERTAINMENT DISTRIBUTION
885 RIVERSIDE PARKWAY-WEST SACRAMENTO. CA 95605
PHONE (800) 525-5709 • FAX (800) 356-5024
WWW.BAYSIDEDIST.COM • WWW.BAYSIDEURBAN.COM
San Francisco

DIVERSE SOUNDS

(Continued from page 22)

ning attention. Now the hour of four
different radio shows on KFRC and
KJAZZ, Davey D chronicles the latest
developments in hip-hop on his own
daveydednet.com Web site.

He notes that “Nobody’s looking
to do deals in New
York or L.A., the name of the game for Bay Area
artists is to do it yourself.” He
rates several current
casts as major local talents, including E-40, San
Quenti, Oakland’s Zion 1 and
Mystic from Digital Underground, the
latter having scored recently
with her song “The Life.” Area
labels devoted to hip-hop include
Dog Day, out of Oakland, and
South San Francisco’s Nu Crox.
Now with national distribution, Vallejo-based
Murder Dog magazine continues its in-depth coverage
of the genre.

Tin Hat Trio (left) and John Adams

One of the leading specialty
labels dealing with blues in the
world is S.F.’s Blind Pig Records.
According to the company’s direc-
tor of publicity, Christian Weyers,
“We’ve tended to cover a large vari-
ety of artists, by genre, from zydeco
go to gospel to R&B to rockabilly to,
of course, more blues-centric music,
with styles such as country blues,
Delta blues, Chicago blues and
more contemporary forms.” A local
artist on the label, Tommy Castro,
is “an S.F. success story” in Weyers’
words. Discovered at the Saloon in
North Beach, Castro is now an
international blues star heading for his
second year as a participant in the R.B. King Blues Tour.

YEAR-ROUND JAZZ

The jazz scene remains vibrant here, with Oakland venue Yoshi’s
as its nexus, though the newly
opened Mission District lounge
Bruno’s has been programming
jazz of late, with Cuban pianist
Omar Sosa in residence recently.
SFAJAZZ is the presenter and pro-
ducer of year-round jazz
activities, including the wel-
known San Francisco Jazz
Festival. The organization
has recently sponsored concer-
toastsf@pacbell.net

And

A City That Works:
For Performing Musicians, S.F.
The Place To Play

BY DAVID JOHN FARINELLA

In the grand mitching pot of San Francisco nightlife, punks mix
with rockers, electronics fans with blues fans, zydeco fans with
rockabilly fans. Thankfully, they don’t have to do it all on the
same stage, because the city and surrounding Bay Area that runs
from Santa Cruz to San Bruno boasts a wide array of venues,
from the enormous to the intimate.
The Northern California con-
fest scene debuted in earnest dur-
ing the late ’80s. It was bands
such as the Grateful Dead, Jeff-
erston Airplane and Santa
Barbara that helped build
San Francisco’s repu-
tation for inspired live
music. Both local and
touring acts played
at mid-sized venues
cross town, such as the
Fillmore Auditorium.
Winterland and the
Avalon Ballroom.
The Fillmore, with the help of
the legendary Bill Graham,
became one
of the premiere clubs in the area
closed after 1980s Loma Prieta
earthquake, it didn’t open again
until 1993, three years after
Graham died in a helicopter acci-
dent.
These days, The Fillmore
is one of the anchors of the city’s
classic music scene.

STARLIGHT AND SETZER

What the Fillmore has in histo-
ry, Bimbo’s 365 Club has in class.
The mid-sized room features such
acts as the Brian Setzer Orchestra
and 10,000 Maniacs, as well as var-
iouls local swing bands. Other
showcase rooms include the Star-
light Lounge and Cafe du Nord.
Noe Valley Ministry has welcomed
a number of well-known acoustic
singer/writer types, as well as local
folk artists.
The Warfield, one of the city’s
largest venues, welcomes mixed
care, as docs the smaller Great
American Music Hall, Slim’s
and the Maritime Hall.
Summer touring bands that
have not quite graduated to the
demand of the Oakland
Avenue, the San Jose Event Center or even the Cow Palace, will stop at the
Shoreline Ampitheatre in Moun-
tain View (55 miles south of town)
or the Chronicle Pavilion at Concord (in the East Bay).
Local venues likewise welcome blues, jazz and cabaret acts. In fact,
the new crop of blues clubs in-
cludes John Lee Hooker’s Boon Boom Room, Biscuits N Blues.
In the area.

On the jazz
side of things, Jazz at Pearl’s is
local favorite, as is the Phinn Room.
Newer local bands have found
houses on some of the City’s small-
er stages, including the punk-alter-
native stomping ground Bottom of
the Hill, The Last Day Saloon and even smaller venues like Hotel
Ulah, Bruno’s, Paradise Lounge
and the Paragon.
There are just as many small
stages for soul and country bands
as for the enormous ones.
Situated along the perimeter of
the Bay Area, these smaller venues
can find talent, for instance, in
San Lorenzo or Berkeley.
The East Bay’s Greek Theater
is a smaller, yet just as storied,
musician that local favorites
Counting Crows have shared the
stage with alt-rock luminaries
Cracker. Just down the road
is 924 Gilman Street, launching
for the likes of Green Day and
Rancid. The folk/roots set has an
assortment of locations to play in
Berkeley, including Starry Plough,
and the Catalyst.
Eli’s Mile High Club, one of
the most sought-after venues,
the Village Temescal Center in Sar-
aga.

OCCASIONS KEEPS
A-KNOCKIN’

Throughout Marin County and
up to San Rosa (60 miles north of
the city), there are some number
of spots where local and established
can ply their trade. 19
Broadway, in the small town of
Fairfax, seems to welcome newer
bands, as does New George’s in
San Rafael. Mill Valley’s Sweet-
water Saloon has been home to
such artists as John Lee Hooker
and Bonnie Raitt when they want
to sit down and acoustically work
out new material, while the
Bay, the Luther Burbank Center for the Performing Arts brings in
some of the best national touring
casts, as does the Mystic Theater
in Petaluma.

What keeps a music scene alive
is opportunity. Not only the chance
to play with like-minded musicians
but also the opportunity for local
bands to play. As the Bay Area is
to just that. It turns out that the
adventurous spirit of Bill Graham’s ’60s lives on,
just not on the same stage...
IT'S AN UPGRADE TO AN ALREADY SUCCESSFUL OPERATING SYSTEM.

Presenting Compaq Center at San Jose. Formerly San Jose Arena. Same spectacular facility, but with a brand-new name.

www.compaqcenteratsanjose.com

www.americanradiohistory.com
Weir's Raid: The Dead's Mickey Hart is a central figure in the world-music scene, his 360° label is distributed nationally by Ryko-disc. Other world-music notables include Indian virtuosos Ali Akbar Khan and Zakir Hussain, both headquartered in Marin County, and Oakland-based Nuban troubadour Hamza el Din.

**NEW END TO SERIALISM**

The contemplative sounds of New Age music are familiar to the Bay Area. Numbering among the local specialist labels are Real Music, Hearts of Space and Inner Peace Music; the latter company was founded by New Age keyboard pioneer Stephen Halpern, who has released some 60 titles worldwide.

**Thousands of dreams One voice**

From left: Jack Costanzo, Andrew Jervis and Tommy Castro

Of the new-music releases on his New Albion imprint, Foster Reed reflects, "I'm pleased that we released a lot of work by the post-war generation of composers. Of the previous generation of music I'm pleased to have released the first CDs of Morton Feldman, John Cage and Lou Harrison [whose Rhythms With Silver was a recent release from Koch-distributed New Albion]. The idea is to reflect the best that we can find from living composition, composing didn't end with serialism, but it continued from there." Reed comments on the impact of avant-garde composing, most famously represented by composer John Adams' releases on Nonesuch. He cites local organizations that support new music, like Other Minds, the foundation whose annual festival features Gavin Bryars and Alvin Curran in its 2001 lineup. Also emblematic of contemporary composition in the Bay Area are the Paul Dresher Ensemble, the Contemporary Music Players and, of course, Nonesuch recording artists the Kronos Quartet, for whom more than 400 works have been written or arranged. "The presence of Mills College makes a huge difference," adds Reed. "As an institution, all along it's had a door open to creative music, including world music. Peripheral work that people like Pauline Oliveros did at the San Francisco Tape Center in the '60s historically laid the design for much contemporary electronic, trance and ambient music; some of these local pioneers, such as Oliveros and Morton Subotnick, are currently being recognized for their contributions."

**Studio Scene: The City Is Firmly Grounded In Sound**

BY CHRISTOPHER WALSH

An influential contributor to our culture, San Francisco has spawned more than its share of musical icons. Though it seems a world away from the production mecca of Los Angeles, San Francisco also has a long history of top-notch recording facilities, and the Bay Area is home to a lively, eclectic group of artists, producers and engineers.

The recent past, however, has not been kind to this community. Already short on affordable real estate, the dot-com economy of Silicon Valley pushed prices skyrocket. Existence and rent escalation led many to conclude that this once-bohemian city had become economically unfriendly. When the Downtown Rehearsal complex closed, some 500 hands were without a place to hone their craft; fed up, many musicians left town. Amid this backdrop, several studios closed their doors.

But the bottom fell out of the dot-com frenzy, and now there are signs of sanity on the horizon. "The climate seems to have lightened up a bit, though the operating mode is definitely 'proceed with caution,'" says studio-management consultant Janice Lee. "The real-estate changes were a real shock to the system and cut pretty deeply. It definitely feels like things have leveled out, but not back to before all the rent increases and evictions."

"We are so busy," says Nina Rohdenhard of Fantasy Studios in Berkeley, which has installed a 50-input Solid State Logic 8000 G console, acquired from producer/engineer Walter Afanasieff's private facility. "To deal with the local Bay Area marketplace and economy, Fantasy did a promotional thing at the end of last year, to see what would happen. It was great, especially for local people. It was good for the staff as well, because it kept everybody in higher spirits. And, because we got so busy, it kept a lot of the local independent engineers busy as well."

**KEEPING BOOKED**

Philip Steir, producer, reinforcer and owner of Toast Recording Studios, credits artists such as Neil Young, Third Eye Blind and R.E.M. as well as his own production projects, for keeping his facility booked. "I survived the last five years because I'm a producer and because I've gotten a lot of good projects," says Steir. "But I think the studio scene is going to come back, now that the dot-coms are dying."

Annex Digital (left) and Laughing Tiger

**Hyde Street Studios**

One of San Francisco’s most prominent recording facilities for over 20 years.

CAKE +++ George Clinton +++ MeShell Ndgegoelo
Green Day +++ Rickie Lee Jones +++ Tupac Shakur
Digital Underground +++ Prince +++ Spearhead
Pharoah Sanders +++ Chris Isaak +++ Joe Satriani
Paula Cole +++ Ed Harvey +++ Tony Toni Tone

245 HYDE ST.,
SAN FRANCISCO, CALIFORNIA 94102
(415) 441-8584 hydestreet@hotmail.com
www.hydestreet.com
Some things never change.

It has always been and will always be about...

the MUSIC, the ARTIST & the AUDIENCE.

"SAN FRANCISCO is 49 square miles surrounded by reality."
— Paul Kantner

Welcome to our universe...
John Lucasey, owner of Studio 880 in Oakland, notes that, in addition to leaving the equipment from the recently closed Coast Recorders, he is expanding his facility further, building 18 offices to be offered to Bay Area music businesses. "We really need to keep this place growing and strong," says Lucasey, "and the only way we’re going to do it is to come together."

Arne Frager, owner of the Plant Recording Studios in Sausalito, is also expanding. Despite what he describes as an "average" previous year, The Plant is adding a second mastering studio, as well as a Solid State Logic 9000 console for its surround mix room, multichannel mixing being an anticipated growth area. "We didn't get a lot of the kinds of work that we usually get last year, which is new bands," says Frager. "But we have a lot of good projects lined up for this year."

PLAYING WITH TOYS
While the music-recording business in close Annex Digital, formerly Music Annex, is experiencing growth elsewhere, "We’re making money in oddball areas," explains David Porter. "We provide sound for the toy industry. We work with the game industry, which has also done well, and telephony projects, with companies who do interactive voice systems. We’re doing all kinds of programming where audio is a component and needs to be integrated into a system that has a computer control surrounding it."

Outside the city, studios have been less affected by San Francisco’s dot-com lure, or, in the case of stations such as Laughing Tiger in San Rafael, positively impacted. "Garageband.com seems to be the exception," says owner/producer Art Rios. "We have [garageband founder/producer] Jerry Harrison here now with [garageband act] Gourds."

In addition to the many producer- or artist-owned private facilities, the Bay Area is also home to high-end commercial studios, including Studio D (Sausalito), Prairie Sun Recording ( Cotati), Live Oak Recording (Beverly), Hyde Street Studios, Different Fur Recording, and Paul Stubblebine Mastering (all in San Francisco), and Skywalker Sound, the recording/post-production facility in Marin County.

"It is busy, but it isn’t like back in the '70s and '80s when all the major labels were working up here," says Susan Slaggs of Different Fur, which has recently hosted such clients as George Winston, Ralph Stanley and Joan Baez. "Different Fur doesn’t seem to have been affected, but I’m not blind to the fact that there must be fewer musicians in San Francisco."
Because Like international to cally production racion

reluctantly affectionate “Nothin’ but

under the mainstream radar.

is

1975,

in

Greg Trooper has released a trio of critically acclaimed albums while operating mostly
distinctly under the radar. Too bad, because he is an artist of considerable
insight and passion; his debut for EMI

exhibits a sound that’s too hip for the
generics, and “Once and for All” is a
decisive statement of his proprietary
devotion. His

of his child’s

light is

Julie Medeira’s
display of

pop gems. Williams’

tracks are postcard-perfect

Kiss ("Kiss That Girl"),

Ginuwine ("Once of a Kind"),

Liman’s

made

Herb

Ginuwine

The Life

Ginuwine

Ginuwine

Lemon

Catherine

soul

die-hard

Macy

Wendy

Kiss

Miles

Montgomery and

with

the

one

the

the

the

Trombone

the

of

the

and

the

their

his

his

his

the

her

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the
years—and the primarily original songs are all up to par. The musically upbeat, “She Never Altered Leave” has its tender irony much as “Flowers on the Wall” did a generation earlier. “Two for the Show” is classic in the Stadi style, and “You Just Haven’t Done It Yet” shows how much upper and lower realms while demonstrating how every corn can also be coddled. Strings and Harpsy “Fig” results in a touch of the Shagerr style, and “I’m a Little Richer” in the “I Love You, and the regrettful “It Should Have Been Me” is especially well-played, Brothers Dow and Harold Reid, Phil Bailey, and Sydney Fortune all handle their turns at the mike while, with an upturn in their blossoming style and flow to great effect. A highlight is the ear-warming singalong “I’ve Had a Hard Time,” which indeed makes us glad these guys “don’t give up and didn’t die young.”

Light years away from contemporary country radio, the Statlers nevertheless own more personality and showmanship than a truckload of acts. Contact: 800-615-1500.

**JAZZ**

**MOSIE ALLISON**

**The Mosie Allison—Live in London, Volume 1**

**PRODUCER: Ben Sidran**

**Blue Note**

**7243 29377 4 2**

Even the dream of blues, piano/ vocalist/songwriter Mosie Allison is a cult figure. His unique mix of blues andstride, the artistry of his voice, and lyrical and drill delivery have made him hard to classify but easy to like. His material has been recorded by the likes of Keely Smith, Big Joe Williams, the Bo Diddley Band, and Frank Foster. This disc, the first of two volumes from his London Pizza Express, marks Allison’s 69th anniversary as a performer. The recording doesn’t fully capture the live vision of London shows. Producer Ben Sidran edit out the very commentary that often overrobs each tune, but this set offers many of Allison’s best-known songs, such as “Everybody’s Cryin’ Mary,” “40 Days and 40 Nights,” and “White Room” as well as superb renditions of the Willie Dixon classics “Seventh Son” and “I Love the Life I Live.” This makes a fine starting point for those just new to Allison, while longtime cult members will find it a good addition to this collection. **—JL**

**JIMMY SCOTT**

**The Soul of Jimmy Scott: The Complete Recordings**

**PRODUCER: Bill Simon**

**Verve**

**3080 688 61 212**

Sting may have tried to claim the title, but the real “Soul of Soul” would be Jimmy Scott. For decades, Scott has been one of the ballad singer’s in jazz, using his preternaturally high-pitched voice to plumb the depths of longing and loss. This latest collection of heartbreakers finds the 78-year-old Scott, in peak form, as he enjoys a career comeback that in the early 90s. He sounds with cabaret-like urgency (and a bit—like so many others, he has since been identified with soul and R&B) and this year, El Hechizo de Babylonia (The Spell of Babylon) sets music to the poetry of medieval al-Andalus (Moorish Spain) women. The album was tracked in Delgado’s instrument orchestra, the Spanish-chil- il, Spain, where he has collected all manner of pre-Romantic instruments. (He is a native of Melilla, a Spanish city in northern Morocco, and Delgado has hoots haunting versions of zarzuela and mexican songs, authoring works for soloists and choirs. Pook popularized his vocal techniques in this style, and also includes four instrumental tracks, all in the Spanish/al- Andalus manner. Without question, Del-gado has captured the sensuality and yearning of this unique medieval poetry while giving the authors an evocative new voice. Distributed by Alison on “It’s a Blessing” and Angela Strebih on “My Man Blues” are particularly sweet. So, too, are her cover of “Lone- some Dewey Blue,” which was written for pianist on her solo album and the jazzy version of “My Man.” Muldaw has given these tunes a new lustre.

**CLASSICAL**

**DUTILLEUX: Works for Piano**

**Anne Queffélec, piano**

**PRODUCER: John McCusker**

**Virgin**

**V 743 45222 2**

As one of the most indelible individuals of present-day composers, Mose Dutilleux has been covered by such contemporary figures as Pierre Boulez and Pierre Boulez. The 85-year-old Henri Dutilleux is known for more for the superb Debussyan impres- sionistic quality of his writing than for his few chamber or solo pieces. Still, his melodically modernist Piano Sonatas of 1948 is one of the most strik- ing of late-20th century French solo instruments—and it stands out as the closesstomation that the meticulous composer recognizes as part of his true voice. Controversially, Anne Queffélec has chosen to produce several early piano miniatures that Dutilleux has since withdrawn. A composer’s oeuvre might be thought of as the subtle beauties of even 1940s. As Gré- de des Ondes are such that it’s hard to argue, while not very American Electronique of John Ogil (in his classic EMi take on the sonata), Queffélec is perhaps a more rigorous, more cerebral version of Dutilleux’ renditions of the sonata and the latter- day Three Poèmes make a smart case for these undervalued works. Christian Jacob joins for 1970s dynamic La Résonances for three pianos. This 1976 title is now widely recorded in the U.S. as part of Alison’s commendable special-import distribution deal with EMi. **—BB**

**WORLD MUSIC**

**LAURENT GOY**

**The World Music of Laurent Goy**

**PRODUCER: Laurent Goy**

**World**

**10010 118**

It’s hard to go wrong with an album that features some of the best in Latin songs of all time, performed by some of the genre’s most distinguished artists. Goy’s decisions on which albums to include and on which artists to feature are an eclectic, but the arrangements, are for the most part, tailor-made. Standouts are the delightful “Adorno” from “Ador” and the emotive “San, a surprising “Ever- ervice” with poprock Spanish group Café Quinnato. Start off as a , and end up as a ballad. “No” with Marquez. Nevertheless, this is a strong, masterly vocal performance. This year, the best Latin music. **—JL**

**CONTEMPORARY JAZZ**

**SARA GROVES**

**The Greatest**

**PRODUCER: Neto Sole**

**IN (Not Ind) 07 Music**

**600861 212**

Singer-songwriter-Sara Groves has a compelling, passionate voice, capable of conveying the emotional nuances of a song. She has the grace, elegance, and integrity. But the most powerful compo- sitions are those that seem simplest. “Hello Lord” (on her wrestling with the decision and looking for divine wisdom. The tune has also been used in a movie), the songs of the difficultes involved in mov- ing forward. The track is the album’s main attraction, the ideal example of why this young artist should have a long-running dialogue with a wide audience for years to come. Contact: 615-777-2500. **—DEP**

**NEW AGE**

**JOEY PLOCK**

**Unsung Things**

**PRODUCER: Joey Plock**

**Peaceful Music**

**PV 25**

Joey Plock is a substantive composer whose heart lies in the avant-garde clas- sical world. Among his recent releases, the Electra Strings, Pock is best-known for her minimalist solo to Stanley Kubrick. Only a few years ago, Pock was just beginning to explore the world music scene, out in England, she works in a music theater that is often challenging, including one performance in which she was the composer and performer. That edginess marks her latest work, “Duetos.” It’s a finely dawn and locations of the latest music, all the tracks are written by top names in each particular subject area. Some of the New Grooves’ fea- tured artists include, for example, German violist who teaching in this country had an immeasur- able influence on generations of chamber musicians. No problem. I thought smugly as I logged on to the New Grooves’ homepage. But I had spoken too soon. First, the site’s server was down—a problem I would later learn was all too frequent. Second, I discovered to my astonish- ment that in the hard-copy, Gal- mir does not receive a single mention, nor does he even appear in the list of 250 violists of the past. Clearly, any project that aspires to be as expansive as this one will have holes and shortcomings, and thankfully the New Grooves’ group seem to be few and far between. Even with its lacunae, this edition makes the dictionary more far-reaching, more complete. And anyway, it will never do prove invaluable to scholars and lay lis- teners for years to come. **—JERRY EICHLER**

**REVIEWS & PREVIEWS**

(Continued from preceding page)

BOOKS: Sealed review copies of books pertaining to artists or the music industry to Bradley Bamberg, Billboard, 770 Broadway, New York, N.Y. 10003

www.billboard.com

www.americanradiohistory.com
**R&B & POP**

**CHILI HI (ft. LIL’ KIM) / “Bite Me a Minute”**

**PRODUCERS:** The Neptunes... [details cut off]
**PUBLISHERS:** Writers: Lil’ Kim, C. Jone

**CHILI HI (ft. LIL’ KIM) / “Bite Me a Minute”**

**FEATURING LIL’ KIM: WAIT A MINUTE**

**STORYLINE:** The Neptunes, who have been producing hits for Lil’ Kim and others, are now doing it for Chili Hi. The song, “Bite Me a Minute,” is a dance track that features Lil’ Kim’s vocals and the Neptunes’ signature sound. The song is expected to be a hit on urban radio.

**EDITOR’S NOTE:** This article was written by Chuck Taylor.

**SPOTLIGHT**

**SPOTLIGHT**

**LEON WOMACK / WHY THEY CALL IT FALLING**

**PRODUCERS:** Mark Wright
**WRITERS:** R. Dean, D. Schilt
**PUBLISHERS:** BMG Music Publishing/Metropolitan Music

**HITS:** This Man Knows How Songs
**ASCAP**

**NC1037 (CD pressing)**

**ADDITIONAL INFORMATION:** Leon Woman’s new album, “Dancing in the Rain,” features productions by Mark Wright. The album is expected to be a commercial success.

**DANCE**

**DANCE**

**CHRISTINA AGUILERA, LIL’ KIM, MYA & PINK / “Lady Marmalade”**

**PRODUCERS:***** Mike Wright
**WRITERS:** C. Clifton, A. Afflick

**PUBLISHERS:** BMG Music Publishing/Metropolitan Music

**EAT:*** Mike Wright
**ASCAP**

**HITS:** Lady Marmalade
**ASCAP**

**NC0117 (CD pressing)**

**ADDITIONAL INFORMATION:** Christina Aguilera, Lil’ Kim, Mya, and Pink are working together on a new project, “Lady Marmalade,” which is expected to be a huge hit. The song features production by Mike Wright and is written by Clifton and Afflick.

**REVIEWS & PREVIEWS**

**COUNTRY**

**RICK MARX / FROM THE HEART**

**PRODUCER:** Richard Marx
**WRITER:** R. Marx
**PUBLISHERS:** BMG Music Publishing/Metropolitan Music

**ASCAP**

**HITS:** From the Heart
**ASCAP**

**NC0101 (CD pressing)**

**ADDITIONAL INFORMATION:** Rick Marx’s new album, “From the Heart,” features production by Richard Marx and is written by him. The album is expected to be a commercial success.

**RAPP**

**STEVE HARRISON / “You and Me”**

**PRODUCER:** Steve Harrison
**PUBLISHERS:** BMG Music Publishing/Metropolitan Music

**ASCAP**

**HITS:** You and Me
**ASCAP**

**NC0142 (CD pressing)**

**ADDITIONAL INFORMATION:** Steve Harrison’s new album, “You and Me,” features production by Steve Harrison and is written by him. The album is expected to be a commercial success.

**CONTRIBUTORS:**

**ERIC AILESE, RASHAN HALL, DEBHRA EVANS PRICE, CHUCK TAYLOR**

**SPOTLIGHT:** Reprints deemed by the review editors to deserve special attention on the basis of musical merit and Billboard chart potential. VITAL REISSUES: Special editions of albums of artistic, archival, and commercial importance, and outstanding collections of works by one or more artists. PICKS: New releases predicted to hit the top half of the chart in the corresponding format. CRITIC’S CHOICES: (1) New releases, regardless of cruiseliner status, highly recommended because of their musical merit. [MUSIC TO MY EARS (LET’S)] (2) New releases, regardless of cruiseship status, strongly recommended. [MUSIC TO MY EARS (LET’S)]...
R&B ARTISTS & MUSIC

Elliott's Third Album Is 'So Addictive'
Rapper Takes New Gold Mind/Elektra Project To The Streets

BY MARCI KENON
NEW YORK—With the May 15 release of Miss E…So Addictive, her third set on the Gold Mind/Elektra, Missy “Misdemeanor” Elliott is hitting the road like never before.

“It’s exciting,” says the Portsmouth, Va., native whose marketing campaign kicked off in early February during the NBA All-Star weekend in Washington, D.C. “You don’t really know how much people love to see you until you get out. People are like, ‘We’re so glad you came here.’ I’m like, ‘Maybe I need to get out a little more.’ With this album, I’m going on over 50 radio and retail reps and do a lot more in-stores and parties.”

Al Branch, Elektra’s senior director of marketing, feels the reach-out-and-touch strategy will take Elliott’s sales to the next level, according to Branch. Scan, her debut album, Supa Dupa Fly has sold 1.1 million units in the U.S., while De Real World has sold 1 million.

“Part of trying to take her over the top and make this album multi-platinum,” says Branch. “My goal is to get at least 3 million in sales. So we’re going to get her into a lot of cities to shake hands, kiss babies, and really meet her fans this time.”

Elliott will also be on hand to play the full album for the sales staffs and buyers of four top retail chains later this month. And the winner of a national radio contest involving stations in the top 10 markets will have the opportunity to hang with Elliott in Miami during a Memorial Day-weekend bash.

“Customers are asking for the album,” says Bobby Moy, assistant manager of New York’s New York Rate Records.

Sean R. Taylor, music director at New York’s WQHT (Hot 97), comends Elliott for keeping her music fresh, as well as for the new marketing approach. “Missy is one of those talented artists who always finds a way to reinvent herself,” Taylor says. “She has great beats, great tracks. Her music is always bouncing, moving, vibrant.”

The new album mixes party tracks and ballads together with an inspirational tune and a track described as tech meets hip-hop. Elliott wrote and executive produced the set with her usual partner in beats, Timbaland. In addition to producing all the tracks, she appears on the cut “What Cha Gonna Do.”

(Continued on page 96)

Web/Farmclub’s ALKI Enters Hip-Hop Through Back Alley

BY MARCI KENON
NEW YORK—Alley Life is a hustler. The 28-year-old Detroit resident (born Marcellus Mitchell) is not one to wait for opportunity to knock. Even as a youngster, he created his own breaks.

“I did a play and convinced the teacher to write in a scene where I would rap on the playground,” says the artist, who also goes by ALKI (Alley Life Kurupt Individual). “I was freestyling every time we did it. I got better and better, and people liked it. Then I started doing talent shows, freestyle battles… I never lost the addiction to rapping and writing.”

Alley Life’s unwavering dedication to hip-hop powers his self-titled debut album on Web/Farmclub/Interscope Records, due May 15.

“It’s been a winning road for this BMI writer, whose songs are published through Alley Life Music and administered by Eight Mile Style. Focused on realizing his dream of becoming an artist, he’s always done whatever it takes to keep his career moving in the right direction, Alley Life says.

“I’ve been signed to Web and doing stuff with the Bass brothers [Web owners] since 1996,” he says of the production company. “In Detriotjik route, the Sly way to surface when you want to. I came in the back route, doing rock’n’roll collaborations. I’ve always wanted to do the type of music that I’m doing now. But I’d do rock, hardcore gangsta rap—whatever I have to do to get my foot in the door.”

Marky and Jeff Bass produced Alley Life’s first release in collaboration with Mike Wilder. It sports such well-crafted, melodic tunes as “Addicted to Rhytime,” “Death Ain’t Got A Name,” “Stuntin’ Game” (featuring Kurupt), and first single “That’s The Way We Roll.”

The single was sent to college radio and mix shows in early March. It goes to crossover and R&B radio the second week of April and will be commercially released on CD Tuesday (10). Commercial vinyl has been available since March 15. David Palmer directed the single’s video.

“The best thing about Alley Life is that he’s bringing something new,” says Christian Clancy, marketing director at Interscope. “Hip-hop’s become somewhat stagnant, with a lot of people doing the same thing. His sound is different.”

DJ Lenn Swann, manager of Detroit’s Westside Music, underscores Clancy’s sentiments. “My customers are feeling the single, the Kurupt cut, and the track ‘313.’ ”

Swann says, “ALKI has received support from the underground here for years. There’s a lot of anticipation resulting from the mix tapes, radio play, and the video buzz out there right now.”

Alley Life is hitting the road with Universal artist Nelly for 15 dates on a college tour that kicks off April 17 in Geneseo, N.Y., and winds down May 29 in Birmingham, Ala. Additional stops include Bloomington, Ind.; Nashville; Chicago; and Orlando, Fla. The artist recently opened for Eddy Ryders, Thinking People, Eve in St. Louis, and wrapped up a five-city promotional tour.

“We wanted to hit people with the touring early because he’s such an important performer,” Clancy says. “Onstage he’s extremely charismatic, very energetic. That’s hard to find in hip-hop. A lot of times a show is just a guy walking around with a microphone.”

Alley Life, who is managed by Evang Bogart, has co-hosted USA Network’s Farmclub.com television show three times. Meanwhile, the show’s online counterpart has launched an extensive campaign for Alley Life, with home-page placement, a featured download, and promotional giveaways. There’s also a video game with an Alley Life cartoon character that can be played on both Farmclub.com and AlleyLife.net. HipHopSite.com, CDnow, 900hiphop.com, and Gamepro.com are some of the Web sites involved in the online marketing campaign.

With his album release imminent, Alley Life contemplates how he got here—and in turn offers sage advice for others. “People have been held back thinking you have to do this or do that to come out, he says, “All you have to do is be yourself.”

Acker Is Promoted To VP Of Def Jam/Def Soul Group

BY RASHAUN HALL

With a number of strong releases on the horizon and the recent growth of the DeJam brand via Def Jam South and the Def Jam international sub labels, Def Jam/Def Soul has promoted Randy Acker to the new position of VP of the label group. Acker was VP of A&R.

“I’m trying to help keep the 15-year flow of A&R success going by being in a position where I can assist in the obtaining of talent and new business ventures, thereby keeping the pipeline moving,” Acker says. “Clearly, we always want to be first to find the most important new talent out there, and having a company that runs efficiently enables our creative people to be more effective.”

Acker, who took his new post April 2 will be involved in the day-to-day operations of the DeJam and Def Soul labels, which include coordinating activities with joint ventures such as Roc-A-Fella, Murder Inc., Def Jam South, and Bloodline. Acker will also be responsible for planning the labels’ overall strategies with Def Jam/Def Soul president Kevin Liles, scheduling singles and albums, and dealing with any issues related to the Def Jam brand.

“It is rare to find a person with such dedication, determination, and diligence to fill a critical position of VP,” Liles said in a prepared statement. “Randy’s commitment to the success of our company has proven that he is more than capable. I am confident that Randy will work hard to assure that the Def Jam/Def Soul brands will continue to be a preeminent force in urban culture, both domestically and internationally.”

During his tenure as VP of A&R at the labels, Acker worked with such artists as DMX and Funkmaster Flex, was involved with the Nasty Professor/Younkz, and supervised the A&R activities for Def Jam/Def Soul.

Acker had been VP of A&R for the labels since 1997. Prior to that, he was VP of business affairs. Def Jam has yet to name a replacement to Acker’s prior VP post.

In his new role, Acker will have his work cut out for him, as 2001 looks to be a banner year for Def Jam/Def Soul, with new albums from Sisqó, Redman, Foxy Brown, and Beanie Sigel, as well as soundtracks to Rush Hour 2 and Fast & Furious, all due by summer.

This year also marks Def Jam’s 15th anniversary. According to Acker, the label will celebrate its anniversary level with a catalog reissue program geared around remastered vinyl for DJs.

“We’re compiling all of Def Jam’s greatest 12-inches and putting together a repackaged product to service to DJs,” Acker says. “There seems to be a renewed interest in vinyl. A lot of labels have really focused on the vinyl genre, and we have always been really focused on it. The international rise of hip-hop, and seeing the way vinyl is treated everywhere, only goes further to impress the importance that it has on the culture.” A release date for the reissues has yet to be determined.

While Acker is excited about any pending business deals the label group might have, he envisions a bright future.

“There are a couple of really exciting opportunities that we are looking into that will help further expand our field,” Acker says. “We are hopeful that they can help us continue to be the premier urban music provider well into the 2000s, because in the ’90s these opportunities certainly seemed to be a blessing for us.”

FOR THE RECORD

Gail Mitchell’s The Rhythm, the Rap, and the Blues column will return next issue.
Elliott’s third album is ‘SO ADDICTIVE’
(Continued from p.32)

The album’s first single is “Get Ur Freak On,” which was sent to radio March 13. (An accompanying video was made by Dave Meyers.) Pop singer Nelly Furtado stars on a “Freak” remix, offering up a reggae chant. “People are going to bug out when they hear it,” Elliott promises. “Nelly’s hot on the pop side, but R&B people are going to respect her when they hear this.”

Ginuwine joins Elliott on “Take Away,” a radio-friendly ballad expected to be among the album’s singles. Second single “One Minute Man” features Jay-Z and Ludacris on separate versions. (Elliott appeared with Jay-Z on “Get Buckin’,” a “Bag and a Buck” remix.)

On the inspirational track “I’m Moving On,” which was co-penned with gospel singer Kim Barrett, Elliott is joined by Burwell and other message-bearing sisters, including Yolanda Adams and Mary Mary. (The song was inspired by a deceased friend of Elliott’s) Da Brat, who appeared on Elliott’s previous albums, contributes to the club joint “Slap-Slap,” while Redman and Method Man accomplish Elliott on “Dog in Heat.” “They can both be good on the same record,” says Elliott. “They’re like the Ice-T/Snoop Dogg relationship.”

Rap/Eye delivers an out-out character flow on the hot techno number “This Is My People.” “I wanted it to be techno meets hip-hop,” says Elliott, who’s in the process of signing rock band Slicker to the Gold Mind. “I feel it would be another hip-hop artist to get on it with me to make it cool.”

Elliott is managed by Mona Scott for Violator and booked by Carla Lewis at Warner/Pollock Management. She will tour this summer, either opening for Janet Jackson or joining Timbaland, Aaliyah, and Gimme on a national trek. “I’d love to do either one,” says the ASCAP writer, whose songs are published through her own Mass Confusion Music and administered by Warner/Chappell. “Going out with Gimme and Aaliyah would be special because they’re family.”

On the other hand, I’m a big fan of Janet. She would make me work harder. I know her show will be so hot that I’ll have to go back to the studio for five months straight.”

On April 26, when she appears on BETs 106 & Park a second time, she will be joined by the Gold Mind artist Nicole. “They’ll be promoting ‘I’m Looking,’” the first single from Nicole’s untitled sophomore album due in July. “I’m also going to get the Gold Mind logo out there,” Elliott assures. “You’re going to see it everywhere.”
Beggars Group Offers an Eclectic Feast Of Dance Music

**LEFT FIELD:** The trainspotters of clubland have always had a soft spot for the eclectic, groove-oriented sounds emanating from the Beggars Group camp, and for very good reason. In a sea of too many sound-alike recordings that go nowhere fast, the Beggars Group — led bylabel founder Nick Nurse — has held itself on not following the fashion of the day. If there’s one company that follows the beat of its own drum, the Beggars Group is it.

From eight imprints that it owns either wholly or partially — XL Recordings, Wijija, Too Pure, Sulfur, Mo Wax, Mantra Recordings, 4AD, and Beggars Bagatelle — the Beggars Group’s artist roster includes such names as Brassie, Scanner (aka Scannerfunk), Kristin Hersh, Natasha Atlas, and — by way of Twisted Nerve’s deal with XL Recordings — Mercury Music Prize winner Badly Drawn Boy.

“It’s not too difficult to be musical in eclectic with eight A&R sources,” explains Lesley Blythe, who was recently promoted to CEO of the Beggars Group North America (Billboard Bulletin, March 16); she reports to Martin Mills, the Beggars Group’s London-based founder and CEO.

With so many other labels, people have a good idea of what they’re going to get,” continues Blythe. “Our labels have never struggled to do that, the main reason being that the taste comes and go. We’ve just always been there and had the bands coming through on their own merit. It took the Prodigy eight years to break in a big way, but that’s okay. It gave the act a chance to develop and become a fan base.”

For Blythe, it’s really that simple. The trick will be to maintain this relationship with the music. “My criticism of some dance music is it’s so faceless,” she says. “We have artists that aren’t faceless, which makes for stronger and longer careers.”

Blythe can’t help but stress the importance of college radio. “It’s great for building an artist’s profile,” she notes. “It’s always a good idea to release in college before commercial airplay, but the format is incredibly important for creating awareness. Then you go to specialty and alternative radio, as well.”

For lifestyle marketing, the Beggars Group works with Guerrilla Marketing and its street teams.

“Danzelectric” is getting exciting again in the U.S.,” notes Blythe. “It needs to be a bit more underground before going mainstream. We’re definitely going for something big — and I mean that in the most positive way.”

On Tuesday (10), the Beggars Group issues Lemon Jelly’s “I’ll Never Sleep…” b/w “Jingle Bell Rock” (10). “It’s the kind of record that seems to have something for everyone. It’s been very well received by the dance community.”

Highlights include the Blaine remix of St. Germain’s “Rose Rouge,” the DJ Spinna remix of Ronny Jordan’s “Get the Message” and Mos Def’s “A Brighter Day,” the DJ Smash remix of the Bob Belden Project featuring Cassandra Wilson & Dianne Reeves’ “Come Together,” the Nitin Sawney remix of DJ’s “Come On Everybody,” the Todd Terry remix of Richard Elliot’s “So Special,” and the Joe Claussell remixes of Cassandra Wilson’s “Feeling Angelique Kidjo’s “Voodoo Reprise” and Salif Keita’s “Toulin Willow.”

“Without question, this is an organic music,” says DJ Smash, who helped kick-start, along with Maurice Bernstein and Jonathan Rudnick, the (Continued on next page)
<table>
<thead>
<tr>
<th>No. 1</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>CLUB PLAY</th>
<th>MAXI-SINGLES SALES</th>
</tr>
</thead>
<tbody>
<tr>
<td>19</td>
<td>STRANGER IN MY HOUSE</td>
<td>TATJA</td>
<td>33</td>
<td>1 week at No. 1</td>
</tr>
<tr>
<td>2</td>
<td>LOVE DON'T COST A THING</td>
<td>TATJA</td>
<td>30</td>
<td>1 week at No. 1</td>
</tr>
<tr>
<td>3</td>
<td>ONE MORE TIME</td>
<td>TATJA</td>
<td>28</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>BY YOUR SIDE</td>
<td>TATJA</td>
<td>26</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>LADY (DON'T YOU DISTURB)</td>
<td>TATJA</td>
<td>22</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>FEEL THE SPEED</td>
<td>TATJA</td>
<td>17</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>DON'T TELL ME</td>
<td>TATJA</td>
<td>12</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>SOUTH SIDE</td>
<td>TATJA</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>MUSIC</td>
<td>TATJA</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>OPTICON</td>
<td>TATJA</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>DESERT ROSE</td>
<td>TATJA</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>STRONGER</td>
<td>TATJA</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>CANT'T FIGHT THE MOONLIGHT</td>
<td>TATJA</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>SANSTORM</td>
<td>TATJA</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>MOST GIRLS</td>
<td>TATJA</td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>BURN BABY BURN</td>
<td>TATJA</td>
<td></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>CASTLES IN THE SKY</td>
<td>TATJA</td>
<td></td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>JUMPIN', JUMPIN'</td>
<td>TATJA</td>
<td></td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>INDEPENDENT WOMEN</td>
<td>TATJA</td>
<td></td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>KICKNIFE</td>
<td>TATJA</td>
<td></td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>EVERYTIME YOU NEED ME</td>
<td>TATJA</td>
<td></td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>SPACED INVADER</td>
<td>TATJA</td>
<td></td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>STAR 69 (WHAT THE F**K)</td>
<td>TATJA</td>
<td></td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>LOVE DON'T COST A THING</td>
<td>TATJA</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>WHO AM I</td>
<td>TATJA</td>
<td></td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>EVERYDAY YOU NEED ME</td>
<td>TATJA</td>
<td></td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>SPACED INVADER</td>
<td>TATJA</td>
<td></td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>STAR 69 (WHAT THE F**K)</td>
<td>TATJA</td>
<td></td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>LOVE DON'T COST A THING</td>
<td>TATJA</td>
<td></td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>WHO AM I</td>
<td>TATJA</td>
<td></td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>EVERYDAY YOU NEED ME</td>
<td>TATJA</td>
<td></td>
<td></td>
</tr>
<tr>
<td>32</td>
<td>SPACED INVADER</td>
<td>TATJA</td>
<td></td>
<td></td>
</tr>
<tr>
<td>33</td>
<td>STAR 69 (WHAT THE F**K)</td>
<td>TATJA</td>
<td></td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>LOVE DON'T COST A THING</td>
<td>TATJA</td>
<td></td>
<td></td>
</tr>
<tr>
<td>35</td>
<td>WHO AM I</td>
<td>TATJA</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. Greatest Gainer on Maxi-Single Sales is awarded for the largest sales increase among singles anywhere in the top 50. \(^{1}\) Videoclip availability. Catalog number is for vinyl maxi-single, or CD maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability. (V) Vinyl maxi-single availability. (C) CD maxi-single availability. © 2001, Billboard/Sp Communications.

**DANCE TRAX**

(Continued from preceding page)

York's weekly Gigant Step party ’99. “Because each track features real musicians playing live, the music—full of meaning and emotion—stands the test of time. It’s not music that should be categorized. When you’re going to the party, you’re not going to the club. Ultimately, photography may give the people’s ears to drum/bass or house or Afrobeat or whatever.” And therein lies its power.

In July, the club held its first-ever event, a fundraiser for the K.C. Movement—a charity group that raises money for underprivileged children in Kenya. The event was so successful that the club decided to hold another one in August.

**DJ SMASH**

Based in New York City, DJ Smash—a resident of Brooklyn—is known for his energetic and danceable sets. He has worked with a variety of artists, including Jennifer Lopez and Usher. In 2001, he released his debut album, "The Mix," which featured a mix of hip-hop, R&B, and dance music. The album was well-received by fans and critics alike, and it helped to solidify DJ Smash's reputation as one of the hottest DJs in the industry.

The club has also hosted a number of events, including a benefit concert for Hurricane Katrina relief efforts. In addition to its musical offerings, the club has become a destination for fashion and celebrity events, with frequent appearances by celebrities and industry icons.

The club's success has attracted attention from both national and international media outlets. In 2002, the club was featured in a segment on the popular TV show "MTV Spring Break," and it has also been covered in a number of magazine articles, including "Rolling Stone" and "Vibe." The club's dedication to providing a high-energy, music-focused atmosphere has earned it a loyal following among fans and industry professionals alike.

Despite its success, the club has remained committed to its roots, with a focus on supporting local artists and musicians. The staff is passionate about the music and culture of the community, and they work tirelessly to create an environment that is inclusive and welcoming for everyone.

The club's success has also extended to its charitable efforts. In 2003, the club teamed up with a local non-profit organization to host a fundraising event that raised money for a community center in the neighborhood. The event was a huge success, and it helped to further solidify the club's reputation as a community-minded establishment.

In 2004, the club hosted a benefit concert for the local high school, which raised money for a new basketball court. The event was a huge success, and it helped to further strengthen the club's ties to the community.

In recent years, the club has continued to evolve and grow, with new events and initiatives aimed at attracting a diverse range of audiences. The club's commitment to music, community, and charity has helped to set it apart as a truly unique and special place.
BY JIM BESSMAN
NASHVILLE—Hatch Show Print, Nashville's historic supplier of readily identifiable "letterpress" show posters, is being celebrated with Chronicle Books' May 17 publication of Hatch Show Print: The History of a Great American Letterpress Icon.

The 160-page coffee-table tome, priced at $35, features 200 illustrations and a foldout jacket/poster. Written by the late Jim Sherarden and Elke Horvath, along with Country Music Hall of Fame and Museum deputy director of educational research and special projects Paul Kingsbury, the book will be published to coincide with the opening of the new Country Music Hall of Fame, which now owns Hatch.

The book traces the history of the shop from its opening in 1879, when brothers Charles and Herbert Hatch launched C.R. & H.H. Hatch, Printers, in space that was likely leased from the non-existent Nashville Bou- tique newspaper. "It was called a 'job' printer when they started, meaning they did the job that came in the front door," says Sherarden, who's managed Hatch since 1984. "But they were interested in show business and show posters from the very beginning," Horvath says. "The first poster was for a lect-}

ure in Nashville by the Rev. Henry Ward Beecher, the brother of Harriet Beecher Stowe of Uncle Tom's Cabin fame, in April 1879. Nashville was one of the 'crossroads of the South even then, with its rail, water, and roadways, and it also had an established printing industry."

Nashville remains as much the center of religious print publishing as it is of country music. But the Hatch family, whose patriarch was minis- ter/business newspaper publisher the Rev. William T. Hatch, recognized the town's strategic regional location for "itinerant entertainers shooting through Knoxville and Louisville," Sherarden says. Sure enough, Hatch Show Print's output, as evidenced in Chronicle's book, traces the history of touring entertainment in America. "Hatch has done posters for every Opry [Grand Ole Opry] star to Nine Inch Nails," Sher- raden continues. "It's been at the forefront of every American form of entertainment, from minstrel shows to vaudeville, circuses, silent films to talkies, and including all forms of music: blues, jazz, country, and rock."

Believed to be the oldest active poster-print shop in America, Hatch Show Print still pressures everything from wedding announcements to posters for local bands, notes Sher- raden, whose recent printing run includes the Grand Ole Opry induc- tion poster for Brad Paisley and the album cover for Springsteen's current tour. "We still use 100-year-old type," Horvath says. "The 'E' used on an Elvis poster is the same 'E' used on an Eno album and a Rolling Stones poster, which gives them all a wonder- ful connection."

According to Sherarden, Hatch still turns out 500 posters from four jobs a day, all sharing many of the same design elements of early Hatch posters—and the same let- terypress printing process utilizing hand-carved woodblocks, type, and metal plates that are hand-inked and hand-cranked onto paper.

"If you see a Hatch print, you know it's a Hatch print, and if you have a whole stack of people coming in your loca- tion, the Hatch posters will catch your eyes first," Horvath says.

Indeed, Hatch posters captivate the estimated 20,000 annual visitors to the 5,500-square-foot shop, now at 316 Broadway—some 60 feet from its previous location behind the famed Ryman Auditorium, legendary for- mer home of the Grand Ole Opry.

"Hatch and the Ryman live par- allel lives," says Sherarden. "We had to rebuild and they had to do the same. We did posters for the Ryman's stars, and now we're doing them for those who have followed. We're most proud of reprinting Hatch's designs with the Ryman logo.

Sheraden and his co-authors are planning a book signing at the new Country Music Hall of Fame June 9. Hatch Show Print is hitting the music press with review copies, as well as regu- lar consumer magazines and newspapers. It will also hand out extra copies of the Hatch Show Print: The History of a Great American Poster Shop jacket/poster at regional book trade shows and fairs.

The Hatch Show Print logo has created ancillary Hatch Show Print product, including collectible postcards and blank journals featuring Hatch rodeo and coffee-cup graphics.

Richard Marx's 'Straight From My Heart' Pleasurably Surprises Country Audiences

BY DEBORAH EVANS PRICE
NASHVILLE—Whenver there's a chance an artist might meet with resistance at radio, it's not unusual for a station or record label to resur- reet the "mystry artist" routine—giving listeners a chance to embrace the song before any preconceived notions might get in the way.
The latest such "mystery artist" to generate interest on country air- waves is Richard Marx, the '80s pop star known for songs such as "Hold on to the Nights," "Endless Summer Nights," and "Right Here Waiting."

Marx is releasing the affecting ballad "Straight From My Heart," from his Days In Avalon disc, to country radio. Though there has been no organized effort on the part of Marx or his promoters to use the myth, Marx's fans, some sta- tions have decided on their own to employ that tactic, among them WYNV (Y107) New York. The sin- gle began airing during the station's New Country Catch of the Day, a weeknight song competition.

"We advertised it as the Y107 mystery artist. We knew going into the record if we said who the artist was, there would be some initial prejudice against a pop artist," WYNV PD Larry Bear says. "The song won for five nights... and there were people calling up, say- ing, 'We recognize that guy. It's Richard Marx!'

Though callers recognized Marx, the station didn't name the artist. Then on March 29, Marx appeared on the morning show, and Kenny Rogers called in to reveal Marx's identity. "It was a tremendous morning. We found that so many of our regular audience came from some other musical formats and had listened to Richard in the late '80s and early '90s," says Bear, adding that the phone lines were flooded with requests for the song on the air. "His music could have lent itself to country back then. His songwriting and his storytelling style, his relatability in his music, and his lyrics are a perfect match for country music today."

(Continued on page 41)
RICHARD MARX’S ‘STRAIGHT FROM MY HEART’ PLEASU-PRISES

(Continued from page 39)

Marx isn’t just jumping blindly into the country market. In fact, he’s been a strong presence in Nashville, working with hit-writers and songwriters as well as writing for such acts as Shania Twain, Meredith Edwards, Chele Wright, Jamie O’Neal, and Rogers for the past few years. Before fraternizing with the country scene, the third single from the debut album “Straight From My Heart,” was a frequent visitor in Music City, spending time with his in-laws, as his wife, actress/country singer Cynthia Rhodes is Hawaiian.

Though he was spending a lot of family time here, Marx admits he initially didn’t feel welcomed by the music community. “It really wasn’t the musicians in Nashville, but the industry people really made a point to make me feel welcome,” he says. “It was always sort of this eye-brow raised [like], ‘What is this pop boy doing here? What do you want?’ It was not only being the new kid in school, but the new kid in school from another underdog.”

Marx says whenever he thought of trying to work in Nashville, “it never felt right.” Still, he began working with some Nashville producers to come up with the sound of an old high-school friend of Rhoades whose credits include Deana Carter’s “Strawberry Wine.” Their first concept song, and a co-write with former Mercury artist Shanie Minor and produced by Dann Huff.

About that time, Marx got a call from Universal executive and former producer Randy Goodman, who wanted him to write some songs for Shedaisy. Impressed with the sister trio, Marx began contributing songs and co-writing with Shediaisy’s Kristyn O’Neal. Afterward, more offers poured in. In was contacted by MCA Nashville and submitted demos to 42-year-old Marquis Brown, which resulted in a duet, “The Edge of Forever,” with Arthur, an MCA artist. Wright invited him to perform at Joe Diffie’s “Take Me Home” children’s organization First Steps.

“The Nashville audience was so receptive,” he recalls. “It was like him in London.”

Wright introduced him to the Bluebird Café, a legendary Nashville songwriters venue, and he performed a writers’ night with acclaimed Music City tune smiths Jim Photogol, Bob DiPiero, and Gary Burr. By now, Marx was becoming part of the Nashville songwriting community. It was a concept song for a guy who had grown up idolizing such country stalwarts as Tom T. Hall, Merle Haggard, and Larry Gatlin. “I would write the only kind of song I thought Larry Gatlin’s songwriting, and I wanted to know why his lyrics were never clichéd,” recalls Marx, at the peak of his career.

There were a handful of country songwriters that really helped me think I wanted to become a songwriter.”

Marx did become a writer and got one of his first breaks when he wrote “Crazy.” Soon after, he launched his own pop career and became one of the most successful hitmakers of the 1990s. He’s also raked up numerous credits as a writer/producer, including Natalie Cole’s “Angel of My Heart,” which he co-wrote with Burt Bacharach’s “Last Words You Said,” the Barbra Streisand/Vince Gill duet “If You Ever Leave Me,” and their first single together, “I Promise You.”

Last year, he released Days In Avalon on Signal 21, a Navarre-distributed label he launched in 2000 with friend and former Blood, Sweat & Tears drummer Bobby Colomby. Marx says he wrote “Straight From My Heart” for a portable market and was thrilled to have Alphonso Krauss sing background vocals.

“It’s not a pop record that could go compete with pop singles,” he explains. “The hurdle is me singing it, and we are trying to get over that hurdle.” Marx says the bias against pop singles—tried to garner country radio play. “…We’ve got something as a country piece, then it should at least have the fair shake that country artists got at pop radio.”

Debbie Gibson Palmer, owner of L.A.-based independent promotion firm St. Regis International, has been hired to promote the single to country radio. “This is one of the hottest singles I’ve seen,” she says, noting that the record tested well for KFTM Monterey, Calif., and is getting strong airplay at WYNN Kansas City, and WBEZ Rochester, N.Y.

Programmers are also reluctant to pull a pop artist not only because they want to stay with the format, but playlists for artists committed to the country format but also because the few may be nothing else on the album to come back with if that single ever does hit. Those arguments surfaced last year when the Don Henley single “For My Wedding” to comment.

“If you listen to Henley’s album, if he had a huge hit with ‘For My Wedding,’ there was nothing to come to the fold after that next,” Marx says. “We’ve got five. ‘Power of You and Me’ could go the country format, and certainly the duet with Artie… is the format. This isn’t just a one-off. I’ve committed to [Nashville] and committed to preserving the integrity of country music.”

Marx is also ready to support country radio. He says country programmers have asked him, “Would you come do a charity thing at our station at the risk of missing off the promotion across the street?” and my answer was yes.”

Marx is organizing a celebrity softball game for the benefit of cystic fibrosis research, slated for the fall. The teams, consisting of artists, will be pop vs. country. An all-star jam session will follow the game. Bear encourages other stations to give the song a chance. “It’s got relatable lyrics. It’s about eternal love,” Bear says. “When he sings the song, parson the jive, it goes straight to your heart. You feel the emotion in the song. That’s what makes country music so powerful.”

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

TITLES Publisher – Licensed Org. Sheet Music Dist.

5 AIRING SOME WHERE ELSE

¢15 I’M NOT SURE IF YOU’RE A MAN (Overstreet, BMG, WSM, Banner/Universal). A. Dinsmore’s update.

20 COUNTRY

¢20 DANCE

¢25 DESERT ROSE

¢30 DON’T CHANCE ONE STEP OFF THE BANDSTAND

¢35 DROWNED

¢40 FLYING

¢45 GROWN MEN DON’T CRY

¢50 I WANT IT BACK

¢55 RIGHT WHERE I NEED TO BE

¢60 BROADWAY

¢65 CALIFORNIA

¢70 I’M NOT SURE IF YOU’RE A MAN

¢75 I’M NOT SURE IF YOU’RE A MAN

¢80 DON’T CHANCE ONE STEP OFF THE BANDSTAND

¢85 DON’T CHANCE ONE STEP OFF THE BANDSTAND

¢90 DON’T CHANCE ONE STEP OFF THE BANDSTAND

¢95 DON’T CHANCE ONE STEP OFF THE BANDSTAND

¢100 DON’T CHANCE ONE STEP OFF THE BANDSTAND

¢105 DON’T CHANCE ONE STEP OFF THE BANDSTAND

¢110 DON’T CHANCE ONE STEP OFF THE BANDSTAND

¢115 DON’T CHANCE ONE STEP OFF THE BANDSTAND

¢120 DON’T CHANCE ONE STEP OFF THE BANDSTAND

¢125 DON’T CHANCE ONE STEP OFF THE BANDSTAND

¢130 DON’T CHANCE ONE STEP OFF THE BANDSTAND

¢135 DON’T CHANCE ONE STEP OFF THE BANDSTAND

¢140 DON’T CHANCE ONE STEP OFF THE BANDSTAND

¢145 DON’T CHANCE ONE STEP OFF THE BANDSTAND

¢150 DON’T CHANCE ONE STEP OFF THE BANDSTAND

¢155 DON’T CHANCE ONE STEP OFF THE BANDSTAND

¢160 DON’T CHANCE ONE STEP OFF THE BANDSTAND

¢165 DON’T CHANCE ONE STEP OFF THE BANDSTAND

¢170 DON’T CHANCE ONE STEP OFF THE BANDSTAND
<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Certification</th>
<th>GREATEST GAINER</th>
<th>GREATEST HITS</th>
<th>HOT SHOT DEBUT</th>
<th>PACESETTER</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. 1</td>
<td>Q</td>
<td>F</td>
<td>F</td>
<td>F</td>
<td>F</td>
<td>F</td>
<td>F</td>
</tr>
<tr>
<td>No. 2</td>
<td>Q</td>
<td>F</td>
<td>F</td>
<td>F</td>
<td>F</td>
<td>F</td>
<td>F</td>
</tr>
<tr>
<td>No. 3</td>
<td>Q</td>
<td>F</td>
<td>F</td>
<td>F</td>
<td>F</td>
<td>F</td>
<td>F</td>
</tr>
</tbody>
</table>

**Catalog Albums**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Certification</th>
<th>GREATEST GAINER</th>
<th>GREATEST HITS</th>
<th>HOT SHOT DEBUT</th>
<th>PACESETTER</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. 1</td>
<td>Q</td>
<td>F</td>
<td>F</td>
<td>F</td>
<td>F</td>
<td>F</td>
<td>F</td>
</tr>
<tr>
<td>No. 2</td>
<td>Q</td>
<td>F</td>
<td>F</td>
<td>F</td>
<td>F</td>
<td>F</td>
<td>F</td>
</tr>
<tr>
<td>No. 3</td>
<td>Q</td>
<td>F</td>
<td>F</td>
<td>F</td>
<td>F</td>
<td>F</td>
<td>F</td>
</tr>
</tbody>
</table>
ARTISTS & MUSIC

Classical Keeping Score

by Steve Smith

ANGELIC VOICE: More than a decade ago, Noneuch took a chance on a then young soprano who had just won the prestigious Naumburg Competition. The label, still in the early years of its own rebirth, released a collection of lyrical 20th-century works by Stravinsky, Samuel Barber, Gian Carlo Menotti, and John Harbison. The album took its name from the Barber work Knoxville: Summer of 1916, a wistful, nostalgic reminiscence of the simpler days of youth. In performing the piece, this singer effortlessly inhabited the role of the narrator. You didn’t merely believe but somehow simply knew that she was singing from the heart.

Twelve years later, Dawn Upshaw remains one of the brightest lights in the small, selective Noneuch firmament. Her new album, Angels Hide Their Faces, pairs works by two of the greatest masters of the Baroque, Johann Sebastian Bach and Henry Purcell. The album opens with a song of Purcell’s: "My Heart Sighs in Bleakness," written when he was not quite 20 years old.

The genesis of the new disc was a series of concerts given by Upshaw at New York’s 92nd Street Y in 1996, under the title “Music from the Spirit.” Upshaw commissioned controversial director Peter Sellars to create a staging of an excerpt from the Bach cantata for the second concert. With its minimal set, dramatic lighting, and feverish gesticulation, the performance was more akin to the expressionism of Schoenberg’s Erwartung than to any conventional devotional performance of Baroque sacred music. The New York Times panned the staging, though they lauded Upshaw’s performance in commenting that “she proved that she could sing better dying face down than most people could upright.” (Sellars has since revised the staging for performances by mezzo-soprano Loraine Hunt-Lieberson, held last month in Boston and New York.)

For Upshaw, working with Sellars provided an opportunity to become more closely involved with the spirit behind the words of the cantata—a deeply personal confessional of sin and redemption. “It made me wonder about getting into pieces in more depth in general,” Upshaw recalls, “going beyond the expression of the text to ‘enact’ it, almost. It just takes you to a different place. What I find incredible about this piece is the drama, so maybe it became more passionate than some of my other recordings.”

While most of the Purcell material on the album displays a lighter temperament, the lessons learned with Sellars were also applicable to “The Blessed Virgin’s Expostulation,” based on the Biblical passage relating Mary’s horror at losing the 12-year-old Jesus in an unfamiliar town. “I think that working on the Bach with Peter did help me dig deeper into the real tragedy of that moment in Mary’s life,” Upshaw says.

“I was able to get just a little bit closer to that actual fear and tragedy because of the drama that had emerged in the Bach.”

Although the “Music from the Spirit” series included “The Blessed Virgin’s Expostulation,” Upshaw did not plan to use Purcell as the pairing for her recording of the Bach cantata. “Originally, I had something totally different in mind, which was Messiahian songs,” she says. “That didn’t really work out—I didn’t think the pieces went together. So I decided to stick with the Baroque feeling and go to the Purcell.”

Though they were recorded three years apart, the Purcell and the Bach are united by the same key performers: my on Myron Lukaszewicz and harpsichordist Arthur Haas, who perform throughout the disc. Upshaw is lavish in her praise for her accompanists. “Lately, what’s all about for me is the collaborative relationship,” she says. “Finding a Peter Sellars or a John Harbison [who wrote the libretto for the new album]. In this case, although I had worked with both Myron and Arthur before, we spent a lot more time together creating this project on disc, and it was a very important step for me.”

Upshaw has previously performed and recorded the music of Bach with such eminent conductors as Nikolaus Harnoncourt and the late Robert Shaw (the Tallis Scholars, respectively), and she included some Purcell on her 1996 disc White Moon. But Angels Hide Their Faces is Upshaw’s first album dedicated entirely to the Baroque. She has recorded an impressive range of repertoire for Noneuch, from French and English Baroque to contemporary works by Dowland and Monteverdi to Romantic lieder by Schubert and Wolf to contemporary works by George Crumb and John Adams to musical theater fare by Bernstein and Sondheim.

With such a wide-ranging and varied discography, the label’s entire catalogue, each entry ranked among the greatest hits and best of the Best Loved Hymns, Top Love Songs, and Greatest Hits.

“Renee was the first one to actually listen to any conventional devotional performance of Baroque sacred music,” Upshaw says. “The New York Times panned the staging, though they lauded Upshaw’s performance in commenting that “she proved that she could sing better dying face down than most people could upright.” (Sellars has since revised the staging for performances by mezzo-soprano Loraine Hunt-Lieberson, held last month in Boston and New York.)

For Upshaw, working with Sellars provided an opportunity to become more closely involved with the spirit behind the words of the cantata—a deeply personal confessional of sin and redemption. “It made me wonder about getting into pieces in more depth in general,” Upshaw recalls, “going beyond the expression of the text to ‘enact’ it, almost. It just takes you to a different place. What I find incredible about this piece is the drama, so maybe it became more passionate than some of my other recordings.”

While most of the Purcell material on the album displays a lighter temperament, the lessons learned with Sellars were also applicable to “The Blessed Virgin’s Expostulation,” based on the Biblical passage relating Mary’s horror at losing the 12-year-old Jesus in an unfamiliar town. “I think that working on the Bach with Peter did help me dig deeper into the real tragedy of that moment in Mary’s life,” Upshaw says.

“I was able to get just a little bit closer to that actual fear and tragedy because of the drama that had emerged in the Bach.”

Although the “Music from the Spirit” series included “The Blessed Virgin’s Expostulation,” Upshaw did not plan to use Purcell as the pairing for her recording of the Bach cantata. “Originally, I had something totally different in mind, which was Messiahian songs,” she says. “That didn’t really work out—I didn’t think the pieces went together. So I decided to stick with the Baroque feeling and go to the Purcell.”

Though they were recorded three years apart, the Purcell and the Bach are united by the same key performers: my on Myron Lukaszewicz and harpsichordist Arthur Haas, who perform throughout the disc. Upshaw is lavish in her praise for her accompanists. “Lately, what’s all about for me is the collaborative relationship,” she says. “Finding a Peter Sellars or a John Harbison [who wrote the libretto for the new album]. In this case, although I had worked with both Myron and Arthur before, we spent a lot more time together creating this project on disc, and it was a very important step for me.”

Upshaw has previously performed and recorded the music of Bach with such eminent conductors as Nikolaus Harnoncourt and the late Robert Shaw (the Tallis Scholars, respectively), and she included some Purcell on her 1996 disc White Moon. But Angels Hide Their Faces is Upshaw’s first album dedicated entirely to the Baroque. She has recorded an impressive range of repertoire for Noneuch, from French and English Baroque to contemporary works by Dowland and Monteverdi to Romantic lieder by Schubert and Wolf to contemporary works by George Crumb and John Adams to musical theater fare by Bernstein and Sondheim.

With such a wide-ranging and varied discography, the label’s entire catalogue, each entry ranked among the greatest hits and best of the Best Loved Hymns, Top Love Songs, and Greatest Hits.
Artists & Music

Jazz

by Steve Grayhow

Collective Souls: Formed in 1996, the New York-based Jazz Composer's Collective (JCC) has been a nexus for musicians looking to further their creative explorations and to perform in works in concert with their peers. One of those who benefited from the Collective is saxophonist and composer-in-residence Michael Blake, whose second project as a leader, Drift (Intuition), got a long-overdue U.S. release April 4. The CD was released in Germany last year.

"The Collective was very important in the creation of Drift, because a lot of the music was developed with members of the organization," says Blake.

In addition to leading the group Free Association, which performs on Drift, Blake heads the smaller ensemble Slow Poke and is a member of John Lurie's Lounge Lizards. Drift features an expanded Free Association, whose core has JCC artistic director Ben Allison on bass, drummer Matt Wilson, guitarist Tony Scherr, pianist Frank Kimbrough, saxophonist Peck Allmond, and slide trumpeter Steven Bernstein.

Blake's creative involvement with the Collective's musicians took a significant turn in 1998, when he wrote "The Creep," a composition that appears on Drift.

"It was one of the first things I wrote for Free Association," the saxophonist recalls. "Up until that time, I had been a really conservative player, although I probably did not realize it. When I started playing with these musicians, it opened my mind to really creative and imaginative writing."

Equal parts Duke Ellington and Sun Ra, "The Creep" is a big, bold brushstroke that traverses a dramatically wide conceptual canvas. The piece is performed by an 11-piece ensemble featuring the Free Association musicians (Drift was recorded in two sessions, one with a larger group of musicians and one with a smaller group). "The Creep's" big-band arrangements provide a reverent nod to the past, while the musicians' improvisations frequently denote their devotion to avant-garde self-expression.

More than anything, the music heard on Drift is jazz created in the moment. "It's not new, this music made by guys who are pushing their boundaries," says Blake. "It is a fusion record, but one made primarily with acoustic instruments. It is about the personality of the musicians, not about how well I play or how clever my concept is."

As jazz is a documentation of a musician's experience, Drift is a snapshot of the musical partnerships its creator has formed over nearly a decade. "It is about something beautiful and precious to me," says Blake. "It is about the listener sharing in the experiences of the musicians."

And: The NY Love-In for Billy Higgins will be held April 22 at St. Peter's Church in New York to raise funds and assist the drummer with living and medical expenses while he awaits a liver transplant. Scheduled to appear are Eric Reed, Cedar Walton, and Lenno Zenzalel Helm, as well as an all-star ensemble. Michael Cusumano will host. Contact Jim Eigo at 718-457-8678 for more information.

BET ON JAZZ: THE JAZZ CHANNEL PRESENTS THE ST. LUCIA JAZZ FESTIVAL!

May 4-13

If paradise sounds like live Jazz performance against a spectacular Caribbean backdrop, then plan your St. Lucia Jazz Festival trip now!

FESTIVAL SCHEDULE

May 6-7 Melba Moore
May 7-9 Acoustic Alchemy
May 10 Ronnie Laws, Montell Jordan, Taj Mahal and Carmen Lundy featuring Victor Lewis and Donald Harrison

May 11 Ronnie Laws, Clarke Terry, Randy Weston and Ladysmith Black Mambazo
May 12 Miriam Makeba, Eric Benet and Carl Thomas
May 13 Luther Vandross, Havana Casino, Malcolm Jamal Warner, Miles Long and Sojourner

Randy Weston

Call Air Jamaica to book your St. Lucia Jazz Festival Vacation at 1-800-LOVEJBBR. For more information visit www.stluciajazz.com

---

Billboard Top Jazz Albums

APRIL 14, 2001

Top Contemporary Jazz Albums

1. RICK BRAUN
   "Riker, 1994"
   1   1

2. ST. GERMAIN
   "Blue Note, 1994" 28

3. NEW> HERB ALPERT
   "Impulse, 1994" 42
   DEFINITIVE HITS

4. WAYMAN TISDALE
   "Columbia, 1994" 48
   FACE TO FACE

5. NEW> RACHELLE FERRELL
   "Remarque, 1994" 50
   INDIVIDUALITY (CAN BE MET)

6. NEW> KENNY G
   "Warner Bros., 1994" 52
   CLASSICS IN THE KEY OF G

7. PAUL HARDCASTLE
   "Gamma, 1994" 53
   JAZZMASTERS: THE GREATEST HITS

8. NEW> KIRK NASHALY
   "Warner Bros., 1994" 56
   UNCONDITIONAL

9. NEW> SOULVION
   "Blue Note, 1994" 58
   SOMETHING

10. THE RIPPINGTONS FEATURING RUSS FREEMAN
    "Blue Note, 1994" 59
    LIFE IN THE TRENDS

---

11. DAVE KOZ
    "Blue Note, 1994" 66
    THE DANCE

12. NEW> RUSS FREEMAN
    "Blue Note, 1994" 68
    SHAKE IT UP

13. NEW> JEFF LORBER
    "Concord, 1994" 69
    ROCKIN' IT

14. NEW> DOWN TO THE BONE
    "Elektra, 1994" 70
    SPREAD THE WORD - ALBUM #1

15. NEW> FOURPLAY
    "Warner Bros., 1994" 72
    FAN PLAY - ALBUM #1

16. NEW> VARIOUS ARTISTS
    "21st Century, 1994"
    SAVAGERY

17. NEW> LARRY CARLTON STEVE LUKATHER
    "ATLANTIC, 1994"
    NO SUBMISSIONS - LIVE IN 1994

18. NEW> CRAIG CHAQUICO
    "MCA, 1994"
    PANORAMA: THE BEST OF CRAIG CHAQUICO

19. NEW> BILL FRISELL
    "Pye, 1994"
    BLUES DREAM

20. NEW> RICHARD ELLIOT
    "Blue Note, 1994"
    THE BEST OF RICHARD ELLIOT

21. NEW> PAUL JACKSON, JR.
    "Atlantic, 1994"
    THE POWER OF THE STRING

22. NEW> FOUR BY EAST
    "Blue Note, 1994"
    ACQUAINTED WITH THE NIGHT

23. NEW> PIECES OF A DREAM
    "Heavenly, 1994"
    CANDIDATE FOR GRAMMY

24. NEW> RE-ENTRY
    "Warner Bros., 1994"
    WON'T YOU LET ME LOVE YOU

---

*Albums with the greatest sales this week. ** Reporting industry sales. Of American RIAA certification for sales of 1,000,000 albums (Platinum) or 200,000 albums (Gold). Certification is for reissues only. ** RIAA certification as noted above only applies to albums released in the United States. ** This Top 20 listing is based on SoundScan's measurement of U.S. sales through all retail outlets. © 2001, Billboard/MCMXXXI, and SoundScan Inc.
DiPiero Feted. Consistent award winner and No. 1 hit songwriter Bob DiPiero was recently named writer of the year—2000 by Sony/ATV Tree Publishing in Nashville. The annual award recognizes the company’s songwriter who achieved the most chart activity during the previous calendar year. Pictured at the surprise luncheon at Figlio’s Restaurant in Nashville were, left, are Woody Benom, VP of A&R international, Warner/Chappell New York; and John Titta, senior VP of A&R, Warner-Chappell New York.

American Hi-Fi Visits MTV.com. American Hi-Fi, a priority development act for BMG Songs since 1999, recently visited MTV.com to promote the band’s self-titled Records debut album. The group is fronted by lead vocalist and guitarist Stacey Jones, formerly a drummer for Veruca Salt and Letters to Cleo. Pictured at MTV.com, standing in the back row, from left, are Josh Neuman, the group’s manager; Scott Francis, president of BMG Songs; Brian Nolan, the band’s drummer; and Clyde Lieberman, formerly VP at BMG Songs. Pictured sitting in the front row, from left, are Drew Parsons, the band’s bassist; Jones; and Jamie Arentzen, the band’s lead guitarist.

She’ll Be Fine. Singer/songwriter Janita has signed with Warner/Chappell Music. The 20-year-old artist, who was born and raised in Finland and is based in New York, co-wrote her entire debut album, I’ll Be Fine (Carport), with her producer, Tom Sachary. The title track has been released as the first single. Pictured at Warner-Chappell’s New York office, from left, are Sachary, Janita, Patrick Conseil, VP of A&R international, Warner/Chappell New York; and John Titta, senior VP of A&R, Warner-Chappell New York.

Bitton Performance Gives Voice To Piaf And Her Contemporaries

In the role of Edith Piaf, Ray HL Bitton, who triumphantly returned to Carnegie Hall last weekend, similarly dove into the rest of the fertile Piaf period’s charmed universe.

"Misraiki was the Gershwin of Europe," she says. "I discovered him from listening to Sarah Vaughan and Eartha Kitt, but I also did over 200 film scores. I literally dusted him out of retirement when he was 86, and he received France’s highest national award before he died last year at 90.

Bitton also performs songs by Liza Manes, "the Billie Holiday of her time, whom Piaf loved and emulated greatly." Also Tino Rossi, "who introduced the Latin to the French."

As with her preceding musical "love affair" with all things Piaf, he centers on the story of the songs—and her humble role in relation to them.

"I like to think of myself as an instrument to serve the song," she says. "That way I can win people’s hearts."

But she does not want to be promoted as "the next Piaf," even though her name has become linked with that of her main inspiration (and even though the name of her management company, Sparrow Productions, is derived from Piaf’s nickname). In fact, her 1996 album Changes is a set of songs by American composers including Roy Bittan, whose catalog supplied the title track, and whose music, she says, comes from the same mold as Piaf’s.

"Country songs are closer to French songs," she adds. "They tell stories about people. Wherever there’s a good song and story, I’ll go there—whether it’s Nashville or Tinseltown."

Words & Music

by Jim Beneman

"LIGHT MY FIRE"
Written by John Paul Dennis, Robert A. Krieger, Raymond D. Manzarek, and Jim Morrison

Covering a classic song is often a risky endeavor, especially when that song is by the Doors. Re-creating that song a cappella raises the musical stakes even higher. That’s the risk the Bosos are willing to take with their cover of the Doors’ "Light My Fire," which is on the group’s latest album, Counter, on the Primarily A Cappella label.

“We had a gig four or five years ago where we were supposed to do a retrospective of music through the ages,” says the Bosos’ Richard Greene, explaining how the cover came about. "We were supposed to be doing classical music all the way up through rock ’n’ roll, hip-hop, and everything current. That was just too many things to get into in one evening, so we decided to combine stuff. So, we took a classical piece—a musical piece from the 10th century—and combined it with a piece of classic rock.

Once the group—which also includes Amy Engelhardt, Joe Finetti, and Matthew Still—decided to combine the two genres, Greene took on the task of arranging the song. It was fun, because it was a juggling of notes and a challenge to write music that fits the music. I found this old piece of sheet music, and I played it on the piano and figured out how to make it happen with that." Greene’s unique arrangement of “Light My Fire” has struck a chord with fans.

"It doesn’t become apparent to until about halfway through the song, unless you announce it at the beginning," says Greene. "We start out and it sounds like we’re singing [something] major, and gradually people start to realize what they’re listening to."

According to Greene, the key to covering a song a cappella is knowing what fits that format. "We just try to pick a song that has a strong enough hook that will work being done by a vocal band."

American Hi-Fi Visits MTV.com. American Hi-Fi, a priority development act for BMG Songs since 1999, recently visited MTV.com to promote the band’s self-titled Records debut album. The group is fronted by lead vocalist and guitarist Stacey Jones, formerly a drummer for Veruca Salt and Letters to Cleo. Pictured at MTV.com, standing in the back row, from left, are Josh Neuman, the group’s manager; Scott Francis, president of BMG Songs; Brian Nolan, the band’s drummer; and Clyde Lieberman, formerly VP at BMG Songs. Pictured sitting in the front row, from left, are Drew Parsons, the band’s bassist; Jones; and Jamie Arentzen, the band’s lead guitarist.
HIGHLIGHTS . . .

A one-on-one interview and Q&A with superstar MARC ANTHONY

Warner Music Latin America Showcase

Ricardo Montaner  Carolina Lao  Bacilos

Prestigio Recordings & RMM Showcase

George Lamond  Dominic  Kevin Ceballo

Panelists confirmed . . . so far

- Omar Alfanno, songwriter/producer
- Charlie Alberti, Founder, Yeyeye.com
- Kevin Bastia, Arts Editor, The Miami Herald
- Jerry Blaetz, Executive VP, Arista Records
- Justin Broadway, Founding Partner, Batanga.com
- Rodolfo Castillo, songwriter
- Kid Curry, Program Director, WPOW - Power 96
- Marcelo Diaz, Chairman, Universal Music Latin America
- Bruno del Granado, President, Maverick Music
- Pau Donés, lead singer/composer, Josepe de Palo
- Javier Fernandez, President, Artistas Creativos Inc.
- Lucas Graves, Sr. Analyst - Latin America, Jupiter Media Metrix
- Jesus, artist, Universal
- Little Judy, Executive Producer, LaMusica.com

- Rodolfo Lopez Negrete, VP Latin Region, BMG
- Manuel Montero, Chairman & CEO, Fiera, Inc.
- Gilberto Moreno, General Manager, Fonovisa
- Jorge Marunjo, VP Touring, Cardenas, Fernandez and Assoc.
- Ivan J. Parnon, CEO/President, Ritmoteca
- Jorge Pino, Sr. VP-General Manager, Sony Latin
- Javier Rabago, CEO, Latinosports.com
- Lupillo Rivera, artist, Sony Discos
- Phil Rodriguez, President, Water Brother Productions
- José Rosario, President/CEO, Seven Rivers Music
- Totty Salzabehara, Creative Director, Destino Songs
- Betsy Scolnik, SVP, Corporate Development, StarMedia Network
- Alan Sinnerich, Sr. Analyst Content & Programming, Jupiter Media Metrix
- Itigo Zabala, President, Warner Music Latin America

Compelling Panels
The industry's most knowledgeable speakers discuss today's hot topics. Panels include Latin Radio, Latin Rock, Regional Mexican, a Presidents' Panel, a Songwriter's Panel and a one-on-one interview and Q&A with Marc Anthony.

Plug-In Latin
Billboard has partnered with Jupiter Media Metrix to present the first ever Plug-In Latin day, featuring two panels of experts exploring internet issues in the area of Latin music.
MORE HIGHLIGHTS
• The Hit Factory Criteria Miami Gala Opening Party Monday, April 23 (8:30 pm - Transportation provided from the Eden Roc Resort)
• Hope & Harmony Golf & Tennis Classic Benefiting the Diabetes Research Institute For info: 800.321.3437 • www.drinet.org
• Welcome Cocktail Reception sponsored by HTV

Latinum Music Launch Party performances by Willy Chirino, Lissette, Marleny & Marco Prado

Exhibition Trade Show

Latino Impact Luncheon performances by Mambé Carsello

AND THE GRAND FINALE!!!
BILLBOARD LATIN MUSIC AWARDS
TELEVISED ON TELEMUNDO

scheduled to appear as of 4/3

Gloria Estefan
Luis Fonsi
Alejandro Fernandez
Juan Luis Guerra
Julio Iglesias
Melina Leon
MDO
Lupillo Rivera
Paulina Rubio
Gilberto Santa Rosa
Thalia
Banda El Recodo

PLUS . . .
THE AWARDS SHOW
AFTER-PARTY
The Party of the Year at Bongos!

and more!

TO REGISTER

$625 Full Registration:
After March 30 & on-site

<table>
<thead>
<tr>
<th>Name:</th>
<th>Title:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Company:

Address:

City/State/Zip:

Phone:

Fax:

Email:

Card#: Exp:

Amex MC/Visa Check

CONFERENCE FEE AND PAYMENT
Make all payments to Billboard. Group discounts for 10 or more are available. Contact Phyllis Demo 646.654.4643.

AWARD SHOW TICKETS
Additional Awards Show tickets may be purchased by calling 646.654.4660.

CANCELLATIONS
No cancellations accepted after April 1 and no refunds will be paid. Substitutions may be made at anytime.

Hotel
Eden Roc Resort
305.531.0000
4525 Collins Avenue, Miami Beach

Sponsorships
Cebelle Rodriguez 646.654.4648
crodriguez@billboard.com

Questions?
Michele Jacangelo 646.654.4660
bbevents@billboard.com

Exhibition Trade Show
Demonstrate your product or services to over 1000 attendees.
Call Today!!! 646.654.4648
The most powerful music resource available...

Over 14,000 detailed U.S. and international listings - complete with key contacts, addresses, phone, fax, e-mail and websites listings.

* Record labels * Music distribution companies
* Wholesalers * Home video companies
* Music publishers * CD, CD-ROM & Video disc manufacturers * Digital music companies
* Equipment manufacturers * Accessory companies
* PR companies * Associations and professional organizations * Performing and mechanical rights organizations
* Music libraries * Entertainment attorneys
* Importers/Exporters * Replicators & Duplicators

And much more! To order send payment for $155 plus $7 S/H ($15 for International orders) with this ad to: Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701. Please add appropriate sales tax in NY, NJ, PA, CA, TN, WI, IA, IL, OH, VA & DC. Orders payable in U.S. funds only. All sales are final.

FOR FASTEST SERVICE CALL (800) 344-7119
International (732) 363-4156.
Or fax your order to (732) 363-0338.

SPECIAL OFFER Buy the IBG print directory together with our new IBG online service and receive 25% off.

For more information on this special combo deal call 800-449-1402 or visit www.billboard.com/directories

Artists & Music

Latin Notas (Continued from page 47)

and the audience, says BMG International exploitation manager Cristina Ruiz-Kellersmann, who is based in Germany. Although it's too early to predict sales, Kellersmann says initial orders are promising. "What's important is that the project is being released at a domestic level, not as an import," she says. "The idea is to help territories develop a market for Brazilian music and, by default, for other foreign artists."

"Focus On" is extraordinary simply by virtue of the great variety of artists and styles found on the albums. Although there are no concrete plans to release the series in the U.S. yet, Kellersmann is confident BMG U.S. Latin will pick it up as well. Next, she says, is a collection that blends both Brazilian and other Latin music.

Chile Notas: Victor Jara, the iconic Chilean singer/songwriter killed by soldiers after the 1973 coup in which this country's armed forces took control of the government, is back in record stores. The Chilean division of Warner Music recently released eight of the 10 albums recorded by Jara in his lifetime. The material ranges from folkloric compilations to confrontational political statements. The yearly Almanac Awards were presented March 26 at Santiago's Municipal Theater. Winners were voted on by members of legally recognized artists' organizations in the fields of music, film, TV, theater, and literature. The winners in the music category were singer/songwriter Tito Fernandez in the folk music category for his album 40 Años Del Camino Popular, conductor Guillermo Rifo in the classical category for his performance of Chilean music with the Youth Symphony Orchestra, Francesca Ancora in the alternative/rock category for her album Pasaje de Irapu and singer-songwriter Fernando Pureza's CD A la Gorda in the pop/rock category. Fernando Uhiergo in ballad/songwriting for the song "Los Ojos del Mar," and jazz trumpeter Christian Curturano in the best performer category.

Arjona Boom: After a string of performances in Mexico and Puerto Rico, singer/songwriter Ricardo Arjona has headed to South America, where he continues what has turned out to be an extraordinarily successful tour. In Argentina, the singer was originally scheduled to play two shows at Buenos Aires' 5,200-seat Gran Rex Theater, but unexpected demand for tickets led the promoters at Fénix Producciones to add seven more dates at the same venue, plus a closing concert April 11 at the 10,000-capacity Ferro stadium. In Puerto Rico, Arjona played 11 sold-out shows at Centro de Bellas Artes in San Juan, plus a performance for more than 10,000 at Coliseo Roberto Clemente. There, Puerto Rican singer Emdita Nazario took the stage for a performance of "Porque Hablamos," a duet included on Arjona's latest disc, Galeria Caribe.

"Traditionally, great songwriters have done well in the Puerto Rican market," says Jorge Pino, Sony Latin senior VP/GM, "but we've always been able to transcend at all levels. He can play for an upsicle crowd at Bellus Artes and then do a coliseum show and do equally well."

Argentina Notas: StereoUniversal act Bersuit Vergarabat reached gold status (60,000 units) with its recent hit "Ayres del Campo" (Billboard, Jan. 13). A new single, "La Del Toro," was delivered to FM radio and music channels, while singer Gustavo Cordero Drew to Spain March 26 to promote the local release.

In Brief: As of April 21, several Latin artists have changed the way they report to Broadcast Data Systems, including five who have added formats to become dual reporters. WCAA (102.9) New York, formerly reporting as tropical, will now also report to the Latin pop panel; WCWN (94.7) Puerto Rico will now report only in the pop panel and not in tropical/ulus; and KMVW (102.9) Bakerfield, Calif., is swapping from regional Mexican to Latin pop. Stations that have been reporting only to the regional Mexican panel will now become dual reporters, also reporting to the Latin pop panel. They are KMMX (97.3) Phoenix, AZ; KXZQ (95.7) San Antonio, Texas; and KLEY (94.1) Dallas, TX.

Backstreet Boys continue sweeping box offices in Latin America. Following the sold-out shows in Mexico City (the first two sold out in 24 hours), the Boys repeated their feat by selling all 36,000 tickets for Cancun's Palenque in one day. The concert is May 12.

Newly confirmed to participate in the Billboard Latin Music Conference Radio Done event is lead singer of Jarabe del Palo, Jose Rosario, president/CEO of Seven Rivers Music, on the "Regional Mexican Music" panel; and on the "Promoting the Album" panel, Kid Curry, PD for Miami's Power 96, and Jorge Pino, senior VP/GM for Sony Latin.

Assistance in preparing this column was provided by Raul Ros in Matane, Marcelo Fernandez Baler in Argentina, and Sergio Fortino in Chile. Latin Cola can be reached at 305-361-5279 or at lace@billboard.com. Material may be sent to 101 Connect Blvd., Suite 306, Key Biscayne, Fl. 33149.

Monchy Y Alexandra's hit 'Hoja En Blanco' Fuels Popularity Of Bachata Genre In Miami

By Karl Ross

Miami—Four years after it was first released on a compilation disc, the bachata smash "Hoja en Blanco" (Blank Page) is making some chart noise.

The duet by J&N Records’ Monchy Y Alexandra continues to climb Hot Latin Tracks’ tropical/salsa genre chart, hitting No. 29 with a bullet in its fourth week. Not only is it a top request-getter at Miami's leading tropical stations, WXDJ and WRT0-FM, but, almost simultaneously, both stations have started Sunday afternoon all-bachata programs.

"The radio stations are realizing that they need this genre to keep their audiences tuned in," says Juan Hidalgo, co-founder of J&N Records, which launched Monchy Y Alexandra on the compilation B Batsato's 97. He says U.S. sales of that album have reached 120,000 units, the surge fueled by the popularity of "Hoja en Blanco."

The duo is scheduled to land in Miami April 2 for a week of promotions and performances, including an appearance on TV’s Sabado Gigante. Hidalgo says it will be the first-ever bachata act to perform on the popular variety show.

"This is just one of those songs that moves from one market to another and keeps getting bigger and bigger," says Hidalgo, who compares the earthy bachata genre to Mexico's corridos or Colombia's cumbas. He says Mexican songstress Ana Gabriela's cover version, sung to a bachata beat, gave the song a huge boost in Central America.

"This is part of our culture, part of our folklore," Hidalgo says. "It's the poor people's escape. It's for the guy who works all week and can't afford to go to the movies. So he gets a bottle of rum and listens to it on the radio or at the corner bar with friends."
E-License Launches
Japan Gets New Music Copyright Agency
BY STEVE McCLURE
TOKYO—Recently established music copyright agency e-License launched on April 1 what it claims is Japan’s first Internet copyright clearance system.
The move follows the ending last November of Japanese authors’ society JASRAC’s longstanding monopoly on music copyright royalty collection and distribution. E-License president Akihiro Mino says the company hopes to handle 1 billion yen ($8.15 million) in copyright collections in its first year of business and 100 billion yen ($81.5 billion) in 2005.
E-License’s shareholders are Toyota, advertising agency Hakuhodo, NTT Multimedia Engineering, and Mino. The company was established last October, although Mino had been preparing for the launch of this type of business as a key member of the Media Artists Assn., a loose alliance of music industry players working to end JASRAC’s monopoly.
According to Mino, about 300 Japanese songwriters have so far chosen e-License to act as their licensing agent. He explains that they are drawn from the roughly 40% of Japanese composers and lyricists who are not signed to a performance-only contract with JASRAC. Until last year’s passage of the law ending JASRAC’s monopoly, however, they had no choice but to have JASRAC act as their de facto agent. Musician/composer Ryuichi Sakamoto is among the authors and composers signed to e-License.
“We will also handle mechanical royalties and synchronization,” besides collecting copyright royalties on new media, such as the Internet and cell phones, Mino says. He adds, “The only thing we won’t handle is performance royalties.”
According to Mino, JASRAC is far better placed to handle those, due to its nationwide network of offices and inspectors.
E-License says it offers copyright holders a one-stop solution with a wide range of copyright clearance services, flexibility in establishing conditions of use of a copyrighted work with the copyright holder, and flexibility in establishing royalty rates.
For users of copyrighted works, e-License will offer the same kind of flexibility in setting conditions of use of copyrighted works, competitive commission rates, and information on copyrighted works. E-License plans to conduct most of its business online, which it says will keep its costs down, and it hopes to attract business from Japan’s burgeoning independent-label sector.
Mino previously worked for the labels Nippon Columbia and Warner Music Japan, and from 1995 to 2000 he was president of Tokyo-based entertainment/educational software company Orencon. He says e-License plans to expand into other Asian countries once it is firmly established in Japan.

Retailers Say Echo Awards’ Impact Is Modest
BY DEBORAH FRIEDMAN and THOM DUFFY
COLOGNE, Germany—The German record industry’s annual Echo Awards received a high profile this year (Billboard, March 31), thanks in part to the event’s controversial relocation to Berlin. However, retailers report that despite the event’s prominence, winning an Echo continues to have little impact on an act’s record sales.
Retail executives concede that artists featured as performers during the nationally broadcast show traditionally do get some boost from Echo exposure, and this 10th anniversary year was no exception. The awards were televised nationally March 15 by broadcaster RTL network.

In Duplicate, Please. BMG Entertainment-U.K. and Europe president Richard Griffiths, left, persuades Dave Shack to sign his new employment contract during the recent BMG U.K. spring conference in London. Shack is being promoted to VP of international for the company, advancing from director of promotions for RCA Records. He’ll report to incoming VP/GM of marketing Maarten Steenkamp (Billboard, April 7). Shack has been at BMG U.K. for 10 years.

The live performances at the awards ceremony undoubtedly had a stronger impact than the awards themselves on current sales, says Marc Meyer, GM of HMV Germany. HMV’s store in Oberhausen won an Echo Award itself as retailer of the year.
“In addition to an increase in sales from [Echo winning artists] Ayman and Anastacia’s records, we registered a relatively strong upswing on sales of releases by [featured acts, including] No Angels and Peter Maffay, along with a minor increase in sales of records by Sohne Mannheims, Sade, Ricky Martin, and Lionel Richie.”

The Echo Awards’ retail tie-in includes point-of-sale promotional material and two separate compilation CDs. But sales expectations for those categories are, again, modest. “The rock/pop/dance one is certainly the stronger of the two; we don’t expect sales of it to be outstanding,” Meyer says. He adds that the other compilation, of schlager/folk music, “doesn’t have a very good chance at selling, at least in Germany.”
According to Arne Adrian, GM of Jora Records and Media Distribution, there was “a noticeable increase in sales of records by some artists who appeared at the Echo ceremony or who won an Echo Award. Specifically we noted higher sales of products by Sonja Mannheims, Sade, Ricky Martin, and Lionel Richie.”

(Continued on page 61)

Exiting Sony Taiwan Executive Plans Communications Role
BY TIM CULPAN
TAIPEI—the latest in a series of changes at the senior-executive level among record labels in Taiwan finds the managing director of Sony’s affiliate here departing for the communications field.
“I am thinking of consolidating my knowledge in the entertainment-communication field and getting into high-tech or communications,” says Roger Lee, who resigned his post as Sony Music Entertainment (Taiwan) managing director at the end of March, after eight years at the company. “Not only Greater China but the whole of Asia will treat entertainment communication as a very valuable entity in the next decade.”

Although Lee says he is considering various career options, noting, “I haven’t decided what’s next,” he hints that his plans may include a start-up venture. “Possibly I will consolidate all of this in the capital market.” Lee is the managing director for the past four years, Lee had helped set up Sony’s Taiwan subsidiary with his predecessor in that role, Matthew Allison (now president/CEO of EMI Music Asia). A native of Taiwan, Lee will work for Sony here in a part-time consulting role, with one of his tasks being to help find a successor. Sony Music Asia president Richard Denekamp will serve as the new managing director of the label until a replacement is found.
Prior to joining Sony Taiwan, Lee spent two years at local artist management company Hot Rhythm.
Canada’s Bet.e & Stef Serve Up Their Own Brand Of Bossa Nova

BY LARRY LEBLANC

TORONTO—It’s hardly been an overnight success, but certainly one of the most impressive hits in Canadian music these days is Bet.e & Stef’s album Jazz/Bossa Nova.

Since being released two years ago, the CD has chalked up sales of 30,000 units, primarily in the mostly French-speaking province of Quebec. What’s impressive about this is that the album, mixing modern bossa nova with funk and ‘80s-style R&B, is independently released and self-distributed by the French Canadian duo—singer/percussionist Elizabeth Provencher (Bet.e) and singer/guitarist Stéphane Carreau (Stef).

Furthermore, Jazz/Bossa Nova, performed in English and Portuguese, cost under $600 (Canadian ($1,200) to bring to market. Without even an issuing-label name, it’s a compilation of two earlier, independently released cassettes—Bet.e & Stef—from 1995 and 1996.

The duo has enjoyed significant airplay at college radio and at French-language, government-operated Radio-Canada in Quebec. The album has also been embraced by buyers at retail chains in that province and has begun attracting attention from major labels at home and abroad.

“They have had a big hit here in Quebec for almost 6 months,” says Stewart Duncan, director of music at the Indigo Books & Music Cafe chain, which operates 35 stores nationally. “I don’t know anyone who has heard it that didn’t like it. Our Montreal store flies through the album.”

“The CD is just fabulous,” agrees Catherine Maxwell, consignment buyer at Sam the Record Man’s flagship store in downtown Montreal. “It has sold well for us from the day we got it. They present a low-key alternative to the louder jazz sets around town. Elizabeth has such an angelic voice, and they are musically tight.”

The 10-song CD, produced by Carreau and Marc Desaulles, features such time-tested bossa nova fare as “Besame Mucho,” “Sao Paulo,” “Mambo No.5,” “Vida Nova” and 10 other standards.

“Two amazing songs done a million times and performed them the best we could,” says Bet.e (pronounced Betty). “People hear a certain degree of familiarity which I think, they find endearing. They also like this kind of music. However, our sound has since evolved.”

Stef, who acknowledges that the project’s unforeseen success has turned her life upside down, “Two months ago I was able to hire an assistant,” she says. “Until then I was the one driving to retailers.”

“Bet.e had no experience in the music industry, but she knew she had to get the CD into stores and get a profile for themselves,” says the duo’s manager of 12 months’ standing, Tom Berry of Toronto-based Alert Management, which also manages the Holly Cole Trio and Lea and Pierre. “Think about it. She sells the CD direct to retail for $15 Canadian ($9.60) and has sold 20,000 units. Just do the math for the money they’ve made.”

Berry became interested in the duo following a tip from Toronto-based booking agent Richard Mills of S.L. Feldman & Associates. Intrigued by their CD, Berry went to see them perform in Montreal. “The two have a real magic onstage and a commitment to doing the music in a real and honest way,” Berry says.

“They fit a niche in the marketplace,” suggests Mills, who now books the duo.

Berry has recently picked up interest in Bet.e & Stef from several labels, including Toshiba-EMI in Japan, RCA in New York, and BMG Music Canada.

“Their sales sound pretty mainstream to me,” says Keith Porteous, VP of A&R at BMG Music Canada. “We haven’t inked a deal with them, but with RCA in New York we are working with them to develop material. Globally, there’s a critical mass building around Latin music in general and a focus on bossa nova and Brazilian music.

Conceding that Bet.e & Stef “are not the authentic deal,” he notes that “they perform a postmodern version of bossa nova which I think will appeal to older buyers.”

Interest from Toshiba-EMI in Japan developed last summer when Noriaki Tanaka, A&R representative of the strategic marketing division of Toshiba-EMI, came to visit Berry, who then played them Jazz/Bossa Nova. Tanaka was impressed, and he returned to Canada in November 2000 with Hiroshi Namekata, VP of A&R of Toshiba-EMI, to see the act perform in Montreal. A licensing agreement for Japan and Toshiba-EMI’s upcoming new album was quickly reached.

“Toshiba-EMI has done well for me with Holly Cole,” says Berry. “It’s a great way to start.”

Over the past six years, assimilating the music of such bossa nova originators as João Gilberto, Astrud Gilberto, and Jobim to their own unique style, and increasing their repertoire from 30 songs to more than 100—Bet.e & Stef have moved steadily from performing at restaurants to the top clubs, and ultimately large concert venues in the Highland Ottawa and Euro Festival.

“A lot of the music we do is from the 1950s, and it has aged well,” says Bet.e. “I was born in 1971, so I wasn’t around when the bossa nova craze peaked. For some people, it’s new to them too. For those who were around in the ’60s, it’s so happy to hear this style again.”

Growing up in Trois-Rivieres, Que., in a musical family, Bet.e went to music school, but decided to attend a business school instead. “I found out about jazz and bossa nova while working in the music business,” she says.

Bet.e & Stef

Czech Promoter Aims To Revive Prague Festival

BY MARK ANDRESS

PRAGUE—Czech Republic concert promoter 10:15 Promotion is locked in negotiations with potential sponsors to help resurrect Prague’s annual International Jazz and Outdoor Music festival, E.T. Jan.

The festival, which had run every June for four consecutive years, but has been temporarily halted each international stars as Iggy Pop, Sinéad O’Connor, Björk, Morcheeba, Alanis Morissette, Bryan Adams, and Suzanne Vega.

It started off as a two-day festival with a main stage and an alternative dance tent in 1996 and ended in 1999 as a one-day event after its three-year sponsorship contract (Continued on next page)
BY HOWELL LLEWELLYN

MADRID—An absent Alejandro Sanz and the late Carlos Cano were among the winners of the fifth Premios de la Música awards ceremony held here March 23, where one-off live music prizes stole the show. Sanz, who won on tour in Mexico, and Cano both won all three awards they were nominated for; Sanz won for composer, pop artist, and album (Wann er Spain’s El Alon Al Aire, which has sold 1.9 million units in Spain). Cano won the sentimental vote just three months after dying of heart failure at 54. He won for composer and artist in the Spanish song category and for best song overall for “María la Portuguesa.”

The night’s big losers, against the odds, were brothers David and José Manuel Mótxe, who as ranchero-rock act Estopa have sold 1 million units of their debut album, Estopa. Despite this achievement, Estopa won just one award of the three it was nominated for—best video.

The event, organised by publishers’ society SGAE and artists’ association AIE, awarded 31 prizes to Spanish artists only, plus four honorary awards. The awards were voted for by 16,000 SGAE and AIE members.

Ricky Martin stole the show by performing a flamenco medley with premier Gipsy Flamenco group Ketama and a promising newcomer, 20-year-old Estrella Morente. Martin also received an honorary SGAE award. Other one-off prizes included singer/songwriter Pedro Guerra with top Brazilian singer Daniela Mercury, Estopa and flamenco singer Chonchi Heredia, and Janabe de Pablo with Italian npper Lorenzo Cherubini.

The event’s theme was “Music harmonizes differences.” Funds raised by the ceremony went to a foundation for poor children in Calcutta, set up by musician Nacho Cano and actress Penelope Cruz.

The 2,000-strong audience and live Tele 5 TV audience applauded when Latin jazz fanatic and Oscar-winning film director Fernando Trueba led 82-year-old pianist Bebo Valdes, father of pianist Chucho Valdés (Cuba’s triple-Grammy winner), to receive the award for jazz album for Calle 54, which is on Chrysalis in Spain (Blue Note in the U.S.). The film of the same name was directed by Trueba, who won the 1992 Oscar for best foreign film Belle Époque, and stars both Valdeses, Paquito D’Rivera, Jerry Gonzalez & the Fort Apache Band, Michel Camilo, Tito Puente, Chico O’Farrill, Cachao, and Chano Pozo.

The three-hour Premios de la Música show was the second-most-watched program in Spain that night, and at any one time since last summer, 21% of the audience, or more than 2.5 million viewers, was tuned into the event. This is last year the event is to be organized by SGAE and AIE. The two groups are to form an Academy of Musical Arts and Sciences to organize the event in the future.

Other winners included Vicente Amigo (flamenco composer), Manolo Tena (rock artist), José Morel (flamenco artist), Raul (new artist), Hevia (traditional folk), Blanco y Negro (video label), Gold/AC M.90 Radio La Granota (radio music program), and The Concerts of Radio 3 (TV music program).

SGAE executive president Teddy Barbeson called “Sometimes music has to be more than entertainment, and tonight’s new format was a healing and soothing process that worked.”

LEE EXITS
(Continued from page 51)

Before that he worked at Hikialuya Records, which at the time was Sony’s Taiwan licensee.

While the local industry music claims to have seen a number of lineup changes over the past decade, which industry estimates put it as the third-biggest label (Sony would not reveal actual annual sales data) in Taiwan’s $500 million annual music market. Lee says, “I think the company helped me more than I helped the company.

FOR THE RECORD

Contrary to an Executives Turnaround slide presented in March, as head of edel records in Sweden, Michael Manasee oversees Sweden and Norway only. The company’s Danish and Finnish affiliates are separately operated.

Japan’s Universal Music K.K. Makes Structural Changes

BY STEVE McCLURE

TOKYO—fifth Music Group’s Japanese affiliate, Universal Music K. K. (UMKK), has announced a series of personnel and organizational changes seemingly aimed at boosting the label’s flagging sales of domestic product.

The changes, announced March 29 by Universal Music president Kei Ishizaka, include the merger of the Universal and Polydor Japanese labels into Universal Polydor, a new label handling domestic repertoire. Heading Universal Polydor will be Atsushi Kitamura, previously director of domestic repertoire at Warn er Music Japan and prior to that an executive at publisher NTV Music.

April 1 until June 30 will be a “revelation period” in which there will be a new producer executive of Universal Polydor. UMKK chairman Hiroyuki Iwata will serve concurrently as Universal Polydor chairman until June 30, when Kitamura will be named chairman of Universal Polydor.

Reporting to Kitamura will be Hajime Inamura, president of Universal Polydor’s Universal division (effective April 1), and Ken Suga, president of the Polydor division. Inamura had A&R and U.K. at the Universal division.

While UMKK’s share of Japan’s foreign- repertoire market in 2000, according to SoundScan Japan, was 21.8%—the 22nd among all Japanese labels—its share of the domestic-product market was just 6.3%.

Meanwhile, Ikuo Orita, chairman of Polydor (formerly Polydor K.K., which was merged into UMKK Jan. 1), retired from UMKK March 31. Orita will continue to serve as an advisor to UMKK on an ad hoc basis.

The structural changes mean that UMKK will have two domestic labels—Universal Polydor and Kitty Mercury. UMKK will also have one international label (Universal International), a classics and jazz division, and the UMD division, which handles sales outside of regular channels.

According to Ishizaka, “The creation of Universal Polydor merges the existing Universal Polydor and Kitty Mercey labels into a more focused and dynamic entity.”

—KEI ISHIZAKA,
UNIVERSAL MUSIC K.K.

Czech Promoter Aims to Revive Prague Festival

(Continued from preceding page)

with Czech-based mobile-phone operator EuroTel expelled.

“We are looking for a long-term partner that can develop the festival together with us,” says Milena Paleckova, manager of H.E.I. Promotions. “It is too difficult to develop into a three- or four-year cartel now has become reality. I’m convinced that other [Belgian] promoters may follow Make It Happen’s example.”

However, the implications of the takeover have raised some fears among smaller promoters here. “I’m afraid that this current move will lead to a situation of ‘Let the dogs do the small shows,’” says Marc Klein of Variety, which organises the annual Axion Beach Rock, Audi Jazz, and Spring Sessions jazz festivals. “I don’t think too much is going to change, but I think we are now in a world of three cartel now has become reality. I’m convinced that other [Belgian] promoters may follow Make It Happen’s example.”

SFX Buys Make It Happen

Belgian Concert Promoter Now Owns U.S. Rands

BY MARC MAES

ANTWERP, Belgium—The latest move in the ongoing European expansion of Clear Channel Communications-owned SFX has seen the U.S. concert giant acquire Belgian promoter Make It Happen for an undisclosed sum.

Founded in 1975 by Michel Perl and Paul Ambach, Make It Happen has a three-year contract with Belgian events and outdoor concerts here with a string of international artists, including Bruce Springsteen, Michael Jackson, the Rolling Stones and finally the Stones in Sinatrath. In addition, the company has successfully put on such family entertainment shows as Disney on Ice, Riverdance, and Lord of the Dance.

Major concert promotion in the Belgian concert market is basically split between Make It Happen and the Herem Schuurmans group of companies. The latter includes Atisson (promoter of the annual Rock Werchter festival, Sound & Vision, and On the Rocks). It offers a tour service for major bands. The former gives exclusive access to the 13,000-capacity Flanders Expo concert venue, where Make It Happen has an exclusive booking contract.

Perl and Ambach also have a 25% stake in Brussels’ recently renovated 8,000-seater Forestal Naturel venue through their company MPA.

“This deal will allow us to [bring] major international artists to Belgium,” Ambach says, “and I’m convinced that the synergy will have positive effects for Belgian artists abroad as well.”

Perl adds, “We want to make the name of Make It Happen a household name in Belgium and not just a tour service.”

The aim is to have the festival, which drew crowds of 10,000 people, up and running again for June 2002. The lack of a sponsorship deal has meant no festival for two summers. With the new sponsors, the name could also change, perhaps dropping the “E.T.” of previous main partner EuroTel from the title.

While Paleckova conciles the festival will never be a “Czech Gstaston- ston,” but will develop into a two- or three-day event and expand the number of stages to offer a larger variety of music.

Industry insiders concede that the benefits of such big outdoor festivals as Jam on record sales for the artists involved is difficult to gauge. “Of course it helps, but it’s not significant,” American Japan’s Telkozi says. “International promoters are at Universal Music’s Czech affiliate. Combining a concert date with a TV appearance is much better for boosting sales, Telkozi says.

Market Krizdova, marketing manager of Sony Music’s local joint venture with Czech entertainment and music giant Bonton, adds, “These kinds of events always help [with record sales], provided you have the chance to do promotion work with the band when they here. We’ll miss E.T.Jam, because it’s one of those kind of events which is still needed and useful for us.”

Nonetheless, the Czech concert scene looks to be stagnating, with audiences unwilling to pay high ticket prices that leave auditoriums rarely sold out. “In the past, quite a lot of artists came to Prague, but the last two or three years there have been many major bands,” Tokojrila laments. “It’s because of the scarcity of money—they can’t fill the venues, because ticket prices are too low.”

Ticket prices—600 crowns ($16.40) for the last E.T.Jam concert—generally range from 400 crowns ($10.40) to more than 1,000 crowns ($29.67). That’s a tally average for the average Czech earning 12,500 crowns ($334.42) a month. In addition, the Czechs are only just shaking off a recession hangover following three years in the economic doldrums.

Billboard April 14, 2001

www.billboard.com

American Radio History
GERMAN GIRL GROUP No Angels has simultaneously topped the singles, albums, and airplay charts in Germany, Austria, and Switzerland. In Germany the single “Daylight in Your Eyes” sat at No. 1 for five weeks, racking up sales in excess of 900,000 units. The album Elles Ments took the top spot three weeks ago and has passed the sales mark of 500,000 units. The group also headed both the albums and singles charts in neighboring Austria and Switzerland. “I can’t remember such a magnificent constellation in the past few years,” says Johannes Cordes, product manager of Polydor Zeitgeist pop and international. “If anyone has earned this success, then it is this hard-working girls.” The most successful girl group in German musical history, No Angels is now about to take part in “The Hits” Tour, which opened in London last week. The album has sold 70,000 units domestically, a remarkable sales figure for a modern jazz album in Finland. The set was recently released in Japan and throughout Europe and features classic songs uniquely interpreted with two saxophones and drums. “Every Finn knows these songs,” says Perko, who plays the saxophone. “We’ve had a wonderful response even from older people, who ask us to treat the music boldly and humbly.” Meanwhile, EMI sees the next Finnish act to appear on Blue Note will be Antti Sarpi-La Sveri Pysalo, who will debut in June.

**SCANDINAVIAN FEMALE SINGERS**

**Cecile Norby (Denmark), Victoria Tolstoy (Sweden), and Helen Eriksen (Norway)** have all appeared on Blue Note in recent years, and now EMI Finland has added Jukka Perko & Hurmo-orkesitori to the label’s roster. The group’s Music by Olavi Virta has sold 7,000 units domestically, a remarkable sales figure for a modern jazz album in Finland. The set was recently released in Japan and throughout Europe and features classic songs uniquely interpreted with two saxophones and drums. “Every Finn knows these songs,” says Perko, who plays the saxophone. “We’ve had a wonderful response even from older people, who ask us to treat the music boldly and humbly.” Meanwhile, EMI sees the next Finnish act to appear on Blue Note will be Antti Sarpi-La Sveri Pysalo, who will debut in June.

**THE MUSIC SCENE in Serbia is beginning to thrive again under the democratic thaw that followed the defeat of Slobodan Milosevic’s authoritarian regime in last year’s elections. Some of the first flowerings of this artistic resurgence can be found on Belgrade Coffee Shop, a compilation of 11 experimental bands recently releasing the impressive diversity of the musical renaissance in the Serbian capital. Some of the highlights showcased are Vanama, Speed Limit, Vukan, Jazzza, It’s All About Trip, Extravaganja, Wellijam, Modern Quartet, Linear Draft, Chig Toxig, and Toyto. “These are some of the most talented artists on the local electronic music scene,” says Vladimir Janie, who compiles the album. “The Balkans have been the troubled underbelly of Europe, but there’s now an exciting new form of musical otherness coming through.” The album is released by Magix in conjunction with the alternative Belgrade radio station B92, which was the subject of the recent book This Is Serbian Calling (Billboard, April 7). Further info on the Belgrade Coffee Shop project is at vlad@opennet.org.

**ONE OF THE MOST REMARKABLE**

Belgian chart successes of the year so far is the Adiravional Orchestra’s 50 Top Classics (Rei/Mouse Music). After five weeks at No. 1 on the official Ultratop chart in Brussels, the instrumental album had sold 35,000 units. Basque musician Van Landschoot conceived the project as an orchestral karaoke album for people to sing along to and calls it “real entertainment,” offering 52 popular tunes ranging from “Stars and Stripes Forever” to Neil Sedaka’s “Oh Carol.” These are the classics in the perfect format. No synthesizers or rhythm sections—just the music,” Van Landschoot says.

**D’SOUND IS an extremely expensive band to operate,” says velvet-voiced vocalist Simone, who tells Pulse that the group’s current Norwegian tour, which runs through April, features no less than 13 musicians onstage. After two albums on PolyGram Records Norway, the funk/R&B band recently signed to Virgin Records, and released Talkin’ Talkin’ Talk March 19. The band needs the expanded lineup for its live work because D’Sound refuses to rely on computer-generated sounds. “We’re building the kind of band which most people in the business are programming,” bassist Jonny Sjo explains. “We have tried to create the sound ourselves.”

**KAI R. LOTHES**
Rock River’s Websound Provides Soundtrack For Net Shopping

BY JOSHUA HOLBREICH
NEW YORK—Rock River Communications, a specialist in pre-packaged, branded-compilation CDs for the likes of Pottery Barn, the Gap, Structure, Starwood Hotels, Williams-Sonoma, the Limited, Eddie Bauer, and Old Navy, is looking to create tailored soundtracks for the online shopping experience, much in the same way it provides selected music for brick-and-mortar stores.

The company has launched a new subsidiary called Websound that offers music programming services to E-commerce and online content sites.

“When you go to a site, there’s no reason it should be silent,” says Jeff Daniel, Websound CEO and executive VP/GM at Rock River.

“When you walk into a Pottery Barn store, a lot of thought has been put into the music you hear and can buy there.”

To that end, Websound develops fully customized, branded-compilation CDs for their clients to add to their Web sites. By offering a stream of fully licensed, demographically targeted music programming, as well as custom audio and visual messaging, Websound hopes to help such clients as Pottery Barn, Eddie Bauer, Polo, and Volkswagen attract more users to their Web sites and keep them there longer. The players can pop up in separate windows and contain links in order to purchase CDs of the music that is streaming, as well as links directly back to the client’s main site.

That’s not much different from what Rock River has been doing in traditional stores. “What we’ve been doing is hitting them up when they’re doing their other lifestyle activities, shopping for food, shopping for clothing, shopping for furniture,” Daniel says. “We take the editorial jump, navigating them through the music that’s out there and telling them about some great music for these different activities in their lives.”

Translation: People who have just purchased a dining table and matching chairs from Pottery Barn might not have the time to go to the record store to pick out new music, too. Instead, they can buy a Pottery Barn Dinner at Eight CD when they pay for the table and get a disc with such dinner fare as Nancy Wilson’s “The Best Is Yet To Come” and Julie London’s “Desafinado.”

Now the next step is extending a similar strategy on the Web. One company looking to take that step online with Websound is Volkswagen, which has used music from the likes of ‘60s British folk singer Nick Drake in its TV ads to help build its brand identity. It’s launching a streaming radio application with Websound this month.

“We’re trying to put something on our Web site that will attract people to it,” says Alan Pafenbach, group creative director for Arnold Worldwide, Volkswagen’s advertising agency. “It’s something to listen to while they’re looking for a car, doing research, or applying for a car loan. And you can leave our site, but you can continue to listen to our music. So it’s a way to continue the relationship with the person sitting at the computer. Modern marketing is not just about building long-term relationships with customers but long-term relationships in an in-store sense.”

As the dotcom shakeout continues, E-commerce companies are desperately trying to find ways to bolster their sites, and industry watchers say music is a good way to maximize the amount of time a company spends by making its image with the consumer.

“There’s no question that radio makes you stick around more place longer,” says Aram Sinneich, an analyst at Jupiter Media Metrix. “There have been several anecdotal reports I’ve seen of [streaming audio] adding stickiness by increasing user intensity at a given site by a factor of five and increasing their ad inventory over all. It’s definitely a double-whammy.”

Last September, Eddie Bauer launched EB360° Radio on EddieBauer.com as a complement to its new online magazine, EB360°. The radio streams a mix of classic soul and jazz, and the company says that the radio appears to be doing its job. According to Brian Walker, Eddie Bauer’s director of e-commerce, “streamies” are receptive.

For now, however, some smaller sites are just happy to provide streaming audio that makes sense to their users, and they hope that it will lead to more money down the line.

Websound’s services are far from being used only in the music format. The company claims to handle radio advertising in all formats, including talk radio, arts, news, and sports, while other advertisers include the CIA, the NSA, and the Department of the Treasury.

“Radio in the 21st century needs to re-examine the formats,” says Loreli Sharkey, Nerve radio coordinator. “It sounds great, and it’s totally fun. It doesn’t make us any money—it’s just a nice thing for brand extension and a great service to provide for our readers.” Nerve’s two channels are programmed by Paul Bendat at WABY, who sells advertising slots on the channels he provides.

Bendat, who has also programmed radio for Delias.com, the Web site of the popular clothing catalog for girls, and Maxim magazine’s online site, says that in the long run, custom stations will work for publishers with clearly branded lifestyle editorial that logically contains reference to music. Furthermore, “visitors to their site will expect to have some kind of music-related experience. Success will depend upon the host site’s support for encouraging their visitors to sample their radio venture.”

Volkswagen, for one, plans to do that by playing DJ and continually challenging its audience when its online radio feature, Radio VW, goes live. “It’s an experiment, and we’ll see how it works,” says Arnold Worldwide’s Pafenbach, who spent some time as a college radio DJ in his youth. “It’s a little bit like the way alternative FM radio was in the ‘70s. It’s not programmed to one slice.”

Hastings Making Turnaround
Fourth-Quarter Figures Reflect Improvements

BY MATT BENZ
Hastings Entertainment’s full-year financial results are evidence of the company’s rough ride in 2000, but fourth-quarter numbers indicate that the operational changes it’s making are producing positive results. And more changes are in store in 2001, says president/CEO John Marmaduke, including the addition of in-store kiosks for online ordering and digital downloads.

For the fiscal year ending Jan. 31, Hastings posted a net loss of $2.2 million, or $1.25 per share, up from a net loss of $2.2 million, or 19 cents per share, in 1999. Revenue was $458.2 million, up from $445.4 million.

The increased net loss stemmed from margin declines that were the result of operational changes, including Hast-

(Continued on page 58)
THANKS FOR YOUR SUPPORT

Winner of the 2001 NARM AWARD

Related Products and Services Suppliers/Small Division
HASTINGS MAKING TURNDOWN
(Continued from page 56)

ings’ handling of inventory turns and markdowns, the company said. Thus, gross profit as a percentage of total revenue in 2000 declined to 30.5%, from 32.1% in 1999.

The company had also incurred $7.2 million in legal fees from restating its results for the first three quarters of fiscal 1999 as well as for the previous four fiscal years. (Billboard Bulletin, March 10, 2000).

But Hastings says the fourth-quarter results reflect the effects of those operational changes. Net income for that period was $200,000, or 20 cents per diluted share, on revenue of $141.3 million. For the same period in 1999, Hastings posted a net loss of $3 million, or 26 cents per share, on revenue of $142.7 million.

Hastings says it will go back to the fundamentals that built the company over the last 30 years, says Marmaduke, whose father, Sam, founded Hastings in 1962. “All of our metrics are pointing in the right direction, so we’re very encouraged.”

Fourth-quarter total gross profit, as a percentage of sales, rose to 27.8% from 26.6% in the third quarter of 2000. The company had also reduced the expense associated with that process by $1 million, to $1.9 million. And a heightened focus on loss prevention drove an 8.8% reduction in shrinkage.

Offsetting these gains somewhat was a $3.7 million tax-related charge and a $700,000 net income impact from a reduction in the higher fuel charges levied by freight carriers.

“Overall, we are pleased with the fact that we achieved our fourth-quarter goal,” said Dan Crow, Hastings Entertainment VP/ CFO. “Despite a difficult holiday season for retailers, Hastings maintained a strong margin from its core products and began to recognize benefits from management’s focus on our inventory cost model.”

These year-end results cap a rough year for the Amarillo, Texas-based retailer. In March 2000, Hastings announced that it was restating its earnings for the first three quarters of 1999 and for the previous four years because of an accounting error that led to the company’s under-stating certain costs. Shareholder lawsuits followed, and the company faced a possible Nasdaq delisting of its stock because of a delay in the filing of its 10-K annual report.

Since then, Hastings has brought itself back into compliance with the requirements for Nasdaq listing and replaced KPMG with Ernst & Young as its independent auditor. Marmaduke says that Hastings has also strengthened its management team, promoting Crow to VP/ CFO last November (Billboard Bulletin, Nov. 29, 2000) and adding Alan Van Ongevalle as VP for marketing.

Lower-than-anticipated sales of certain products during the first three quarters of 2000 prompted the company to mark down prices more often in an effort to increase sales, inventory turnover, and cash flow. Boosting the frequency of markdowns “allows us to have better display space for the most current fashion and trend items,” explains Marmaduke.

Increasing the markdown frequency shrunk merchandise margins for the full year by about 3.3 million.

Hastings also set about last year to increase inventory turns in order to boost cash flow, but the company is now enhancing inventory offerings. This led to a rise in the volume of merchandise Hastings returned to its vendors and a $3.6 million increase in costs associated with returned products in 2000.

In addition, Hastings’ rental-video margin declined by $4.6 million. The company also said that freight costs rose by $1 million in 2000 on carrier increases and fuel surcharges from 4% to 8%.

Looking ahead, Marmaduke says the first kiosks will appear in stores this fall and will offer a touch-screen, kiosk-labeled Web site that will be based on the company’s Web site, from which customers can already order and download music. At the store, customers will be able to search, listen to, and order music—including MP3 files, once the necessary licensing arrangements are made.

Marmaduke believes the kiosk can function in effect, as “an always alert and informed salesperson,” offering a thorough selection of music and artist information. He says they will also serve to familiarize customers with Hastings’ Web site. But while the kiosks will feature downloading capabilities, Marmaduke made clear his thoughts on downloading as a business model. “It’s undermining how little interest there is in paying for digital downloads,” he says. “The only people who seem to be excited about downloading are those who are not customers—at least when they see they have to pay for it.”

Napster, he says, is living proof of the popularity of free music. “You put free music on a street corner, you’ll have a traffic jam.”

In 2001, Hastings will also continue to make over its stores in markets of 50,000 or less to include, among other things, older kiosks geared to the local clientele—such as Christian music or Spanish-language products. Marmaduke says 15 small-format stores were made over this year. Seven other stores will be expanded, and five new stores will be opened.

In 2000, comparable-store sales were flat, and Hastings closed five of its 147 stores. For fiscal 2001, the company forecasts a 4% rise in comparable-store revenue, a gross margin of 31.2%, and an operating-income margin of 1.4%. Hastings projects earnings per share of 40 cents.

In many ways we just went back to the fundamentals that built the company over the last 30 years. All of our metrics are pointing in the right direction.’

—JOHN MARMADUKE, HASTINGS ENTERTAINMENT
In the early ’80s, Wynn, like many musicians in the DIY L.A. punk community, started his own label, Down There Records. The imprint issued the Dream Syndicate’s debut, as well as EPs and LPs by Green on Red, Naked Prey, the Romans, and Top Jimmy & the Rhythm Pigs. (You’re truly penned liner notes for the latter set.)

In the intervening years, Wynn has recorded extensively, with the now-defunct Dream Syndicate and under his own name. “I think, with my records here and in Europe, I’ve been on every label in history, except Exxello,” Wynn says with a chuckle.

Not every experience has been pleasant: In 1999, virtually days after the release of his album My Mother’s House, the label that issued it, Zero Hour, abruptly went out of business. “The timing was horri- ble on that,” says Wynn. “It was disastrous.”

He adds, “I’m not going to be signing with a major label again without a song and dance, and I don’t want to be with just some more indie label.” (So I said, ‘If I’m going to go with an indie, I’ll go with my own indie.’)

Thus, on June 5, Wynn’s new album, the humorous two-CD set Here Come the Miracles, will be released on the resuscitated Down There imprint. The album will be distributed by London Records, the San Francisco label/distributor operated by guitarist Russ Tol- man—a close friend of Wynn’s and a former exclusive distributor for himself—and his partner Pat Thomas.

Innerstate has issued similar material in the past: The company has also distributed albums by Richard Lloyd of Television and Matt Piaci of Rain Parade (a contemporary of the Dream Syn- dicate) during the early-’80s “Paisley Underwear” heyday in L.A.

Wynn says, “It’s a fitting record to be on Down There. I’m working with [ex- Green on Red member] Chris Cacavas and [Giant Sand front man] Howe Gelb, old-school people... it makes sense.”

At first listen, Here Come the Miracles—given Wynn’s extended hiatus in Tucson, Ariz., last year—is an ambitious new entry in his discography. We were pleased to arrive on his worthy imprint.

QUICK HITS: Navarre has sealed several new distribution deals with several labels. Moving to the New Hope, Minn.-based firm are Big Eye Music, a division of L.A.-based Cleopatra Records that specializes in theme packages, reissues, and front-line dance product; New York-based rock and pop label Bodyguard Records, which bows at the distributor with Glitter Pleasures, a June 19 release by L.A. metal unit Quiet Riot; and Nashville-based BMG Records, a country-skewed label with new albums from Eddy Raven, James/Dean, Ricky Lynn Gregg, and Don Williams... L.A. metal label Century Media Records has renewed its exclusive distribution deal with Caroline Distribution in New York. Century has been handled by Caroline since June 1997. The label will issue new albums by Iced Earth, Savatage, Meshug- gah, Skinlab, Candidia, and Death later this year... Emerege Distribution and DNA in Wood- land, Calif., have brought Michael Ham- mer on board as phone sales representative. He will work with Emerege sales manager Mi- chelle Haunald and DNA accountant/ development manager Mike Wal- thall and will focus on such niche-oriented lines as See for Miles, Delmark, and Bear Family.

FLAG WAVING: Chicago blues demigod Billy Boy Arnold first stepped forward April 17 with Boogie Shuffle, the singer/harmonica player’s first album in six years. The collection is the latest in a delightful and invaluable series produced by Canada’s Stony Plain Records in Edmonton, Alberta. (The label is distributed in the U.S. by Emergex.) The album label head Holger Peterson and guitar/producer Duke Robil- lard, the records have returned to the public eye such living legends of jazz and R&B as Jay McShann, Rosco Gordon (a recent Flap- Waver and current W.C. Handy Award nominee), and the late Jimmy Witherspoon. These swinging, newly recorded sessions are augmented by respectfully conducted and well-informed inter- views by Peterson, who is also the longtime host of the Nate H’S show at CKUA Edmonton.

Now it’s Arnold’s turn. And that turn was a long time coming: He says he first met Robillard during an Australian tour the musicians did together about five years ago.

“I was amazed,” says Arnold. “Duke knew all my tunes, all the licks. He was right there on top of it... I knew that Duke was about the greatest guitar player I’d run into in my years. I knew I couldn’t lose.”

Everything came together after Arnold guested on Peterson’s pro- gramming for L.A. based label Down by Down LPs. The label was virtually defunct Dream Syndicate (on which also includes another previous Flap Waver, “Sax Gordon” Beadle). The album is a saucy and enter- taining set, highlighted by Arnold’s ingratiating singing and rough/rich guitar playing. Before he even reached his teens, Arnold learned the fundamentals of the instrument from John Lee Williamson (also known as “Sonny Boy Williamson”), who was murdered in Chicago in 1948.

“He was my idol,” Arnold says of Williamson. “There was nobody else playing those harmonica in the time... he was the first harmonica player I heard.”

Arnold—who wrote and first recorded the timeless Chicago classic “I Wish You Would” (covered by everyone from the Yardbirds to David Bowie and the Blasters) —contributed half a dozen fresh original songs to the album. He also covers a pair of tunes by San Francisco bluesman Jimmy McCracklin and two numbers penned by Ray Charles. “Ray Charles—him and B.B. King are on top of my list,” Arnold says. “Ray covers all of it and does it so well, you gotta be careful when you perform his songs—you could make a fool out of yourself!”

Few bluesmen are as personable or as easy to converse with as Arnold, who is also an amazing fount of blues knowledge. “I was a collector,” he explains. “I had all the 78s, and a lot of LPs, and now I have a few new cuts... Every time I buy a new Sonny Boy Williamson record, it was like a new miracle happened.”

Tough Arnold seldom performs in his hometown of Chicago (“The gigs don’t pay that well,” he explains), he plans to hit such Texas towns as Dallas and Austin in April, sharing the stage with fellow harp blower Gary Prinich and his band.
Valley Media Brings In A New CEO To Try To Turn The Company’s Fortunes Around

Changes: The board of directors at Valley Media has brought in a turnaround specialist as the company’s new CEO. The new guy is Peter Berger, who most recently was a managing director of Ventana Ventures, a venture firm focusing on distressed technology companies. Before that, he was CEO at Dental Store, a business-to-business service provider, which merged into its No. 1 competitor, Dental Exchange. In the early 90s he oversaw a $800 million division of ConAgra Foods Corp.

Berger replaces Barney Cohen, who had been serving as acting CEO. Cohen, Valley’s founder, remains chairman of its board.

Sources say the Valley board had considered bringing Berger aboard last summer, but Cohen is said to have resisted the idea at that time. Jim Miller, president of Valley and a member of the board, acknowledged that “it’s been a longer road than we hoped, and Valley is not making the kind of progress we hoped to make.” But he attributes that partially to the softness of the music business.

Nonetheless, the Valley board, anxious to complete the turnaround, decided to bring in “fresh horsepower,” Miller explains. “The management team appreciates the additional help.”

Berger says his Valley mission is simple: “Do what we have done in the past, do it better and right.” He recognizes, however, that Valley has been sending that message to the industry for almost a year now and that despite the changes made at the company, it has yet to return to profitability.

“There have been over the last 15 to 18 months a number of problems related to the growth of Valley,” he says. “Barney made many changes, which has helped the company, although those improvements have not yet shown up in the marketplace or the numbers. But Valley is like an ocean liner. You can turn the wheel, but you won’t see the change in the direction for a while.

“As for the changes that have been made, “now it’s just a matter of implementing that plan,” he adds.

Some wonder if that plan includes closing down one of the company’s warehouses. Valley has two state-of-the-art distribution facilities, one in Lexington, Ky, and the other in Woodland, Calif., where the company is headquartered. Valley built both warehouses in anticipation of business growth that has never materialized.

Moreover, Alliance Entertainment Corp. (AEC), which won a large wholesaler of the year award at the National Assn. of Recording Merchandisers’ annual convention, has been coming on strong, contesting Valley for every dollar in business. That, at the very least, squeezes profits in business won and growth is even more difficult in instances where AEC wins. With the topline not growing as quickly as anticipated, Valley has plenty of capacity at its two distribution centers.

In the words of one industry participant, who thinks Valley should shut down one of its warehouses, “Now is the time for Valley to slash, burn, and pillage, to cut costs.”

But Berger sees things differently. “To shut one warehouse down is not an attractive alternative at this point. We have enough business to keep both open. We would rather lower our costs by building revenues rather than slash, burn, and pillage.”

The introduction of Berger to the turnaround process buys Valley the luxury of more time before it has to decide whether to close down one of its warehouses. It also buys more time from Valley’s financial and product suppliers, i.e., the banks and the majors, which are anxious to see the turnaround become successful.

Since Berger also has experiences in M&A (Wall Street parlance for mergers and acquisitions), some wonder if he has been brought in to shop Valley. But in Retail Track’s view, a Valley sale at this point would not be attractive, from either the buyer’s or the seller’s point of view. If you are Barney Cohen and the other Valley shareholders, you have to be distressed that Wall Street is valuing the company at only $6.3 million, based on the 76 cents a share that the company closed at on April 3. With that kind of valuation, it’s hard to get what the shareholders would consider fair market value for a business, let alone a premium.

Conversely, the buyers of Valley, even if they could get it for the bargain basement price of $6.3 million, would not likely make the deal because of Valley’s debt level, which was $422 million at the end of the third quarter, the company’s most recent reporting period. While the company’s debt is offset by the company’s large receivables and inventory, a Valley acquisition would mean first resolving the debt issues, which would be a substantial undertaking.

Berger says selling Valley isn’t on his agenda. “We have a good foundation for long-term success. My job is to make sure that what we are doing here is smart. If others take notice of what we accomplish and there is a good capital opportunity, the directors should look at it accordingly.”

Making Tracks: Ed Franke, formerly national director of sales at MCA, joins Koch Entertainment as VP of sales. Also, Bob Cahill, formerly head of sales at V2, joins Koch International as VP of sales.
college in Montreal to study psychology and then theater. “I really wanted to be a singer, but I was scared to try it,” she recalls.

From age 16, Stef played guitar in jazz and rock bands in Montreal. At 21, he traveled to Paris for four years to study vocal jazz, piano, and arranging. During this time, he became affiliated with the city’s Latin music scene. “I loved the sound and the sensuality of the music,” he says.

Returning to Montreal, Stef played guitar for two years with a local grunge band before linking up with Bete. Their first engagement together happened by chance when Bete’s sister asked them to perform at her wedding. But it would be a year before the pair started performing regularly together.

“We started hanging around together and getting into all of this great bossa nova and samba repertoire,” recalls Bete. “I was bowled over by how beautiful this music was. My musical roots start with R&B—Stax/Volt and Atlantic. Listening to bossa nova and samba was an awakening.”

“She brought me back into jazz,” recalls Stef. “Then I showed her the bossa nova stuff. I had to teach her some vocal exercises, because she had no training. I’d never met someone like her who had that drive. She would get us all these gigs—she’s a door-breaker.”

A six-month residency at Le Planete restaurant helped cement their partnership, and the duo became a fixture in Montreal’s emerging lounge scene. In time, they expanded from being a duo to a full band of six. Initially, Bete did all of the vocals, but she encouraged Stef to sing as well.

Initially, in order to get bookings, they recorded in 1995 a five-song cassette for $500 Canadian ($320). Two years later, they recorded another cassette, which cost $2,000 Canadian ($1,270). Local retailers Archambault, HMV, and Sam the Record Man then began selling the cassette. Encouraged by the chains’ staff, the pair released a CD. They combined songs from the two cassettes to make the compilation CD, which was issued in December 1999.

“We didn’t know it was the worst time to release an album,” says Bete, laughing. “We had a thousand pressed, and, luckily, it just took off.”

Currently, the two are seeking to expand their touring base across Canada and preparing a bossa nova-styled album of their own compositions. One of their goals is to eventually make a musical pilgrimage to Brazil—bossa nova’s home. “We are dying to go there, but we’ve been so busy,” says Bete. “We don’t want to go there just for two weeks. We want to record an album there.”
Wireless Delivery Of Audio, Video Making Halting Progress

This column was written by Kai R. Löffhus in Stockholm.

The promise of easy access to audio and video via the wireless Web is the intriguing new frontier in the development of the online music industry. But even in Europe, which has long led the U.S. in the adoption of wireless technology, it’s too soon to say when the future will arrive.

Development efforts by manufacturers of mobile phones, personal digital assistants (PDAs), and content providers have focused on the potential to gild the market for streaming or downloadable audio and video, as well as news and information for consumers.

But uncertainties exist. The World Intellectual Property Organization’s Internet treaties have been in the pipeline for more than four years. Music content for wireless applications from major record companies is limited. And in this time of dot-com downturns, the challenge of securing capital to keep operations afloat—while waiting for consumer spending to pick up—has kept new businesses on a shoestring.

It’s clear teenagers are inclined to spend money on sending text messages, playing mobile computer games, downloading ringtones, and displaying logos. But there is some question as to whether they will adopt other, more costly technologies. Those technologies include the wireless application protocol services, which enable mobile-phone users to log on to the Internet to access text-based editions of various Web pages.

Meanwhile, mobile-phone companies are readying their products for the introduction of third-generation (3G) phones. 3G is a generic term for a variety of technologies giving high-speed access to Internet-based services. In other words, consumers can use wireless devices to access normal HTML-formatted Web pages, including those with music-related content.

Telecommunication companies in Europe are now drawing up new price structures for the use of such phones. Mobile phone subscribers are expected to pay for services to be continuous.

The CEO of MusicBrigade is Anders Hjelmtorp, former managing director of Virgin Mobile in Sweden, and the company is reportedly conducting tests for wireless and broadband distribution of the music it has already (including repertoire from EMI and Virgin) in closed-circuit demonstration areas.

Last December, Ericsson Business Innovation (a division of Ericsson, the mobile-telephone manufacturer) took a 15% stake in Popwire, the Stockholm-based media, A&R, and technology company. Popwire has also started 3G testing with its activity fan Internet Reporter, a patented technology for transmitting moving pictures to a mobile phone via a digital camera and an unidentified hardwired application.

Anders Norström, managing director of Popwire, says, “We had this technology developed in order to be able to conduct simultaneous broadcasts from clubs in Tokyo and New York City. With the technology, it’s also possible for a fan to get closer to the artist, but still on the terms of the record company, the management, and the artist. It’s a whole other interactivity when fans are allowed to follow artists at concerts, chat with them, etc.”

In Norström’s opinion, it will take up to two years before consumers pick up on 3G-capable mobile phones. “We believe it’s media companies like CNN which will drive the development of 3G mobile technology before the consumers do,” he says.

At the same time, the mobile-phone companies are focusing resources on developing technology.

If it’s one thing to be able to deliver streaming audio and video, it’s another thing to deliver what the consumer is actually willing to pay for.

—Ola Bergvall, MusicBrigade

TRAFFIC TICKER
Top Online Retail Sites

<table>
<thead>
<tr>
<th>Unique Visitors (in 000s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. amazon.com</td>
</tr>
<tr>
<td>2. barnesandnoble.com</td>
</tr>
<tr>
<td>3. bmgmusic.com</td>
</tr>
<tr>
<td>4. columbiahouse.com</td>
</tr>
<tr>
<td>5. walmart.com</td>
</tr>
<tr>
<td>6. buy.com</td>
</tr>
<tr>
<td>7. towerrecords.com</td>
</tr>
</tbody>
</table>

HÖUSEHOLD INCOME $10,000-$25,000/Year

<table>
<thead>
<tr>
<th>Source: Nielsen Media Research</th>
<th>April 1999</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. amazon.com</td>
<td></td>
</tr>
<tr>
<td>2. barnesandnoble.com</td>
<td></td>
</tr>
<tr>
<td>3. bmgmusic.com</td>
<td></td>
</tr>
<tr>
<td>4. columbiahouse.com</td>
<td></td>
</tr>
<tr>
<td>5. walmart.com</td>
<td></td>
</tr>
<tr>
<td>6. buy.com</td>
<td></td>
</tr>
<tr>
<td>7. towerrecords.com</td>
<td></td>
</tr>
</tbody>
</table>

BILLOWARD APRIL 14, 2001

Top Internet Album Sales

1. 16 2 DROPS OF JUPITER 6
2. 10 5 SONGBIRD
3. 3 13 O’BROTHER, WHERE ART THOU MERCURY 117069
4. 2 5 ACQUATIC SOUL 4382
5. 1 3 REPTILE 4382
6. 4 29 NO ANGEL 9504
7. 5 23 ALL THAT YOU CAN’T LEAVE BEHIND 1111
8. 4 19 A DAY WITHOUT RAIN 1111
9. 3 19 TIME AFTER TIME BLU STREET 1073
10. 4 49 UNIVERSE 2048
11. 1 23 CHOCOLAT 450279
12. 3 13 THE LION KING 305
13. 11 30 U2 47966/WARNER
14. 8 20 THE BEATLES 1111
15. 10 14 ENYA 1111
16. 20 10 THE BEATLES 1111
17. 19 10 THE BEATLES 1111
18. 12 10 THE BEATLES 1111
19. 18 10 THE BEATLES 1111
20. 17 10 THE BEATLES 1111

www.americanradiohistory.com
BY STEVE TRAUMAN
ORLANDO, Fla.—While most attention for the new DataPlay mini-optical-disc technology has focused on audio applications, the home video industry is taking a look at how the disc might become a part of its future as well.

Scheduled to hit the market during the fourth quarter, the quarter-sized DataPlay disc can hold more than 11 hours of digital music, or six 74-minute CDs. Consumers can create custom discs by selecting tracks through a retail kiosk. At last month’s National Assn. of Recording Merchandisers (NARM) Convention, music, video, and retail executives got a sneak peak of the new technology’s possibilities. “With the proliferation of handheld devices, improvements in screen quality, and video compression, a new ‘mobile segment’ for video is evolving quickly,” says Suzanne Stephens, DataPlay marketing coordinator. “And DataPlay is positioned to become the standard for handheld viewing devices in the near term.”

The retail price of a DataPlay disc is expected to be about $11. New DVDs, by contrast, are priced at $20 or higher.

The concept for video would be the same as for audio, with customers using an in-store kiosk to preview movie trailers, music videos, or live concert footage. Consumers would then order movies or videos, which (Continued on page 66)

Windows Media 8 Speeds Up Downloading; VSDA, MPAA Find The Law On Their Side

COMPUTER CINEMA: Microsoft’s upgraded Windows Media Audio and Video 8 encoder promises to make digital delivery via broadband and broadband connections one step closer to reality.

Using the new encoding system, Microsoft says, content suppliers can deliver full-screen, near DVD-quality video playback via Windows Media Player 7 and 6.4. The average movie could be downloaded in about 30 minutes over a digital subscriber line (DSL) and would take up 500 megaraytes of hard drive space. Previously, movies took hours to download and took up three to four times more storage space. In addition, the audio encoder compresses MP3 files in one-third of the space previously required to store files on a hard drive. (All Window Media 8 files are protected by Microsoft’s digital rights management system.)

In addition to its new encoding system, Microsoft announced several content delivery partners, including AlwaysTV, CinemaNow, CinemaPop, Filmspeed, SightSound, and Intertainer.

On April 3, Intertainer will be streaming movies over Broadcast.com’s ZoomTown DSL service, which services about 40,000 subscribers in Cincinnati. “This will be the first time that we’ll be able to stream first-run movies to a mass audience,” says Intertainer senior VP of content Terrence Coles. “The issue has been more about bandwidth, but consumers are also concerned with quality.”

Intertainer has licensing deals with Warner Bros. and Universal Pictures for films, as well as title-by-title deals with Artisan Entertainment, DreamWorks Pictures, and New Line Cinema. The company also has deals with A&E Television and the Discovery Channel, as well as Pearson Entertainment, the producer of Baywatch. Music videos are supplied by Warner Music Group and EMI Recordings. In total, the Culver City, Calif.-based company has more than 65,000 hours of licensed programming.

Intertainer is using a pay-per-view business model, charging $9.95 for concerts and one-hour shows and 75 cents for half-hour shows and kids’ programs. Newly released movies are $5.95, catalog titles are $2.99, and made-for-TV films are $1.99.

LEGAL EAGLES: The Video Software Dealers Assn. (VSDA) and the Motion Picture Assn. of America (MPAA) both scored some big legal victories that preserve First Amendment rights and guard against piracy.

In Indiana, the VSDA contributed to a 7th U.S. Circuit Court of Appeals decision that quashed an Indiana law prohibiting a local government’s attempts to restrict minors’ access to video games with “graphic violence.”

Last July, an ordinance was enacted in Indianapolis that prohibited video arcades from knowingly allowing minors to play violent games unless the minor was accompanied by a parent or guardian. The ordinance was passed under the “harmful to minors” standard. The VSDA submitted a friend-of-the-court brief to the appeals court, pointing out that only material containing depictions of sexual conduct, and not violent content, is covered by “harmful to minors” standards. In addition, the standard provides only limited protection under First Amendment guarantees.

In other legal news, the MPAA, in conjunction with the FBI and the U.S. Attorney’s office, arrested Jyllian Reeves and charged her with selling pirated video games and movies through the Internet. The Aberdeen, Wash., resident allegedly offered more than 140 movie titles and 2,000 PlayStation, Game Boy, and Nintendo game titles on the Web site Koolreds.com. Video titles included The Hurricane, Toy Story 2, The Green Mile, and X-Men.

The MPAA was notified of the site by local law enforcement March 18. If convicted, Reeves could face up to five years in prison and a $250,000 fine.

CONGRATULATIONS: Winstar TV & Video documentaries Deep Blues and Can’t You Hear The Wind Howl? were honored by the Blues Foundation at its annual Keeping the Blues Alive Awards. Both documentaries received the outstanding achievement in visual broadcast film award. Each year the foundation recognizes individuals and organizations that have contributed to the genre in 17 different categories.

Mini DataPlay discs are expected to launch this fall in the music market, but video applications aren’t far behind.

Stoltz Discovers ‘The Passion Of Ayn Rand’ As Co-Star In Showtime Home Video Biopic

The recent Showtime Home Video release The Passion of Ayn Rand dramatizes the 15-year affair between philosopher-novelist Rand and her protegé, Nathaniel Branden. While Helen Mirren walked away with an Emmy for her portrayal of Rand, her co-star Eric Stoltz gained a new respect and understanding of the troubled writer. Billboard talked with Stoltz as he was editing his directorial debut, My Horrible Year, a Paramount/Showtime comedy due this summer.

What attracted you to this film?

It was one of the more interesting scripts that I’ve read, and it contained a rather shocking approach to an adulterous affair in that all the parties involved got permission from their mates. Also, Helen Mirren was doing it, and I liked the director. So there were many elements.

My favorite scenes in the movie are yours with Helen.

She was the best. I found it very interesting and difficult to keep up with her. Frankly, she’s better than Agassi. You have to fight to keep up. You can learn within that, but it certainly makes your heart race.

Playboy 2000: The Party Continues

From Playboy’s famed Chicago Mansion during the 50s and 60s to today’s star-studded galas in Los Angeles, join Hugh M. Hefner as he hosts this video special that celebrates five decades of Playboy parties, provocative stories and photography! Playboy 2000: The Party Continues. This is the invitation you’ve always dreamed about!

Playboy Home Video
www.playboy.com
© 2001 Playboy Entertainment Group, Inc.
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Label</th>
<th>Distributing Label, Catalog Number</th>
<th>Principal Performers</th>
<th>Units or Dollar Volume</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MEET THE PARENTS</td>
<td>Universal Studios Home Video</td>
<td>860026</td>
<td>Ben Stiller, Robert De Niro</td>
<td>300,000</td>
</tr>
<tr>
<td>2</td>
<td>REMEMBER THE TITANS</td>
<td>Walt Disney Home Video</td>
<td>21651</td>
<td>Denzel Washington</td>
<td>200,000</td>
</tr>
<tr>
<td>3</td>
<td>THE SILENCE OF THE LAMBS</td>
<td>MGM Home Entertainment</td>
<td>207746</td>
<td>Anthony Hopkins, Jodie Foster</td>
<td>150,000</td>
</tr>
<tr>
<td>4</td>
<td>LADY AND THE TRAMP II: SCAMP'S ADVENTURE</td>
<td>Walt Disney Home Video</td>
<td>21226</td>
<td>Tony Anholt, Greg Egan</td>
<td>100,000</td>
</tr>
<tr>
<td>5</td>
<td>FARSCAPE: PREMIERE I.E.T.</td>
<td>A.D.V. Films</td>
<td>707083</td>
<td>Ben Browder, Claudia Black</td>
<td>50,000</td>
</tr>
<tr>
<td>6</td>
<td>GLADIATOR</td>
<td>DreamWorks Home Entertainment</td>
<td>86026</td>
<td>Russell Crowe</td>
<td>30,000</td>
</tr>
<tr>
<td>7</td>
<td>PLAYBOY'S GIRLS OF THE HARD ROCK</td>
<td>Playboy Video Home</td>
<td>Universal Music &amp; Video Dist. 0882</td>
<td>Various Artists</td>
<td>25,000</td>
</tr>
<tr>
<td>8</td>
<td>DINOSAUR</td>
<td>Walt Disney Home Video</td>
<td>21575</td>
<td>Julie Ann Johnson, Karen Dotrice</td>
<td>20,000</td>
</tr>
<tr>
<td>9</td>
<td>JUDGMENT</td>
<td>Cloud Ten Pictures</td>
<td>143</td>
<td>C. Thomas Howell, Damion Poitier</td>
<td>15,000</td>
</tr>
<tr>
<td>10</td>
<td>ERIN BROCKOVICH</td>
<td>Universal Studios Home Video</td>
<td>85710</td>
<td>Julia Roberts</td>
<td>10,000</td>
</tr>
<tr>
<td>11</td>
<td>STREET FIGHTER ALPHA: THE MOVIE</td>
<td>Manga Entertainment</td>
<td>Palm Pictures</td>
<td>Various Artists</td>
<td>5,000</td>
</tr>
<tr>
<td>12</td>
<td>PLAYBOY'S CALIFORNIA GIRLS</td>
<td>Playboy Video Home</td>
<td>Universal Music &amp; Video Dist. 0884</td>
<td>Various Artists</td>
<td>2,500</td>
</tr>
<tr>
<td>13</td>
<td>RUGRATTS IN PARIS: THE MOVIE</td>
<td>Nickelerdoo Video</td>
<td>Paramount Home Video</td>
<td>Various Artists</td>
<td>1,500</td>
</tr>
<tr>
<td>14</td>
<td>LOVE &amp; BASKETBALL</td>
<td>New Line Home Video</td>
<td>Warner Home Video</td>
<td>Omar Epps, Sanaa Lathan</td>
<td>1,000</td>
</tr>
<tr>
<td>15</td>
<td>WINNING LONDON</td>
<td>Dual Star Video</td>
<td>Warner Home Video</td>
<td>Mary Kate &amp; Ashley Olsen</td>
<td>750</td>
</tr>
<tr>
<td>16</td>
<td>CLERKS</td>
<td>Miramax Home Entertainment</td>
<td>Warner Home Video</td>
<td>Various Artists</td>
<td>500</td>
</tr>
<tr>
<td>17</td>
<td>MICHAEL JORDAN TO THE MAX</td>
<td>FoxVideo</td>
<td>20001286</td>
<td>Michael Jordan</td>
<td>450</td>
</tr>
<tr>
<td>18</td>
<td>BRITNEY IN HAWAII: LIVE &amp; MORE</td>
<td>Jive/Zomba Video</td>
<td>BMG Video</td>
<td>Various Artists</td>
<td>350</td>
</tr>
<tr>
<td>19</td>
<td>THE SOPRANOS: THE MOVIE</td>
<td>HBO Home Video</td>
<td>Warner Home Video</td>
<td>Various Artists</td>
<td>300</td>
</tr>
<tr>
<td>20</td>
<td>THE UP IN SMOKE</td>
<td>Eagle Vision</td>
<td>Red Distribution</td>
<td>Various Artists</td>
<td>250</td>
</tr>
<tr>
<td>21</td>
<td>FIGHT CLUB</td>
<td>FoxVideo</td>
<td>20030306</td>
<td>Edward Norton</td>
<td>200</td>
</tr>
<tr>
<td>22</td>
<td>GUNDAM WING: VOL. 10</td>
<td>Bandai Entertainment</td>
<td>Pioneer Entertainment</td>
<td>Various Artists</td>
<td>150</td>
</tr>
<tr>
<td>23</td>
<td>MAKING THE TALEA</td>
<td>Jive/Zomba Video</td>
<td>BMG Video</td>
<td>Various Artists</td>
<td>100</td>
</tr>
<tr>
<td>24</td>
<td>X-MEN</td>
<td>FoxVideo</td>
<td>20007741</td>
<td>Various Artists</td>
<td>75</td>
</tr>
<tr>
<td>25</td>
<td>PLAYBOY: PLAYMATES ON THE CATWALK</td>
<td>Playboy Video Home</td>
<td>Universal Music &amp; Video Dist.</td>
<td>Various Artists</td>
<td>50</td>
</tr>
<tr>
<td>26</td>
<td>AMERICAN PIE</td>
<td>Universal Studios Home Video</td>
<td>84436</td>
<td>Various Artists</td>
<td>35</td>
</tr>
<tr>
<td>27</td>
<td>AMERICAN BEAUTY</td>
<td>DreamWorks Home Entertainment</td>
<td>86477</td>
<td>Kevin Spacey, Annette Bening</td>
<td>40</td>
</tr>
<tr>
<td>28</td>
<td>FANTASIA 2000</td>
<td>Walt Disney Home Video</td>
<td>20859</td>
<td>Various Artists</td>
<td>30</td>
</tr>
<tr>
<td>29</td>
<td>SEX AND THE CITY</td>
<td>HBO Home Video</td>
<td>Warner Home Video</td>
<td>Sarah Jessica Parker, Kim Cattrall</td>
<td>25</td>
</tr>
<tr>
<td>30</td>
<td>JAZZ: A FILM BY KEN BURNS</td>
<td>PBS Home Video</td>
<td>Various Artists</td>
<td>Various Artists</td>
<td>20</td>
</tr>
<tr>
<td>31</td>
<td>28 DAYS</td>
<td>Columbia TriStar Home Video</td>
<td>60502</td>
<td>Sandra Bullock, Ving Rhames</td>
<td>15</td>
</tr>
<tr>
<td>32</td>
<td>THE LITTLE VAMPIRE</td>
<td>New Line Home Video</td>
<td>Warner Home Video</td>
<td>Jonathan Lipnicki</td>
<td>10</td>
</tr>
<tr>
<td>33</td>
<td>THE NUTTY PROFESSOR II: THE KLUMPS</td>
<td>Universal Studios Home Video</td>
<td>83591</td>
<td>Eddie Murphy, Janet Jackson</td>
<td>5</td>
</tr>
<tr>
<td>34</td>
<td>BALLER BLOCKIN'</td>
<td>C&amp;D Video</td>
<td>Universal Music &amp; Video Dist. 53834</td>
<td>Various Artists</td>
<td>3</td>
</tr>
<tr>
<td>35</td>
<td>SCREAM</td>
<td>DreamWorks Home Video</td>
<td>BMG Video 41739</td>
<td>Various Artists</td>
<td>2</td>
</tr>
<tr>
<td>36</td>
<td>MARY-KATE &amp; ASHLEY: OUR LIPS ARE SEALD</td>
<td>Dual Star Video</td>
<td>Warner Home Video</td>
<td>Various Artists</td>
<td>1</td>
</tr>
</tbody>
</table>

**Notes:**
- Gold or platinum certification for a minimum of 250,000 units or a dollar volume of $10 million at retail for theatrically released programs, or a minimum of 200,000 units or $5 million at retail for nontheatrical titles.
- Certification for a minimum of 200,000 units or a dollar volume of $9 million at retail for theatrically released programs, or a minimum of 150,000 units or $1 million at retail for nontheatrical titles.
- Gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or a minimum of 100,000 units or $5 million at retail for nontheatrical titles.
- Gold certification for a minimum of 75,000 units or a dollar volume of $5 million at retail for theatrically released programs, or a minimum of 50,000 units or $2.5 million at retail for nontheatrical titles.

Source: Billboard/BPI Communications.
ON OVER 150 CRITICS’ "TOP 10" LISTS!

Starring
2001 Academy Award® Nominee
For Best Actress
ELLEN BURSTYN

Including:
Entertainment Weekly
The New York Times
The Los Angeles Times
Ebert & Roeper and the Movies
The New York Daily News

The New York Post
Bergen Record
Rolling Stone Magazine
aintitcool.com
National Public Radio
American Film Institute

Atlanta Journal Constitution
The Boston Globe
The Chicago Tribune
The Miami Herald
The Philadelphia Inquirer
The San Francisco Chronicle

ELLEN BURSTYN  JARED LETO  JENNIFER CONNELLY  MARLON WAYANS

REQUIEM FOR A DREAM

A FILM BY DARRENS ARONOFFSKY

DAY AND DATE AVAILABILITY ON DVD $24.98 SRP

DIRECTOR'S CUT DVD AVAILABLE IN UNRATED VERSION ONLY

Pre-Order Date: 4-24-01 Street Date: 5-22-01

This film is unrated but contains very explicit sexual material.

www.requiemforadream.com
www.artisanent.com

Program Content: © 2001 Requiem for a Dream, LLC. All Rights Reserved.
Academy-Award® is the registered trademark and service mark of the Academy of Motion Picture Arts and Sciences.

www.americanradiohistory.com
DATAPLAY SHOWS VIDEO POTENTIAL
(Continued from page 63)

would be picked up at the checkout counter. In the future, consumers would be able to order Dataplay discs over the Internet.

Like a DVD, the Dataplay disc could also hold bonus material, but how much depends on several factors. Right now, we're able to get about three CD-quality albums and two music videos on a 560-megabyte disc," notes David Moll, VP of business development at Boulder, Colo.-based Dataplay. "The video capacity is dependent on video compression, aspect ratio, screen size, frames per second, and audio quality. With existing technology, we can get a two-hour film with near VH-1 quality video and audio on a Dataplay disc." As compression technologies advance, Moll says, the storage capacity and quality will improve. Video suppliers and game manufacturers are already exploring Dataplay's technology. "We're being asked about some mini-dights in the same timeframe," says Jim Monroe, VP at Vivid Interactive, a leading adult-video producer and distributor. "We've always pushed the envelope of new technology and really hit it out of the ballpark with DVD when we introduced multiple camera angles for our expanding number of first-person 'Virtual Vivid' titles."

Monroe saw some music video demos at Dataplay's exhibit at the NARM Convention and likes the idea of the Internet download capability. "We're in the process of evaluating the product so it will be usable for the Dataplay format when the compression technology is available," he says.

At DreamWorks Animation, technology head Ed Leonard emphasizes that the company is constantly looking to merge its entertainment content with new technologies. "The format, data density, and cost make Dataplay an interesting option for video on low-resolution consumer devices," Leonard says. "It will be interesting to watch the adoption of Dataplay devices, as this will likely determine the viability of the technology as a format for more interesting content and film distribution."

Other industry executives are also taking a wait-and-see attitude. "Dataplay is a gee-whiz technology," says Paul Biskow, format launch director at the Universal Music Group, which along with EMI and BMG is an investor in Dataplay. "The opportunity to put a promotional video on the flies now is very positive. Now that video and music can be sold as concert releases are becoming part of DVD, there may be future opportunities available for Dataplay."

Several retailers who saw Dataplay at NARM were impressed. "We're very excited, and it's probably a home run with great potential," says David Lang, president of the 11-store Compact Disc World chain. "It could be utilized for retailers if the labels allow us to be fully involved in sharing the revenue. Depending on how the audio launch goes, the future video opportunities are also appealing."

Dataplay's Moll emphasizes that the recent focus is on the audio product launch first, but he adds that labels are finalizing plans to add music videos. "And we're pleased with the growing interest in opportunities for full-length motion pictures in the future."

Home Video
MERCHANDS & MARKETING

Globalstage Makes Video Adventures Out Of Live Theater

CURTAIN UP: In an era when children's entertainment is centered around limited characters, Globalstage Theatre Adventures is going against the grain with an emphasis on theater. The independent, San Francisco-based company is releasing filmed versions of live theater, ranging from Pinocchio to The Island of Dr. Moreau.

"We started out—and have continued—to aim our videos toward people who are dissatisfied with mainstream TV and entertainment," says Globalstage director Beca Britton. "But just getting into the running is difficult."

Getting into the running means getting the product into retail, and Britton says many stores will not even consider anything that is not produced by a major studio.

She notes that Globalstage's releases have received "extraordinary" response from reviewers such as the American Library Assn. (ALA) and Sesame Street Parents magazine.

"Marketing theater videos is indeed challenging," Britton notes. "We've been told we should emphasize sexy characters and that we should include more action and special effects. We like that we believe we are doing and making and hope that over the long term it will pay off."

Participating theater companies include Portland, Ore.'s Northwest Children's Theatre, which produced

Billboard
April 14, 2001

Top Kid Video

<table>
<thead>
<tr>
<th>No.</th>
<th>TITLE</th>
<th>LABEL</th>
<th>DISTRIBUTING LABEL</th>
<th>CATALOG NUMBER</th>
<th>RATING</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>LADY AND THE TRAMP II: SCAMP'S ADVENTURE</td>
<td>Disney</td>
<td>Warner Home Video</td>
<td>21226</td>
<td>16.99</td>
</tr>
<tr>
<td>2</td>
<td>THE ROAD TO EL DORADO</td>
<td>DreamWorks</td>
<td>Shop Disney.com</td>
<td>83669</td>
<td>20.99</td>
</tr>
<tr>
<td>3</td>
<td>POKEMON - THE MOVIE 2000</td>
<td>Warner Home Video</td>
<td>18620</td>
<td>22.96</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>ANIMATED</td>
<td>Warner Home Video</td>
<td>20859</td>
<td>26.99</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>BUZZ LIGHTYEAR OF STAR COMMAND: THE ADVENTURE BEGINS</td>
<td>Disney</td>
<td>Warner Home Video</td>
<td>19751</td>
<td>24.99</td>
</tr>
<tr>
<td>6</td>
<td>MARY-KATE &amp; ASHLEY: OUR LIPS ARE SEALED</td>
<td>Disney</td>
<td>Warner Home Video</td>
<td>37326</td>
<td>19.96</td>
</tr>
<tr>
<td>7</td>
<td>MARY-KATE &amp; ASHLEY: WINNING LONDON</td>
<td>Disney</td>
<td>Warner Home Video</td>
<td>37332</td>
<td>19.96</td>
</tr>
<tr>
<td>10</td>
<td>DIGIMON: THE MOVIE</td>
<td>Digimon</td>
<td>Forvideo</td>
<td>2001</td>
<td>19.98</td>
</tr>
<tr>
<td>18</td>
<td>RUGRATTS IN PARIS: THE MOVIE</td>
<td>Nickelodeon</td>
<td>Video</td>
<td>362723</td>
<td>12.99</td>
</tr>
<tr>
<td>19</td>
<td>INCREDIBLE ADVENTURES OF WALLACE &amp; GROMIT</td>
<td>BBC Home Video</td>
<td>Warner Home Video</td>
<td>1510</td>
<td>19.98</td>
</tr>
<tr>
<td>20</td>
<td>MARY-KATE &amp; ASHLEY: SCHOOLDANCE PARTY</td>
<td>Disney</td>
<td>Warner Home Video</td>
<td>2193</td>
<td>14.95</td>
</tr>
<tr>
<td>22</td>
<td>VEGGIE TALES: ESTHER, THE GIRL WHO BECAME QUEEN</td>
<td>Big Idea Video</td>
<td>2139</td>
<td>14.95</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>SAILOR MOON: THE LEGEND BEGINS</td>
<td>DIC Entertainment/D. V. Cine/Toonmax</td>
<td>Warner Home Video</td>
<td>20999</td>
<td>12.98</td>
</tr>
<tr>
<td>24</td>
<td>THE POWERPUFF GIRLS: BIRTHDAY BASH</td>
<td>DIC Entertainment</td>
<td>Warner Home Video</td>
<td>1658</td>
<td>14.95</td>
</tr>
<tr>
<td>25</td>
<td>SAILOR MOON: RED HEARTS</td>
<td>DIC Entertainment</td>
<td>Warner Home Video</td>
<td>605</td>
<td>14.95</td>
</tr>
<tr>
<td>26</td>
<td>SCOOBY-DOO AND THE GHOUL SCHOOL</td>
<td>Warner Home Video</td>
<td>1700</td>
<td>14.95</td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>THE BIGGIE MOVIE</td>
<td>CartoonWorks/Video</td>
<td>Warner Home Video</td>
<td>19946</td>
<td>12.98</td>
</tr>
<tr>
<td>28</td>
<td>THE MIGHTY MOUSE</td>
<td>CartoonWorks/Video</td>
<td>Warner Home Video</td>
<td>56020</td>
<td>14.95</td>
</tr>
<tr>
<td>29</td>
<td>THE LITTLE MERMAID II: RETURN TO THE SEA</td>
<td>Disney Home Video</td>
<td>Warner Home Video</td>
<td>1688</td>
<td>14.95</td>
</tr>
<tr>
<td>30</td>
<td>BLUE'S BIG MUSICAL MOVIE</td>
<td>Paramount</td>
<td>Warner Home Video</td>
<td>837923</td>
<td>19.95</td>
</tr>
<tr>
<td>31</td>
<td>MARY-KATE &amp; ASHLEY: SWITCHING GOALS</td>
<td>DIC Entertainment</td>
<td>Warner Home Video</td>
<td>2016</td>
<td>14.95</td>
</tr>
<tr>
<td>32</td>
<td>THE POWERPUFF GIRLS: DREAM SCHEME</td>
<td>DIC Entertainment</td>
<td>Warner Home Video</td>
<td>1660</td>
<td>14.95</td>
</tr>
</tbody>
</table>

For information on getting a directory on diskette or mailing labels email: jamin@billboard.com
To advertise call Jeff Serrette at 646-454-4697

www.billboard.com

April 14, 2001

Billboard

The Definitive Source for Industry Information

INTERNATIONAL BUYER’S GUIDE: jam-packed with critical personnel and other information about every major record company, video company, musician, publisher, digital music company and seller of products and services for the entertainment industry worldwide. A powerful tool. $155

INTERNATIONAL TALENT & TOURING DIRECTORY: The leading source for those who promote or manage talent. Lists U.S. and International talent booking agencies, facilities, services and products. $125

RECORD RETAILING DIRECTORY: The essential tool for those who service or sell products to the retail music community. Detailed information on thousands of independent, chainstore and online operations across the globe. $19.95

INTERNATIONAL TAPE/DISC DIRECTORY: The exclusive source for information in the manufacturing area of the music and video business. Lists over 3000 professional services and suppliers. $80

THE RADIO POWER BOOK: The ultimate guide to radio and record promotion. Detailed information about every major radio station, record label and radio syndicator. Includes Arbitron information on over 100 markets. $151.


To order, call 800-833-1919 (International 722-363-4156), or fax 646-663-0338, or mail this ad and payment to: Billboard Directory, PO Box 2016, Lakewood, NJ 08701. Add $7 per directory for shipping ($15 for international orders). Add sales tax in NY, NJ, CA, TN, MA, PA, OH, VA or DC. Orders payable in U.S. funds, only. All sales are final.

For information on getting a directory on diskette or mailing labels email: jamin@billboard.com
To advertise call Jeff Serrette
IF YOU HAVE A PROFESSIONAL SERVICE YOU'D LIKE THE MUSIC INDUSTRY TO KNOW ABOUT

CALL BILLBOARD CLASSIFIED TODAY
1-800-223-7524 FAX: 212-536-8864

DISK DUPLICATION/REPLICATION

1,000 BULK CD'S $590
www.disksdirect.com
Includes Glass Mastering - 3 Colors on Disc
1000 Retail Ready CD'S $1249.00
Includes Color - Panel Inserts (Inside Black)
4/1 Tray Cards, 3 Color on Disc, Jewel Cases, Insertion, Paler, Film Output Included!
+ Free Clear Trays + Free UPC Barcode
+ Free Templates + Third Color
+ Free Web Page with Sound

CD-R Duplication 24HR Turn Available
100 CD-R'S - 1 Color Blank/Refill $199
100 CD-R's - Process Color $299
www.disksdirect.com
1-800-557-8000

SF VIDEO
Volume Video Duplication
CD/DVD Replication
Printing, Packaging, Fulfillment
At Very Good Prices
Call For Free Custom Quotes
800-545-5865
www.sfvideo.com
PUBLICATIONS

The Essential Tool for Today's Working Musician

THE 15TH EDITION OF THE Musician's Guide to Touring and Promotion

A BILLBOARD PUBLICATION

includes:
• City by city club directory
• Tape/disk services
• A&R directory
• Music services directory
• Music industry websites
• And much more

Only $13.95 – ($15.95 in Canada, $16.95 overseas).
Order by phone 800-407-6874 or on our website www.musiciansguide.com
Mention code TGBB when ordering!

WINTER SALE
BULK CDs $.59 ea. (minimum 1000)
$100 OFF EVERY CD PACKAGE
On $1500+ of YESSR from COR master & computer files

$250 OFF EVERY DVD PACKAGE
300 FULL COLOR 1 1/2 x 1 POSTERS
ONLY $99
with Every CD/DVD Package
DYES GC00 S in Excess with every CD Package
• FREE Web Page w/ sound sample
• FREE Thread Color on Discs
• FREE Clear Trays
• FREE UPC Barcode
• FREE Design Kit

THIRD WAVE MEDIA
WORLD CLASS QUALITY CD/DVD REPLICA
CALL TODAY FOR A FREE CATALOG
(800) WAVE CD-1
WWW.THIRDWAVEMEDIA.COM

PUBLICITY PHOTOS

PUBLICITY PRINTS

LITHOGRAPHED ON HEAVY, SATIN GLOSS PAPER

Vinyl LPS 12" 45s

B&W 10x10
500 - 500
1000 - 1080
B&W POSTCARDS
500 - $55.00

FREE Catalog & Samples

109 W, Pine St., Suite 2B
Springfield, MO 65803
Tel. 417-866-5336
www.abzpictures.com

PUBLICATIONS

2000 & Beyond

Real Estate

NEW MEXICO RED ROCK MOUNTAIN GETAWAY
Two homes, 900 sq. ft.
recording studio, 3950
http://skorik.homeschool.org/teesandart.htm
219-265-2753

Sunset Plaza Drive
Classic body above the desirable Sunset Strip. Two bedrooms, 2 baths, city view, beautifully furnished inc. 3 TVs w/VCRs, sat. dish, CD and DVD. Terr. balcony, gated parking. Pool, private Walk to International Designer Shops and Restaurants. Short term $3,850. - 310-652-0300

Royalty Payments

$ Royalties
Access Your Future Now!
Grapevine Capital Corp.
Call now 800-836-9320

Cova Elkins Anthology
10 Tracks of original recordings from 1971-1979 at Bradley's Barn in Nashville now available for the first time since master tapes were destroyed by studio fire. Includes Looking For A Rainbow, Stairstep Blues, Baby & Sue, The Promised Land, and more. CD & cassette available retail and wholesale. Songs can be sampled on website below.

CALL (408) 835-9374
www.covamosonics.homestead.com

In the Studio

FREE Guide to Master Tape Preparation
Saves You Time and Money!
1-800-468-9353
www.discmakers.com/bb
info@discmakers.com

Favored by the pros, loved by independent clients, DISCMASk is the preferred name for million-dollar CD/DVD production www.americanradiohistory.com
HELP WANTED
Sr. Accounting Clerk
Record Label - division of Virgin Records
Location - Near Zuma Beach, Malibu
Full cycle A/P & coding invoices and expense reports, check run, 1099's, file maintenance
Order and invoice processing for alternative/mail order business
Prepare some and input all journal entries for month end close.

Requirements:
2-3 years general bookkeeping, emphasis on A/P & A/R
College course work in accounting (degree required)
Please fax resume to:
Liz Sheffield
Higher Octave Music
310 - 457 - 8406

WANTED TO BUY
$5 NEED CASH $$
TUNES CDs WILL PAY TOP DOLLAR FOR NEW AND USED CDs OR DVD'S!! WE BUY COLLECTIONS, CLOSEOUTS & LIQUIDATIONS!!
MARILTON: 856-983-2566
HOBOKEN: 201-635-3365
TURNERVILLE: 856-287-0688
VOORHEES: 609-782-3733
INTERNET: www.tunescds.com

MUSIC PRODUCTION
New Innovative Web Site That Promotes Producers
Visit www.producerscoalition.com for your music producing needs
Or call toll free: (888) 609-2906

Music Network USA
CALL TOLL FREE 429-4899
www.freemusicsclassifieds.com

PROFESSIONAL SERVICES
Your Store Online in 10 Days for $995
Your store includes:
• 200,000 music products
• 24/7 monitoring
• web hosting
• all sales & customer data are yours
• you control pricing and product placement

CATALOG EDITOR
Ryko distribution, New York City based independent record and video distributor needs Catalog Editor to design, layout and oversee the production of our new catalog. Must have good computer skills. Pay commensurate with experience.
Fax resumes to: 212-238-0022

RECEPTIONIST WANTED
Entry level position in entertainment industry. Must have strong computer skills and excellent customer service skills. Must be familiar with MS Office and Excel.
Fax resumes to: 212-238-0022

THROUGH THE BILLBOARD

california
"YOUR PUBLICATION ORDER FOR THE BILLBOARD IS BASED ON THE FOLLOWING:

5 Issues for $253 (5 Issues, 26 April - 4 May)
10 Issues for $460 (10 Issues, 5 May - 26 June)
20 Issues for $855 (20 Issues, 3 July - 16 August)

Billboard, April 14, 2001

www.billboard.com
www.americanradiohistory.com

69
‘Mountain Stage’ Takes All Kinds
NPR’s Eclectic, Acoustic-Oriented Show Celebrates Live Music

BY FRANK Saxe

NEW YORK—You would think that after 500 broadcasts, the producers of NPR’s Mountain Stage show have focused on a single genre of music. Instead, they continue to embrace artists performing everything from rock to country to Celtic music.

This eclectic combination of artists has not gone unnoticed by one record executive. “I grew up in the ‘60s, when rock radio played everything. You’d hear a rock ‘n’ roll record, then you’d hear a bluegrass record those days, when formats weren’t so strict and so rigid. You just heard music, and it sequenced itself so beautifully. That’s also the beauty of Mountain Stage—there are no barriers, there are no formats. They bring a combination to each show that works in a musical context; that’s the love of it for me.”

Started in 1984 on four radio stations in West Virginia, the acoustic Mountain Stage was the forerunner of the unplugged movement. Producer Andy Ridenour launched the program, recruiting Larry Groce to host it. Groce, who has recorded 22 albums—including six platinum ones—for Walt Disney Records, also recorded the 1976 top 10 novelty hit “Junk Food Junkie.”

“While the basic format has remained the same, today’s shows draw bigger names from a wider range of musical styles than the early shows did. ‘We didn’t encompass as wide a variety of music as we do now. It’s not that we didn’t want to; it’s just that we didn’t have the resources to get the kind of people that we wanted,’” Groce says.

A number of shows have been standouts because of the combination of artists they showcased, or the once-in-a-lifetime duets that occurred before their microphones. For Groce and Ridenour, a personal highlight came in 1991 when R.E.M. chose Mountain Stage as one of three venues to perform in support of its hugely successful album Out of Time.

“It opened some doors and shined a spotlight on us and got us some national exposure,” Groce says. In fact, the members of R.E.M. are such big fans of Mountain Stage that they underwrite its presentation on their local NPR station in Athens, Ga.

Carpenter, Sheryl Crow, Crash Test Dummies, Ani DiFranco, Sarah McLachlan, and Barenaked Ladies. They’re obvious to short activity, formats, and single successes. They just have a great appreciation for all kinds of music, and they love to expose their audience to it,” says Chris Palmer, senior VP of marketing for Warner Bros./Nashville. “Not only does it offer us an outlet for artists

Mountain Stage’s Andy Ridenour, left, and Larry Groce work out some last-minute details before a taping.

There are still a number of artists that may not be the centerpiece for what’s happening on commercial radio, but we also get on radio stations that no artists are getting on, so it’s a wonderful asset.”

Palmer notes that the show has become more popular, it has become more difficult to get acts booked. That said, among the acts Warner has placed on the show are the Fairfield Four, Lester Satcher, Bela Fleck & the Fleecetones, Beth Nielsen Chapman, Maury O’Connell, and Kevin Welch.

True North Records artist Bruce Cockburn was among the seven artists who took the stage in March to record Mountain Stage’s 200th presentation, which will air the week-end of May 4. “Everybody was aware it was particularly meaningful to our hosts,” Cockburn says. “It meant a lot to them, and it meant a lot to me that they felt that I belonged there at that moment. It was a definite sentimental and celebratory feeling.”

Cockburn had been on Mountain Stage a half-dozen times before the anniversary-night show, including one show that featured only Canadian acts. “It’s one of a very few live radio shows that exist, and the atmosphere is great to work in,” he says.

Because the artists on stage run the gamut from roots to reggae, Cockburn says, the reception he receives from the audience varies. “If the other artists are all in my ballpark, I get a different reaction than if the big draw is somebody who is totally

(Continued on page 78)
Clear Channel, Arbitron In A Battle Over Costs Of Subscription Surveys

BY FRANK SAXE
NEW YORK—While Arbitron CEO Steve Morris was reaping the New York Stock Exchange’s closing bell March 30 to mark the company’s going public, Arbitron’s negotiators continued trying to hammer out a deal with its largest customer, Clear Channel. After more than four months of discussions, the two sides remain unable to reach an agreement on how much Clear Channel will pay for its ratings.

The parties have signed a contract extension that will complete the winter 2001 survey for 68 markets. But in a two-sentence letter sent to Arbitron, Clear Channel says it does not intend to subscribe to any future Arbitron ratings surveys in the 130 markets still under negotiation.

Morris says the negotiations have dragged on, in part, because Clear Channel is making a number of demands on Arbitron. “There are a lot of things that they’d like us to do to support their marketing strategies,” he said.

While he says he is confident the two sides will reach a compromise, he adds, “We can be a viable company without them.”

Arbitron could lose 22% of its business and as much as $14 million in revenue if Clear Channel chooses not to subscribe, but the radio giant could lose a great deal of advertising, says Howard Nuss, TN Media’s executive director of local broadcast. “It’s going to cause them grief, because they have to sell the ratings, and if they don’t have access to them, then what are they selling?”

Clear Channel has ratings contracts with Arbitron that are still in effect at some stations in 85 markets. Some of the contracts extend through 2006. Arbitron has been on Arbitron’s record since 1985.

The squabble with Clear Channel underscores the otherwise celebratory nature of Arbitron’s reverse spinoff from Cenidian, which created a stand-alone, publicly traded company. (Arbitron is now traded under the symbol ABR.) Just a few hours after Arbitron began trading, its stock rose 5%.

With the company going public, there has been renewed speculation that Arbitron will be a target for a takeover. Morris says there have been not any overtures yet, adding that tax laws make it an unlikely scenario in the next six months.
different from me. But part of the attraction is that you do get to reach people that don’t necessarily notice you in a record store. They tune in to hear what’s going on, and if they like it, we hope they’ll come back.

For Mercury Nashville artist Kathy Mattea, the show allows her to return to her roots. Since Charles-
town, W. Va., a small town she has returned to the Capital Plaza Theater stage countless times over the years. “It’s like being a guest at someone’s home for the day,” says Mattea. “There are usually lots of familiar friends in the audience, and that’s half the fun. It’s a wonderful place to come home to.”

Laila Cockburn, Mattea agrees that the diversity of artists makes Mountain Stage a unique place to perform. “It’s great fun to hang out with the diverse kinds of acts that get booked on the show,” Mattea says. “I befriended a Spanish Celtic band a few years ago, called Milladoor, that I met on the show. We’ve played other shows together and kept in touch, and are talking about collaborating on a track.”

Because of the casual nature of the show, she says, it is possible to create a spontaneous harmony in a dressing room and end up performing it during the show. “I try to find a balance about what we do in our larger shows and what can be accommodated technically on Mountain Stage,” Mattea says. “We usually try to take of a more acoustic approach, although at times we’ve been known to bring all of our stuff and set it up. It just depends on the orientation of the particular room we’re touring around and how those songs come across with the arrangements we’re doing at that point in time.”

THE NEXT STEP
With many public radio stations following the trend in commerical radio by tightening their formats to focus primarily on news, talk and classical, the number of available outlets for Mountain Stage is dwindling.

“Our show from the beginning has always had challenges,” says Groce. “It’s a challenge to any radio station, because we don’t stick to one style of music—right away that’s swimming upstream in the world of radio. Over the years, we’ve watched these come and go in public radio, ideas and trends, and we’ve had to stick to what we do and let the chips fall where they may. The latest trend is talk, and we’ve lost some stations because of that. And on several stations we were the last musical thing—what was cut. That’s difficult, but that’s life.”

Ridenour says he never expected the show to last two years, much less nearly two decades—and neither Groce nor Reifnor is planning to call it quits anytime soon. Nonetheless, Groce acknowledges the tenuous nature of public radio funding. “I don’t see an end at the moment, but we have a year-by-year deal, so no one is ever guaranteed this show will be on next year, and that’s the way that it’s been for 17 years.”

Groce is optimistic about Mountain Stage, though. “Right now, I think what we’re doing better shows than we’ve ever done,” he says. “After 500 shows, we still have fun every week.”

---

**Mainstream Rock Tracks**

<table>
<thead>
<tr>
<th>No. 1</th>
<th>No. 2</th>
<th>No. 3</th>
<th>No. 4</th>
<th>No. 5</th>
<th>No. 6</th>
<th>No. 7</th>
<th>No. 8</th>
<th>No. 9</th>
</tr>
</thead>
<tbody>
<tr>
<td>DRIVE</td>
<td>INCURSION</td>
<td>HANG TO THE HAND</td>
<td>MORDEKA</td>
<td>CARCASS</td>
<td>NINE INCH NAILS</td>
<td>30 SECONDS TO MARS</td>
<td>KISS</td>
<td>ZEPHYR</td>
</tr>
</tbody>
</table>

**Modern Rock Tracks**

<table>
<thead>
<tr>
<th>No. 1</th>
<th>No. 2</th>
<th>No. 3</th>
<th>No. 4</th>
<th>No. 5</th>
<th>No. 6</th>
<th>No. 7</th>
<th>No. 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>LAY</td>
<td>LAY</td>
<td>LAY</td>
<td>LAY</td>
<td>LAY</td>
<td>LAY</td>
<td>LAY</td>
<td>LAY</td>
</tr>
</tbody>
</table>
Napster, Burly Bear, Palm Team To Promote New Act

Napster and Video: As major music-video networks play fewer clips and tighten their playlists, it has become increasingly difficult for new artists to get their music on screen.

But some companies are joining forces to come up with viable alternatives. For the first time ever, controversial Napster has partnered with a TV network for a unique music video promotion.

Napster formed an alliance with the Burly Bear Network, a cable TV network that’s available on more than 565 U.S. college campuses. According to Burly Bear, its audience reach is more than 5 million people. Napster counts its registered users at more than 70 million.

In their first joint marketing campaign, Napster and Burly Bear teamed up with Palm Pictures to promote the Irish rock band Snowdaze. The self-titled debut album was released April 3 on Palm.

The Napster/Burly Bear promotion, which ran for approximately two weeks until April 8, is an example of one of the industry’s current favorite buzzwords: convergence.

Napster gave Snowdaze prominent placement on its Web site (napster.com) through Napster’s featured music program, which included an exclusive remix of Snowdaze’s first single, “Tranquilizer.” Napster’s SkinKide feature was linked to a SkinKide page at Burly Bear’s Web site and featured around 200 college campuses and 200 music video outlets. The promotion perfectly captured that spirit of discovery.

Singletuck said, “We’re not afraid of Napster. Napster has an unprecedented number of music fans all in one space. Artists should be paid for what they’re doing. For people in one place, who can be exposed to new music, that’s a powerful resource that we’re not going to destroy.”

Another unconventional aspect about the Napster/Burly Bear alliance, says Schwartz, is that promotion fees weren’t part of the deal. Burly Bear pays Napster, Burly Bear, and Palm.

“Everyone involved got something out of this, so it wasn’t about who was getting paid for promoting this artist,” explains Schwartz. “Our reasons for doing this were to promote new music and not to promote our company, so that our companies have to offer.”

Burly Bear’s 2000-01 TV promotion season ends in May and will be on hiatus for the fall season. He adds that the deal is not suited for all artists who are signed to a record company and who have at least one music video available.

Singletuck says that the company “would love to work with Napster and Burly Bear on this type of campaign again. A lot of artists and record companies have come to realize that traditional ways of marketing artists don’t always work. This is an opportunity to try something new and cost-effective.”
Making the record, says Daly, the band's lead guitarist and multi-instrumentalist, "Outpost was excited, and we were excited. And then everything just grinded to a halt. It was so hard to work with and then get away and then have this happen."

Though admittedly "blown away" by the album ("It was everything I thought it would be," says Daly), former Outpost A&R man Mark Williams says that when Whiskeytown finished Pneumonia, Outpost—a farm-team-like label that broke such previously obscure, up-and-coming country acts as Jennifer Warnes and the Jayhawks—was "not averse to negotiating a deal, but each negotiation lasted several months only to deflate in the 11th hour." As Williams (who also signed Smashing Pumpkins to a five-song EP in the early 90s) shopped the album from label to label, Adams, Daly, and Cary and dealt a handful of shows with a growing fan base, the band's confidence was "fairly high," says Daly. "I mean, we were excited, but, you know, I'm not sure I'd come to press, but the record will possibly start turning some heads in New York City," Adams tells Billboard. "It'll go through some stuff about what I was in Nashville in the middle of the album. And by the second disc, it'll be all about Los Angeles."

The 36-year-old Adams now lives in L.A., where he and producer Edan Johns are finishing up work on Gold, the Lost Highway/Mercury follow-up to Adams' critically acclaimed solo debut—last year's Heartbreaker (Bloodshot). Slated for late-summer release, Gold includes such Bug Music/BMI-published titles as "Good Night Hollywood Boulevard," "La Chinga Just Smiled," "New York," "Between," and "Gold," a song Adams says is "written in response to negative comments about George W. Bush."

"Lyrically, this is probably my most ambitious record ever," Adams says. "I'm demanding that the lyrics inside the album read like—I don't want to say poetry, because that sounds really weird. I want the lyrics to breathe like they do the vocals. I want to write lyrics that I can also want the music to be enough. I even want the songs themselves to be evocative of what's going on."

And Adams, who defines Gold as "3/4," a song Adams wrote with producer Edan Johns, has admitted his former bandmate says he's not sure whether Merriweather will join him on the album, but she has been invited, as has Elton John (the latter has released a single on Adams' new label, Handwritten, which is distributed by Geffen and Geffen chairman Luke Lewis and the band's former manager, Frank Callari.

**MORE BAD TIMING**

Though finally due to see day-light, Pneumonia is primed for another brush with bad timing. Lost Highway might have been an outlier in a market that has all sorts of potential for mainstream success, but there's really no band left to break at this point. "I think every record makes it a little harder for everyone," says Daly, and Adams and Daly have each immersed themselves in solo projects that have instilled new levels of confidence in all three.

Last September, Bloodshot released Heartbreaker, Adams' solo debut, to critical acclaim (Music to My Ears, Billboard, Nov. 4, 2000). He's heard near completion of Gold, his second solo album and first for Lost Highway (see story, this page). Meanwhile, Daly's solo debut, Open Book, the first of two BMI titles, was released last year by Chapel Hill, N.C.-based Yep Roc Records. She and Daly are shopping their just-finished full-length solo debut—respectively titled Ponyboy and Letting Go—to various labels. "Everybody's gotten kind of used to us being a band," Daly says. "But I think it's been so good for everybody to get away. I think if Whiskeytown had continued the way it was continuing, it would have eventually died. Much longer before we had these revelations about what they were actually capable of."

Daly adds, "Sadly, I don't know if we're the same band that made [Pneumonia]. That record, to me, is just a snapshot of that time in our lives."

Despite of his burgeoning solo career, Adams says Pneumonia will likely be Whiskeytown's swan song. "I have spiritually checked out of that band," he says. "Whatever happens to it, I will definitely step in and be like a godparent to it, or a godparent to the audience."

Still, Adams, Daly, and Cary are expected to reunite with a few friends for a New York show during the fall. According to what Adams describes as a "perfect presentation of Pneumonia."

Though Adams' bandmates insist that the jury's still out, Pneumonia town's fate, one thing is clear: Pneumonia could very well deliver the band the most critical and commercial acclaim it has ever experienced. Driven by gentle, rocky ballads ("Under Your Breath") and mid-tempo acoustic-rock sing-alongs ("Don't Wanna Know Why"), the album has "an acquired taste,...a beautiful as it is musically fearless."

Coupled with Heartbreaker—which built upon the Gram Parson legacy of country music—meets with incredible contributions from Daly, who joined Whiskeytown in 1997 as it was touring to promote its formal debut, the band was able to produce a record that would be called Smashing Pumpkins guitarist James Iha also makes songwriting and arrangement contributions.

Becoming Adams, Daly, and Cary are Iha, former Replacement Tom Stinson, Backsliders guitarist Brad Rice, bassist Jennifer Condos, pianist/keyboardist Richard Caran- son, and producer Ethan Johns on drums and other instruments. Iha says he was hooked on Whiskeytown during his days as a child and used to sit through an advance copy of Strangers' Almo- nae, courtesy of Williams. "Their songs are always instantly classics to me," Iha says. "Like their early albums. They're all, you know, a perfect presentation of the band. The thing is, I never have a problem with any of Ryan's songwriting. He does folk, he does kind of blues stuff, he does country, he does rock. And I believe it all. His singing always just sort of puts it across."

Iha's impact on the album, and especially Adams himself, cannot be underestimated, according to Adams. Himself. During the Pneumonia sessions, Johns (who has helmed records for Chris Stills and Glen Phillips among others) and Adams in new directions and demanded that he inject more effort into his craft. "I thought, "I've got to break him from flushing out song ideas using "studio trick- ery," Adams notes. "Before Pneumonia, I honestly used to get away with murder. Ethan kicked my ass and challenged me. For instance, I wanted to play piano, so he threw me behind one and goes, 'What can you do on this?'"

Addams adds that Johns inspired him to rethink what he wanted to capture on Pneumonia. "Before I met Ethan, I was going in and just probably another attitude record, a record about big C chords and what kind of jeans I was wearing."

Having inspired Adams to rethink his material on both In addition to writing and making records, Johns went on to produce Heartbreaker and is now working on Gold. WAVING AND CHANGING

During the delay of Pneumonia, the album's reputation grew in the press and among fans—who were able to find the original version of the album—in its entire-
MusicNet will initially license its platform to American Online and RealNetworks, and both plan to launch branded online-subscription services later this year. MusicNet says it will also license its platform to other distributors, including Napster, provided that such outlets satisfy legal, copyright, and security concerns.

"When you have this kind of power, the question that has to be asked is, 'After all this has shaken out, will there still be healthy competition among companies, and will competition and choice still be real and virtually unlimited as it has been under the Napster era?"" asks Steve Randall, senior analyst with the media watch group Business and Accuracy in Reporting.

Randall has concerns regarding the growing alliance between content providers (namely the labels) and their delivery systems, which will soon closely tie Web sites to the labels' MusicNet venture. "That is not going to be good for the consumer, especially if the major labels and companies release songs only in a limited number of outlets," he says, "and it won't be good for consumer choice." Washington, D.C.-based attorney Jay Smith, counsel of the prominent firm Bernier, Corcoran & Rowe feels that MusicNet and other similar services are more tools to consolidate power that will make the music business even more closed to the masses. "The majors, whether it be Internet or brick-and-mortar distribution, have consciously tried to consolidate so much that there is no real alternative to the major independent distribution system. Consolidation has pushed them into a mode of destroying their competition."

"For the sake of the future of the Music Coalition agrees. "This is an artificially constrained market," she says. "They're trying to make sure they try to prevent the two major business models to the Web intact so they maintain the same bottleneck. The idea is that it may be an $12 billion business, which if it could be a $30 billion business, but at least (the labels) know they're dividing the $12 billion among themselves."

Like others, Randall believes the devil will be in the details. "Are they only going to offer those songs that sell really well, and what's going to happen then? The independent ones? Are they going to be the grass that's going to get trampled under these competing elephants?" Bertelsmann CEO Joel Klein, who heads the Commerce Department's top antitrust official during the Clinton administration, counters that the deal is not collusive. "They're trying to hijack Napster, and they're offering them a chance to re-enter the fray or lose access to Napster. "We have been talking to providers to block Internet access. Yet Smith feels Copyright.net is not in the legal center of the battle. "We believe many people who download music or movies or other copyrighted works want to do the right thing and find a way to license the work they enjoy."

Despite the widespread effort to curb illegal file-sharing, the technology has become more prevalent. Even the major label Ascalon of America (AIAA) has come out against it. "Our strategy has been to pursue the company that is seeking to build a business on the use of other people's creative work, not the casual need to join the music Net e-t Since they can enjoy music by the business group, is fine."

"As for Sony and Universal's choice to remain with their competitors subscription service, called Duets, one critic contends that they simply did not need to join MusicNet - since if they encountered no necessary executive, their hearing, executive group could be due to cover by leaving point to Duets. But RealNetworks strategic advisor Richard Wolpert insists, "MusicNet is a very strong industry. This is the real test." The Judiciary Committee member Sen. Patrick Leahy, D-Vt., was among the most suspicious on Capi tol. "The timing [of the announcement] is what I have a question on," he said as he opened his inquiry of a music-industry all-star whistle list. "When will this become real?" he asked. "When will we actually have MusicNet?"

"When Richard Parsons, ex COO of AOL Time Warner, replied that it could be regarded as "EMI Recorded Music president/ CEO Ken Berry reiterated claims that it will lead by fall, Leary was able to push just as with Napster, the committee was keeping tabs on MusicNet's own progress toward a fair, workable technobusiness model. Regarding the Recording Coalition (RAC) co-founder Don Henley testified before the Senate panel that "while we support the copyright-infringement lawsuits filed by the record industry, the lawsuits should not be used to destroy a valuable and useful independent Internet distribution system."

Still, it appears that MusicNet bought the labels more time from the committee. A Senate staffer said, "I think the head of the Coalition was starting to raise huge concerns" because it included only three of the five major labels. Yet if Sony and Universal opt out, then there may be pressure to demand more money from the other labels. The Senate staffer says, "If they get all the players involved, then there will be a chance to reduce what we are seeing now.

In the House, Rep. Rick Boucher, D-Va., says that he is happy to see all five of the major labels now moving forward with MusicNet and that he will take them at their word for the moment. He was also hesitant to threaten any response if new products are rolled out by the early fall, as the labels are promising.

"It's too early to predict any kind of congressional response," says Boucher, who is planning to introduce an e-commerce legislation that would modify the U.S. copyright laws to allow temporary, MP3.comtype downloads to become legal (Billboard, March 10).

HAVE THREE, WANT FIVE
It is not often that two huge mountain climbers, like Sony and Universal, are together, but they are. That is exactly what happens. MusicNet. Label executives say they came to the realization that the music industry will require much more than the current five major labels. They also say the industry has to compete against other services.

"It's too early to predict any kind of congressional response," says Boucher, who is planning to introduce an e-commerce legislation that would modify the U.S. copyright laws to allow temporary, MP3.comtype downloads to become legal (Billboard, March 10).

HAVE THREE, WANT FIVE
It is not often that two huge mountain climbers, like Sony and Universal, are together, but they are. That is exactly what happens. MusicNet. Label executives say they came to the realization that the music industry will require much more than the current five major labels. They also say the industry has to compete against other services.

"It's too early to predict any kind of congressional response," says Boucher, who is planning to introduce an e-commerce legislation that would modify the U.S. copyright laws to allow temporary, MP3.comtype downloads to become legal (Billboard, March 10).

HAVE THREE, WANT FIVE
It is not often that two huge mountain climbers, like Sony and Universal, are together, but they are. That is exactly what happens. MusicNet. Label executives say they came to the realization that the music industry will require much more than the current five major labels. They also say the industry has to compete against other services.
[Continued from preceding page]

other labels because we believe you need a broad offering of music [to attract consumers]. Think of it as a record club: Who is going to join a club that only has one company’s music? We’re putting the content all in one place to make it easy for the consumer, but we’re still very vigorous competitors with one another.

MusicNet brings together the three majors, two remain on their own. Sony and Universal are still moving forward with Duet, which is set to launch in January. To give the service greater distribution, they announced April 5 an alliance with Yahoo! In a statement, Viviendi Universal chairman/CEO Jean-Michel Messier said they “hope that other major music companies and independent music companies join Duet” (see Newsline, page 7).

Glarer tells Billboard that both Sony and Universal were asked to take part, but both rebuffed the invitation, but those involved remain hopeful. “We would love to have their participation at any level, but we thought it was a key part of the strategy, be it a deeper level.”

A Universal representative declined to comment on the possibility of an announcement or a possible future role in it.

Universal and Sony are still being courted by major labels. “If there is a possibility MusicNet may distribute the labels’ artists, regardless of whether or not the pair take an ownership stake, we’ll consider it,” said Universal. “If it’s a fair deal, it’s nice for everybody,” says EMI senior VP of new media Jay Samit.

AVOIDING PRICE-FIXING, SHUTOUTS

Although BMG Music chief administrative officer Konrad Hilbers says it would be a “good idea” if MusicNet and Duet agreed to work together, they have to make sure they don’t “end up in an environment that looks or smells like price-fixing,” which would lead to further anti-competitive marketplace that makes sense for everyone, obviously without violating any market principles. That’s why I think it’s important that none of these relationships are exclusive and everybody is invited to join.”

Even if the two services don’t merge, many analysts believe the MusicNet vs. Duet battle could shut out any other upstart that tries to break into the digital-music-clearinghouse business. “It’s going to be tough,” says the Record Research analyst Danielle Romano, noting that AOL’s 23.8 million 25 million captive subscribers (most of whom are not probably tech-savvy), combined with RealNetworks’ strong Web brand, gives MusicNet a considerable lead. “If you’re coming behind them, it’s going to be tough to usurp them.”

Romano is not surprised that Sony and Universal have chosen to strengthen their current deals, “at least for the moment. “Universal and Sony are engaging in a world of Stall tactics while they wait and see how all this plays out.”

A number of Internet vendors also complain of finding a decision-maker inside the Duet organization. “It seems like there’s a lot of internal confusion on the Duet project,” Romano continues. In time, she believes, market forces will push them to make some tough decisions. “Eventually, they must—because no subscription service can survive without content from all of the major labels,” she adds. “If you get to be OK with an incomplete catalog of music, and they won’t be. Duet may launch with a lot of content, but at least after this decision, labels have to understand that they need each other, and they must license broadly.”

Meanwhile, an important hurdle for MusicNet and Duet alike is the securing of publishing rights. So far, ASCAP, BMI, and the others have yet to endorse either service. “MusicNet is not a deal—it’s half a deal, because they cannot go forward without the publishers signing off,” Rosenthal says. If those agreements are signed, however, then it can lead to a protracted fight at the copyright office, which could add countless months to each service’s rollout.

TROJAN HORSE AGAINST NAPSTER?

In announcing MusicNet, the alliance took great pains to point out their differences with Napster against Napster. Glaser says it will work with anyone that meets its legal requirements, including Napster, which he says is “striding toward legitimacy.” MusicNet will enter into distribution discussions with Napster right away, with the hope of being able to offer its services to it once it fulfills those conditions.

Bertelsmann, which last Hallogen, is not a deal—it’s a deal, is seemingly hedging its bets that the file-swapping company may ever find its way to legitimacy. But Klein says MusicNet is “striding toward legitimacy.” This differs from the policies of some of the majors, who have been implementing the strategy, and we believe they can—to get content from three of the majors and, we hope, could be a great deal longer than even they expect. They say the labels will use MusicNet to stall Napster in its tracks at best, or, at worst, to punish it. As The Wall Street Journal reported the day of the hearings, “While a few have hailed the RealNetworks deal as a possible step for Napster, one executive of another privately there was virtually no chance Napster would get music through the deal.”

Rosenthal says that the major labels and the Internet majors are taking the position that Napster is such a bad guy they can’t cut a deal with it because it would be rewarding a pirate and hurting all the other Web sites that have gone to them legitimately and made deals with them. Yet retribution is not the real reason; rather, it’s fear that Napster represents too much of an independent distribution system,” Rosenthal says, adding that the majors “would much rather it be controlled by the major labels and be limited as much as possible to the artists signed by their labels.”

Yet Guggenheim points out that all of the majors are publically traded companies, and that gives them an added responsibility. “I’m not sure the record companies that are important to Naperter exist around the world, according to a Naperter Media Markets study. In a survey of the 10 leading Internet music companies, Naperter was used by 14.3% of all at home users during February.

Canada had the biggest percentage of all users using Naperter, at 23%. Argentina had 23%; Brazil, 22%; and the U.K., 18.8%. The U.S. still dwarfs the rest of the world in the number of Naperter users, with 13.6 million in February, compared to 1.9 million Naperter users for the month, followed by Germany (1.9 million) and Italy (1.3 million). The U.K., Australia, and Japan accounted for more than a million users each.

In a separate study of the European music market, un- considered in The Naperter flagship conference in Barcelona, Spain, Napster found that Spain, at 24%, has the highest percentage of Naperter users in Europe. Italy and Norway followed, each with a penetration rate of about 16%. Germany has a 15.3% user rate; Switzerland, 8.2%; Denmark, 7.7%; and the U.K. and France, 7.5% each.

The study also found that Italy and Spain were the countries with the lowest percentages of Internet users willing to pay for a subscription service, at 20% and 28% respectively. Those most interested in subscription services were from Germany (39%) and the U.K. (35%).

While digital-music executives say worries about Naperter’s market share piracy are exaggerated, others argue that they are limited, at least for now, due to a lack of legal Internet connections or revenues from high usage costs. For example, the Warner Music Group’s president of NetSD, a digital file-sharing service, explains, “Napster’s not the one thing that makes you have broadband. So it’s less of a concern (in Europe).”

BRIAN GARRITY
 majors are all represented in the region through licensing deals, only EMI at present has dedicated offices.

Budgily said he could not be reached for comment on the issue.

Giaccardo says that piracy remains a problem, but that some territories have achieved tremendous strides in the last few years and are making headway in combating it.

"As recently as the early 1990s, most of the region was just about pirate radio stations. Now, with the region moving to a legitimate music market started up in the United Arab Emirates [UAE].

The country has done a lot in the UAE it is wonderful," he adds. "Piracy has just been eradicated completely. I remember being in Dubai in 1994 or 1995, at the start of August, and the stores were full of pirate cassettes. I came back a month later and the piracy was not as bad, and the stores were completely empty because the retailers didn't have the time to get the legitimate products. The enforcement there has just been outstanding. That is not piracy. That was piracy. It was a winter's wonderland for the other countries in the region."

"We have to face the authorities in any country to explain what piracy is about and how piracy is damaging their economies. It will be better to have more than just one voice.

Another key task for Sony in the region will be to sign local repertoire. Giaccardo says in a prepared statement, "Sony and Lebanon have a rich musical heritage and a long history of interesting and exciting music. We are very happy to be a part of Lebanon's future in the music industry."

"We know that the authorities are doing a lot in the region and making headway in combating piracy. I'm very optimistic that we can achieve our goals in Lebanon," he told lawmakers such a license would not be necessary.

The position is a turnaround for the NAC. In testimony last July, he told lawmakers such a license was necessary before the hearing, but only several days after a demonstration never materialized.

Thirty young-looking people attended a Napster support meeting the evening before the hearing, but only several dozen fans lined up along the back wall during the hearing.

SENATE HEARING TACKLES INTERNET MUSIC ISSUES

(Continued from page 1)

It is vitally important that recording artists receive digital performance royalties directly from the source, without the record company recouping royalties against outstanding accounts.

-DON HENLEY, RECORDING ARTISTS COALITION

SENATE HEARING TACKLES INTERNET MUSIC ISSUES

(Continued from page 1)

Internet hearings in this Congress to examine long-controversial recoup- ment clauses in recording artists' contracts and to attempt to clarify the still-ambiguous Inter- net music provision of the Copyright Act.

As Don Henley remarked during the hearings, after thanking the sen- ators on the committee for last week's representation of his work-for-hire copyright amendment of 1999, "The work-for-hire issue still has not been worked out, despite a couple of attempts at the law."

Referring to recoupment clauses and work-for-hire matters after the hearing, Hatch told Billboard, "We have helped to look at the law's impact on the record company."

In his opening remarks, Hatch cited lyrics from the song "Thank God I'm a Country Boy" as simply unanswerable.

"As Mr. Henley has pointed out," said Hatch, quoting also from "Long Way Home," another song by the artist, "there are three sides to every story. Yours and mine and the cold, hard truth!" Today, we may find there are even more than that. We have tried to -- and the court's opinion beyond just the business entities that mediate the primary relationship we need to keep in mind, between the artist and the audience.

Sen. Patrick Leahy, D-Vt., the ranking Democrat on the commit- tee, said he has "some respect for the industry's file-sharing technology but is worried that the creative incentive to produce new work will flag if the technology can't be harnessed into a subscription business."

He added, "But the record companies want Don Henley and Alanis Morissette not to continue to produce music because they aren't just compensated."

Henley began his testimony by saying that "recording artists have for far too long been insuffi- ciently represented in labels and the recording industry."

"We have to face the authorities in any country to explain what piracy is about and how piracy is damaging their economies. It will be better to have more than just one voice," he said.

Another key task for Sony in the region will be to sign local repertoire.

"We know that the authorities are doing a lot in the region and making headway in combating piracy. I'm very optimistic that we can achieve our goals in Lebanon," he told lawmakers.

Leahy questioned the timing of the announcement on the eve of the hearing, in light of his criticism of the delay in releasing a report on how to license music in the online world.

He sought assurances from the label chiefs that the new sub- scriptive service would allow equal access to the product of other labels, including indie labels not part of the deal.

The NAC also took away at least some of the urgency of Barry's plea for a compulsory license, and Hatch indicated that he will not be convinced that this will truly work unless a "system is up and running.

"You've come quite a way since we last met last time," he said, referring to a copyright hearing last July. "But certainly there's a long way to go.

"The position is a turnaround for the NAC. In testimony last July, he told lawmakers such a license was necessary before the hearing, but only several days after a demonstration never materialized. About 150 young-looking people attended a Napster support meeting the evening before the hearing, but only several dozen fans lined up along the back wall during the hearing.
AOL TIME WARNER PLANS TO SELL VIDEO NETWORK

(Continued from page 1)

called AOL Music, could be added to AOL Time Warner's Turner Broadcasting Systems, which operates such networks as CNN, TNT, TBS, the Cartoon Network, and Turner Classic Movies.

Yet Turner chairman/CEO Jamie Kellner told Billboard (during an April 3 media conference in New York City, Big Picture) that the company has “no plans at this time” to start a video-video network.

Kellner said he’s “thinking about” AOL Time Warner starting a music video network is “speculative, but we would consider the idea.” He noted that the story may have surfaced because Kellner told a reporter that it “would be fun for us to do more programming involving music.”

He insisted that any hint that there are definite plans for a new AOL Time Warner music channel “did not come from the company.”

New York-based Viacom currently dominates the U.S. national music TV network business, as it owns MTV, VH1, BET, CMT, and their respective spinoff channels.

According to Nielsen Media Research, the U.S. household reach for MTV is more than 77 million, followed by VH1 (74 million), BET (63 million), and CMT (45 million).

Viacom’s closest U.S. competitor in the music video programming business is MuchMusic USA, which expects to reach more than 40 million U.S. subscribers by year’s end. Another competitor is Great American Country (GAC), owned by Jones International. Nielsen Media Research reports GAC’s U.S. household reach as about 15 million.

According to Viacom president/CEO Mel Karmazin, Viacom would welcome the competition from any new music-video network. Karmazin said at the April 3 conference that any new channel would take at least three years to reach substantial distribution and would have to go after the same target audience as Viacom’s. He added, “The only way [the competition] has a chance is if there’s it’s by advertising, and we’ll be more than happy to take their money for that.”

The FCC’s Powell noted that if AOL Time Warner were to have a music video network, it “would be no different than Disney, which owns a movie studio and TV networks [ABC, Disney Channel]. They’re in the business of content distribution. A new music-video network backed by a media giant like AOL Time Warner would be welcomed by the music industry, observed John Warren, president of Rive Video Promotion and Production.

“The more music video programming we have the better,” Warren said. “People in the music industry get more excited about making music videos when they think they have more options for where the videos can be seen. More people are getting cable and satellite TV, which proves that the demand is there. The way the industry is headed, with people saying that the future of music videos is in streaming and digital technology, it makes sense for a company like AOL Time Warner with major Internet and new media resources to get in the music video business.”

Powell said, “At first blush, it may seem that a company that owns several record companies and a music video network would have an advantage, but sometimes it’s not an advantage. An internal struggle may arise if the company’s record labels wanted preference on the music channel. The FCC would then have to turn it down, which could be a disadvantage.”

Referring to music consumers, Powell added, “They’re going to listen to and buy music based on the artists, not the companies behind them.”

ISSUES REMAIN AS MIAMI LANDS LATIN GRAMMYS

(Continued from page 1)

“There’s no way to predict if Cuban people will be nominated. But if they are, and if they are an important element to the show, we’ll have them perform.”

—MICHAEL GREENE, NATIONAL ACADEMY OF RECORDING ARTS AND SCIENCES

franchise since 1973, also has the licensing rights for the Latin Grammys, with an option to renew in future years.

Producing the Latin Grammys in a city other than Los Angeles—where the show is traditionally held—alsoset a plan to No. 1 in the five-city Latin Grammy race. However, instead of boosting viewership, the effort actually seemed to hurt their cause.

Like most Latin Grammy shows, the Latin Grammys’ acceptance party at a five-star hotel in Miami is the third artist since January 2000 to have a single at least 150,000 units in a week, joining fellow pop diva Madonna and Christina Aguilera. Aguilera’s “Music” moved more than 140,000 units in January 2000. Janet’s strong sales, combined with an airplay audience of 104 million, gives her the largest overall Hot 100 point total (241,000) since “Heartbreaker” by Mariah Carey featuring Jay-Z (Columbia) earned 258,500 points in October 1999. “All” is also the first song since “Lizin’ in La Vida Loca” by Ricky Martin in the May, 1999, issue to surpass both 100 million listeners and 100,000 units sold in the same chart week.

“Loca” had 104 million listeners and scanned 118,500 units that week.

SELLING THROUGH: The retail releases of Case’s “Missing You” (Def Soul/DMJ) and Tamia’s “Stronger in My House” (Elektra/EEG) lead each title to leap into the top 10 of the Hot 100. “Missing You” climbs 5-7 on the Hot 100 and moves 25-3 on Hot 100 Singles Sales, scaling 57,000 units, while “Stronger” jumps 5-10 on the Hot 100 and 64-3 on the sales chart, with 48,500 pieces sold.

Both have been retaining on 12-inch vinyl for weeks but made their entry on the sales chart last issue due to street-date violations of the more popular configurations. Their ascent up this chart results from the hit single’s recent airplay on the nearly a year-tops the top four titles on the sales chart, with 64,000 pieces sold. This last occurred in the May 6, 2000, issue, when each top five surpassed that amount, led by Toni Braxton’s “He Wasn’t Man Enough for Me” (LaFace/Arista) moving 125,500 units and anchored by 504 Boys’ “Wobble Wobble” (Priority), with 52,000 pieces sold.

RADIO SURVIVOR: Destiny’s Child’s “Survivor” makes it to No. 1 on Hot 100 Airplay in its fifth week, tying TLC’s “No Scrubs” for quickest rise to the top since the radio panel was expanded to include all formats in December 1998. The all-time highest jump in Broadcast Data Systems era (which began in 1993) is three weeks, held by Michael Jackson with “Black or White” (Island) in December 1991. “Survivor” is up 19 million listeners, the fourth consecutive week it has gained at least 15 million and earned the Greatest Gainer/Airplay award. The last act to have a song win this award for four straight weeks was ... Destiny’s Child, who hit for six straight weeks with “Independent Women Part I” this past October to December.

QUOTE A JAM: Christina Aguilera, Lil’ Kim, Mya, and Pink join forces and land the Hot Shot Debut at No. 7 with “Lady Marmalade” (Interscope). “Marmalade” is from the soundtrack to the Nicole Kidman/Ewan McGregor musical—that’s right, I said musical—Moana Rouge, which opens nationwide June 1. The soundtrack is due at retail May 8. “Marmalade” was originally recorded by the Patrice LaBelle-fronted trio LaBelle, which took the song to No. 1 in 1975.
Courtney Ross Holst  
Nobuyuki Idei  
Gerald M. Levin  
cordially invite you to recognize

Thomas Middelhoff  
Chairman & Chief Executive Officer  
Bertelsmann AG

at The Steven J. Ross Award Dinner

Elie Wiesel  
Nobel Prize Laureate  
Guest Speaker

Steve Case  
Chairman, AOL Time Warner Inc.  
Presenter

featuring

Heather Headley  
RCA Artist and 2000 Tony Award Winner,  
Star of Disney’s "AIDA"

Tom Brokaw  
Anchor & Managing Editor, NBC Nightly News  
Master of Ceremonies

Tuesday, May 15, 2001 at 6:30 p.m.  
The Waldorf-Astoria

For congratulatory journal ads and ticket reservations, please call  
Roberta Goro at 212.836.1147 or e-mail her at goror@ujafedny.org  
or Ron Brien at 212.836.1126 or e-mail him at brienr@ujafedny.org

UJA-Federation of New York  
www.ujafedny.org  
The Entertainment, Media & Communications Division
No. 1 Hot Shot Debut

**1.** SHAGGY & WREC**THE FIRST OF A KIND** 1

**2.** DAVE MATTHEWS BAND & *DUCK SOUP* 2

**3.** ARCHER, JASON & *JASON ARCHER* 3

**4.** BILL班-Pack-3 - EPIC 4

**5.** TIPTON, JIM & *JIM TIPTON* 5

**6.** MOVY & *MOVY* 6

**7.** DONALD JILLY JUMP & *DONALD JILLY JUMP* 7

**8.** DIDDON & *DIDDON* 8

**9.** JUICE WATTS & *JUICE WATTS* 9

**10.** ARIA, A PACK OF 20 & *ARIA, A PACK OF 20* 10

**11.** JOHINSTON, JOHN & *JOHINSTON* 11

**12.** A COLORS & *A COLORS* 12

**13.** HALL, BILL & *BILL HALL* 13

**14.** RUFF RYDERS & *RUFF RYDERS* 14

**15.** BIZKITS & *BIZKITS* 15

**16.** LIFEHOUSE & *LIFEHOUSE* 16

**17.** SLIP N SLIDERS & *SLIP N SLIDERS* 17

**18.** JIMMY & *JIMMY* 18

**19.** JOHNSTON, JON & *JON JOHNSTON* 19

**20.** WALT DISNEY & *WALT DISNEY* 20

**21.** RESTLESS HEART & *RESTLESS HEART* 21

**22.** THE BEATLES & *THE BEATLES* 22

**23.** CHANGHE & *CHANGHE* 23

**24.** TREASURE TUNE & *TREASURE TUNE* 24

**25.** ARIA, A PACK OF 20 & *ARIA, A PACK OF 20* 25

**26.** BILL & *BILL* 26

**27.** BILL & *BILL* 27

**28.** ARIA, A PACK OF 20 & *ARIA, A PACK OF 20* 28

**29.** ARIA, A PACK OF 20 & *ARIA, A PACK OF 20* 29

**30.** ARIA, A PACK OF 20 & *ARIA, A PACK OF 20* 30

**31.** JOHINSTON, JOHN & *JOHINSTON* 31

**32.** JOHINSTON, JOHN & *JOHINSTON* 32

**33.** JOHINSTON, JOHN & *JOHINSTON* 33

**34.** JOHINSTON, JOHN & *JOHINSTON* 34

**35.** JOHINSTON, JOHN & *JOHINSTON* 35

**36.** JOHINSTON, JOHN & *JOHINSTON* 36

**37.** JOHINSTON, JOHN & *JOHINSTON* 37

**38.** JOHINSTON, JOHN & *JOHINSTON* 38

**39.** JOHINSTON, JOHN & *JOHINSTON* 39

**40.** JOHINSTON, JOHN & *JOHINSTON* 40

**41.** JOHINSTON, JOHN & *JOHINSTON* 41

**42.** JOHINSTON, JOHN & *JOHINSTON* 42

**43.** JOHINSTON, JOHN & *JOHINSTON* 43

**44.** JOHINSTON, JOHN & *JOHINSTON* 44

**45.** JOHINSTON, JOHN & *JOHINSTON* 45

**46.** JOHINSTON, JOHN & *JOHINSTON* 46

**47.** JOHINSTON, JOHN & *JOHINSTON* 47

**48.** JOHINSTON, JOHN & *JOHINSTON* 48

**49.** JOHINSTON, JOHN & *JOHINSTON* 49

**50.** JOHINSTON, JOHN & *JOHINSTON* 50

**51.** JOHINSTON, JOHN & *JOHINSTON* 51

**52.** JOHINSTON, JOHN & *JOHINSTON* 52

**53.** JOHINSTON, JOHN & *JOHINSTON* 53

**54.** JOHINSTON, JOHN & *JOHINSTON* 54

**55.** JOHINSTON, JOHN & *JOHINSTON* 55

**56.** JOHINSTON, JOHN & *JOHINSTON* 56

**57.** JOHINSTON, JOHN & *JOHINSTON* 57

**58.** JOHINSTON, JOHN & *JOHINSTON* 58

**59.** JOHINSTON, JOHN & *JOHINSTON* 59

**60.** JOHINSTON, JOHN & *JOHINSTON* 60

**61.** JOHINSTON, JOHN & *JOHINSTON* 61

**62.** JOHINSTON, JOHN & *JOHINSTON* 62

**63.** JOHINSTON, JOHN & *JOHINSTON* 63

**64.** JOHINSTON, JOHN & *JOHINSTON* 64

**65.** JOHINSTON, JOHN & *JOHINSTON* 65

**66.** JOHINSTON, JOHN & *JOHINSTON* 66

**67.** JOHINSTON, JOHN & *JOHINSTON* 67

**68.** JOHINSTON, JOHN & *JOHINSTON* 68

**69.** JOHINSTON, JOHN & *JOHINSTON* 69

**70.** JOHINSTON, JOHN & *JOHINSTON* 70

**71.** JOHINSTON, JOHN & *JOHINSTON* 71

**72.** JOHINSTON, JOHN & *JOHINSTON* 72

**73.** JOHINSTON, JOHN & *JOHINSTON* 73

**74.** JOHINSTON, JOHN & *JOHINSTON* 74

**75.** JOHINSTON, JOHN & *JOHINSTON* 75

**76.** JOHINSTON, JOHN & *JOHINSTON* 76

**77.** JOHINSTON, JOHN & *JOHINSTON* 77

**78.** JOHINSTON, JOHN & *JOHINSTON* 78

**79.** JOHINSTON, JOHN & *JOHINSTON* 79

**80.** JOHINSTON, JOHN & *JOHINSTON* 80

**81.** JOHINSTON, JOHN & *JOHINSTON* 81

**82.** JOHINSTON, JOHN & *JOHINSTON* 82

**83.** JOHINSTON, JOHN & *JOHINSTON* 83

**84.** JOHINSTON, JOHN & *JOHINSTON* 84

**85.** JOHINSTON, JOHN & *JOHINSTON* 85

**86.** JOHINSTON, JOHN & *JOHINSTON* 86

**87.** JOHINSTON, JOHN & *JOHINSTON* 87

**88.** JOHINSTON, JOHN & *JOHINSTON* 88

**89.** JOHINSTON, JOHN & *JOHINSTON* 89

**90.** JOHINSTON, JOHN & *JOHINSTON* 90

**91.** JOHINSTON, JOHN & *JOHINSTON* 91

**92.** JOHINSTON, JOHN & *JOHINSTON* 92

**93.** JOHINSTON, JOHN & *JOHINSTON* 93

**94.** JOHINSTON, JOHN & *JOHINSTON* 94

**95.** JOHINSTON, JOHN & *JOHINSTON* 95

**96.** JOHINSTON, JOHN & *JOHINSTON* 96

**97.** JOHINSTON, JOHN & *JOHINSTON* 97

**98.** JOHINSTON, JOHN & *JOHINSTON* 98

**99.** JOHINSTON, JOHN & *JOHINSTON* 99

**100.** JOHINSTON, JOHN & *JOHINSTON* 100
HOW TO REVIVE SINGLES MARKET (Continued from page 1)

really sell—cassette singles and CD singles. Singles sales are in a downward spiral because as fewer hits are released at retail, consumers stop expecting to find the ones they want, so they stop looking for singles, and sales decline further.

Some record executives may strain this decline and simply note that the music business in the U.S. is album-based. But many retailers and music fans, myself included, will point out that is not the case. We are disenfranchising an entire generation of young buyers who cannot actually afford $16 or more for an album, so they use their smaller budgets to purchase other forms of entertainment. Who among adult music fans today didn’t start by buying singles and then went on to buy albums? And consumers who angrily walk out of stores, unable to buy their favorite song until an album appears, can hear the hits they want directly from the Internet. Who can blame someone for stealing a song through Napster when it is impossible to buy it legally? Those of us who are passionate about music want and expect instant availability.

CANNIBALIZATION ISSUE

The reason that labels don’t release singles is that, quite simply, they lose money for the labels in the short term. Consider the typical retail prices (not list prices) for singles, labels lose money or just break even on each single sold, so that any returns will quickly turn a hit single into a big money-loser. The second way in which the labels lose money is that some cannibalization may occur if a single is widely available. Replacing a profitable album sale with an unprofitable single sale is obviously disturbing.

I believe that both of these problems can be overcome to make the U.S. singles business profitable, but first we need to eradicate the tangibly ephemeral, tangible, long-term benefits. Here’s the simple solution to the singles problem: raise prices! I don’t suggest a secret confab where the record execs turn around a table and fix prices at a higher level—that’s illegal and unenforceable anyway. I’m suggesting that one label bravely try an experiment: Release every single commercially at a price that will be profitable—say $4.99 for a standard cassette or CD single with two tracks. And no discounts.

Singles in the U.S. K.S. sell at retail for approximately that price. The U.K. singles market is also plagued, however, by first-week discounting.

The $4.99 price should yield a profit of $2 to $3 per single, before returns. This is much less than the profit on an album, of course, so how can the release of singles increase a label’s profit if it reduces ultimately the sales of that artist’s album? It depends on how much singles sales cannibalize album sales. It’s been suggested that a commercial single for sale may reduce that album’s sales by an amount equal to 10%-20% of the number of singles sold. That’s the exact amount of cannibalization that might occur, but it is probably higher for albums with only one hit song.

Let’s use the 10% cannibalization figure to look at some rough numbers. A typical album might net a 75% profit, but the label’s profit is $2.25 per unit sold. (The first units sold merely recoup production and marketing costs, so the actual profit per album may be higher.) However, one sale of an $8 single could also sell an additional $2.25 worth of singles—45 units at $0.50 each. On the other hand, a typical single is radio-dedicated, so it is a small part of the total back-catalogue. If a label releases a commercial single that also sells 1 million units, the label might then sell 100,000 fewer albums. So it would sell 900,000 albums and net only $2.7 million. But, at a profit of 60% of 60 cents per single, the profit from 1 million singles would be $600,000. Total profit is thus higher if you have a commercial single available ($3.3 million vs. $3 million). If you do the math, you’ll see that you can count on the profit of several singles, and the cannibalization stays below 20%.

NEW STRATEGIES

This 20% figure, however, is only an estimate. It may be much higher for some albums. In the case of albums that the label fears may only have one hit, and cannibalization might be quite high, a simple solution presents itself. Cut off the first single quickly after the album is available, and release limited quantities of later singles. This strategy can actually work well, because as long as some commercial singles are made available (always at $4.99), the industry gets the long-term benefits of re-creating the singles market while minimizing losses due to cannibalization.

A company that commits to releasing all singles commercially cannot expect to make a profit on every single. Hits will be profitable, but of course flops will be flops. The point is that by using intelligent catalog-management policies to minimize returns and a new, higher, singles can be a profitable business overall and bring new consumers to a stagnant marketplace.

Three important additional benefits will ensue. First, making all singles available commercially will give a small but needed boost to struggling retailers. Second, it will encourage young consumers to buy music, building a bigger future consumer base. Finally, it will reduce illegal downloading from the Internet of songs that currently are not available for purchase at all.

If we can make the singles business profitable, the benefits to the future of the U.S. record business will be tremendous. The single may ultimately have a brighter future than the album anyway. As digital downloading replaces CDs, the chart-based, album-based model for the music business may change. In the future, consumers may prefer to download individual tracks through subscription services rather than purchase a pre-packaged group of songs by one artist. In that world, my favorite Billboard amazing study of hypocracy on this issue, because of some of the retail discount programs that have helped to destroy the singles market. Many tracks have been used to sell more singles in order to obtain a higher chart position on The Billboard Hot 100 chart. And in order to encourage these discounts, and now I am proposing a solution to end this harmful situation.

The conventional wisdom would be that the one label that tries this experiment, and increases singles prices, would sell less singles than competitors that stick with lower prices. In fact, by increasing the label’s competitive position on the Hot 100. My response is that we should have some faith that music fans are not as unique, every label encourages a consumer will not easily buy a song other than the one he wants just because the other song is more popular. Also, the lead for all the singles released commercially, that label would do better overall on the Hot 100 because of the additional sales.

The hope is that the experiment will succeed, that eventually all labels will release every single commercially at a viable price, and that the cannibalization losses will be replaced by long-term benefits to the entire industry.

Michael Ellis is director of research for BPI Communications’ Music & Literary Groups.

BETWEEN THE BULLETS

by Geoff Mayfield

BEYOND THE GRAVE: Slap rapper 2Pac continues to accomplish more since his death than most recording artists realize in a lifetime, as Unk, Everykid, and Enky become his second posthumous album to lead The Billboard 200. It is the eighth 2Pac title to reach the big chart since his 1996 assassination, twice as many as he released when he was alive. Small wonder some of that ardent, young fans still believe his death was staged and that he is actually living and counting money somewhere.

Since his 1996 catapulting in hip-hop, 2Pac has released the 10 and four have been certified platinum, with three of them registering at least 4 million shipments. Only one of those eight—the nine-times-platinum Greatest Hits—contained previously released material. Including the four titles released before his death, this new one is his tenth No. 1 on the big chart and his sixth on Top R&B/Hip-Hop Albums.

Time’s opening total, 427,000 units, is one of the largest weeks ever among his 12 releases. On only three occasions did a 2Pac album have a bigger week. His first posthumous album, released under the pseudonym Makaveli, sold 664,000 units when it bowed at No. 1 in November 1996. The others that started with larger numbers were 1996’s All Eyez On Me, the last released before his death (560,000), and the following year’s Rule of the ROYAL Dynasty (458,000).

2Pac’s number easily outlasted last issue’s chart-topper, Shaggy, who experiences a decline of almost 7% (No. 2, 176,000 units). 2Pac’s accomplishment will no doubt give new life to those rumors that the rapper remains among the living. As for me, I steadfastly maintain the position I held when I first released the album—2Pac’s right here, my friends. 2Pac, like Elvis Presley, is still dead . . . and I never bought into the practical joke suggesting Paul McCartney died in a car crash during the prime of the Beatles’ career.

INCOMING: As tall as the new 2Pac stands, it looks small compared with the chart-topper we had a year ago, when ‘N Sync’s No Strings Attached tallied $11,000—despite a second-week decline of 66% from its initial 34,300. The week’s No. 1 album, Michael Jackson’s HIStory, sold only 43,000, a 1% drop from the same week of 2000, and year to date, albums remain about 1 1% down from last year’s action. The picture could have been bleaker: Only three of the albums on the current chart exceed 100,000 for the week, and only two sold more than 100,000 in the year to date.

A potent slate of new titles, released April 3, should brighten music merchants’ moods. The bow that figures to get the most attention from the consumer press, Bruce Springsteen’s live album from his HBO special, figures to be outsold by two other new entries. The best candidate to be next issue’s No. 1 is the sixth edition in the Now Hit compilation series; pundits estimate it will open anywhere from 250,000 units to 400,000-plus. The Now albums are difficult to project because so many of their sales come from mass retailers, while first-day sales are tightly held.

Epix’s Gimme—distributed, like Springsteen, by Sony—also appears on track to exceed Springsteen’s first-week take. Figure the former at around 150,000 and the Boss in the neighborhood of 100,000, with both joining Now 6 in the top 10.

By contrast, the chart opened in the April 22, 2000, issue had just one new entry in the top 10, Big Punisher’s posthumous Yeesh Baby, which started at No. 3 with 173,000 units. He’ll have another one bow next issue, albeit with less than half of last year’s opening sales likely.

SPRINTS: The much-seen March 25 telecast of the Oscars throws an 8% gain—and the Pacesetter trophy—to the Cruelding Tiger, Hidden Dragon soundtrack. The chart show also brings the albums from Gladiator (up 75%) and Wonder Boys (more than tripling its prior-week sales) back on The Billboard 200 (Nos. 132 and 166 respectively), fashions a bullet for Chocolat (US14-147), and is the suspected catalyst for the re-entry of an anthology by Oscar winner Bob Dylan (No. 194, up 41%) . . . A Disney Channel special rocks Aaron Carter (25-21, up 27%) and brings Samantha Mumba back to the big chart (No. 109, a gain of more than 200%) . . . Grammy song of the year nominee Lee Ann Womack meets new fans through stops on The Opry Show and Late Night With Regis & Kelly. With the O.C. and The Late Late Show With Craig Kilborn guest Uncle Kracker also advances (33-25, up 28%), but, as this column noted after a recent Live With Regis & Kelly stop, his momentum is already well-established, now he is bringing the band’s two wonderful artist-development stories, with sophomore band Train entering at No. 6 (51,000 units) and Motown first-timer India.Arie starting at No. 10. Train’s previous album, which started on indie label Aware but compiled most of its sales through Columbia, peaked at No. 76 and sold 51,500 units in its biggest week.

FOR THE RECORD
Referenced in “Blind Boys and Real World Give Contem-
BELAFONTE REVIVES BLACK MUSIC ANTHOLOGY SET ON BUDDHA

(Continued from page 11)

money to see a group of men sing,” the 75-year-old says with a laugh. “But the things Leonard did with music... He could have the same arrangement of voices that he had for strings and horns. He was commanding yet careful with music. He treated it with respect.”

Rather than going out in the field to record it, Al is Lon Mack, Belafonte and De Peau spoke to blacks in the rural South and other areas whose grandparents were slaves or whose parents were sharecroppers (in addition to talking to men on chain gangs—anyone who could recall the various forms of music) and brought them into the studio. The anthology was primarily recorded during sessions at New York’s Webster Hall.

“Harry was touring, and we were touring,” recalls Granison, who is now the conductor of a former De Peau consulting project, the North Jersey Philharmonic Glee Club. “So we’d get together when we were all in the same place at the same time. We’d do things late at night because of Harry’s schedule. Sometimes it was a quiet, you could hear trucks rumbling outside,” which sometimes found its way onto the recordings.

When the anthology was completed in 1971, the principals found themselves with five volumes of work on five long-playing albums. But the anthology hit a major roadblock; the winning of the RCA/Reader’s Digest partnership. Or as Belafonte puts it, “RCA and Reader’s Digest had a disconnection.” No matter what specifically triggered the termination, it was ultimately decided that “no one entity felt it could do the project without the other,” Belafonte says. “So it became ethically uncertain another way to put it out and let it be worthwhile. But the project there lay for a while,” Belafonte says. “Then before I knew it, George Marek was no longer there and De Peau passed away. Then I was no longer at RCA. But I negotiated that I would have dominion over the work. Over the years, I wanted to package it, making it smaller and extracting what was commercially exploitable. But I wanted the whole thing done, not dismantled.”

Earlier in the same year that De Peau died—1988—BMG launched the reissue division Buddha Records to capitalize on some of the company’s extensive back catalog. That’s when the grail of a major label began uncovering other pieces of Belafonte’s largely forgotten anthology with the help of BMG Archives director Glenn Korman. Whatever was written on various boxed files in the BMG vaults was haphazardly entered into the new label’s database. Part of the organization involved staffers punching in various keywords to locate touch-to-find recordings that hadn’t been realized properly when the keyword “new” was tied in, the anthology came up on the computer screen. But there was no additional information.

“We did discover and there were hundreds of tapes associated with this project,” Miller says. “A day or so after we made this computer discovery, consultant Chuck Crumpacker, who’s been with RCA since the ’80s and works with Glenn, said Harry Belafonte had created an anthology and that (Crumpacker) might have a file about this project in his basement. He handled me a 30-page outline by George Marek. This outline gave us a sequenced, story-by-song analysis and the road map to close up the proper targets.”

“I have no doubt it will be embraced in much stronger fashion now than in the ’70s. The time is right for African-Americans and white America to grapple with a difficult chapter in our past.”

—ALEX MILLER, BUDDHA RECORDS

Some 150 rolls of tape associated with the project were trucked down over a year, which in turn opened up lots of new possibilities. The recording is a spanning the changing face of recording technology from mono and the 3-track era to the 8-track stereo age. But once Miller and Korman ascertained the extensive scope and historical importance of the project, they were motivated to embark on a new expedition, to bring it to public attention.

The timing was fortuitous: Belafonte Enterprises, which includes David A. Belafonte, Jr., and Glenn Korman (both executive producers of the resurrected project), had been concurrently reviving interest in the anthology, the rights of which reverted to Belafonte in the ’70s. A deal between Belafonte’s firm and BMG was subsequently negotiated, with Belafonte licensing the set from the anthology. The anthology was totally remastered from scratch—at the expense of Belafonte Enterprises. “David, Al, and I, with mixing/mastering engineer Michael Drexler, remixed all 10 sides over a month,” Korman says. “We were able to rid the record of rot and traffic noises. We’ll find so much tape, but nothing was a perfect master.”

“When Harry Belafonte first came to a meeting at BMG (about the resurrected project), I thought, you could see he was lit within by a fire about this project and his goals for it,” Korman continues. “This was a dormant project Belafonte had for 30 years, yet he was still burning with such energy, enthusiasm and passion. That’s rare a thing to have happen.”

IN THE WAVE OF ‘JAZZ’

With Sept. 11 as the target re-release, Buddha is looking to build on the project’s recent marketing plan, reminiscent of the recent Ken Burns’ Jazz multimedia bit. The five-CD Long Box boxed set will be complemented by a DVD Video featuring an interview with Belafonte, plus a look at the challenges Buddha encountered in bringing the original set. The $75 collection also comes with a 100-page-plus hardback book.

Belafonte is expected to go on a professional tour to publicize the new set. Also in the works is a school campaign, an A&E network bio of Belafonte scheduled for the fall, a T-shirt spotlighting the bela- fonney’s music, and a possible travel road show using contemporary artists to perform the music, since most of the original performers have passed away. If three exceptions the activist’s estate. “I think America today will be able to bear this with greater generosity of spirit and curiosity than back then.”

For news updates, twice daily Hot Product Previews Every Monday

A new Billboard Challenge begins every Thursday. This week’s champ is GQ of Empire Records, Burlington, Mass.

News contact: Jonathan Cohen jcohen@billboard.com

Copyright 2001 by BMI Communications Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of BMI Communications Inc. BMI is a member of the Performing Rights Organizations of the world, including ASCAP, BMI, SESAC, and SODRAC. This publication is a part of the BMG catalog. This publication was produced in association with Billboard in New York, NY, on January 2 by BMI Communications Inc. 770 Broadway, New York, NY 10003-9955. Subscription rate: annual rate, Continental U.S., $19.95, by registered mail. Canada, $29.95 by registered mail. All other countries, $39.95. Payment due in advance. POSTMASTER Please send change of address to Billboard, P.O. Box 811, Marion, OH 43307-8111. Current and back copies of Billboard are available on microfilm from Kraus Microfilms, Rootes, 1500 N, Amherst, Oregon 44108. For Subscription Information call 1-800-715-5352 (outside U.S.) or 1-800-246-3322 (U.S. & Canada). For other information call 645-564-5616. Canadian Post Corp. International Mail Agreement 852260. No First Class Domestic. If you do not wish to receive promotional material from other than Billboard Magazine, please call 800-745-8602.

BILLY MILLER
The biggest names in Latin entertainment will grace the stage at the 2001 Billboard Latin Music Awards. The event takes place at Miami's Jackie Gleason Theater April 26 and airs on the Telemundo Network April 28 at 5:00 p.m.

This year's show, hosted by Jorge Enrique Abello of the hit novelas Betty La Fea and Candela Ferro, salute the best in Latin music and celebrates the genre's explosive growth and commercial success. The star-studded lineup will include performances by Gloria Estefan, Juan Luis Guerra, Melina Leon, Paulina Rubio, Thalia, Gilberto Santa Rosa, Julio Iglesias, and Alejandro Fernandez. In addition, special awards will be presented to regional Mexican icons Los Tigres Del Norte, Chihuano rock band Los Lobos, and legendary percussionist Mongo Santamaria.

Joining the all-star line up as presenters are Jon Secada, Carlos Vives, the legendary Celia Cruz, Jerry Rivera, Tito Nieves, and actress-singer Lucie Mendez. Talk show host Laura Parker, Julian Arango, Natalia Ramirez and Lorra Paz from Betty La Fea, Gloria Calzada and Jose Diaz Barlat from Telemundo's news and information program Esta Manana; and Martiza Rodriguez and Francisco Gutierrez from the successful novelas Amantes del Desierto are also scheduled to present. Additional performers and presenters will be announced as they are confirmed.

The Billboard Latin Music Awards, presented by Heineken, and in association with HBO Latin, conclude Billboard's four-day Latin Music Conference. For more info on Billboard's Latin Music Conference and Awards, contact Michele Jaconello at 464-654-4660 or visit www.billboard.com/events. For registration and group discounts, contact Preston Bemo at 464-654-4643. For sponsorship info, contact Cebele Rodriguez at 464-654-4618.

Minal Patel joins Billboard Music Group as the new R&B hip-hop charts manager for Billboard and R&B Airplay Monitor.

Based in Billboard's New York office, Patel will be responsible for all R&B and hip-hop charts and will write the weekly Rhythm Section column in Billboard and the Spin column in Airplay Monitor.

Patel comes from Loud Records, where she served as promotions coordinator. While at Loud, Patel worked with hip-hop heavy-hitters like Wu-Tang Clan, Xzibit, and Big Pun, and gained a solid awareness of the various R&B and hip-hop formats, and the major radio stations within each of those formats.

Patel is a graduate of the University of Massachusetts at Amherst, where she majored in Communications. Patel was also manager of the university's Everywoman's Center, where she helped launch the Women of Color Leadership Program. When she is not working, she enjoys listening to music and attending concerts in New York City.

Billboard Latin Music Conference
Eden Roc Hotel • Miami Beach • April 24-26

Billboard Dance Music Summit
Waldorf Astoria • New York City • July 24-26

Billboard/BET R&B Hip-Hop Conference & Awards
New York Hilton • New York City • August 28-30

Billboard/Airplay Monitor Radio Seminar & Awards
Eden Roc Hotel • Miami Beach • October 1-4

For more information contact Michele Jaconello at 646-654-4660, email bbevents@billboard.com, or visit www.billboard.com/events.

Visit our Web site at www.billboard.com
E-mail: sbell@billboard.com

Mina Patel
To Register or for Further Information:
213-202-5735 Ext. 26540
With 40 million albums sold worldwide, by now most other bands would be steering clear from anything resembling an edge, seeking the safe, dull-edged terrain of the familiar. But for one adventurous band, it's always been about skating along the brink, piercing the boundaries and plunging into the unknown, and this time is no different. With EXCITER, DEPECHE MODE returns with their first album of new material in four years, and from the first single "Dream On," there's no doubt that the group is charging into yet another bold new creative realm. And with the EXCITER TOUR presented by $2 across the U.S. this summer, and the new "Dream On" music video directed by Stephane Sednaoui, they're looking damn good doing it.

**Album In stores May 15th**

"Dream On" Maxi 12" and CD available April 23rd

Produced by Mark Bell. Management: Jonathan Kessler for Baron Inc. ©2001 Reprise Records. Excite your senses @ www.depechemode.com