The Curtain Rises On A New Era For Broadway
Musical Theater Gains Fresh Creativity Even As Some Artists Struggle To Make Voices Heard

BY WAYNE HOFFMAN
NEW YORK—Five years ago this week, Rent hit Broadway like a meteorite. A modern retelling of Puccini’s La Bohème, Rent transferred the setting to New York’s gritty East Village and translated the opera into a rock-inspired score. The musical, by a then-unknown composer, filled its stage with then-unheralded actors and immediately attracted a then-undiscovered Broadway audience: young, punks, with spiked hair, college students in leather jackets, and thrill-seeking suburbanites.

Weeks later, Rent took home the Tony Award for best musical.

Now that the dust has settled, insiders have divided opinions and mixed emotions about the state of musicals in the U.S. Broadway box office receipts and attendance records are climbing—but so is the astronomical cost of producing a show, which makes investors wary of taking creative risks. New composers are developing daring shows—but they often find themselves consigned to off-Broadway or regional theaters. Record companies are releasing cast albums from more unusual shows—but with almost no support from radio, they have trouble finding an audience.

“Musical theater has a certain sickness deep in its heart that needs to be addressed,” one composer laments, while another argues that this is a new “golden age.”

The truth, perhaps, is that they are both right.

(Continued on page 80)

Atlantic Revives Dance’s Big Beat

BY MICHAEL PAOLETTA
NEW YORK—Two years ago, Big Beat Records stopped putting out product. Now, with the imminent release of Plummet’s “Damaged”—a radio-primed track steeped in trance and breakbeat rhythms—Big Beat is back.

(Continued on page 88)

Scandinavian Music Finds Second Home In Germany

BY WOLFGANG SPAHR
HAMBURG—Norwegian acts are conquering the German record market.

Following the individual successes in recent decades of Abba, Ace of Base, Aqua, Roxette, and Björk, there has been a veritable Scandinavian invasion of the German market with such acts as A-ha (from Norway), Rammstein (from Germany), and Andreas Johnson and Rednex, both from Sweden.

“Scandinavia has always been an important source of good pop music,” Polydor Germany managing director Jörg Hellwig says. “Whether it’s Backstreet Boys, N Sync, or even Ion Jovi, Scandinavian producers and songwriters are never far away. Scandinavian acts are still in.”

Universal’s roster includes such acts as the Cardigans and A*Teens (both Swedish), Darude (Finnish), Barcode Brothers (Danish), and Briskeby (Norwegian), to name just a few of the latest Scandinavian successes.

Heinz Caniol, EMI Electrola president/CEO, GER (Continued on page 85)

Metal Tours: A Sure Thing, Thanks To Multi-Act Lineups

BY RAY WADDELL
Spring is in the air. Flowers are in bloom, and “hard rock” multi-artist tours are gearing up for their summer road assaults.

Already routed and on sale are the 2001 editions of Ozzfest and the Vans Warped tour. Soon to follow is Pantera’s Extremist Steel arena tour, and plans are being finalized for another Family Values tour this fall.

These outings are geared not only to provide value for fans (while still turning a healthy profit) but also to expose acts at all levels in a genre that often lacks support from either radio or music TV.

“Seem many bands rely on a hit record at radio, and if the next single isn’t a hit, their career’s over,” says Vinnie Paul, drummer for Pantera. “We’ve been around 11 or 12 years, and I really believe it’s because of all the work we’ve done on the road. Our fans know they won’t hear us on MTV or...”

(Continued on page 89)
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Napster Under Fire For Non-Compliance
Company Favors Searches Databases Over File-Filtering Technologies

BY EILEEN FITZPATRICK
LOS ANGELES—After receiving a severe tongue lashing from U.S. District Judge Marilyn Hall Patel about its failure to comply with terms of a preliminary injunction, Napster continues to refuse to do anything that could help it resolve its legal problems.

The March 6 injunction—requiring Napster to eliminate copyrighted material from its site—stemmed from a copyright infringement lawsuit filed by the Recording Industry Assn. of America (RIAA) and music publishers against Napster in December 1998. At an April 10 hearing in San Francisco, Patel told Napster’s compliance attempts “diagnostic” and “likely” after she was handed a stack of papers listing hundreds of copyright songs still available on the service.

A source at Bellevue, Wash.-based Cantametrics, which monitors the transfer of a file by “sniffing” it for unauthorized songs, says Napster continues to shun its technology. Cantametrics has fingerprinted more than 1 million songs in less than a week, a feat with limited file-sharing music file-sharing subscription service Wippit, and it is also seeking additional deals with music publishers worldwide. Cantametrics has been denied a Wippit hearing, and discussions heated up following Patel’s scolding, the source says.

A meeting, scheduled a day after the hearing, was then canceled because Napster “ditched us,” and our feeling is just to do it all themselves,” the source says.

Napster has also rejected such digital fingerprinting technologies as Audible Magic. “This is a non-start—this is a dead end,” said one sources told Billboard.

At the hearing, Patel sided with the RIAA. At one point during the April 10 hearing, she quipped, “Maybe I will need to shut you down.” But RIAA senior executive VP/government counsel Gary Sherman says the remark was made in response to the “enormity” of the violations and should not be taken seriously. He says Patel won’t change the terms of the modified injunction. “Judge Patel has made it clear from the beginning that if the technology was not good enough, then we’d all have to find something else that works,” Sherman says.

The noted Napster has eventually realize to remove the copyright songs will be determined by the collaborative efforts of Napster, the RIAA, and A.J. “Nick” Nichols, a technology expert appointed by Patel in late March.

By the end of May, Napster was present for the hearing, he did not participate. RIAA outside counsel Russell Prackman says Nichols will play an important role. Frankman, an RIAA technology expert; attorney Robert Silver, a technology expert representing the RIAA; and Nichols were scheduled to meet April 13.

“The basic point is, what Napster is doing isn’t working at all, and there are other methods, which they have refused to use,” said Frankman. “The technology expert is supposed to find other systems and report back to the court.”

In other court business, Patel indicated she will grant class-action status for music publishers and songwriters, which would separate them from the RIAA action against Napster. The music publishers had asked to be considered separately so they could address specific issues related to their business. But Patel said she will reject a similar action on behalf of all unsigned musicians.

Napster declined to comment on the court proceeding and the proposed Cantametrics deal.

Musicbank Ceases Operation

BY EILEEN FITZPATRICK and WES ORSHOSKI

In another doctored demise, year-old music locker company Musicbank ceased operation April 11. The San Francisco-based company laid off its 40 employees; principals Michael Downey and Pierce Liedbetter have also left the company.

A company spokesman says Musicbank “ran out of money” and was unable to secure additional financing. Other business partnerships also failed to materialize. The service has been in preliminary tests since November but never publicly launched.

Musicbank was similar to MP3.com’s My.MP3 storage service, which allows consumers to place their record collections online. Unlike MP3.com, Musicbank had secured licensing deals with each of the five major labels. Musicbank’s assets are now handled by Dialo Management, located in the Bay Area.

In a case brought by eight-person jury claim to have made a major misclassification when they ordered MP3.com to pay about $229,000 for infringing upon copyrights held by TVT Records. The infringements arose from the inclusion of TVT material in the My.MP3 service.

After delivering the decision April 6, members of the jury phoned U.S. District Judge Jed Rakoff and employee the following words for which he was reportedly fired. He also asked both companies to submit arguments on the matter. According to published reports, Rakoff may either declare a mistrial, let the decision stand, or raise the damages to the roughly $10 million level.

In November, Rakoff presided over Universal Music Group’s (UMG) copyrighted infringement case against MP3.com by ordering the My.MP3 website to shut down. This case, which was not decided by a jury, ordered MP3.com to pay UMG $33.4 million in damages.

LETTERS

WHERE THE BEE GEES CAME IN

Just a note to say thanks to Timothy White for all the good words about the Bee Gees. “35 Years of Music” article in The Billboard Interview, Billboard, March 24). This Is Where I Came In is bloody incredible. Can you believe they actually made this kind of album after all these years? Proves they refuse to rest on their laurels, always seeking that new melody, new chord, new sound. What brilliance and amazing songs. This album is the best thing since I came along. I couldn’t imagine being poorer.

Philip Page
Hedgemont Artist Management

NAPSTER: REVENGE OF THE SINGLES

Some 20 years ago the music industry handed the single its hat and kicked it out the door into the cold night. Refusing to die (because the single was an idea, not a technology), the single wandered in the wilderness and eventually found a new role. Napster should be added to the list. The “death” of the single is not the end of the story, just another chapter in the history of music.

Terry McManus, music business professor
Fanshawe College
London, Ontario

RIMES AND REASON

I read with interest attorney Jay Bowen’s letter in the March 3 issue of Billboard. As a law student, I want to bring my attention to your reporter through an outside attorney, the recording agreement does provide for an extraordinary number of albums.

Gerald F. Edelen, attorney for LeAnn Rimes Edelelen, Laird & Sobel, LLP
Los Angeles

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A DAY WITHOUT RAIN • ENYA • (REPRISE)
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BY MATT BENZ
and ED CHRISTMAN
NEW YORK—Borders Group and Amazon.com will relaunch Borders.com in August as a new, co-branded site for which Amazon will handle all order-fulfillment and customer-service functions. The companies did not disclose terms of the deal, except to note that no equity is changing hands. Borders will cut about 70 jobs in its online unit but will look to reassign those employees. Borders initially handled its own fulfillment for its site but last month turned to Ingram Entertainment to perform that function for bricks. In music, Borders.com is believed to do its own fulfillment, supplementing it with Alliance Entertainment Group. Borders.com cut out of the starting gate late, opening in May 1998. It lost $18.4 million on $27.4 million in sales last year, compared with a loss of $17.2 million on $19.9 million in sales the year before. Although Borders.com doesn’t break out sales of music, Billboard estimates that it generates about 10% to 15% of its revenue, or $4 million, from that product line. Because Axelrod and Borders each seek a small amount of fulfillment for the site, it likely won’t feel Borders’ deflection, especially since the wholesaler also serves as a supplementary supplier to Amazon.com. Amazon chairman/CEO Jeff Bezos says Amazon’s digital downloads—many of which, he notes, are free enticements for CD sales—are a possibility for the new Borders site. Bezos and Borders president/CEO Greg Jonesowicz say they will take a wait-and-see approach to digital downloads. “Digital music is obviously one of the most confused spaces right now,” Bezos says. “We will see over the next couple of years how that marketplace really begins to take shape.” Credit-ratings firm Moody’s Investors Service changed its rating outlook on Amazon’s debt from “stable” to “positive” and suggested that the company’s path to profitability may consist in cutting similar fulfillment deals. “Moody’s believes that Amazon is unlikely to grow sales rapidly enough to cover the costs of carrying its current infrastructure,” Moody’s analysts wrote. “However, Moody’s believes that Amazon may be able to generate cash from sources other than retailing. The company has an opportunity to use its reputation in fulfillment, bolstered by the initial success of its recent alliance to fulfill online orders for Toys “R” Us, to generate high-margin fee revenues and absorb operating costs.”

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Sweden’s Music Network Retains Its Independence

BY JEFFREY DE HART

STOCKHOLM—Stockholm-based recording and publishing company Musical Network (MNW) has negotiated with several major labels to sell off its assets over the past six months. But by lining up a group of new shareholders, MNW has ultimately remained independent of the majors—a move that pleases company insiders.

The company has acquired the 23.8% of the company’s shares previously held by Swedish investment company Traktor AB, which is now in liquidation: MNW’s former CEO, Peter Yngen, who was fired last year because the board viewed him as an obstacle in selling the company (Billboard Bulletin, Oct. 26, 2000; Rolf Hasselström, who is president of many Swedish music labels, including Svenska Rotor Maskiner and Jürgen Hallberg, a former finance director at EMI Sweden who is currently managing director of private equity firm Swedbank. Hasselström is to become chairman of MNW, while Yngen and Hallberg will take seats on the board.

Financial details were not disclosed.

The other new shareholders in the company are Swedish investment companies Xelerate (18%) and Fischner Partners (10%), plus the former owners of MNW, who sold their label to a Dutch label in 1999 (6%). Various other companies also have investments in the publicly held MNW.

Terry Connolly, who succeeded Yngen on the board last October, says the company was looking at both major labels and other investors throughout the year. “At the board’s request, I had discussions with Warner and EMI and also, to a lesser extent, Universal. That was the policy,” he says. “But, behind my back, the former chairman [Stefan Svensson] had discussions with other non-music-related investors.”

The company’s value, which has declined of late, rebounded slightly on news of the new shareholder deal. MNW’s shares on Sweden’s Nordic Growth Market composite rose from 6 April 6 from 8 Swedish kronor (79 cents) to 9 kronor (89 cents). The MNW share price peaked at 28 kronor ($2.76) on Jan. 25.

Yngen says, “The value of the company is probably between 10 and 20 times the stock value right now. I know the kind of figures other companies are using to pay for the [catalog, contracts, and everything else] that’s not valued at zero on the company’s balance sheet. This is an extremely healthy situation for a company who want to develop the company in a long-term perspective.”

The company won’t be making any dramatic moves. “The current CEO position at MNW is Niklas Nyman, who is currently the company’s CFO. It’s too early to say what kind of direction we’re going to take at the company, but I can’t see any radical changes,” he says. “In the first two months of this year, we have a market share in Sweden of approximately 10%, so we’re on the right track.”

In recent months, MNW sold off two of its primary acts: Backyard Babies to BMG Sweden and Teddybears’ Slimy to Sony Music Sweden. “We have a lot of new artists coming up, and we will put a lot of effort into developing these,” Nyman says. One band, Prime, will be releasing an album in the U.S. through Jive.

While the recent turmoil caused enormous uncertainty among the company’s 70 employees, the ultimate decision to proceed without the backing of a major label is comforting to some of the staffers.

“MNW is now owned by people who want to keep the company independent with a long-term strategy. This is totally another direction than a couple of years ago, when the controlling part of the company wanted badly to sell the shares to basically anyone,” Yngen says.

Carl von Schewen, the A&R manager at House of Kicks—the label he founded, co-owned, and later sold to other investors in 2000, when MNW bought it—has been working with the company for 15 years. “It is an honor to be part of a label that the company will go on to be a success. I have worked with the company since it was founded, and we have been working on other things and also working for our own future. When in trouble, you must continue doing your own thing.”

Sony Music 1st-Quarter Leader Of Latin Market With 27% Share

MIAMI—First-quarter market share figures for distributors of Latin albums show Sony Music Distribution led with 27.1% of the market, according to SoundScan.

In second place was EMI Music Distribution, with 17.0%. Major indie Fonovisa came in third with 13.5%, up from 12.9% the year before, while WEA, BMG Distribution, and Universal Music and Video Distribution followed, with shares of 10.5%, 10.0%, and 7.9%, respectively.

Sony’s strong standing was aided by Ricky Martin’s La Historia and Ulises Moreno’s Medley, and the success of Latin rock bands Ov7 and Aníbal Axol also were strong chart performers.

EMI got a boost from A.B. Quintanilla y Los Kumbia Kings’ 360/4:00 and Intocable’s greatest-hits disc.

Fonovisa had a strong showing with Banda El Recodo and maintained its position with stalwarts Los Tigres del Norte and Marco Antonio Solís.

Sony Music is the major winner of the Latin Grammys, regional Mexican music is picking up the slack. Universal Music Latino, for example, signed Los Tucanes de Tijuana in 2000. According to Sánchez, the label needed a “strong, U.S.-based, regional Mexican band.” Los Tucanes simultaneously released their first album late last year and have sold 300,000 copies of each, according to Sánchez.

Sony Discos is aggressively pushing developing regional Mexican artists, notably Laila Rivera, whose newly released Desprecio was the Billboard Latin Chart number earlier this year.

Two years ago, WEA Latina created an in-house label dedicated exclusively to regional Mexican music. “We’ve done extremely well,” says WEA Latina president Carlos Sánchez. “We’ve had a couple of successful albums, and we’re going to have a couple more, and we’re going to continue to develop the genre.”

Universal Music, which is the venture capital group of Universal Music, has invested a lot of time and money into developing the genre, which has been around for 15 or 20 years, and they continue to sell record after record. If we say, ‘Regional Mexican music doesn’t exist,’ we’ll be out of a market.”
BY MATT BENZ
NEW YORK—EMusic, soon to be a part of Universal Music Group (UMG), has announced its recent efforts toward creating its own consumer digital music services and establishing distribution channels for them marks a strategic contrast to another high-profile online label initiative: the newly announced MusicNet, a business-to-biz-
ness licensing body from Warn-
er Music Group, EMI Recorded Music and BMG Entertainment. With that claim it will make its con-
tent available to third parties (Billboard, April 14).

In its latest move to secure out-
lets for its digital music offerings, Universal has agreed to acquire EMusic, operator of an independent download site and owner of the RollingStone.com Web site, for roughly $24 mil-

Duet users will be able to share playlists. Certain subscriptions will eventually include the option to transfer music from PCs to approved portable devices.

BY BRIAN GARRITY
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TOURING 2001

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Anglo Influences Make Tender Idols
Building On Local Acclaim, E-magine Issues Hot Atlanta Act’s Third Album

BY MOIRA McCORMICK

When front man Ian Webber announces from the stage in an unashably English accent, “We’re the Tender Idols from Atlanta,” uninitiated audience members often do a double take.

And when the five-piece band begins to play, it indeed sounds like little else Atlanta has produced: lush, seductive yet hard-edged guitar rock that calls to mind not only Britpop purveyors like Blur, Oasis, and Coldplay but such classic-rock forebears as Pink Floyd, David Bowie, and even Led Zeppelin.

But the Tender Idols, whose E-magine Entertainment debut, Distressor, went to retail April 10, do in fact hail from Georgia’s capital city—even though Webber’s a native of Devon, England. He fetched up in Atlanta in 1992 almost by accident.

“I came here on holiday and saw a lot of bands, so I got into it. I’ve been in bands in London before and wanted to get back into it,” Webber says. “I thought, ‘What would happen if I just stayed here?’” Webber dislikes hot weather, but he arrived in December and didn’t get really warm until March. By the time it was 90°, I was auditioning for bands, so it didn’t worry me.”

Webber first hooked up with Idols guitarist Danny Howe—a fellow English music enthusiast—through an ad in Atlanta alternative weekly Creative Loafing; drummer Guy Strays joined later. The group’s eponymous debut album, consisting of what Webber characterizes as “traditional three-minute pop songs,” was released on the indie Symbiotic imprint in 1996. By the time the band’s follow-up, Step on Over, came out in late ’98, guitarist/bassist David Cobb had joined the band, and Webber says that was “when it turned a little more bluesy and heavier.” It got even more so when bassist Joe Jones, who had done stints with local thrash-metal, punk, prog-rock, and new-wave bands, came on board in fall 1999.

That same year, the Tender Idols signed with E-magine (distributed by Alternative Distribution Alliance), as well as with Atlanta-based Russell Carter Management; the firm now co-manages the Idols with Michael Weeman.

Band members say E-magine seemed the best fit, though they had been courted by the majors, too. But, Webber says, “a lot of the people we talked to were trying to fit us in a formula, like a Matchbox Twenty, Sugar Ray, or Third Eye Blind: ‘Maybe you could write songs in this vein.’” That, he adds, E-magine “told us the album we really wanted to do.”

Plus, Howes says, E-magine chief Christoph Rucker and Chris- toph Jörg—both former HMG executives—market bands in ways that are less traditional. With the onslaught of Napster and the whole computer generation, you have to think a little more out of the box.”

Jörg himself says E-magine is employing “ viral marketing” tactics (such as street teams) keyed by the Internet, “to get the word out about Distressor and build the fan base. We don’t want to spend a ton of marketing money, work the project for two months, and drop it. We sign artists that have a future.”

Manager Weeman says he was impressed by E-magine’s having re-issued Step on Over last year: “The Tender Idols are a long-term project for them, irrespective of what radio does,” he says. “If the climate’s right, fantastic—if not, they have a home where they can develop.”

Athens, Ga.-based indie radio promotion firm Team Creation is working the Gavin McKillops-pro-duced Distressor to college and commercial radio, with album track “Afraid to Move” garnering early spins from such rock stations as WBCN Boston and WHFS Washington, D.C., according to Team Creation manager Gavin McKillops—produced earlier

E-magine also had the making of Distressor captured on video, so two- to three-minute vignettes from the footage will be streamed on the band and label Web sites, as well as offered to Internet content providers.

Noting that the Tender Idols’ first two indie albums did well, Jim Richter management of Atlanta’s HMG outlet, expects Distressor to be “huge” in Atlanta. Bill Adcock, owner of local retailer Corner Com- 

The title track on Cabin in the Hills is a meditation—where he wishes to spend eternity, while “Apart For Awhile” also addresses death. Haggard says his generation spends a lot of time in funeral homes as friends and loved ones pass on. With that in mind, he says, “if you really believe you are going to see them again, then you are going to be happy about them getting out of this mess.”

His two new gospel albums hold a special significance for Haggard, because his late mother was a gospel music fan. “It was a strange feeling to do something that your mother would approve of and have her listened to the other way,” the icon’s Hag says. “Maybe we’re getting some help there we don’t know about.”

Haggard is not one to flaunt his beliefs, but he obviously holds his convictions dear. “I’ve been a Christian for many years. I just never make a public issue of the fact, and I still feel sort of personal about it. It’s just a private belief.”

Haggard Shows Gospel Side With Twin Releases On Hag

NASHVILLE—For a fiercely private man, Merle Haggard allows fans a rare glimpse of his soul with the forthcoming release of two gospel collections—Cabin in the Hills and Two Old Friends. Due May 1, the albums initiate a new partnership between the country icon’s Hag Records and Relentless/Nashville, part of Madacy Enter- tainment’s newly e-stablished Madacy Label Group.

Produced by Hag- gard at his Tally Studios in Cabo, Calif., Cabin in the Hills in- cludes his original songs as well as takes on such classics as “Love Lifted Me,” “This World Is Not My Home,” and “Life’s Railway to Heaven.” Haggard performed and produced Two Old Friends at Tally with gospel singer Albert E. Brumley Jr., whose father penned such standards as “I’ll Fly Away” and “I’ll Meet You in the Morning.”

“All these years Al and I have been friends, but we never have really recorded together,” says Haggard, whose relationship with Brumley dates back to the early ’60s when both performed on Consi Herb and the Trading Post Gang, a Bakersfield, Calif., TV show. “Al has a terrific voice and was a great team.”

For his part, Brumley says recording with Haggard was a great experience, because “we respect each other. You don’t try to outdo each other. You just sing the way you feel.”

It was especially gratifying for Brumley to pay homage to his fa- ther, who has been heralded as one of the greatest gospel songwriters.

“He was gifted,” Haggard says of the elder Brumley. “I think all gifted writers have in some way tapped into the source of all creativity. I think the greatest songs I’ve written have been written that way. I don’t know how they come or what makes them come, but when I get through writing them, I’m just amazed.” Sure Al Brumley Sr. was that way, as well as Hank Williams.”

The 64-year-old Haggard says he has been contemplating mortality recently, and this theme is especially apparent in the original songs he recorded for the new albums. The title track on Cabin in the Hills finds a man con- sidering where he wishes to spend eternity, while “Apart For Awhile” also addresses death. Haggard says his generation spends a lot of time in funeral homes as friends and loved ones pass on. With that in mind, he says, “if you really believe you are going to see them again, then you are going to be happy about them getting out of this mess.”

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(Continued on page 22)
Henry’s ‘Scar’ Poised To Make A Mark
Top Jazzers Help Singer/Songwriter Flesh Out New Mammoth Disc

BY CHRIS MORRIS
LOS ANGELES—Singer-songwriter Joe Henry opens a provocative chapter of his career with the help of an eclectic cast of musicians—including some of the best jazz players in the business, along with the legendary Ornette Coleman—on his new Mammoth Records album, May 11.

Jazz pianist Brad Mehldau, jazz drummer Brian Blade, bassist Meshell Ndegeocello, and guitarist Marc Ribot also contribute to the 10 evocative tracks on Scor, which Henry says were recorded mostly live in the studio.

“The last two records I’ve made [1999’s Foss and 1999’s Trampoline] have kind of been pieced together; it’s difficult to make a time that feels like it was as a result then and of a longer period,” Henry says. “I was looking at going back a room in a room and recording with people.”

To perform his rich cycle of songs about, in Henry’s words, “regret and having to come to terms with that part of you that is decidedly unreasonably human”—Mehldau brought in as co-producer an old friend, Craig Street, who has worked with Ndegeocello, k.d. lang, Chris Whitley, and Cassandra Wilson, among others.

Henry sought Mehldau, one of the most lyrical key- boardists of his generation, to play on a single truck. “He came in for that song, and I’d let a little bit of a trap for him,” Henry recalls. “I had kind of hoped that if he came in and it went really well, he would stay. And, in fact, that’s exactly what happened. Brad was the master of the session and really enjoyed himself and liked what was going on, and kept coming back for the next few days, so luck would have it. As he had with Mehldau, Henry reached out to free-jazz pioneer Coleman through the mail. He recalls, “I heard back—‘No, thank you, Ornette doesn’t do that kind of thing.’ He recognizes that you’re a sincere, earnest musician, but he gets asked all the time, and he just doesn’t do that.” I think a large part of that is that if he says yes to ten or a hundred other people, it looks like he’s passing judgment on the work, and he doesn’t choose to do that.

Yet a week later, after Henry had begun talking to other musicians about occupying the saxophone chair, Coleman reconsidered. Henry flew to New York for an orchestral session and an

Dance Single’s Success Brings Sarina Paris Her Priority Debut

BY STEVEN HOUSMAN
LOS ANGELES—Clubgoers first became aware of Sarina Paris back in 1994, via her international dance hit “Missing Man.” But like so many other dance artists, she got lost in the mix when it came time for a pop crossover. Her options are decent: She has a stronger than this time around, as Priority preps for the (17) release of her eponymous debut album.

It’s a solid set that combines driving beats with vocals that reflect her experiences growing up in Toronto and exploring young adulthood in Italy, where she was a member of an act called the Gam-Gam Project.

While performing in Italy two years ago, Paris grabbed the attention of EMI-Italy A&R executive Nico Spinosa. He signed her to a solo deal under which she cut the single “Look at Us.” Shortly after the track’s release last year, it won widespread club play—both in Europe and in the States.

The success took Paris by surprise. “I was so unaware how many people loved the song,” she says, adding that the single’s success led to a deal with EMI-US affiliate Priority Records.

In January, she completed recording her first album. The material consists of original songs written by Paris, along with a version of Cyndi Lauper’s “True Colors.” The artist describes the set’s tone as “nothing too intellectual—just music to make you happy and to make you feel good.”

Paris says she tests out all of her material on her 14-year-old niece. If it makes her sing and smile, then I know I have been successful.”

Priority is gradually but steadily building an audience for Paris via “Look at Us,” which got a maxi-single release in the U.S. in March—the same time that the label issued “Just About Enough” as a club-exclusive offering.

The two tracks are helping the label reach what Don Rotella, the label’s marketing director, describes as Paris’ target audience: the all-important 12- to 25 female demographic.

To help draw that audience, Rotella—just music to make you happy—has Paris on the road. She’s appearing at fashion events sponsored by Seventeen magazine, and along the way she’s performing live. CD samplers of Paris’ album are being distributed at the mall events.

On the Internet, Priority has developed an interactive site (sarina.paris.com), where visitors can program a facsimile of Paris to dance and change outfits.

Belgium’s Play It Again Sam Launching U.S. Label With Icelandic Act Sigur Ros

COMING TO AMERICA: Belgium-based Play It Again Sam, a label and Pan-European distributor, has signed a U.S. label called Pias America. The first release on the new venture will be Agnetta Brygman from Icelandic critical darlings Sigur Ros.

The label is shooting for a May 1 release date. The Sigur Ros release is one of many as Pias America; future Sigur Ros albums will come out on MCA in North America through a licensing deal with FatCat Records. FatCat had previously released Agnetta Brygman in the U.S. as an import. London-based FatCat is partially owned by Play It Again Sam.

“Part of Sigur Ros’ record deal with MCA was that the existing record would go through an indie structure,” says Pias America GM Kevin Wortis. He adds that with an eye toward future Sigur Ros releases, MCA is helping with the marketing of Agnetta Brygman.

Distribution for Pias America goes through RED, which, like Pias America, is majority-owned by Hamburger’s edie music. RED bought 74.9% of Play It Again Sam two years ago (Billboard, Aug. 7, 1999).

Sigur Ros performs atmospheric, often ethereal tunes in Icelandic and Hochlandisch, all language made up by vocalist Jon Thor Birgisson. The group will play its first U.S. date April 28 at the Coachella Music & Arts Festival in Indio, Calif., which will be followed by a sold-out Los Angeles date and a handful of club shows across the country.

As for future Pias America releases, Wortis declines to mention specific titles. “There will be other acts coming out; it’s just what we can talk about yet,” he says. “There will be some clarity in a couple of months.”

IS THAT A ZODIAC SIGN? Following the sole of the majority of its roster and catalog, the Atlanta-based label formerly known as Capricorn will now be called Veloce Records.

Volcano Records, owned by Zomax and Q Prime has purchased an 18% stake in Veloce. As a result, the label has purchased much of Capricorn’s assets last year from Capri- corn founder Phil Walden. Under the terms of the deal, Capricorn could no longer use its old name.

Veloce has signed four artists from its former days: San Francisco-based Beulah, Nashville’s the Honey- rods, and the Glands and Jupiter, both from Athens, Ga. The label is working on a new distribution deal and expects to announce plans shortly.

MORE CHANGES: Marty Maidenberg, former VP of worldwide marketing for Epic Records, has been named executive VP/GM of S-Curve Records. Also joining the company is former Epic staffer Tony Tomma as a product manager.

STUFF: Live has cut the end-title tune for the new movie The Mummy Returns. The song, “Forever May Not Be Long Enough,” was co-written by Liv Kowalczyn and Glenn Ballard and produced by the latter. The movie’s soundtrack will be released May 1 on Decca. There are no plans yet to release the track as a single, but it will be offered as a free download via the label’s offical Web site. Beth Orton will release her next U.S. album on Astralwerks, via an agreement with Heavenly Records.

CHECKING IN: Feel the Fire, Timothy B. Schmit’s first solo album in more than a decade, will come out May 1. Released on Schmit’s own Lucan Records and distributed through Jimmy Bu- fett’s Mailboat Records in the U.S., the album came out April 21 in Europe through Giant/BMG. The album was produced primarily by Schmit, with four tracks produced by Mark Hudson.

The first single, a remake of “You Are Everything,” is a sweet take on the 1971 Stylistics hit. The track goes to AC stations May 15.

But as radio-ready as the remake is, Schmit knows an artist doesn’t have an easy time at radio anymore. “Quite frankly, that’s why I’m certain no major label wanted to take this album on,” says Schmit, whose previous solo albums came out on MCA. “But I’m simply not worried about it. This whole thing has been a blast. I’m answering to nobody. I don’t expect 18-year-olds to buy it. I’m not stupid, but there are a lot of peo- ple around my age who still buy records, and I think they’ll like it.”

In Europe, Feel the Fire will undoubtedly be propelled by the Eagles’ tour there, which starts in late May. “I’ll do whatever I can to promote the album over there,” says Schmit, who first joined the Eagles in 1977. “But the band really comes first.”

After this round of touring concludes, the Eagles will attempt to make a new studio album, Schmit confirms. “I don’t know how much longer we can keep doing these old songs,” he says with a laugh. “I think it’s time to give people something new. Everyone is really ener- gized to see how it goes.” Schmit says the band tenta- tively plans to go back into the studio after a proposed fall Asian tour. “They’ve started to really buckle down and try to make a record. Whenever we can finish that, we’ll start to gear up and do shows in the U.S., but I don’t foresee us doing that until an album comes out.”
## Billboard Top Pop Catalog Albums

**Complied from a national sample of retail, mass merchandisers and record stores.**

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| 19  | QUEEN | RHYTHM |
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### Epic’s G-Love Still Running ‘The Electric Mile’

**BY PETER KLEIN**

New York — As much as he admits to hoping that The Electric Mile will “blow up” commercially, the front man of perennial blues rock group G-Love & Special Sauce is not willing to forsake the sound that has earned the act an ardent cult following.

“Don’t get me wrong — I’m trying to ‘blow up’ like everyone else. I’m always trying to do the best I can,” says G-Love, aka Garrett Dutton, before asserting that the new disc is simply a natural progression of the music the band’s been making since signing to Epic seven years ago.

The sound of G-Love & Special Sauce (which also includes drummer Jeffrey Clemens and double bassist Jimmy Prevento) is too diverse to pigeonhole. As exemplified on The Electric Mile — due April 24 from Epic — the band melds blues, classic rock, jazz, rap, modern rock, and reggae.

“What separates this record from others released out now is that it’s very organic and rootsy,” Dutton says. “It’s also honest — that has always been at the root of our success, and it’s been our downfall.”

consistent with that honesty, Dutton — the act’s guitarist and vocalist, as well as its primary songwriter — accurately describes The Electric Mile as “dark, ethereal, striving, emotional, and blurry because it’s got the blues — but there’s also some greens and purples as well.”

The leader of the Philadelphia-based threesome is especially pleased with the “continuity” of their latest recording. “We wanted a record that sounded like one session at the same studio,” Dutton notes, adding that the band originally wanted to sessions to be just the trio with no special guests. “But we wound up having about five or four who really brought everything to a new level,” he says, referring to organist John Medeski of Medeski, Martin & Wood and Morphine drummer Billy Conway, among others.

In terms of marketing, The Electric Mile will benefit from the band’s relationship with Epic marketing director Scott Carter, who has been working with the act since 1997 and is an unabashed fan. (Dutton has become an even better songwriter, using more instrumentation on this album. It has a much fuller sound.)

But radio is not the only vehicle on which Epic is pushing The Electric Mile. Carter stresses the importance of indie retailers, noting that “if you want to reach the real G-Love fans, that’s the way they go through. Once we have something on the radio, that’s when the non-fans start to kick in.”

Carter does not downplay the importance of retail beyond the indie level. “If every major market, we plan on doing something to whether it’s a ticket giveaway, a free CD, or an in-store performance.”

G-Love & Special Sauce are also now visible on the Internet. The act’s management company, Philadelphi- phia, maintains a site for the

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Word/Epic's Point Of Grace Weds Songs Of Faith To Wide-Ranging Production

BY DEBORAH EVANS PRICE

NASHVILLE—For contemporary Christian artists, trying to create music that is adventurous enough to challenge your audience but also familiar enough to be comfortably accessible is a difficult line to walk. Yet Point of Grace, a band that blends pop-inspired hits like “The Great Divide” and “Keep the Candle Burning,” have been successful in their project of Free to Fly (May 1, Word/Epic).

“They’ve taken their foundation and gone a couple of steps further with it,” says Gabe Vasquez, Word executive director of marketing. “They’ve added some new elements to the mix,” you hear that on songs like “Free Indeed” and “By Heart.”

Formed a decade ago on the campus of Arkansas’ Ouachita Baptist University, Point of Grace—comprising Shelly Breen, Terry Jones, Heather Payne, and Denise Morris—respected in the Christian music sector for such harmony-laden, pop-infused hits as “The Great Divide” and “Keep the Candle Burning.”

Free to Fly stays true to that formula while widening the act’s creative scope—thinks in large part to the various songwriting and production contributions of David Tyson (Ananda Marshall, Tina Arena), Nathan Nodday (half of the Roo kettown duo Watermark), Bown Bannister (Amy Grant, Steven Curtis Chapman), Tien Laune (CeCe Winans, Philip Kevergian), Glenn Garrett, and Wayne Teter (Anointed, Wynonna).

“You’re going to hear the same group, just a little more progressive,” says Payne. “There are a couple of songs that will surprise you as a little different-sounding for us. But there are still moments when you say, ‘That’s Point of Grace.’”

Breen says the group was initially drawn to Tyson, largely due to this work with Arena and Marshall. He had never produced anything in the Christian market, but Point of Grace approached him and was thrilled to work with him. “His stuff has a little poppier sound, a little more of an edge.”

With Bannister, the act was on familiar soil. “He’s a classic,” Breen says. “He produces music that sounds timeless.”

Given the results of Free to Fly, the act is not likely to return to working with just one producer again. “It was great to move around and not to go to the same studio with the same guy for two months in a row,” Breen says. “It gets a little uninspiring after a while.”

While the project succeeds in offering musical variety, Point of Grace’s instantly recognizable vocals provide a unifying thread. “Individually, we all have such different voices,” Payne says. “But there’s a sound that the four of us get when we sing together, a sisterly kind of harmony.”

Since they don’t write their own songs, the members of Point of Grace rely on the pool of songwriting talent in the Christian community. In choosing the songs for Free to Fly, Payne says, they simply followed one rule of thumb: “If ministers to us or speaks to us, then we know the people we sing it for are going to feel the same way.”

The group’s connection with its audience is one of Point of Grace’s key assets. “They have a passion for their ministry and for their music,” says Bob Starnes, director of field operations and buying for the Lemstone chain.

Breen says the song “Yes, I Believe” shows the act’s commitment to making music that reflects its Christian beliefs. “If there was ever any question about us straying from our message, this album solidifies that we are not.”

Payne says, “We’re not interested in singing about anything but our faith. Yes, I Believe sums it up. We’re proud of the message we sing about—our faith in God.”

Staying true to Biblical scripture is a top priority for the act. “I love songs that have the word of God in them,” Payne says. “It’s a song more powerful than singing His word.”

In redacting the album, Payne says, Point of Grace was looking for a special song to encourage its audiences. The group found it in “You Will Never Walk Alone,” penned by Nashville tunesmith Lowell Alexander.

“It’s a song of comfort and conviction,” Payne says. “It was the last song that we found for the record.”

were looking for a song that we could look people in the eye and sing to them, because a lot of the songs we sing are from us to God.”

To let consumers know there is a new Point of Grace album available, Vasquez plans to make the foursome highly visible via retail catalogs, a direct-mail campaign, and extensive consumer advertising. First-week sales stand to get a boost from a pre-sale campaign that started April 1. To herald the release, retailers will receive point-of-purchase items, including enamel kits and a standee in which to display the album.

“We’re also doing a direct-mailing campaign to the Women of Faith mailing list,” he says, noting that Point of Grace has gotten great exposure by performing for Women of Faith conferences across the country. “Details are still coming together, but they’re going to get a special offer when they buy the album at Wal-Mart.”

Street-week activities include a seven-day promotional tour: “We’re not doing in-stores, but Point of Grace events,” Vasquez says. “Our goal is to get 5,000 to 6,000 people at each event. We’re bringing a band and an opening act, hitting six of their major markets.” Cities confirmed so far include Houston, Chicago, Dallas, and Minneapolis, as well as Atlanta, where the label plans to partner with Six Flags Over Georgia and WJFJ radio for a show that is expected to draw 34,000 attendees. In Dallas, the act will perform at KLYT-FM’s annual May Fest event.

Managed by Mike Atkins Management and booked by the William Morris Agency, Point of Grace will perform at fairs and Christian festivals throughout the summer before embarking on its next major tour in September. FSH will be the opening act.

Epic’s G-Love Seeks Honesty, Continuity

(Continued from preceding page)

band (philadelphi.com), as does Epic (g-love.com).

Adding to the band’s multimedia cachet are the enhanced features of The Electric Mile CD, which include film footage assembled by Dutton. The CD also uses Connected T-technology, which takes computer users directly to g-love.com, where they will be able to download “One Nature,” a Web-exclusive track. Regardless of such high-tech marketing methods, G-Love & Special Sauce is a band that can—and does—thrive simply by being on the road. Carter says. Dutton agrees.

“We’ve played Woodstock, which was 200,000 people, and we’ve played bars in Little Rock, Ark., that were for 300 people,” he notes. “I’ve found that we carry best in [the latter] setting.”

G-Love & Special Sauce recently wrapped up a series of pre-release gigs and are due to begin a full-fledged tour shortly after the release of The Electric Mile.
IT MAY ONLY BE SPRING, but soundtracks are coming at a pace equal to that of the usual summer deluge. Most cinema buffs think of a film-score album when they contemplate movie music on disc, but it is the artist-driven soundtrack that can go a long way for either a good or a poor film.

April will see history being made in the soundtrack world as Kirk Franklin becomes the first gospel artist to write and produce an entire score for a major motion picture—Kingdom Come (Inter-scope). The soundtrack features Franklin, Jill Scott, Carl Thomas, Deborah Cox, Shawn Stockman of Boyz II Men, Tamar Braxton, and Az Yet performing original inspirational music with Natalie Wilson & the S.O.P. Chorale, CCM Sensation, Crystal Lewis, and the One Nation Crew.

The soundtrack’s first single—“Thank You” by Franklin and Grammy-winning duo Mary Mary—hits stores April 3. Director Billie Woodruff recently shot the video for the track in Los Angeles. Elsewhere on the album, Cox shines on “Try To Be Done,” and Braxton and One Nation Crew combine to deliver the running “Try Me.”

Franklin has made a habit of mixing faith-based music with more contemporary artists, striving to make inspirational music accessible to listeners who don’t typically subscribe to the gospel genre. However, this is the first time that mainstream media has opted to take that step further and has the messages in the music intertwine with the messages of family and forgiveness in the film. The result is an album that could attract the attention of today’s youth.

DEAR DIARY: Island Records has a winning package in the Bridget Jones’s Diary soundtrack, thanks to original tunes by superstar talent and interesting covers by a bevy of pop acts. The soundtrack to the Hugh Grant/Renée Zellweger film kicks off with the single-release of “Killing Kind” by Shelby Lynne, winner of this year’s Grammy for best new artist. The track is a new recording by the acclaimed performer, produced by Glen Ballard.

The album also features brand-new music by Sheryl Crow (“Kiss That Girl”), intriguing new Island Records artist Rosey (“Love”), Gabrielle (“Out Of Reach”), and Tracy Bonham (“Just Perfect”), among others.

As strong as the new original material is, the set’s real gems are the adventurous covers. British superstar Robbie Williams bravely covers the Frank Sinatra standard “Have You Met Miss Jones?” and Geri Halliwell takes a crack at the Weather Girls’ “It’s Raining Men.” Also, Dina Carroll revisits Vanessa Morrison’s “Someone Like You.”

Factor in vintage tracks by Chaka Khan and Diana Ross with Marvin Gaye, and the listener winds up with a soundtrack that begs for widespread attention.

The CD pressing of Bridget Jones’s Diary is interactive, offering excerpts from the first chapter of the book’s sequel: Bridget Jones: The Edge of Reason. In addition, there is a Bridget-O-Meter quiz, as well as interview footage with Helen Fielding, author of the book that inspired the film.

With enhanced CDs a common item in the pop mainstream, soundtracks are now following suit by offering more than just cuts from the movie. As the competition for dollars heats up in the coming months, expect to see the soundtrack market get a lot more interesting and elaborate.

DANCING IN THE STORES: While Showtime’s Queer as Folk may be a bit of gay melodramatic camp, its soundtrack (BMG/RCA Victor) could turn out to be one of the most successful TV soundtracks of recent years. Fans of the show will love it because it will fill their stereos with the decadent beats from the show’s hedonistic Club Babylon. But those looking for a great dance compilation will like this release whether or not they are fans of the show. While much of the CD is typical dancefloor fare, diva Kristine W’s “Loving You” is a great inclusion from her much overlooked album, “Dive in the Pool” by Barry Harris Featuring Pepper Mashay is another standout track, as is Full Frontal’s “You Think You’re a Man.”

Queer as Folk (or QAF to those in the know) may help revitalize the dance genre at mainstream retail if it can overcome the trepidation Middle Americans may have about putting a CD in their collection with the word “queer” printed in bright red on the cover. People willing to get over that hurdle will have a great party soundtrack at their disposal.
Billboard’s Heatseekers Album Chart

The heatseekers chart lists the ten best-selling titles by new and developing artists, defined as those who have never appeared in the top 150 of the Billboard 200 chart, when an album reaches this level. The album and the artist’s subsequent albums, are immediately eligible for inclusion on the Heatseekers chart. The chart is based on key performance indicators such as sales, radio play, and streaming. Artists are ranked according to the number of units sold. The chart is updated weekly.

**Rank** | **Artist** | **Title** | **Genre** | **Sales**
--- | --- | --- | --- | ---
1 | American Hi-Fi | No. 1 | American Hi-Fi | 1
2 | Alien Ant Farm | New Found Glory | Anthology | 5
3 | Tantaric | Mafioso | Tantaric | 3
4 | Cold Fusion | Cold Fusion | Cold Fusion | 10
5 | Bond | Bond | Bond | 15
6 | Mr. Short | Heavyweight | Mr. Short | 7
7 | Guided by Voices | My Name is Why | Guided by Voices | 8
8 | ConJunto Primavera | Tontonal | ConJunto Primavera | 13
9 | Keith Urban | Twisted | Keith Urban | 15
10 | Skrape | Skrape | Skrape | 16
11 | Paulina Rubio | Luminosa | Paulina Rubio | 12
12 | Anastacia | Beside Every Broken Heart | Anastacia | 17
13 | Alkaline Trio | Wavering | Alkaline Trio | 14
14 | Band A Loco | Recodo | Band A Loco | 13
15 | Shoestring | Overbook | Shoestring | 12
16 | Nickel Creek | Sugar Mountain | Nickel Creek | 10
17 | Charlie Wilson | Major Hits | Charlie Wilson | 11
18 | At the Drive In | Grand Carravagg | At the Drive In | 16
19 | Lft Church | Chomieczian Walker | Lft Church | 15
20 | ZoeGirl | Silver Avenue | ZoeGirl | 17
21 | Kim Burrell | Tommy Boy | Kim Burrell | 19
22 | Rascal Flatts | Jesus | Rascal Flatts | 18
23 | Joely Fisher | Real | Joely Fisher | 19
24 | Soul Decision | Shy | Soul Decision | 11
25 | Vicente Fernandez | Sony Discos | Vicente Fernandez | 19

**Regional Heatseekers**

**Mountain**
- American Hi-Fi
- American Hi-Fi

**East North Central**
- Blue Man Group, Audio
- Shoestring, Cross Addicted

**West North Central**
- American Hi-Fi
- American Hi-Fi

**South Central**
- ConJunto Primavera, Ania De Amor

**South**
- American Hi-Fi
- American Hi-Fi

**Northeast**
- Bond
- Tantaric
- Wavering

**Mid Atlantic**
- American Hi-Fi
- American Hi-Fi

**South Central**
- The Shapeshifters

**Regional Roundup**

**Heatseekers**
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**Heatseekers**
- American Hi-Fi
- New Found Glory
- Alien Ant Farm
- Tantaric
- Cold Fusion
- Bond
- Mr. Short
- Guided by Voices
- ConJunto Primavera
- Keith Urban

**Regional Heatseekers**

**Mountain**
- American Hi-Fi
- American Hi-Fi

**East North Central**
- Blue Man Group, Audio
- Shoestring, Cross Addicted

**West North Central**
- American Hi-Fi
- American Hi-Fi

**South Central**
- ConJunto Primavera, Ania De Amor

**South**
- American Hi-Fi
- American Hi-Fi

**Northeast**
- Bond
- Tantaric
- Wavering

**Mid Atlantic**
- American Hi-Fi
- American Hi-Fi

**South Central**
- The Shapeshifters
MAHLER: THE COMPLETE SYMPHONIES
Jérémie Tannier and Martha Morrison, mezzo-sopranos; Léonard Bernstein, conductor; Israel Philharmonic, London Symphony Orchestra; New York Philharmonic-Leonard Bernstein
ORIGINAL PRODUCERS: John McCracken, Thomas Z. Sheppard, Howard H. Slatkin
Sony Classical 6294284994
When Sony Classical embarked on its "Germanic Century" edition, the label dispensed with the usual da Capo premiere and went straight for the original New York Philharmonic recordings. Now collected in a budget-price, 12-disc boxed set, these are riveting performances, with the takes on symphonies Nos. 2 and 9 untruncated for the first time on CD. Altogether, it's an excellent, archival, and sensuous set from Bernstein's glory days. (continued)

ALFRED BRENDLE
The Vox Years
RECORDING PRODUCER: Christopher Todd London
ORIGINAL PRODUCERS - releaid via DGG 319591
Prior to the carefully cultivated edition of Mahler's Symphonies, this is the long-awaited release of Alfred Brendle's three-decade Philips documentary, the pianist's work found its outlet via two Americans - Vanguard and, in the late 1960s and 1970s. Yet, while Vox has taken the "best of the best" for this release, the Vanguard titles (including excellent Mozart and Schumann) have been remastered to a fine level, and while Vox has a wealth of material available on CD, this 10-disc boxed set presents Brendle's earliest recordings in considerably improved fidelity. These were never available on LP, but the remastering has helped minimize tape hiss and maximize the pianist's tone. This set is a boon for the discerning collector, a rare find in the Philips archives. (continued)

SPOTLIGHT
Releases deemed by the editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of similar artistic, archival, and commercial interest and outstanding collections of works by one or more artists. PICKS: New releases, pre-releases, or reissues that exhibit potential, highly recommended because of their musical merit. MUSIC TO MY EARS: 2/1. New releases deemed for inclusion on the Music To My Ears column as being among the most significant records of the year. All releases commercially available in the U.S. are eligible. Send review copies to Michael Paoletta, Billboard, 770 Broadway, 6th floor, New York, N.Y. 10003, or to the writers in the appropriate departments.

Stellar ACOUSTICs...
...dropping lyrical jewelry over tracks from Bob Marley, Nina Simone, and Bob Marley, among others. "Mi Amor," the album's first single, finds Martinez and his backing group of cool, organic horns woven together, with a bit of keytar/bass/keyboard; "Bla Bla," another great album track, is a song that will stick in your head for a long time. The party's the same: the music is fresh and different each night, yet the overall sound has remained consistent throughout the years. The high octane "Voila!" still, while Up Close & Personal is a notable debut, in the least that it has the potential to be an album that will make an album great. -RH

VITAL REISSUES
ALFRED BRENDLE
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RECORDING PRODUCER: Christopher Todd London
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FOLLIES
MUSIC AND LYRICS BY STEPHEN SONDHEIM
BOOK BY JAMES GOLDMAN
Directed by Maria Arocho
Choreography by Kathleen Marshall
Sets: Agnes Lammers
Costumes by Thomas A. Alberdeg
Lighting by Van Varno
Scenic Design: K. Ritzius Hargrav, Judith Ivey, Tovah Feldshuh, Margo Channing, Dwayne Keaton
Produced by Roundabout Theatre Company
Belasco Theatre, New York

There is a ghastly presence at the revival of Follies, Stephen Sondheim's musical about a bittersweet reunion of aging chorus girls, and it's not those women wandering about the stage in beaded gowns and feathered headresses. The show is haunted by Dorothy Collins, Alexis Smith, Gene Nelson, Mary McCarty—all the performers who electrified the initial 1971 production. The original cast album has been remastered for 30 years because some songs were cut, others were added, while others were cut altogether but it's still the score we hear when we think of Follies. Nobody who has heard it could forget Ethel Shutta's defiant "Broadway Baby." No wonder no producer has been brave enough to tackle Follies because it is generally acknowledged to be one of the best ever written, back to Broadway—until now.

But it's conventional wisdom that it would be too expensive to reproduce the original's glittering costumes and opulent sets. But the Roundabout Theatre Company chose to mount a scaled-back version. An old choice for a musical about glori- ousing the old days, but it could work. After all, a 1985 concert version proved that, even when stripped down to the bare essen- tials, Follies has the potential to be incredibly moving.

So why does this revival fall short? Director Matthew War- chus made a wrong turn when he chose to emphasize the book by casting actors, not singers, to play the four leads. Blythe Danner, Judith Ivey, Gregory Hargrav, and Tovah Feldshuh are clearly aware of their vocal limitations, and they work hard to delineate their characters in their scenes together. But the show's emo- tional power is in the songs, and only Harrison can quite pull them off. And it's not just their un- steady voices—it's the fact that they seem uncomfortable singing. It is so difficult for them just to hit the notes—and Ivey doesn't even accomplish that very often—that they don't scrape the surface of such rich, unorthodox songs as "In Buddy's Eyes" and "Too Many Mornings."

The trouble isn't just these per- formances. Warachus, whose ré- sumé doesn't include any music- al, often seems unsure of himself. His opening sequence, however, is quite effective: An elderly impresario wanders through the darkened theater, slowly surveying the stained walls, broken chandeliers, and crum- bling proscenium. Then he trains his flashlight on the viewer, silence, and the cavernous space is suddenly filled with the sound of tumultuous applause. But while he downplays the songs, his cast sings them strongly while crossing behind other people or from behind furniture. Joan Roberts (Laurie in the original production of Oklahoma!) sings her big number seated in a chair through a microphone, but it's only when Warachus hands the reins to veteran choreographer Kathleen Marshall that the show truly comes to life.

Follies does have flashes of brilli- ancy, though, they come all too seldom. Erin Dilly, Lauren Ward, Richard Roland, and Joey Sartoris are playing the lead characters 30 years in the past—score big in the cleverly interwoven love duets. "You're Gonna Love Tomorrow" and "Love Will See Us Through." Polly Bergen doesn't make us for- get Yvonne De Carlo from the original production, but her ver- sion of "I'm Still Here" sizzles. The evening's high point comes when Carol Woods and six others perform one of their old Follies numbers, "Who's That Woman?" When the sad-faced middle-aged housewives are on stage, the ghosts of the bright-eyed charmers they once were are simultaneously exhilarating and heartbreak- ing.

Even with its disappointments, Follies is still a happening piece of theater. Yet this production only makes us long for those ghosts of the past.

MARK SULLIVAN

BOOKS: Send review copies of books pertaining to artists or the music industry to Bradley Bramberger, Billboard, 770 Broadway, New York, NY 10003.
Tyrese Shines On His ‘2000 Watts’

**RCA Artist Juggles Acting, Modeling Amid Promotion Duties**

**BY GAIL MITCHELL**

LOUISIANA—If R&B’s Tyrese had had a second way, his three years wouldn’t have elapsed between his 1998 self-titled debut and his second album.

But the artist’s three major R&B single spinoffs/pop crossovers—“Nobody Else,” “Sweet Lady,” and “Lately”—the singer/songwriter became a hot commodity, one who has parlayed his debut platinum success into a busy schedule that includes modeling for Guess, hosting MTV Jams (with which he’s re-signed), being national TV commercials, and acting (TV’s “Moesha,” the MTV movie Love Song, and director John Singleton’s upcoming Boyz N The Hood sequel, Baby Boy Tyrese and Watts). (The last name is Gibson, not a joke.)

“Terry was a big hit on ‘90s TV,” says the L.A. native, who first caught national attention by way of a Coca-Cola TV commercial in the late ’90s. “But God had a bigger plan. So what can I complain about?”

Watts (Los Angeles) stamping grounds and his children’s foundation of the same name, Tyrese’s down-low ambition is to raise his Watts (Los Angeles) stamping grounds and his children’s foundation of the same name, Tyrese’s down-low ambition is to raise his watts. (The name is Gibson, not a joke.)

But despite his various roles as singer, MTV, VJ, actor, and model, Tyrese says music will remain closest to his heart. “It’s been a very long bus ride,” he says. “But I’ll never put anything over music. It’s still my first love.”

Tyrese, laughing. “I love my city and respect the struggle. Since I’m living out my dream, I also want to create that for the kids in Watts.”

Eyesing the possibility of a national tour, another Coke commercial, plus plans to create his own label, Tyrese shows no signs of slowing down. But despite his various roles as singer, MTV, VJ, actor, and model, Tyrese says music will remain closest to his heart. “It’s been a very long bus ride,” he says. “But I’ll never put anything over music. It’s still my first love.”

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Hot R&B/Hip-Hop Airplay

R&B SINGLES A-Z

Hot R&B/Hip-Hop Singles Sales
The power of information... right at your fingertips!
“I’ve always been into such artists,” says Keoki, the self-proclaimed “Superstar DJ” who signed with the Korda label and released Moonshine.

“Their music was creating all this building, bursting with energy. And, of course, P.I.L. had the added bonus of being so full of angst. It was impossible to sit still while listening to their stuff.”

Like Keoki’s first full-on artist album, 1997’s Ego Trip (which spawned such dancefloor hits as “Magician” and “Getaway”), Moonshine finds him once again teaming with Dave Aude; the two share writing and production credits. Tracks such as “The Kiss Bang Bang” (“This Ain’t No Disco,” a cover of Frankie Goes to Hollywood’s “Relax,” and the title track reveal an artist who’s surely ready for his (top) crossover. While the various tracks bristle with elements of breakbeat, trance, hi-NRG, rock, and progressive house, there’s no denying the set’s underlying pop sensibility.

The set’s first single, the hands-in-the-air anthem “Pass It On,” peaked at No. 3 on Billboard’s Hot Dance Music/Club Play chart the week of March 24. With the proper tools, and a few adventurous radio and video programmers, “Pass It On” could become the surprise crossover smash of the year.

“When Dave and I were recording this album, we weren’t thinking about pop or crossover or whatever,” Keoki explains. “We simply wanted the music to be interesting and happy—and to show artistic growth. Additionally, it was important that the tracks be playable in my DJ sets. My DJ and artist career go hand in hand. Each one has a tendency to feed off the other.”

Keoki confirms that being a DJ helps him with his own productions. It also helps him to keep his edge, he says. Last month, Keoki, who’s managed by Los Angeles-based Second Vision/Virgin Entertainment, emulated collaborator Simon Ratcliffe (now one-half of Basement Jaxx). The studio, which the two still share, nurtured the dub/reggae and crossover house rhythms endemic to the Basement Jaxx sound, which also surface in Mutiny’s music. A Barnes/Davy track such as “Pumpumani That Beached Them” (one of many high points on In the Noise)—is from the same gene pool as Basement Jaxx offerings such as “Jump’n’Shout,” hence the frequent comparisons of the two acts.

While Barnes and Ratcliffe produced and released tracks on their own Helicopter Records, Barnes soon turned his attention to his own Sunflower Records label, where he’sorges numerous EPs under such aliases as Prophets of Sound and Earl.

“I wanted to keep putting out things with different names to give the label a bigger image,” Barnes says. His philosophy apparently worked; the label began to gain a reputation worldwide, with global DJs such as DJ Sneak and Masters at Work (aka Little Joe and Kenny Dope Gonzalez) championing its releases.

One particular release, 1995’s The Give EP—a collaboration between Barnes and Ratcliffe and the first Sunflower release to bear the Mutiny

By Chucky

London—U.K. producers Dylan Earl Barnes and Rob Davy—more commonly known as clubland’s Mutiny—two acts creatively contrast- ing characters. The equable Dave soothing the excitable coiled spring that is Barnes often results in an interesting and eclectic sound.

Profoundly of this lies in the thickly sliced disco/funk grooves and deep house rhythms of the duo’s much-anticipated debut, In the Noise. Appropriately, it has a U.K. label and a U.K. release verse/In the Noise$0.95, the Noise will be preceded by the Salsoul-themed single “Secrets” (featuring Lorraine Payton). One can only wonder:

“There are no rules to what we’re doing,” Davy says. “It’s not about over-production,” Barnes says. “If we want to do a breakdown, we don’t do one. All the [musical] elements have to feel right.”

Davy says he embraced house music after a stint remixing tracks for Tommy Boy Records. Barnes, who spent his formative years playing guitar in jazz/funk fusion bands, acquired his Acid Jazz/Davy/label, coupled with the Cuban software program, that opened his ears to the possibilities of sound manipulation.

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One particular release, 1995’s The Give EP—a collaboration between Barnes and Ratcliffe and the first Sunflower release to bear the Mutiny
**DANCE TRAX**

(Continued from preceding page)

_Butter_:

For the history of this track's evolution, as well as other St. & Robie nuggets, be sure to read Brian Chinn's info-packed liner notes.

For sublime, post-club beats, look no further than _Bass Control_. The bash. The bash!-of-the-week, which arrives via Italy's Your Smile (‘Time, is one of the year's best post-club experiences. DJ Marko Sgilligia's cleverly, and effortlessly, intertwines a host of global rhythms, encompassing artists such as Natacha Atlas ("Kikiki"), Massive Attack ("Man Next Door"), Santesssa ("Phased"), Alex Gopher ("Ralph and Cathy"), Grace Jones ("I've Seen That Face Before"), Pêpe Barra ("Stoneroom"), Brain Wave ("Magic"), and Laura Anderson ("O.Superior")

**BITS & PIECES**: Dimitri From Paris has completed beat-mixing a classic set for EMI Japan. Tentative titled My Soul, Dimitri says the collection—scheduled for a May release—features many of his favorite disco-era gems from Salsoul's vaults, including Double Exposure's "Ten Percenter," the Salsoul Orchestra's "Ooh, I Love It (Love Break)" and "Salsoul Rainbow," the Salsoul Orchestra Featuring Lalette Holiday's "Dancing Through the Night," "Moments of My Life" (featuring Jocelyn Brown), among others.

The U.K.'s Aidyn Hasiri (aka A.T.E.C.), who responsible for each bit-coal jarring as "In and Out of My Life" and "Bad Habits" (featuring the soulful vocals of Lisa Millett), is currently collaborating with singer-songwriter Diane Charlemagne. According to Hasiri, the pair has completed four songs, each split between uptempo house ("Big Time Eyes") and downtempo instrumental ("Heart Strings").

Dime sings the downtempo material, she sounds like a cross between Jill Scott and Macy Gray," Hasiri says. "This may surprise a lot of people, but that's fine by both Diane and me." Next from A.T.E.C. is a fiery cover of Alyson Williams' "Sleep Talk," which peaked at No. 3 on both Billboard's Hot Dance Music/Club Play and Hot R&B/Hip-Hop Songs charts in 1998.

Kevin Aviance has parted ways with Wave Music. Now signed to Tommy Moran and Nick DeBaise's Opticon Records, Aviance says he expects a new album in stores early next year. Distinctive Records U.K. has signed Way Out West to a three-album deal, says label founder Richard Ford, who adds that the act's first album for the label should be out in late summer.
DreamWorks Nashville HitsStride With Keith, Andrews

BY PHYLIS STARK

NASHVILLE—With the recent suc-
cess of artists Toby Keith and Jessica Andrews, DreamWorks Records’ Nashville division has begun to emerge as a strong contender at a time when some other labels here are struggling. The Nashville division of the Los-
Angeles-based DreamWorks was launched in October 1997 and put out its first single, Randy Travis’s “Out of My Bones,” four months later. The label emerged as a player when that single became a hit—and—at least for a
time—revived Travis’ career.
In 1998, the label’s The Prince of Egypt (DreamWorks) sold millions. More recently, the label has had success re-
tailing Toby Keith’s career. His How Do You Like Me Now? has produced two No. 1 singles and scored platinum certification in February. The label is also celebrating its successful launch of Jessica Andrews, who has a current No. 1 hit, “Who I Am,” and a gold-cer-
tified second album, also titled Who I Am.
James Stroud, the principal executive at the company, which does not use titles, says, “It seems like we are just getting ready to hit our stride as a label.

Scruggs Embarks On Next Solo Project, Launches Venture With Warner/Chappell

WHEN RANDY SCRUGGS RECORDED his first-
over solo album for Reprise in 1998, it touched off a cre-
ative rennaissance that shows no signs of slowing down.
Scruggs, the son of renowned banjo player Earl Scrug-
gs of the legendary Flatt & Scruggs, has had success as a
producer, songwriter, and session musician. He played
on his first Flatt & Scruggs record at the age of 15 and later joined with his brothers to record a couple of rock
albums for Vanguard Records. His resume includes the
Country Music Assn’s producer of the year award, as well
as two Grammy Awards for best country instrumental
Performance.
He recently returned to Warner/Chappell, where he
previously was affiliated in the early ’90s. In
conjunction with Warner/Chappell, he launched
Letters of the Heart Music, a venture he says is “primarily for some new writers that need to find, sign, and help
develop.” No writers have yet been signed to the new venture, but Scruggs says he has Letters of the Heart to have “a quality and really
creative catalog.
Scruggs, who has published his own work since his first
affiliation with Warner/Chappell ended, says he chose to
return to the major because his work has “broadened ran-
ing the past couple of years,” and Warner/Chappell has
the resources to help exploit it in the U.S. and interna-
tionally, in addition to having contacts in the film and TV world, where Scrug-
gs also hopes to take his music.
For his first film project, Scruggs scored and served as music producer for an upcoming tray film that traces the roots of country music (Billboard, Nov. 25, 2000), for which he produced tracks by Alabama, Vince Gill, Lyle Lovett, Jo Dee Messina, and numerous others.
But Scruggs’ recent work has not been limited to the
country genre. His upcoming projects include Lisa Loop
an album he produced and shared writing credits on. He’s
also written songs with Meredith Brooks and Bijou
Phillips, as well as produced tracks by Elton John
and Michael Bublé, which will be on an upcoming album he will only
describe as “a real special project.” His compositions have
recently been recorded by Don Henley and Billy Thoron
for their upcoming albums, and he produced

last year’s Loretta Lynn album on Audium Records.
Working with such a diverse roster of fellow artists
comes naturally to Scruggs, who grew up in a home
where artists ranging from Neil Young to Linda Ron-
stadt to Ravi Shankar dropped by to play music
in the living room. “It was very eclectic but also very
exciting,” he says of his upbringing. “I’m such a music
lover. It’s something that, for me, just grew up and the
history behind my upbringing and working with various
types of artists and styles of music, has enriched
the possibilities that I have now.”
Scruggs is completing the initial tracks for a new solo
album and hopes to find a label home for it once it is
completed. While his Reprise album, Crown of Jewels,
had numerous guest artists, including Gill,
Joan Osborne, and Mary Chapin Carpen-
ter, Scruggs says that the new album “is going to be
a true, real, solo project.”
In recording Crown of Jewels, Scruggs says, “I
felt like I really connect-
ed with a true, creative
sounding sense. At that point, I sort of found my inner
soul and that place inside that you hope to be able to tap
into. I think it gave me confidence to go inside and really
search for songs and lyrics that truly are meaningful. It’s
been a creative experience for sure and one that’s exci-
ting and will hopefully continue to move forward.”

SIGNINGS: Audium Records has signed former Decca and Monument artist Danny Leigh to its roster. Her first album for the label will be produced by Pete Anderson, best known for his work with Jimi Hendrix when it
was used for release in late July or early August. Audium has also signed former HighTone and Koch Records artist Dale Watson to its roster. His album is tentatively slated
for July.
RMG Records has signed country legend GeneWat-
son to its roster. He previously recorded for Capitol,
MCA, Epcot, and Warner Bros. and scored 21 top 10 sin-
gles. Watson’s first album for RMG is tentatively set for
release in late-July. He continues to face a following a recent,
successful battle with colon cancer.
MCA Nashville has signed Bering Strait, a seven-piece
country band from Obninsk, Russia. The group is co-man-
gaged by former Artists/Nashville client DaniloBo
and MJK Music’s Mike Kinnamon. Brent Maher will pro-
duce the act’s first album.

ScrubyR

SCRTGV

SCRTGV

by Phylis Stark

Boston Globe April 21, 2001

25

BILBOARD APRIL 21, 2001

www.billboard.com

www.americanradiohistory.com
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<td>&quot;I'M NOT EASY&quot;</td>
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<td>JOHN DENVER</td>
<td>&quot;DIXIE&quot;</td>
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**Country: 2001**

- **Billboard Top Country Albums**
- **Billboard Top Catalog Albums**

**Peak Positions**:
- **No. 1**
- **No. 2**
- **No. 3**
- **No. 4**
- **No. 5**
- **No. 6**
- **No. 7**
- **No. 8**
- **No. 9**
- **No. 10**

**Artists**:
- **Shania Twain**
- **Dixie Chicks**
- **Johnny Cash**
- **Garth Brooks**
- **John Denver**
- **Faith Hill**
- **Billy Ray Cyrus**
- **Trent Nelson**
- **Tim McGraw**
- **Kenny Chesney**

**Titles**:
- "Come On In" (Shania Twain)
- "Wide Open Spaces" (Dixie Chicks)
- "61 Number Ones" (Johnny Cash)
- "Randy" (Garth Brooks)
- "The Best of John Denver" (John Denver)
- "The Greatest Hits Collection" (Faith Hill)
- "Greatest Hits Vol. 1" (Tim McGraw)
- "Greatest Hits Volume One" (Kenny Chesney)
- "Number One Hits" (Trent Nelson)

**Genre**: Country Music

**Source**: Billboard Magazine

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By Deborah Evans Price
NASHVILLE—In an unprecedented sweep, Colorado Springs, Colo.-based Western Jubilee Recording Company will be picking up the Wrangler Award trophies in all the music categories at the 40th Western Heritage Awards. The company will also be the recipient of the first-ever Wrangler Award presented to a Western record label.

“I think it’s such a real deal,” says Scott O’Malley, president at Western Jubilee along with Dan Scott, Kathie O’Malley, and Kathleen Fox Collins. “I planned on us being there at some point, but this happened in the last four years, I’m totally honored.”

Presented by the National Cowboy and Western Heritage Museum (formerly the National Cowboy Hall of Fame and Western Heritage Center), the ceremony is slated for Saturday (21) in Oklahoma City. Award winners announce their presence by having his or her hit records. MCs for the event are David, Keith, and Robert Carrandle.

Sons of the San Joaquin are serving as musical hosts. Joni Harms, Wylie Gustafson, and Joe and Johnson are among the presenters.

The Western Heritage Awards’ Wrangler trophies are bronze replicas of a Charles M. Russell sculpture of a cowboy astride a horse. Awards are presented in 15 categories recognizing contributions to western heritage in the fields of music, literature and history, photography, literature, film, and the arts. Squires, Court Justice Sunflower Day O’Connor is also among those to be inducted into the Hall of Great Westerners.

Western Jubilee artists and producers will collect awards in the outstanding original composition and outstanding traditional western album categories. Sons of the San Joaquin will be honored as the best balance of April in the Western eastern states, then work her through the Midwest and West Coast until Oct. 1. Murray is also doing a series of in-store appearances in tour markets to promote a companion gift book to What A Wonderful World.

He Ain’t Heavy: The highly successful O Brother, Where Art Thou? (Mercury) lengthens its stay at No. 1 on Top Country Albums to nine weeks, but the top sales markets are further than a country mile from Appalachia. They include Los Angeles, San Francisco, Dallas, and Seattle. Singles Songs From the Motion Picture, “I Am a Man of Constant Sorrow” by the Soggy Dog Boys finishes at No. 51, with new airplay at KSP Salt Lake City and WIL St. Louis.

Jubilee Label, Acts Sweep Wrangler Awards

Referring to Scott O’Malley’s and Associates, a booking agency and management company.

“The only reason it made sense to do Western Jubilee is because of Don Waddie, and the Sons,” he adds. “I’m biased, but I feel like they are the dream of this whole Western deal. When they were trying to figure out a new home, that’s what spawned this concept of doing this real artist-friendly company.”

Since the demise of Warner Bros., Warner Western label, Jubilee has provided a new home for western music’s cream of the crop. Partners O’Malley and Scott attribute the label’s success to its talented roster. “We’ve got to give credit where it’s due—Don’t 40’s singing at the White Elephant [in Fort Worth, Texas] and other places to get to this overnight recognition,” O’Malley says of Edwards, who gained national attention by appearing in the 2000 film The Horse Whisperer. “Waddie has 25 years of cowboy and 15 years of professional recording. That just disappeared.”

Dane Scott says the label and its roster have also been buoyed by the booking agency. “You can’t discount the effect of Scott [O’Malley] and our sister company, the agency,” he says. “His hard work on tours and bookings keeps the artists out there playing. That makes all the difference in the world. The fact is everybody’s itineraries are pretty strong, and we’re finding new places.”

In addition to Edwards, Mitchell, and the Sons, the Western Jubilee roster includes O’Malley, Cowboy Celtic, and Katy Moffatt, whose label debut bows this fall. “Finally, we’ve got something so we don’t look so chauvinistic,” O’Malley says with a laugh. “It’s another dimension of the music, and I’m glad that too.”

O’Malley says the fact that the label’s flagship acts—Edwards, Mitchell, and Sons of the San Joaquin—are the only real acts, producers and partners are all being land

ON THE ROAD AGAIN: Faeces honor on Top Country Albums is taken by Anne Murray’s What A Wonderful World (Straightaway/EMI), which gains 68 and rises 27-17. During the year and a half Murray’s set has sat on the chart, it has occasionally experienced erratic activity due to television fulfillment. However, as Murray’s 2001 symphony tour follows an ambitious itinerary, the summer months may see the set perform more consistently. The Canadian will spend the balance of April in the Western eastern states, then work her through the Midwest and West Coast until Oct. 1. Murray is also doing a series of in-store appearances in tour markets to promote a companion gift book to What A Wonderful World.

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

BY DEBORAH EVANS PRICE
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Artists & Music

Classical Keeping Score

by Steve Smith

NOT SO SLOW: Heralded in Keeping Score not so long ago (Billboard, Jan. 27), Andante.com—a promising new classical music Internet site—opened to the public April 2. And while it isn't yet fully operational, the site appears to be at least on its way to realizing the ambition set for it by founding chairman Alan Coblenz: the most comprehensive focus for information about classical music on the Web.

Coblenz forged partnerships with such musicians as Pierre Boulez and Dietrich Fischer-Dieskau, institutions (including the Vienna Philharmonic and Paris' IRCAM), and noted musicologists, as well as with publications ranging from New Grove Opera to Linus' Andante Record Review. Editor/critic Robert Levine was brought on to oversee Andante's focus on a comprehensive music news, cd and concert reviews, interviews, and essays by music journalists and academicians.

Elsewhere on Andante.com, the Andante Calendar provides listings for live music performances around the world, employing a versatile, effective search engine. Andante Reference affords access to entries from the Concise Grove Dictionary (some of which, alas, are ambiguous). And a section for Sir Peter Maxwell Davies reads that he has composed three symphonies, when in reality his eighth will be premiered next month), as well as databases of compositions, discography, concert program notes, and essays from The New Grove, the Oxford Music Dictionary, and more will soon be added.

The Andante Directories provide annotated links to more than 2,500 Web sites for composers, performers, and record labels. Andante Profiles include in-depth studies—most still in progress—of several of Andante's artistic partners, including Boulez, Fisher-Dieskau, and the Vienna Philharmonic, as well as such historical figures as Bruno Walter and Gustav Mahler, among the comprehensive series on historical figures. The Andante Learning section intends to provide educational resources from some of the world's leading performing arts organizations into a unified music curriculum accessible by students, teachers, and parents.

Finally, the Andante Musicroom provides users with musical content in various forms. The offerings are currently limited to a streaming Real Audio radio channel and a Webcast of a Vienna PO Andante concert of works by Wagner and Bruckner, available both with and without video. The Webcast is accessible only to those with high-speed Internet connections at a March recital performance, however, the broadband quality was extraordinary, but attempting to access the video using a 56K modem proved futile.

Andante's new chief executive officer Ben Epstein doesn't view the restrictions like Andante technology can play an even more vital role, sharing information about classical music with a worldwide audience.
it indeed seems to be a case of God's perfect timing.

"We had placed it in the Lord's hands quite a few years ago and weren't too sure if it would ever happen or not," Paris says of parenthood. "Then, boom, here we are.

Paris has long wanted to do a hushaby album and the project was already in the works before she found out she was pregnant. "It was literally weeks after I'd finished writing the last song, stuck it on a demo, and sent it down for the A&R guys to listen to that we found out I was expecting this baby. That says so much about God's faithfulness and his sense of humor," she says with a laugh.

Paris, a three-time winner of the female vocalist Dove Award, will be sitting in the Dove Awards' spotlight this month as she anticipates the birth of her child, due April 28. They are expecting a son and plan to name him Jack Paris Wright, "as I've had my picked out for 15 years," she says.

Since the songs were written before she learned she was pregnant, Paris says people have asked if that was a bit of an experience—writing songs for children when it looked, at that time, as if she might never become a mother. "It really wasn't," she says. "The Lord has really given me a lot of grace in that area. Hopefully, everything we write is from him, and all the projects are from him, but there are certain ones that feel special...This one felt that way. I just got so into the writing. It really felt like God gave me the lyrics for this particular audience—very small children and their parents. And actually, as we were recording this and people were listening to it, we had adult single people saying, 'I want a copy of that.' We all have a time when we need to put on music that's comforting. I'm hoping to write it in a way that wasn't condescending, [so that it could be enjoyed by adults].

Paris says she wanted the album to be more than just something that would move the topic of music. "I thought the music would take care of if that's produced in a gentle, calming way," she says. "I wanted to use this opportunity (Continued on page 14).

Mac-Labalilah, who officially ends her joint venture/distribution partnership with Intersound Records this summer, has not made any decisions about future partners or distribution outlets. Instead, she is busy preparing three projects—Franklin's Church albums, Woody Rock's gospel debut, and Tramaine Hawkins' label debut—for release this summer.

IN THE POCKET: EMI Gospel/Dexterity Sounds are celebrating the successful release, Bishop T.D. Jakes & the Potter's House Music Choir's "The Storm Is Over." In its second week at retail, the album scanned 25,756 units to earn the No. 1 spot on the Top Gospel Album sales chart and becomes the biggest seller on SoundScan's Top Christian Album chart. "As we were recording this project with Bishop Jakes and the Potter's House choir, we knew it contained powerful music. Not only has the project been released, it's a real joy to see the project it's having," says Ken Pennell, VP/GM of EMI Gospel. The Storm Is Over was recorded live at Jakes' Dallas-based Potter's House Church last December, featuring guest appearances by Beverly Crawford, Donnie McClurkin, and D'atrA Hicks.

BRIEFLY: There's even more good news at Verity, where label execs are celebrating the gold certification of Donnie McClurkin's Long Live and Mary Mary's Reflections. But there's little to celebrate at Harmony Records, where unofficial word has it that Raina Bundy has resigned. On a brighter note, Inner Court Music Group recording artist Darius McCrary & Destiny hopes to wrap studio work on the follow-up CD to its critically acclaimed debut, Fulfilling My Destiny, in time for Twymon to tie the knot next month to sweetheart Keisha Smith. Finally, Lamar Campbell has signed on for a featured role in the new stage play, Cox a Woman Make a Man Lose His Mind? (The answer is yes, but that's not part of the title.)
TIMING IS EVERYTHING: As difficult as it is for a small label to get a piece of the competitive jazz-retail pie, it is particularly uphill battle when the label is based outside of the U.S. and looking to compete with both large and small labels for consumer dollars.

In the case of Montreal-based Justin Time Records, the key to carving out a successful niche is releasing creatively innovative projects by artists who often have an international following. The label's recent releases include pianist Paul Bley's Basics (Jan. 30), The Kiss that Never Ends by the David Murray Power Quartet (March 13), the World Saxophone Quartet's 25th Anniversary—The New Chapter (March 13), and Travellin' by Fontella Bass, a powerhouse vocalist who combines jazz improvisation with blues and gospel sensibilities (April 10).

Formed nearly two decades ago by label president Jim West, Justin Time releases up to 20 projects a year. “We try to strike a balance between records that are commercially viable and those that pay the rent,” says West. He notes that saxophonist Murray is in Cuba recording an album that features approximately 18 musicians, what West terms “a massive undertaking” for a label of any size.

Although many of Justin Time's artists are not Canadian, West believes that it “would be wrong not” to support local artists. For that reason, his ears are always attuned to local artists who “have management, an agent, tour frequently, and have an original sound that makes them stand out.”

If proof were needed as to a small label's significance in identifying and developing new talent, consider that West signed Canadian Diana Krall to her first recording contract in 1992, releasing Step Out! the following year. (The album has since been licensed to Krall's current label home, Verve, for U.S. release, although the original Justin Time disc, with a bonus track, is also readily available.) Likewise, Canadian-born pianist D.D. Jackson, who signed with Justin Time a year after Krall did, eventually inked a deal with RCA Victor, for whom he recorded two dates.

For Jackson, whose association with RCA ended when the label cut a number of artists from its roster, experience has led to an appreciation of the merits of recording for a small label. “Even when I was on a major label, I felt guilty, like I was betraying Justin Time after they put so much effort into nurturing my career,” admits Jackson, who says West “was very encouraging” when the major labels came courting.

Jackson's own jazz/rock/ethnic music, Justin Time is one of the top independents,” Jackson says. “They have a passion and respect for the music, and they give the artists a room of their own to do what they want without interference. They are the real deal.”

Jackson says he “will probably be coming back” to Justin Time for his next project as a leader—an acoustic recording of all original material with “a unique twist,” The Calling, with Jackson, saxophonist Hamiet Bluiett, and drummer Kahil El'Zabar, will be released on Justin Time April 24.

West believes his label's desire to give musicians artistic freedom—and to devote undivided attention to marketing the music—is alluring to artists. “There is a passion here that makes up for size,” says West. “We will sit on the phone for an hour or two with an artist discussing tour plans for Europe. A major might not be able to guarantee releases for every artist in many countries. We have distribution in 25 countries worldwide, so if our artists tours Portugal or Spain, their record will be on sale there.”

Despite the fact that 90% of Justin Time's projects are released in the U.S., West says that competing for shelf space in retail stores remains an uphill battle. “There is competition, in that space costs a lot of money,” he says. “I would go bankrupt if I tried to buy endcaps and ads in every major city. Fortunately, there are still a few accounts whose buyers can do something for him if they like the music.

“Jazz is a niche market, and people have to realize that a Diana Krall or a Miles Davis is the exception, not the rule,” West continues. “But after nearly 20 years of doing this, I still believe that there is room in this business for everybody.”

MERLE HAGGARD (Continued from page 9)

about me and the old man, you know.”

Cabin in the Hills and Two Old Friends have been available exclusively through Wal-Mart for the past six months on Hag Records.

Haggard's manager, Tom Thacker, says the Wal-Mart deal was “an experiment” that proved successful, but they are looking forward to having the projects in wide release in both mainstream and Christian retail outlets, the latter via Mala's Christian music division.

“With the history of an artist like Haggard, I would think he'd do pretty well,” says Rick Anderson, senior buyer for the Cincinnati-based Berean Christian chain. “There's a market there. Look what Andy Griffith did. It blows everybody away. Merle Haggard is a different personality, but everybody knows his name.”

Dave Roy, president of Relentless/ Nashville, says the firm is enthusiastic about the partnership with Haggard: “Merle is truly an icon, and he's perfect for what Madacy does.”

The new gospel discs will be marketed via a direct-response TV campaign utilizing an 800 number. The spots will also be tagged “available at fine retailers” to direct consumers to the retail, where the release will be supported by listening posts and positioning. Plans also call for print ads and the release of a video for "I'll Fly Away." featuring Haggard and Brumley, which will be promoted by Aristo Media in Nashville.

In coming months, Haggard plans to release a country album, Fresh Milk, most likely through the Los Angeles-based Anti label, which issued last year's If I Could Only Fly. He also plans another slate of releases on Hag through Relentless, including a gospel duet album with Chuckie Smith and a Christmas collection.

BLUE NOTES
by Steve Graybow
Hit Factory Hosts Multichannel Panel of Engineers, Artists

The unfolding saga of surround sound was the subject of a discussion April 4 at the Hit Factory, one of the world's premier recording facilities, located in midtown Manhattan.

Hosted by the Hit Factory and Dolby Laboratories, "Making Multichannel Music Work" offered an opportunity for many of the professional recording industry to learn about the experiences and opinions of several of the leading producers, engineers, and artists in the burgeoning multichannel-music genre, especially as it pertains to consumer hardware and software. A lively and intense Q&A period followed, demonstrating the broad diversity of thought concerning multichannel audio.

The discussion's panelists were producer Phil Ramone; producer/engineer Frank Filipetti; composer/synthesist Wendy Carlos; John Kellogg of Dolby Laboratories, a key player in building and promoting the market for multichannel audio for music, film, home theater, broadcast, and DVD; and Matt Goldman, Phil Stanton, and Chris Wink, founders of Blue Man Group. The moderator was David Ranada, technical editor of Sound & Vision magazine, which devoted its February/March 2001 issue to DVD Audio.

Much of the evening's discussion focused on debate within the production community over proper (or, as is frequently the case, improper) installation of home theater systems for optimum playback of the recordings and other professionals are carefully preparing for DVD Audio and Super Audio CD (SACD). More than a few audio professionals lament the likelihood of poor speaker placement; a lack of five identical speakers—left, center, right, left surround, and right surround—for optimum playback; and consumers' possible indifference, or even aversion, to multichannel audio. Among the Swiss attenders was one who voiced the opinion that consumers don't really care about multichannel audio, that they are satisfied with two-channel CDs and even MP3 files.

The panelists, however, were united in their view, "We were always surrounded by music," Filipetti pointed out, referring, for example, to natural reverberation of live concert halls and cathedrals in the era before recorded sound. "Only since Edison have we gotten used to hearing music from a point source. Reverb, delay, and placement have been devised over the years but only provide the illusion of depth. Now, we can far more closely approximate it."

"Even 2-channel 24-bit/96kHz [kilohertz] recording is a new world over CD," he added, noting that DVD Audio doesn't have to deliver surround sound; indeed, it can deliver stereo recordings with a sampling rate of up to 192kHz, and the first multichannel SACD was only recently released. "For the first time, we can hear what we can hear in the studio. Yes, there are going to be bad mixes, but the best of 5.1 is going to knock your socks off." Ramone, who recently remixed Billy Joel's The Stranger and Street in 5.1 with Filipetti at Sony Music Studios in New York—albums he had produced with Joel in 1977 and 1978, respectively—likened the preservation of surrounding sounds to a turn of a century, an age of innocence. "As with wood, we are doing things we couldn't do before," Ramone said, implying mix engineers to be "artistically correct.

Carlos added that the early days of stereo were marked by gimmickry, given the new ability to pan sounds across the stereo field. "Finally," she noted, "we reached a degree of subtlety."

At the end of the stage—and from an altogether different point of view—the founders of Blue Man Group nonetheless reached the same conclusion as the recording veterans when we talked about the spotlight. With none of the other panelists, the wide-eyed enthusiasm of Goldman, Stanton, and Wink affirmed the attraction surround sound holds for many artists. In the case of Blue Man Group, which recorded its album, Audio, in a warehouse space in New York's East Village (released on DVD Audio and CD), 2-channel stereo was a disappointing compromise, given the dense, wall-of-sound perception of the group's music. Despite what they consider a "healthy skepticism" of new consumer formats in general, the Blue Man Group founders are united in their surround sound views.

"I cannot listen to our album in stereo," Goldman admitted. "Even outside of the 5.1 sweet spot, even from another room, listening to surround sound is better than listening from the sweet spot in stereo. We have a genuine artistic excitement. We want to join the crusade. Artists need to get involved."

Filippetti expressed dismay over the belated launch of DVD Audio: the false starts, an uncoordinated release of hardware and software, and the perception of a format war between DVD Audio and SACD. "It's very important that we get standards," he said. "I think it's very important that we involve the producers, the engineers, and the manufacturers of the hardware and software, so that we all have some common things we can relate to, as we do in stereo, as we did when we were working in vinyl." Kellogg, who played an excerpt from Emerson, Lake & Palmer's Brain Salad Surgery, explained that the DVD Entertainment Group, of which he is a part, is a consortium of consumer electronics manufacturers, home video divisions of film studios, and music labels. "We, the group, is working to market and promote consumer awareness. As with many product introductions, he predicted, multichannel audio will trickle down to the masses in time.

"It was pretty interesting," said producer/engineer Michael O'Reilly, who attended the event. "I've been to a few of these, and that was probably the best one so far. We're in flux right now—it's like a big chasm, and everybody's got their feet on both sides. You're going to have to jump pretty soon. I think it's a great thing, but it's precarious. But the technology is viable now, and that's a big issue. I think it's going to propel the industry and give us more outlets. You've got to think ahead. We're making this stuff for when the hardware—and people—will catch up with it."

"I'm not muscling for the systems of today," Filipetti said after the event. "I'm hoping that 10 years from now, people will still put this up, like they do大陆 Side of the Moon or Sgt. Pepper, and say, 'Even though the technology wasn't where we are today, that guy had his act together and made a top-notch mix, and I'm glad he did it.' I'm such a fan for this format. Yes, there's a lot of complexity, a lot of controversy about setup and systems, center channel, and bass management, but if you just do the simple fact, if you use these things, there's just so much to offer. It's the most fun I've had mixing in years, because, again, it offers so much that we haven't had before."

The 5.1 remixes of Joel's albums provide a textbook example of the benefits—and potential snaresof revisiting deep catalog material for release on a new format. "(Sony Music VP of engineering) David Smith handled [the] acquisition of the tapes," said Filipetti, who has also provided a 5.1 remix of Meat Loaf's Bat Out Of Hell. "And [he] handled it as brilliantly as he always does. He baked them, transferred them to Sony HR [digital multitrack tape], and we mixed off of that. Unlike Bat Out of Hell, where I had a lot of trouble finding the right material—the right takes, the right vocals—the notes with these, because Phil Ramone was the producer, who is extensive and very easy to follow."

The only problem we ended up with was Moving in Action's Song," he continued. "While I was mixing, the original stereo [sound] was not in the multitrack, and we put it on. Several days later, David was able to find it on a quarter-inch [tape], and we flew it in as close to the timing as they had it on the original. We were coming up with alternate plans of going out and rerecording a motorcycle. At the last minute, we were able to find it."
BY MAYA KOVSKAYA

BEIJING—Creating “a new production paradigm for the Chinese music industry” is the aim of new music production company YYYY Productions, which opened a state-of-the-art recording studio here in October 2000.

“We decided that now is definitely the right time to get into the game,” says Patrick Kwo, founder and CEO of YYYY Productions, which besides producing recordings at its new $5 million Oasis Studio, also manages artists. “We want to help the industry mature and face the challenge of globalizing standards with world-class facilities.”

Production of YYYY’s artists and offering facilities where other artists can record, Oasis is being touted as an unparalleled facility in mainland China, where talent is often stunted by technical backwardness and a lack of professionalism on virtually every level of the industry, ranging from outdated technology and equipment to a widespread lack of production know-how and sound-crafting savvy.

To build Oasis, YYYY’s team brought in acoustic architect Sam Toyoshima to design a studio with acoustic unrivaled in China. The recording space, at more than 5,000 square feet, includes a control room, a large live room, separate rooms for recording vocals, drums, percussion, and piano.

Artists visiting the studio voiced positive reactions. Cui Jian, China’s founding father of rock’n’roll, fondled the volume control on the Solid State Logic SL 9000 console and listened to the Genelec 1032 and 1036 speakers—equipment of a kind previously nonexistent in China—saying, “And I thought this was just going to be yet another domestic studio.”

Domestic pop singer Mao Ning, recently signed by YYYY’s talent management department, was also full of praise for the studio at the Oasis opening.

Taiwanese pop/rockers Qi Qin says that the studio is a major asset to the mainland, and he hopes to work with YYYY in the future.

“YYYY offers a new production paradigm that puts quality at the forefront,” says Jon Yen, a leading YYYY producer. China has a “staggering amount of untapped, undiscovered talent just waiting to be cultivated, and we want to create an outlet through which China’s talent can find its optimal expression.”

Yet recently finished production for YYYY R&B vocalist Jeff Kung.

The question, however, is whether China is ready for its first big-budget recording studio when the going-to-be total budget for a nationally released album—around $4,000—“is frequently less than a demo in the West, and so-called high-budget productions involve spending somewhere in the neighborhood of $15,000.”

That studio is killer, but a lot of professional Chinese bands will never be able to record there,” Beijing-based singer Xiao Meng says. “Most Chinese record companies don’t think quality is very important and wouldn’t spend the money necessary to record there.”

YYYY has initially set studio rates at the high end of the domestic market, which is still significantly lower than prices on the international market. “We don’t want to make this resource inaccessible to Chinese companies and artists,” Kwo explains. “Once the overall market starts to pick up, we are confident that prices for recording will be normalized and adjusted to reflect the actual costs involved. For the time being, however, we are here to work with the mainland industry, not against it, and our goal here is to help raise the overall level of production standards in China, because that is what the market needs to grow and flourish.”

Yen predicts that the domestic music industry will take off in about five years and says the time is ripe for such a studio as Oasis.

“Whoever chooses to sit on the sidelines waiting for someone else to ‘professionalize’ the industry and turn artists into major profit-making vehicles is making a critical mistake,” he contends. “By that time, the rules of the game will have changed. Long-term success in this industry requires strategic vision, decisive action, and an acute sense of timing.”

Kwo is also optimistic, despite the many problems such as rampant piracy—facing the mainland music industry. “There’s a lot of work to be done,” he admits, “but exciting things are happening, and we want to play an active role in getting the ball rolling here.”

<body>
When it comes to starting a company in the music industry, the cost of launching a business and the likelihood of its success largely depend on the scope of the entrepreneur’s dream and the resources available to make it happen.

Getting a new business off the ground can cost anywhere from a few million dollars for a small niche label or technology company to upwards of $100 million for a large multi-genre label or Internet music-service provider. But, large or small, understanding the market, coming up with a winning business plan, recruiting the right people to follow through on a strategy and finding enough cash to stay in business requires a mix of good advice, knowledgeable leadership, the right backers—and luck.

Those are not easy waters to navigate for newcomers looking to profit from the development and/or distribution of music content. Notes Jay Samit, EMI Recorded Music senior VP of new media, “There’s not a more complex piece of intellectual property than music. And there’s a lot of unproven ground for which the laws are not completely clear.”

Indeed, when launching a music venture, among the issues to be considered are the underlying rights of the songwriter, the music publisher, the person who recorded it and the label that funded the recording—and that’s before getting into any images or graphics to be included with the music.

So where do entrepreneurs turn for money and guidance when entering the industry? The major labels, quite often.

GOING TO THE MAJORS

Industry executives say that, whether you are starting a new label or an Internet company, getting the backing—be it financial, strategic or intellectual—of at least one of the Big Five (Universal, BMG, Sony, Warner or EMI) remains the safest way to launch a new business related to the music industry. On the label side, new large-scale record companies tend to be funded by the majors, in part, because they stand to profit from distribution of the label’s artists. What’s more, they actually understand and can afford the upwards of $50 million in start-up costs to invest in such ventures. On the tech side, which is involved more in content distribution than in content creation, the labels tend to act more as advice givers and strategic partners.

“A lot of brilliant engineers come up with a concept, but turning it into a business is another matter,” says Samit. “We can help them structure how to deal with getting content, how to deal with publishing issues and collection societies, and how to shape and define their business model.” As for money, he says there are cheaper places to get funding than from a major, or new labels, industry executives say.

Artemis Records chief executive Danny Goldberg says that, for labels, funding has always been tricky if it’s not coming from a major. “Starting a truly independent company that is independently financed has always been very difficult,” he says. “There’s very little history of independently financed companies in the record business, especially in the last few years. And it’s never been a business that has had the infrastructure to really explain itself the way the major business does.”

On the other hand, the digital-music industry has had an opportunity to explain itself to Wall Street in recent years, and at times even reaped strong financial gain from the public and institutional investment markets.

But in the wake of legal controversies surrounding the likes of MP3.com and Napster, mounting losses from virtually every music start-up and the evaporation of venture-capital dollars amid a larger shakeout in technology, the lowly values of publicly traded Internet music stocks seem to indicate that Wall Street has about as much interest in backing other Web music companies these days as in funding a new niche indie label.

“There is effectively no fundraising in this space right now,” says Sean Ryan, president and CEO of privately held Listen.com. This is especially true for music-related companies focusing on content and programming as opposed to a technology or service. “There is zero chance you can raise money as a media company right now,” he adds. “If you’re trying to raise money now and you say, ‘I’m going to have an advertising supported something-or-other,’ you will be laughed at.”

Instead, Ryan says “media-ish” Web companies are better off partnering with a larger media company or record label looking to kick-start the market. “It’s not exactly like beachfront real estate,” says Goldberg of investment appetite in the industry. “[Music] is still an investment that requires knowledgeable investors who really believe that there is a big future.”

SMALL GENRES, BIG EXECs

But for those who do believe in the business—which, in the U.S., was valued at more than $1.4 billion last year—the potential upside can be huge.

Executives say that, on the label side, deals like the $170 million launch last fall of J Records—a joint venture between former Arista boss Clive Davis and BMG Entertainment—show that money exists for start-ups with proven executive talent at (Continued on page 38)
Despite the avalanche of current commercials utilizing household-name pop stars and their music to sell everything from Jags to jumbo burgers, the artistic jury is still out regarding the philosophical, aesthetic and creative risk/benefit ratio that comes with marketplace exposure.

**BENEFITTING EITHER WAY**

While the ‘60s-vintage manifesto branding any and all cross-over commercial as a despicable sellout has gone the way of bell-bottoms and love beads, there is a lingering suspicion among many artists that hitching one’s creative wagon to a commercial dilutes both the impact of the music and the integrity of the musician.

Yet, then as now, the lure is often almost irresistible. Even in their up-against-the-wall heyday, the Jefferson Airplane sang a payday paean to white Lewis. The Who’s epochal 1968 concept album, The Who Sell Out, prefigured music’s uneasy alliance with the market, a self-fulfilling prophecy that today finds the band’s distinctive sound front and center in a wide variety of commercial and feature-film placements. Neil Young, the legendary iconoclast whose career stretches from the sylvan ‘60s to the current orgy of commercial and creative synergism, addressed the issue on his 1988 release, *This Note’s for You*. Taking a pointed swipe at corporate sponsorship, the video for the album’s title track was promptly banned by MTV before being named Video of the Year on the network’s heavily underwritten award show.

Young, The Who and others can also afford to cast a jaundiced eye at the marketing of music, even as they benefit from the exposure and ballooning bottom line it can offer. Yet, for many young hopefuls, the ambiguities of offering their songs for sale are nite. Take perennial club favorites the Jayhawks, a Minneapolis-based quintet that has been vying for the title of hardest-working band in show business for nearly two decades. In a recent Los Angeles Times interview, Jayhawks frontman Gary Louris speculated publicly on the financial benefits of a well-placed license for an A-list client. As a father, and admittedly worn down from the grind of seemingly endless touring, Louris dropped a note-to-subtitle hint for potential placement. “Our song, ‘Blue’, is perfect for the new American Express card!” he enthused. Even a few short years ago, such a blatant proposition would have been anathema to any self-respecting bar band.

**ARTISTS BEING CAUTIOUS**

It’s small wonder that any number of artists or the lower rungs of their career ladders have wholeheartedly embraced the exposure and income that effective music marketing can afford them. Capitol Records recording artist Kendall Payne released her debut album, *Jordan’s Sister*, in 1999 to less than overwhelming response from the traditional lightning rods of radio and retail. The album has, however, spawned an extraordinary number of high-profile placements, providing Payne with a viable alternative to standard marketing procedures.

“One of the tracks from the album is ‘Supermodels,’” explains the Los Angeles-based singer/songwriter, “and you can hear it every week under the credits of the TV show Popular. It’s also been featured on Providence and Westland, and I’ve had other tracks in a half-dozen feature films, including Beautiful and Teaching Mrs. Tingle. I can’t say enough about how helpful this has been to getting my music heard. Radio formats are so restricted, and it seems as if, in order to get your song played, someone else has to get bumped. Film and TV are giving me and my music a whole new life.”

Like many artists, however, Payne is anything but indiscriminate when it comes to the products and programs she will allow her music to enhance. “I always ask for some kind of synopsis of the project before I commit,” she explains. “And there have been a lot of times when I’ve turned down offers because they just weren’t what my music is all about.”

The same cautious approach pertains to the other end of the spectrum. A-list artists like Sting, whose recent, high-profile endorsement of Jaguar has set a new standard for music and marketing cross-pollination, often go out of their way to assure audiences of their sincere belief in the quality of the brand in question. And, more often than not, that quality has to do with a global profile that adds luster and leverage to the artist’s own output.

**MAX FACTOR AND MADONNA**

“We look for brands that have a global standing,” assorts Clarisse H. Henry, megastar Madonna’s manager, whose office fields literally thousands of licensing requests over the course of any given year. “We developed a very simple philosophy when it comes to choosing what we accept and what we reject. The product has to match Madonna’s stature as an instantly recognizable worldwide icon. She’s spent 18 years building her name, and we’re naturally very careful about who and what we associate that name with.”

Not surprisingly, Madonna’s musical presence has graced remarkably few products over the course of her career. Pepsi and AT&T—monoliths in their respective worldwide markets—have been deemed worthy partners in the past, with the soft drink hitched to a controversial tie-in with the frankly erotic track “Justify My Love” and AT&T getting instrumental rights only to the song “Ray of Light.”

In the latter case, explains Henry, “The point was exposure. The song was done a lot of airplay, and we really wanted it to be heard. Even though it was just the music, without vocals, the campaign was very successful. After all, we went on to win a Grammy for ‘Ray of Light.’” Henry goes on to reveal that specifically customized uses of Madonna music can often also promote partnerships. “We did a Max Factor commercial that only used an instrumental track and was only heard in Europe. Often, it’s got less to do with the money than the product itself. Obviously, Max Factor has a reputation that Madonna’s association benefited from, and visa versa. Another important consideration is the campaign’s creative quality. Being involved in putting the entire package together is a way for us to maintain creative control.”

So, while it is obvious that music and marketing is a marriage that will last, it’s equally true that the artistic partners in that marriage are maintaining the creative equivalent of a stringent pre-nuptial agreement.
How a Great Company Keeps Great Company.

The Pullman Group, LLC as principal, securitizes, finances Music Publishing, Writer’s Share, Record Masters, Artist Record and Producer’s Royalties, Film and TV Libraries, TV Syndication, Literary Estates and other Entertainment and Intellectual Property Royalties, minimum @$200k in annual royalties and up. The group’s experience includes over $1 Billion in transactions through 2001.
FINDING FUNDING
(Continued from page 35)

the top. Majors often use such deals to recruit or retain valuable executives.

And, on the more modest end, there are still opportunities to forge profitable businesses in less expensive genres like folk, blues and classical. Also viable are business plans that involve incubating artists and records up to a certain point and then selling them to larger entities. Meanwhile, on the technology side, new ideas and new companies continue to proliferate, despite a volatile equity market in the current environment.

Helping fuel that development are estimates from research companies like Jupiter Media Metrix, which forecasts that the digital music business will grow at a rate of roughly $1 billion a year over the next five years.

Ideas garnering the most attention are from companies with businesses linked to MP3 identification, digital subscriptions, secure peer-to-peer technologies and mobile-commerce applications, executives say. Concludes Ryan, "The best place to be right now is aligned with the majors, and helping the labels sell more music."

BUSINESS MANAGERS OFFER ADVICE TO THOSE TAKING THE LEAP

In the current economic climate, nothing appears to be certain, and anything is possible. Dot-com companies shutter their virtual doors, and a charismatic sort could describe the NASDAQ as quasiotic, while millions operate under the looming shadow of the major labels' consolidated might. Irrespective of these intimidating concerns, hardy souls continue to launch music companies. For those new to the biz, some seasoned management figures offer their advice for survival in leaner times.

"My advice would be to look before you leap," offers Martin Kirkup of Los Angeles based Direct Management. To which his partner, Steve Jensen, adds, "It's really a risky time. Then again, there's something to be said for having the right kind of funding and doing something that would be an alternative to the major label conglomerates. It's very important that the people behind it be talented people with good ears and good insight who have very capable marketers and promoters."

Kirkup advises anyone involved in a start-up to be sure to think through their business plan. "You have to fulfill a need that isn't being met elsewhere," he says. "The Big Five have marked out their territory fairly well, and they're good at doing what they do, which is delivering hits. There are a lot of other areas that aren't being explored. There are a lot of artists who would like other alternatives." To which Jensen adds, "I think that any contemporary start-up has to have some form of online component, but they've got to make sure they can deliver on that. It's not sufficient to pay lip service to the idea; they need to be ready and able to deliver. We all know that online is going to be huge in the future; it's just necessary to have your business plan/model together, so that you can actually deliver on what it is that you intend to do."

"My advice is the same as it was five years ago," says Jonathan Schwartz, business manager, Gudvi, Chapnick & Oppenheim in Sherman Oaks, Calif. "It would be to keep your artists' costs to a minimum and spend as little money as you can to make the record so that the profit margin can be that much greater."

"Bear in mind, we're money managers," Schwartz continues. "We're not creative people. From a business standpoint, you want to reduce your overhead and keep costs to a minimum to make the record. But, naturally, we don't want it to affect the creative process. We're always very careful to explain that. New companies being launched this year should have a sound relationship with their major distributor, with one that supports the independent label's roster of artists. You need that kind of support for marketing and getting good positioning at the retail level. Without that cooperation from a distributor, they may not accept your artists' product, and, as a result, your profits suffer."

Before signing a distribution deal with a major distributor, it's good to have a sense that the distributor shares the same vision as you do for your independent label. The up-front money that Distributor A is offering you versus that of Distributor B should not be the basis of your decision. The decision should be shaped by evidence of a shared vision and consideration of who will provide a better long-term working relationship, who will support the label and its product. The difference between a $750,000 offer from Distributor A and a $500,000 deal from Distributor B is more than simply $250,000. In the long-term, I'd rather take the smaller advance if I'm going to get greater support from Distributor B, because I know that their support is going to help me earn a lot more than the initial $250,000 difference."

-R.H.
THE CITIGROUP PRIVATE BANK
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CHRIS BLACKWELL
ON HIS 2001 INDUCTION INTO THE
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STEELY DAN
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ROCK & ROLL HALL OF FAME
AND ON WINNING ALBUM OF THE YEAR AT THE
43RD GRAMMY AWARD FOR
"TWO AGAINST NATURE"

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The very profitable yet frustratingly intangible entity known as intellectual property continues to present ever-widening revenue streams within the entertainment industry, in addition to new financial and legal challenges unique to the digital age. A comparatively recent innovation in the realm of intellectual property has been the creation of asset-backed securities, a means by which bonds are structured—allowing entertainers to sell the rights to their future royalties on Wall Street, while retaining full ownership of their copyrights.

Such bonds are best identified in the media with the name of New York financier David Pullman. His concept for the securitization of songwriters’ intellectual property became known initially as “the Bowie Bonds,” commemorating Pullman’s 1997 breakthrough project enabling investors to buy bonds based on the future earnings of David Bowie’s song catalog. Four years down the road, Pullman offers his evaluation of the performance of the Bowie Bonds and others of similar structure that he has created for the song catalogs of James Brown, Ashford & Simpson, the Isley Brothers, Motown songwriters Holland-Dozier-Holland and the estate of the late Marvin Gaye.

ARTIST EMPOWERMENT
Commenting on the bonds bearing his name, Pullman, founder, chairman and CEO of the Pullman Group, L.L.C., remarks, “To many, this seems revolutionary. But, really, it’s just evolutionary.” With this sweeping statement, Pullman sums up the impact—both cultural and financial—of the innovation bearing his name. Subsequent deals with several prolific singer/songwriters have catapulted what are now known as Pullman Bonds” to celebrity status, riveting that of the musicians whose works have become well-rated Wall Street commodities.

Pullman says, “We work for the creators, to empower artists so that they can own their own work. The benefit is that these bonds represent non-taxable, self-liquidating events. When we started this business, everyone thought we were crazy. Except, of course, people in the music business—they got it right away. The people on Wall Street thought we were crazy; then, three months later, it was a good idea, and six months later it was everyone else’s idea.”

Thus far, according to Pullman, his bonds have performed up to expectations. “All of our bonds have been rated Single-A, every single deal. The Bowie Bonds have been monitored for over 40 periods, and they have been consistent, maintaining their Single-A rating. The same applies for Holland-Dozier-Holland, Ashford & Simpson, James Brown and the Isley Brothers—all maintain investment grade Single-A ratings. The cash flows have increased by exploiting the catalogs, with record companies and publishers maximizing use. Every single party that has dealt with us has expressed positive sentiments over their bonds’ performance.”

DOMINATING THE FIELD
Each new catalog represents its own set of challenges, notes Pullman, who senses that every artist he deals with feels as though this form of bond is being created anew with their particular deal. He evaluates song catalogs based on the staying power of the material represented and its attractiveness to investors. “We buy the deal as principal and later resell the bonds to investors that include insurance companies, it’s heavy lifting. The deals take a while to do, but people like them because they’re not taxable, unlike an advance from a publisher, for example. They don’t have to give us a co-publishing; they don’t have to give up equity.”

Pullman expounds on the latest iteration of his novel concept, where Pullman Bonds” are issued on a pool of songs and assets, drawn from a number of catalogs. “Any one of these [song catalogs] might not be considered worthy of a big deal in its own right, but we can take a package several writers’ work together in a bond.”

In the latter half of the ’90s, several companies emulated Pullman’s business strategies, looking to claim a portion of Pullman’s financial turf by offering bond deals of their own. However, as the 21st century dawns, the Pullman Group continues to dominate this frontier of entertainment financing.

“Everyone tried to copy it, but it’s very difficult. There’s a lot of work involved. We own all of our documents, which we spent millions of dollars on. Since these aren’t in the public domain, they weren’t available to be copied,” adds Pullman. Whoever tried to copy us out.”

Pullman sees his path-breaking securitization concept as possessing the potential to extend into other areas. “You’ll see us do more in music,” Pullman assures, “whether it’s in terms of songwriters, producers or artists with a tremendous amount of hits and artist royalties. Music scoring in TV and film is another area that you’ll see us in. The movie studios want to buy the music outright; they don’t want to give composers the money. So that’s an interesting area, which we could finance so the artists can still own their work and have the upside.”
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SESAC Presents Its Annual Awards

Cox And His Publishers, Williams Earn Top Honors For 2000

NEW YORK—Bryan-Michael Cox, whose credits include hits for Tom Braxton, Ideal, Jagged Edge, Mariah Carey, and Lil Bow Wow, was named SESAC’s songwriter of the year at the performance rights group’s fifth annual New York Music Awards presentation.

Cox’s publishers—Babyboys Little Publishing Co. and Noontime South—took publisher of the year honors at the event, which was held April 3 at Manhattan’s Supper Club.

Michele Williams was another big winner. “I Wanna Know,” the chart-topping single that she co-wrote for Joe’s debut album, My Name Is Joe, was named song of the year. According to Broadcast Data System (BDS) tracking, the song tallied more than 900,000 performances in the last year.

More than 60 songwriter and publisher awards were handed out at the event in the categories of pop, R&B, rock, gospel, new age, and jazz. Awards based on performance activity also went to Chad Elliott and Jovonn Alexander for “Jumpin’ Jumpin’”—the hit single from Destiny’s Child—and rock Band At the Drive-In for Relationship of Command, its top-selling debut album.

The evening was highlighted by performances from SESAC songwriters, including Maria Chris- tensen and rockers Errottyte 11.

The following is a list of winners:

2000 songwriter of the year:
Bryan-Michael Cox.

2000 Music Publisher of the year:
Babyboys Little Publishing Co. and Noon- time South.

2000 song of the year: “I Wanna Know,” Michele Williams, 1992 Music/Furry Music/EMI.

Performance activity awards:
R&B/Pop singles (songs that received more than 100,000 BDS performances, listed by title, writer, and publisher(s)):
- “Jumpin’ Jumpin’” — Chad Elliott and Jovonn Alexander, 30 Music and Snork Music Life, respectively.
- “Case of the Ex” (Whatcha Gonna Do?,” Crazy Things I Do’), Traci Hale, Hale Yeah Music/Poor Times Ltd.
- “I Don’t Wanna,” Donnie Scantz, Scantz Music/Noontime South.
- “Stay the Night,” Marques Houston, Kelton Kesse, and Jerome James, Put It Back Music, Blue Khakis, and Young Piano Music, respectively.

Dance singles (songs that received more than 100,000 BDS performances, listed by title, writer, and publisher(s)):
- “If It Don’t Fit,” Karen Taylor-Good, KT Good Music/WBM Music.

Alternative/rock albums (albums that reached the top five positions, listed by title, artist, and publisher(s)):
- Other Side of Elloogton, Peter B. McCann, Pete McCann Music.
- Black Action Figure, Stefan Harris, Stefanophone Music.
- Time’s Mirror, Tom Harrell, Tom Harrell Music.

New age albums (albums that reached the top five positions, listed by title, artist, and publisher(s)):
- 25 Year Celebration, Chip Davis (with Mannheim Steamroller), Dots and Lines Ink.
- Fresh Aire, Chip Davis, Dots and Lines Ink.
- Destiny, Jim Brickman, BMG Careers Music.
- My Romance, Jim Brickman, BMG Careers Music.

Top recurrent BDS singles (songs that received awards previously and garnered more than 100,000 BDS performances in 2000, listed by title, writer, and publisher(s)):
- “Get Gone,” Bryan-Michael Cox, Babyboys Little Publishing Co./Noontime South.
- “All Along the Watchtower,” Bob Dylan, Dwarf Music.

Gospel albums (five top albums, listed by title, artist, publisher(s)):
- Thankful, Mary Mary, Pink Zomba/Afro Boys, World Music.
- WOW Gospel 2000, Carl Hicks Jr, Shu Bel Music.

Contemporary jazz singles (songs that reached the top 10 position, listed by title, artist, and publisher(s)):
- “Living in the Moment,” Mary Mary, Mary Mary Music.

Music/WBM Music.
- “If It Don’t Fit,” Karen Taylor-Good, KT Good Music/WBM Music.
- “Jumpin’ Jumpin’” — Chad Elliott and Jovonn Alexander, 30 Music and Snork Music Life, respectively.
- “Case of the Ex” (Whatcha Gonna Do?,” Crazy Things I Do’), Traci Hale, Hale Yeah Music/Poor Times Ltd.
- “I Don’t Wanna,” Donnie Scantz, Scantz Music/Noontime South.
- “Stay the Night,” Marques Houston, Kelton Kesse, and Jerome James, Put It Back Music, Blue Khakis, and Young Piano Music, respectively.

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- “Stay the Night,” Marques Houston, Kelton Kesse, and Jerome James, Put It Back Music, Blue Khakis, and Young Piano Music, respectively.

Dance singles (songs that received more than 100,000 BDS performances, listed by title, writer, and publisher(s)):
**Rojas On New Tack With Juan Gabriel**

**by Leila Cobo**

Juan Gabriel not only felt it was possible, but he also thought it'd be a great idea to record a duet—or two. But instead of doing it in separate studios and cities—as is the norm with big-name duets nowadays—he asked Rojas to fly to Miami so they could work together.

“We were actually both in the studio and actually looking at each other when [we recorded],” says Rojas. “That’s the way he wanted it. It added a lot of energy.” Although Juan Gabriel is not the album’s producer—that credit is Carlos Cabrals—he gave Rojas some suggestions in regard to the selection of songs, and he does backup vocals for at least one track—“Siempre en Mi Mente.”

“Most people would think I wanted to get his aréoles [hits] and turn them into magnum versions,” says Rojas. “I wanted to make a pop album was the best thing to do, because his music is really lively and I wanted to capture all the energy. I wanted to do something unrecordable.”

Rojas is scheduled to open on the Juan Gabriel/Christian U.S. tour, which kicks off May 3 at The Brendan in Anchorage, Calif.

**Latin Awards Honor Neo-Trad Conjuntos**

**Los Garcia, 17-Year-Old Peña, Quintanilla**

**BY RAMIRO BURR**

S AN ANTONIO—Los Garcia, an old-style conjunto foursome, and 17-year-old Jennifer Peña were the big winners April 7 at the annual Tejano Music Awards. Los Garcia, a family group found ed in Eagle Pass, Texas, grabbed most promising band and conjunto album honors for the CD Los Garcia de Jimmy Garcia and also put on a dazzling performance in their colorful trademark zoot suits. “We want to thank all the radio stations and all the fans,” singer Jimmy Garcia said when he accepted the first award.

Recent years Los Garcia’s rough, bottom-heavy conjunto rhythms have generated a growing fan base, with such hits as “Una Sombra,” “El Cometa,” “Impossible,” “La Bola,” and “El Concierto.” Los Garcia is the latest hot group in a subgenre of neo-traditional conjunto as the Hometown Boys, Los Desperado, and Los Palominos.

Peña was crowned the best female vocalist and entertainer, by-passing fellow nominees Elda Reyna and Shelly Lares. Jay Perez won male entertainer and vocalist honors, Perez’s “Señorita” (Señorita) has earned best-selling conjunto song of the year honors. A. B. Quintanilla III was given the Lifetime Achievement Award even though he’s still in his mid-20s. The group has his band with his aunt the Kumbia Kings.

Shhh . . . (EMI Latin), has held steady in the top echelon of The Billboard Latin 50 chart since its release earlier this year.

Other winners included Intocable’s song “Ya Estoy Cansado” as best Mexican regional song; Kumbia Kings, best album band; Michael Salgado’s “Yo No Voy Aguantar,” song of the year; and Jimmy Gonzalez and Mazz’s “Quen A Dua Pensar,” group album of the year, in an announcement that drew a standing ovation.

“The top Tejano artists who have been nominated . . . are an inspiration to an entire generation of Los Garcia,” Texas Gov. Rick Perry said as the show started.

Actor Tony Plana was host for the ceremonies, which included performances by two dozen acts, including Grupo Control, Ruben Ramos, Eddie Gonzales, Grupo Maza, Marcos Orozco, Rodeo, David Olivairez, Margarita, and Leonard y Los Magnificos. A feminine media showcased upcoming singers Celicia, Mireya, Tres de Oro, and Crystal.

The climax of a packed weekend of music-industry showcases, receptions, concerts, and parties. The mother of all parties, however, was the TMA ceremony at Sunset Station held the day before, when an estimated 15,000 music fans enjoyed more than 100 bands on eight stages.

Highlights included Margarita, who performed the hit singles “Loca” and “Escalofrio” from her latest CD, Nada es Esﬁgado. On backing vocals was San Antonio’s Rebecca Valadez, who was also a backing vocalist on Janet Jackson’s 1986 tour. Leonard y Los Magniﬁcos included a heavy dose of classic La Mafía hits during their two shows on the KQKR-FM Houston stage at the Fanfair. Led by ex-Mafia guitarist Leonel González, the band performed tunes from their debut CD, Siempre Cuenta Conmigo.

Throughout the weekend, packed houses were reported at Desperado, Tejano Texas, and other nightclubs with live music around town. As Tejano music followers from around Texas and several other states flocked to San Antonio for the events.

**LA CLAVE DEL AMOR**

**NOMINEES**

**ARTIST**

**BY LEILA COBO**

**Latin**

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www.americanradiohistory.com
Luis Balaguer, president of the Latin World Entertainment Agency in Miami, and ABDG U.S. Latin music and entertainment agency, have announced that Selena will participate in the Promoting the Album panel.

In brief: Marco Antonio Solis, who’s wrapping up the follow-up to Tracés de mi Amor, has been asked to write cuts for the soundtrack to the movie “Taurino, the Untouchable,” from an established director Alfonso Cuaron. The movie stars Gael Garcia, who was featured in the Oscar-nominated Amores Perros. . . . Joan Sebastian played what he said was his last concert, March 24 at Mexico City’s Plaza de Toros, Sebastian, who is battling cancer, had an extraordinary comeback with his album Señor de Ámuez (Billboard Records), which is nominated for a Billboard Latin Music Award . . . ASCAP has announced the return of El Premio ASCAP to Miami. The ninth annual event will take place May 10 in Miami Beach, with awards for songwriting and publishing presented in six special categories. Among the honorees is ASCAP’s lifetime achievement award. Backstage promoter Tony Parodi, president of ACME Productions, and Fernando Fazzari of FMM Productions will round out the Latin Rock Tour panel.

Higher Ground
(Continued from page 31)

to assist parents in speaking foundational Christian truths and principles into the lives of these tiny children at their most vulnerable hours of the day, when they’re drifting off to sleep. To be saying, ‘God loves you. He made you this way. This is your world. God allows me to care for you in a wonderful plan for your life. You don’t need to be afraid because he’s always watching over you, and you have the opportunity to love him in return and will want to please God throughout the rest of your life and worship him.’ That was all in my heart as I was writing this project.

“I was writing this for other people who have children. God allowed me to have an excitement about that,” she continues. “Then, before we started the recording project, I found out I was pregnant! And the whole time I was singing vocals I was pregnant... It kind of hit me after several days of doing vocals (that) this little baby is literally singing along with me all the time.”

Produced by John Hartley (Heaven and Earth, Célcide Lullabies), the project is filled with songs that chil-
dren will love as they hear and over again. The album includes “Jewels,” an old children’s hymn Paris used to sing to a little girl.”Paris writes that she was especially touched by a number written for her brother’s wedding that has been sung as a blessing for numerous occasions since; and “Welcome Little One,” a prayer she wrote for her child who would “come to know the Lord every day and walk with him all his life.”

Paris says the song was so special to her, it was difficult to sing. An abun-
dance of emotion shines through on every cut of Batidón Lullabies. Over the course of her previous 18 albums, Paris’ artistry has become synonymous with heartfelt vocals and poignant songs, Batidón Lullabies is no excep-
tion. Paris says, “It is my hope that this release makes this release even more special, I guess because it’s such a labor of love.”

CMA FORMS ACTION FUND: The Church Music Publishers Assn. (CMA) recently formed the CMA-Action Fund, a tax-exempt corporation created to lobby for the protection of songwriter publishers and players by attempting to influence legislation involving copyright protection laws. Elwyn Raymer, former head of BMI’s gospel division (Billboard, March 31), has been named executive director of the new organization.

“One of the primary goals of the CMA-AP will be to organize with other established, like-
mined organizations,” says Raymer. In addition to his duties with CMA, he will also continue his position with the Overseas Performance Corporation, which organizes the annual International Church Music Festival in Coventry, England, and Bern, Switzerland.

I have to admit that until Raymer enlightened me, I didn’t know much about CMA. It does a great deal to benefit Christian songwriters and publish-
ers by placing lobbying muscle where needed to affect copyright legislation. The CMA recently celebrated its 75th anniversary at its annual conven-
tion meeting in Ponte Vedra, Fla. Integrity Music’s Jerry Weimer, for-
together since 1997. The CMA president, who’s overseeing the 2001 convention, which drew repre-
sentatives from gospel and Christian music publishing companies and other entities, is thrilled with its success. ‘We’re still in the U.S., as well as in the U.K. and Holland. On the board of directors for the CMA-Action Fund are Geoff Lorezo of the Lorenz Corp., grapher and illustrator Lila Jone, Matt Haggard and Ynsung Gonzalez, Shawnee Press in Delaware Water Gap, Pa., Michael Colar of Integrity in Mobile, Ala., and John Shorney of Hope Publishing in Chicago; Tom Vegh of Maranatha! Music in San Clemente, Calif., John Linn of OCP Publications in Portland, Ore.; Steve Rice of EMI Christian Group; Don Casen of WORD Inc; and Dale Matthews of Provident Music Group (the last three are all in Nashville).

CONCENDANCES: Heartfelt sympa-
thy and prayers go out to the family of Danny Guiteri, who lost his battle with lymphoma April 6. An original member of the legendary Banda Bill and their sister Mary Ann, Danny was an award-winning artist and well-loved member of the South-
north community. He was inducted into the Gospel Music Hall of Fame in 1999 and was a recipient of two Grammys and three Dove Awards. Acclaimed for his dynamic vocals, he had retired from performing full time more than a decade ago and most recently had been working at the Gaither Music Co. He will be sorely missed.

IN BRIEF: Marco Antonio Solís, who's wrapping up the follow-up to Tracés de mi Amor, has been asked to write cuts for the soundtrack to the movie "Taurino, the Untouchable," from an established director Alfonso Cuaron. The movie stars Gael Garcia, who was featured in the Oscar-nominated Amores Perros... Joan Sebastian played what he said was his last concert, March 24 at Mexico City’s Plaza de Toros, Sebastian, who is battling cancer, had an extraordinary comeback with his album Señor de Ámuez (Billboard Records), which is nominated for a Billboard Latin Music Award... ASCAP has announced the return of El Premio ASCAP to Miami. The ninth annual event will take place May 10 in Miami Beach, with awards for songwriting and publishing presented in six special categories. Among the honorees is ASCAP’s lifetime achievement award. Backstage promoter Tony Parodi, president of ACME Productions, and Fernando Fazzari of FMM Productions will round out the Latin Rock Tour panel.
Germany Resounds With Success

A decade ago, the goal was to create an award that reflected the success of the German music industry by honoring the top-selling artists. The challenge was to do so in a country where the idea of a music award show was virtually unknown at the time.

BY ELLIE WEINERT AND THOM DUFFY

BERLIN—It began quietly, almost modestly, as a private party for Germany's music business. Ten years later, it has become a resounding national celebration of musical creativity with a global impact.

On March 15, the Echo Awards, the premier honor of the German music industry, celebrated its 10th anniversary with a gala event held at the International Congress Center in the nation's capital city of Berlin.

The Echo Awards have come a long way since the first modern award sculptures were handed out, for the most successful acts of 1991, in an event staged May 18, 1992, in Cologne. What was then a closed-door celebration for 500 or so guests has evolved into a nationally televised award ceremony with some 3,000 attendees, including many international music executives (see report on this year's show).

"In the early '90s, it became evident that the German industry should join forces to make a showing," recalls Gerd Gebhardt, president of Warner Music Northern and Central Europe and chairman of the German Phonographic Academy, the organizers of the event.

At that time, the founding members of the Echo board were BMG's Michael Andersen, EMI's Helmut Klotz, PolyGram's Wolf-Dieter Gramatke, Sony's Jochen Leuschner, BMG's Thomas Stein and Gebhardt.

CHARITABLE IMPACT

The goal was to create an award that reflected the success of the German music industry by honoring the top-selling artists. The challenge was to do so in a country where the idea of a music award show was virtually unknown at the time.

Also, to this day, the Echoes have had a charitable impact, generating a substantial annual contribution for the AIDS Research Foundation.

"We started out on a small scale, ready to practice, learn and grow," recalls Gebhardt.

That they did. In the early years, industry guests found themselves trooping into locales such as the Bavaria Studios in Munich, the industrial setting for the 1995 show, which was then largely off-limits to the public. Just two years later, at the Congress Center in the media hub of Hamburg, hundreds of screaming fans greeted national and international artists arriving in limousines and the glare of national television lights.

TV AND TICKET SALES

In show business, they say that if the dress rehearsal goes wrong, then the show is headed for success. Such was the case in May 1992, during the debut of the Echoes in Cologne. It was a moment that Gebhardt and Professor Werner Hay, managing director of the German Phonographic Academy, will never forget.

"We were just about to start the presentation when the PA, technical equipment and air conditioning failed us," remembers Gebhardt. "It was quite a shock. Luckily, nobody minded the delay because it was a warm spring day, and, in the interim, everyone took a breather and enjoyed the sunshine chatting in the gardens of the Villa Flora.

"The Echo's top two primary factors have contributed to the growth and popularity of the Echoes—television broadcasts and ticket sales to the fans. The third Echo Award ceremony, staged in Frankfurt in 1995, was the first broadcast on TV. Broadcast partners have included the state-owned TV stations such as ZDF, then MDR, and, this year, private TV station RTL.

"When a private TV station, we feel we have more opportunities for additional cooperation," says Hay. After the event became televised, the show was opened to the public, but with typically less than 1,000 tickets available, far below demand.

"This year," says Hay, "the ICC in Berlin had a much larger seating capacity of 3,000, so we were able to have twice as many tickets on sale for the fans." The balance remained for private sales to the music industry. The German Phonography Academy was very pleased with the results of RFL's involvement this year. RTL offered advance promotion on air in various shows before the broadcast, a prime-time slot of 9:15 p.m. and heritage reports on the after-show party, plus a return of the show on RTL II on Sunday afternoon. In addition, MTV and VIVA also featured heritage reporting.

Gebhardt acknowledges that the Echo Award "does not really have a heavy impact on record sales for the award-winning artists, nor for the established artists featured. However, the TV platform has provided support and sales impact for upcoming artists such as Xavier Naidoo or Alains Morisette, who made her very first TV performance in Germany at the Echoes and went on to platinum sales.

"During the past 10 years," continues Gebhardt, "the German music industry has intensified its objectives in regard to copyright legislation. We wanted to prove that the music business is not just 'sex, drugs and rock 'n' roll' but a major industry. I believe that the Echo Awards have helped the music industry underline the fact that we are an economic factor to be dealt with—and have strengthened our political lobby work.

OFFBEAT INCIDENTS

Gebhardt continually compares the impact of the Echo Awards in Germany to that of the Brit Awards in the U.K. and the Grammy Awards in the U.S. "Due to the fact that Germany is the third-largest music market in the world, I feel that we can say that the Echo Award is important," he explains. "Also, let us not forget that our market is much more open to international product, since we have more major-selling artists from France, Sweden, Italy and even from Cuba. Other markets are much more protective of their own productions."

Industry and political importance aside, however, the Echo Awards also have offered their share of offbeat incidents in true rock 'n' roll fashion. Professor Hay recalls the night in Munich that one artist sat in the audience with a live python draped around his shoulders, "causing much unseasone among the surrounding guests until he was gracefully escorted to the door."

Then there was the time in 1995 when punk singer Kai Hawaii—in an attempt at being funny—first announced the name of an eliminated artist as the best national female artist. As the crowd held its breath, he then declared Virgin artist Sandra as the actual winner. The stunt infuriated her husband, Enigma producer Michael Cretu, who made an impromptu

Among the many guests who gathered for this year's Echo Awards presentation were, from left, Prof. Werner Hay, managing director of the German Phonographic Academy; award-show host Frauke Ludowig; and Gerd Gebhardt, president of Central & Northern Europe, Warner Music, and chairman of the German Phonographic Academy.
**Echo Awards 2001: A Berlin Bash Marks the Echo Awards' Anniversary Celebration**

**BILDING** and **VOTED**

Among those happy to be representing the independent sector of Germany's music industry at the 2001 awards were Pamela Michael (left), MD of Frankfurt-based publisher Melodie der Welt, and Chris Georgi, MD of sales, media & entertainment/edel Records Germany.

A regular fixture at recent awards ceremonies, Europe has been Epic's "blue-eyed soul" star Anastacia (center), voted the best international newcomer at the Echo Awards. Joining Anastacia in the award-winning celebrations are Epic Germany MD Jörg Hacker and the artist's manager (left), Lisa Broad.
UNIVERSAL MUSIC GERMANY CONGRATULATES ALL ECHO AWARD WINNERS WITH A LOAD OF CONFETTI

OUR ECHO AWARD 2001 WINNERS ARE:

JEANETTE (ARTIST NATIONAL)

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Our strength is the success of our members
CONGRATULATIONS TO THE NOMINEES AND THE SHINING WINNERS!
In America it is not recognized—but to receive an Echo for my own land is not recognized—but to receive an Echo for my Lifetime Achievement proved just the opposite, and that’s why this is something special to me.

PROVIDING A FORUM FOR POP

As Gebhardt and other Echo organizers look back over the past decade, they can take pride in what the award event has accomplished. "In retrospect, I can say that we have achieved our objectives; we have recognized an industry award within our own borders as well as abroad," says Gebhardt. "We have provided the artist with a forum, as well as providing a forum for the value of pop music in Germany.

“We have acquired TV acceptance, and the broadcast rights for the Echoes have become a valuable commodity among television competitors. In addition, the Echo Awards have become the social meeting point of the year when all sorts of other events are scheduled to coincide.

As for future plans, Gebhardt says, "The next Echo Awards ceremony is always the most important, however; we look forward to a bigger and better award ceremony for the 20th anniversary.”

CONGRATULATIONS

to the Echo-Team for 10 great shows and to our winners of 11 awards!

Jeanette
Guano Apes
PÚR
Fugly
Alex Christensen
Eminem
ATC
Santana
Anastacia
EMI Music Publishing Germany
"Always 1 step ahead"

RESOUNDING SUCCESS

Continued from page 11

to speech reprimanding the Phonographic Academy for its choice of award presenters, as Sandra tearfully recovered.

Even for veterans of the top-profile award shows in America or Britain, the Echo Awards have a special impact. "To spite of all other high honors from the U.S. and the U.K. and trophies from all over the world, the Echo Award 1997 for my creative activities means much to me," says Frank E. Farman, the internationally renowned producer of No Mercy, Roney St. and Milli Vanilli. "Usually, the prophet in his own land is not recognized—but to receive an Echo for my own land is not recognized—but to receive an Echo for my Lifetime Achievement proved just the opposite, and that’s why this is something special to me.

Echo Reflections

"We were highly honored to win an Echo Award. The German public has been wonderfully loyal to Queen. Germany is, of course, one of the world’s biggest markets, but it has always been also one of the most dependable for Queen."

—Brian May, Queen, Best International Group, 1991

"Germany has been fantastic for Genesis and myself as a solo artist for many years now. So we were very, very proud and pleased to be honored by the Echo Awards. Germany was and still is a huge market, and we are very pleased to be included in their list of friends.”

—Phil Collins, Best International Male Rock/Pop Artist, 1991

"We were both surprised and delighted to be the recipients of the Echo Award, which was a great honor. We have always enjoyed performing in Germany and have a lot of loyal fans there that have been enthusiastic and supportive of us over the years. Due to this overwhelming support from Germany we launched the Calling All Stations album in Berlin. We wish the Echo Awards continued success for the future.”

—Mike Rutherford and Tony Banks, Genesis, Best International Group, 1992

"I was honored and very much appreciated receiving the Echo Award. The loyalty of the German fans is outstanding.”

—Meat Loaf, Best International Rock/Pop Artist, 1993

"I originally started touring Germany in 1983, so my reaction to receiving the Echo Award was that it had been worthwhile spending the time there. German fans are great, they love music, and Germany is a top place to do shows."

—Bryan Adams, Best International Rock/Pop Artist, 1994

"I was very lucky to have been successful and recognized in Germany as part of the Spice Girls. Germany was one of the first countries to extend an equally warm reception to me as a solo artist. I have played numerous live concerts there and received a great reaction. I am thrilled to have been nominated in this year’s awards.”


"The fans in Germany are incredible, and the Echoes reflect their love and support for the Fugees. We were all really honored to receive that award!”

—Pras Michel, Fugees, Best International Group, 1996

"We were thrilled to hear we had won an Echo Award. We spent a lot of time there in 1997 and 1998, and we were honored to be recognized by the German music industry. From the beginning, Germany has been an important market for Hanson. We have fans there that are very enthusiastic, and the German fanclub has been incredibly supportive.”

—Isaac and Taylor Hanson, Hanson, Best International Newcomer, 1997

"It was thrilling to win an Echo Award. Since our very first promo trip to Germany, we struck up a really good relationship with the record company there. The award was a culmination of the lot of good work on everyone’s behalf. To receive an award at home is great, but to get one abroad is really special. Germany was one of the first territories to really take to the band, and the success there certainly helped the record take off around the rest of Europe.”

—Phil Mitchell, manager, Lighthouse Family, Best International Group, 1998

"I felt extremely honored to receive the Echo Award. More than this, I was happy for the people in Germany who supported me throughout the years—my friends at Sony Music Germany, the media and retail, and, of most of all, the fans. Success didn’t happen overnight for me in Germany. It took a lot of hard work from everyone, so it was really great to receive this recognition.”

—Celine Dion, Best International Female Rock/Pop Artist, 1998
CONGRATULATES THE ECHO AWARD AND ALL OUR WINNERS ON 10 YEARS OF SUCCESS AND SENSATIONAL DEVELOPMENT
It was during the Echoes in 1998. I had just parted ways with Rödelheim Hartreim Project—a painful process both personally and legally. Then Moses P & Co. presented a newcomer on the Echo stage, who literally took my breath away and unleashed in me pure enthusiasm from the top of my head to the tip of my toes: Xavier Naidoo!

Everyone in the auditorium and, later on television, was able to witness the public birth of a new superstar—the rare yet perfect combination of music, vocal quality and personal charisma. It was simply breathtaking. In view of prior events, I, of course, regretted not being able to work with this fascinating talent. Regardless of this, I have been very satisfied to see that I was not wrong in my assessment of Moses P & Co.'s potential.

—Heinz Cambol, president and CEO, EMI Electrola GSA

There have been a whole series of emotional moments over the past 10 years. One special highlight for me was the acclaimed live performance by Buena Vista Social Club. Echo enjoys broad global acclaim, with the result that many international superstars now attach importance to participating in this event in Germany, regardless of whether they receive an award or not. What I personally consider particularly gratifying is that the members of the industry present on this evening have come together to celebrate artists and special successes, regardless of day-to-day competition. Echo is Germany's most important music event.

—Jochen Leuschner, managing director/senior VP GSA, Sony Music

For me, it was the performance by Buena Vista Social Club. It was a particularly moving moment to witness the power that music can instill in you, even if [like 93-year-old group member Compay Segundo] you’re very old. Echo is a top event for which tickets are just as sought-after as those for the Wagner Festival in Bayreuth. All of a sudden, you get calls from people from whom you haven’t heard anything from in ages.

—Wolf-D. Gramatke, chairman of the German IFPI and non-executive chairman, Universal Music Germany

Right from Echo's earliest days, when it started off with Helmut Fest, through to the present with Gerd Gebhardt [as current president of the German Phonographic Academy], this event has always been every bit as good as other international events of this kind. The ease with which Gerd Gebhardt strides across the stage, surrounded by international artists, must be seen to be believed. I could go on and on. I wish Echo 2001 every success.

—Thomas M. Stein, chairman of the German Phonographic Association and executive VP of worldwide A&R and marketing, BMG Entertainment

I was particularly moved by two episodes at the 2000 Echo Awards in Hamburg. First, the joy, gratitude and modesty with which German artist Hildegard Knef accepted her Lifetime Achievement Award. Secondly, the clever, sensitive and very personal tribute by Roger Willemsen was most impressive.

—Prof. Werner Hay, managing director, German Phonographic Academy

What I always think is the most moving is the presentation of the Lifetime Achievement Awards. No matter whether it is for Frank Farian or Hildegard Knef, it is always a unique experience when the entire industry gets up on its feet and applauds wildly. This sets the Echo Award apart from other distinctions, which are frequently blinkered by corporate considerations. The considerable standing which Echo enjoys was brought home to me when I attended it with international partners who thought that it had gained truly international stature.

—Jörg Hellwig, managing director, Polydor Germany

Echo is where the hearts of the German music business go wild.

—Norbert Masch, managing director, Warner/Chappell Publishing

The Echo Awards are the annual résumé of the German industry’s musical creativity, particularly for the breaking of national acts.

—Hartwig Masuch, managing director, BMG UFA Publishing

I was very touched by the performance of Hildegard Knef, the German Hollywood star, singer and author, when she won the Lifetime Achievement Award. In spite of her serious illness, she accepted the award with grace and with a charisma worthy of a true star. The audience appreciated this special moment. There were not only standing ovations but also tears in the eyes of many who witnessed this occasion. I was touched by this Echo highlight.

—Gerd Gebhardt, president, Central & Northern Europe, Warner Music
congratulations to our nominees and to the winners

- best national artist (male)
  - Ayman - Sasha - Westernhagen
- best national artist (female)
  - Laura - Vicky Leandros
- best international artist (female)
  - Madonna
- best national group
  - Die Toten Hosen
- best international group
  - The Corrs - Red Hot Chili Peppers
- best national pop-single
  - Ayman »Mein Stern«
- best national newcomer
  - Ayman
- best national metal act / new rock
  - Hammerfall
- best international metal act / new rock
  - Kid Rock
- best national / international jazz-production
  - Klaus Doldinger »Passport live«
- best national producer
  - Triple-M - Michael B. & di Lorenzo
- best music-home-video-dvd
  - Led Zeppelin »The Song Remains The Same«
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We sincerely thank all artists who appeared at the ECHO award show for their great support to help making ECHO 2001 that special event!

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Janet Jackson | Peter Maffay
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Michael Mittermeier & Friends
Pur | Lionel Richie
Sade | Söhne Mannheims
Edo Zanki & Friends
Digital Rights At Stake In Canadian Contracts

BY LARRY LEBLANC
TORONTO—Artist representatives and entertainment lawyers in Canada are raising questions about how older record-company contracts are to be interpreted in the digital age. The issues being raised include who controls digital rights, the division of digital revenue, and deductions from artist royalties.

“We are definitely going to get into digital rights issues with RCA,” says Guus Who manager Lorne Saifer. “Our contracts go back so long (pre-1974) that I don’t think there’s any catchall phrase to include something that hadn’t yet been invented. And if the company does have the digital right, what rate will they pay us?”

“We are all trying to figure out where we are with these old contracts,” says Graham Henderson, senior VP of business affairs and e-commerce, Universal Music Canada. “New contracts are drafted to deal with digital rights, and we’re taking the position that these old contracts contain certain provisions which allow us to exploit digitally.”

General grants-of-rights in a recording contract allow a record company, among other things, to manufacture audio and visual recordings of the recording artist and to package and exploit such recordings.

“Companies control masters that artists submit to them for any format,” explains Barry Harvey, managing director of the Auckland-based firm of GLICKMAN.

“You can negotiate royalties higher,” says Toronto entertainment lawyer Paul Sanderson of Sanderson Taylor. “Every contract we have at least has ample provisions to enable us to find an appropriate royalty rate for virtually every use,” he says. “Agreements virtually always have a future-technology clause or a definition of what an album or a single is. If someone on a subscription service downloads a track, who’s the artist, and artists would get a percentage of, to prove dealer or suggested retail list price.

“Are companies entitled to any deductions? Yes, contracts say we are entitled to a packaging deduction in respect to all records,” he continues. “What is a record? It’s all formats—now or hereafter known.”

At EMI Music Canada, VP of legal and business affairs Steven Ehrlick says the company has a more flexible approach. “We take digital rights on a case-by-case basis,” he says. “Where we can, we try to remedy issues with an amendment and then negotiate a royalty rate.”

From the artists’ perspective, the labels’ application of a packaging deduction for sales in the digital market—sometimes called “a digitalization fee”—is at best questionable. “If there’s no packaging involved, how can they justify a deduction?”

Says Henderson, “With digital delivery, staggering costs are involved—not just start-up costs but bandwidth costs. In a sense, there is a parallel to the packaging deduction.”

(Continued on page 61)

European Platinum Menu Has U.S. Flavor

BY PAUL SEXTON
LONDON—The accent among Europe’s new platinum and multi-million-sellers’ club switched from British to American during March, with one of the most international albums, the U.S. rock band talking the loudest.

As Bon Jovi prepared to open an ambitious international tour April 18 in Phoenix, Ariz., the triple-platinum singer-songwriter, who was the first platinum album, One Wild Night (Mercury), the durable near New Jersey outfit was advancing to seven-times platinum status. The album is off its 1994 compilation Cross Road.

The album has now sold 7 million copies in Europe alone, according to the latest Platinum Europe winners list from the International Federation of the Phonographic Industry (IFPI), which acknowledges albums selling 1 million or more copies continent wide.

This will be the second consecutive summer that Bon Jovi has undertaken an arena and stadium shows in Europe, where its audience has remained massive despite a downturn in U.S. sales achievements in recent years (before the release of its last album, the platinum-selling Crush). Cross Road, has sold 2.8 million copies in America to date, according to SoundScan.

Comparison of Bon Jovi who also won big in the March survey with soul survivor Barry White, rapper Eminem, and current R&B/ pop champions Jennifer Lopez and Destiny’s Child.

White’s achievement was perhaps the most remarkable and certainly the most enduring, as his Universal

Return To Japan Is Timely For MTV

BY STEVE MccLURE
TOKYO—MTV’s re-entry into the Japanese market in January after a two-year hiatus was right on time, MTV Networks International president Bill Roedy says.

“We’ve learned a lot. It’s better to be back now—the timing is perfect, and we’re bigger and better than ever,” Roedy tells Billboard.

MTV Japan was made available via cable and satellite Jan. 1 for the first time since the end of 1998, when a licensing deal with...
### Eurochart 04/04/01

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### Golden Music Pulse

The best selling albums and singles in the world this week.

### New Zealand

**It's Being Hailed**

Faith Hill's album has been the biggest seller in the charts.

### Portugal

**It's Being Hailed**

Faith Hill's album has been the biggest seller in the charts.

### Sweden

**It's Being Hailed**

Faith Hill's album has been the biggest seller in the charts.

### Denmark

**It's Being Hailed**

Faith Hill's album has been the biggest seller in the charts.

### Golden Music Pulse

Faith Hill's album has been the biggest seller in the charts.
Korea Investigates Napster-like Site

Sorbita May Negotiate With Labels, Publishers For Subscription Service

BY LOUIS HAUS

SEOUL, Korea—The burgeoning popularity of MP3 music files among young South Koreans has drawn the attention of local authorities, who are investigating rampant illegal downloading of copyrighted material from a local peer-to-peer networking service whose ease of use is comparable to Napster, the target of a probe by the Seoul district prosecutor’s office, following a joint complaint from four local record label copyrights infringement petitions by the Web site, according to an official in the prosecutor’s office who asked to remain anonymous.

The official says it is too early in the investigation to determine what, if any, action will be taken against the site but notes that the prosecutor’s office is paying close attention to how the Napster case is progressing.

The four companies that have filed complaints with the prosecutor’s office against Sorbita—Dayeoung A & V, Foxhills Music, and Sichon Music—have rosters that include some of South Korea’s biggest pop acts, including hip-hop duo Cion (Foxhills Entertainment) and female vocal group FinKL (Dayeoung A & V).

“Music recordings take effect, require capital, and carry a copy- right fee for each download,” says Lee Kyung-min, director of the A & V planning department. “Everyone must recognize this.”

Sorbita and other similar music-sharing Web sites cost the South Korean recording industry an estimated 200 billion won ($149 million) in lost revenue last year, says Lee Chang-hee, the director of local labels’ body the Recording Industry Assn. of Korea (RIAK). Lee adds that the lost sales include not only the sales of the member of music retailers in South Korea, from 5,200 at the end of 1999 to 2,400 at the end of last year.

Lee says shipments of prerecorded compact discs in South Korea totaled about 320 billion won ($228 million) at trade value in 2000, down sharply from approximately 400 billion won ($268 million) in 1999 and far short of the expected sales of around 500 billion won ($373 million). He notes that these figures exclude store returns, which, according to Lee, totalled about 60 billion won ($41.7 million) last year.

Sales data posted on the RIAK Web site earlier this year, however, show that South Korean music sales experienced a modest increase in 2000, rather than a sharp decline. According to those figures, total music sales reached 671 billion won ($466 million) in 2000, up from 580 billion won ($283 million) in 1999. Lee says the data posted on the Web site, which also excluded store returns, may have contained double-counting errors, but has not made a correction. Another possible reason for the discrepancy in sales information for 2000 will be available later this year.

The popularity of MP3 downloads in South Korea—birthplace of the Riv, the world’s first commercially successful portable MP3 player—is part of a recent explosion of multimedia content available to Korean Web surfers. Fueling this multimedia boom has been the widespread availability of affordable asymmetric-digital-subscriber-line and cable connections. By November, about 739,000 of Korean households access the Web via broadband connections, making it the highest broadband penetration rate in the world, according to Paris-based international Internet market research firm NetValue, which has a Seoul office. By contrast, NetValue says, only 11% of U.S. households using the Internet have high-speed connections.

Sorbita, which means “sound sea” in Korean, started operating in Seoul late May and was founded by a pair of gal service company. While Yang acknowledges that some Sorbita users may access the site simply as a way to get free music, he says that many others sample new music on the site, which he describes as the “RIAK of the world.” Yang also argues that the Korean record industry lacks “any tangible evidence” linking an alleged drop in sales to Sorbita, describing the RIAK’s numbers as inconsistent and unreliable. He adds that any dip in the number of local music retailers is most likely the result of smaller stores closing due to increasing competition from larger retailers.

Sorbita met recently with record industry executives to plan an ad campaign under which the Web site would switch to a fee-based service that would make payments to copyright holders. “This is a great chance to create a digital music market in Korea,” Yang says, noting however that “we had a couple of meetings, and their attitude was, ‘Shut down, and we’ll talk later.’”

The Korean music industry wants Sorbita to cease operations, local authorities’ Korea Society Copyright Assn. (KOMCA) says it is working on Sorbita’s plans for a fee-based service.

But even if Sorbita reaches a mutually acceptable arrangement with KOMCA, Yang says, it won’t be easy to create an online music service without the consent of the recording industry, which is so in no mood to negotiate, particularly after having made headway in recent years against local manufacturers of pirate and counterfeit recordings.

When it comes to copyright-related matters, the music industry’s clout is enhanced by a longstanding practice under which most Korean songwriters and publishers sign away their rights to their works in exchange for single, lump-sum payments.

MTV TO HOMELAND JAPANESE RETURN

(Continued from page 57)

Tokyo-based Music Channel ended without being renewed. “We really didn’t miss very much,” Roddy says, “because the paradox about Japan is that, while it’s the world’s most consumer electronics, it’s lagged in development of multichannel infrastructure.”

Roddy says that in keeping with the MTV philosophy, MTV Japan will closely reflect local culture in the world’s second-biggest music market. “We’ve got a hand in breaking artists all around the world from different regions, and I very much look forward to the day when there will be a major star from Japan,” he said.

To ensure a successful reintroduction of MTV to Japan, Roddy spent a month in Japan, interviewing the nation’s top music stars and getting poetic service agreements. The result is a two-week promotional campaign culminating at a free 4 April launch party in Tokyo at the Zepp concert hall. It featured live performances by Japanese acts Dragon Ash, Air, and Love Psychedelico, as well as a set by Aeromith, which MTV flew in especially for the event.

MTV Japan is currently available in some 3 million Japanese households. Roddy notes that MTV’s reentry into Japan marks the first time the New York-based music video channel has simultaneously launched its TV and online service.

“There are tons of convergence shows that we’re doing, because Japan is a leader in text-messaging,” Roddy says. “On our site, young kids love their cell phones. We’ve got all sorts of shows that intertwine the two, which gives them an added opportunity to communicate with the channel and the channel to communicate with the audience.”

Unlike MTV’s previous licensing deals, Music Channel Japan is on time around MTV has entered the Japanese market in partnership with Internet business holding company New Japan Media and © MTV JapanMedia © @japan.com. Roddy says, “We’re much more in control. We’re an owner, so we’re much more involved.”

WARNER MUSIC Germany artist Marius Müller-Westernhagen has been awarded the Order of the Federal Republic of Germany by the country’s president, Johannes Rau. The honor recognizes—among other contributions—the German rock star’s longstanding commitment to fighting against racism and his support in the fields of AIDS/European awareness and disaster relief. Federal Chancellor Gerhard Schröder and Hamburg Mayor Ortwin Runde presented the singer with the award April 4 in the Hamburg City Hall. During the ceremony, Schröder praised Müller-Westernhagen’s political activities, saying that the lyrics of his songs had triggered public debate.

WOLFGANG SPARR

KUALA LUMPUR, MALAYSIA-BASED musicinformation technology company Cyber Music Asia has relaunched its xsmusic.com Web site, which currently features some 5,000 national and international albums available for purchase and local postal delivery. The company hopes to increase that number and become a full-scale online music store. The relaunched site offers a search engine to help users find any 50,000 songs from the albums listed. The xsmusic site, which began as a music information and chat room site and chat room in early 1998, has garnered a following for its celebrity chat events with local artists. Cyber Music Asia managing director Johan Nawawi is a respected industry player and a prolific songwriter for local talents. Cyber Music Asia will do a same-day shipping of the first record industry’s annual Armonia Music Awards April 28.

STEVEN PATRICK

NOVA EDICIONES MUSICALES (NEM), the publishing arm of Spanish music conglomerate Gruup, is to release an enhanced version and sub-publishing rights of the catalog of four New York library-music publishers currently handled locally by Gober Ediciones. The four companies are BRG Music Works, Valentino, Metro Music Productions, and Manhattan Productions Music. Among them, they have some 5,000 titles of library music, used in TV, radio, and cinema advertisements and programs. NEM and Gober signed a deal for three years, during which period Gober will gradually withdraw from the library-music sector.

HOWELL LLEWELLYN

U.K. ANTI-PIRACY BODIES will stage their fifth annual golf tournament fundraiser Aug. 23. The event is organized by the British Assn. of Record Dealers, the British Phonographic Industry (BPI), and the British Video Assn.; to date it has raised a total of more than 120,000 pounds ($175,000) for anti-piracy activities. This year’s event, at the Foxhills Golf Club in Surrey, England, will benefit the BPI’s anti-piracy unit, the video industry’s Federation Against Copyright Theft, and the cross-industry Anti-Counterfeiting Group.

TOM FERGUSON

SPANISH LABELS’ BODY and International Federation of the Phonographic Industry affiliate AFYVE has elected EMI Spain president Miguel Angel Gómez as its new president, replacing Universal Music Spain president Jesús López, who July 1 takes over as Universal Music Latin America and Iberian Peninsula president in Miami. First VP is now EMG Ariola president José María Cámara, and second VP is Eelx Siguet, president of indie label Blanco y Negro. The post is for one year, although usually each president serves a two-year term.

HOWELL LLEWELLYN

AVEX, Japan’s biggest independent label, is offering downloads on major music retailer’s rental chain Tsutaya’s Web site (tsutaya.co.jp) via a link to Avex’s download site @music (atmusic.avexnet.or.jp), effective April 11. Users selecting Avex titles to buy on the Tsutaya site are automatically connected to the @music site, where the tunes can be downloaded for $2.50 each. A free 30-second trial listening service is also provided. At present, 32 titles are available through @music. Avex hopes to reach similar deals with other Japanese music retailers.

STEVE McCLURE
MALAYSIAN GOVT TAKING ACTION ON PIRACY CRISIS
(Continued from page 57)

describes the meeting as "tremend-
ous." He says, "The government is
going to treat piracy as a national cri-
sis. The deputy prime minister [DPM]
really felt our pain. He's going to form
a task force, which includes the
inspector general of police, the minis-
ter of finance—all the heavyweights.
I've been lobbying for this for two years," Fernandes adds. "I really feel the
momentum is moving tremendously
don our side.”

Music industry bodies represented at
the meeting, along with RIM, included
the Malaysian Assn. of Live Entertainment Promoters; AIM (the
Malaysian Music Academy); responsi-
able for the negotiation and judging of
the country's annual AIM Awards; Pem-
yari (the National Broadcasters
Assn. of Malaysia); the National Assn.
of Singers, Musicians, and Songwrit-
ers (also known as Pajata); and the
Musicians Union of Malaysia.

More than a dozen artists also
attended the meeting. They included
veteran vocalist Khatijah Ibrahim,
who shares Fernandes' enthusiasm.
"After hearing us out, I think [Badawi] realizes how serious the problem is," says Ibrahim.

Fernandes, who is also the Assn. of
South East Asia Nations region VP
for Warner Music International, adds
that Badawi said he wants to tackle
piracy with the same vigor as the
government did with an ecstasy drug
problem two years back. "He wants
to be a government in two years," he
called the pirates "parasites," Fer-
nandes says.

With Malaysia's music piracy rate
now 50% of all sales, Fernandes
recently warned that the problem
could destroy the Malaysian music
industry within the next 12 months
(Billboard, March 24).

Fernandes says issues discussed at
the meeting included tougher penal-
ties, tougher anti-piracy enforcement
with the help of the army, and even fin-
ing consumers for purchasing pirated
products. "The pricing issue didn't
arise," he says.

An artist present who attended the
meeting, BMG Malaysia-signed rock
singer Awie, claims his income has
dropped by 75% due to piracy. Awie
insists that he has established that
two kids haven't got 50 rings (RM130)
in their pockets to buy a CD," he
says.

Duren Choy, secretary of RIM and acting
manager of RIM Malaysia, says, "I think the DPM real-
izes just how rampant the piracy sit-
uation has become. The dialogue
begins on a sensible tone, but artists
are speaking about their incomes being
reduced drastically, but eventually
it ended on an upbeat note.

AIM chairman Aziz Bakar adds, "I think I can see some light at the end of
the tunnel." Although CD pricing was appar-
tenly not an issue during the meeting,
in a move apparently aimed at drum-
ming up public and government sym-
pathy for the record industry, RIM-
signed hitmaker Chris Bauer, chair-
man of the Domestic Trade and Consumer
Affairs Ministry—has launched a cam-
aign involving 50% price cuts on the
label's local and international back-
catalog titles from its members
repertoire.

But at press time it was unclear
whether the government would
endorse the campaign or whether the
campaign was being held in
judgment of Chris Bauer, operations
manager of Tower Records Malaysia,
tells Billboard, "It's dead stock. You've
got titles like Freedy Fisher's Greatest
Hits and the Eagles' Hotel California
on the list.

"We would like to support the cam-
paign, but those particular titles won't
work," Bauer adds. "We would have
to have a further discussion with
RIM. At present, not many retailers
I know are carrying those titles.

DIGITAL RIGHTS AT STAKE IN CANADIAN CONTRACTS
(Continued from page 57)

Manager Bruce Allen reveals that
digital rights were a contentious
issue when Bryan Adams’ A&M
contract was renegotiated five
years ago. "Our lawyer brought up
the Internet rights, and that
became a big stumbling block," he
recalls. "Of course, more advance
money was then offered." Loverboy manager Lou Blair also
faced Internet obstacles while nego-
tiating a contract for the band with
Sony Canada in 1997. "For three months we were hung up
over Internet rights," he recalls.
Loverboy's original [1980 Columbia
Records Canada contract] had fu-
ture-technology clauses, so there was
only so much we could renegotiate.
Still, we got the right to stop the label
from attaching our music to videos
or displays on the Internet," Blair
says.

"We're sitting in the bushes right
now," says Laytis. "All we have
done is entertain EMIs' approaches
on specific singles uses.

Harvey is taking a comparable
position with Lightfoot's 30-year-
old Reprise/Warner catalog. "We've
haven't yet been approached, so it
hasn't been addressed yet," he says.
"But Gord's contract with Warner
precedes a lot of the future-tech-
ology control jargon. He actually
has the right to decide where his
masters will be used. If Warner
seeks digital clearance, it will be
a separate issue. I certainly don't
want it to be a CD signing situation,
where we all get screwed with
reduced royalties for a decade.

Digital distribution was not in
existence at the time of pre-1970s Cana-
dian contracts (usually modeled on
U.S. contracts), and they did not con-
tain future-technology clauses.
"It's the 90s, such wording was
standard in every contract, and many
earlier contracts were amended to
include it," says entertainment
tax attorney Kenneth D. Freundlich,
partner in Schleimer & Freundlich in
Beverly Hills, Calif. "Artists gave up
rights to every medium known.

"If even that 'now or hereafter
known' wording is there—and the
record company's argument is that
they have those rights—there still
has to be a consideration for those
rights," Freundlich says. "If there
aren't royalty provisions dealing with
the different media, then there is a
gap in the contract.

Freundlich contends that anti-
coupling provisions—ubiquitous in
older contracts—intended by art-
ists to restrict songs on compila-
tions also present a significant bar-
rier to a record company picking up
digital rights. Internet users aren't
downloading albums, he points out,
as much as downloading singles
from various artists, facilitating
their own compilations.

"The anti-coupling provision is
the most egregious point of con-
tention," Freundlich says. "The
labels' argument is that download-
ing is consumer-selective—they are
compiling anything anything.

IMPROVEMENTS ON THE QUARTER-ENDS

Oz E-Tailer Chaos Tunes In to DVD

BY CHRISTIE ELIEZER
SYDNEY—Australian E-tailer ChaosMusic is turning its attention to
developing a presence in the
booming local DVD market.

Early signs are encouraging. Its
newly launched DVD label, Control Production,
launched in early February with 11 midprice movie titles sourced from
U.S. companies and had sales of more
than $200,000 Australian (RM80,000)
in its first month. That helped ChaosMu-
sic increase sales in first-quarter 2001,
which ended in March, to $221 million
Australian ($1.4 million), according to
to figures released April 03 by Chaos.

That was a 43% increase on the
responding period last year and a 12%
block of 10.5 million shares at recent
Australian ($3.00) each—equivalent to
39% of the value of the merged entity
—and pay $500,000 Australian ($247,000) cash to Microview. That
amount may be adjusted based on,
"We think there is going to be a
merger, or a buyout on a merger
of the company's DVD authoring
division." The expanded company
will operate in three distinct business areas:
retail of entertainment product,
licensing and digital authoring of
tertainment product, and data
management and storage.

The combined financial performance
of the merged companies is expected to
see Chaos go into the black during the
next financial year. "The DVD market
is wide open in Australia, although it's growing quickly," Appel

"Some other companies are mov-
ing in, which is OK, because there
doesn't look like the space for every-
body. Chaos has the advantage. We
have a well-known brand name that is
DVD-oriented, and cash of $6 million
[Australian ($7 million)]. And we have
our core [local consumer electronics]
Strathfield Car Audio chain allows us
to sell the DVDs through 80 stores, as well as online.

With $800,000 DVD players now
sold in Australia, Appel says, "DVD will be a hot item for Christmas. Anyone who
hasn't got DVD in their retail strategies
is behind the eight ball." Chaos range
of DVD titles is expected to grow to 100
by Christmas, incorporating movies,
sports, and music titles, either produced by
Chaos/Microview or—in the case of the
films—licensed in.

Chaos claims 15% of the local online music market, which was estimated
at $120 million to $140 million Australian
($17.4 million to $19.5 million) in 2000 by
Internet research company Con-
sult.com, although suppliers put the
circle closer to $25 million Australian ($15.25 million). DVD already ac-
counts for 21% of Chaos Music's overall
sales; that is expected to rise to 35%
this next year.

You apparently approached
Chaos about a merger or buyout,
Braun owner of the 230-store
Motorcycle chain and online dis-
tainment group. Schneider next
week to make a third run of the bid
(Billboard Bulletin, April 11), but
Appel says Braun founder Brett
Braun's offer of $48.5 million Australian
($23.5 million) is not enough.

Sydney-based Fish Records, a 17-
outlet retail chain owned by retail
owner Paul Nemeth, is also reported to
be weighing a move, which interest seemingly led to Braun's
offer. While Chaos' operations prima-
arily deal with the Web, Fish turns
over $220 million-$300 million
Australian ($9.5 million to $14.7 million) a year without having a Web site or
online retail service. Appel tells "Billboard" he is still open to negotiations.
WEA The New Leader
In Country Albums;
BMG No. 1 In Singles

BY ED CHRISTMAN
NEW YORK—Universal Music and Video Distribution (UMVD) retained its dominance as the top U.S. album distributor for the first quarter of 2001 but relinquished its 2000 year-end status as the top country album distributor to WEA and the No. 1 singles distributor to BMG Distribution.

On the other hand, BMG stumbled in the main album categories, losing the largest chunk of market share among the majors. And EMI Music Distribution (EMD) enjoyed the biggest uptick, although it finished last in both total and current album market share.

The market-share rankings are for the period beginning Jan. 2 and ending April 1. They were determined by White Plains, N.Y.-based SoundScan, which collects point-of-sale information for all formats and configurations from retailers, rack accounts, and other merchants, including mail-order companies and online stores. The accounts that provide the data generate 85% of U.S. music sales, and SoundScan estimates totals for the entire U.S. market.

Market-share tallies for albums and singles include all formats and genres available in the respective configuration. The shares for country and R&B albums consist of data collected by SoundScan from the specialized panels used to compile Billboard’s album charts for those genres. In calculating current market share, SoundScan counts only those album sales that have occurred within the first 18 months of a title’s release (12 months for classical and jazz albums).

UMVD nailed down the No. 1 spot in total U.S. album market share by garnering 26.7% slice of the pie for the quarter. That was up a tenth of a percentage point from the 26.6% it generated during the first quarter of 2000 but a tick down from its industry-best total at the end of last year.

By coming in as the top album distributor, UMVD tied the company’s high-water mark for R&B albums but also ranked No. 1 in each of the following categories: alternative rock, hard rock, classical, rap, and jazz. The company was also the No. 1 distributor of catalog and the deep catalog subset, as well as the top-ranked distributor in Retailing/Distribution, as defined by Billboard’s The Billboard 200. In addition, UMVD was the No. 2 distributor in placing albums on Billboard’s Heatseekers chart.

The independent sector collectively ranked second, gathering 17.4% during the first quarter of the year, an increase of slightly more than a percentage point from the 16.3% the group had last year in the corresponding timeframe. In placing second, the rankings, independent distributors displayed strength in gospel albums and in placing titles on the Heatseekers chart, snaring the top spot in both categories. The indies came in second in both the Latin and classical genres and in catalog albums.

With 16.3%, Sony Music Distribution jumped to third place in the total-albums rankings, rising from the No. 5 place it held at the end of 2000. But Sony lost a few ticks of market share when compared with the 16.5% it achieved in the first quarter of 2000. In placing third, Sony was the No. 1 distributor of Latin albums and the No. 2 distributor of soundtracks and hard rock and jazz albums.

In R&B album distribution, Universal remained on top with a whopping 40.6% share, which was up from the 40.1% it had in the first quarter of 2000.

Despite its last-place ranking, EMD displayed momentum, garnering 11.2% in the first quarter, up from the 9.7% it had for all of last year and the 9% it held in the first quarter of 2000. EMD was the No. 2 distributor in both rap and new age.

In terms of current market share, UMVD improved on its 2000 year-end industry-leading total of 26% by generating 28.3% in the first quarter of 2001, which also was an increase over the 27.7% it had in the corresponding period last year. Its top-selling titles in the first quarter included Nelly’s Habbit, which so far is the best-selling album this year; the Save The Last Dance soundtrack; Lenny Kravitz’s Yellow Bricks Road and the Hot Dog Flavored Water; Raúl de la Fuente’s Back For the First Time; Nelly’s Country Grammar; the Clue’s Behind; Where Art Thou? soundtrack; U2’s All That You Can Leave Behind; Musiq Soulchild’s Just Want To Sing; K-Ci & JoJo’s C’a Lifehouse’s No Name Face; and DJ Clue’s DJ Clue: The Profession.

In terms of best-selling albums, Sony had a strong first quarter, finishing second in current market share with 17.2%, up slightly from the 17% the company had in the first quarter last year. Sony’s top sellers so far this year include Jennifer Lopez’s J.Lo, Now That’s What I Call Music: Vol. 2, Sade’s Love Songs, and Crazy Town’s The Gift of Game, Lil’ Bow Wow’s Beware of Dog, Jill Scott’s Who Is Jill Scott? Words and Sounds Vol. 1, Aerosmith’s Just Push Play, and Xzibit’s Restless.

Independent distributors, collectively, placed third in current market share with 15.7%, an improvement over the 15% they had in the first quarter of 2000. The top-selling independent title is Jim Johnston’s The World Wrestling Federation: WWF The Music Volume 5.

In placing fourth in current album share, BMG dropped five points to 15.5% from last year’s first-quarter total of 20.5%, when it ranked second. BMG’s best-selling titles include Dave Matthews Band’s Everyday, Dido’s No Angel, Creed’s Human Clay, OutKast’s Stankonia, R. Kelly’sTP: The Epistle, Bon Jovi’s The Auctioneer, and Snow’s Was All A Dream, Backstreet Boys’ Black & Blue, and Aaron Carter’s Aaron’s Party (Come Get It).

WEA held steady in current market share to finish fourth with 12.2%, down a tick from the 12.3% total it had in the first quarter of last year. Its best-selling titles include Linkin Park’s Hybrid Theory, the Coyote Ugly soundtrack, Enya’s A Day Without Rain, Tim McGraw’s Greatest Hits, Madonna’s Music, and Faith Hill’s Breathe.

Although it placed last, EMD had the largest current-market-share gain in the first quarter when measured against the same period last year, going to 11.1% from 7.6%. Its best-selling titles include the Beatles’ Sgt. Pepper’s Lonely Hearts Club Band, and Snoop Dogg’s Tha Last Meal.

In addition to breaking out market share by distributor, SoundScan categorizes it by corporate parent. While the Universal Music Group retains the top ranking and sees its total unchanged for total album market share in this category, Sony Music Entertainment places second with 17.6% when REO, Loud, and Sony Music Special Products’ market shares are included. The Warner Music Group places third with 15.4%, with the Alternative Distribution Alliance’s (ADA) market share included.

The independent sector and BMG place fourth and fifth, respectively, without any change.

(Continued on page 67)
CD WAREHOUSE’s stock has been delisted by Nasdaq for failure to maintain a minimum share price of $1. The company last month received a delisting warning, which it appealed (Billboard Bulletin, March 31). It’s alleged agreement with MoodLogic will join the CD-enabled Strategic Partnership Program, a new Muze initiative that allows service providers to match their data to Muze’s entertainment information database. MoodLogic makes it possible for consumers to search for music based on a wide variety of criteria, including tempo, mood, genre, and similarity. In other news, MoodLogic says it has completed development and testing of a new music file recognition technology designed to assist with royalty tracking in peer-to-peer file-sharing environments.

LIBERTY DIGITAL’S DMX Music, a provider of professionally programmed music to consumers and businesses, has received clearance from the U.S. government to proceed with its previously announced acquisition of AEM Music. The Department of Justice terminated the Hart-Scott-Rodino Act waiting period for the merger, which has been in the works since last fall. The deal is set to be completed, a new board of directors will be established, consisting of three directors appointed by Liberty Digital and two directors appointed by AEM Music. Michael J. Malone, chairman/CEO of AEM Music, will become chairman of the board, and Lon Troxel, president/CEO of DMX Music, will become president of the new entity. A CEO of the new company will be named later.

RECORICAL, a digital rights management firm, has teamed with V2 Records for a worldwide promotion featuring the Black Crowes. Starting in April, purchasers of the band’s V2 debut, Lions, will have access to streams and downloads of live tracks from past Crowes performances. Lions is due April 25 in Japan, May 7 in the U.K., and May 15 in the U.S. Music lovers will be directed to a Web site, where they will receive digital "permits" to access streams of the live tracks in the Microsoft Windows Media format. They may also download for free one track per week. The promotion runs through August.

AOL TIME WARNER plans to sell $3 billion in debt securities in the company’s first post-merger bond deal. The securities will be sold on a global basis through Bank of America Securities, J.P. Morgan Chase, and Salomon Smith Barney and will be offered with maturities of five, 10, and 30 years. Proceeds will be used to pay down short-term bank debt and other general corporate purposes.

CLICKRADIO says it has signed an interactive radio licensing deal with Sony Music Entertainment for the U.S. The deal gives the Internet radio service access to the entire Sony catalog. ClickRadio already has deals with BMG Entertainment, Universal Music Group, Warner Music Group, and several others.

MP3.COM and the Japan-based label Being Music Fantasy Group (BMF) have launched a joint site at Japan.mp3.com. As part of the launch, the companies announced that popular Japanese act B’z will release its Rooms Records single “Juice” for free on both MP3.com and the new site. Aya Global Crossing will provide broadband connectivity between Japan and MP3.com’s headquarters in San Diego.

WILLIAMSON, a global music provider, has established a licensing deal with BMF earlier this year (Billboard Bulletin, Feb. 16).

THE UP IN SMOKE TOUR: AEG Live/Reprise/EMI Launch Tour Nintendo's work in hand with 4Kids Entertainment in producing the TV series and films; Koch is a Nintendo licensee and has recently integrated the album launch with that of the movie. We’ve incorporated music wherever possible in the marketing of the movie: It’s on the sheet, for instance. On the Web site Pokémon.com, there’s a feature about the album, including a make-like-believe Pokemon character, "To Know the Unknown." Earlier this month, Nintendo ran a weeklong promotion with Target involving the making of video featurette. Purchasers of any Pokémon video game receive the video free. America Online has also been involved in a tie-in of the two major promotions, Tilden says. The soundtrack album was featured as part of a gift basket given to 25 second-place winners. (First prize, in case you’re wondering, was a trip to Japan and a yellow Volkswagen Beetle—the real car, not a model—painted to look like beloved Pokemon character Pikachu.) Cartoon Network also got in the act, giving away another Pikachu car and Japan trip as well as 200 copies of Pokémon: The Ultimate Soundtrack. "It got plenty of on-air and online promotion, Tilden says. The soundtrack album also featured in the Hollywood-style pre- (Continued on page 65)
Columbia House Adopts Industry-Friendly Policies, Though Advances May Decrease

MORE REVAMP: In the previous issue, we reported on how Columbia House is restructuring its company and rethinking its business model. In the latter area, the company says, it is working on reducing the free CD component of the club's initial offering (Billboard, April 14).

But that's not all Columbia House is doing. According to CEO Scott Flanders, the company plans to "become more industry-friendly." He says Columbia House's enormous database can help labels break acts. "Because we have reach into music households, we can partner with the labels and become a part of their marketing efforts," he says.

"To that end, we have hired Jim Litwak (as senior VP) to run our music club. He will put together programs that will allow the labels to target our customers," Litwak says. "Without the labels' support, we will not survive."

While critics contend that the record-club business model is now outdated, Flanders insists that with the recently implemented repossession of the business, there is a place for the record clubs. "I emphatically state that if the record clubs didn't exist, fewer CDs would be sold in North America," he says. "We believe we have a place in the food chain for catalog product. The challenge is for the artists, the songwriters, and the labels to all receive a fair and reasonable share of that incremental revenue that would otherwise not exist if it weren't for the clubs."

He points out that last year Columbia House paid out $80 million to songwriters. "Songwriters should be strong advocates for the clubs," he says.

If you are at a major and in charge of negotiating the record-club deals, expect yet another change from Columbia House to come your way. Because of the intense competition and the shrinking music sales at record clubs, it appears that the big advances are not being recouped by the clubs, which means that the advances made to labels likely will be reduced. "The advances have been out of line with the revenue generated in total," Flanders concedes. "But we believe that if we make ourselves not so painful to be in partnership with, the fees will get in line with what we can afford to pay."

Moreover, he suggests that eventually the clubs may go to a tier royalty system, which, among other things, would pay a higher revenue to artists willing to consider a shorter holdback period—i.e., the time in between an album's release date and when the record club can start selling it. "The current lengthy holdbacks are reasonable based on the currently royalties that we pay," Flanders says. "But I believe that we will move to a tier royalty over time that pays for early access. But, he adds, "we can't afford to do that today because of our enormous infrastructure."

No DOUBT right about now all the retail readers of this column have steam coming out of their ears. While Scott Flanders didn't directly address retailers, some of the changes he is trying to implement would soften the record-club blow at the store level.

For example, he says, Columbia House is moving to reduce the number of units given away in its front-end offers, as well as the other free offers extended to existing members. If the record clubs aren't going away, the next best thing would be for the front-end offers to be less attractive.

Still, says he that his ability to reduce the units given away depends on the competition, BMG Direct. As he put it, "With a competitor, we cannot unilaterally disarm."

It remains to be seen what the BMG Direct record club will do. Also, how will its merger with CDB now play into the equation?

CREDIT WATCH: The Tower Records/Videobooks revolving credit facility expires this month, April 23 to be exact. According to the company's latest 10-Q, filed March 16 with the Securities and Exchange Commission, the company had drawn down $193.9 million of the $275 million credit facility, which at the time had $286.6 million available, based on the facility's borrowing formula. The filing further noted that Tower "believes that the credit facility will be amended and extended prior to the April 23, 2001, expiration date of the existing facility." Louise Solomon, Tower spokeswoman, said the company will not be making any announcements about the facility until May.

SWITCHING SHIPS: The AEC One Stop Group has opened a new sales office in Thousand Oaks, Calif., to house sales representatives who have apparently defect ed from the troubled Pacific Coast One-Stop. The office will be headed by Mike DeFazio, who was previously VP of sales and marketing for Pacific Coast.

Also joining DeFazio from the Simi Valley, Calif.-based one-stop are Rex Rinaldi and Ruben, Joey, and Carlos Santa Cruz, who all come aboard as sales reps.

MAKING TRACKS: Rick Rosenberg, formerly head of sales at Edel America, has joined Shanachie Entertainment as VP of sales and marketing...Oops. Bob Calhoun isn't the new head of sales at Koch International, as I incorrectly reported in the previous issue. The independent distribution company is still looking for someone to fill that slot. Interested parties should contact the company at young@kochint.com.

RETAIL TRACK HEARS that, in the recent downsizing at Wann er Music Group, Elektra had to reduce its field marketing staff from eight members to four.
more of Pokémon, which was held at Lampson Elementary School in Garden Grove, Calif. Lampson was one of 65,000 elemen-
tary schools that received a Pokémon 3 reading program, and it won a competition for the chance to hold the premiere. "Innosense was flown out to perform there," Tilden says, "and the kids danced to songs from the soundtrack."

She notes that the Pokémon Web site, which she says gets 1.5 million unique visitors a month, is making song lyrics available.

Also just launched is a promotion with Pop-Tarts. Purchasers of the dependably popular breakfast item can receive a four-song soundtrack sampler by sending in two Pop-Tarts box tops and $2.99.

A GOOD CAUSE: Anyone with school-age kids—or anyone who's close to anyone with school-age kids—has probably shelled out for candy, gift wrap, and other such items in elementary-school fund-raising drives. Now, a new company is presenting children's music as the newest type of goods available to schools and other nonprofit organizations looking to beef up their treasuries. Music Rewards Fundraising, based in Denver, offers CDs, cassettes, and videos from $5 to $15, with most CDs priced at $8-$10.

"Product fund-raising is a $4 billion-a-year business," says company president Grant Olson, "and music has less than 1% share of it. This seemed like the best opportunity for us, since no one was doing it." With parents rightfully concerned about the content and image of the popular music their young kids are exposed to these days, Olson says, Music Rewards Fundraising is presenting a wholesome alternative.

As anyone involved in selling kids' audio knows, it's not the world's easiest sell, but Olson says the key is price point. "Indeed, trying to sell [an unknown artist's] CD for $10 is tough," he acknowledges, "but we're working affordable price points."

Some of the titles Music Rewards Fundraising offers include Kids' Dance Party (BMG Special Products), the "Wonder Kids" line from Madacy Entertainment, and the "Hunk-Ta, Bunk-Ta" series from Denver-based children's artist Katherine Dines. Dines, who also serves as a company spokeswoman, is supporting the campaign with a number of personal appearances at Denver-area schools that participate in the program.

Although, as Olson notes, it "takes time to develop a system like this, since organizations don't want to take risks with unproven product," he's confident that his company's customers will grow. "It's a real economic opportunity," he says. For instance, if a school has 400 kids and each child sells just $40-$50 worth of music, the school's share could be upwards of $10,000. He says private schools have shown a good deal of initial interest.

Olson stresses that an 88 CD is a can't-miss purchase for parents—and it's inexpensive, too.

"Fund-raising popcorn that would retail for $3 goes for (considerably more when a school or other organization is selling it)," he says. "Relative to other product fund-raisers, this is a good deal. And you're not just raising money—you're enriching the lives of children."

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"We really integrated the album launch with that of the movie. We've incorporated music wherever possible in the marketing of the movie."

—GAIL TILDEN, NINTENDO OF AMERICA
AFIM on the Horizon: Have mercy! The Asn, for Independent Music's (AFIM) 2001 convention has snuck up on us again. The indie trade group's annual confab kicks off May 2—about 2½ weeks after this issue of Billboard hits the streets—at the Biltmore Hotel, downtown Los Angeles. It will be the first time in a decade that the convention has invaded Southern California.

The schedule this year is, in a word, packed.

As usual, AFIM will bow with a day's worth of crush-course panels for entry-level label operators May 2. The sessions, which require a separate registration fee, will be led by the ever-capable Susan Browne of Padma Projects and Vic Willis of Capital of High Windy Audio. Half a dozen panels will employ various professionals from all corners of the indie industry to illustrate the sector's big industry business. Declarations of Independents will again appear during the last session of the day, "Reaching the Indies' New Audience." If you're new to the game, the meeting is a terrific way to assimilate an enormous amount of useful information.

As noted previously, Michael Haentjes, CEO of edel music in Germany, will formally open the convention with his May 3 keynote speech. His appearance sequence neatly into a panel on international markets.

One of the most popular AFIM panels of recent years, "$10 Million Worth of Mistakes," will be repeated the afternoon of May 3. Moderated by consultant Clay Parnell, the session will feature the testimony of seasoned industry executives, some of whom have weathered several of the indie sector's biggest industry catastrophes. This year's participants include Ron Alexenburg of Philadelphia International, Brent Gordon of Pacific Coast One-Stop, Russ Martin of Andesson Enterprises, Russ Rengan of Music on Command, and Dennis White of DWR Enterprises. Expect true tales of terror and daringly funny, wise-up stories.

On the same afternoon, "Confused.com" will focus on the sometime daunting universe of indie music distribution; panelists will include Chad Darnell of Ethereal Music, Ray Farrell of EMusic, John Key of Smalltown, 205 Spin, and Charly Prevost of Liquid Audio. Highlight events on May 4 will be workshops on organizing label retirement plans and placing indie music in films and TV, an open "town hall meeting" moderated by Browne, and what is advertised as an "exclusive conversation with music industry roundtable" discussion chaired by the always outspoken Tom Silverman of Tommy Boy Records. A May 4 session about hiring independent promotion and publicity services will boast an especially strong group of panelists. Moderated by Broome and former Receiver Records, it will feature Cary Baker of Baker/Northrop Media Group, promo vets "Heavy Lenny" Bronstein and Michele Clark of Michael Frank Entertainment, and Denny Silvole of Unisound Marketing. This year's AFIM panel on distribution, set for May 3, could be particularly lively, since it will be moderated by the quick-witted and tartly funny George Scarlett, VP/director of product and vendor management at Tower Records.

Things will arguably reach an climax that day with a repeat of another recent popular feature, "Meet the Mythical Consumer." This panel was the unquestionable high point of last year's AFIM convention in Cleveland (Billboard, May 16, 1999). There, 10 local record shoppers held a large audience of indie pros spellbound with an in-depth discussion of their life and music. If you're new to the game, the meeting is a terrific way to assimilate an enormous amount of useful information.

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One of the most popular AFIM panels of recent years, "$10 Million Worth of Mistakes," will be repeated the afternoon of May 3. Moderated by consultant Clay Parnell, the session will feature the testimony of seasoned industry executives, some of whom have weathered several of the indie sector's biggest industry catastrophes. This year's participants include Ron Alexenburg of Philadelphia International, Brent Gordon of Pacific Coast One-Stop, Russ Martin of Andesson Enterprises, Russ Rengan of Music on Command, and Dennis White of DWR Enterprises. Expect true tales of terror and daringly funny, wise-up stories.

On the same afternoon, "Confused.com" will focus on the sometime daunting universe of indie music distribution; panelists will include Chad Darnell of Ethereal Music, Ray Farrell of EMusic, John Key of Smalltown, 205 Spin, and Charly Prevost of Liquid Audio. Highlight events on May 4 will be workshops on organizing label retirement plans and placing indie music in films and TV, an open "town hall meeting" moderated by Browne, and what is advertised as an "exclusive conversation with music industry roundtable" discussion chaired by the always outspoken Tom Silverman of Tommy Boy Records. A May 4 session about hiring independent promotion and publicity services will boast an especially strong group of panelists. Moderated by Broome and former Receiver Records, it will feature Cary Baker of Baker/Northrop Media Group, promo vets "Heavy Lenny" Bronstein and Michele Clark of Michael Frank Entertainment, and Denny Silvole of Unisound Marketing. This year's AFIM panel on distribution, set for May 3, could be particularly lively, since it will be moderated by the quick-witted and tartly funny George Scarlett, VP/director of product and vendor management at Tower Records.

Things will arguably reach an climax that day with a repeat of another recent popular feature, "Meet the Mythical Consumer." This panel was the unquestionable high point of last year's AFIM convention in Cleveland (Billboard, May 16, 1999). There, 10 local record shoppers held a large audience of indie pros spellbound with an in-depth discussion of their life and music. If you're new to the game, the meeting is a terrific way to assimilate an enormous amount of useful information.
W.E.A. NEW LEADER IN COUNTRY ALBUMS: BMG No. 1 in Singles

(Continued from page 2)

in the market-share totals quoted above. But E.M.I. gains market share with the inclusion of Caroline, to finish with 11.4%, although it still comes last in the rankings.

In terms of current market share by corporate parent, Universal's total, unchanged from the percentage cited above, still places it at No. 1. But once again, Sony Music Entertainment places second at 18.5%, with the inclusion of market share from RED, Loud, and Sony Music Special Products.

BMG Entertainment comes in third with 15.5%, the independent sector collectively places fourth with 13.5%, and the Warner Music Group, with the inclusion of the A.D.A., ranks fifth with 12.9%.

E.M.I. Recorded Music stays in the cellar even with the inclusion of Caroline; the company finishes the quarter with 11.3%.

**BMG BACK ON TOP WITH SINGLES**

In terms of singles distribution, BMG reclaimed its No. 1 ranking after finishing second in the first quarter of 2000. For the first quarter, BMG tallied 26.1%, down slightly from the 26.4% it had in the first quarter of last year. Moreover, BMG so far has three of the top five selling singles this year: Joe Feating Mystikal's "Stutter," which so far is the best-selling single; Britney Spears' "Stronger," and O-Town's "Liquor Dreams."

Although it fell a notch in the singles-distribution rankings from its year-ending first-place finish, U.M.V.'s 20.8% in the first quarter represented a gain from the 19.1% it had in the first quarter of 2000.

W.E.A., meanwhile, held steady at third but posted a nice gain in market share, going to 20.6% from the 17% it posted in the same period last year. W.E.A. had the two other top five singles, Jaheim's "Could It Be," and Madonna's "Don't Tell Me."

Rounding out the singles rankings, the independent sector collectively placed fourth with 17.7% up from 10.6%; Sony was fifth with 13.2%, down significantly from the 18.9% it had in 2000's first quarter; and E.M.I. was last with 5.6%, down from the 8.1% it had in the same period last year.

**UNIVERSAL TOPS IN R&B ALBUMS**

As for R&B albums, Universal remained on top with a whopping 40.6% share, which was up from the 40.1% it had in first quarter of 2000. At less than half of U.M.V.'s R&B market share, Sony placed second with 19.8%, which nonetheless was up from the 18.3% it had last year. Other labels moving up one slot to third place at 13.7%, a two-percentage-point gain from last year's total.

BMG switched places with E.M.I., which dropped to fourth, thanks to an almost three-percentage-point decrease to 10.2% in the R&B albums rankings. The No. 5 and No. 6 R&B album distributors from the first quarter last year switched places.

At fifth place, the independent sector collectively tallied 8%, down from the 8.2% it had in the first quarter of 2000, and W.E.A. dropped to sixth place, down a full percentage point from 2000 to 7.6%.

**W.E.A. LEADS WITH COUNTRY ALBUMS**

For country albums, W.E.A. displaced Universal as the No. 1 distributor thanks to a more than five-percentage-point surge. W.E.A. finished the quarter with 27.7%, up from the 22.6% it had in the first quarter of last year. Universal's fall to second place was the result of a slight decline in market share. It finished the first quarter with 26.4%, down from the 28.9% it had in the same time frame last year.

BMG finished third in distributing country albums, just beating out Sony, 15.7% to 15.67. Both distributors, however, suffered a decline from last year's first-quarter market-share totals of 17.5% for BMG and 18.8% for Sony.

The independent sector (No. 5) and E.M.I. (No. 6) switched places in the rankings for country albums, with the former finishing at 7.9%, up from 5.9% last year, and the latter closing out the quarter with 6.7%, a slight increase from the 6.3% it had in the same period in 2000.

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**EXECUTIVE TURNTABLE**

| DISTRIBUTION | Sony Disc Manufacturing names Christopher Olsen regional sales manager, Northeast, in New York. Sony Disc Manufacturing also names Joseph Bradley regional sales manager, Southeast, in Williamsburg, Va. They were, respectively, Northeast sales manager for Allied Digital Technologies and director of sales for Sanco-Verbatim CD company. John Pervola is named national accounts sales associate for Red Distribution in New York. He was director of national accounts for Sony Classical.
| NEW MEDIA | Daniel Kishian is named president/CEO of Digital Media on Demand in Boston. He was president of Avid Technology.

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**MUSIC VIDEO | Liz Skoler** is promoted to VP, co-productions, for MTV in New York. She was VP, business affairs.

**Peter Gaffney** is promoted to VP, program planning, for VH1 in New York. He was director of program planning and scheduling.

**Kaye Zussmann** is named VP, program development and production, for CMT in Nashville. She was director of programming for Home & Garden Television.
Plug In Attendees Discuss Progress Of European E-Commerce

Word from Plug In: A host of destination sites, online music retailers, and music service providers are chasing European Internet consumers as the commerce market there grows. But because of Europe’s fragmented, multinational market—not to mention slower Internet connections and lower adoption rates compared with the U.S.—European Media Matrix is arguing that the real winners in selling music to European consumers online likely will be leading Internet portal companies (ISPs) and Web portals such as AOL, Yahoo!, Terra Lycos, and Microsoft, which rank among the top Internet properties in the region.

Just as important, they have the deep pockets to fund music acquisition and the technological expertise to build such operations; and the size and scale to command licensing clout with the majors and their licensing bodies.

In the short term, look for ISPs and portals to work with local media businesses to sell regional music services, Mulligan says. Longer term, he expects them to cut out their own content licensing deals with the majors and sell digital music directly to consumers on a Pan-European basis.

Europe Slow to Adopt: While Jupiter is predicting 80% growth for the online music market over the next five years (Billboard, April 14), European adoption of digital music and Internet commerce still figures to trail the U.S. significantly.

The most recent estimates forecast that the legitimate online music market in broadband-enabled America will grow to more than $5 billion in 2005. Europe, meanwhile, isn’t expected to reach $1.85 billion until 2006—a level the U.S. should hit next year.

Waiting for Wireless: While Europe is generally considered to be further along in the development of mobile commerce services, the day of accessing music through cell phones and personal digital assistants isn’t exactly around the corner either. Executives attending Plug In noted that commercial deployment of next-generation wireless platforms, so-called 3G technology, is still a ways away.

What’s more, SonicBlue chairman/chief executive Ken Potashner noted on one panel at the conference that delivery of music on current wireless platforms is not economically feasible, pointing out that downloading a single song to a cell phone today is the equivalent of making eight to 10 phone calls.

Hear Music First: VH1 and VH1.1 have launched a new service that gives consumers who pre-purchase select albums access to the entire album online prior to the CD release date.

The service, known as VH1 Hear Music First, kicks off Tuesday (16) with advance sales of the Stevie Nicks album, Trouble.

Europe’s online music market is projected to reach $1.85 billion in 2006—a level the U.S. should hit next year.

Trends to Watch: According to Jupiter Media Metrix reports that the number of home users of stand-alone media players, which play digital audio or video whether online, increased 33.2% from 31.3 million in January 2000 to 41.7 million in January 2001.

Meanwhile, the number of users of media players at work increased 34.9% from 16.3 million in December 2000 to 21.4 million in January 2001.

RealNetworks—with its streaming media player that enables real-time access of digital audio and video over the Internet, as well as its RealJukeBox audio file player—ranked as the top media player company. In January 2001, 25.9 million U.S. Internet users at home used a RealNetworks player, up 47.6% from January 2000. As for the rest of-at-home users, 25.1 million used Windows Media Player, a gain of 31.2%; and 7.3 million used QuickTime, a drop of 8.4%.

Real Networks also has the largest share of users at work: In January 2001, 10.5 million U.S. Internet users at work used a RealNetworks player, up 62.5% from 6.3 million used Windows Media Player/PSP, 39.9%; and 1.9 million used QuickTime, a gain of 8.5%.

Jupiter says RealNetworks has benefited from a deal with AOL. Time Warner in which RealPlayer is the default, embedded player within the latest versions of the AOL proprietary online service (versions 6.0 and Plus).

TRAFFIC TICKER: Top Online Retail/Radio Sites

Unique Visitors From Home And Work (in 000s)

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<td>3. columbiahouse.com</td>
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Source: Media Matrix, February 2001. Sites cataloged by Billboard. Media Matrix defines unique visitors as the actual number of users who visited each site, without duplication, once in a given month. Approximately 60,000 Individuals throughout the U.S. participate in the Media Matrix sample.
Columbia Picks Up 'Jay Jay the Jet Plane' But Delays Series' Takeoff Until Next Year

**KID STUFF:** For the third time in two years, Columbia TriStar Home Entertainment has picked up a block of children's programming—but don't go looking for it in stores just yet.

In its latest distribution deal, Columbia has secured North American rights to the PorchLight Entertainment television series *Jay Jay the Jet Plane*. The deal covers 20 catalog episodes, plus new episodes soon to air on PBS, as well as direct-to-video programs and a *Jay Jay* theatrical film currently in development.

"We have had phenomenal success with *Beer in the Big Blue House* and *Dreamrings," says Columbia VP of marketing Suzanne White. "PorchLight has done a great job building this brand, and having the PBS exposure will be great."

But White says Columbia will not release any *Jay Jay* titles this year. The company wants to take advantage of some significant events happening over the next year. On June 11, *Jay Jay* will premiere on PBS under a long-term agreement. It will also be part of the broadcaster's "Ready to Learn" program, an outreach plan developed with local schools. The series aired on the Learning Channel from 1998 to 2000.

"PBS has about 350 stations, and about 150 of them are 'Ready to Learn' markets where PBS executives introduce a series with a curriculum attached to it," says PorchLight president/CEO Bruce D. Johnson.

In addition, Johnson says, about 20 licensed products will begin rolling out at the beginning of next year.

White says Columbia wants to watch *Jay Jay*'s ratings and wait for the launch of the merchandise to determine the right timing for its video releases. *Jay Jay* has received limited distribution in the Christian market through a previous deal with Nashville-based Tommy Nelson, which retains its rights to the series.

**PUSHING THE LIMIT:** Moving from the small screen to the big screen, Columbia also announced the May 22 release of *Vertical Limit* on video.

The title will be available for rental on VHS and DVD at $27.96. The film, about a rescue attempt on the treacherous K2 mountain peak, earned $80 million at the box office. For its video release, Columbia has put together a consumer sweepstakes that will award a limited-edition Ford Explorer Sport Trac and a trip for two to Nepal.

The video release will be supported through a cross-promotion with the National Geographic channel. During the airing of the documentary *Quest for K2*, the Columbia video and sweepstakes will be advertised. A billboards campaign for *Quest for K2* will also tag *Vertical Limit*. Nat Geo's online site and explore.com, in which it has a financial stake, will also advertise the video. *Quest for K2* is scheduled to air May 22.

Other advertising support for the title and sweepstakes is planned in Rolling Stone magazine and its Web site, as well as in *Entertainment Weekly*. Consumers can enter the contest either in stores or at the Columbia Web site, cbs.com.

**DVD BOOSTS RENTALS:** Boistered by more than a 220% rise in DVD rental revenue, the overall video rental business grew 3.2% during the first quarter of 2001, compared with the same period last year, according to figures released by the Video Software Dealers Association.

During the first quarter, VHS rentals generated $1.83 billion, down from $1.97 billion during the same time last year. However, DVD rental revenue jumped from $91.8 million to $294.6 million.

**COWBOY CLASSIC:** Image Entertainment will release two volumes of *Gene Autry's* 1950s television show, May 1. Priced at $14.98 on both VHS and DVD, each volume of *The Gene Autry Show* will contain four episodes, plus Autry's original Wrigley's Chewing Gum commercials. DVD versions will include a photo gallery and a sing-along jukebox.

**HAPPY BIRTHDAY, BOB:** To celebrate Bob Dylan's 69th birthday, New Video will release a new version of *Don't Look Back* on VHS and DVD. The D.A. Pennebaker documentary of Dylan's 1965 tour of England will feature five unreleased performances, including "Blowin' in the Wind," "Mr. Minus No Limit," and "It Ain't Me, Babe." The title, which was released on DVD just last year, will be marketed under New Video's Docurama line.

**Behind the Rutles:** Cast members of the classic Beatles mockumentary *The Rutles: All You Need Is Cash* reunited for a tribute held recently at the Museum of Television and Radio in Beverly Hills. Following a triumphal comeback at the museum, the film debuted on DVD March 13 from Rhino Home Video. Rutles creator and writer Eric Idle contributes commentary on the disc, as well as a new introduction. Pictured, from left, are Neil Innes, who composed the Rutlesque songs for the film; Ricky Fataar, who played the George Harrison-like character in the film; Idle; Rhino senior VP Amy Schorr; and Rhino Entertainment managing director Harold Bronson.
Forty years ago, Elizabeth Taylor chose Academy Award-winning director Joseph Mankiewicz's son Tom—along with his brother Chris and supporting cast members Martin Landau and Jack Brodsky—to direct Cleopatra. Taylor was delighted to take the chance on the film, saying, "I really wanted to make the film mean something. He was not a frivolous filmmaker—he never made a film just to make a movie.

What was the movie he made?
Cleopatra was always a six-hour film. But when [executive] Darryl Zanuck came in at Fox, he decided on a four-hour version. The whole stress was on keeping the story going, so all the character scenes wound up on the floor. And that's what my father was best at: character. Initially he refused and was fired, but he stayed on because, as he put it, "If someone is going to mutilate this film, it might as well be me." He was put in a terrible position.

What was it like to view this new DVD version of Cleopatra? On the one hand, it is great that people have the chance to take another look at this film. And I applaud Fox for taking the time and trouble to release a cleaned-up version of it. Still, my dad, if he were here, would be screaming, "That's not my movie! If you like it, I'm delighted—but I wish you had seen the movie I made."

Cleopatra earned five Academy Awards but was not well-received when it was released. In terms of synchronicity, everything had fallen together to get in the way of this movie—Elizabeth's illness, Walter's leaving, the success of the Taylor/Burton romance, the fact that Fox put all their overhead for a year and a half on this film. The studio wasn't shooting anything else at the time, but that really fostered my dad.

Were there any lighter moments for him? Sure, Rex [Harrison, who played Julius Caesar] and Dad worked very well together, and Rex handles that Shavian dialogue better than anyone. And Elizabeth had a tremendous sense of humor. Dad's sets were the quietest I've ever been on, because he was a disciplinarian, but he had a lot of fun, too. He and Burton enjoyed each other—they were both quite intelligent and well-read. They had fun in spite of everything.

Do you think the film's big budget really changed Hollywood? I'm not sure it did, although I'm sure at the time it scared the hell out of every studio that any picture could cost that much money. (The $42 million budget would be equivalent to a $200 million one today.) In the weeks before it opened, my father would say, "I am so predisposed to hate this film."

And did he? It was just such a clash. He framed a New Yorker cartoon that had two women at a train station with a huge Cleopatra poster behind them. One says to the other, "What annoys me the most is that I know I'm going to see it." CATHARINE CELLA
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212-685-8731 / c/o Ian Baptiste

**LIFELINES**

**BIRTHS**

Boy, Jesse Dylan, to Suzi and Richard Kaltman, Feb 22 in Los Angeles. Father is an account executive at Shorewood Packaging.

Boy, Spencer Freddieck, to Monique and Phil Hardy, March 22 in London. Father is managing director of Collective Music Ltd.

**DEATHS**

Wayne Jay Shilkret, 66, of pancreatic cancer, March 22 in Cerritos, Calif. Shilkret had been the executive director of the Cerritos Center for the Performing Arts since 1997. He also was GM of the Hollywood Bowl from 1989-1991. Shilkret additionally worked as the director of marketing and public relations at the John F. Kennedy Center for the Performing Arts in Washington, D.C., and as director of publicity for the Philadelphia Orchestra. He served on the board of directors for the California Symphony Orchestra, the Pasadena Arts Council, and the I.L.A. Opera Concert Assn. Shilkret is survived by his wife, two sons, a daughter, a granddaughter, and two brothers.

**GOLF TOURNAMENT**

The Fifth Annual Skylar Neil Memorial Golf Tournament will take place at the Malibu Country Club in Malibu, Calif. May 3. Skylar Crue front man Vince Neil will host the event, which will benefit the Neil Bogart Memorial Fund for children’s cancer, leukemia, and AIDS research at Children’s Hospital Los Angeles. Neil lost his daughter, Sky- lar, to cancer in 1995. In addition to his brother and sister, Gulfie is survived by his wife, their parents, three children, and three grandchildren.

**GOOD WORKS**

**SNOWBOARD/MUSIC FEST:** Such bands as Linkink Park and Stereomud will perform at the Sixth Annual Boarding for Breast Cancer Snowboard + Music Festival, April 14 at the Sierra’s Tahoe Resort in Lake Tahoe, Calif. The event will feature exhibitions by professional snowboarders and a variety of interactive breast cancer awareness programs. Proceeds will be donated to Boarding for Breast Cancer, a non-profit organization that aims to spread awareness of breast-health issues. Contact: Tresa Sanders at 212-397-5440.

**CANCER HOPES:** The sixth annual Hates off to High Hopes event, April 22 at the Wildhorse Saloon in Nashville, will benefit the High Hopes therapeutic cancer center, which services children with special needs and their families. The evening will feature an auction, dinner, and entertainment by country artist Jamey O’Neal. Songwriters Mark D. Sanders and Tim Nichols are hosting the event. Contact: Darlene Bieber at 615-940-3875.

**CREATIVE MANAGER**

Wanted for a multi-talented singer (10 languages) and writer of a new musical— with the cast album in stores. She was honored by the Mayor last week in an all-day singers celebration for her work in the entertainment field. (212) 873-5173

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New Western New York radio station seeking sports talk show host. Individual should be an entertainer with strong knowledge of Buffalo based sports teams. Five years of talk show experience, strong journalistic instincts and interview skills a must. Send tapes and resume to: John Dematte, 765 Indian Church Rd., West Seneca, N.Y. 14224. No phone calls please.

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Please fax resume to: 212-595-7488 After 5.

**TNQ ENTERTAINMENT, LLC**

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Fax resume to: Siegler & Sexton (310) - 777-1114

**LIFEWORKS**

**GOOD WORKS**

**SNOWBOARD/MUSIC FEST:** Such bands as Linkin Park and Stereomud will perform at the Sixth Annual Boarding for Breast Cancer Snowboard + Music Festival, April 14 at the Sierra’s Tahoe Resort in Lake Tahoe, Calif. The event will feature exhibitions by professional snowboarders and a variety of interactive breast cancer awareness programs. Proceeds will be donated to Boarding for Breast Cancer, a non-profit organization that aims to spread awareness of breast-health issues. Contact: Tresa Sanders at 212-397-5440.

**CANCER HOPES:** The sixth annual Hates off to High Hopes event, April 22 at the Wildhorse Saloon in Nashville, will benefit the High Hopes therapeutic cancer center, which services children with special needs and their families. The evening will feature an auction, dinner, and entertainment by country artist Jamey O’Neal. Songwriters Mark D. Sanders and Tim Nichols are hosting the event. Contact: Darlene Bieber at 615-940-3875.

**CREATIVE MANAGER**

Wanted for a multi-talented singer (10 languages) and writer of a new musical—with the cast album in stores. She was honored by the Mayor last week in an all-day singers celebration for her work in the entertainment field. (212) 873-5173

**TALENT**

**HELP WANTED**

**BILBAOARD ADVERTISING SALES EXECUTIVE UK/NORTHERN EUROPE**

Billboard magazine, the International NewswEEK of Music, Video and Home Entertainment, has a rare opening for an Advertising Sales Executive for the London office. Print advertising sales experience essential. Knowledge of the music industry preferred. Travel required. Seeking high energy closer who can grow this important territory! Exciting position.

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BROADCASTERS PULL WEBCASTS OVER FEE
Advertisers’ Reps Seek Payment For Union Members’ Ads

BY FRANK SAXE
NEW YORK—Hundreds of online radio stations have ceased their webcasts, rather than pay new fees for simulcasting commercials produced by union talent. Among the groups that have pulled their programming are Clear Channel, ABC Radio, Emms Communications, Radio One, and Jefferson-Pilot—leaving millions of users worldwide without web radio.

On March 8, the Joint Policy Committee (JPA), which represents both the Assn. of National Advertisers (ANA) and the American Assoc. of Advertising Agencies, sent a bulletin to its members reminding them that the copyright ownership over audio streams is linked between the American Federation of Television and Radio Artists (AFTRA) and the JPA. AFTRA charges an advertiser to pay a fee—typically $600 per year—to use its radio ads on the Internet.

In practice, rather than make payments to the union, scores of advertisers and agencies demanded radio stations cease simulating their commercials on the Internet. Faced with the daunting task of figuring out which ads had Web clearance, the radio conglomerates instead chose to silence their Internet audio streams altogether.

“The message is, there are no more free commercials on the Internet,” says Matthew Callahan, AFTRA’s national executive director of commercials. He explains, “Our intention is not to prohibit technology—our only issue is whether or not our members are properly compensated for the use of their material.”

JPA says its members, including both agencies and advertisers, are not against airing their radio ads on the Internet as well. JPA attorney Frank Shepard says they need, however, to authorize the simulcast, since they may be responsible for paying the union talent a higher rate.

Many stations placed a message alerting listeners on its sites. Callahan, who represents the stations, says that some stations are also able to temporarily disable their streaming. We apologize for the inconvenience of this interruption. We are working with both our advertisers and the Recording Industry Assn. of America to find a solution to those problems as quickly as possible so that we can resume our streaming.

Clear Channel Internet Group CEO Kevin Mayer says the company chose to pull all its radio stations’ webcasts because there is too much legal and financial uncertainty. “We are working hard to resolve outstanding issues with all concerned parties. It is our intention to be fully compliant with the law and to respect all legal and financial concerns. We are also in the process of implementing a strategy to address the need for revenue from the Internet streaming.

Endicott says, however, that Emms will have that capability once it launches its new Internet portal later this year. Cox Radio Interactive VP Gregg Lindahl says Cox is able to cover AFTRA ads, “to cooperate with the advertiser requests, and we are in the process of implementing it.”

A small number of Cox stations are having technical problems installing the system, so he says those stations will be taken down or replaced with alternative programming. “It adds, “it’s disappointing when this is the case, as the parties to this issue, who stand to benefit from terrestrial streaming, won’t be able to exploit the business opportunity—to say nothing of the users who have come to depend on this method of delivery for their favorite radio stations.”

Shepard says he is not surprised that the radio groups have quit streaming. “It surprises me that they’re getting involved in a medium that they’re not yet ready to get involved in.” To take their entire broadcast and slap it on the Internet, including commercials, with no evaluation to an advertiser about it—that is the surprising thing. The surprising thing is some stations involved before they were ready.

The move to pull audio streams comes as the U.S. Copyright Office moves forward with a suit for the right to transmit sound recordings via the Internet. In December, the Copyright Office ruled that stations streaming music over the Internet must pay royalties for those Webcasts. As the case to decide how much that fee will be moves forward, the National Assn. of Broadcasters has filed suit in order to block the ruling from taking effect. (Billboard, Feb. 10).

A BIG BILL MAY BE COMING

With hundreds of radio stations streaming thousands of radio commercials, the JPA/FRAA agreement was inked last October; it is nearly impossible to tell how many ads ran without proper payment and hence, how much must be paid for the ads. However, the decision may be tested in the courts. If the parties cannot agree on the amount of money, AFTRA will not, however, seek it as a judgment by AFTRA.

He says there is really no way of estimating how large that bill may be. “It is really difficult to pin down the amount of money we’re talking, but given the reaction from the [radio] industry, the potential in millions.”

Shepard says, however, that Emms has not heard from any members trying to recoup their lost fees.

Instead of trying to get some of money from Cox stations, advertisers or agencies, Shepard says, AFTRA should go after the radio stations. “What the advertising industry is saying is we are not responsible for any unauthorized use. If the union wants to separate audio and video, they can try to do it (Continued on page 79)

BUSH NOMINATES FCC COMMISSIONERS. President George W. Bush has nominated two Republicans and one Democrat to fill the Federal Communications Commission (FCC) commissioner vacancies created by the departures of Commissioners Furchtgott-Roth, Susan Ness, and Bill Kennard. They are Furchtgott-Roth’s former adviser Kevin Martin, who also helped the Bush transition team; former FCC staffer and lobbyist Kathleen Abernathy; and Michael Copps, an assistant secretary in the Commerce Department under former President Bill Clinton. If confirmed by the Senate, Martin would serve through 2006, Abernathy and Copps would fill terms that expire in 2006 and 2007, respectively.

CBS, INFINITY EXIT NAB. Viacom has pulled its radio and TV stations out of the industry’s largest lobbying organization as a result of a battle with the National Assn. of Broadcasters (NAB) over how much of the national audience a TV group can reach with stations it owns and operates. Viacom and the NAB are at odds over the FCC rule that Viacom’s company, CBS, has limited its penetration of 25% of TV households nationally. While Viacom wants the limit raised, the NAB—backed by hundreds of small-group owners—supports the current limit. It is a fight that previously led NAB and Fox to leave the NAB as well. “It is regrettable when any member leaves the association,” says NAB spokesman Dennis Wharton. The loss of CBS-TV and its stations will cost the NAB roughly $400,000 in annual dues, as well as the dues paid by Infinity’s 180 radio stations. An NAB insider contends that the organization may lose other companies due to the violation of their membership in the NAB. I think the NAB helps them to coordinate and be effective [by reaching out and organizing the smaller broadcasters who wouldn’t otherwise have a strong Washington, D.C. presence]. A company like Viacom is not relying on the NAB for that type of work, so its influence is going to continue.

STREAMED CONCERTS TEAM WITH RADIO. Digital Club Network (DCN) is teaming with McGahey Promotions, a radio promotions company, to syndicate live concert broadcasts to radio station Web sites. DCN currently broadcasts more than 100 live concerts each week from more than 50 nightclubs across the U.S. Under the arrangement, McGahey will arrange the concerts for the live concerts to be broadcast on affiliates’ stations. One of the first to syndicate material from DCN was modern rock WWDC (DC-101) Washington, D.C., which last month aired a live Webcast of Everlast’s performance at the District of Columbia’s 930 Club. DCN founder Ted Wersch sells notes that the deal comes at a time when radio stations are increasingly using their sites to offer listeners content that they cannot get on the air. “The appeal and stickiness of DCN’s content also allows radio stations to offer significant new opportunities to their advertisers,” he adds.

NOTED. Robert Callahan, president of Disney’s ABC Radio Group, is stepping down from his post, citing personal reasons that require him to be based on the East Coast. Replacing him will be Steven Bornstein, who has been president of Disney’s Internet Group since September 1999. Bornstein will report to Disney president COO Robert Igier. Callahan, who is the former president of ABC Radio, will remain at ABC through September to help with the transition. United Stations Radio Networks is syndicating a new daily show hosted by Clark. The show, Clark’s Music Calendar, traces each calendar date for its connection to and impact on the history of rock ‘n’ roll. The feature is targeted toward older stations, but the network expects a broad range of stations to join the lineup. NBC Radio Networks has signed a three-year agreement to syndicate Elissa Only, a weekly radio show of music from Elvis Presley. The show, hosted and previously self-distributed by Jay Gordon, is currently airing on 24 stations. Gordon spearheaded the campaign for the U.S. Postal Service’s Museum of Television & Radio’s annual radio festival will be held Oct. 18-27 in New York and Los Angeles.

With reporting by Frank Saxe in New York.
as the Australian quintet Powderfinger attempts to break through in the U.S. and European markets by playing a full schedule of tour dates, it's fitting that the group's album without a title is loved one is capturing a new crop of listeners.

The band's debut U.S. single, "My Happiness," which is No. 23 on this issue's Modern Rock Tracks chart, combines a strong melody with universally relatable lyrics. Bernard Fanning, the group's lead singer, says of the song, "We spend a lot of time away from home because we're a touring band. You're kind of absent from everything or the people you left behind. It's really hard on you mentally and physically in a lot of ways."

However, it's that feeling where you know you're going to be home soon, but it just keeps taking another couple of days, and you're counting it down." Fanning further says that these kinds of emotions are evident in all Powderfinger songs. "I try to write things so people feel like they could be singing the songs, too," he says. "I think listening to Neil Young and James Taylor—that's openly emotional music. For some people, 'emotion' is a dirty word. To me, it's not. It's why I like music. It's what makes me feel good and bad about music."

He says that he wants people to listen to Odyssey Number Five (Reprise/Universal), the group's fourth album, and "feel at the end of it that they want to hear it again. I think this is the best marriage of music and lyrics and melody we've had out of any of our records."

"Hopefully, people are going to embrace the record, " he continues. "If they do, fantastic. If they don't, we can deal with it. It's not the be-all and end-all for us. I think the important thing is to stay happy as people."

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**Indecency Guidelines Drafted By The FCC**

**BY MARC SCHIFFMAN**

- It's been a year of refining to do so, the Federal Communications Commission (FCC) has released a policy statement on broadcast indecency. And as if to answer charges that the FCC has seemed random and capricious in its fining of stations for indecency since it began the practice more than a decade ago, the statement makes it clear that the context in which something is presented makes all the difference in determining whether or not it is indecent.

In a 28-page statement, the FCC cites two fundamental criteria for finding material indecent: It must meet the commission's definition of "offensive or indecent," that is, material that "appeals to a prurient interest in patently offensive sexual conduct;" and it must be "patently offensive" as "measured by contemporary community standards for the broadcast medium." The FCC explains that this standard is "not a local one and does not encompass any particular geographic area. Rather, the standard is that of an average broadcast viewer or listener and not the sensibilities of any individual complainant.

The full context in which the material appeared, the FCC says, is "critically important. It is not sufficient, for example, to know that explicit sexual terms or descriptions were used. Explicit language in the context of the broadcast makes a bona fide newscast not be patently offensive, while sexual innuendo that persists and is sufficiently explicit to make the sexual meaning inescapable is indecent.

As a result, today's FCC is more than 30 specific cases exemplifying what does and does not exemplify indecency. After stating that its previous decisions have hinged on the "explicitness" of the material, whether that material "involved a specified sexual act," "involved sexual conduct," or "involved suggestive or patently offensive sexual descriptions," the commission also noted that "a policy of "reasonable compliance" with the policy statement is "necessary to ensure that stations are aware of the standard."

The policy statement, which appeared in the Federal Register on September 20 and will be in effect on October 1, is available in its entirety on the FCC website at www.fcc.gov. It is also available in hard copy from the Office of the Secretary at 445 12th Street SW, Washington, DC 20554.

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**BILLBOARD APRIL 21, 2001**

www.billboard.com
that. But we're not saying the radio stations are responsible—we're just saying we're not.

TECH FIRMS SEE OPPORTUNITY

As radio broadcasters race to find ways to block the streaming of their ads and in many cases require them with no-AFTRA commercials, the Internet advertising companies say this may be what is needed to jump-start their industry. Seattle-based StreamAudio says it is using its year-old technology to block AFTRA-recorded commercials for its clients, which include a number of broadcast groups. In fact, Coast Broadcasting's KUIC Vallejo, Calif., began using StreamAudio to specifically address the AFTRA issue.

"It's going to push ad replacement as an option for stations," StreamAudio co-founder/CEO Darren Harle says. His company has received hundreds of phone calls from client stations since its corporate headquarters began ordering them to cease broadcasting on the Web. Harle says among his client stations are roughly 50 Clear Channel stations, which have not attempted to block any AFTRA ads.

Hivire developed its own ad replacement technology and sells advertisements for a number of Web-only radio stations, including NetRadio.com and iWorldClassRadio.com—which is owned by Clear Channel. Hivire CEO Warren Schlichting says this technology was developed to replace free simulcast spots with new, Internet-only commercials. "This is a product with accountability, so in an odd sort of way, this is a huge plus for us and another use for our technology."

At the same time, Schlichting says, a mass exodus from streaming could be a momentary setback for the streaming advertising industry. "It's a bump in the road, but, ultimately, the industry will get through it. Long term, it was inevitable that these ads be segregated from terrestrial ads. We saw the same thing happen in the cable industry many years ago. You could have predicted that this was going to happen. The fact that it happened quickly is surprising, but I don't think it is insurmountable."

"For better or worse, this is going to draw a clear, sharp line between [terrestrial and Internet]," he continues. "That's ultimately good for the industry's growth, because it will highlight the idea that this is a very different medium. Long term, a lot of attention is good."

Harle thinks that when a major player such as Clear Channel pulls out, it does hurt the image of Internet radio. Like Schlichting, he thinks this debate is coming a little too early in the infancy of this industry. "Everyone is waiting a commission or a cut for being able to provide programming to the Internet," he says. "But it's a profitable business, it makes a lot more sense. Right now, they have a piece of the pie, and there's just not enough to go around."

BROADCASTERS PULL

(Continued from page 76)
OPENING DOORS
Rent continues to run near 100% capacity. But beyond the walls of the Nederlanders Theatre, its impact may be even more profound.

Broadway, for the most part, is still "old school," says Jim Nicola, artistic director of the New York Theatre Workshop, which produced the massive hit Rent.

"What [Rent] has done is serve as a reminder to people who are thinking outside traditional musical theater that something can happen," Nicola says. "It doesn't have to be the way they are."

BROADWAY AND BEYOND
Broadway today is bigger business than ever. Gross box office receipts surpassed $800 million last season—more than double what they did a decade ago—and this season is on track to set a record by passing the $700 million mark, according to the League of American Theatres and Producers. Nearly 12 million tickets were sold this season, with top musicals fetching more than $90 per seat.

Yet costs are also up. Major musicals are truly expensive to produce and advertise. Corporations with deep pockets are the only ones that can afford such ventures, and they have become a growing presence on the Great White Way. American Airlines and Ford Motor Co. opened new Broadway stages bearing their names in the past few years, and such kid-friendly Disney productions as Beauty and the Beast and The Lion King have become Broadway giants. Even if critics have mixed impressions of Disney shows, everyone admires the crowds that line up outside their doors. But many people feel the emphasis on merchandising and brand-name promotion has come at the expense of songwriting, acting, and storytelling.

Julie Taymor, who won a Tony Award for directing The Lion King, says the complaints about the "Disneyfication" of Broadway are overblown. "There's no such thing as Disney producing a show. I work with individuals, and they're theater guys, as open to interesting ideas as anyone I've ever worked with." What corporate sponsors bring to a show, she explains, are the resources to actively promote it, as well as to absorb a loss while a show finds its audience.

Whether corporate involvement is the problem or the solution, the sheer expense of mounting a Broadway show makes it a difficult place to take creative risks. But Broadway isn't a losing proposition. It's a door. "In the talent that is out there waiting to be heard," Taymor says. "I don't think this is the new crop."

New Bohemians. Adam Pascal, left, and Daphne Rubin-Vega were unknowns when Rent opened, but now both are established Broadway stars.

REACHING THE HOME AUDIENCE
Cast albums have always served as souvenirs or mementos for Broadway blockbusters. But for small shows, cast albums can be integral to a show's longevity. A limited run in an Off-Broadway house can reach a few thousand people at most, but a recording can reach far more, ensuring that a show survives.

Composer Ricky Ian Gordon, (Continued on next page)
CURTAIN RISES ON A NEW ERA FOR BROADWAY
(Continued from preceding page)

whose Dream Tree played off Broadway in 1998, says cast albums can reach not only audiences but also those who may not see the show. "It gives people the opportunity to hear it—and decide to do the show," he says. "The CD industry gives a show a good run on television."

Broadway isn’t the only place to look for new musicals. Some of the most daring shows in recent years never opened on the Great White Way, instead playing off-Broadway and in regional theaters. Like some record companies are increasingly willing to release cast albums for smaller shows, many of these scores are available as a CD. The following cast albums offer an introduction to some of the most creative shows that never graced a Broadway stage.

Some Of The Best Shows In Recent Years Never Hit The Great White Way

lapidously autobiographical yarn about his battle with a near-fatal brain condition, weaving songs into a conversational lyrics. The result is a comfortable score about uncomfortable subjects, emotionally resonant but also funny. You have to put down the book to witness the show that Tim Rice’s "Il Tabelloni" is based on, but it’s Norm Lewis’s singing in "I’ll Rather Be Sailing" that make the album a gem.

Hedwig and the Angry Inch
Music and lyrics by Stephen Trask (Atlantic)

This long-running Off-Broadway oddity featured John Cameron Mitchell, who wrote the show’s score, "looking into the seemingly unknown song stylist" Hedwig—"a sexual rocker who is configured for East Germany only to end up abandoned in a Midwestern trailer park. The cast album captures the raucous energy and black humor of the live show like a rare recording. Actor-singer Trask guest stars on "Hedwig’s Theme," which sometimes got lost on the boards. "Trask’s songs, which are well-crafted, even poignant. A film adaptation is due from New Line, along with a soundtrack on Hybrid.

The Wild Party
Music and lyrics by Andrew Lippa (RCA Victor)

Six weeks before composer Michael John LaChiusa opened his Wild Party on Broadway last year, the show received a cast album on RCA. For Broadway adaptation of the same 1928 poem by Joseph Moncure March. The show follows the drug a party hosted by a woman named Queenie and her abusive lover, Burns, attended by a bizarre menage of the couple’s vaudeville friends. Lippa’s score is the darkest depths of the original poem in favor of a sassy show in a melodious, conversational life and subtle nods to Jazz Age instrumentation.

WAE HOFFMAN

Broadway is bigger business than ever.

Gross box office receipts surpassed $600 million last season—double from a decade ago. This season is on track to pass a record $700 million.

A NEW GOLDEN AGE?

The current state of the American musical inevitably draws comparison to the "golden age" of the 1920s. Opinions differ about how long this era lasted. Some say it stretched back to such great songwriters as Rodgers and Hart, while others note that their shows rarely equaled their music. Some say it continued into the ’70s, when show stoppers like Show Boat and Company by Stephen Sondheim and Michael Bennett staged the landmark Chicago and A Chorus Line, respectively, while others insist that the genre’s current run is a renaissance and the best scores become standards.

Most critics agree that the period from the early ’40s through the mid-’60s—roughly from Oklahoma! through Fiddler on the Roof—was when it all came together: songs, stories, productions. Every season seemed to bring a new classic: South Pacific, West Side Story, Guys and Dolls, The King and I, My Fair Lady, and dozens more that came to define the genre. Great composers with classic scores and the most ambitious of the best became standards.

Today’s theater scene simply can’t compare, many say. "Right now we’re currently experiencing a kind of moment like a mix of flux, not anything remotely like a golden age because there’s not a singular point of view out there."—Brian Suskin concurs. Even if good musicals are being created, he says, the best composers aren’t getting the compensation, and the box office success is the biggest impact. "The American musical is alive and well, but if composers can do great work, and get CDs out but still can’t pay their bills, then there’s something wrong."

Others are more upbeat. Composer LaChiusa says strong ticket sales and construction of new Broadway houses mean a healthy economic health, while new composers have breathed new creative life into musicals. "There are a lot of very active things about what’s happening."

RCA Victor’s Rosenberg agrees, noting that if this doesn’t add up to a new golden age, it’s still good news that the Average Age of a new theater is healthier than it has been in the last 20 years."—Betty Conned and Ashleigh Green remember Broadway’s original golden age, when the lyric-writing pair found success with such Leonard Bernstein shows as 1944’s On the Town or 1940’s Carousel. Despite widespread talent in later years that Broadway’s best years were over, the duo continued to write successful musicals. Awards for 1970’s On the Twentieth Century and 1991’s The Will Rogers Follies. Rumors of the death of the American musical have been greatly exaggerated, Green says. "Musical theater will go on. Live theater matters, and people will still return to it. It will never die, period."

The problem isn’t the music but the outlets. Ramone says. If commercial radio won’t play cast albums, he suggests, then record companies need to think of new ways to use public radio and cable TV. Satellite radio may be another option, Schwartz suggests. When XM Satellite Radio launches this summer, Schwartz will be artistic director of Take it back a percentage of this. the lobby walking out."

The problem isn’t the music but the outlets. Ramone says. If commercial radio won’t play cast albums, he suggests, then record companies need to think of new ways to use public radio and cable TV. Satellite radio may be another option, Schwartz suggests. When XM Satellite Radio launches this summer, Schwartz will be artistic director of Take it back a percentage of this.
the radio, so if they want to hear our music, they have to see us live.”

**OZZY RETIRE?**

The undisputed king of hard-rock music touring fests is Ozzfest, which has grossed more than $25 million from four previous runs, including $17 million from 22 shows last year, according to **Amusement Business**. All Ozzfests have featured headline/ headbanger guru Ozzy Osbourne, either as a solo performer or as a member of his pioneering heavy-metal outfit, Black Sabbath.

This year, Sabbath returns to top the bill, which also includes Lynyrd Skynyrd, Iglan Manson, Slipknot, Disturbed, Mudvayne, Papa Roach, Linkin Park, Crazy Town, Taproot, Godzill, and Hatelweed, among others. Ozzfest begins its North American run June 3 at the Woodland Music Theatre in Chicago, with SFX again producing the event. (A.U.K. date at the Milton Keynes [England] Bowlies set for May 26.)

Ticket prices for Ozzfest range from $49.50 to $80.25. This year, Ozzfest is also offering the OzzPass, a $395 Pit, the equivalent of gold-circle seating for the headlining band. Ozzfest’s Web site guarantees that the Purgey-Purgey section, the band area that “scoots, surf, and soap, and go absolutely fucking crazy like never before.”

Ticket sales for Ozzfest are strong enough for the box office, according to Mike Vogel, who heads up SFX’s touring division. “The early-on sales have been excellent,” he says, “and when all is said and done I think that we’ll have passed this last year.”

As to whether Ozzfest and similar tours have retail impact, Sandra Bon, VP of advertising for the Troy, Mich.-based Harmony House, says, “You’ll start seeing these bands poppin’ up in our top 20 immediately when a tour comes to town. In this market, heavy metal is the bread and butter of music.”

### METAL TOURS: A SURE THING, THANKS TO MULTI-ART LINEUPS

(Continued from page 1)

Lava/Atlantic’s Cult Comes Back On The Road

With Support From House Of Blues, Act Hopes To Move ‘Beyond and Evil’

BY RAY WADDELL

Veteran hard-rock act the Cult, crowned its 1999 reunion tour with a record string of seven sold-out shows at the House of Blues (HOB) in Hollywood. “It was the biggest run ever by a band at that club,” notes Kevin Morrow, HOB senior VP of entertainment. Morrow says that they were still relevant as a band and they signed a major-label deal off the heat from those shows.

This benefit has led to a deal with Lava/Atlantic—which will issue the Cult’s Beyond Good and Evil June 5 (with single lead “Rise” going live next month). The Cult is the most recent in a long string of HOB-promoted U.S. tour for the band. The joust is tentatively set to kick off June 15 in Atlanta, with Monster,银行业, and other like-minded bands on the bill.

Cult singer Ian Astbury says the band reunited in 1999 because of “unnatural events. With Astbury and co-founding lead guitarist Billy Duffy, the band features drummer Matt Sorum (who also served time in Guns N’ Roses) and former guitarists James Honeyman and Richard synchronique. (The band is currently auditioning bass players in Los Angeles.)

Originally signed to Beggars Banquet/MCA, Astbury says the band was “heavily considered in the U.S., the band has seen its share of professional triumphs and disappointments (Billboard, Dec. 23, 2000) since forming in the early 1980s. It recorded six albums between 1984 and #1, including the college-radio hit Love (65), the Rick Rubin produced MTV Unplugged, the Cult in Exile and Sonic Temple (92), which reached No. 10 on The Billboard 200. The band founded after Ceremony

Lynyrd Skynyrd, and Bink-182. This year’s tour boasts 88 hands on six stages, including Pennywise, Ran
cid, 511, Weaver, and Morgan Heritage.

Last year, Warped grossed about $6 million from an average ticket price of $23.55. Attendance averaged about 15,000 per show. This year, Warped will play 44 dates this year, beginning June 21 at the Peoria Sports Complex in Phoenix.

“We’re stronger than ever,” Lyman insists. “But we never want to get too big, because we’ll lose the intimacy of the show.”

Lynyrd Skynyrd’s tour is the Warped tour to Launch Media to their last but still produces and maintains creative control. He also produces the annual Watcha Rockin’ On Spanish tour which this year will be headlined by Le Lyza.

### VALUE SYSTEM

According to John Scher, co-producer of two multi-art, hard-rock Family Values tours with Korn and the Firm, the former headliner for the last year but Ozzfest is without question the granddaddy of hard-rock festival tours and has been for many years,” Scher says. “What is unique for Family Values is that we have created a trademark and a franchise, and we’ve got two Family Values live compilation records that have done extremely well.”

The first album, **Family Values Tour ’98 on Epic, has sold 750,000 copies, SoundScan reports, and a second compilation from the 1999 tour, **Interscope has sold 650,000 units (and generated a chart-topping mainstream rock track in "Outside." Featuring Aaron Lewis of Staind with Limp Bizkit’s Fred Durst.) One retailer where such compilations have done well is Milwaukee-based Rush-Mor Ltd., with manager Dan Duhon noting that all the metal tours from which they’ve spawned tentia to aid the up-and-coming bands in particular.

Family Values took the year off in 2000 because producers didn’t feel they could pull together the right package, Scher explains, adding that they are on target for the 2001 trek. “We’re anticipating an October tour of at least a month, if not longer. We’ll have an album and a [music TV] special and continue the tradition.”

Ozzfest, meanwhile, is busy playing arenas away from the heavy summer touring traffic. “That’s one way we’ve distinguished ourselves from other festivals,” Scher says. “We have one stage but a lot going on, with high production values.”

The tour also strives to keep ticket prices reasonable. “On average, tickets are $5-$12 in the front row,” Scher says. “We have a few acts that will bump up price,” he says. “In addition to Limp Bizkit, the 1999 Family Values tour featured Primus, Filter, Redman & Method Man, and Stand on the bill for a $35 ticket price.

### RIDE AND TATTOOED

Last year’s Warped tour, an “illustrated” lifestyle festival tour with a lineup that included Slayer, Slipknot, Sevendust, and 13 other bands — will not be reeled by summer. Steve Ruben, thener’s senior VP on tour, says, “The tour will be as long as we want it to be. We’ve got a lot going on this summer.”

“Tattoo the Earth will absolutely be bigger with AVC on board,” says Zakoski, adding that he is working with the William Morris Agency in putting the Tattoo talent together. “Right now, we’ve been looking at after Ozzfest and before Family Values, or possibly a spring tour. If I look in a time frame, it will look like we can add another band.”

Zakoski says competition for acts in the hard-rock genre made these bands an expensive prospect for summer touring. “We’re just looking at how we can continue into bidding wars for these acts and drive up ticket prices—it makes it impossible for fans to see their favorite bands.”

In addition to the previously mentioned hard-rock packages, there is also talk of a Goldsmuck/Deltacon co-headlining tour for this summer. As cheese metal bands, Warped tour producer Mike Donovan says over easy—”with Lynyrd Skynyrd/ Deep Purple, Styx/Barry Company, and Journey/Peter Frampton packages all scheduled for the same time frame.”

Asistance in preparing this story was provided by Rashain Hall in New York.
many/Switzerland/Austria (GSA), says, “For decades now, the Scandinavian have been regularly supplying artists and hits for the German-speaking market. I myself became closely acquainted with this scene by working with Europe, Pandora, Aqua, and Espen Lind (when I was at MCAL).

He adds that Roxette has been a global best seller for EMI for years, with 13 album and various singles regularly going gold or platinum in Germany.

“Last year, we had outstanding success with the Olsen Brothers from Denmark, the wake of their [Eurovision Song Contest] win.”

According to Jochen Leuschner, GSA president/CEO at Sony Music, the Scandinavians possess particularly strong creative and technical skills. Leuschner says that the Scandinavian media for many years has been supporting local talent who write and produce in English on a sustained basis. He adds that the Scandinavian mentality promotes pride in domestically produced repertoire, nearly all of which enjoys initial major success in its own country before being exported. “In Germany, the prophet has little respect in his own country,” he says.

Sony’s Scandinavian top-selling hits include Bomfunk MC’s “Free-style,” which has sold more than 750,000 copies in Germany, as well as earning this year’s Echo Award for International Dance Single.

Hubert Wandojo, managing director of EastWest, stresses that many Swedish authors and producers are behind top five U.S. and U.K. hits by such acts as Christina Aguilera, Jessica Simpson, and Westlife, while much of Britney Spears’ music to date was produced by the now-dissolved Stockholmbased Cheiron team.

Staying put Janet’s “All for You” (Virgin) remains at No. 1 on The Billboard Hot 100 for a second consecutive week, maintaining a formidable lead over runner-up “Survivor” by Destiny’s Child (Columbia). After a strong opening week of sales, “You” dips only 20% and still achieves a six-digit tally with 185,000 units sold. Airplay continues to rise, up another 4 million listeners, for a total audience of 107 million.

This total would most often assure a No. 1 spot on the Hot 100 Airplay chart, but “You” is blocked from that perch by Destiny’s Child’s latest monster radio hit. “Survivor” gains another 11 million listeners and now has an audience of 126 million. It may soon eclipse the all-time audience record of 140.5 million that the group set with “Independent Women Part I” this past December.

Janet’s stay at the top of the Hot 100 should continue for at least two more weeks, as there are no viable contenders releasing singles during this time. Of the radio-only hits in the top 25 of the chart, three will soon become available at retail. On April 24 Shaggy’s “Angel” (MCA) will finally hit stores as a maxi-CD, and S Club 7’s “Never Had a Dream Come True” (A&M/Interscope) will come out on CD and cassette, affecting the May 12 chart.

“Angel,” a former No. 1 song, will have a hard time getting back to that perch on sales of a maxi-CD alone. If we can assume that sales of the limited release “You” will begin to dry up over the next two weeks, bringing the song’s overall points down to a normal level for a No. 1, “Angel” would need to sell more than 60,000 to return to No. 1. With an audience number that is currently half of “Angels” total, “True” can only hope to crack the top 10 or possibly the top five with similar sales. The most logical contender for No. 1, “Survivor,” will not be released to retail until May 15. The song will be made available as a maxi-CD, 12-inch vinyl, and DVD single. Of course, with its audience approaching record levels, “Survivor” may very well get to the top before that time on radio play alone.

Return to Eden: “Get Over Yourself” by Eden’s Crush (143/London-Sire) returns to No. 8 after falling from that spot to No. 16 last issue. Songs such as “Yourself,” which generate most of their Hot 100 points from sales, often debut and rise on the chart quickly and are susceptible to erratic chart moves until the song’s airplay points reach a level close to or above its sales points. While “Yourself” continues to pick up airplay across the country (up 2 million), its point ratio is still 70/15 in favor of sales. Its gain in airplay, coupled with a 4,000 increase in unit sales, is enough to boot “Yourself” up eight places in a relatively soft portion of the chart.

Ask Again: Missouri native Sara Evans debuts at No. 88 on the Hot 100 with her third chart hit, “I Could Not Ask for More” (RCA Nashville). Her previous two songs both reached the top 40, with “No Place That Far” peaking at No. 37 in February 1999 and “Born to Fly” at No. 34 in December.

This is the second chart run for the Diane Warren-penned “Ask.” Edwin McCain originally recorded the song and took it to No. 37 in August 1999. Evans “Ask” is No. 16 on Hot Country Singles & Tracks.
No. 1/Hot Shot Debut

1. VARIOUS ARTISTS
   "No. 1/Hot Shot Debut"
   Columbia 696369 (12.98/18.98)
   1 week at No. 1
   NOW 2

2. JOURNEY
   "Open Arms"
   Columbia 112266 (12.98/19.98)
   X

3. INCUBUS
   "Animals"
   Epic 630427 (12.98/18.98)
   MAKE YOURSELF

4. SHAGGY
   "Oh Galahn"
   Arista 112266 (12.98/19.98)
   MAKE YOURSELF

5. BRUCE SPRINGSTEEN & THE E STREET BAND
   "Live in New York City"
   Columbia 112266 (12.98/19.98)
   THE LIFE

6. DAVE MATTHEWS BAND
   "增长"
   RCA 112266 (12.98/19.98)
   EVERYDAY

7. BIG PUN
   "Guac (12.98/19.98)
   ENANDED SPECIES

8. LIMP BIZKIT
   "Chocolate Starfish and the Hot Dog Flavored Water"
   Roadrunner 112266 (12.98/19.98)
   NO ANGEL

9. DIDO
   "Rosie"
   A&M 112266 (12.98/19.98)
   PART III

10. ALFRED "CHUCK" NEWMAN
    "增长"
    BMG Rights Management 112266 (12.98/19.98)
    NO NAME FACE

11. NELLY
    "Enlace"
    Sony 112266 (12.98/19.98)
    COUNTRY GRAMMAR

12. TRICK DADDY
    "Supa Dups Da Philadelphia"
    Jive 112266 (12.98/19.98)
    THUGS ARE US

13. INDIA ARIE
    "Wildflower"
    J Records 112266 (12.98/19.98)
    ACUSTICAL SOUL

14. LEROY JENNINGS
    "增长"
    Disciples 112266 (12.98/19.98)
    COYOTE UGLY

15. LEROY JENNINGS
    "增长"
    Disciples 112266 (12.98/19.98)
    COYOTE UGLY

16. LEROY JENNINGS
    "增长"
    Disciples 112266 (12.98/19.98)
    COYOTE UGLY

17. LEROY JENNINGS
    "增长"
    Disciples 112266 (12.98/19.98)
    COYOTE UGLY

18. LEROY JENNINGS
    "增长"
    Disciples 112266 (12.98/19.98)
    COYOTE UGLY

19. LEROY JENNINGS
    "增长"
    Disciples 112266 (12.98/19.98)
    COYOTE UGLY

20. LEROY JENNINGS
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    COYOTE UGLY

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    Disciples 112266 (12.98/19.98)
    COYOTE UGLY

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    "增长"
    Disciples 112266 (12.98/19.98)
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    Disciples 112266 (12.98/19.98)
    COYOTE UGLY

26. LEROY JENNINGS
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    COYOTE UGLY

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    Disciples 112266 (12.98/19.98)
    COYOTE UGLY

29. LEROY JENNINGS
    "增长"
    Disciples 112266 (12.98/19.98)
    COYOTE UGLY

30. LEROY JENNINGS
    "增长"
    Disciples 112266 (12.98/19.98)
    COYOTE UGLY

31. LEROY JENNINGS
    "增长"
    Disciples 112266 (12.98/19.98)
    COYOTE UGLY

32. LEROY JENNINGS
    "增长"
    Disciples 112266 (12.98/19.98)
    COYOTE UGLY
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<th>WEEK</th>
<th>LAST WEEK</th>
<th>AWAY FROM HOME</th>
<th>Chart Position</th>
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**NEW**

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**TOP ALBUMS A-Z (LISTED BY ARTISTS)**

1. **B** - Ben Harper & The Innocent Criminals
2. **C** - Coldplay
3. **D** - Daughtry
4. **E** - Elton John
5. **F** - Foo Fighters
6. **G** - Green Day
7. **H** - Hootie & The Blowfish
8. **I** - Incubus
9. **J** - Journey
10. **K** - Korn
11. **L** - Linkin Park
12. **M** - Matchbox Twenty
13. **N** - Nickelback
14. **O** - Oasis
15. **P** - Pearl Jam
16. **Q** - Queen
17. **R** - Red Hot Chili Peppers
18. **S** - Soundgarden
19. **T** - Tom Petty & The Heartbreakers
20. **U** - U2
21. **V** - Van Halen
22. **W** - Weezer
23. **X** - Xander & The Giants
24. **Y** - Yes
25. **Z** - ZZ Top
**Wanna)* for Smash Salsoul label.

**Gebhardt says, “When I assumed responsibility for the Scandinavian music market two years ago, I was impressed by the musical potential in Norway, Sweden, Finland, and Denmark.” He adds that many of the productions in these countries are “on a par with or exceed American standards and were therefore an ideal supplement for other national companies’ repertoires.**

**Centerspan Communications** has released a secured beta version of file-sharing technology Scour Exchange that utilizes Microsoft’s digital rights management system. Of the more than 4 million previous Scour users, 400,000 have signed up for the beta test, the company says. CenterSpan will offer licensed tracks from EMusic for free. The system will still require users to download content, but will offer content by the fourth quarter.

**WOLFGANG SPAHR**

**ATLANTIC REVIVES DANCE’S BIG BEAT**

(Continued from page 1)

**Beat resurces to reclaim its once powerful status in the world of dance/pop.**

“Too many club DJs have been inquiring about classic Beat recordings,” says Atlantic executive VP of the office of the chairman, Craig Kallman, who founded Big Beat in 1987 and sold it to Atlantic 10 years ago. Since its inception, Big Beat has maintained a healthy presence on Billboard’s Hot Dance Music/Club Play chart, scoring No. 1 hits with Rob Base’s “It Takes Two” and JT’s “No Limitation” (I Love America), Jomanda’s “Got a Love for You,” and the Bucketheads’ “The Bong.” The label has sold more than 10 million albums.

The label scored a crossover hit with “Show Me Love,” which peaked at No. 5 on The Billboard Hot 100 in ’90.

Kallman says he stopped signing acts to Big Beat when “so many R&B/hip-hop acts began carrying their own label logos with them.” It was getting a bit out of control.

Now, Kallman explains, “the timing is more than right to reactivate this label. It’s our way of letting people know that the label is once again adventurous, producing two embracing dance music in a big way. Big Beat remains a widely recognized brand, and we’re going to keep it that way.”

In addition to Plummet’s “Damaged,” which the label picked up from Tampa, Fla.-based Nebulous Records, Kallman is keen on two international crossover hits, Spiller’s “Groovejet (If This Ain’t Love)” and Jakatta’s “American Dream,” for release in June and July, respectively. And unlike Kallman, the label is securing S&M Presents the Girl Next Door’s European dance smash “Salsoul Nugget (If U Wanna)” for the U.S. market.

**SCANDINAVIAN MUSIC**

(Continued from page 83)

**Bill Holland**

**BETWEEN THE BULLETS** by Geoff Mayfield

**NOW MORE THAN EVER:** Once regarded as a scary idea, the multi-label, multi-artist compilation series called Now has quickly found favor with consumers. The latest installment, Now 6, becomes the second in the batch to reach No. 1 on The Billboard 200 and the first of the half-million mark in its opening week (675,000 units). The first one in the series was Now 5, which surmounted 688,000 units during Christmas week.

Now 5 is also the one that had the series’ previous first-week high, ringing up 444,000 pieces when it bowed at No. 2 in the Dec. 2 issue. Now 4 became the first in the series to top No. 1 in its Aug. 5 issue, starting its three-week run at No. 1 with 320,500 units.

To be certain, Now has achieved significant brand recognition in less than three years, upholding the reputation of Gene Runyon, executive VP of universal music group. Runyon has praised the series, which he says will be responsible for distributing “this is the Last Collection” when the Now line was introduced at a 1998 National Assn. of Recording Merchandisers conference. Runyon’s reference was to an ill-fated U.S. series of four compilations that EMi launched in 1996 in the wake of Now’s successes in the U.K. Despite a pricey campaign, two Now titles combined saw just 11 weeks on The Billboard 200, with Movie Love getting the series’ peak at No. 155. A third title notched 12 weeks on Top Country Albums.

By contrast, the six Now albums have achieved a combined 159 weeks on the chart, including Now 6’s in its 21st chart week, Now 5 stands at No. 55, while at No. 195, Now 4 has logged 38 weeks on The Billboard 200. The Now line has also far exceeded the two attempts in the Totally Hits series assembled by Arista and the WEA labels. Neither of the Totally hits has reached the top 20, with the second volume peaking last year at No. 15. Combined, the pair has spent seven weeks in the top 20.

One wonders, though, if the success of Now exacts a cost. Reminiscent of the ripples that followed the splashdown of Now 5, only one of the 10 albums represented on Now 6 sells more than this issue it did last, and that one exception, by Samantha Mumba, represents a unique circumstance. Further, eight of the 18 albums that do decline have larger evaporation this issue than they did the issue before. ATC, for example, sinks 20 places from No. 24 to No. 4 of a 16.5% decline last issue to an 11.25% drop this issue. Others whose fades accelerate: 3LW, which slides from a 7% drop to a 14% decline (No. 50, down six places); Creed, which sees its evaporation accelerate from 2% to 11.6% (No. 41, down seven places); and, beneath The Billboard 200, Evan & Jaron, who go from a 3% drop last issue to a 29% free fall.

I’m told that some of the labels that resist releasing singles to retail are lured by hefty licensing fees to participate in the Now series. We should learn that Now cannibalizes album sales, particularly for fledging artists, these fees beet be felt instead.

**THE MOUSE THAT ROAT Rise:** Music specials on the Disney Channel have tied the chart up for a number of developing acts, including Cleopatra, Youngstown, Charlotte Church, and, in 1998, a still-emerging ’N Sync. Rarely, though, have two acts profited simultaneously to the extent that Aaron Carter and Samantha Mumba have, with the former debuting at No. 4 last week, and the second volume peaking last week at No. 6 of six units), and the latter earning the Pacesetter trophy (100-76, up 34%, a 5,000-unit hike).

This issue’s chart positions represent career-high peaks for both rookie and vet. The Disney Channel has thrown since Easter week 1999, when holiday traffic and a Disney special elevated both B*Witched (18-12, with its sales more than doubling) and Five (56-27, as units more than tripled).

**SPEAKING OF EASTER, the holiday shopping week will give music stores a needed bump. Year-to-date album sales continue to lag behind 2000’s pace, down by 1%. Then again, the following week will find retailers in a non-holiday week competing with the Easter-week gain that ’N Sync enjoyed last year. As a result, No. 1 album America run at very well, with France album one of the most recent examples. In Finland, record industry sells almost as well as it would in the U.S. but the slacker genre is also very successful, according to BMG’s Shmidt.

WEA reports that its national ad campaign, which was launched earlier in the year, has paid off. Randy Crawford are Scandinavian best sellers, and that the recent fortunes of one of Norway’s finest exports, Lotti Kallman, 5 on U.S. radio assistance. WEA’s Bruns says, “The success [of] last year was largely due to the excellent work of German producer team Boogerman and Roland Sprengberg.”
NASHVILLE STUDIOS GRAPPLE WITH COUNTRY MUSIC'S WOES

(Continued from page 1)

country genre's current focus on teen artists and other youth-oriented acts (Billboard, March 3)—along with the crossover pop sound of many mainstream country artists—has, many believe, forged a widening chasm between record labels and the traditional country music audience.

To make matters worse, in a town where the producer often has near total control of a project—selecting songs, session musicians, and studio—"the fact that these producers are increasingly taking sessions to their own digital workstations based personal studios adds to the commercial woes."

MOOD SWINGS
"Things are changing fundamentally," says Grant Fowler, studio manager of Nashville's Love Shack Recording. "More than any sales figures or percentages can tell you, it's a general, overall mood here that is very, very different than it was even two years ago.

"It's really complicated, but in my estimation, most of the decline of the country recording businesses boiled down to two words: laziness and greed.

"Fowler adds. "Lots of people in Nashville got lazy and greedy and were making way too much profit by pandering to the lowest common denominator—but it's over. Even that segment of the market has wised up, or grown up and realized that music must be good if it is to stand the test of time.

"Too many in Music City "looked at the Garth Brooks/Shania Twain era and thought that was a sign of the future," Fowler says. "The result was targeting a transient demographic based on that mentality is that the core audience has been alienated. Now that the fickle 13-year-old girls have, for the most part, quit buying the music, we've hit the bottom line that the music has suffered, and we're all paying the price."

Carl Tatz, owner of Nashville studio Recording Arts, seconds Fowler's observation that the market itself—to keep their rooms booked. "When you see your clientele building their own rooms, you can't just sit there," says Michael Korbel of Sound Stage Studios. "You've got to brainstorm. You've got to think. We're probably not going to see a recovery of the norm for Nashville."

Henry says, "in the sense that probably 90% of the stuff we record is anywhere from $7,000 to $12,000. We're not so dependent on the country music scene, which is good for us at this point—there are rooms that are good, viable recording spaces that are up for sale.

Another Nashville facility, Interzone Studios, has adopted the same philosophy. "Based on what I've heard and what I've seen," says Vaid Caprio of Interzone. "Everybody is putting in a Pro Tools system, and as a result, it's not the same old sound around town. It's a whole different kind of thing," Caprio continues. "I think rooms like that are, hopefully, going to attract some other clientele and open up some other genre of country things that Nashville is used to. We've been working, for the most part, with local unsigned rock bands and trying to get them to the point where they're going to be able to put out there and create a buzz with.

EVOlUTiON REVOLUTION
For Fun Studios and Interzone, it's significantly lower over than that of Nashville's high-end, multi-room commercial facilities that are used by more mainstream acts. "We've really had to re-focus this type of work," says Henry and Caprio. The equipment and amenities may not compare with the elite studi0s, but in many cases it is far enough to keep the budgeted recording revenue numbers up for major studios.

"So many people feel they need to have a Music Row address to compete," Caprio says, "and that's what it is for some of us. We're able to fill our nice simply because we're building our reputation on the quality of our people and the quality of the music we're putting out. We're able to turn a profit. A small one, but far we're happy just being in the black in.

In one high-end commercial facility, adoration is manifested in several ways. In addition to courting non-country and national clients, Sound Stage has forged an informal relationship with rock producer Malcolm Springer, who heads new Island/Def Jam imprint '10' Records. Its offices are housed in the Sound Stage complex, and as Springer has been a frequent client at Sound Stage, he expects to keep his recording projects on site.

"Sound Stage is going to be our home," Adds singer-songwriter whose discography includes such rock acts as Children's Collective Soul and Matchbox Twenty. "It's not a spoken [agreement], but all my label stuff is going to be done there. Adds Korbel, "It also allows us to keep our name and our up-and-coming label, to be tied in with something like Sound Stage, where we've got so much to offer.

As a community, the Nashville recording industry is addressing current circumstances through the Nashville Assn. of Professional Recording Servies (NAPRS), a 6-year-old organization that represents member studios nationally and around the world.

NAPRS membership stands at approximately 40, according to Fowler. In addition to recording studios, membership consists of roughly five engineers, six corporate members representing recording service companies, such as equipment and tape supply businesses.

We are at arm length about doing some serious marketing outside of Nashville this year," Fowler, who is NAPRS chairman, explains. "That's always been a priority mission of the organization. Many people who have been skeptical of NAPRS didn't realize how much potential there is to Nashville. Simply don't realize how technologically advanced the studios are.

We're talking to people. "Not only we have got recording infrastructure here, but it's just a great community period."

As a rule, studio managers maintain close relationships with past and prospective clients and are often from the experience the importance of word-of-mouth publicity, says Sound Kitchen's Rose, a NAPRS board member. "Everybody knows everybody with other people are my strongest thing. I have a lot of contacts in the music business in New York and L.A. I market the studio from a personal standpoint: There's a lot of in at stake, clients really want to know that they're going to be taken care of when they get here."

To Fowler, the key to robust health in the Nashville studio community lies in the broadening of creative horizons at every. "I'm hoping that Americans singer-songwriters, writers and rootsy bands in that genre are going to be the ones that bring country back around," he says. "Maybe I'm being overly optimistic, but if labels like Lost Highway and other start-up labels begin to happen, maybe that can push the mainstream stuff right out of the way.

Hopefully, for Nashville's sake, that's what's going to happen."

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Thalia To Receive ‘Star’ Honor At Latin Awards

Billboard will present the 2001 Star Award (El Premio de la Estrella) to Mexican singer and actress Thalia at this year’s Billboard Latin Music Awards show, April 25 at the Jackie Gleason Theater in Miami Beach, Fla. With the most extensive exposure of Latin expression at all artistic and cultural levels, Billboard has created the Star Award, to recognize an artist whose artistic achievements cross borders beyond music. Thalia is this year’s recipient of the Star Award, having proven herself a major force in multiple facets of international entertainment.

Rising to fame in the ’90s as one of Mexico’s biggest television stars, Thalia has since claimed a top spot among the biggest names in Latin music. In addition to her acting talents, she has achieved critical acclaim and commercial success as both a singer and songwriter. Her latest single, “Entre El Mar y Una Estrella,” continues to climb the charts, while her new album, Amor自发 (EMI), has already sold one million copies.

Will ‘Brother’ Float Above ‘Hope’?

In the 37-year history of the Billboard country album chart, only six soundtrack albums have gone all the way to the top. The sixth soundtrack is the current occupant, O Brother, Where Art Thou? and this issue, that collection ties Hope Floats as the longest-running chart-topping soundtrack since the chart was initiated in 1984. O Brother is in its ninth week in pole position. In second place is the Urban Cowboy soundtrack, which had an eight-week reign in 1980. Coyote Ugly, which has been No. 2 for the last five weeks, spent seven weeks at the summit. Honeysuckle Rose, which featured Willie Nelson, led the list for six weeks in 1989. Finally, Pure Country had a lone week on top in 1992.

It doesn’t take an expert mathematician to figure out that if O Brother is still No. 1 next issue, it will be all the other soundtrack albums in the dust and be the longest-running chart-topping country soundtrack of all time.

Big Apple: Bruce Springsteen collects his 11th top five album as Live in New York City (Columbia) enters The Billboard 200 at No. 5. It’s the Boss’s first top five album in six years, since his greatest-hits collection spent two weeks at No. 1 in March 1996.

Love is the first Spanigsteen album to chart in this millennium. His chart span expands to a quarter-century, dating back to the July 26, 1975, debut of Greetings From Asbury Park, N.J. Hmmm, 25 years . . . and Springsteen has only managed to get from New Jersey to New York. Maybe one day he’ll see the world.

Balance Shifts: With the debut of “Until the End of Time” (Amaru/Death Row/Interscope) at No. 82 on The Billboard Hot 100, 2Pac now has more posthumous chart entries than songs that charted while he was alive.

The man born Tupac Amurak Shakur had seven chart entries in his lifetime. Since his death on Sept. 13, 1996, he has had seven more titles debut on the chart under this issue, when “Until” became his eighth posthumous appearance.

Baby Spice: Emma Bunton debuts at No. 1 on the U.K. singles chart with “What Took You So Long?” (Virgin). That makes her the fourth Spice Girl to have a No. 1 hit outside of the group. Maybe Posh Spice (Victoria Beckham) will have her own No. 1 hit one day, but she doesn’t have to in order for the Spice Girls to claim a record. In the U.K., they are the act with the most individual members to have their own chart-topping songs.

What about the Beatles, you say? In the U.S., all four mop tops have taken individual turns at the top, but in the U.K., Ringo Starr’s best place on his own was the No. 2 posting of “Back Off Boogaloo” in 1979.

Long Live the King: Elsewhere on the U.K. singles chart, there’s a new entry at No. 15 from Elvis Presley. A live recording of “Suspicious Minds” (RCA) stretches Presley’s U.K. chart span to 44 years and 11 months, harking back to the debut of “Heartbreak Hotel” in May 1956.

While he may have the longest singles chart span, Presley doesn’t have the highest number of chart entries. That honor falls to Cliff Richard, who has amassed 122 chart songs, 10 more than Presley.

Dates Set For 2001 Billboard Music Conference

The 23rd annual Billboard Music Video Conference & Awards will take place Oct. 31-Nov. 2 at the Beverly Hilton Hotel in Beverly Hills, Calif.

This annual event is the entertainment industry’s premier music video gathering, bringing together today’s top producers, directors, record label executives, artists and more for an unparalleled networking opportunity.

The Music Video Conference includes informative panels on the business and creative issues facing music videos, nightly artist showcases and parties, and culminates with the Billboard Music Video Awards show, saluting the year’s best contributions to the music video industry. This year’s nominees, performers, and presenters are to be announced soon.

For general information on the Music Video Conference & Awards, call 646-654-4669, or send an email to bbevents@billboard.com. For information on registration and group discounts, contact Phylis Demo at 646-654-4464. For sponsorship opportunities, contact Celeste Rodriguez at 646-654-4648.

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 28-29

Billboard/Airplay Monitor Radio Seminar & Awards

Eden Roc Hotel • Miami Beach • October 4-6

Billboard Music Video Conference & Awards

Beverly Hilton • Beverly Hills • October 31-November 2, 2001

For more information contact Michele Jancangelo at 646-654-4660, email bbevents@billboard.com, or visit www.billboard.com/events.

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Join Billboard and 150,000 readers worldwide in celebrating Black music, as it continues to influence the global music industry.

Contact: Andy Anderson Tel. 646-654-4692 Fax. 646-654-4798 • aanderson@billboard.com
Train Has Arrived.

Indeed they have. And the journey's been worth it. Their self-titled debut album was released in 1998, hit #1 on Billboard's Heatseekers Chart in 1999, and went platinum in 2000. Not exactly overnight. But Train achieved this kind of success the old-fashioned way.

Through hard work. Touring. Building a fan base. Touring some more. Getting their music heard. And touring some more.

Now, they have a new album called "Drops Of Jupiter," which just debuted at #6 on Billboard's Top 200, with over 80,000 copies scanned. It's the kind of album the San Francisco Chronicle calls "star-making." The single, "Drops Of Jupiter (Tell Me)," is having the kind of worldwide impact that, well, we knew it could. People everywhere are really connecting with the beauty and power of this song and these lyrics. Hard work, it seems, does pay off.

We're incredibly proud of Train. Their music. Their words. Their whole thing. Just listen. You'll see.