Navigating Digital World Requires New Maps

Copyright Act Raising Free-Speech Concerns

By Bill Holland
Washington, D.C.—The controversy over the 1998 Digital Millennium Copyright Act (DMCA) has heated up in recent weeks. Last month's threat by the Secure Digital Music Initiative (SDMI) and the Recording Industry Assn. of America (RIAA) to sue a computer science professor under the DMCA's anti-circumvention provisions raised questions about whether the act's exemptions are too narrowly drawn and should be modified.

The basic issue for some copyright experts is whether the extra infringement protections the DMCA offered to content industries are balanced by increased benefits for the public—a promised cornucopia of easily downloaded product choices. The big question is how much more time Congress will give the copyright community to achieve these consumer benefits before it steps in.

One House member, Rep. Rick Boucher, D-Va., an early proponent of balance when it comes to digital-era laws, tells Billboard that he will introduce several bills to modify the DMCA. Boucher has already announced that he plans to introduce a bill to make legal the MP3.com business model (Billboard, March 10). Now, he feels more adjustment is needed.

Boucher says, "I think it was entire.

Mounting Concert Ticket Surcharges Provoke Dissent

By Ray Waddell

Hundreds of thousands of dollars in revenue are being generated at North American concert venues via ticket surcharges. But increasingly, a tone of contention is the acts responsible for drawing such crowds in the first place are not sharing in this revenue. Add-ons like parking and ticket service charges are boosting consumer costs at a time when many both inside the industry and out feel that ticket prices are already too high. But the relatively recent phenomenon of escalating facility fees, such as surcharges tacked on to ticket sales, seems to be the most thorny issue by far. Venues—primarily outdoor sheds—are adding anywhere from $1 to $5 per ticket in facility fees, a sum that quickly adds up over the course of a season. This is a revenue stream for the venues over and above any rent the acts might pay to play at the facility.

"If they're putting $1-$5 on as a facility charge, what do we pay rent.

Radio, Record Labels Chafe Over Streaming

By Frank Saxe

New York—Radio and record companies have long had a love/hate relationship. But the recent fight over streaming fees has churned up emotions and ignited fears in the radio industry that the labels are after more than Webcasting royalties.

Although radio operators in much of the world pay both performance and composing royalties, U.S. broadcasters do not pay a performance fee—to labels' chagrin. For years, the record industry has been urging Congress to require broadcasters to pay for the music they play, but to no avail.

Artists say that at the same time the record labels are trying to dip their hands into broadcasters' wallets, the labels are also finding ways to keep whatever money they do collect for themselves—at the expense of the musicians who have no choice but to sign increasingly stringent contracts.

Now, in a battle involving the courts and the U.S. Copyright Office, labels are fighting for royalties from online radio—but radio executives fear this move is ultimately intended to wrest similar royalties from traditional broadcasters.

The National Assn. of Broadcasters (NAB) argues that the fight over streaming fees is just a "back door" way to reopen the longstanding dispute over radio royalties. "They will come back in five or six years.

(Continued on page 70)

For Miles Davis' Birthday, Legacy Trumpets His Catalog

By Chris Morris

Columbia/Legacy is throwing a birthday party for Miles Davis—and it wants everybody to attend. May 26 is the 75th anniversary of the late trumpeter's birth in Alton, Ill., and the label is marking that occasion (and the 10th anniversary of Davis' passing, on Sept. 28, 1991) with a flood of releases and a coordinated sales campaign devoted to the company's best-selling jazz-catalog artist.

"We started talking about the 75th anniversary campaign probably two years ago," says Jeff Jones, senior VP of Sony Legacy and senior VP of Columbia Jazz. "We've enlisted all the departments within the company—distribution, the regional alternative marketing people, the Columbia sales staff, the catalog sales staff, the Columbia jazz people.

"We have a long-term, 10- or 20-year commitment to the catalog," Jones adds, "and this occasion obviously lent itself to being a major focus within that long-term campaign.

The program kicked off April 17 with the release of The Best of Miles (Continued on page 68)
AMAZED
(2nd Award)
Mary Green
Chris Lindsey
Aimee Mayo
Careers-BMG Music Publishing, Inc.
Golden Wheat Music
Silverkiss Music
Songs of Nashville DreamWorks
Warner-Tamerlane Publishing Corp.

AMERICAN PIE
(2nd Award)
Don McLean
Benny Bird Company, Inc.
Songs of Universal, Inc.

BILLS, BILLS, BILLS
Kevin "She'kspere" Briggs
Hitco Music

BLUE (DA BA DEE)
Massimo Gabutti (SIAE)
Maurizio Lobina (SIAE)
Gianfranco Randone (SIAE)
EMI-Blackwood Music, Inc.
GZ 2538 (SIAE)

BRAND NEW DAY
Sting (PRS)
EMI-Blackwood Music, Inc.

BREATHE
Stephanie Bentley
Hopechest Music
Universal-Songs of PolyGram International, Inc.

BRING IT ALL TO ME
Billy Lawrence
Cory Rooney
B. K. Lawrence Publishing
Cori Tiffani Publishing
Sony/ATV Songs LLC
Warner-Tamerlane Publishing Corp.

BROADWAY
EMI-Virgin Songs, Inc.

THE CHEMICALS BETWEEN US
Gavin Rossdale
Ensign Music Corporation

DESERT ROSE
Sting (PRS)
EMI-Blackwood Music, Inc.

THE DOLPHIN'S CRY
Patrick Dahlheimer
Chad Gracey
Ed Kowalczyk
Chad Taylor
Loco De Amor Music

FORTUNATE
R. Kelly
R. Kelly Publishing, Inc.
Zomba Songs Inc.

THE GREAT BEYOND
Peter Buck
Mike Mills
Michael Stipe
Temporary Music

HANGINAROUND
David Boyson
Adam Duritz
Charles Gillingham
Matt Malley
Ben Mize
Daniel Vickery
EMI-Blackwood Music, Inc.

HE WASN'T MAN ENOUGH
Rodney Jerkins
EMI-Blackwood Music, Inc.
Ensign Music Corporation
Fred Jerkins Publishing
Rodney Jerkins Productions, Inc.

HIGHER
Scott Stapp
Mark Tremonti
Dwight Frye Music, Inc.
Tremonti Stapp Music

I DO (CHERISH YOU)
Dan Hill (SOCAN)
Keith Stegall
If Dreams Had Wings
Music Ltd. (SOCAN)
November One Songs
Zomba Songs Inc.

I NEED TO KNOW
Cory Rooney
Cori Tiffani Publishing
Sony/ATV Songs LLC

I TRY
Macy Gray
Children of the Forest
Mel Boogie Music

IT FEELS SO GOOD
Simon Beloofsky (PRS)
Graeme Pleeth (PRS)
Careers-BMG Music Publishing, Inc.

SONG OF THE YEAR:
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PUBLISHED BY: HOPECHEST MUSIC,
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Ringos All Stars Play And Act Naturally

"A million people can play rock’n’roll in the same way," says Ringo Starr, sitting at his home in Beverly Hills. His $3.5 million mansion, set in a 30,000-square-foot garden, was once owned by movie producer Darryl F. Zanuck. It is now the home of the former Beatle, who has just finished recording a new album of rock hits for his label, Apple. The album will be released in the fall of 1975.

Ringo’s new record, called "A Hard Day’s Night," is a collection of songs that were originally recorded by the Beatles in the late 1960s. The album features such classic hits as "Help!," "Yesterday," and "Let It Be." Each song has been remixed and re-recorded by Ringo and his band, the All Starrs.

The album was produced by Ringo himself, with assistance from his wife, Maureen Wintle, and their four children. The album was recorded in Los Angeles at the famous A&M Studios, where the Beatles recorded their first album, "Please Please Me.

"I wanted to do something that was different from what I’ve done before," says Ringo. "I wanted to do something that was more personal, more intimate. I wanted to do something that was more like a family record."

The album was released on September 15, 1975, and it quickly became a hit. It reached number one on the charts in the United States and number two in the United Kingdom. The album was a critical success as well, receiving four out of five stars from Rolling Stone magazine.

"I’m very proud of this album," says Ringo. "I think it’s one of my best records ever. I think it’s a really special record."

The album was also nominated for a Grammy Award for Best Pop Vocal Album. Ringo himself was nominated for a Grammy Award for Best Pop Vocal Performance by a Duo or Group with Vocal.

"I’m very happy about that," says Ringo. "I think it’s a great honor to be nominated for a Grammy."

The album was released on vinyl, CD, and cassette, and it continues to be a popular record today. It is considered one of Ringo’s best works, and it is a must-have for any Beatles or Ringo fan.

Ringo Starr’s career continued to thrive after the release of "A Hard Day’s Night." He released several more solo albums, including "Time Takes Time" in 1980 and "Sunshine Life" in 1985. He also continued to perform with the All Starrs, and they released several albums together.

Ringo’s influence on the music industry is undeniable. He was one of the first drummers to be recognized as a musician in his own right, and he helped to pave the way for other drummers to follow in his footsteps.

"I’m very proud of my career," says Ringo. "I think I’ve done a lot of really great things. I’m very happy with what I’ve accomplished."

Ringo Starr’s legacy continues to inspire musicians around the world. His influence can be heard in the music of countless artists, and his impact on the music industry is immeasurable.

"I’m very proud of that," says Ringo. "I think it’s a really great honor to be able to inspire other musicians."

Ringo Starr passed away on July 27, 2003, at the age of 70. He was survived by his wife, Maureen Wintle, and their four children. He is remembered as one of the greatest drummers of all time, and his legacy continues to live on.
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Indie

22. Enoc

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Dancing With the King B.B. King

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When I Look in Your Eyes: Diana R. Hill - Jive

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New Age

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All For You: Janet - Virgin

Adult Contemporary

I Hope You Dance: Lee Ann Womack - MCA Nashville

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Follow Me - Uncle Kracker - Top Dog U.L.A

Country

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Rock / Modern Rock Tracks

It's Been Awhile - Parmount Home Video

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Kid Video

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Redeem/Renew: Tasha Paris - Sparrow

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78 Chart Beat: Motown Gears out on its musical concept.

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78 Homefront: Billboard is named one of Bill.com's best media Power 50.

Perry Como, Easy-Listening Pioneer, Passes On

By Jim Bessman

Fans and friends are paying tribute to the late Perry Como, a one-time baritone whose casual singing style and correspondingly low-key manner virtually defined the term "easy listening." He amassed 42 top 10 hits between 1941 and 1958, and his total U.S. chart entries numbered in the hundreds. Como was second only to his idol, Bing Crosby.

Fellow Italian-American pop singer Tony Bennett, who came up in the generational following Como's and appeared on his TV shows, recalls Como as "a great singer, who was the only man who I knew that had same one in the business! It's a bad word these days, but he was wholesome, very calm. He was a beautiful person."

The 85-year-old Como died May 12 at his home in Jupiter Inlet Colony, Fla., reportedly, he had been suffering from Alzheimer's disease for nearly two years. It was Crosby who famously tagged Como as "the man who invented casual."

In his trademark cardigan sweaters, Como indeed embodied the term, crooning such hits as the million-selling "Chopin," which was the biggest smash of 1945, and such huge 50s successes as "Hot Diggity" (Dog Diggity Boom), "Round and Round," and "Catch a Falling Star" all of which reached No. 1. Como's "Catch a Falling Star" also earned him the first Grammy award for male vocal performance, in 1958.

Other hits in Como's 100 million-selling career included "It's Been a Beautiful Day," "Let's Face the Music and Dance," and "My Way." Como was "a great man, blessed to sing a song that's meaningful."

Como was born Pierino Como May 18, 1912, in Canton, Pa., a coal-mining town southwest of Pittsburgh. One of 10 children, his parents came to America from Italy in 1919. Working in a barbershop at age 10, he had opened his own by the time he was 14. But he also sang on weekends for local Sons of Italy choirs, and other Italian groups, and he joined big band leader Freddy Carle's regional group in 1933.

Bandleader Ted Weems hired Como after hearing him sing with Carlene in 1937. Como recorded and performed with his band until Weems entered the military during World War II. Como, who had married Roselle Bion, was living in Queens, N.Y., and singing at New York's Copacabana nightclub before signing with RCA Victor in 1943, the same year he signed a seven-year movie deal with 20th Century Fox. His first major chart hit came the following year with Jerome Kern and Ira Gershwin's "Long Ago and Far Away."

Nick Perino, Como's longtime conductor and trombonist, says, "I feel truly blessed to have had the good fortune to make music with such a great artist for so many years. But more important than that, he was my friend, he was my brother, he was my companion, and all-around wonderful human being to one and all."

Como, whose wife died in 1988, is survived by two sons, Ronald and David, a daughter, Theresa, 13 grandchildren, and four great-grandchildren.

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Walden Wins BMI Prize

BY JILL PESELNICK

LOS ANGELES—W.G. “Snuffy” Walden received the Richard Kirk Award for outstanding career achievement at BMI’s Film and Television Awards. The annual event, which was held May 16 at the Regent Beverly Wilshire Hotel here, is hosted by BMI President/CEO Frances W. Preston.

Walden is an accomplished TV composer who has contributed to such hits as “Don’t Forget About Me,” “The Wonder Years,” “Roseanne,” Providence, and Once & Again. He won an Emmy last year for his work on The West Wing. Walden, who released his first solo record on Windham Hill last year, is also a guitarist who has toured with such artists as Chaka Khan, Eric Burdon, and Dona Summer. Producers Ed Zwick and Marshall Herskovitz (Thirtysomething, Once & Again), The West Wing creators/executive producer Aaron Sorkin and executive producer/director Thomas Schlamme, and The Wonder Years director Michael Lembeck all honored Walden with taped messages.

Composer Lalo Schifrin was honored for his “Mission: Impossible” series, which began in 1966. Special Mission: Impossible 2. Multi-

ple film award-winners were Trevor Rabin (Go in 60 Seconds, Aladdin, The Spirit) and Edward Shearmur (Charlie’s Angels, Miss Congeniality). “Doesn’t Really Matter,” the hit penned by Janet with ASCAP co-writer John Jannetti and Terry Lewis from Nutty Professor II: The Klumps, was named most-performed song from a motion picture. 

Emmy Award winners: W.G. “Snuffy” Walden, The West Wing, John Kimmbugh, Nickellewson; Julie Bernstein, Hysteria; Steve Bernstein, Hysteria; Dorey Kimble; Richard Stone, Hysteria; Paul S. Glass, One Life to Live; Dominic Meininger, One Life to Live; When, Think of You; From One Life to Live.

Juniors Conch Festival A Tribute to Pioneer Lorngoria

BY RAMIRO BURR

SAN ANTONIO—For most of the last century, conjunto has been the music of Texas’s southern heartlands, but its folk charm continues to lure working-class people and new artists—even from overseas.

The lineup of the five-day Tejano Conjunto Festival (TCF) May 9-13 at Rosedale Park included seven new groups: Max Baca and the Texas Mariachi, Los Pochos, Los Longorias, Los Nobles, Los Cruising Coyotes, Great Gracys, and perhaps the most interesting of all—Los Gallos, from Paris, France.

Los Gallos performed on a card that included five-time Grammy winner Flaco Jimenez, The Garcia Brothers, and the Hometown Boys. For Los Gallos singer/bajo sexto player Manolo Gonzalez, it is no mystery how his group was drawn to conjunto: “First, the accordion is part of French culture, and the music is simply good roots music, and that music affects me—it inspires.”

Born to Spanish parents who fled to France during the Spanish Civil War, Gonzalez grew up in the south of France, exposed to blues/rock bands. At a 1967 concert in Paris, Gonzalez heard Flaco Jimenez, who says he was “like a revelation.” Gonzalez then teamed up with native Parisian and multi-instrumentalist Thierry “Car- pintero” Carpinetty, who began his career in jazz bands and later in country bands. After meeting with Gonzalez, he decided to learn the accordion to become a conjunto player.

Also performing at the Rosedale Park festival were Los Dos Gilbertos, Ruben Vela, Mingo Saldivar and Kenji Katahe y Junto y Grupo—a group created in Japan that includes Japanese players but which now resides in Corpus Christi.

Interest in conjunto music and its history is high today, says TCF founder Eloy Torres, because conjunto music has the same type of agrarian family values found in country. “The young musicians playing that music today need to know who the people were that laid the foundation. That is something that makes us respond—it inspires.”

Independence Day. As part of the first-ever White House celebration of Cinco de Mayo, Mexican Independence Day, Mexican recording star Thalia performed May 5 for first lady Laura Bush, left, and President George W. Bush, second from left. Thalia, second from right, was accompanied by her husband, Sony Music Entertainment chairman/CEO Tommy Mottola, right.
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Bacharach, Moog Win Swedish Polar Prize

BY KAI R. LOFTHUS
STOCKHOLM—The 10th Swedish Polar Music Prize, held May 14 here, not only continued its now-establish- ed tradition of honoring international titans of music but also succeeded in broadening its horizons, so that the event was far from just another awards ceremony.

This year, while the Polar organi- zers recognized the lifetime achieve- ments of two Americans—composer Burt Bacharach and synthesizer innovator Robert Moog—and Germany's electronic music pathfinder Karlheinz Stockhausen, the Swedish music community organized a series of events and showcases in the county's capital to highlight the creative capabilities of both the Polar recipients and a younger generation of musicians and artists.

For example, 24 hours before the "laureates" were feted at the city's Burt Tullhaugen, in the presence of King Carl XVI Gustaf, a Stockholm Live Day was organized by trade body Export Music Sweden (EXMS) and local club promoters K13 Stockholm and Penny面具 20 new acts. Polar Music Prize managing director Stuart Ward previously held a similar post at EXMS. The 2001 Polar Music Prize was Ward's first at the helm.

Bacharach did some recognizing of his own, too. The distinguished songwriter told me May 11 in a Stockholm studio work- ing with singer Carola Häggqvist on a song for her upcoming Universal Music Sweden album. She also sang to Bacharach's arrangement dur- ing the post-Polar awards banquet.

Among other performances were Elvis Costello's interpretation of a song he authored with Bacharach, "God Give Me Strength," and Anne Sofie Van Otter's performance of "This House Is Empty Now." Ward also presented a statement for the occasion, declaring that the U.S. is "very proud that two of these [Polar] recipients hail from our country." Bacharach also said, "We are bound together by ties of kinship and a common heritage based on democratic values, freed- dom of expression, and a belief that culture brings people together.

Bacharach, who is due to visit Sweden in June, also extended congratulations to Stockhausen.

The Polar Music Prize is awarded annually, based on nominations sub- mitted by members of the Con- fédération Internationale des Sociétés d'Auteurs et Compositeurs and the International Federation of the Phonographic Industry. The Swedish kronor ($100,000) is given to each laureate, the funds derived from a donation by the late record produc- er/pubisher/artist manager Stig "Stikkan" Anderson, known world- wide for developing the career of Abba. In 1989, An- derson assigned shares in his Stock- holm-based publishing firm Swe- den Music to the Royal Swedish Academy of Music. This donation es- tablished and under- ways the prize, which Anderson said should be awarded "with no restrictions as to nationality" for significant achieve- ments in popular and classical music. It is presented by the Swedish king annually. Anderson died in 1997 and is represented on the prize commit- tee by his daughter, Marie Ledin.

Bacharach recalled meeting Anderson many years ago at the Grand Hotel in Stockholm. "I can almost remember which table we sat at," he told guests at the gala dinner, which was also held at the Grand. The American noted that his first visit to Sweden was as Marlene Diet- rich's musical director in the 1950s.

Earlier in the day, Stockhausen told the audience at Berwald- hallen, "I had support for three years for some courses of my music. In Kursen, where I live, the government said this year they will not support me with one mark. Nonetheless, I will continue." (Backtrack Boys 'N Sync, who was a Swedish music prize."

Bacharach was aware of the Polar Music Prize before becoming one of this year's recipients, but his fellow laureates were not.

"I'm flattered," he said, "that it was a joke, and that Stuart Ward was going to ask me for my credit-card details." Stockhausen was more ex- cited about his prize, saying it was "very valuable." Ward promised to "continue to make listening songs, Standards."

Electric Records promotes Cord Himelstein to director of crossover marketing. He was assistant director of field marketing/merchandising; Heather Chambers to director, media buying; and Cour- tney Powell to associate director, street marketing and promotion in New York. They were, respectively, New York regional promotions manager, manager, field market- ing/merchandising; coordinator, media buying; and manager of rap and street promotion.

Paul Conroy is named director of A&R for Roadrunner Records in New York. He was assistant manager for Uppercut Management.

Randy Haecker is promoted to associate director of media relations for Legacy Recordings in New York. He was media relations.

Katherine Schenker was named senior manager of public relations for Word Records in Nashville. She was a publicist for Sparrow Records.

Kira Williams is named A&R administrator for 143 Records in Los Angeles. She was in the urban music department at Hollywood Records.

Paul Conroy was named director of A&R for Roadrunner Records in New York. He was assistant manager for Uppercut Management.

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The Estonian entry—pairs Paula, who sang backing vocals for Estonian artist Ines in the 2000 Eurovision Song Contest, with Benton, an Aruba- born Dutch citizen living in Estonia, based on a popular Estonian boy- band, 2XL. Benton and Paula have their own careers, but were teamed by composer/producer Must for the Estonian national final. Must wanted a石油化工-like production of the song and added the gynology 2XL.

Benton, 50, was as surprised as anyone at the win, although he went to school for a music degree. "It's claiming first place. "Nobody was focusing on us—a group of six guys and one old man," he said. "I only did this because I believed we could win, although I'm realistic. [After rehearsals] I thought we could pull it off if we showed confidence on stage. Everything came down to the executive vote."

While Estonian artists like Maarja (with a U.S. album released on Gef- fen in 1998) and Ines (with a single released on edel in 2000) have enjoyed some success beyond the borders of their homeland, "Eve- rybody" could be the first Pan-Euro- pean hit for an Estonian artist. "For Estonia, this is a big, big thing," said Must. "We're so small and so new."

The Estonian winner rewrites the Eurovision script, making the first black artist to ever win the competition.

(Continued on page 71)
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Williams Reveals Her ‘Essence’ On New Lost Highway Disc

BY PHYLIS STARK

NASHVILLE—Lucinda Williams has found both critical acclaim and commercial success as a performer, but she still feels like an outsider in Nashville, where she is based. While her songs have been recorded by whom she calls “the bravest” Nashville artists—Mary Chapin Carpenter, Patty Loveless, and Emmylou Harris—Williams says, “I definitely don’t feel a part of what I call the straighter country music world, the country music industry of Nashville,” despite that she lives here.

“I’m definitely not connected in with that world,” Williams adds, noting that this is both by choice and by virtue that “my music doesn’t fit there.” She continues, “Nashville is so straight. I guess I’m sort of considered an outlaw here with Steve Earle . . . They used to write grittier stuff. It’s gotten so puritanical.”

Williams says she doesn’t like CMT, doesn’t listen to country radio, and resists being labeled as a country act. “I don’t want to be identified with the stuff that’s on country radio now. Country music to me is Hank Williams and Loretta Lynn.”

At this point in her career, Williams can afford to stand alone. After years of toiling as a road dog putting out critically acclaimed albums that barely rang the registers at retail, Williams broke through with her 1998 album, Car Wheels on a Gravel Road, which propelled her into an elite league of artists—a league in which critics’ darlings can also sell 500,000 units.

Now, Williams and her label, Lost Highway Records, are hoping to repeat—and build on—Car Wheels’ success with Essence, due June 5. “You always get a little nervous when one record does so well,” Williams says. “The next one, you just hope it’s as good or better than the one before.”

While she says there was no external pressure to outperform Car Wheels, Williams admits she put that pressure on herself. “It’s a little scary when you have to follow up a gold record that won a Grammy. It’s not like it sold 3 million copies, but it’s the most successful record I’ve ever had, so now I have more people listening to me than ever before.”

Still, Williams calls Essence her best album yet. She co-produced the record with Charlie Sexton, along with Bo Ramsey and Tom Tucker. “I feel good about my vocals on this record,” she says. “I always get insecure when I make a record. Until the last minute, I’m worrying whether I’m going to become a grifter. It’s always a guessing and I didn’t do that as much on this one.”

Williams penned all of the tracks on Essence solo. She doesn’t co-write, she says, because “I’m my own artist. I’ve tried writing with people, but it’s just silly.”

The title track, which is the single currently being worked to triple-A and Americana radio, features labelmate Ryan Adams on tremolo guitar. The song’s love-drug metaphor explains the lyrics “Baby, sweet baby, whisper my name/Shoot your love into my vein” and “Baby, sweet baby, can’t get enough/Please come find me and help me get fucked up.”

Williams describes another song, “Get Right With God,” as “a song version of a painting,” comparing it to the religious folk art she collects. While she says, “I am on a spiritual path. I am trying to get right with God,” Williams emphasizes that the song “doesn’t have anything to do with any particular religion.”

Laura Hopper, PD of triple-A KPIG Monterey, Calif., calls Williams “the great white hope for an Americanastriple-A force that is out there.” While she’s not a fan of the single, Hopper says that what she has heard of the rest of the album is “just marvelous. We’re going to have fun with it. There are other things on the record that are going to be so killer for KPIG, it’s hard for us to wait.”

Hopper thinks Williams’ name “is going to become a household word pretty soon. Holding true to her values and style is going to serve her well.”

The triple-A and Americana stations where her music is being worked, Williams says, “are supporting all the artists like me. They are more varied. They are the only thing left in radio that is trying to stand up and be independent.”

Williams, known for her frequent hope to different label homes, stayed with Island Def Jam Music Group/IDJMG for Essence, her sixth album, but was shifted to become the flagship artist of IDJMG’s new label, Lost Highway Records (Billboard, Feb 10).

Williams describes Lost Highway as “kind of like a little shelter in the midst of all the dance bands the bigger label [IDJMG] has. It’s kind of a guarantee that you won’t get lost in the shuffle. It feels real comfortable.”

“With the success of Car Wheels, it was pretty apparent that a record can do well without buying into the whole corporate ritual that you have to do to try to get your record sold,” Williams says. “It was successful based on my live shows and word-of-mouth. I like to think that inspired them to let that be the philosophy behind this new label. On a major, the stakes are so high. You have to sell, like, 2 million records before you’re considered worth keeping on a label.”

Lost Highway VP of A&R and artist development Frank Callari says that Williams “represents the essence of what we’re all about, which is great music that some people find hard to format. I like to call them the unformattables.”

Previously managed by Callari before he moved to Lost Highway, Williams is currently between managers. She is booked by Frank Riley of High Road Touring, and her songs are published by Warner-Tamerlane Publishing.

Williams began playing festivals and a few clubs in late April and hits the road in earnest in June. That tour will take her through the U.S. and Canada, and there are preliminary plans for her to head to Europe in September.

Riley says, “She’s such a great live act that it’s the best way to spread the word.” On the heels of Car Wheels’ success, he notes, “It will be interesting to see how things go this time, because now we’ve set it up. Whether it be from the public side or industry side she has a great base of recognition, sales, and respect.”

Williams will perform on Late Show With David Letterman June 4—the night before street date—and the label expects to run a teaser ad campaign on VH1 when the album is released. The label is also creating a Lucinda Williams Web site within the Lost Highway site to promote the album and the artist.

As a side project, Williams will contribute to Ralph Stanley’s album of duets with female singers, Clinch Mountain Sweethearts, due this summer.

Criminal Prosecution of On-Line “File Sharing”

by Joseph D. Schleimer, Esq. & Kenneth D. Freundlich, Esq.

Synopsis: More than a billion infringements of music copyrights take place each month through on-line “file sharing.” Now that the Courts have stripped away the euphemism and declared file sharing to be “piracy,” the venture capitalists, Internet freebooters, and crypto-liberarians who continue to preach that “music should be free,” may be in for a surprise: criminal indictment and trial under the No Electronic Theft (“NET”) Act of 1997.

The full text of this article has now been posted on our website at www.SchleimerLaw.com.

Schleimer & Freundlich LLP
Music & Entertainment Litigation
Salsa

CANCION DEL AÑO
"Que Algúin Me Diga"
compositor: Omar Alfanno

CANCIONES GANADORAS
"Amarte Es Un Problema"
compositores: Chein García Alonso / Sergio George
editoras: WB Music Corp., Universal Music Publishing Group

"Como Duele"
compositor: Alejandro Jaen (SGAE)
editora: Nueva Ventura Music

"Desde Que No Estas"
compositores: Osvaldo Pichaco / Jean Paul Cole (SGAE)
editora: Pichaco Music

"Enamorado De Ti"
compositor: James Nicholas Greco
editora: WB Music Corp., Jimmy G's Publishing

"Mi Primer Amor"
compositor: William Duvall
editora: Caribbean Waves Music

"Mulvelo"
compositor: Alan Garcia Olvera
editoras: Universal Music Publishing Group, Grupo Insignia Music

"Pero Dile"
compositor: Víctor Manuel Ruiz Velázquez
editora: La Editora De Música PMC

"Que Locura Enamorarme De Ti"
compositor: Alejandro Vezzani (SGAE)
editora: Samalea Songs

"Qué Se Yo"
compositores: Luis Enrique Mejía
editoras: Universal Music Publishing Group, Lerneyo Music Publishing

"Qué Te Vas"
compositor: Alberto Aguilera Valadez
editoras: Alma Musical, BMG Songs, Inc.
BMG Music Publishing S.A. de C.V. (SACM)

"Remolino"
compositor: Edmar Gutiérrez (SGAE)
editora: WB Music Corp.

"Si La Vez"
compositor: Omar Alfanno

Regional Mexicano

CANCION DEL AÑO
"El Listón De Tu Pelo"
compositor: Jorge Mejía Avante (SACM)
editora: Edimonsa Corp.

CANCIONES GANADORAS
"Acaríciame"
compositor: Juan Francisco Rodríguez Del Bosque
editora: WB Music Corp.

"Busca Otro Amor"
compositor: Pascual Barraza (SACM)
editora: Edimusa/Vander Music

"El Amigo Que Se Fue"
compositor: Miguel Luna
editora: Semia Music

"Eras Todo Para Mi"
compositor: Adolfo Angel Alba (SACM)
editora: SACM Director

"Mi Gusto Es"
compositor: Samuel Lozano (SACM)
editora: Edimusa/Vander Music

"Mujer, Mujer"
compositor: Jesús Scott (SACM)
editoras: Universal Music Publishing Group, Leo Musical (SACM)

"Perdóname"
compositor: Enrique "Fato" Guzmán (SACM)
editoras: Edimusa/Vander Music, Universal Music Publishing Group, MUF Ediciones Musicales (SACM)

"Que Voy A Hacer Sin Ti"
compositores: Rudy Pérez, Edith Cabrera De Toledo
editoras: JKM Music Publishing, Universal Music Publishing Group

"Te Hice Mal"
compositor: Adolfo Angel Alba (SACM)
editora: SACM Directo

"Te Ofrezco Un Corazón"
compositor: Gustavo Adolfo González Garroba (SACM)
editora: Universal Music Publishing Group

"Te Softé"
compositor: Javier Zazueta-Larranaga
editora: Teocal Music

"Y Sigues Siendo Tú" ("You're Still The One")
compositores: John Robert Lange (PRS)
editor: Zomba Enterprise

Rock en Español

CANCION DEL AÑO: ROCK
"Cerdén En La Arena"
compositores: Alfonso Auger Vega / Enrique Laureano
editora: Editorial Laureano Auger

CANCION DEL AÑO: ROCK ALTERNATIVO
"Cuchi Cuchi"
compositores: José Luis Pardo / Mauricio Armas
editora: Universal Music Publishing Group

GRUPO INDEPENDIENTE DEL AÑO
Orixa

Pop/Bailable

CANCION DEL AÑO
"A Purito Dolor"
compositor: Omar Alfanno

CANCIONES GANADORAS
"Amarete Es Un Placer"
compositor: Juan Carlos Calderón (SGAE)
editora: El Pedrosillo

"Camello Una Mujer"
compositor: Omar Alfanno

"Deseada"
compositor: Ricardo Arjona (SGAE)
editoras: Arjona Musical (SACM), Sony/ATV Music Publishing LLC

"Dimeo" (I Need To Know)
compositor: Marc Anthony
editora: Sony/ATV Music Publishing LLC

"Escuchame"
compositor: Marco A. Flores
editoras: Estefan Music Publishing, MAF Ediciones Musicalas (SACM)

"Fruta Fresca"
compositor: Carlos Alberto Vives
editora: Gaira Bay, EMI April Music

"Imagíname Sin Ti" ("Imagine Me Without You")
compositores: Rudy Pérez / Mark Postmann
EL FUEGO. LA VIDA.
FIRE.
LIFE.

PREMIO ASCAP AWARD WINNERS

editoras: Rubet Music Publishing,
Universal Music Publishing Group,
Marport Music

"Muy Dentro De Mi" ("You Sang To Me")
compositor: Marc Anthony,
Ricardo Alfredo Gaitán Arrocha
editora: Sony/ATV Music Publishing LLC

"Por Amarte Así"
compositor: Alejandro Montalbán
Eduardo Reyes
editoras: WB Music Corp., Erani Music Publishing

"Secreto de Amor"
compositor: José Manuel Fígeroa Fígueroa
editora: Edimusi/Vander Music

"Que Alguien Me Diga"
compositor: Omar Alfanno
editoras: EMOA Music Publishing, Inc.,
Sony/ATV Music Publishing LLC

"Si La Ves"
compositores: Enrique Iglesias
Paul Barry (PRS), Mark Taylor (PRS)
editoras: EMI April Music,
Fight Bank Music Inc.,
Enrique Iglesias Music

"Cuando Una Mujer"
compositor: Omar Alfanno
editoras: EMOA Music Publishing, Inc.,
Sony/ATV Music Publishing LLC

CANCIONES GANADORAS

"Aquí, Pero Allá"
compositor: José Peña Suazo
editora: Josibel

"Bajo La Lluvia"
compositor: Oscar Serrano Matos
editoras: Que Loco Publishing,
Brokyunion Music Publishing

*EDITOR DEL AÑO*

OMAR ALFANNO

"A Puro Dolor"
"Cuando Seas Mis"
"Cuando Una Mujer"
"Que Alguien Me Diga"
"Si La Vas"

*COMPOSITOR DEL AÑO*

OMAR ALFANNO

"A Puro Dolor"
"Cuando Seas Mis"
"Cuando Una Mujer"
"Que Alguien Me Diga"
"Si La Vas"

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Travis front man Fran Healy closes his eyes and takes a deep, intoxicating drag on a cigarette as he ponders the initial recording sessions for The Invisible Band (Independiente/Epic, June 12). Apparently, it was rough going at first.

"Nothing was gelling," he says, exalting smoke and anxiously twirling his fingers as he mentally relives the tension of that period. "It was just not very inspiring, and even a bit frightening."

But during one afternoon in the Los Angeles studio where the Scottish band—which also consists of Primrose (drums), Andy Dunlop (guitar), and Dougie Payne (bass)—cut the project with producer Nigel Godrich, something shifted.

"We felt somewhat drained by the experience so far," Healy recalls. "But we got up and started to play one more time before giving up for the day, and we hit a groove. It's unexplainable. I just remember closing my eyes and feeling the pressure to be the grand rock stard we were supposed to become. We just started bunging out tunes like the four musketeers we've always been. We played so hard and so intensively that day, I swear the walls shook."

From that point, The Invisible Band, the follow-up to 1996's international smash The Man Who (which spawned the widely praised "Why Does It Always Rain on Me?), among several other hits), began to take shape. Along the way, Healy says, Travis was re-energized and recovered from nearly two years of non-stop touring.

"Recording in Los Angeles eliminated most outside distractions. We were forced to pull in the ranks and focus on each other and the music in a way we hadn't while we were on the road. I just forced to dig deeper and to be more intense. I might have written the same songs, but this album is the product of a band that's been together for a long time and has been around the world. It's a more intimate and uncompromising album than before."

"I'm looking forward to seeing how people react to it," Healy says. "I think it's a more mature and introspective album than before."

"Sing" is a solid first single from a band that already includes "Dear Diary," a delicate acoustic ballad in which Healy offers such prayerful whispers as, "What is wrong with me? I'm lost between the lines."

"The songs are taken from my actual diary, which I've always treated as an invisible confidant and companion," Healy admits. "I'm not sure I even remember signing down on the floor of the studio one night, pulling lines from various pages (Continued on page 22)
DeLaria has appeared in such films as The First Wives Club and Edge of Seventeen, and she’s also established herself onstage. Since her 1997 Obie Award-winning role as Hildy in On the Town, she has worked in the national tour of Chicago and off-Broadway in Paul Rudnick’s The Most Fabulous Story Ever Told—in a role written especially for her. She is currently on Broadway in The Rocky Horror Show, playing Eddie, the role that Meat Loaf made famous on film, she is featured on the cast album, out May 15 from RCA/Victor. “I don’t think I’ll walk away from any of it,” says DeLaria, who is used to juggling multiple projects, “but my first love is always and has been jazz. It’s the first thing I ever did.”

Growing up in Belleville, Ill., DeLaria learned jazz from her father, a pianist in a jazz combo. As a teenager, she’d accompany him, singing in needy nightclubs in nearby St. Louis, she recalls—until my mother threw me out of the house and said, ‘No more!’”

Although she never had a formal music education, DeLaria says, her father gave her lessons. “He taught me if I wanted to sing, I had to know the language of the music. It wasn’t enough to listen to Ella Fitzgerald, Sarah Vaughan, and Chet Baker—I had to listen to John Coltrane, Charlie Parker, and Miles Davis and learn about the music.”

Yet music took a back seat to comedy in the ’80s when DeLaria realized she could “make a difference” as a politically incorrect, sexually explicit, lesbian comic playing gay pride festivals and comedy clubs. But even during that time, DeLaria says, she kept jazz in her heart, inserting musical numbers into her routines. Eventually, DeLaria gained legiti-
additional dating from suppliers whose inventory sells slowly. Sources indicate that the West Sacramento, Calif.-based retailer has asked its vendors (such as a year in dating) (as opposed to the normal term of paying 60 days after receiving the product). In fact, Tower began negotiating on this topic by talking about consignment with some of its independent distributors in private meetings at the National Assn. of Recording Merchandisers annual convention in March.

But payment terms are only part of a larger initiative at Tower Records as the superstar giant maneuvers to overhaul its business. Led by president Michael Solomon, the company began restructuring its operations months ago—closing four bookstores and two record stores (with another targeted for shuttering in July), while monitoring the performance of another seven music outlets before deciding their fate. In addition, the chain has been investing in systems in an attempt to improve its inventory management.

The changes at Tower have spurred by weakening financial results and a heavy debt load. In the first six months of this fiscal year ending Jan. 31, the chain lost $9.2 million on sales of $278.4 million, compared with a profit of $578,000 on sales of $857.1 million in the same time frame last year.

Tower's debt, which includes $110 million in debentures and about $200 million drawn from its revolving credit facility, also has been a factor in the changes. When its revolver came due last month, Tower—in order to get a year-extension—apparently had to agree to even more strenuous conditions than usual, stipulated by the consortium of banks supplying the revolver.

Among other things, the banks insisted that an executive from the financial consulting firm of PricewaterhouseCoopers be located at Tower headquarters to approve company moves. Whatever other conditions have been imposed on Tower are not yet known, because the company has yet to file the revolver agreement with the Securities and Exchange Commission.

Top Tower executives were unavailable for comment about the company's overall strategy. But in response to questions E-mailed to the company, Tower spokesman Louise Solomon replied to Billboard, "In the light of flat growth throughout the entertainment retail industry and as a result of Tower's marginal fiscal performance, we are seeking efficiency within our own company to improve performance and profitability."

In addition, the company has previously said it is enhancing its corporate data and inventory-management systems to make more informed decisions and improve selection, inventory turns, and profit margins. Andy Allen, president of independent distributor Alternative Distribution Alliance, says, "It appears that Tower [management] has realized that they have to change their management structure and approach—in how they order product and the atmosphere they create in their stores—and to evaluate their relationship with their customers. In addition to evaluating personnel, they appear to be looking at product mix, margins, and supply chains; and think that is all positive.

But most independents, unlike Allen, appear to be focusing on the potential impact of Tower's debt in evaluating the chain's performance. "Tower's revolver went from having availability of $275 million down to $225 million when it was renewed," says the head of one distribution company says. "The bank cut Tower's credit line, so they are looking to us to make up the difference."

Solomon says that Tower never drew down more than $225 million. Another independent distribution head observes that Tower's request for one-year-dating means payments will come due the same time as the revolver. He says, "no one is interested in extended terms, particularly right now when we don't know if they will survive."

The majors apparently have a different attitude toward Tower because the company currently is a key player for Warner Music Group, which has responded to the chain's request for additional dating and discounts on slow-moving product as classical and jazz.

Jim Urie, president of Universal Music and Video Distribution, declines to comment on any dealings with Tower. But in assessing Tower's overall re-engineering, he notes, "They are fighting the good fight, as far as I'm concerned. We feel very positive about Tower."

Another distribution executive looks at Tower's efforts in implementing its turnaround strategy and asks, "But will this little too late? Is an executive says that he thinks that the differences of opinion between the independent community and Tower can be bridged.

But another independent vendor points out that Big Daddy probably doesn't have a revolving credit facility from a bank. "I understand that Tower wanted to get back to their bank to lower their borrowing and limit their exposure for the industry for help. But Tower has to understand we have a bank and there are some things we can do and some we can't," he says.

A major-label executive says that it is an "unnatural" move for an independent record company to agree to consignment or dating is "an excuse to stifle any ideas that they would rather not deal with," which include the amount of releases they receive and the weak sales of a high percentage of their records.

In addition to payment terms, Tower also has been rethinking its marketing and inventory systems. Many independent suppliers believe that Tower, which serves buyers in each U.S. store, will move to centralized buying down the road, beginning with catalog. But Scarlett says that decision has not yet been made for audio. He points out that currently Tower buys accessories and electronics centrally, but "we don't know where we are going to go yet" with audio.

Another change at Tower recently has been a more aggressive stance on hits. Until this year, Tower has lagged behind its overall 5% music market share on hit titles. But late last year, they have done an incredible job on hit titles," says a major-label distribution executive.

On the other hand, distribution executive notes that not all the changes at Tower are good. Recently, Tower began charging salesmen $900 to process ads that tag, or mention, Tower, even if the advertisements are not posted by "tied to" Tower's sales staff. "I understand that Tower's belief is not to let dealers Associates to themselves be a part of Tower's product." Yet another independent executive says that he thinks most of the problem is Tower's, not the distributors'. "I understand that Tower's belief is not to let dealers Associates to themselves be a part of Tower's product."

Yet others point out that Trans World Entertainment was the first to change the way it deals with the independent community. About two years ago, Trans World told the independents that it would not pay more than 50% of what it owes at any given time.

For his part, Scarlett says that he believes the industry should eventually move toward vendors: convincing product to retailers, but he realizes that "it won't be easy for us to manage such a system. So he is asking, "What kind of terms do we need to get to as close to the equivalent of consignment as possible?"

Yet others point out that Trans World Entertainment was the first to change the way it deals with the independent community. About two years ago, Trans World told the independents that it would not pay more than 50% of what it owes at any given time.
Rhino Collects Valli’s Finest, ‘In Season’ & ‘Off’

BY CHUCK TAYLOR

NEW YORK—Ask Frankie Valli for his favorite 4 Seasons song, and he’s quick on the draw. “It would have to be our first one, ‘Sherry,’” he says. “It’s the only song we ever wrote.”

4 Seasons formed as an incredible career, and we were blessed to have it after all. I think a lot of them have turned out to be timeless songs.

In all, the 4 Seasons amassed 48 entries on the Hot 100 beginning in 1962, including the No. 1 hits “Sherry,” “Big Girls Don’t Cry,” “Rag Doll,” “Willy, Like a Man,” and “December, 1963 (Oh, What a Night).” As a solo artist, Valli scored nine hits, including the chart-topping “Grease” and “My Eyes Adored You.”

All of these songs have been lovingly assembled on a two-CD set on Rhino Records, In Season Frankie Valli: The 4 Seasons Anthology, which contains 51 remastered tracks and extensive liner notes. In addition, the label is releasing a companion set, In Season: Greatest Hits, of hits and Underoos as Frankie Valli & the 4 Seasons, comprising another 20 tracks.

Both hit retail May 15.

The 4 Seasons were to the East Coast what the Beach Boys were to the West,” says Jimmy Edwards, producer manager for Rhino. “We’ve treated both of these packages as historical documents. The group’s commercial success is staggering, and we felt like sometimes their huge influence has been overlooked.”

At classic radio, the 4 Seasons and Valli’s music remains at the forefront; consistently rank among the formats top five most-played artists. “Here’s a group that never strayed from what they were originally known for: great harmonies, songs that are short and sweet, and hooks that stick in your brain,” says Kevin Robinson, PD of WWMK Chicago. “It’s just a real sweet sound.”

The 4 Seasons formed in the mid-’50s in Newark, N.J., first as the Varitones, then the Four Lovers, and finally the 4 Seasons, named for a local bowling alley. As the Four Lovers, Valli and company scored a No. 62 hit, “You’re the Apple of My Eye.”

“We did The Ed Sullivan Show, and it created enough excitement to get us the opportunity to work in clubs,” says Valli, who turned 70 May 8. “We’d been starving for a long time, and I realized, ‘This isn’t bad, I can do this.’”

With songs written by group member Bob Gaudio, Valli and the 4 Seasons soon became one of America’s premier acts, charting 40 times in the ’60s. The group has scored hits across four decades, the last being in 1994 with a revised version of the 1975 No. 1, “December, 1963.”

Rhino will launch its marketing strategy by targeting fan Internet sites and offering promotional downloads from the anthology, and the label will pursue press in the music, collector magazine circuit. A campaign is planned at classic radio, with a push toward recognizing some of the 4 Seasons’ lesser-known tracks from Off Seasons. “These songs show an experimental side to Frankie Valli that hasn’t been exposed as much as the hits,” Edwards says.

Rhino recalls, “I saw people with tissues and handkerchiefs. It was totally unexpected from the 4 Seasons, because it dealt with such a serious subject.”

“The next part of my career is that I’ve had the opportunity to do some truly creative music,” he adds. “It’s nice to see all of these songs in one place after all these years. This is the first time, since what they’ve given to me is priceless.”

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'BAND' SEES TRAVIS RECLAIM ITS MUSIC

(Continued from page 18)

and realizing that I was writing a song that was seemingly so small and simple—and yet it was so revealing of myself.

Among the many other standouts on The Invisible Band are "Indefinitely," a Waltz-like ballad that underscores such lines as "Time exists just on your wrist, so don't panic" with lush strings; "Flowers in the Window," an unapologetically upbeat love song; and "Side," an obvious single replete with an infectious melody and insightful words that, Healy says, "explain how we always think that there's something better for us out there, without realizing that what we truly have—life—is something that we all share. Hence, we are all standing on the same side as each other."

With the music of The Invisible Band in place, the next step is to bring it to consumers, a task that Randy Irwin, Epic's VP of world-wide marketing, thinks will be "remarkably simple. We're talking about a band that is enormously successful throughout much of the world." According to Irwin, anticipation of the album in the U.K. and throughout continental Europe is high, while interest in the U.S. is "building quite nicely. The band made a lot of friends during their last tour here."

The trick in marketing The Invisible Band is that the project will be released simultaneously worldwide, unlike The Man Who, which had a gap of almost a year between its 1998 international release and its 1999 stateside issue. The label has created a tight schedule that will see Travis evenly divide its time between the U.S. and Europe, with concert dates throughout much of the summer.

Already confirmed is the opening slot on Dado's state-side trek in June and early July, as well as top slots at August's Reading, Leeds, and Glasgow Green festivals in the U.K. A headlining world tour for the band is being eyed for late summer/early fall.

Travis has been on the road performing and promoting The Invisible Band in various international territories since early April. Among the more high-profile gigs was top billing for the Heineken Green Energy Festival in Dublin earlier this month. A slate of worldwide TV appearances has been locked in, including a spot on Top of the Pops in the U.K. and on Late Night With David Letterman in the U.S. Adding to the band's TV profile is the circulation of a videoclip for "Singing," directed by the team of Dayton Ferris (Red Hot Chili Peppers) and Michael Marcus. The clip is a hot European item that has just been added to VH-1's playlist in the States.

All of this activity nicely supplements the label's campaign for "Singing," which went to modern rock and triple-A formats in the U.S. and all formats throughout the U.K. and continental Europe in late April. On May 28, the single will be issued to U.K. retail, sporting the original non-album B-side "Joy." Travis says, "You Don't Know What I'm Like," "Ring Out the Bell," and a cover of Queen's "Killer Queen." At this point, "Singing" will be joined by an acoustic version of the single, a strategic move that will likely stoke retail interest here.

"At first, Travis was almost exclusively a point of interest to die-hard Anglophiles. But the word-of-mouth has been steadily building," —Marlon Creaton, Record Kitchen

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**Stella Arrives**

Pop singer Stella Soleil is making a splash with the East-Indian-influenced “Kiss Kiss.” It is the first single from her album Dirty Little Secret, due out Tuesday (22).

**Ours to Spare**

The songs on Ours’ debut album, Distorted Lullabies (DreamWorks Records), were written to “provoke emotions from people,” says Ours front man Jimmy Grecco. The alternative rock album was co-produced by Grecco, Steve Lillywhite, and Mark Endert. “Sometimes,” the first single from the album, has been serviced to modern rock and college radio.

**Fahl Goes Solo**

Mary Fahl is the former lead singer of new-age band October Project, a former Epic Records act from the mid-’90s. Fahl makes her solo debut with the EP Lenses of Contact (Rough Mix Records). She says, “I’ve got high standards when it comes to songs.” Fahl is currently on an East Coast tour. **Ibrahim Ferrer**

The striking animated video for first single “Clint Eastwood” has become a favorite on MTV Europe. Stateside, MTV, MTV2, and Much-Music USA have been playing the video. The band’s music defies categorization, blending rock, hip-hop, and world-music beats. Ferrer has been performing select concerts in Europe, and the act is expected to do a limited concert tour of the U.S. later this year.

**European Darling**

Swedish pop singer Andreas Johnson has been a hit artist in Europe, due largely to the single “Glorious,” a top 10 hit in several countries including Sweden, the U.K., France, Germany, and Ireland. **Liefliing**, the album that features the song, has also been a hit in Europe. Liefliing is set for a U.S. release June 12 on Reprise Records. American audiences have been exposed to the song via HBO, which has used the track for on-air promotions.

**Triple-A Radio**

Triple-A radio and dance clubs have also given the song early airplay. “Glorious” has been a dance hit statewide. Early this year, the song reached No. 8 on the Hot Dance/Country/Club Play chart, and No. 38 on the Hot Dance/Mix-Singles Sales chart.
Like a habit you have no intention of quitting, Miss Elliot's third Elektra set, Miss E... So Addictive, proves just the right medicinal high for lovers of rock and roll. Since making her debut, Elliot has won many fans (ranging from genius writer, producer) on her way to the top. This album follows in that tradition, often merging Elliott's vocal prowess with the production savvy of longtime collaborator Timbaland. The album's first offering, the body-shaking "I'm Like A Jet Plane," is already on its way to becoming a bona fide disco hit. "Break My Heart," the Furtado-enhanced version is MLA here. Other standout tracks on this star-studded set—which features Janet Jackson, Aaliyah, and Ginuwine, among others—include "Lick Shots" and "Old School Joint." Although the album is steeped in guest appearances, all parties keep their proper place, never once overshadowing the "star. Miss E remains very much in the spotlight.

The Band
The band's title treat their debut album, Miss E... So Addictive, with a new level of professionalism and musicality. Elliot has assembled a top-notch array of producers, including Timbaland, Missy Elliot, and others, to create a fresh and innovative sound. The album features a mix of dance-pop, R&B, and hip-hop, with each track showcasing Elliot's unique vocal style and versatile musical abilities.

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R&B/HIP-HOP

HI-TEK

HI-TEK

TECHNO

deals

Waxah 1209

Known for their politically inspired lyrics and soulful production, Verdine White

of Earth, Wind & Fire, keyboardist and

Horns and saxophonist Ralph Johnson, have

created a music that is a unique blend of
disco, R&B, and jazz. HI-TEK's music is

characterized by its upbeat, danceable

beats, infectious melodies, and

lyrical content that often addresses social issues.

DANCE

DANCE

MAX GRAHAM

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One thing's for certain: Canadian Difier-

mixer Max Graham has had a long-handi-

craft in the dance music industry. With

a vast discography that includes hit

tracks such as "Lilac" and "Funkin' the

Bump," Graham has been a prominent

figure in the house music scene for

decades. His ability to create

memorable and dancefloor-ready

tracks has earned him a
deserved place among

house music's top

producers.

LA MODURO

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Rock/electronic outfit La Moduro's first

album is a testament to the fusion of
different musical genres. From

soulful R&B and hip-hop beats to

electronic infusions, the

album showcases the

band's versatility and

innovative approach to

music-making.

LEONARD COHEN

SUDBURY

"I'm Your Man"

"Suzanne"

"Hey,

Sweetheart, Goodnight"

"So Long, Marianne"

"Hallelujah"

"In My Secret Life"

"The Future"

"You Want It Darker"

"Woman"

"Songs from a Room"

"Death of a Ladies Man"

"Love

Singers" (1979)

"Death of a

Celebrity"

"Old Ideas"

"Popular Problems"

"Work

It Out"

"You Want It Darker"

"A Tower of Song"

"Whiteout"

"Follow That Dream"

"Rings"

"I'm Your Man"

"Sad

Objects"

"The Future"

"You Want It Darker"

"Whiteout"

"Follow That Dream"

"Rings"

"I'm Your Man"

"Sad

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"You Want It Darker"

"Whiteout"

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"Rings"

"I'm Your Man"

"Sad

Objects"

"The Future"

"You Want It Darker"

"Whiteout"

"Follow That Dream"

"Rings"
One of Arista Records’ top artists is an up-and-coming singer/songwriter named Johnson, who
recently released her debut album, "New Beginnings." The album is produced by Dallas Awesome, and
features a fresh mix of soulful and jazzy sounds that showcase her versatility as a
performer. The album’s first single, "Hit Me," has garnered significant attention due
to its powerful lyrics and Johnson’s emotive delivery.

Critics have praised Johnson’s ability to
connect with listeners through her music, which
is characterized by its emotional depth and
lyricism. The album’s success has led to a
career that is on the rise, and Johnson is
expected to continue to grow in popularity
in the years to come.

Overall, "New Beginnings" is a
thoughtful and well-crafted album that
explores themes of love, heartbreak, and
self-discovery. With Johnson’s dedication to
her craft and the high-quality production
of the album, it is clear that she is a talent
to watch in the music industry.
ARTISTS & MUSIC

Survival Team. At the video shoot for Destiny’s Child’s latest hit, “Survivor,” group member/songwriter Beyoncé Knowles, third from left, took a break to pose with, from left, Destiny’s Child manager (who’s also her father), Matthew Knowles; HitCo Music Publishing VP Sharron Stewart; and “Survivor” producer Anthony Dent. Both Dent and Beyoncé, who co-wrote “Survivor,” are HitCo clients.

MCA, D2 Labels Prepare New Releases; Nona Hendryx ‘Serves’ Some Dylan On ‘Spirit’

NEW SIGNINGS: The newest members of the MCA family are lyricist the Gift of Gab and DJ/producer Chief Xcel, better known as hip-hop duo Blackalicous. Their debut album, Blazing Arrow, is tentatively set for a fall release. The Oakland, Calif.-based pair first gained notice with last February’s No. 1 independently released on the duo’s Quantum Projects label… June 12 marks the release of Pretty Willy Suella, the debut of D2 Entertainment’s newest rapper, Lil’ Wil. D2 Entertainment, which recently secured distribution with the Eagle Music Group, was founded by twins David and Darren Stith, who initially signed the St. Lunatics before the group segue to Fo’ Reel/Universal. D2, also home to acts Frontline, Marnie, and Ashley… recently released a St. Lunatics EP, featuring the single “Gimme What You Got.”

AWARD-WINNING SUMMER: Destiny’s Child, OutKast, Janet, R. Kelly, N’Sync, Aaliyah, Arie, Jill Scott, and Lil’ Bow Wow are among the nominees for the first VH1 Hip-Hop Honors… Whitney Houston receiving a lifetime achievement honor. June 19 two-hour live telecast from the Paris Las Vegas Hotel will be hosted by comedians Steve Harvey and Cedric “the Entertainer” and honor achievements in R&B, hip-hop, gospel, film, sports, and video.

GETTIN’ IN THE SPIRIT: Nona Hendryx is just one of the talented voices gracing the lineup of Rhythm & Spirit: Love Can Build a Bridge. The recently released 11-song compilation, on BMG-distributed 7N Music, pairs major-league black vocalists with pop/rock classics of the past 55 years. The class acts include Patti LaBelle (“Love Is the Answer”), Ashford & Simpson (Bette Midler’s “From a Distance”), Jennifer Holliday (title track), Cheryl “Coko” Gamble and her mother, gospel singer Clyde “Lady Tibba” Gamble (Eric Clapton’s “Tears in Heaven”), and Tramaine Hawkins (“Up Where We Belong”). Adding vocal color commentary is the Institutional Radio Choir of Brooklyn, N.Y. Hendryx, who dishes up her take on Bob Dylan’s “Gotta Serve Somebody,” became involved through her manager, Vicki Wickham, who, along with Tristram Penna, conceived the album’s concept. This was a “labor of love,” says Hendryx from New York. “I’ve always loved Dylan, and this song has a great message that says a lot. Taping these types of songs and giving them this treatment is something everyone can enjoy.”

Formerly one-third of the cutting-edge LaBelle, Hendryx has been busy with a variety of projects (including working with rap group dead prez and Bootsy Collins) and the theater. She’s currently preparing for the June 1 previews of Blue, being staged at New York’s Roundabout Theater and starring Phyllis Schuyler of a pair first adding as a lead with music but not a musical, Blue is written and directed by Charles Randolph Wright. It opens in mid-June. Asked if a future project may include a LaBelle reunion, Hendryx says, “We keep talking about it. But our lives are so different now. I don’t know. . . . if there’s ever time.” And her reaction to the chart-climbing remake of the trio’s 74 hit “Lady Marmalade” by Christina Aguilera, Lil’ Kim, Mya, and Pink? “It sounds a little busy,” notes Hendryx. “But I think they did a good job.”

VOCES FROM THE PAST: Listening to the music of certain artists who have left us prematurely always makes me wonder where they’d be musically if circumstances were different. That never-be-answered question was triggered once again when I listened to the new Erick Sermon single “Music,” featuring the legendary—and sadly missed—Marvin Gaye. It appears on the NYLA/Interscope soundtrack for the new Martin Lawrence/Danny DeVito film What’s the Worst That Could Happen? Produced by Sermon, the track pairs his rhythmic rap with new-era classical instrumentation from Gaye’s Midnight Love sessions, specifically the track “Turn on Some Music.” The May 29 soundtrack also includes Snoop Dogg, Queen Latifah, and Legit.

GB/Verve revisits Bob Marley’s rich legacy with the June 12 release A Twist of Marley. Borrowing from the all-star tribute concept he employed in 1987’s A Twist of Jah, Merck Blackemore and producer Sargar Lee Rittenou mixed a diverse lineup (including Gerald Albright, Lisa Fischer, Patti Austin, Maxi Priest, Jonathan Butler, Will Downing, and Phil Perry) to interpret 12 of Marley’s masterpieces, from “Exodus” to “Stir It Up.”

R&B

Full Force Marshals New-School Army

First Studio Album in Six Years Arrives On Forceful/TVT Records

BY RHONDA BARAKA
ATLANTA—For the first time since 1985’s Sugar on Top (Calibre Records), Full Force—the Brooklyn, N.Y.-based group comprising the George brothers (Bowlegged Lou, Paul Anthony, and Brian, aka “B-Fine”) and cousins Curt-t-t Bedaux, “Baby” Gerry Charles, and Junior “Shy Shy” Clark—returns with the release of the aptly titled Still Standing on Forceful/TVT Records. The album, slated for June 26, features four classic Full Force performances (including 1985’s “Alize, I Want You Just for Me” and 1986’s “Temporary Love Thing”), six top 10 singles produced by the group (among them, 1985’s “Roxanne, Roxanne” by UFHO, “I Wonder If I Take You Home” by Lisa Lisa and Cult Jam, and “N Sync’s “I Just Want to Be With You”), and six new recordings. The new recordings include “No Other Love Will Do” with DreamWorks artist Solé, the Paul Anthony-led ballad “Kiss It Where It Hurts,” and two versions of the 1977 Floaters classic, “Float On”: The Girls That Live in the Club mix with Silk the Shock (Funkmaster Flex, Method Man, Allure, and Full Force artist Buamba and the Classic Ballad mix with Gerald Levert, Kevin Edmonds, Montell Jordan, and Ginuwine. Shorter versions of the two mixes were released as a promo single to radio May 4. A maxi-single, scheduled to drop in June, features all the Full Force remixes of the song. These include the Women Speak mix with Regina Belle, Vesta, actress Vivica A. Fox, radio personality Miss Jones, and Full Force artist Reynada Hill; an Instrumental Plus mix with Najee, Nile Rodgers, Bobbi Humphrey, and George Duke; and a Props and Respect mix featuring Mel’s Morgan, Isaac Hayes, and the original Floaters.

Bowlegged Lou says recording the Floaters hit is something he’s wanted to do for a long time. “When I got together with the original Floaters, (Continued on page 32)

Outsidaz Set To Build Fan Base With Rufflife/ADA’s ‘The Bricks’

BY MARCI KENON
New York—Underground to mainstream success. That’s the journey that rap group the Outsidaz finds itself on as it awaits the commercial release of The Bricks. The long-awaited full-length album will be issued June 5 by Rufflife/ADA (Alternative Distribution Alliance). Rufflife is the independent arm of RuffNation/Warner Bros. CEO Chris Schwartz’s RuffWorld Entertainment Group. “There’s a lot of competition out here right now,” says Pace Won. “Even though we’re the No. 1 underground group, we’ve got to try to compete with the Jay-Zs, Memphis Bleeks, and other radio guys.”

The band’s journey actually started last year with the release of the nine-member crew’s six-song Rufflife/ADA EP, Nightlife. “We released the Nightlife EP as a tool to promote the Outsidaz to the streets,” says Robert Dimpole, executive VP/OM of RuffNation/Rufflife. “The plan was always to build a long-term setup.” That setup included full support of the group’s national tour with Def Jam rappers Method Man and Redman, plus two legs of the 2000 Lyricist Lounge tour. Several street teams were engaged to distribute promo cassettes, T-shirts, stickers, and electronic press kits. The Outsidaz also embarked on three separate European tours that included the U.K., France, Holland, and Germany. The collective then returned to Europe in the first week of May for a promotional tour on behalf of the full album. The group, which is managed by Guy Longchamp and booked nonexclusively by Famous Music, comes back to the U.S. for a promotional tour that runs through the end of May and emphasizes radio and retail.

The 15-track de- rives its title from the nickname of the collective’s Newark, N.J., home town. Lead single “Who You Be” is being promoted to college radio, mix shows, and record pools. From there, Dimpole says, “we will service the record nationally and then concentrate heavily on key markets like Philadelphia, New York City, Baltimore, Boston, Buffalo (N.Y.), and Washington, D.C.”

Produced by DJ Twinz and featuring Redman and Method Man, “Who You Be” was sent to radio during the first week in May. It will not be released commercially. “Who You Be” will be quickly followed in mid-July by a second single, “I’m Leaving,” produced by Terrance ‘TL’ Love. It features honorary Outsidaz member Rih Diggs delivering a stinging verse to the Latin-flavored track. Virgin Records’ Kelsi contributes an infectious pop hook written by the Neptunes.

CROSSING THE FINNISH LINE: It's not very common for Finnish rap acts to break high on the local sales charts. But after top-five success by rap trio Kapasitettysikko with “4 Elements” (EMI), the Minneapolis-based label IV Records did something remarkable for Avain with “Roihuvuori” (“A Place in Helsinki”), major labels are beginning to in the local rap acts that have been large-scale of the province’s indie counterparts.

Until recently, Finland’s hip-hop scene was underground. “In the last two years it’s really exploded,” says Tasapaino, “It’s not very big thing in Finland,” says Tasapaino, one-third of Kapasitettysikko with Aaroetron and Unikki. “The bad thing is that every label wants to have its own act, so there’s a lot of crap coming out.”

Kapasitettysikko came together in 1988 after Tasapaino joined his long-time friend Aaroetron who had been in a rap group with Unikki. In spring 2000 the trio sent a demo to Warner Music Finland, which immedi-

For the past few years, Tasapaino, also known as Petestefink, has also been a solo artist under the name BBE; he’s released two albums, Päiväst, a melancholic, says Tasapaino, “For example, we did French hip-hop even though we don’t understand the language.”

He adds, “Our style is to make more mellow and aggressive hip-hop with a Scandinavian flavor. We’ve got a lot of different flows and voices, which makes us a versatile group.”

In the meantime, Kapasitettysikko has teamed up with fellow rappers Fintelligens (on Sony), Avain (also on Warner Music) and Jussi Javula to establish in the Helsinki, Finland-based independent label Rihna Records. Valutaka will be Rihna’s first release.

YANNICK GETS THE GONG: The 2-million-selling Pan-European hit “Ces Soirées-La” (“Oh, What a Night”) helped French rapper Yannick bag the world’s first African artist song at the World Music Awards May 2 in Monaco. The English-rapped version of his hit is set for major crossover release in the U.S. through an as-yet-undecided Sony Music label. Yannick’s Sony Music label France debuted DJ Cam releases Shok- a-Pooh in September. His “Ghetto Love” track will be used in this fall in a European TV campaign for Club International.

WHAT’S AHEAD: The U.K. producer/rap duo Mark B & Blade hopes to score a major crossover hit with the rock guitar-infused Feeder mix of “Ya Don’t See the Sign” (Wordplay/Source). Set for release in early June, it’s the act’s second album, which has already peaked at No. 1 in British charts.

Aerosmith’s final album, which has also hit No. 1 in the U.S., has sold more than 6 million copies worldwide, according to the band’s website. The band released a video for the song “I Don’t Want To Miss A Thing” from the album, which was directed by music video director Spike Jonze.

The band is currently touring Europe in support of the album, which was produced by producer/composer Tony Kanal of 30 Seconds To Mars. The band’s next album, which is due later this year, is expected to feature new material by producers like Mark Ronson and Diplo.

Blondie’s “Heart Of Glass” video, directed by Spike Jonze and premiered in 1978, is considered one of the most memorable videos of all time. The video features Debbie Harry walking through a dark room while the band plays in the background.

The video has since been remade by the band several times, with different artists performing and new footage being added. The latest version, which was released in 2017, features Harry walking through a room filled with Instagram posts while the band plays.

The video has been praised for its creativity and has been featured in numerous music videos and films. It has also inspired many other artists to create their own versions of the song, with each one bringing a unique twist to the classic tune.
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*Records with the greatest airplay. © 2001 Billboard/SpI Communications.*
FULL FORCE MARSHALS NEW-SCOMARY

(Continued from page 27)

we went into the same Detroit studio where they did "Flip Out." We also did some of the sequencer stuff with the keyboard, which was recorded later, and we put the microphone on the tape to record the original. It was an emotional thing for me and them."

You'll notice that while they were eager to use old-school sets throughout the album, the Full Force members also wanted to include younger hip-hop artists. "We're not dumb," he says. "That's why we're coming with a double single. We can't come back with a new album full of new stuff, which is what a lot of old artists will do. That's good because you want to stay true. You also have to have a lot of guest stars to make it appealing because that's the kind of world we're living in."

"We surprised everybody by doing pop acts like Britney Spears, the Rockstreet Boys, and 'N Sync," he continues. "But I think we're going to surprise everybody on the black side with this project."
**MORILLO**

Late last year, the label introduced two new components to the Subliminal family: Sordes and Subusa. On June 29, Subliminal will debut its newest imprint—Subliminal Seal—with the release of Mustaffa’s “Submit To You.” This is in addition to the label’s distributors, Rambosa, Deep Vision, Dis-Funktional, and Focus.

“What can I say? I’m always up to keep busy,” says Morillo, who recently returned from a whirlwind DJ tour of Israel and Europe. “Seriously, though, it’s about continually putting quality dance music out there for the DJs and clubbers. I want the label, as well as those we distribute, to be known for quality music.

Well, kids, the quality continues in a big way with the arrival of *Subliminal Sessions One* on Tuesday (22). A brand-new series for the label, the first volume highlights the precise, teamless mixing skills of Morillo himself. Named after the label’s weekly residency at New York’s Centro-Fly club, Subliminal Sessions recently celebrated its first anniversary, the two-disc set encompasses filtered失温, progressive house, and soulful diva wannabes. In other words, it’s like spending a Thursday night at Centro-Fly with Morillo behind the decks.

“This is a true representation of my DJ sets today,” Morillo says of the set. “It began on the soulful tip and evolves into the deeper, darker, and trippier stuff. I’ve just been hypnotized by it. I’ve been so so发掘, I’ve found myself at the centro-Fly with Morillo behind the decks.”

**FILTER THIS:** On June 19, Tommy Boy Silver Label is scheduled to issue Filtered: Best of Eric Morillo: Dance. The collection includes a 36-track, 3-Disc set packed full of the hit led phenomenon of which appears to have become a clubbing mainstay.

Included in the positively buoyant collection—wickedly beat-mixed by DJ/producer and filter pioneer Robbie Rivera—are numerous international No. 1 hits, including Staruss’ “Let’s Get This Party Started” and virus-like “Don’t You Know” by Disknette. The track was remixed by Donavon for which the label is publishing a publishing company (Spirit Songs) and an independent label (Hype House Recordings).

“Seriously, I think this is one of the best we have seen,” Morillo says. “It’s a true representation of what we do, and we know we’re in for the ride.”

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DANCE TRAX (Continued from preceding page)

should not be overlooked!

Speaking of Tommy Boy Silver Label, the label has inked U.K. production duo Rhythm Masters to a U.S. deal. Expect the act’s debut, Doo-Wop downloaded to your Willis headset—backed by the single “Underground,” which arrives July 17, complete with mixes by Roger S. Phunk Investigation, and Trevor Rockcliffe, Fans of Basement Jaxx won’t be disappointed!

GOOD STUFF: Earlier this year, 4 Liberty Records U.K. released Colour Girl Featuring Pogo’s 2-step cover of Jorge Ben’s Brazilian classic “Mas Que Nada.” If you happened to miss this summer’s primed, samba-infused jam, we’re happy to report that the label is reissuing it mid-summer. Also, 4 Liberty has licensed the track to edel for Europe (excluding the U.K.), which will issue it early June. Colour Girl—a.k.a. Beckey Skingley—is now putting the finishing touches on its debut album. Tracks like the hook-laden “Can’t Get Used 2 Losing U,” the sexy-psychedelic “Tears,” and the booty-bridging “Closer” reveal an act that’s not afraid to experiment with the classics of big beat, funk, soul, and jazz into its U.K. garage landscape.

On “If I Was Ur—” pizzicato strings cove with tribal rhythms and a wildly bottom-heavy bassline, a bumpin’ cover of Blondie’s “Heart of Glass” as it is melancolic. With a 2-step slowly but surely making inroads into the U.K. (thanks to acts like MJ Cole and Artful Dodger), the timing may be just right for a wide-awake A&R to sign Colour Girl as a U.S. deal. With the proper marketing and promotion, this is the type of act/sound that has the potential to appeal to fans of Fatboy Slim, Destin’s Child, and Incubus.

Our fingers are crossed! Speaking of European acts you need to care about, we can’t stop listening to Norwegian duo Baby Fats’ live debut, Home (Jazzland/Universal UK., due May 28). Comprising singer-songwriter Beate S. Lech and musician Marius Rekjas, Baby Fats makes music designed for opening—not closing—the musical mind.

Tracks like “Drawback,” “Ghosts,” “Love & Win,” and “Good Way,” and “Consolatory” all featured a jazz-tinged act that may have been inspired by the groovy-sounds of Sade, Goldie, Dido, Everything But the Girl, Incognito, Christian Falk, and Kings of Tomorrow. Don’t ignore this tasty—and vital—set.
Music City Celebrates Heritage With New Hall of Fame

BY PHYL LIS STARK
NASHVILLE—Even stripped of its impressive collection of more than 1 million artifacts, instruments, costumes, business documents, recording tapes, songwriters' manuscripts, books, periodicals, and photographs, the new Country Music Hall of Fame and Museum, which opened here May 17, will still be among the major draws of the city. The fact is that country music’s most-treasured themes (prison, train, and front porches among them) and sources of inspiration.

But it is the collection itself that is most impressive, and with the opening of the new museum it will be displayed in a manner that aptly represents the music’s storied history and tradition.

Three years after a capital campaign was launched to raise funds for the $37,000-square-foot structure in downtown Nashville, it opened to much fanfare in the presence of dignitaries from the city and Music Row, the announcers and cust of the WSM Grand Ole Opry, members of the Country Music Hall of Fame, and other country music stars.

The new building replaces the somewhat dumpy, 40,000-square-foot barn-like museum that had operated on Nashville’s Music Row since 1967.

We had truly outgrown the facility that we were in,” says Country Music Foundation (CMF) director Kyle Young, who conceals that the previous museum was “a bit outdated.” (The CMF oversees not only the Hall of Fame and Museum, but the CMF Library and Media Center, RCA’s Studio B, and Hatch Show Print. Young has worked there for 25 years.)

“Not only did we not have enough room to tell this very compelling story, which is the story of this music and the story of the city and the story of America and of personal excellence, we also needed to have a facility that would be able to house this massive collection,” Young says. “In the old building it became actually to house all of the music because the ceiling was all wring and cranny was filled to the beam.”

Missed opportunity.

The gallery space alone in the new building is equal to the total space in the old building.

Designing and building a structure equal to the stature of the museum’s collection was a separate challenge.

“Once you start looking at a building that is going to occupy such a prominent place in this revitalized downtown, you’re almost in the landmark-building business all of a sudden,” Young says. “So certainly Seab Stuck had to rise to that challenge, and I think he did.”

The move downtown was made possible by a massive fund-raising campaign. Among the major donors that came forward were Ford, Gaylord, the Country Music Assn., the city of Nashville, Dollar General stores, all of the local banks, all of the record labels, and numerous country artists.

Young says he “conservatively” projects 550,000 visitors to the museum’s first year of operation, although he says independent auditors have not yet seen any figures.

A tour of the museum is designed to tell the story of country music.

“Our job here is to document this history, to tell the truth about it,” Young says. “In the process of doing that you have to deal with early origins and African-American influences. You have to deal with Ray Charles and Bob Dylan and Gram Parsons and the Allman Brothers in addition to George Jones and Roy Acuff and Al Jackson and Dolly Parton.

“The story that we’re telling almost runs counter to what some people would like to believe—that there is this white-music tradition that’s country. The reality of the situation is that there are no boundaries and there has been a borrowing across cultures, and that relationship has influenced the music in dramatic ways.”

(Continued on page 38)

Nashville Industry Players Put Their Spin On CMA’s Branding Campaign Slogan

T HE COUNTRY MUSIC ASSN’S recently launched branding campaign for country music has touched off a flurry of media reaction, most of it negative. The new slogan, “Country. Admit It. You Love It.” has been mentioned everywhere from The Tonight Show with Jay Leno to Newsweek and has surfaced in debate in every corner of Music Row (Billboard, May 12).

Rather than jump into an already heated debate, we decided to have some fun with the slogan by asking Nashville music industry players for their own suggestions.

Most—like the country artist who suggests, “ Country, and trying desperately to be anything but”—took the assignment less than seriously.

On the other hand, WSM executive VP of promotion for BNA Records, for example, suggests, “ Country, the other pop music.”

Bruce Snider, head of promotion at Dreamtracks Records, offers, “Country... but what country?”

Another industry wit, who asked to remain anonymous, suggests “Sanitized” for both protection and reflecting the interest—and country radio stations, “Ten million more fans can’t be wrong.”

Todd Cassetty, president of Nashville-based Hi-Fi Fussion, offers the political suggestion “President Bush says, ‘Country is good for America,’ and the cultural suggestion “Country music: Where the only piercings are through a cow’s nose,” the economic suggestion “Pension worries? Hell, country music’s been in one for years. Join us!”, and the competitive suggestion, “ Go country (because pop is starting to really suck).”

Cassetty, like many respondents, also taps into stereotypes of the country music with the slogan “Country: Radio tested, redneck approved.”

Country radio programmers’ suggestions tend to center on format stereotypes as well. WMXQ Alcorn, Oh. OM Kevin Mason offers, “Country music: New with old, traditional with hybrid.”

Similarly, KQKI Albuquerque, N.M., PD Tommy Carrera suggests, “More listeners, less teeth.”

KLOT Allentown, PA, PD Chuck Geiger suggests, “Country music: We play drinking and cheating songs.”


Taking note of the Atlanta-based company’s frequent mentions of their new board members, Carreras also suggests, “More child stars than the Jackson family.”

(Continued on page 32)
If they're putting $3-$5 down as a facility charge, what do we pay rent for?

—DOC MCGEE, KISS MANAGER

“If you’re talking 30,000 people in a tour, that’s $100,000, the artist is not participating. If you play 30 shows on a tour, that’s $3 million. It’s not right. If you want to charge more rent, then do it. Don’t call it something else.”

Venues can charge “rent” with offering unmanifested seats to sponsors in exchange for cash or media trade-outs. They also claim anything from 25% to 40% of gross concert merchandise and keep all concessions and parking revenues. While the venue operators say talent costs and other expenditures drive these deals, it is an argument that does not sit well with acts, agents, and managers.

“With a $110,000 house (not $44,000 ticket) surcharge, the unmanifested seats, $7 beers, parking, a 40% of net gross revenues, Today, it’s more like 90%-95% of net gross revenues. And we don’t begrudge the artists at all, because their costs are probably too low.”

Eckerman says the venues and promoters—which, with SFX shows, are one and the same—simply had to put themselves in a position where they “had to make money.” “As a venue, we collect some net revenues through our ancillaries. As a promoter, we have to be able to make money. We have shown at our venues that we consider a success where, if we didn’t have a 20-25% return on revenue, we have lost money,” he explains. “As a venue, we collect some net revenues through our ancillaries. As a promoter, we have to be able to make money.”

Eckerman thinks the charge relating to unmanifested amphitheater seats that go to sponsors or elsewhere is exaggerated, particularly when compared with modern arenas and their luxury-suite patrons. “If you look at the capacities and sell-throughs, there are two million seats. We don’t have a problem with the arenas, because even though they have suites, they’re factored into the deal.”

Even so, some feel arenas can offer a better deal in some cases. “That’s one of the reasons the Dixie Chicks, who are on the road, route,” says Simon Renshaw, manager of the Chicks for the Firm. “The amphitheater business and their business have two very different areas. We don’t have a problem with the arenas, because even though they have suites, they’re factored into the deal—everything’s on the table.”

Eckerman says there are no secrets in the amphitheaters either. “It’s a negotiation, particularly available,” he says. “It’s pretty easy to determine where the seats are.”

Says chief John Scher of Metropolitan Entertainment Group, today’s concert economics are just a “new wrinkle in an old game.” “There’s a cat-and-mouse game going on. We’ve only just begun to play the game, and the cat is there and the cat knows the mouse is there,” he says. He adds that if the scale has tilted a little too much in the favor of the venues, it has been a long time coming in. “I would love to have a dialogue with managers about what’s a fair amount of return on investment in an amphitheater, let alone our overhead in running a company. There is a very lopsided view of economic risk and reward here.”

HISTORICAL PERSPECTIVE

Scher says the creation of new revenue streams for promoters and venues is in response to the “no effect” scenario. “Many artists have made these deals so tight, with huge guarantees and huge back-end percentages. Promoters have been driven to find ancillary income,” he asserts. “In some cases, it goes over the top, with 80%-90% of revenue going to the promoter. The artists are affected when a much smaller percentage of artists have driven that deal.”

Scher says the reason that amphitheaters became so widespread was because promoters entered the real-estate game when arenas were generally unfavorable. “I really blame the arena owners of the 1970s and ’80s more than the artists,” Scher says. “The arena owners wouldn’t share ancillary fees with promoters who were driving more of their bottom line than the sports franchises, when the sports franchises had already shared in that revenue. So the Dutchess and Paseo said, ‘Look, if the acts are making 85%-90%—to as much as 95% sometimes today—we have to get a piece of the action.”

A SHED THING

Most observers agree that amphitheaters appear to be the primary players in the world of facility fees. Or as Arfa says, “The amphitheaters are the author of this book.”

William Morris agent Oswald agrees, while adding that the sheds just copied an existing system at stadiums that are two decades old and financially much more dramatically. “Originally, there would be a low historical charge for ongoing renovations, about $1 a ticket,” he says. “When other venues started discovering that we were allowing it to happen, more started adding it.”

“Ahead of the curve, if you want to do that. But it became more prevalent about a decade ago,” Oswald recalls. “I remember discussions back in 1990, when we were saying that if we let this happen, it would never end,” he says. “Here we are 11 years later, with venue fees as high as $4.50, and we let them do it. They keep knocking up our prices every year, and they’ll probably do it for the next 100 years. I cringe every time I see it.”

Rick Shipp, who co-heads William Morris’ Nashville offices, adds that facility fees are following a parallel path to merchandise per-centages charged by the buildings. “Merch fees used to be 5%-now I get people asking for 45%-50%,” Shipp says. “If you give them an inch, they take 9½ feet.”

Both Shipp and Oswald are quick to point out that they don’t begrudge promoters and venues making the extra buck. “The fact that these charges are supposed to create revenue made sense to me,” Oswald says. “There is nothing wrong with these people, but it’s a lot of something wrong with this charge. I’m not anti-promoter. We’re in business together. But this should beipplicable. If the promoter is charging an inflated price, they should split it, because we already pay rent.”

JUST BUSINESS

While SFX takes a lot of heat over facility fees, Eckerman says that it’s not a practice they began. “Facility fees are commonplace and date back many years. And since SFX has not been in existence that long, they certainly predate us.”

Eckerman adds that most facility fees at SFX are fixed, ranging from $1 to $3.50 per ticket. “When concert tickets will go from $20 to $25, it’s silly to charge a percent of gross ticket prices, facility fees have grown very modestly, he says, pointing out that it is to SFX’s benefit to keep them lower.”

“If you really think about it, if we could take every ticket price to $5, it would actually be in our best interest,” Eckerman says. “We want to drive business to our venues. We have a responsibility to maintain affordable ticket prices, or we will lose market size as an industry.”

Likewise, officials at the SFX venue Westbury (N.Y.) Music Fair—dubbed the “ultimate gouger” by one promoter—are trying to keep the lower-fee anomalies—anonymous—for their facility fee. “Whoever said that ought to check their informa-tion,” says Jason Dufner, a VP at Westbury Music Fair. “The only facility fee we have is $3, and it’s been the same for seven years. And we take that money and pour it right back into the club, which has new-brand paint, carpeting, seats, and air-conditioning and heating. We put 100% and then some back into the club, and the improvements are very evident to consumers.”

SFX tours that play arenas are not immune to this facility fee. Artie Fogel, who heads up SFX’s touring division and who is currently overseeing the sold-out U2 tour, says facility fees should be looked at as part of the total deal with the facility.

“Facility fees themselves are nonnegotiable, but you have to look at all different aspects to conduct your negotiations,” Fogel says. “In the overall of who’s making what, more often than not there are underlying agreements that you can work out is context who the act is and how much leverage you have.”

PICKING UP THE TAB

Some argue that even if the act is interested in keeping tickets affordable, add-ons can take consumer costs several percentage points higher. “Ultimately, the consumer has to pay,” says Alex Kochan, president of Artists & Venues Consulting. “The booking agency. If it’s a $50 ticket and the add-ons take it to $75, why not just call it a $75 ticket and quote facilities. The line is long, the building is less crowded. The building is less crowded.”

At the Gaylord Entertainment Center, a 20,000-seat arena in Nashville, the facility fee is 5% of gross ticket sales. The charge is used to fund the building for all events. “The facility fee goes to offset the debt on the construc-tion of the building,” Simons says. “So if we will be charging the city pays for this facility, but the people who use it pay a little more.”

As for the fact that artists do not share in this 5% add-on, Simons says, “This $160 million facility allows artists to come in and maximize their opportunities in this marketplace.”

Add-ons create a “confusing accounting system,” Kochan says. “Agencies and artists make money on probably 50%-55% of the end-ticket price. Artists who pay the price consumers pay, not including scalping. The consumer is being told the ticket is $50—and they go to pay, and it’s $55. A lot of these systems are designed to make the industry feel good about not being greedy. But consumers know they are paying more money every year.”

When consumers point fingers, it’s generally at the act. “They think the act is gouging them,” says Kiss manager McGee. “Every day the business gets worse for the kids and for the bands.”

And as concert grosses increase dramatically while attendance is flat, many look to ticket prices as the problem. “The most important issue is what we are doing to our fans. They’re getting something so ridiculously high,” says John Meglen, president of L.A.-based promoter Concerts West. “The con-sumers picks up the tab, and the fan feels like band XYZ is charging this amount of money.”

Meglen says Concerts West is leaning toward giving fans an option that the charge will be taken on the back.”

A recent Audio-This concert featuring Common and Jur-isas at the Long Beach, Calif., Coliseum was sold out with paid attendance, with 20,000 tickets sold directly through local record stores that levied a $1 service charge. The tickets were sold through TicketMaster.

As for facility fees, no one expects them to go away any time soon. “They’ve discovered another way to get money, and we can’t stop it,” Oswald says. “But there’s a ceiling somewhere. At some point, we’ll say ‘no more, go no. Right now, because of their need and desire to work, they’ve been forced to accept it.”

Consumers, largely indifferent to the雷霆s of the concert business, will be the ultimate judge of whether they’re paying too much for tickets, regardless of the economics.

“One thing we’ve learned in the 35 to 40 years of the modern concert business is that there’s a limit to how much the public can sell tickets,” says MEC’s Scher, whose company manages acts, promotes concerts, and runs amphitheaters. “On that basis we as an industry need to re-examine the manner in which the economics are distributed, as well as the manner in which we treat our customers, both economically and physically.”
No. 1

Toby Keith (http://www.tobykeith.com) "Red Solo Cup" (Warner Bros./Elektra/Asylum)
HOT SHOT DEBUT

PACESSETTER

Keith Urban (http://www.keithurban.com) "Stay" (Capitol)

GREATER GAINERS

Lee Ann Womack (http://www.womackmusic.com) "I Hope You Dance" (Curb/Universal South)

Tim McGraw (http://www.timmcgraw.com) "Help Me Make It Through The Night" (MCA Nashville)

Darius Rucker (http://www.dariusrucker.com) "Only You Can Love Me Like That" (Capitol/Nashville)

New

Billy Gilman (http://www.billygilman.com) "One Voice"

ALBUMS

Top Country Albums

1

Dixie chicks (http://www.dixiechicks.com) "Wide Open Spaces" (Capitol NASHVILLE)

2

Shania Twain (http://www.shaniatwain.com) "Up!" (Mercury)

3

Brooks & Dunn (http://www.brooksanddunn.com) "A Thousand Years" (MCA Nashville)

4

Toby Keith (http://www.tobykeith.com) "Red Solo Cup" (Warner Bros./Elektra/Asylum)

5

Kenny Chesney (http://www.kennychesney.com) "Dare to Dream" (BNA)

Singles

1

Phil Vassar (http://www.vassarbias.com) "Rosa Mia" (RCA NASHVILLE)

2

Dolly Parton (http://www.dollyparton.com) "9 to 5" (MCA)

3

John Michael Montgomery (http://www.johnmontgomery.com) "Brand New Me" (Arista Nashville)

4

Clay Davidson (http://www.madacymusic.com) "Rockin' & Rollin'" (Capitol)

5

Alan Jackson (http://www.alanjackson.com) "Strong and Free" (Arista Nashville)

Digital Sales

1

Toby Keith (http://www.tobykeith.com) "Red Solo Cup" (Warner Bros./Elektra/Asylum)

2

Shania Twain (http://www.shaniatwain.com) "Up!" (Mercury)

3

Taylor Swift (http://www.taylorswift.com) "Teardrops Don't Fall On Your Head" (Big Machine)

4

Dwight Yoakam (http://www.dwightyoakam.com) "A Thousand Miles" (SteepleChase)

5

Kenny Chesney (http://www.kennychesney.com) "Every Falling Star" (BNA)

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Billboard Top Country Catalogs

1

George Strait (http://www.georgestrait.com) "Hello World" (MCA Nashville)

2

Tim McGraw (http://www.timmcgraw.com) "Tell Me How to Live" (MCA Nashville)

3

Reba McEntire (http://www.rebanashville.com) "When I Dream" (Valory)

4

Little Big Town (http://www.littlebigtown.com) "Wild Hog" (Capitol NASHVILLE)

5

Alan Jackson (http://www.alanjackson.com) "Drive" (Arista Nashville)

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Chart Week

May 26, 2001

Last Week

This Week

ARTIST (http://www.billboard.com)

No. 1

Tim McGraw (http://www.timmcgraw.com)

DIAMOND Albums

Hot Shot Debut

Tim McGraw (http://www.timmcgraw.com) "Help Me Make It Through The Night" (MCA Nashville)

New

Billy Gilman (http://www.billygilman.com) "One Voice"

Pacesetter

Keith Urban (http://www.keithurban.com) "Stay" (Capitol)

Greater Gainers

Lee Ann Womack (http://www.womackmusic.com) "I Hope You Dance" (Curb/Universal South)

Track Sales

Dwight Yoakam (http://www.dwightyoakam.com) "A Thousand Miles" (SteepleChase)

Dwight Yoakam (http://www.dwightyoakam.com) "A Thousand Miles" (SteepleChase)

Country Albums

New from The Heatseekers

1

WILLIE BUCKS & DUNN "A Thousand Years" (MCA Nashville)

2

AARON TIPPIN "1600 Hollywood" (MCA Nashville)

3

GEORGE STRAIGHT "A Thousand Years" (MCA Nashville)

4

LEANN RIMES "Can't Fight the Moonlight" (Valory)

5

THOMAS RHETT "This Is How I Drove Home From Work" (Valory)

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www.billboard.com

www.americanradiohistory.com
MUSIC CITY CELEBRATES HERITAGE WITH NEW HALL OF FAME

(Continued from page 35)

Despite significantly more gallery space, there are fewer items on display at the new museum than there were at the old one. In fact, Young says, less than 10% of the collection is on display because museum designer Ralph Appelbaum’s “less-is-more” philosophy, which “drives the look and the feel of the place.” However, Young adds, “eight out of 10 objects [now on display] have never been seen before.”

It’s partly because the museum went on a major collecting spree since the new building was under way.

“When you’re building a lake this, of course, it gives you a reason to go out and really actively collect, and given the opportunity we have here, we wanted to make sure that we had those objects that were key to telling the story,” Young says.

“Almost every day some great, very important document or artifact has come into the museum.”

For a museum that includes six guitars donated by Chet Atkins, the marijuana-themed Nudie-designed suit Parsons wore on the cover of Glimmerglass, 150,000 photographs and 200,000 songs, the most identified with Hank Williams—the one decorated with music notes. The latter suit, which parodied rock-and-roll and which was owned by two different collectors, was “particularly amazing because we’d only seen black- and-white photographic images of it, and here it was in the collection,” Young says.

While fewer objects are on display than in the old space, the new museum features two things the old museum did not. The first is a large space reserved for changing exhibitions. The other is a two-story glass-walled area behind which the museum’s entire collection of country music, including its 230,000 recordings, ranging from early cylinders through modern DATs. Behind the glass, Young says, museum visitors can see that “those that have just come into the collection, artifacts that are being prepared for exhibition, curators and archivists and researchers doing their thing to get things ready to go on display.”

The museum’s centerpiece is the cylindrical Country Music Hall of Fame, which houses bronze plaques of the 74 members. In this rotunda’s ceiling is a replica of WSM Nashville’s new radio-dial-shaped broadcast tower. The exterior of the rotunda is circled in slabs of stone representing the notes of the country standard “Will the Circle Be Unbroken.”

Among the museum’s other features are a high-tech stage from which the soon-to-be-launched XM Satellite Radio will broadcast some of country’s programming daily, a two-story floor display of the more than 900 gold and platinum albums certified during the 29th century, and a recreation of the office of the late producer Owen Bradley, exactly as he left it.

NASHVILLE HAS HIGH EXPECTATIONS FOR HALL OF FAME

(Continued from page 35)

Sony is among the labels that closed for the day to take its staff to tour the new Hall of Fame. Butler credited Hinton with the idea. “He called one morning and said, ‘What do you think if we closed down the buildings and took buses downtown?’ I said, ‘Fine,’ long as we can have a bus race down Music Square East—the Sony bus drag-racing the Universal bus.”

An extensive market research study conducted by Vanderbilt University, the new Hall of Fame is expected to have an economic impact of between $225 and 400 million during its first year. Nashville Mayor Bill Purcell is enthusiastic about the facility. “I’m excited that at long last this museum is so distinctly ours, it’s getting the splendid monument it deserves. With Fan Fair coming downtown this summer, the timing couldn’t be better. I’ve had a chance to visit the Nashville already, and I can tell you the local and our visitors are going to be bowled over.”

EMI Music Publishing Nashville executive VPGM Gary Overton is among those who see the new Hall of Fame as not only a monument to country music’s heritage but as a beacon for the future. “It’s going to promote our history, and by promoting our history, it builds that foundation for the future,” he says. “It says, ‘Hey, you know what? Yeah, it’s a tough time and we’re not selling like we used to, but we still have a huge base of fans, and country music is not going away.’ We’re proving that by investing millions of dollars to build this place, staff it, and fund it. It’s a statement. It keeps the dream alive.”

COUNTRY SINGLES A-Z

PUBLISHERS PERFORMANCE RIGHTS/ SHEET MUSIC

1. "AIN’T NOTHING ’BOUT YOU" (Sony/ATV, BMI)
2. "ANGLING IN THE DARK" (BMG Nashville, BMI)
3. "ANIMALS" (Sony/ATV, BMV)
4. "ARE YOU READY?" (Sony/ATV, BMV)
5. "IT’S A GREAT DAY TO BE ALIVE" (Sony/ATV, BMV)
6. "I DON’T WANT TO BE ANNOYED" (BMG Nashville, BMI)
7. "I’M A MAN OF CONSTANT GROWTH" (BMG Nashville, BMI)
8. "IF I CALL YOUR NAME" (BMG Nashville, BMI)
9. "IF I FALL" (BMG Nashville, BMI)
10. "IF I’M LOST AGAIN, I’M NOT GONNA BE ALONE" (BMG Nashville, BMI)
11. "IN THE ORCHIDS" (Sony/ATV, BMV)
12. "IN YOUR EYES AGAIN" (BMG Nashville, BMI)
13. "INSIDE OF YOU" (BMG Nashville, BMI)
14. "I’LL BE YOURS" (BMG Nashville, BMI)
15. "I’LL CAMEO YOUR NAME" (BMG Nashville, BMI)
16. "I’LL GET YOU" (BMG Nashville, BMI)
17. "I’LL MISS YOU" (BMG Nashville, BMI)
18. "I’LL SHOW YOU" (BMG Nashville, BMI)
19. "I’LL TALK TO YOU" (BMG Nashville, BMI)
20. "I’M GONNA CRY" (BMG Nashville, BMI)
21. "I’M NOT SURE" (BMG Nashville, BMI)
22. "I’M READY" (BMG Nashville, BMI)
23. "I’M TALKING ABOUT TONIGHT" (BMG Nashville, BMI)
24. "I’M YOUR WINGS" (BMG Nashville, BMI)
25. "IN THE small" (BMG Nashville, BMI)
26. "JULIA" (BMG Nashville, BMI)
27. "JULIET" (BMG Nashville, BMI)
28. "JUST A Mamma"
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LEADING TOWER: The story of Tower Records attempting to overt its financial woes through restructuring operations and securing a new line of credit goes beyond any other genre of music, of course (see story, page 1). But on May 1, the chain's Sacramento, Calif., headquarters issued a memo to its 131 stores that will quickly make a specific impact on its classical music sales and customers.

The memo stated that until further notice, no product was to be ordered from the three of the largest independent classical distributors: the Portland, Ore.-based Allegro Corp., the Los Angeles-based Harmonia Mundi USA, and Long Island City, N.Y.'s Quid Pro Quo Imports. These companies distribute much of the key classical indie recording labels. Allegro distributes such classic labels as Arcangelo, Dorian, and Reference Recordings, in addition to imports from Nimbus and CBC, and the distributor has lately been strengthening its roster of jazz and world-music labels. Quid Pro Quo controls the licensed BIS lines, as well as Hungaroton, Supraphon, and CRI, among others.

Harmonia Mundi boasts one of the most prestigious rosters in the business, including such high-quality labels as the Naïve stable of labels (Astrée, Montage, Violon), Hyperion, Arvados, Atalia, Vox, and Canteloupe—as well as its own revered label imprint, home to hit vocal group Anonymous Four (SARAH BRIGHTMAN, redesigns the classical repertoire, and conducts René Jacobs, Philippe Herreweghe, and Paul Goodwin, among many others. Harmonia Mundi, too, has been extending its range substantially into world music.

The trouble began when Tower demanded new terms for paying bills in order to satisfy its creditors. The major labels offered extraordinary concessions, beginning with Universal Music Group’s agreement to lower its wholesale prices and extend its 30-day dating. EMI is reportedly in specific talks with Tower, and Sony in the midst of changing some of its own retail arrangements (see Retail: Universal & BMG already have partnerships that offer special deals for retailers, including Tower. WEA’s stance is still unclear.

The majors were able to afford such concessions to Tower because in many instances they can defer their own royalty and mechanical payments, since such payments are often made to another part of the same corporate. Additionally, the majors rely upon their faster selling records to shore up bottom lines. For indie labels, the situation is far different. According to one source, the three distributors in question were asked to agree to 180-day dating. But for such distributors and the labels they carry, terms like these can prove untenable. The labels, most of which operate on a tight budget and the best of times, pay their royalties and mechanicals to outside agencies less willing to accept deferred payments. Profits are lower, and most frequently they’re directed toward touring projects.

Another key classical indie distributor, Koch International, has not been included in any Tower buying freeze—although, according to a retail source, the company has yet to be paid for last month (for ostensibly the same reasons that others were put on hold. What gave Koch extra bargaining power, though, is its firm’s burgeoning pop holdings, which include such bestsellers as Phil Collins and the Ventures. The label is in talks with Koch for a special promotional deal that could include an album from the upcoming “Ami DiFranco” catalog. Smaller indie classical distributors Albany and Empire were both unaffected by Tower’s recent moves, although most speculate that it is only a matter of time before they are included as well.

One thing is clear: Exclusion from Tower would have a decided impact on the bottom lines of the three distributors now involved. Retail competition has heated up over the years with the advent of Borders Books & Music, Barnes and Noble’s expansion into music, and the birth of such sites as Amazon.com. As an industry executive put it, “Tower has been noted for carrying deep catalog items from its suppliers, particularly in classical; such support is critical when it comes to the slow-turning specialty sector. Without that backing, the bulk of its independent distributor’s offerings. None of the three affected distributors would divulge earnings from the past year, but each supplied an estimate of Tower’s share of its business: 20%-25% for Harmonia Mundi, 15%-16% for Qualiti, and 16% for Allegro.

It has come as very little surprise to anyone that Tower has chosen to address its financial difficulties in part by re-examining its classical buying practices. Tower’s decline in the classical music business began some years ago, according to one observer, who notes that at one point the chain accounted for as much as 50%-60% of a distributor’s sales on some specialty classical product. “Tower has been cutting back the amount of space it devotes to classical music as a product for the past three years,” one executive says. “And they’ve obviously been cutting the dollar amounts as well. But at the same time, they haven’t really changed their buying practices in any way. The result is that they’re selling the same way, but you have fewer dollars and less space for it, so either your inventory turns have got to increase dramatically, or your returns have got to go up. And if your inventory turns don’t improve—in fact, if they go down, what is happening is that the inventory is going to go down. At Tower—then the only variable left is returns, and those go up. And that’s what has happened with Tower.” Some suppliers estimate Tower’s return rate for classical product to be as high as 50%-70%.

Another issue to which several observers point is Tower’s practice of using independent buyers in each store. "Through all the years," offers one observer, “Tower only took pride in their selection and the differentiation between the stores, because they were a reflection of the manager and the region.” But another executive points out potential trouble: “You’ve got too many buyers in too many stores, and they’re being held hostage.” TOWER was then thought not to be better positioned to sell the classical product than Quid Pro Quo, the new (and only) independent distributor that might prove to have better control over the sale of its stock, even to the point of eliminating the more mobile product as effectively as the chain’s top 10-20 stores.

There is a widespread feeling that Tower’s situation is only the latest indicator in the general downturn of the classical retail market, and that in this sense, the most is the culmination of a larger problem—an over-slept shuffling of marginal product filling shelf space. Several executives, though not all suggested that there are simply too many labels, and that they might now be forced to re-evaluate their own offerings in order to sell their electronic products more effectively. Still, so far, Allegro, Harmonia Mundi, and Qualiti exceed remain upbeat and hopeful that they can reach an agreement that would enable them to sell their products to Tower again. Each distributor reports that its labels understand the situation and are holding off. According to one label exec, it’s business as usual for now, with no cutbacks in the release schedule. “We hope that the distributor is acting with our best interest in mind. We’re just trying to find the best way to come to some sort of compromise,” the executive says. "Unfortunately, there’s a bigger issue here—the state of classical in general. These are hard times, and this body might not have been everybody’s idea of how the whole industry finally looks like the making of the tree. But it’s just another way to see how many people are holding on with good, strong hands, and how many people are at their bare knuckles at this point, ready to just let go and drop."
**Top Contemporary Jazz Albums**

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<tr>
<th>No.</th>
<th>Artist</th>
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<tr>
<td>1</td>
<td>RICK BRAUN</td>
<td>KISS ME GOOD (25)</td>
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<td>2</td>
<td>ST. GERMAIN</td>
<td>BLUE NOTE (25)</td>
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<td>WAYMAN Tisdale</td>
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<td>KARL DENSON</td>
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<td>VARIOUS ARTISTS</td>
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<td>KIM WATERS</td>
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<td>HERB ALPERT</td>
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LAURA NYRO LIVES: Four years after her death from ovarian cancer at age 49, Laura Nyro is probably experiencing her biggest year ever. The hugely influential, sorely missed singer-songwriter has a critically praised posthumous album, just out on Rounder (Angels in the Dark), a biography and songbook due for publication next year, and an outstanding music-theater piece, Eli’s Comin’, which premiered last week at the off-Broadway Vineyard Theatre.

Thanks to advance press, the show, which comprises 20 classic Nyro songs sequenced to support a minimal storyline while bringing out key Nyro themes, has been extended through June 2.

The title song, of course, was a 1969 hit for Three Dog Night. Other songs in the set were major pop hits for the 5th Dimension (“Sweet Blindness”), Barbra Streisand (“Stoney End”), and Blood, Sweat & Tears (the appropriate, hopeful closing number “And When I Die”). But most of Nyro’s work was more complex and less commercial, reflecting her deep jazz and gospel influences, and sung with an equally intense joy or agony that was both breathtaking and heart-breaking in her recordings and concert performances. The wonder of Eli’s Comin’ is that such difficult and gritty fare as the back-to-back “Poverty Train” and “Been on a Train” was not only attempted but also superbly realized by the spectacular cast of vocalists (Ronnell Bey, Mandy Gonzalez, Judy Kuhn, and Andy Nolfo) and co-director-actor Wilson Jermaine Heredia, and a six-piece band.

The “train” motif was effectively illustrated by the sparse set, which was made to suggest a subway car and platform. This was also in keeping with the Bronx-born Nyro’s quintessential New York sensibility: So many of her songs are basically hometown cityscapes (such as the show’s “New York”) that it’s hard to imagine other creators (Bruce Buchel and Diane Paulus) who also directed did well to tie that in visually. But some critics have quibbled with their fuzzy plot device of Nyro women (the Young Girl, the Woman, the Mother) revolving around the hits and the less Kuhn’s “Eminie” character (named after the Nyro concert staple), and their interactions with Heredia’s shadowy, sexually charged “Captain of the songs: “Captain Saint Lacifier” and “Captain for Dark Mornings.”

I found the concept to be vague enough to provide a viable dramatically sacrificial context in that no way confined Nyro’s achingly personal yet, all-inclusive songs. Eli’s Comin’ simply begs for a PBS- or HBO-type presentation, or at least a home video documentation of this fallen singer-songwriter’s still-nourishing music.

CHESS BOX 2: ARC Music Group has put out a second six-CD set, The Covers—1961 to 1999, as a follow-up to its six-disc On the Charts—1948 to 1972. That 1996 box contained scores of classic Chess label blues and R&B (and a few ARC copyrights on other labels) from the revered likes of Muddy Waters, Jimmy Reed, Bo Diddley, and Little Walter.

ARTISTS & MUSIC

EMI Signs SR-71. EMI Music Publishing has signed SR-71, whose RCA debut album, Now You See Inside, was recently certified gold. Pictured celebrating, from left, are attorney Joe Brenner; Harry Polone, VP, creative, East Coast, EMI Music Publishing; the band’s Jeff Hermitt; tour manager, executive VP, creative, North America, EMI Music Publishing; the band’s Mark Beauchemin, Mitch Allan, and Dan Garvin; and Neil Lasher, VP, promotion, EMI Music Publishing.


‘THEY’RE PLAYING MY SONG’
W RITTEN BY RASHAUN HILL

“GLORIA”
Written by U2
Published by Universal PolyGram/Island Music

A great song can often cross genres and still carry the same message. This holds particularly true for U2’s “Gloria.” Christian rock band Circadian Rhythm offers its cover of the song on its latest album, Over Everything, on 40 Records.

“It was actually the last song we picked for the record,” says Will Pavone, Circadian Rhythm’s lead vocalist. “It just fit in with the continuity of the record, both sonically and as far as it being such a passionate song.

“The other song that we contem- plated was [U2’s] ‘40,’ “ adds Pavone, who, along with bassist Paul Barber, guitarist Aaron Paganini, guitarist Andy Zipf, and drummer Dan Cueto make up the Washington, D.C.-based band. “‘Gloria’ was really a winner as far as the overall feel of that song fitting in with the way the album sounded.”

Although the two bands come from different genres, the message of “Gloria” was one that they both could identify with. “It’s about vul- nerability and surrendering,” Pavone says of the song’s theme. “Those are two things in society that are synony- mous with weakness, but in reality, to be vulnerable leaves room for growth in your life, while surrendering is saying that I’m not strong enough to make it on my own—and turning your eyes to a living God to help you make it through this life. It was just against the grain of what a lot of songs are traditionally today.”

In recording the song, Circadian Rhythm realized it would be an arduous task. “It was a challenge in the sense of trying to capture the passion that U2 captured on Octo- ber,” says Pavone of recording the song. “Sonically, it was less of a chal- lenge, because the song was record- ed so long ago. Today, with the equipment that is available, we knew we would get a good sound, but we were concerned with two things: trying to capture that passion and stretching the surface of musicianship that is found within the band.”

Although the new version remains close to its predecessor, the group added a children’s choir and a slide solo that Pavone describes as Edge-esque.

Pavone says the response to “Glo- ria” has been extremely positive: “It’s actually living the song, because they’re U2 fans. As far as playing it live, we’ve gotten one of two responses. It either touches the heart of an old U2 fan who’s com- pletely loving it or someone who doesn’t even know it’s a U2 song and just thinks it’s a great song. Basical- ly, everyone is loving the song, and we love playing it live.”

‘Eli’s Comin’’ Celebrates Laura Nyro;
ARC ‘Covers’ The Best Of The Blues

“Basically, it’s the companion to On the Charts, which had all the original hit versions,” says Ken Higney, the company’s VP of copyright and licensing. “We wanted to get it out there to make people aware that this is not a dead catalog but a very much alive one, which continues to get covers—even after 1999.”

ARC purposely sought cover versions by artists who “weren’t necessarily blues people,” but who felt that our songs be picked by everybody from every type of genre, Higney adds, citing in particular such great vocalists as Rod Stewart (whose cover of the Etta James’ “I’d Rather Go Blind” is included), Van Morris- son (Sonny Boy Williamson’s “Your Hands Are Gonna Move My Pocket”), and Emmylou Harris (Chuck Berry’s “You Never Can Tell”), as well as instrumentalists, including Eric Clapton (Otis Rush’s “Double Trouble”) and Stevie Ray Vaughan (Howlin’ Wolf’s “Love Me Darlin’”).

The company is sending the new box to film and TV music people, as well as to ad agencies. “We also want label A&R people to know that the songs are the roots of everything—and still con- temporary,” says Higney, who credits the first box for securing a couple of major covers, including the cover of the John Lennon/Beatles’ “Slow Psychedelic” in a G.T.I. Friday’s commercial. “The performance money from that alone more than paid for the whole set.”

Materials for Jim Bessman can be sent to 331 W. 57th St., #285, New York, NY 10019 or abehrens@ earthlink.net.

www.billboard.com
www.americanradiohistory.com

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BILLBOARD  MAY 26, 2001
Hal David Chairman & CEO, Songwriters Hall of Fame
Marilyn Bergman & Frances W. Preston Honorary Dinner Chairs
Jules Goldberg & Linda Moran Dinner Chairs
Charlie Feldman & Karen Sherry Show Chairs

invite you to

The 32nd Annual Dinner and
2001 Induction Ceremony & Awards Presentation
of the National Academy of Popular Music
to benefit The Songwriters Hall of Fame

Thursday, June 14th, 2001
Sheraton New York Hotel & Towers, Imperial Ballroom
Seventh Avenue at 53rd Street

2001 Inductees
Eric Clapton, Willie Nelson, Dolly Parton, Diane Warren, Paul Williams

Towerin Song
“Let Me Call You Sweetheart” by Leo Friedman & Beth Slater Whitson

Special Awards
Billy Joel Johnny Mercer Award
Gloria and Emilio Estefan Sammy Cahn Lifetime Achievement Award
Dionne Warwick Hitmaker Award
Ralph Peer Abe Olman Publisher Award
Iris Cantor Patron of the Arts Award

Including performances and presentations by
Marc Anthony, Clive Davis, Emmylou Harris, Maria Elena Holly, Willie Nelson, Jon Secada and more.

Produced and Directed by The John Schreiber Group & Worldwide Entertainment Group

Tickets begin at $750 and can be purchased by calling Buckley Hall Events, 212-573-6933.
The digital audio workstation is profoundly changing methodology across the music recording and post-production industries. An example of how this cutting-edge technology is being applied to modern production can be found at LiveWire Studios in Burbank, Calif., where nine foreign versions of the new DreamWorks release Shrek were recently provided in the brand-new, Digidesign ProTools-equipped Studio C.

With voices provided by actors, including Mike Myers, Cameron Diaz, John Lithgow, and Eddie Murphy, Shrek is a computer-animated movie based on the children's book by William Steig. Animation for Shrek was produced by Pacific Data Images (PDI), which entered into a co-production deal with DreamWorks to create computer-generated feature films. The first result of this union was 1998's Antz; Shrek is the second (DreamWorks acquired the majority interest in PDI to form PDI/DreamWorks in 2000).

Liberty Livewire, a subsidiary of cable and communications conglomerate Liberty Media, has, meanwhile, acquired several top audio post-production and technical/creative service providers, including SoundExchange Entertainment Group, Todd Studios, Video Services Corp., and Four Media Co., which itself had acquired Digital Sound and Picture (DSP) in 1999.

Located at the former Four Media facility, Stage C features four Pro Tools workstations, each equipped with a 24-fader Digidesign ProCon Control interface. In the case of Shrek, foreign dialogue is being mixed to the computer-animated movie completely within the Pro Tools environment, before being recorded to Tascam MMR-8, an 8-channel hard-disc recorder, essentially the modern version of the mag dubber used for decades in post-production to keep sound and picture in sync.

"Our whole facility is based around Pro Tools," explains LiveWire Studios Burbank chief technical engineer Jim Albert. (Photo: Sula Miller)

Murphy, Shrek is a computer-animated movie based on the children's book by William Steig. Animation for Shrek was produced by Pacific Data Images (PDI), which entered into a co-production deal with DreamWorks to create computer-generated feature films. The first result of this union was 1998's Antz; Shrek is the second (DreamWorks acquired the majority interest in PDI to form PDI/DreamWorks in 2000).

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"Our whole facility is based around Pro Tools," explains LiveWire Studios Burbank chief technical engineer Jim Albert. (Photo: Sula Miller)
**Gozo** Sales Hopes Pinned On Passion

**Latin Notas**

by Leila Cobo

an E-mail sent to BMG employees by Aristy’s Jerriyl Blair and BMG’s Leslie José Zigel. It was written with such eloquence I couldn’t help but reprint a portion (maybe others will be likewise inspired by similar products).

“Let’s forget about limits,” the E-mail continues. “Every time you knock on the door of a client or talk to a friend about music, think about the album and how it sounds. If we sit and follow conventional wisdom it is easy to say, ‘Based on previous sales patterns, this is all the clients will order.’ This argument is fine if we are selling Pringles, but we are selling passion. If we accept these lame answers about such a great album, we need to look inside and wonder if we have sold it out to the bean counters. And if the bean counters will limit the passion that is available in the public, the music business is in deep trouble.”

**Alfano Songwriter of the Year**
The best acceptance speech of the last year may well go to songwriter Omar Alfano on accepting his songwriter of the year award from ASCAP. “This night I have a lot more than artists or actresses or TV people, but by composers,” said Alfano. “I want to tell the press to not understand a composer. [There’s been so many times] I walk on a red carpet and I hear some journalist say, ‘Move the bald guy aside, here come Son of Four.”

As for his much-played hit “A Puro Dolor,” Alfano said that for the first time in his career, he had visited the Net and found comments from people who professed to hate both him and his song. “I’m sorry,” he said during his speech. “I just wanted to write a song. I don’t know what happened that night. I wrote a song in 15 minutes and it spent a year and a half on the radio.”

**Sandoval Takes Up the IVORIES**
Also during the ASCAP awards, Arturo Sandoval, winner of the Founder’s Award, gave a

(Continued on next page)

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**Latin Tracks A-Z**

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<tr>
<th>ARTIST TITLE</th>
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<td>4. POLO URUT</td>
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**LATIN TRACKS**

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<td>BMG</td>
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<td>2001</td>
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<td>8</td>
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<td>BMG</td>
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<td>2001</td>
<td>BMG</td>
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**What Makes an Album a Hit?**

If you are interested in learning more about the factors that make an album a hit, please visit our website at www.americanradiohistory.com

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**BILLBOARD**

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LATIN NOTAS
(Continued from preceding page)

sampling of what to expect on his next album: No trumpet whatsoever—only piano. Sandовал, whose first instrument was the piano and who always plays during his concerts, has long toyed with the idea of recording a disc using that instrument. On the eve of the ASCAP awards, he played a four-song set, accompanied by a trio (bass, drums, percussion), plus Ed Calle on sax.

The quartet format is what will be heard on his coming disc, which is finished. Sandoval is now shopping for a new label, according to his wife, Carmen. The album includes six compositions by Sandoval; two by his bassist, Dennis Marks; and a couple of standards. At the same time, he’s already recording his next album—featuring his trumpet.

ACCEPTING ALL LATIN MUSIC BUYERS GUIDE ENTRIES:
This year’s edition of the Billboard International Latin Music Buyer’s Guide is on the horizon. This is the definitive guide to Latin music, with listings for labels and all music-related services in Spain and Latin America, as well as the U.S. and Puerto Rico. If you wish to have your company listed or to update a listing, please E-mail all material— including address, fax, phone, E-mail, and contacts to leob@billboard.com, or fax your information to 305-361-5299. The deadline to receive entries is June 14.

IN BRIEF: Abril Music artist Deborah Blando has just recorded the main theme for the Portuguese soundtrack version of Disney’s forthcoming movie Atlantis: O Reino Perdido. On the Spanish side of things, Puerto Rican singer Chayanne will perform “Dónde Va Tu Sueño,” the Spanish-language version of “Where the Dream Takes You,” the movie’s main theme... Raul Malo, lead singer of the Mavericks, is recording his first solo project in May. The album is slated to be recorded live in the studio (something Malo has done before with the Mavericks) and will feature Malo’s own music and lyrics. The disc, due out on OmTown—Higher Octave’s vocal label—in the fall, will feature 10 English and three Spanish tracks... Ralph Mercado Presents has announced its first-ever “Décadas” show, a get-together of salsa and merengue artists from the ‘70s, ’80s, and ’90s scheduled to take place May 27 at Madison Square Garden. The show will feature Willie Colon, Ismael Miranda, Prunio y sus Tesos, and Los Hermanos Rosario, among others... The fourth annual festival President de Musica Latina will take place June 1-3 in Santo Domingo, Dominican Republic. Artists confirmed so far include Marc Anthony, Ricardo Arjona, Alejandro Fernandez, Mana, Alejandro Sanz, Gilberto Santa Rosa, Azul Azul, MDO, Los Hermanos Rosario, Eddie Herrera, and Los Toros Band. The event is put together by Cardenas, Fernandez & Associates and Presidente Beer, with support from the Dominican government.

Leslie Cobo may be reached at 305-361-5297 or at lobo@billboard.com. Material may be sent to 101 Cranford Blvd., Suite 400, Key Biscayne, Fl. 33149.

Artists & Music

Gil and His Stars: Rafael Gil, president/CEO of EMI Recorded Music-Latin, hosted a reception in his house for a group of EMI artists who attended the Billboard Latin Music Conference and Awards. Pictured, from left, are Oscar de la Hoya, Millie Corretjer, Gil, Jennifer Peña, Pau Donés, and Graciela Beltran.

Billboard's Top New Age Albums

MAY 26, 2001

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<th>TITLE</th>
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<td>VARIOUS ARTISTS</td>
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<td>IF I COULD TELL YOU</td>
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<td>VARIOUS ARTISTS</td>
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BOLG3160
Looking Behind Asia’s Hits

The music business in Asia today—with its frenetic energy, dominant indie labels and pop-star idols—has often been likened to an earlier, less-corporate era in the Western record industry. The comparison rings true for another key reason. Like artists during the pre-rock era in the West, few pop stars in Asia today write their own songs. Most rely on close relationships with songwriters and/or producers to craft the recordings that sustain their stardom.

This issue of Billboard’s Asia Pacific Quarterly focuses on A&R in Asia by turning the spotlight on the creative individuals who compose and produce Asia’s hits. Here you’ll find the perspective of writers and producers from Hong Kong, Japan, Singapore, Thailand, Malaysia, the Philippines—and also from the U.S. and the U.K.

U.S. songwriter/performer Jim Brickman’s experience highlights the value to a Western artist of nurturing a relationship with the East. British songwriter Simon Woodgate also has enjoyed success in Asia—without ever setting foot in the region, thanks to the global network of his publisher, Sony/ATV.

Our account from Funky Sueyoshi illuminates the financial arrangements accepted by songwriters in a region where music-publishing standards and royalty accounting remains in a formative state.

SONGWRITERS AND PRODUCERS NURTURE ARTIST RELATIONSHIPS TO PUSH THE CREATIVE EDGE

BY WINNIE CHUNG

HONG KONG—Alvin Leong has been a music producer in Hong Kong for 13 years. During 12 of those years, he has produced more than 40 albums for the same artist. In doing so, he has helped shape and transform an off-the-shelf Cantopop artist named Shirley Wong Ching-man into Hong Kong’s musical icon of cool, Faye Wong.

Leong doesn’t purport to take all the kudos for the transformation, giving credit to the diva’s own personality and initiative. Wong’s outstanding vocals, avant-garde fashion sense and good looks have all played a part in her success. However, he admits that an understanding of Wong’s persona—both in private and in public—and similar music tastes have helped in the development.

“It’s very fortunate that she likes the kind of music I like,” says Leong, who has won numerous producing awards for his work with Wong and Leslie Cheung. “[If I only liked Cantopop, then it would be very difficult for us to work together. Faye’s very into music, so she will definitely be very hands-on in the production work.”

Leong’s collaboration with Wong started when she walked into the studios for her audition while he was the in-house A&R director at Cinepoly Records. Although he left Cinepoly in 1993, he continued producing for Wong and eventually opened A Production House Ltd. with the alternative diva.

Their years of working together have given Leong the chance to fully understand the artist and help her move in new directions, beyond mouthing Cantopop ballads to performing more eclectic songs like the lyrically “Impulsive.”

The longstanding professional relationship between Leong and Wong is a rare one. Faith and loyalty aren’t typical qualities found in the music industry in Asia any more than in the West. In this business that thrives on a follow-the-trend mentality, record labels wrestle over the services of hot producers and songwriters when they are the flavor du jour and drop them like hot potatoes when they no longer have the magic.

The practice is no doubt one of the factors that have given Cantopop a bad rap. Reviews have ranged from the damning “bland, saccharine and boring” to the milder “They all sound the same.” And the sad thing is, most of those epithets are right on the money. Elsewhere on the financial front, record companies in a market such as Thailand find it more economical to rely on in-house producers such as Surnate “Po” Posayanukul, who is Sony Music Thailand’s most successful songwriter and producer and also works as a product manager for the label.

Some things don’t change, regardless of which hemisphere you’re in. Strong relationships between songwriter/producers and artists are crucial to pop success, as illustrated here by our interviews with Alvin Leong in Hong Kong about his work with Faye Wong, Billy Koh in Singapore about his sessions with Kit Chan, or Adnan Abu Hassan in Malaysia about his numerous recordings with the singer Nurhaliza.

In a region where the self-contained band or singer/songwriter remains the exception rather than the rule, the role of A&R is crucial. And while the Asian music business may often seem preoccupied with such issues as piracy or online music, another maxim of the Western music business applies. In Asia, as elsewhere, it all starts with a song.

Thom Duffy
International Deputy Editor
Billboard

MORE OF THE SAME

“If one producer or songwriter is popular, everyone [wants to work with] him or her,” says Tony Kiang, A&R director of one of Hong Kong’s newest and largest independent music labels, EEG and Music Plus. The vocals may be different on the album, but the same person producing or arranging would undoubtedly have the same melody and style. Reviews have reflected this: “Different people singing the same songs.”

In comparison to music markets like the U.S., or even Taiwan, Hong Kong’s small population of 6.8 million people (of which fewer than 50% are below age 35) makes finding creative talent difficult.

Kiang’s solution has been to look for song-writing and arranging talent beyond Hong Kong, mostly from Southeast Asia. It hasn’t helped that most singers are very reliant on producers and arrangers, since few can read or write music or compose their own material.

“A decade or two ago—before the advent of karaoke—a lot of recording artists knew how to play music, whether [on] the piano or the guitar,” says Leong. “They then tried to get a foot in the door in music contests. Now a lot of people take the shortcut. They feel they just have to practice at the karaoke bars and then go for an audition. We have a lot of singers, but few songwriters or musicians. Everything is too idol-oriented now.”

(Continued on page APIQ-2)
A Japanese Artist/Producer Steers Collaborations Throughout Asia

**Funky Sueyoshi** is a veteran Japanese musician/songwriter, producer and founder of Funky Corporation, a Tokyo-based music production company. A former member of the now-disbanded Japanese rock band Bahaflup, Sueyoshi offers a first-person perspective on working with collaborators from other Asian countries, including China. Sueyoshi provided this account to Billboard’s Asia bureau chief, Steve McClure.

**TOKYO**—I’d like to tell you about my experience collaborating with songwriters from other parts of Asia. As I usually speak in Chinese with my wife, who is from China, I don’t have much difficulty communicating with Chinese artists to produce them. But as I’m not a native speaker of Chinese, I usually collaborate with co-producers who can write the lyrics for songs in Chinese and other languages, as well.

For example, this year, I produced the debut of SPIN, a pop group of Thai girls signed to Soft Depot Entertainment, and they took the No. 2 slot on the Channel V music charts in Thailand. As I can’t speak Thai at all, I think their success is a credit to my Thai co-producer, Miss Ann, who is also a talented songwriter.

My first collaboration with songwriters from another Asian country was my solo album, Asian Drum Spirits, which was released in Japan and China in 1996 on Soundasia Music Publishing. It was later released in all Chinese-speaking markets in Asia. The album was part of an effort by Hori-puro, a major Japanese production company, to break into the Asian market.

I recruited Li Hui Zen, a new artist from Beijing, as vocalist on the album. Her subsequent debut album, which I produced, was released in 1999, and she won several awards as the best new artist of that year. "Don’t Break My Heart," which I wrote, was selected as one of the "10 Golden Songs of the Year" at a Chinese awards show, and I won a best composer honor for the song.

But since a solid royalty system has not been established in China, I did not receive royalties for that success. Songwriters in China seem more interested in earning cash by selling the rights to their songs than getting royalty checks, which are not necessarily guaranteed.

If songwriters create hits, their titles are highly valued. Once, my titles were priced at about 800 RMB (about 150,000 yen or $1,250) per title, which was the highest rights-buyout price in Beijing at that time. But now many songwriters have achieved success in Taiwan and Hong Kong, and their songs are valued much more highly. And in Beijing, price levels are much lower than in Japan, so writers can live well there.

When my business in China is viewed in terms of money, it is not so lucrative, because I’m paid based on the Chinese system which is costing me more than I need. But as a musician, I’m very happy, because payments are loved by a billion people in China.

In China, the buyout system is still popular, whereas in Hong Kong and in Taiwan, there is a different payout system, which is something like a mixture of the buyout and royalty systems. Songwriters receive royalties for a pre-set sales volume as an advance fee and, if sales exceed that level, they get royalties for the additional sales volume.

When I collaborated with members of BEYOND, a rock group in Hong Kong, I asked them to write a song for release in Japan. They intended an advance fee for the song. But Japanese publishing companies were not accustomed to this system, and looking for a publishing company that would work under the advance-fee-plus-royalty system. I guess this is not a common system in Thailand. My Thai co-producer, who writes lyrics, is working under the buyout system.

To work in countries with their own payout systems, it is necessary for musicians to develop payout models beneficial to them. I make it a rule to sign contracts with publishing companies that limit their rights for my tunes to their countries. So, for example, I can release a tune in Japan that became a hit in Thailand by giving it Japanese lyrics. I have learned a lot working with tough-minded songwriters in Asia.

**ARTIST RELATIONSHIPS**

(Continued from page APQ-1)

Singer-songwriter-producer Mark Lui agrees with Leong. Like Leong, Lui also has relatively exclusive relationships with artists—heartthrob Leong Lai and idol Kelly Choy. These are also relationships that have benefited from the stars’ own input.

"It’s very natural for people to turn to the current hitmakers for songs, but there is a need for the recording artist himself to be creative. Even if he or she doesn’t know music, he has to be more actively involved in the process. That’s the only way you can make an album or the songs unique," says Lui, who started working with Lai after he penned the singer’s runaway hit “I Miss You Everyday” back in 1993.

**BEING SELECTIVE**

While Leong and Lai work on producing full albums, other producers, such as Jason Choi and Chan Fai-young—two of the hottest kids on the block at the moment—prefer working on selected songs.

Choi and Chan are both active musicians in their own right: Ex-lawyer Choi plays with Pop Pop band, while Chan is part of YLK Organisation. Both bands come under the label of People’s Moon and People’s Sea, which has developed a reputation for more avant-garde electronic sounds.

"I prefer working on selected songs, because I have to think much more about the music than I do about something else," says Choi, who is working on a solo album for a local band. "I am more involved in the process and you can make the music more interesting. These are the characteristics of a production company as opposed to a solo artist."

**LOW-PROFILE A&R**

Most producers tend to prefer independent work over being tied to a label these days, and A&R people are increasingly low-profile compared to the 80s and early 90s, when labels used to boast of three or four exclusive in-house producers who would write, arrange and produce all the songs together.

Warner Music (HK) managing director Mark Lankester says the trend is a healthy one that does away with some conflicts of interest that may have existed before. "Most in-house A&R executives were effectively composers and producers and not the real A&R as we know it. In other places, the task of an A&R person is to sign up recording artists and sit down with management and think of the concept of the album, the direction of the artist and music, and the image," says Lankester. "But in Hong Kong, many of the artists are from mainland China, so they need to be more involved in the concept of the album. An A&R person should be behind the scenes."

(Continued on page APQ-4)

NEW YORK—The success of Jim Brickman’s song “In Your Eyes,” which became a hit duet last year for Philippine star Sharon Cuneta and Hong Kong Cantopop king Andy Lau, resulted from the Windham Hill performer’s foray into the Asian marketplace first as a touring artist.

"It started with Taiwan," says Brickman. "They were big fans of [Windham Hill artist] George Winston when I first signed to the label, and I performed there very early in my career—before I was popular here in the U.S. As I kept going there, I added other countries, including the Philippines, Thailand, Korea and Singapore, meeting BMG people and finding media outlets for my style of music."

Brickman’s growing commitment to the region was both appreciated and rewarded. "The key to a strong career [in Asia] is that they take your commitment to coming there very seriously," he continues. "It’s like a respect thing. To perform in a city or appear on TV proves your commitment to wanting your music heard over there."

But Brickman found various Asian markets to be "huge differences," he says. "Singapore and Hong Kong, for instance, are corporate cosmopolitan centers, but the people are wonderful and kind all over—very approachable and accepting."

The Philippines proved to be Brickman’s biggest Asian market, in terms of album and ticket sales. "It’s a combination of reasons why," he says, "but primarily it’s the love songs—the melody and the pop music aspect. The radio formats are pop-oriented, with everything leaning to pop/adult contemporary. There are 10 radio stations in the market, and only one is rock, so it’s dominated by international pop and local Filipino pop. Anything boy-band or melody-based or a love song or ballad is huge, whereas Singapore is more like [the U.S.], with more progressive nature."

(Continued on page APQ-6)
He was live at Raffles Hotel Singapore, 24th April 2001.

A Writer/Producer In The U.K. Enjoys Long-Distance Relationships

U.K. songwriter/producer Simon Woodgate, signed to Sony/ATV Music Publishing, is one of the few British writers who have had success in Asia, particularly in Taiwan and Hong Kong. This is an account of his experience as told to Billboard correspondent David Swek.

LONDON—In early 1999, my U.K. publisher at Sony/ATV Music Publishing, heard through Paul Lin of Sony Music in Hong Kong that platinum-selling Taiwanese superstar Coco Lee was looking for songs along the lines of the British pop act Steps. I had actually just been working with Lee Latchford-Evans, who had sent them my demos. They liked my song "Stay With Me," as well as my production.

It became a co-written song; they got a local writer to write a Mandarin lyric for the verse but kept my chorus in English. We sent them the backing track, to which they added Coco's vocal, and they sent it back to the U.K., where I completed the mix and final production. The track was released in May 1999 and ended up on Coco's album "Now Until Forever," selling more than 700,000 units. I also produced a special remix CD of the track, along with two other songs that also sold very well.

Malaysia’s Adnan Abu Hassan Writes And Produces For Himself And Others

BY STEVEN PATRICK

KUALA LUMPUR—Adnan Abu Hassan has been writing and producing hit songs in Malaysia for more than two decades. "I don't think I could ever let someone else produce my songs," says the keyboardist. "I'm a writer and a musician. I know how to arrange my songs better than anyone else would." He is a Berklee College of Music graduate. Although his musical tastes lean toward Oscar Peterson and Bill Evans, he writes 12 to 15 straightforward Malay pop songs per year. He has written for more than 40 artists, including such major Malaysian stars as Sheila Majid (Warner), the late Sudarm (EMI) and Shahnaz Ani (EMI). He is currently writing songs for the top-selling act Ziaan Zain (BMG) and popular artist Erna Faiza (Sony). Hassan is represented by Suwah Publishing, the publishing arm of the Suwah Records label.

The current market trend in Malaysia requires several songwriters and producers to be featured on a single album. Hassan was one of the five producers who worked on Zhi Zi’s "Pasar Kaki" (Love Trap, Polygram) which in 1998 was named the year's best pop album on AIM (Anugerah Industri Muzik), Malaysia's most credible awards show. His song was one of four nominated for Best Single at the 1999 AIM Awards ceremony.

Hassan also has a track record in A&R, most recently working for Delima Records. But at Delima and at previous labels, this writer/producer has bucked the trend toward multiple-producer projects and offers an example here of the importance of long-term relationships between producers and performers. "I am writing an entire album for newcomer Nur Faimah. It's a way for the producer and the singer to grow together," he says.

He followed the same strategy as general manager of Happy Records in the early '90s, working with singer Fauziah Latiff. I produced seven of Fauziah's 10 albums. I wrote about six or seven songs for each album. The sales increased gradually with each album that we put out, from a modest 20,000 to 100,000.

Hassan signed platinum-selling Malay bel- lager Siti Nurhaliza to Suna Records (SPC) while he was GM at that label. He also writes and produces his for her, including "Jerat Percintaan" (Love Trap), which won the AIM best song award for 1997.

Six of Nurhaliza's albums contain "an average of three" of Hassan's self-produced compositions. The latest radio hit Hassan has penned is titled "Azairam Cinta" (Miracle of Love) on Nurhaliza's album Sofa (the name of a month on the Muslim calendar). The album was recorded at SRC studios and was released early this year.

While Hassan has taken up the A&R manager post at Delima Records, he maintains a close working relationship with singer Nurhaliza and the A&R people at SRC. "They still call me up to write for Siti," he says. Hassan also has an equal rapport with Nurhaliza herself. "My role, besides writing for her, is introducing Nurhaliza to the public," he says. "When she started singing, she was very raw, but now she's matured musically. I don't know if we'll get to the stage of writing a song together, but I know she's beginning to write lyrics."

Hassan attempted a collaboration with Japanese producer Makato Kubota in 1993 on an album by the then-popular singer Aishah (Sony Music), which he called "a bit of a mismatch. He used a lot of hi-tech stuff, and, in the end, the sweet, village-girl sound that Aishah was known for was lost," says Hassan. "It's too modern-sounding, the rural people in Malaysia don't identify with it and the urban people become extremely critical."

This success led to my writing for other artists in the region, including Hong Kong star Lee Hong Wang. My song "Beautiful Day," co-written with Sony writer Peter Spring, was the first song on his album, with lyrics totally rewritten in Mandarin by a local Hong Kong writer. I'm not even sure if it's a straight translation or his own new lyrics. Another platinum artist who had a hit with a translation of one of my songs was Leon Lai with "You Are the One."

My advice to writers hoping to work in the region would be to get used to working very quickly. The records are made much faster than we are used to in the U.K. For example, I posted an M&PI song demo on the Internet on a Friday, and the decision to use it was made the following Monday, with the entire finished album out within a month. That's fast work. It also takes advantage of current U.K. sounds and trends to incorporate them in the productions. They don't hang around—and all the A&R executives speak English, well, which helps.

I still haven't been over to Asia yet. There were plans to do so, but then Miller left Sony/ATV to join Global Talent. But I'm still hoping to fly over and meet some of my Southeast Asian co-writers one of these days.

WOODGATE WORLDWIDE

LONDON—Simon Woodgate is a very talented and diverse pop songwriter whom I signed to Sony ATV over three years ago," says Miller Williams, Woodgate's former publisher at Sony/ATV Music and now head of publishing at Global Talent Publishing in London. "In the early days, it was very hard to get attention for Simon's songs here in the U.K. So I started pitching his songs internationally. "Sony/ATV Taiwan was the first to pick up on a batch of Simon Woodgate songs I sent over. This resulted in cuts with such platinum artists as Coco Lee and Leon Lai. I had planned to send Simon to Southeast Asia to write and produce records for these and other artists, but I left Sony/ATV to start Global Talent Publishing, which is now represented by Sony/ATV overseas, so I still have my contacts there. "I feel Simon's story illustrates the diversity of music worldwide, the persistence required to establish a songwriter, and the need for song-pluggers to think and work on a global basis. It really is essential for publishers—and writers—to appreciate just how important (and big) the Asian market is becoming."

ARTIST RELATIONSHIPS

(Continued from page APQ-2)

should be the brigadier general getting the troops together; that's really the way to go." Warner's A&R director is Eddie Sing, formally with the now-defunct Tai Chi Band. "He doesn't write or produce, but he has a good eye for talent. That's what's important," says Lankester.

Commercialism is a mandate many labels live by. The narrow tastes of Hong Kong audiences and the limitations of a small market and piracy have made writers and record labels cautious about trying new things.

It has certainly been selling for local singers, to the extent that singers such as Wong and Sandy Lam Vik-in—who prefers a more R&B sound than Hong Kong accepts—have become unwilling to record in Cantonese, preferring instead to reach out to more accepting markets in Taiwan and Southeast Asia.

BEYOND COMMERCIALISM

The commercial restrictions of the market serve as a challenge to people like Lau, however. "The challenge is how to make your music sound different and still remain within the boundaries," says Lau, who has set up his own Moon Studios.

Leong concurs. "There's nothing wrong with commercialism. Singers like Britney Spears, Ricky Martin and Jennifer Lopez are all very pop. Commercialism can be different; it doesn't have to be cheap karaoke songs. The record labels should start educating their audience," he says.

Tony Keng

But the creative picture has its bright spots. Wong's success has often been a beacon of hope to those attempting to sound different, and some upcoming singers, such as Nicholas Tse and Denise Ho Wan-si, are attempting to write their own songs.

At Warner Music's local spin-off label DNA, rappers LMF (Lai Yik-lin, Tony Keng and Jeniffer Lopez) have created history—and gained infamy—by being the first to actually sell rap music, something literally unheard of as little as five years ago. The group's success has naturally created a mainstream demand for its services, and the 12-man rap-rock outfit has successfully kept its musical elements in songs such as "Love Is," the runaway hit penned for Sammi Cheng.

"Rap and hip-hop have become more acceptable. Hong Kong tends to follow U.S. trends, and those genres are popular there. Besides, the media has also given the genre more exposure," says Eddy's Kiang on LMF's success.

As fans become more discerning and receptive to new genres and sounds, there will no doubt be more experimental space for creative talent. But even then, the creative talent is going to need the right mate- rial, says Lau.

"If they don't have the right qualities, even if you give them a very good song, they won't be able to deliver," says Leong. "Artists need to have talent, a good work attitude and the confidence to succeed."
Thailand Sees Staff Producers Finding Talent To Fit The Mold

By Andrew Hiransomboon

BANGKOK—The Asian economic crisis, which began in 1997 with the devaluation of the Thai baht, has a disastrous effect on Thailand’s local music industry. Aside from the traditional market leaders, Grammy Entertainment and RS Promotions, those companies that did not succumb to bankruptcy were obliged to close departments and lay off staff in order to survive. More recently, rampant piracy has forced the industry to adopt a cost structure that limits revenues and, therefore, growth. One result is that record labels have adopted a very conservative stance in producing domestic music.

Rather than spend top dollar identifying and signing experienced performers, most stick to a proven formula and find raw talent that can be made to fit the mold. To further keep costs down, songwriting and producing duties are often the responsibility of label staff. In fact, many labels even rely on the essentials, even managers are expected to wear many hats. Such is the case with Sumate “Poe” Posayanukul, local product manager of Sony Music (Thailand). Posayanukul is currently Sony’s most successful songwriter and producer. He handles some instrumental duties, as well.

“I work as a product manager, so I have to get involved,” Posayanukul explains. He recently produced tracks on the Attitude album by the rock act the Barbies and pop soloist Sar’a’s Special album. His biggest project by far was the debut album by pop duo Note & Toon, for which he was co-producer and supervisor of a team of songwriters. He also wrote their Top-10 single “Tua Tan.”

The two singers, cheerleaders at rival universities, had no previous professional music experience before they were discovered by Sony MD Peter Gan at a football match. Thus, Posayanukul wrote “Tua Tan” and supervised the writing of the other nine tracks specifically for Note & Toon, after listening to the singers’ ideas.

Posayanukul is fluent in Thai but no other languages and does not foresee working with non-Thai songwriters or artists. As a producer, Posayanukul works closely with Sony’s marketing and promotion departments. His co-producers include Nakharin “Pang” Kingkam, who is also a man of many talents: executive producer, songwriter and recording artist.

"Philippines Producer Nonoy Tan Finds A Cause To Support"

By David Gonzales

MANILA—Nonoy Tan is one of the Philippines’ most sought-after songwriters/producers. He is owner of a production company called Nota Music Productions, and his songs are represented by Tapecore Music, Inc., a music publishing company he helped found. One of the many top-selling albums featuring his songs and production work was the Rock Records Philippines (RRP) debut album of female pop/rock artist Mystica, released in late 1999. It became RRP’s first gold album, surpassing the requisite 20,000 units sold, in early 2000.

Tan and Nota Music Productions were also the guiding force behind Mystica’s second RRP album, Walang Takip (No Cover), released in late 2000. According to Tan, Mystica (whose real name is Ruby Cassidy and is of Philippine descent) contacted him after learning in mid-1999 that he was the producer for Aegis, a local group whose sound she admired. At the time, Mystica was a DJ who worked for RRP.

“We discussed a price for which I (under the auspices of Nota Music Productions) would produce the album and handle all the technical aspects, such as writing and finding songs, getting back-up singers if needed and so on,” says Tan. “She also gave the money for five songs, and another song was added for the same price. After I saw in the studio how much potential she had, I produced the rest of the album without upfront payment.”

The album was recorded at the Greenshields Sound Productions studio, located in Quezon City near the Manila metropolis. Tan and Mystica did not co-produce any songs. The completed master contained six Tan compositions and four other songs. Tan learned that Rock Records, which had established an affiliate here in August 1997, was looking to beef up its domestic roster and might be interested in it. Rock bought the master and signed Mystica to the label.

"The key to a strong career [in Asia] is that they take your commitment to coming there very seriously. To perform or sign autographs or appear on TV proves your commitment to wanting your music heard over there."

—Jim Brickman
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Bankruptcy Leaves Industry Reeling

**Fate Of Canada’s ‘6th Major,’ Song Corp., Is Debated**

**BY LARRY LOBLANC**

TORONTO—Canada’s music industry is still reeling at the decision by independent publicly traded music group Song Corp. to file for bankruptcy earlier this month (Billboard Bulletin, May 8).

Two-year-old Toronto-based Song Corp. sought bankruptcy protection May 4, making an assignment under the Canadian Bankruptcy and Insolvency Act. That assignment also covers its subsidiaries: Song Entertainment Distribution, Song Publishing, Song Recordings, and Attic Music Limited. Song Corp. shares closed at $0.05 Canadian ($0.03 May 3) on the Canadian Venture Exchange.

Song Corp. liabilities are estimated at $82 million Canadian ($63 million).

**Dutch Make Plan To Export Talent To Germany**

**BY ROBERT HEEG**

HOLLAND, the Netherlands—A new initiative, musicXport.nl, has been launched in an attempt to help Dutch acts crack the lucrative German market.

This music export bureau is a joint operation of Conamus (the industry organization that promotes Dutch music at home and abroad), the government-funded Dutch Rock and Pop Institute (NPI), and the national Federation of the Phonographic Industry affiliate NVPI, in collaboration with the Ministry of Foreign Affairs and Ministry of Education, Cultural Affairs, and Science.

Each year, four Dutch acts that already have label deals in their home country will benefit from musicXport.nl. Acts can either be nominated by their record companies or apply in person through the Web site musicXport.nl. A committee of executives from within the Dutch music industry will recommend the most suitable candidates, from which Conamus and the NPI will make a final selection.

The criteria for potential candidates are access to the Dutch market, a professional attitude, a finished album ready for German release, and preferably—a promotional video to accompany it. Once the acts are selected, their record companies will set up

**MuXXIc Restructuring To Meet Market-Share Goal**

**BY HOWELL LLEWELLYN**

MADRID—Key management changes at heavyweight Spanish independent label MuXXIc are aimed at ensuring it stays on target to rival the majors for market share in domestic repertoire this year.

MuXXIc director Carlos Sanmartín has appointed industry veteran Lady García as marketing director of MuXXIc’s three divisions: Caribbean/Tropical, Eurotropical, and Pop, all with Pop label MuXXIc and Horus, a sizable Barcelona-based indie, of which MuXXIc acquired a 60% stake in February to become Spain’s biggest indie label. Previous MuXXIc marketing director Domingo García becomes director of the MuXXIc label. The appointments took effect May 1.

MuXXIc is part of the music conglomerate Gran Via Musical, which was launched 18 months ago Sanmartín joined MuXXIc six months ago from his position as director at BMG Argentina, following a stint at Chrisyals Spain director. Lady García spent many years as director of international exploitation at BMG Ariola Spain before being promoted as VP of marketing at BMG’s Latin Region office in Madrid. BMG has just moved its Latin Region office to Miami.

MuXXIc had two albums in the top three of the Spanish sales charts dated May 3, one by México’s Paulina Rubio (No. 2) and the other by Papa Levante (No. 3).

“I decided to modify the label structure both to consolidate our strong position and to back up some big releases we have in the coming weeks,” says Sanmartín. Those include second releases by two young performers whose debut albums last year sold more than 500,000 each in Spain. Sienpre (Alenys) by Southern Spanish teenage pop/cos specialista Tamara is released late May, and an as-yet-untitled album by Raül Ballesté is in June.

Other pre-summer album releases include Golpeando Fuerte (Hit Hard) by Montero’s Nicoli’s and Mi Casa Su Casa (My House Your House) by Cuban traditional Alex group Los Flamintos.

“We shall be very close to the majors in market share of domestic repertoire by year’s end, which was always our aim,” says Sanmartín. “Our goal is to ensure that as a young outfit, we have no back catalog to boost sales and therefore our market share.”
BBMak Builds On Success ‘Back Here’
British Trio Returns To Native Soil Following U.S. Recognition

BY GORDON MASSON
LONDON—While success in the U.S. may not necessarily follow success in the U.K., at least one British band has found hard work the formula. Sooner or Later, which was released in May 1999, its label, Telstar, told the band to pack its bags and go west, to hone its trade in the U.S. Less than two years later, BBMak’s debut album, Sooner or Later, has reached close to 1 million sales statewide. The band has been playing in Britain, boosted by a marketing campaign centering on its popularity across the pond.

“We utilized the American success over Christmas (2000) in terms of a huge push on radio and TV, which allowed for awareness, basically screaming that a million U.S. album buyers and half a billion radio listeners can’t be wrong,” says Mather, BBMak’s marketing director at Telstar.

The band’s manager, Diane Young of London-based Daytime Entertainment, while the U.S. campaign was based around the idea that we should be proud of the country that actually managed to export something so well.

BBMak is Christian Burns (27), Mark Barry (22), and Ste McNally (22). The trio met in 1996 and, uniting by a love of classic pop and a passion for soul-wrenching songs and performing in their native northwest England.

Comparing the workload at home and in the U.S., Barry notes that an artist, the role is similar—one has to be amenable to a constantly changing schedule. We are working on similar projects, but with a different set of promotions and touring to convince people that we are more than just a boy and band and can appeal to a broader marketplace.

The first attempt to break BBMak in the U.K., by Telstar’s own admission, was a failure. However, the label kept the faith, and the band took “Sooner or Later” (licensed in North America to Hollywood Records) to gold in the States. Mather says the band’s U.S. success gave the U.K. label a story with which to sell to U.K. broadcasters. “It was genuinely a huge story,” Barry adds, “The U.S. success has been key in allowing us to sell the band in the States.”

The band’s first single on its U.K. relaunch was appropriately, “Back Here.” It immediately found favor with the radio programmers and with record buyers, peaking at No. 5 on the “official” Chart Information Network (CIN) singles sales chart for the week ending Feb. 24. The label says it has sold about 120,000 copies in the U.K.

McNally tells Billboard, “The relaunch campaign has been different, as we have found our identity and have been in a position to tell a definite story. First time round we were still trying to establish ourselves and convince people of our worth.”

According to the perennial BBC TV music show Top of the Pops, notes, “The American success gives the media a tag line to work on things. However, even though the actual pop market has improved slightly and that you need songs now to gain a foothold. The reason why BBMak has had a better time this time around is down to the fact that they do have crafted songs, and they are actually musicians—and can prove it.”

Diane Mason, executive producer of daytime programs and music programming at London’s Capital Radio, agrees. “The first time round you had one lone U.K. chart, which influenced the U.K. and UK playlists,” she says. “Now they come with the backing of U.S. chart support which is of course influential, and the single’s playlisters, plus they’ve revamped the original track.”

The single’s recent success in the U.K. has been more than matched by its continuing popularity at U.S. radio. “In the U.S., ‘Back Here’ worked top 40. Then, halfway through the life of the single, the AC market took us back up the charts and the record was subsequently released in May last year, and here we are literally a year later, and ‘Back Here’ is still top 10 in the AC chart in that country, and we are about to go on the radio, and all the buzz around the LimeWire distribution, which otherwise might not appear on the site’s software. The user can then take action to have infringing works removed. One year in the making, the software was developed in cooperation with the IFPI’s anti-piracy unit. Hill says he created the software—which can be downloaded free of charge via epsu.org—with an aim to “eventually clear the Internet of unauthorized files.” The IFPI says the tool will likely be reconfigured for other peer-to-peer platforms.

SONY MUSIC ENTERTAINMENT (JAPAN) has bought the worldwide rights to exclusively license master recordings owned by Tokyo-based publisher Afa Music Japan. Afa Records, the publisher’s sister company, ceased operations in March 1999. The catalog includes 90 jazz titles by such artists as Charlie Haden, Art Blakey, Sonny Stitt, and others. The deal also includes the transfer of ownership of the Japanese record label established by the Afa’s founder, who died in 2000.

Sweden’s Stockholm-based Interscope Records has signed an agreement with Swedish independent label WMI’s music distribution arm, WMI Distribution. The deal covers all of WMI’s repertoire, including the Backstreet Boys and the Spice Girls. The agreement also includes the distribution of all of WMI’s new releases.

New Zealand’s Warner Music Group has signed an agreement with the New Zealand division of Sony BMG Music Entertainment. The deal covers all of Sony BMG’s music catalog and future releases in the country. The agreement also includes the distribution of all of Sony BMG’s new releases.
**HITS OF THE WORLD**

**JAPAN**

**WEEK 14**

**SINGLES**

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<td>TSUKI TO TAPSE TUBE</td>
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<td>4</td>
<td>STAND UP MARU</td>
<td>KOH GUMOI</td>
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<td>HIT THE GOSPELisers</td>
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**ALBUMS**

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**GERMANY**

**WEEK 13**

**SINGLES**

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**ALBUMS**

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**FRANCE**

**WEEK 13**

**SINGLES**

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**CANADA**

**LAST WEEK'S WEEKLY BILLBOARD 100**

**SINGLES**

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WILD ROMANIAN GYPSY TRouPE TARaf de Haidouks has achieved celebrity status in recent years. Johnny Depp became a huge fan after its members appeared in his movie *The Man Who Cried*. Japanese fashion designer Yosh Yama moto is another fan and used them as models during Paris Fashion Week two seasons ago. Now the 13-strong troupe back where it really belongs—in the record racks—rather than on film sets or catwalks. *Band of Gypsies*, its fourth album, is released May 28 on the Belgian Crammed label. Recorded live in December 2000 at three sold-out concerts, the set finds the troupe expanding its repertoire beyond Romania to take in gypsy music from Bulgaria, Turkey, and Macedonia. Although it has filled concert halls in London, Paris, Brussels, and U.S. cities in recent years, the concerts were the first time that Taraf had played in its own Romanian capital. “Our music was banned for a long time,” says drummer/keyboardist Neculae Naeacu. “In the Communist era they used to send secret police when we played at gypsy weddings to make sure we didn’t play the songs they said were against the law.”

**PETER MAFFAY**, one of Germany’s most enduring rock stars, was honored as most successful German artist May 3 at the World Music Awards in Monte Carlo. His current album, *Heute vor Drei* (March 13), has sold over 300,000 copies in Europe, making it one of his biggest successes. The album features a mix of rock, pop, and world music, and has been praised for its innovative use of different instruments. Maffay is also known for his energetic live performances and his commitment to charity work, particularly for the children of the former Yugoslavia. His music has been described as “catchy and memorable,” and his videos are often filled with vibrant colors and dynamic imagery. Overall, Maffay is a talented and popular artist who has made a significant impact on the German music scene.
Broadcast performances determine the winners in the majority of the categories, although the APRA board alone votes for songwriter of the year and the Ted Albert Memorial Award for services to the industry. The latter award is named after the late veteran publisher who set up Albert Productions in the 1930s.

This year, as part of its anniversary celebrations, APRA also polled 100 leading industry professionals to produce a list of the top 30 Australian songs of the past 75 years. While the top 10 will not be known until the awards night, APRA has released the final 20 list. They include many songs that have achieved international recognition, such as Savage Garden’s ‘ Truly Madly Deeply ’, Nick Cave’s ‘ Ship Song ’, Yothu Yindis’ ‘ Treaty ’, the Saints’ ‘ I’m Stranded ’, and the Go-Betweens’ ‘ Cattle and Cane ’.

At the nominations party, Russell Morris did an unplugged rendition of his hit ‘ The Real Thing ’. The seven-minute slab of psychedelia, penned by DJ Young, Young, remained at No. 1 on the Australian chart for three months in 1969 and was a regional U.S. hit. Morris recouped that EMi Recordings-based label and he and record producer Ian ‘ Molly ’ Mel drum went through over the budget, hated the finished product. ‘ Do Molly and I went to every program director in Sydney, told them EMi hated the song, and asked for their support. They all played it, and it went to No. 1.

**Bankruptcy Leaves Industry Reeling (Continued from page 56A)**

what their rights might be,” says lawyer Peter Steinmetz at Cassel Brock & Blackwell in Toronto. “There’s a lot of corporate maneuvering going on” including at least one company looking at getting rights returned.

Aiming to be, in Ott’s words, “the sixth major” (Billboard, July 3, 1999), Song Corp. targeted Canada’s independent record labels with a move that represents 10% of the $1.4 billion Canadian ($900 million) music retail market. For its start-up, Song Corp. raised capital on a one million investment of $13 million Canadian ($8.4 million) at $1.10 Canadian ($0.71) per share. The company launched Nov. 23, 1999, security can only be traded status by amagamating with Tertiary Mines Ltd., a small company listed on the Canadian Venture Exchange.

Among international labels distributed by Song Corp. in Canada were Navare, edel, Metal Blade, Razor & Tie, First Night, Concord Jazz, Magna Carta, and Permanent Press. It also distributes the Canadian music catalogue of subsidiaries Page Music and Hi Bias and imprint labels of Canadian acts Molly Johnson, Pavlo, and Quartet Gelato.

One of the worst business experience in my adult life,” says Gregg, co-owner of the Management Trust (which handles Canadian band the Tragically Hip and U.S. /Canadian band A Big Wick) and former president of Viacom Canada Ltd. “I don’t know if [Song Corp.] was before its time, if it caught a wave of trends and influences in the Canadian marketplace mitigated against us.”

Many industry figures here see it differently. “Given the finite amount of capital available for distribution to the small market like Canada, an independent company with 50 employees was doomed from the beginning,” argues former Holister Novak and current dean president of Koch International (Canada).

“This was a grand scheme that probably was not based on reality,” says Mark Zeller, former managing director of Snare, president Brian Robertson.

News of the impending demise of Song Corp. saw several labels latching on to this new distribution company as its product and seeking alternative distribution. “We began making preparations for a new distribution two months ago and now have a deal on the table,” says Matthew Page, VP of Toronto-based Page Music. “If our deal with the Tragically Hip doesn’t work out then we’ll be able to get back on our knees and tiles. They owe us a lot of money: I’m sorry for our artists. If we’re not getting paid, they’re not getting paid. But I think we’re going to succeed,” says Gregg. “I’m a big guy, says Davies, “who was trying to do the right thing but there was no A&R vision and no marketing strategy.

One of the major problems investors face is valuing songwriters. “There is no national radio stations, only regional ones. These need to be approached individually,” says Frank Davies, head of musicXpert.nl. “The company could enable promising acts from the Netherlands to follow in the footsteps of Jan Smit and Frans Bauer, who each sold approximately 150,000 thousand copies of their most recent albums, featuring their songs. “These acts, including national music, are particularly popular in Germany,” said Kaagman.

“Krugmann stresses that acts from all genres are eligible and that they have love to give. We’re looking at about 15,000 albums to choose from and asking all labels to participate. “They have to be on the air, in the charts, in the clubs,” he continues.

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Winans, Avalon, and a knocking walls down.

“...and platinum with mainstream...”

“In a sign of the rising significance of urban Christian genres, GMA and Christian Music Trade Assn. (CMTA) president Frank Breeden met with more than 30 related distributors, labels, and artists about strategies for further expanding the genre into CBA stores.”

Still, there are racial and ethnic barriers that must fall before expansion in urban genres can happen, according to those attending the convention.

Urban gospel has been selling more titles in the mainstream stores (Continued on next page)

By Patricia Bates

NASHVILLE—Despite an explosion in sales, the Christian music industry finds itself at a crossroads as it attempts to branch into such new subgenres as R&B, rap, Latin, and teen pop, as well as extend its distribution efficiency and reach beyond the pigeonhole of Christian-specific retail outlets.

“The mainstream still thinks of all of us as Southern, white, and middle-aged with an attitude,” explains Bill Heurn, president/CEO of EMI Christian Music. “They think of us as right-wing conservatives.”

With an eye on changing such perceptions, the theme of the Christian Music and Video Retailers (CMVR) component of Gospel Music Assn. (GMA) Week, held April 21-23 at the Nashville Convention Center and Hilton Suites, was “Music Without Bows.” Point of Order, Amy Grant, Third Day, Steven Curtis Chapman, Jaci Velasquez, the Newsboys, CeCe Winans, Avalon, and Michael W. Smith were just the foretaste of the con-fab say they are hard at work on knocking walls down.

To be sure, there’s reason to think a breakthrough for the genre is possible. The Christian music industry is anticipating one of its best financial years ever in 2001, with product due later this year from Sixpence None the Richer, Pink, and River City Racer. Point of Order, Amy Grant, Third Day, Steven Curtis Chapman, Jaci Velasquez, the Newsboys, CeCe Winans, Avalon, and Michael W. Smith were just the foretaste of the con-fab say they are hard at work on knocking walls down.

Results thus far look promising. In the typically quiet first quarter, Christian and gospel music sales for the three months that ended March 31 are up 17% over 2000, according to SoundScan. And in another sign of the industry’s growth, attendance for the music and video segment of the GMA show increased by more than 60%, according to CMVR chairman and Lemstone Books CEO Bob Starnes.

A major growth segment for the industry is urban gospel, Christian Hispanic and Latin, and rap and hip-hop. Growth in that area is seen as key to an overall flat-to-declining market for religious music in general. The Recording Industry Assn. of America (RIAA) reported that sales for “religious music”—contemporary Christian, gospel, spiritual, or inspirational—fell in 2000 by three tenths of a percent, 4% to 2.5%. In the annual Consumer Profile Report, the RIAA listed “religious music” as seventh among 13 genres, behind pop (8%) but ahead of jazz (2.9%) and classical (2.7%).

In a sign of the rising significance of urban Christian genres, GMA and Christian Music Trade Assn. (CMTA) president Frank Breeden met with more than 30 related distributors, labels, and artists about strategies for further expanding the genre into CBA stores.

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Urban gospel has been selling more titles in the mainstream stores (Continued on next page)

By Steve Traiman

After a flat first quarter for most video game categories, retailers of games, consoles, and computer games say they are concerned about shrinking software margins. As a result, they will be looking closely at pricing for a host of pending releases: Nintendo’s Game Boy Advance (GBA) in June and GameCube (GC) in November and Microsoft’s Xbox in October.

Although the official April 1-23 March month revenue for game-related products—console hardware, software, and accessories, and computer software—was up 19% to $1.6 billion over March 2000, most retailers reported relatively flat first-quarter sales, with a pickup in the last two weeks. The built-in games in the Nintendo Game Boy Advance (GBA) and GameCube (GC) game market came from Sony filled the pipeline with delayed PlayStation 2 (PS2) console and game releases. "PS2 has games from both Sony and third parties. However, there were several positive signs. PC entertainment software revenue was up 4% to $363 million on sales of 18 million units. Portable hardware, software, and accessories—virtually all Game Boy Color (GBC) products—was up 13% in unit sales and 12% in dollars over comparable 2000 figures. Next-generation 128-bit software for PS2 and Sega Dreamcast (DC) was up 241% in unit sales and 185% in dollars, while 32/64-bit software for PlayStation (PSX) and PlayStation 2 (PSX) and Nintendo 64 (N64) was up 24% in unit sales, but down 4% in dollars.

All figures are from NPD Interactive Entertainment Services, which tracks “all powerful” software, hardware, and software accessories at retail. Going forward, NPD Intercept, now a division of PC Data, will track consumer software sales.

“Right now we have one viable new console moving the market,” NPD account manager Richard Ow observes. “PS2 hardware has been catching up with demand through the first part of the year, and more titles are reaching retailers as well.”

Doug Lowenstein, president of the Interactive Digital Software Assn. (IDSA), whose members represent about 90-95% of U.S. software sales, certainly agrees. “As we anticipated, except for PS2 Station 2 filling the pipeline, the sense of our members is that the first half will continue to be sluggish during the transition to new technologies. The market has been showing signs of adding strength, and we see the trend to younger gamers continuing.”

At more traditional music retailers like the Musicland Group, which is being acquired by Best Buy, a spokesman said that not only did 150% of computer software sales.

Play stores carry PC and video games, but console games were rolled out in about 200 Sam Goody and 50 Sinecut Motion Picture outlets last year. Best Buy has been heavily promoting game software and peripherals in its weekly Sunday flyers.

Circuit City had completed the expansion of console and video game displays in its 600-plus stores before the holidays, with the placement of major appliances in late summer opening up space for significantly larger multimedia sites in all outlets by the holidays. A spokesman said that the chain had been doing significant PC business and that it was willing to expand its console offerings from PlayStation to PC games. A typical store now has at least one demo kiosk for PSX, PS2, and N64, plus two each for DC and GC. Game software has been getting better exposure in the chain’s weekly brochures, and at the recent Electronic Entertainment Expo (E3), held May 16-19 in Los Angeles, the Circuit City buying group, headed by Dan Barzel for software and Clif Denney for hardware, were examining all the new formats coming to market.

Steven Lundeen, VP of interactive merchandising for the 3,800 Blockbuster video and game rental stores, had a different priority heading into the E3 show: software. “No matter how impressive a console’s technical specifications are, it’s still nothing more than a large paperweight if it doesn’t have quality games,” he says. Just as he was interested in seeing products lined up to support rentals of GBA, Xbox, and GC consoles and software later in the year.

Due to the economy and upcoming platform transitions, Lundeen believes, “They have created a very price-conscious, with the rental channel continuing to be a good, inexpensive choice for sampling both new and older games before buying. $40 or $50. The chain has offered Dreamcast consoles and games for rental since the September 1999 launch. It then added GBC and, most recently, PS2. “We have experience in managing the correct mix of older platforms vs. newer formats thanks to the previous transitions,” Lundeen says.

A pre-E3 exhibitor survey conducted by IDSA showed that a substantial number of companies are targeting products to the family and kids. Dan DeMatteo, president of Babbage’s Etc., notes that, if successful, the GBA—slated for release next month—could be like having two Christmases this year for video game sellers.

“Portables always do big at the holidays,” he says. “And now this one is in June, with the kids out of school and families traveling on vacations.”

Shrinking margins are his main concerns, both for new titles and older games that become “greatest hits” markdowsn. “In 1991 consumers paid $49 for new Sega Genesis titles,” he says. “Ten years later they are paying that same $49 for new PS2 titles with a lower-value dollar. There have to be some breaks for retailers with prices for new-top-line games that make rational sense. Sooner or later consumers should have to pay more for the hot new games, just as they do for front-line music albums.”

In total agreement is Electronics Boutique executive VP Jeff Griffiths. “Even though publishers are spending a lot more on development costs, software margins are at a historic low,” he observes. “We haven’t been able to raise prices over the last few years, and with all the new hardware out, the software products are so much better that we don’t see why prices shouldn’t be higher.”

Still, NPD’s Ow is cautiously bullish for the market for the rest of the year. “Assuming that Nintendo’s GBA and GC and Microsoft’s Xbox will have enough hardware and good titles to meet demand, the second half of the year should be excellent.”

IDSA’s Lowenstein says, “We anticipate that Nintendo, Microsoft, and Sony—three marketing giants—will put a ton of money into the market to reach consumers of all types, gamers and non-gamers, to spark a tremendous amount of interest in the new games and gaming overall.”

“Retail expectations are high,” Ow adds, “and the key question is how much gamers will spend on the new platforms. We could well reach an all-time industry high with everyone getting their share, topping the $6.9 billion for retail video game sales in 1999 ($5.8 billion with computer game software)”
CHRISTIAN MUSIC LOOKING TO EXPAND

(Continued from preceeding page)

than it sells within the walls of Christian and gospel retailers. What’s more, some CBA retailers admit that they don’t know the language to communicate with the $2 million Hispanic now populating the U.S.

The GMA is looking to fix that. The association expects to have a Latin music workshop on the agenda at CMVR next year. “I feel certain that we will also have one at CMVR on Latin Christian music eventually,” says Breeden. “We have already been invited to Expolit in Miami to do a seminar for the Latin community this May.”

Another area of expansion for Christian music is teen pop. CMVR’s product presentations at GMA Week included several new teen artists, such as vocalist Paige, Latin-influenced Freddelle Colón, and the Katinas (Gotee/Word Entertainment).

“We still make the bulk of Christian music for 8-12 somethings,” says Hearn, who believes Christian labels must respond to youth, especially the pre-adolescent tweens. “But, we have to model programs for all of our constituencies. We have to keep being diverse.”

Christian artists like Plus One, ZOEgirl, True Vibe, V’ENNA, LaRue, and SHINE恩 are all imitating the secular Britney Spears, *N* Synce, and Backstreet Boys—although critics warn they may be three to four years ahead of this trend. Regardless, such growth and diversification is gaining the attention of larger music industry trade associations.

Although the music was absent from the Grammy Awards broadcast this year, the Nashville chapter of the National Academy of Recording Arts and Sciences (NARAS) exhibited at GMA Week for the first time, where it gave out membership applications for its offices, including Atlanta, New York, and Chicago, among others.

And back in March, the GMA and the CMA gave away The Best Music You’ve Never Heard—CD samplers for the first time at the 43rd National Assn. of Recording Merchandisers (NARM) Convention in Orlando, Fla. Third Day, and Jennifer Knapp also performed at the opening NARM session, and Christian videos could be seen on audio kiosks from Resound and BMG in the exhibit hall.

But the obstacles to having “Music Without Walls” begin with CBA retailers themselves, who often have key titles out of stock.

In March, Chordant began a quarterly audit program, “Stock Watch.” That lists on its Web site the top 100 contemporary Christian titles for every quarter and tracks how many of the top 100 could be found in approximately 500 CBA stores.

Only five—or less than 1 percent—had all 100 CDs in their bins, and those were given platinum recordings by Chordant: Central Christian Supply in Phoenix; Family Christian Store in Battle Creek, Mich.; Pee Dee Christian Store in Florence, S.C.; Family Christian Store in Elk Grove Village, Ill.; and Rainbow Family Christian Store, in Maple Heights, Ohio.

The national Christian chains had an 85 percent-stocking rate, while the independents averaged 76 percent. Three CDs had a 55 percent or higher availability of copies in those CBA stores: deTalk’s Intermission, Michael W. Smith’s Freedom, and WoW 2001: This Year’s Top Christian Artists and Songs. With support from budget inventory levels, the GMA is now posting the street dates of Christian and gospel CDs on the Internet in advance so that independent retailers can keep current on new titles. And the CMA will likely finish the transfer of the industry to using Uniform Code for Music 

Meanwhile the Christian music industry, like the music industry at large, continues to grapple with the rise of Internet distribution.

“We need to remove the fear factor from digital music,” says Breeden. “It’s here to stay, and we’ll all eventually make money from it.”

Yet Christian CDs aren’t singles-driven, but message-driven, says Malcolm Mimms, a marketing executive at Word Entertainment. “I am concerned about the Napster-like fees because of that reason,” he says.

Word Entertainment will eventually follow the demand, after it transfers all the old songs from its masters. Then, CBA retailers will never have to be told that an album is out of print.

While waiting for a legitimate Internet music market, some Christian music manufacturers like Chordant, Word, and Provident Music Distribution have been capturing sales through another distribution channel: They have been direct-marketing albums to TV movie viewers. Most adults “aren’t afraid of Christian music, but they just don’t want to be identified with Christian music,” says Hearn. “This is a way to get them out of the church, out of the privacy of their home. I love it that we’ve sold 1 million Anne Murray albums off TV.”

Stigmas surrounding the genre need to be overcome to sell support and on-air representation at larger industry events like the Grammy Awards, he adds. Chordant’s NASAS president Michael Greene didn’t respond to requests for comment by press time.

EXECUTIVE TURNTABLE

HOME VIDEO: Mike Evans is named VP of retail sales for MGM Home Entertainment in Santa Monica, Calif. He was VP of sales for Columbia TriStar Home Video.

NEW MEDIA. William Sloan Coats is named partner at Orrick in San Francisco. He was a partner at Howrey Simon & White and a founder of the firm’s Menlo Park office.

Michael Weiner is named director of sales for Reciprocal Inc. in New York. He was manager of strategic business development/digital music for CDbnow.

MUSIC VIDEO. Fred Graver is promoted to executive VP; programming and production, for VH1 in New York. He was senior VP of the VH1 Group.

ROLLINS CELEBRATES BIRTHDAY. Henry Rollins celebrates his 40th birthday and the release of A Rollins in the Wry on Alternative Distribution Alliance (ADA)-distributed Quarterstick Records, backstage at the Vic Theater in Chicago Following a sold-out performance. Pictured, from left, are fan Dwan Sreyman; Christian Albrecht, buyer with Tower Records in Bloomington, Ill.; Michelle Yehling; Rollins; an unidentified fan; Michelle’s husband, Brian Yehling, general sales manager for the Clark Street Tower Records; and Jim Muelerleite of ADA.

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CASE CRITICAL: On May 5, as the Indie Awards ceremony at the Assn. for Independent Music (AFIM) Convention at the Biltmore Hotel in Los Angeles drew near to its close, Caroline Distribution Co. CMG-Billboard took the stage to collect the last of several trophies won by the New York distribution label.

Williams—whose company brought a comparatively large contingent to the AFIM Convention this year—took the opportunity to give a short but heartfelt appreciation of AFIM and stated how important he felt the trade organization was within the indie community.

Also not on the list of this year's events, the AFIM Convention is a part of the annual music industry, and others commented on it both in public and privately.

As noted in these pages last issue, AFIM's convention attendance dropped between 15% and 20% in 2001, and the trade's board suggested an even more significant level of decline for the industry.

Declarations of Independents has been a band to watch in the past few years, and this year's AFIM census showed that upwards of 20% of the 600 or so indie labels surveyed by the AFIM Convention.

Although AFIM's executive director Anne Stover had been in the business for many years, the group's board suggested some potential links with other organizations or shows.

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The great consolidation of the indie sector witnessed during the '90s has finally hit home at AFIM. The plethora of regional companies that were the backbone of the trade unit when AFIM was formed as the National Assn. of Independent Record Distributors in 1972 has been whittled down to a handful of national distribution firms, which in turn serve an ever-diminishing universe of retail chains.

Fewer companies, fewer AFIM members—fewer groupies.Aristocrats—that's simple math. The equation gets complicated when you factor in the labels.

As noted here just two issues ago, the low cost of production has encouraged an ever-rising tide of indie labels to come into existence. Many of these are artist-oriented imprints, but there are still a significant number of fresh labels that envision their operations as full-service propositions.

Meetings like the AFIM Convention and the National Assn. of Record Merchandisers' (NARM) similarly troubled Wholesalers Conference, have long been as essential as oxygen for the heads of young labels seeking deals with distributors and exposure to key retailers. That's why, as Williams noted from the AFIM podium, the organization remains crucial in our business.

However, AFIM will have to do more than book up with NARM the new Retail Music Expo, or even more, the RIAA.

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HMV, In Holding Pattern For U.S., Lays Off 7; Retailers Weigh In On Nicks, Wings Campaigns

WHICH WAY: HMV continues to downsize its presence in the U.S. Two weeks ago, HMV North America announced that it was letting go seven people and moving its U.S. headquarters to its SoHo Street store. Recently, the company announced that it is closing another store, its Herald Square outlet in Manhattan, leaving the chain with 12 U.S. stores.

Andrew Pollock, VP at HMV in Canada, says the store was closed because the landlord, which wants to redevelop the property, made a good enough offer that HMV agreed to close before its lease was up. But when asked about whether HMV will remain committed to the U.S. market, he referred that question to chair president Peter Luckhurst, who was unavailable for comment. In the past, however, HMV executives have privately said that they were in a holding pattern in the U.S., waiting for the environment to become friendlier to music merchants.

IN THE WIND: Retail Track hears that Sony Music is about to divest much of its classical front line, moving about 600 titles to midline and leaving about 100 titles in the front line. The move reflects the weakening sales base of classical music.

ITALIAN ALLIES: Medialist Entertainment, a joint venture of Alliance Entertainment and Cak Entertainment, continues to mine the mainstream, issuing Italian American Classics to record stores May 8.

WHICH BRINGS ME to an old issue: A few retailers have called me recently to complain about the direct-marketing campaigns that were launched for the Stevie Nicks Trouble in Shangri-La album and the Paul McCartney & Wings Wingspan collection. Both were available by calling 500 numbers or ordering online before the titles hit stores. While this got the dancer up of a few retailers, more merchants were annoyed by the value-adds that both direct-marketing efforts received.

In Nicks’ case, the album could be bought exclusively through MTV.com before it came out in stores, and consumers who ordered the album got to listen to it immediately, via streaming from the site. In fact, the site advertised its promotion as a new way to hear music first. In the case of the McCartney album, the TV advertisement told consumers they could order it direct and have the album delivered to their homes on street date, but when customers called up, they were given the option of getting a rush release and paying $3 more. Again, the direct-marketing channel got a push from the retail, this time in the form of a Wings pin.

While two different chains complained about the availability before street date, most other merchants agreed with Kevin Milligan, VP of music at Wherehouse Entertainment, who said that merchants have learned that they generally are the main beneficiary of direct-marketing campaigns, regardless of the advantages given to the direct channel. In Nicks’ case, Milligan says, in effect, when off to Depeche if they can get that kind of push from VH1, which named Nicks artist of the month. Shangri-La debuted at No. 5 on The Billboard 200 on the strength of the VH1 boost. The 109,000 units she moved gave Nicks her biggest SoundScan week ever (Between the Bullets, Billboard, May 19).

Wings spent just came in No. 2, moving 220,000 units, and you can turn to page 76 to see Between the Bullets’ analysis of that performance. Gene Runyon, executive VP at EMD, has his own take on that performance, noting that the TV campaign built up demand. Wings spent its first week sales total, he says, “speaks to the coordinated marketing of EMD with its customers, [TV marketing company] Castellan, label setup, and, of course, an incredible artist.”

While most merchants have learned to live with direct-sales campaigns, they were pretty unanimous in their feelings that direct-marketing vehicles already have the advantage of selling the album before street date, so why do they need exclusive value-adds to boot?

THE ENVELOPE PLEASE: Rachelle Friedman, the R in J&R Milligan & Computer World, will be honored by the Women in Music Foundation for her contributions to the music industry at its annual Touchstone Awards luncheon, which will be held May 21 at the Marriott Marquis hotel in New York. Friedman, who is president/co-chief executive at J&R, will be honored along with Ronnie Spector, Jean Riggins (executive VP/GM at Universal Records), and Helen Hobbs Jordan (music coach to the stars).

MAKING TRACKS: Gary Noftz, formerly a sales representative with BMI Distribution, is seeking sales or marketing opportunities in the Midwest/mid-Atlantic region. He can be reached at 412-682-2419 or frostype@aol.com. On the opposite coast, Richard Plummer-Raphael, who formerly was in sales at Internet start-up One Channel net and before that was in sales at Valley Media, is seeking opportunities. He can be reached at 916-987-6841 or allareas@ss.net.
By 2005, the online music market will grow to be a $5.4 billion industry. Digitally distributed products will escalate to 28% of total online sales, with subscription services accounting for the majority of it - $980 million in 2005.

A. Sinnreich, Senior Analyst, Jupiter Media Metrix

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During the past few years, major labels and entertainment firms have been idle, watching with caution and confusion as innovative start-ups captured the attention of online music fans. The forces these companies set in motion changed the rules of music distribution and put the labels on the defensive in the eyes of consumers.

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Stevie Nicks Promotion on VH1 Leads to Big First Week

PRE-ORDERING PAYS OFF: VH1 executives are viewing first-week sales of Stevie Nicks’ new CD, “The Other Side,” as another example of its channel heavily promoted through online and offline programming, as well as through its E-commerce—only channel. By January 19, VH1.com, the cable channel’s Web property, will be set up on sanctioned fan sites, including VHI.com.

Fans who bought the CD through VH1.com ahead of its May 1 release received a pass code to access a window where the album could be listened to online, and users could also access the album’s artwork, lyrics, and liner notes, as well as interviews.

Meanwhile, VH1 made Nicks its featured artist of the month for May, with behind-the-scenes information relating to the new album and showcases of recent presentations like VH1 Storytelllers; Stevie Nicks, Behind the Music: Stevie Nicks, Behind the Music: Fleetwood Mac, and Fleetwood Mac in Full-Size Concert Program, The Dance.

“It was a good one-two punch,” says Rick Krim, VH1 executive VP of programming. The promotion helped build a lot of awareness for the record and its pending release, and then [VH1 TV] programming knitted it together.

“It’s not like when there’s an ‘N Sync record and every kid on the block has to have it the first second,” he adds. “I think we created a bit of an buzz [each week].”

For their part, Reprise executives say they couldn’t be happier with the results of the Hear Music First push. According to Steve Wattstein, VP of new media at Warner/Reprise Records, the promotion played an important part in helping raise awareness of the CD, which received reviews that were generally quite good.

As for the next artist to participate in the Hear Music First campaign, Gracenote general manager Koenig says VH1 hopes to name its next artist within a month. “We want to do the first few of these pretty carefully,” he says. “We want it to be the right artist, the right label, and something that’s right for our audience.

THE PRODUCERS ORIGINAL BROADWAY CAST

When the contract expired April 22, it was understood by Gracenote that Adapter would begin paying for the database. However, in this suit, Gracenote says Adapter refused to pay the licensing fee and is now directing users of Roxio software to another database. Which, Gracenote says, is an illegal duplicate of its service.

The database, listed in the suit as freeldisc.org, is not named as a defendant. “Roxio is unable to locate an owner or address for the company,” the suit says, “if we could find them, we would sue them, but they’re just a steer.

Gracenote general counsel David Martin. The suit also says that a “patch,” which Gracenote thinks Adapter is developing, will enable Roxio users to find it to freeldisc.org.

Gracenote says the patch violates the Digital Millennium Copyright Act, which prohibits companies from developing technology that circumvents legal software.

The recently released version five of the Roxio software automatically looks into freeldisc.org, Gracenote says.

Gracenote seeks an injunction and damages to be determined at trial.

In a statement, Roxio director of legal affairs Bill Koenig, says he will not comply with the request.

The claim unforthcoming, adding that it was made by Gracenote in response to our selection of their competition as our preferred provider.

Roxio’s software—which has been bundled with more than 20 million CD recorders—is supported by such PC manufacturers as Compaq, Dell, Hewlett-Packard, and IBM, as well as CD-R drive manufacturers Acer, Philips, Plextor, Sony, and Yamaha.

In addition, Roxio’s CD-R plug-in is integrated with the Microsoft Windows Media Player and RealNetworks’ RealJukeBox, enabling users to record digital music files onto a CD.

DOTCOM LAYOFFS: Supertracks has let go 38 employees, totaling 30% of its staff. The Portland, Ore.-based digital-distribution company plans to concentrate on finding a buyer and licensing its BridgePort streaming technology, which allows users to temporarily store and listen to secured Web-based content from their computer hard drives.

Last September, Supertracks laid off 40 employees, citing the slow rollout of online music services.

In other news, Digital-finger printing technology company Canatmetrix recently laid off 11 of its 81 employees. The company plans more attractive to potential investors. Canatmetrix is seeking $5 million-$8 million in a third round of funding and says it expects to reduce staff losses at the financing is complete.

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Top Internet Album Sales

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Source: Media Metrix. April 2001. Sites categorized by Jupiter Media Metrix. Media Metrix defines unique visitors as the total number of.com visitors who visit each site, without duplication, once a given month. Approximately 15,000 individuals throughout the U.S. participate in the Media Metrix sample.
Poison Fans Getting Large Dose With DVD And Summer Tour

Capitol/EMI Releases ‘Greatest Video Hits’ To Meet Growing Demand For 19-Year-Old Glam-Metal Band

BY WES ORSHOSKI

Evolving both the release of his band’s forthcoming DVD retrospective and the start of its third consecutive summer tour, Poison front man Mikaeli Das is at a loss as he tries to make sense of his band’s reirth. "I can’t explain it," he says. "You know what I think it is? I think people just wanna rock again.

It’s tough to dispute his reasoning. Since 1990 the 19-year-old band has enjoyed quite a resurgence, rocking the thousands of glam-metal fans that have filled the amphitheaters and arenas that Poison has played over the last two summers with Cinderella, Great White, Ratt, and other supporting acts. In addition, the group released two albums last year, Capitol’s Crack a Smile... & More! and Power to the People, issued on the band’s Cyanide imprint.

So what’s to be made of all this new interest in the band? A passing trend? A nostalgia trip? Maybe. But Capitol/EMI isn’t waiting around to find out. On June 5, the label issues Greatest Video Hits, which groups Poison’s late ‘80s MTV classics—including such party anthems and power ballads as “Nothing But a Good Time” and “Every Rose Has Its Thorn”—with previously unreleased clips and live footage from the act’s recent tours.

The DVD, listed at $19.99, is targeted at all those who are “hungry for hardcore rock,” says Veronica Villaroil, manager of brand marketing and business development for EMI. “There’s an absence of that kind of material. You’ve got your Limp Bizkits, but there’s not a whole lot of bands doing what Poison does: deliver straight, in-your-face rock.”

There’s no question the DVD will be a hit in the rock-hungry Midwest, says Sandy Bean, VP of advertising for the 34-store Troy, Mich.-based Harmony House chain, which serves the Detroit area. “This is probably their No. 1 market. There’s just something about the big-hair groups in the Detroit market.”

Although Poison has released many of these clips on VHS and laserdisc, 39-year-old drummer Rikki Rockett notes that Greatest Video Hits is the first set to collect each clip from the band’s five studio sets. He’s hoping the release will remind people that Poison was about more than makeup and hair spray.

“When people think of Poison, they envision us in 1986. They don’t look at the rest of the book; they just look at chapter one,” he says. “But [on the DVD] you can see the transition. You know, we’ve always remained glamorous or whatever. But we changed over the years, too. And we’ve gotten better. So you see this evolution.”

Rob Dunn, owner of Malone, N.Y.-based indie metal store Music and More, says he’s seeing a resurgence in ‘80s metal, which will no doubt be bolstered by the release of Greatest Video Hits.

“Their music is fun, and that’s what music is supposed to be,” he says. “Remember the ‘80s? People bitch and moan about the ‘80s, but they were a lot of fun. You went to a concert in the ‘80s, and it was like a carnival. But, besides that, if you listen to Poison’s music—their hook lines and their choruses—you remember them. They write good songs that are fun.”

EMI will promote the release on various Web sites, including its own, hollywoodandvibe.com, as well as metaledgeonline.com and knac.com, the site of the Internet-only L.A. metal station on which Rock- et currently hosts his own radio show. The label also plans tie-in promotions with the band’s tour dates, advertising the DVD at the band’s shows and making copies available for radio-station giveaways.

Michaels, 38, jokes that as a result of this new interest in Poi- son, “suddenly [Capitol] re-loves me.” He refers to the rift between the band and the label after Capit- ol decided to shelve Crack a Smile, which was finished in the mid-‘90s when popular tastes had shifted firmly away from Poison and its glam-metal contemporaries.

The band, rounded out by bassist Bobby Dall and guitarist C.C. DeVille, returns to the road this month with some of those peers. Poison is set to headline its third Glam Slam Metal Jam tour, which this year features Warrant, Quiet Riot, and Enuff Z’Nuff. The 60-date jaunt—booked by Troy Blakely at the Agency for the

(Continued on page 59)
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SWAN IN A MILLION: Author E.B. White's award-winning 1970 novel The Trumpet of the Swan comes to home video and DVD July 31 from Columbia TriStar Home Entertainment.

The film, which was given a limited theatrical release beginning May 11, will be cross-promoted with MoonPie marshmallow sandwiches and publisher HarperCollins to push the video release.

The animated title is also being featured as part of the traveling Kids First! Film Festival 2001, sponsored by the Coalition for Quality Children's Media, Hollywood Video, Yahoo!oligans, Borders, and other local child-service organizations, and others. The VHS is priced at $19.96, with the DVD priced at $24.95.

The Kids First! Film Festival 2001 has been showcasing The Trumpet of the Swan as part of its "sneak preview" feature; the festival also presents what the nonprofit organization considers to be the best children's films, videos, and DVDs released during 2000. Concurrently, Hollywood Video is offering these titles for rent in a special display supporting the Kids First! Film Festival banner. Cities hosting the festival are Salt Lake City and Park City, Utah; St. Thomas, U.S. Virgin Islands; Santa Fe and Albuquerque, N.M.; Fort Wayne, Ind.; Portland, Ore.; San Juan, Puerto Rico; Oklahoma City; and two locations in the Los Angeles area.

Actors Jason Alexander, Reese Witherspoon, Carol Burnett, Seth Green, Mary Steenburgen, and Joe Mantegna are among those providing voices for the film. The soundtrack also includes contributions from Little Richard and Grammy Award-winning jazz producer Marcus Miller.

The MoonPie promotion involves both The Trumpet of the Swan and Stuart Little, another White Feature taken to the screen by Columbia. Both titles will be offered as an "E.B. White Family Classic Two-Pack" for a suggested list price of $32.95. Consumers who purchase either title on VHS or DVD, along with three MoonPie multi-pack cartons, are eligible to receive a $2 mail-in rebate. The rebate will be advertised on more than 5 million MoonPie packages, and each copy of The Trumpet of the Swan will tout the offer. Consumers have until Dec. 31, 2002, to redeem the rebate.

The Trumpet of the Swan will also be cross-promoted with three new HarperCollins storybooks based on the film.

Network and cable TV ads and point-of-purchase materials including theatrical-distributed posters and floor pre-pack displays round out the title's marketing efforts.

ELMOS ON FIRE: A deluge of Elmo merchandise has hit retail stores, including books, calendars, pajamas, paper goods, balloons, and lunch boxes. More is on the way this year, including plush toys, books, and craft activity kits, proving that the little red Muppet monster is back in the market.

Beloved by toddlers and preschoolers everywhere, Elmos video series has reached platinum status, and a new title has just been released by Sony Wonder.

Running 50 minutes, Elmos World: Birthdays, Games & More is priced at $9.98 and features the squeezy-voiced monster wrapping gifts and talking to a birthday cake, playing jump rope and basketball, and experiencing first-hand what its like to be someone's pet.

MUSIC, MAESTRO: A new video, audio, and book series, Mini Maestro, has debuted from independent producer the Little Fiddle Co. of Oradell, NJ.

The first title in the toddler-preschool series is The Clocks Symphony, an animated program designed to help kids develop their mathematical, cognitive, and verbal skills through colors, sounds, numbers, and shapes.

A second title in the series, The Four Seasons, is scheduled for release in September, and the Little Fiddle Co. has announced plans to release two to three similar titles per year.

The 30-minute video is priced at $14.95. A companion book and 45-minute CD, The Tic-Toe Storybook, retails for $16.95. The CD alone is priced at $9.95, and a gift set of all three items is available for $29.95.

SAFETY FIRST: Any retailer looking for a really useful video should consider stocking Not Under My Roof! Protecting Your Baby From Toxins at Home, from the national nonprofit organization Children's Health Environmental Coalition (CHEC).

Based in Skokie, Ill., CHEC (cheenet.org) was co-founded by Nancy Chuda, whose daughter died of a nontherapeutic form of cancer. The purpose of the video is to prevent children from encountering environmental hazards often found in the home.

The 17-minute video is hosted by celebrity moms Kelly Preston and Olivia Newton-John, who give such suggestions as using lead paint before embarking on home renovations and using mild cleansers like baking soda or vinegar. The tape is priced at an affordable $9.95.

LABEL GIVES LARGE DOSE OF POISON WITH DVD AND SUMMER TOUR

(Continued from page 57)

Performing Arts will again play a combination of amphitheaters and arenas and will also include Motley Crue front man Vince Neil and BulletBoys on select dates. Poison is to begin work on its next studio album once the tour ends in the fall. The set will probably be released in 2002 and tentatively titled Exiled from Main Street, Michaels notes with a laugh. Meanwhile, the band has just serviced rock radio with a new single, Rock Star, which may show up on the soundtrack to the forthcoming Warner Bros. movie of the same name. The film, set in the '80s and starring Mark Wahlberg (The Perfect Storm, Three Kings) and Friends star Jennifer Aniston, focuses on a young musician who is chosen to replace the lead singer of his all-time favorite band.

Fourteen years since the video for Poison's Talk Dirty to Me burst onto MTV introducing the U.S. to a group of mascara-wearing, hair-spray-using, long-haired party animals that would later become one of the glam-metal era's biggest bands Michaels says there's an explanation as to why the band's recent tours have been so popular.

"Our fans just wanna go to a concert and leave going, 'Fuck, that was great. I loved it, shit blew up, the songs were great, my head was bangin'. I went to the concert and had a good time, and got more than this lousy T-shirt.'"

Rockett adds, "It's a chance for people to just really enjoy themselves and almost wallow in their decadence for a day. And I'm all about that!"

On June 5, Capitol/EMI issues Greatest Video Hits, a new DVD compilation of Poison's studio efforts that also includes unreleased behind-the-scenes and concert footage. Pictured in a 1990 publicity photo, from left, are Poison's Bobby Dall, C.C. DeVille, Bret Michaels, and Rikki Rockett.

By Moira McCormick

CD duration: 45 minutes

by Moira McCormick
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LIFELINES

BIRTHS

Girl, Lily Pearl, to Lisa Hartman Black and Clint Black, May 8 in Los Angeles. Father is an actress.

DEATHS

Herb Heldt, 71, of emphysema, April 19 in Atlanta. Heldt was a long-time sales and distribution executive. He began his career with Capitol Records in 1958, and by 1969 he had become the regional VP of sales. He later joined PolyGram and became the company’s regional VP by 1975. From 1986 to 1996, he worked for independent label DA Music. Heldt is survived by his wife, two sons, and a daughter. In lieu of flowers, the family suggests that donations in his name be made to the Masque Center in Boise, Idaho.

Stan MONTEIRO, 73, of natural causes, May 4 in Woodland Hills, Calif. Monteiro was a jazz musician and record executive. He played sax and clarinet with the likes of Jimmy Rushing, Wild Bill Davids-

on, Pete Fountain, Al Hirt, and Dick Creeden. Monteiro later joined RCA Records, where he worked in the promotion department. He eventually became VP for promotion at Metromedia Records and Epic Records. Monteiro also co-founded the Jefferson Airplane label Grunt Records. He is survived by his wife, three sons, and a sister.

Marion Bryant, 22, in a car accident, May 11 in New York. Bryant, who was known as Marion Brando, was a member of the hip-hop group Sporty Thievz. The trio released its debut album, Street Cinema, in 1998 and earned radio airplay with “Cheap-

skate (You Ain’t Getting Nada).” The group later released the song “No Pigeons,” which was a parody of TLC’s “No Scrubs.” No immediate survivor information is known.

Andrew R. Miele, 74, of natural causes, May 12 in North Caldwell, N.J. Miele was a record executive who worked as VP/GM for United Artists, MGM, Polygram, and Paramo-

nt Records. He worked with such artists as Connie Francis, Nut

ting” Cole, and Frank Sinatra. Miele was a member of the National Assn. of Recording Merchandisers and the National Academy of Recording Arts and Sciences. He is survived by his wife, a son, a daugh-

ter, and two sisters.

CALENDRA


July 9-12, SAG Week New York, various locations, New York. 212-796-1978

July 16-19, SAG Week Nashville, Music Row locations, Nashville. 615-329-1782

July 23-26, SAG Week Los Angeles, SAG offices, Los Angeles. 323-462-1108

July 24-26, Billboard Dance Music Summit, Waldorf-Astoria, New York. 646-654-4660

August

Aug. 3-4, Fourth National Entertainment Industry Conference, Superdome Grand Ball-

room, New Orleans. 612-955-7766

Aug. 4, Third Annual Australian Online Music Awards, Basement Nightclub, Sydney. 61-2-955-7766


Submit items for Lifelines, Good Works, and Calendar to Jeff Serrette, Billboard, 2057 Wilshire Blvd., Los Angeles, Calif. 90066. Email jserrette@billboard.com.
SIRIUS RAISES SUBSCRIPTION RATE. Sirius Satellite Radio will charge a higher monthly subscription fee than originally planned. In a filing with the Securities and Exchange Commission (SEC), Sirius says it will charge $12.95 per month, instead of the $9.95 fee previously announced. It will also charge a one-time activation fee. Sirius says its market research indicates that potential buyers are willing to pay the higher cost, so it does not think this will hurt subscriptions. In the SEC filing, Sirius says it sees the fees for its late-summer launch, its net losses have more than doubled, compared with 2000. Analysts have worried about the long-term financial health of satellite radio companies and apparently approved of the higher subscription rate. Sirius' stock price rose 19% in the hours after the announcement. Sirius rival XM Satellite Radio has not announced plans to increase its monthly fee from its $9.95 rate.

CLEAR CHANNEL WINS ROUND IN KISS SUIT. A U.S. district judge has ruled that Clear Channel Communications holds the rights to the name KISS in Balzersfield, Calif., even though American General Media has used the Kiss logo eight times since 1996 for its KISS. (Kiss 91.1). The ruling gave Clear Channel a preliminary injunction to keep KisV from continuing to use the name on the air, but at press time, American General Media was still using the Kiss logo while its attorneys appeal to the U.S. Court of Appeals. The ruling does not affect Clear Channel's performance rights, which were decided before the license of Kiss 91.1. In a separate suit, Clear Channel has also won rights to the Channel Kiss name.

STATION SUES COKE OVER LOGO. Adult top 40 WKMX Dothan, Ala., is suing Coca-Cola and the local Coke bottler for allegedly using a logo similar to the station's for its new KMX sports drink. The suit, for trademark infringement and deceptive trade practices, claims Coke marketers ripped off the orange, black, and silver colors that WKMX has been using since 1997. The suit also claims that WKMX could lose money from Pepsi and other Coke competitors on the station. There is some contention between the station and the KMX drink.

TO THE CORE OF TOP 40. From Billboard's publication Top 40 Airplay Monitor comes a list of the artists who top 40 programmers say are the five core hits of their stations. Their top 10, in order from No. 1, were Destiny's Child, Matchbox Twenty, Madonna, N Sync, Janet, and Shaggy (tie), Aerosmith, Jennifer Lopez, and, in a three-way tie, Backstreet Boys, Goo Goo Dolls, and Nelly. For some programmers, this seemingly basic task was harder than it sounded. "I'm actually starting to name a few one," says Scott Sands, PD of WZPL Indianapolis. PDs also agreed that any list of core top 40 acts was necessarily fluid and could change almost "a week or two," as WXWS (Kiss 103.7) Milwaukee PD Brian Kelly put it.

LIVE656 GOES MOBILE. Webstream Live656.com has launched a beta test for its streaming MP3 player technology that allows streaming to pocket PCs. "This is one of the first steps toward making Internet radio portable," says senior VP Alan Wallace.

NOTED. MJ Broadcasting founder and president Joshua Feigenbaum will exit the company. In 1999, Feigenbaum sold the company to Clear Channel, although he continued to run it. Feigenbaum says he plans to continue his relationship with Clear Channel in other business ventures... ABC Radio Group president Mark Steinmetz has announced his intention to take a corporate buyout and retire. Steinmetz oversees 11 markets for ABC Radio and is currently based in Minneapolis. No replacement has been announced... Richard Brunson's Radio Free Virgin (RFV) is launching Inside the Music, a series of 30- and 60-second segments that will give listeners a look into an artist's life through the artist's own words. Since April, when a number of terrestrial radio stations ceased streaming their stations over the air, RFV has experienced a 25% increase in listener usage. Unlike many other Webcasters, the Los Angeles-based RFV has yet to add advertising to its programming.

With reporting by Frank Saxe and Sam Ross in New York.

BY FRANK Saxe
NEW YORK—Tired of being also-ran in the nation's largest Hispanic market, Spanish Broadcasting System (SBS) is gambling that a new station will make it a competitive player in Los Angeles.

The move will cost the publicly traded company millions—for a new signal, marketing, and veteran announcers—but the potential reward is also great: a bigger piece of the Latino media's booming advertising revenue. Last November, SBS bought religious station KFSG for $550 million, flipping it to KXOL El Sol (the Sun) 96.3 at the end of April. Its 54,000-watt signal covers Los Angeles' sprawling metropolitan area. And the battle for LA's Latino audience is under way.

If there is any doubt how important this market has become for the company, consider that SBS president/CEO Paul Abraham has relocated his office from Miami to Los Angeles to oversee the roll-out of KXOL. "We are making KXOL his personal project," executive VP of programming Bill Tanner and national programming coordinator Frank Ferrero have been assigned to oversee the on-air product of the stations. "He's the architect, and he is the builder," Tanner jokes, describing the situation.

They are roles the pair has honed in other markets, helping SBS maintain its lead over rival Hispanic Broadcasting Corp. (HBC) in New York and Chicago. "Los Angeles is the one big market where SBS doesn't do as well as HBC," Tanner says, "and I'm here to fix that." Tanner and Fererro are both in the position of competing against their alma mater. Until last August, Tanner was VP of programming for HBC, where, along with Fererro, he launched KLVE and KSCA in L.A., as well as WAMR Miami. Fererro was the programmer at KLVE.

Tanner admits it is difficult to compete against old friends, as well as the format he helped craft. Yet he also knows its weaknesses. "SBS has wonderful facilities in the top markets that are underdeveloped. That offers opportunities, and that's what a programmer looks for." Tanner and Fererro have also been raking for just a few weeks, the war between KXOL and KLVE will likely escalate. The battle over on-air talent来讲, this is a very competitive business. After paying $5 million for on-air talent, a major contender dropped out, according to global CEO Paul Heimersheid.

Global Radio will target the in-car market with a navigational technology that will allow consumers to receive satellite services. "We have reserved 25% of our service for non-audio data capacities," Heimerscheid says. He also emphasizes that the service will offer "free channels" to attract consumers.

Global To Service Europe with Satellite

BY GARETH THOMAS
LUXEMBOURG—Satellite digital radio is on its way to Europe and may present a head-on challenge to the more established terrestrial delivered digital radio.

Luxembourg-based Global Radio has secured two financial partnerships with U.K. transmission provider Nilex and investment bankers Wi Soundview Group for the venture, after reaching agreement with the Luxembourg government on the basic terms for the granting of a satellite operating license.

With strong similarities to Sirius Satellite Radio and XM Satellite Radio in the U.S., Global Radio—scheduled to launch in late 2004—is also being considered as an alternative service to terrestrial radio, which is now dominated by digital signals. "There hasn't been much appetite for subscription radio in the U.K. at least. It would have to be a pretty good bundle of stations." The Luxembourg government has assured Global Radio of its support in coordinating digital satellite frequencies throughout Europe. While not a license to broadcast, the move brings "more credibility," according to Global CEO Paul Heimerscheid.

Global Radio will target the in-car and a navigational technology that will allow consumers to receive satellite services. "We have reserved 25% of our service for non-audio data capacities," Heimerscheid says. He also emphasizes that the service will offer "free channels" to attract consumers.
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SEISMIC OR JUST EXPANSIVE?
The battle continues at a time when few radio conglomerates have extra cash to spend on lavish marketing campaigns, since the advertising market continues to be soft. Just last month, Aolren lowered SBS' forecast for same-station growth, blaming the decline on weakening demand for advertising in its New York and L.A. stations, plus the retooling of its L.A. signals.

"We have implemented personnel reductions at some of our stations that result in savings in compensation for the remainder of the fiscal year as well as future years," he told analysts just three days before the launch of KKOL. "We have also reorganized our advertising and promotion departments to operate more efficiently, and we are leveraging better agreements to further reduce cash advertising costs. In fact, the company's ability to begin programming KKOL sooner than expected should help bring in more ad dollars, Aolren said. SBS, meanwhile, recently launched a record label of its own—to promote Latin artists and its stations.

Merrill Lynch analyst Jessica Reif Cohen says the format shifts in L.A. may or may not be seismic, but they certainly have the potential to shake up the market, as well as the cross-section of listeners.

This statement appears right on target, as HBC also vows to increase its marketing efforts in L.A. HBCs new CEO Gary Stone says HBC plans to change the format and increase its reach, which, the company thinks, will better complement its two music formats. "We can leverage our three stations against any new stations in the market, such as the new KKOL launch." The latest U.S. Census found that L.A.'s population is nearly 45% Hispanic, and although there are now 15 Spanish-language stations with HBC, SBS, Entravision, and others fighting for their share, the Spanish market is still less competitive than the English-language market stations going after the city's 32% Anglo population. Southern California Broadcasters Assn. president Mary Beth Garber thinks the Spanish market "is fat enough and we're not going to go after one another."

Jeff Montalupis son, Robi "Draco" Rosa; Tamerlane Publishing. Songs of Discs Music. Publishing, Rodney DJ Lethal, Publishing. Telessis, Carlos Prado; peermusic. Mendel; Songs LLC. Tremonti Stapp “You Waiting” Happy -ATV EMI/Blackwood Music, God Kiedis, Chad Smith; Moebeto-


Disney Channel Scales Back Videos, Concert Programming

**DISNEY'S MUSIC CUTBACK**
Say goodbye to music videos and regular concerts on Disney Channel. As of June 1, the network will no longer have programming blocks for music videos. Disney Channel is also ending regular production of its In Concert series, which had been on the air since 1997. As a result of these program changes, Disney Channel's music/talent department has been downsized. Those who have exited the company include VP of talent and alternative programming Tina Treadwell, director of alternative programming Claire McCabe, and manager of music programming Cyd Ziegler.

Still, the door isn't completely closed to major artists on Disney Channel. The network plans to give exposure to artists by featuring them as guests stars in its regular programming (Billboard, May 12). Disney Channel reaches more than 120 million households, according to Nielsen Media Research. The channel's core audience demographics consist of 8-to-14-year-olds.

Disney Channel has been credited as an influential force in the careers of such youth-oriented acts as Aaron Carter, Samantha Mumba, BMBMak, 'N Sync, Youngstown, and 2M2—all of which were featured on In Concert and whose videos were played on the network.

![Music Video Programming](https://example.com/music-video-programming)

*by Carla Hay*

**THIS & THAT** Music video network New Urban Entertainment (NUE) is being revived through an investment deal worth $20 million. The company, located at the same office address as Arsenal, has been run by producers Aaron Courseault and Troy Smith. Perel will still be handling executive producer duties at Arsenal, in addition to being Hurricaine's co-executive producer with Randolph.

**LOCAL SHOW SPOTTING**
This week's spotlight is on the Fresno, Calif.-based program FNY, which plays rock in its first half-hour and R&B/hiphop in its second hour.

**TV AFFILIATES** KRVU-TV in Chico, Calif., KCBV-TV in Eureka, Calif., and AT&T Cable in Fresno. Fresno's slot varies.

E-mail address: rob4nfv@msn.com or ms4def4n@hotmail.com.

Key staffers: Rob Castro, executive producer; Dave Nelson, producer; Chris Luna, producer.

Following are four videos played during the week ending May 12:

Limp Bizkit, "Rollin'" (Flip/Iceberg)

Crazy Town, "Butterfly" (Owndawg)
FOR MILES DAVIS’S BIRTHDAY, LEGACY BLOWS ITS Catalog Horn

(Continued from page 1)


On the same date, Legacy issued a reconstituted, bonus-track-en-}

banced mid-price albums featuring Davis and Coltrane—Round Midnight, Milestones, Jazz at the Plaza, and Newport 1960. Also, May 15 saw the release of what Legacy VP of jazz marketing Beth Rokheits refers as “the cornerstone of the entire campaign,” the deluxe two-disc compilation The Essential Miles Davis.

Not only surveying Davis’ Columbia years, the 25-track Essential Miles discography (at $24.98) is a cross-licensed overview of the jazz titan’s entire career, from his debut with Charlie Parker on Savoy in 1945 to his late-’80s work on Warner Bros., which followed his departure from Columbia after three decades with the label.

Two new releases will focus on Davis’ electric period. On July 17, Legacy will release Live at the Fillmore East (March 7, 1970)—It’s About That Time, a two-disc set of a previously unheard live performance, cut at the famed New York rock ballroom featuring electric solos that featured Davis with saxophonist Wayne Shorter, keyboardist Chuck Corea, bassist Dave Holland, drummer Joe LaLometta, and percussionist Airto Moreira.

Finally, on Sept. 11, the fifth boxed set devoted to Davis’ Columbia studio work will be released: The Complete In A Silent Way Sessions encompasses 1968-69 recordings that led up to the groundbreaking album of Davis’ electric sound “directions in music,” In A Silent Way.

Also on Sept. 11, Legacy issues a DVD Video of The Miles Davis Story, an excellent two-hour documentary by English filmmaker Mike Dibb that first aired in April on the BBC’s Channel Four.

The first wave of Davis/Coltrane releases was “the continuation of a pattern we’ve been doing now for almost six years,” Rokheits explains, “where we go in and do a comprehen-

sive thematic box, and then six months or a year later, break out the individual albums, and during the release of the box try to clear the market of the old individual CDs. It was a good way to begin the year and set up The Essential Miles.”

Rokheits co-produced the latter compilation with Legacy VP of A&R Steve Berkowitz, musician/archivist Bob Belden, and producer Michael Cuscuna. The concept for The Essential Miles was to survey the entire scope of Davis’ protein career, not just his work on Columbia. Rokheits recalls, “We thought, ‘What are the highlights of his development?’ You can’t negate the things he did with J.J. Johnson on Blue Note. You can’t negate the great stuff he did with Sonny [Rollins] on Prestige. You certainly can’t overlook [Capitol’s] Birth of the Cool. He was involved in many interesting sessions prior to [signing with Columbia] in 1955.”

Rokheits adds, “It’s the record in my heart that I would love people to use] to make the bridge from a Kind of Blue or a Sketches of Spain—which sell outlandish numbers—to a greater, broader, more expansive look into Miles’ work. And this is sort of [our] statement for the year.”

MILES ROCKS THE HOUSE

Live at the Fillmore East shows what Rokheits calls “the great lost band”—a transitional Davis group that was not part of his live performances but that was hitherto unknown to Miles’(at the time) audience. “We found Belden found the material during a search of Sony’s vaults. Legacy’s Berkowitz says of this second album, “The Miles wires and the drugs were going on for Steve Miller and Neil Young & Crazy Horse—rock bands, screaming guitars. Miles is the opening act, and it’s a little ways before they record Bitches Brew. They’re playing some of that repertoire, and the band is on fire. Chick Corea’s playing a Fender Rhodes through a Marshall stack. It’s like they’ve got a rock band. They’re doing something brand-new.”

Drummer Doshentee says of the unhurried music Davis was making at that time, “I believe he was trying to capture what was going on in the studio to the stage, basically, and play the music in uninterrupted suite form. It’s documented on the live albums: There aren’t many breaks. He maintains a continuous flow of his music.”

Yet the music on Love at the Fillmore East is unusually loud, raucous, and unrestrained, in marked contrast to something that compact and introspective material Davis was cutting in the studio during that period. The difference is that the studio is now suddenly, suddenly, suddenly poetic. Davis’ voice is like a song, the music is experimentally, it was challenging, and it was fun. I was completely absorbed.”

A year before the Fillmore dates, Davis and his evolving band—which included such quintet members Shorter, pianist Herbie Hancock, and trumpeter Miles Davis was saying to his band, “While I was tuning the discography, I realized that the whole thing only happened in late June, late July. There’s an amazing amount of musical change in it.”

According to Shorter, the seeds of those changes—which had to do as much with ideas of rhythm as with instrumentation—dated back to 1944, when the saxophonist leaped from Art Blakey’s Jazz Messengers to Davis’ band. “Somewhere around that time, [Miles] was talking about James Brown at the Apollo Theater,” Shorter remembers. “Brown had a hot record called ‘Night Train.’”

By July 1961, Davis had evolved into a genuine jazz icon, and his live performances were a major draw for fans, critics, and (at the time) a relatively new form of music, rock and roll.

BY GAIL MITCHELL

LOS ANGELES—The innovative career of iconic jazz genius Miles Davis is incredibly well-documented on record. But what about the man behind the horn? In a rare interview, Davis’ first wife, Frances, talks about her nine-year union with the man to whom she’s still inextricably linked more than 30 years after their divorce.

As the title inspires for Miles’ 1965 track “Fruit-Dance” (a twist on “Put Your Little Foot Right Out”) and 1961’s “Franzence” (aka “No Blues”)—as well as the model for four

of his album covers—Davis recounts a story reminiscent of the opening line in Dickens’ A Tale of Two Cities.

Among the best of times: the genesis of Miles’ revered Columbia sessions Sketches of Spain. At her insistence, she says, the trumpeter accompanied her to a performance by flamenco dancer Roberto Hollings. “When we left the theater,” she explains, “we went to Colony record shop at 82nd and Broadway, and Miles bought every flamenco album he could get.”

The next day, he called [jazz critic] Ira Evans, saying that this is what he wanted to do—which became Sketches of Spain. It remains haunting for me because I had a part in that.”

Among the worst of times: the divorce. Davis’ second wife, Frances and Davis, married in 1965 Columbia album E.S.P. It was her last Miles cover—and the beginning of the end of a relationship tormented by her jealousy and coquettish behavior. “They loved each other,” she says. “It was only a matter of days before I left running for my life.”

You’re Future is Bright in 1964 when the pair first met in Los Angeles at Earth’s nightclub, at the urging of Miles’ then-roommate, drummer (and future Miles wife) Frances Elizabeth Taylor. “I was in love with the woman,” Davis recalls. “But I was into my own thing. I wasn’t a jazz follower. That’s probably what stimulated him.”

By the time they married on Dec. 24, 1965, in Toronto, Davis, a product of his own background, was on the cusp of his own journey. “I was a jazz rat,” Davis says. “I discovered my first Miles album—Miles Ahead. I was a Miles freak. I realized that Miles Davis was a music genius. I was a jazz rat.”

Davis says that the marriage didn’t work out. “It didn’t work out, it wasn’t meant to be, I guess,” she says. “We were never right for each other. Miles was a very complicated man. So was I.”

Miles’ departure from the group didn’t mark the end of the marriage, however. It was just the beginning of a tumultuous divorce. “We just drifted apart,” Davis says. “Miles was a man with his music and didn’t practice.”

Davis also didn’t play many jazz records at home. More often than not, he listened to such classical composers as Ravel or Brahms, Davis says. “I didn’t like too do big concerts either,” she adds. “Even though I was a soloist, I liked clubs where he could be closer to people.”

For Davis, the European and Japanese tours made for especially tense moments. “There was something about New York—the den of iniquity,” she reflects. “People would even bring (drugs) to him when he was in the hospital. But when we were out of the country, we had wonderful times. They really loved him over there. But the triumphs were always followed by mood swings and physical abuse took their toll. One day, Davis even found herself hiding in one of their brownstone’s upstairs apartments. ‘There’s nothing more frightening than hearing crutches come after you,’ she says, tearing up. “That’s when I grabbed a few things, pulled my son out of school, and went to my family in Chicago.”

An eventual reconciliation in New York after Miles Davis was short-lived. Davis eventually relocated to Los Angeles, where she resumed teaching private dance classes and began dancing on TV specials with the likes of Elvis Pres-}

ley. “But it was the end of an era,” says Davis, “It was the end of an era.”

By July 1961, Davis had evolved into a genuine jazz icon, and his live performances were a major draw for fans, critics, and (at the time) a relatively new form of music, rock and roll.

Officially divorced from Miles in 1968, Davis says she last saw him at a Beverly Hills art gallery in the ’80s when Davis was enjoying a second career as a painter. “At one of the paintings, he looked up and said, ‘That’s your ass,’ says Davis with a laugh. “His paintings were very ‘rhythmic—and I know that’s from me. And though I know about his later illnesses, I didn’t see him after that.”

Miles Davis died in 1991.

An upbeat, still-spirited Davis, who now works as a “matte artist” at West Hollywood’s Hamlet restaurant, says she harbors no bad feelings about her time spent with the volatile jazz legend. “I’m not resentful,” she says with a smile. “Miles was in a place that probably he couldn’t help. I’m sure he didn’t mean to do all the things he did. I know he loved me. I’ll always remember him for loving me the way he did.”

Wife And Muse, Frances Davis Recalls Life With Miles

(Continued on next page)
Legacy Goes Beyond Miles To Monk, Billie

BY CHRIS MORRIS

Beyond its extensive Miles Davis 75th birthday celebration, Columbia/Legacy is reading two other significant projects involving jazz legends—pianist/composer Thelonious Monk and vocalist Billie Holiday.

On June 19, the label releases The Columbia Years (1962-1968), the first multi-disc overview of Monk’s six-year sojourn at Columbia. The three-CD boxed set (priced at $39.98) will be followed July 16 by two double-disc live sets featuring the keyboardist’s 60s quartet, Monk at the Jazz Workshop—Complete, recorded in November 1964 at the titular San Francisco club, and Thelonious Monk in Tokyo, a hitherto unheard set cut in May 1963.

Legacy projects early to mid-September for the release of Lady Day: The Complete Billie Holiday on Columbia (1933-1949), a 10-disc, 220-track set, to be priced at $199.98, will comprise everything the nonpareil singer recorded for Columbia, Brunswick, and Vocalion in the glorious early days of her career, in painstakingly remastered form.

MONK MASTERS

The Monk reissue program is in the hands of Orrin Keepnews. The veteran producer, whose first work worked consistently with a stable band—the same tenor player (Charlie Rouse) for the entire period; the same rhythm section; the bulk of it, the same bass and drums (Larry Gales and Ben Riley).

People have complained that, compared to other periods, he doesn’t do a lot of spiritual stuff. But the thing about Monk, there was more than one string to his bow.”

Keepnews calls The Columbia Years “a super-impossible” of Monk’s tenure at the label. The set’s first disc surveys studio trio and quartet recordings; the second takes in studio big-band and solo recordings, along with live concerts; and the third is made up of concert and club dates. It includes several performances restored to full length that were edited for time during the LP era, as well as six previously unissued tracks. The set will feature liner notes by Keepnews and his son, former Billboard jazz columnist Peter Keepnews.

The boxed set and the live sets that follow it are just the beginning for Columbia. No plans exist at the moment to plan a Miles Davis or Billie Holiday compilation, other than individual 78s, singles, or small custom catalogs for retail, and small custom sets for radio stations.

Legacy’s marketing plan is to expand its distribution to include Borders and record stores. Keepnews notes, “With the exception of a couple of Monk albums, they have not yet come out in complete form on CD, it’s just about everything Monk did for Columbia.”

The Wall box set is “an entrance for us,” says Legacy VP of jazz marketing Seth Rothman. “We have another 10 or 12 albums [set for re-release, including Blue Train, Un掏出, the definitive Meters, Monk’s Dreams, Monk’s Blues, and Solo Monk].”

Jessica Sendra, jazz buyer for the Borders Books & Music chain, sees possibilities for Litmor and the like. “We’ve always sold Monk pretty well,” she says, “especially when you compare him to the other under-performers here today.”

Sendra says, “The sound quality varies enormous-
ly. But nobody ever thought these things would be listened to six months after they were purchased.”

Cusack adds, “What we went in to do was sift through the best possible 78s, test pressings, lacquers, or in some cases, metal parts, and then be as true to them as possible. There’s still a lot that can be done with rough source material than ever before.”

The comprehensive collection of Holiday’s 25-44 masters—including celebrated collaborations with such instrumentalists as Lester Young, Teddy Wilson, and Benny Goodman—will include vault cuts that have never been previously issued only on European bootlegs. The large format box set will include an overview essay by jazz critic Gordy Gildersleeve.

Holiday remains one of the most beloved of jazz figures. One recent compilation, Columbia/Legacy’s Ken Burns Jazz—The Definitive Billie Holiday, released in late 2000 in conjunction with the recent PBS series, has sold more than 60,000 units, according to SoundScan. It even went as high as No. 17 during two weeks, peaking at No. 174.

Sendra says of the sales potential for Lady Day, “If we work with Columbia to position it right and get the word out, I think this could be the boxed set for Christmas.”

— MIKE DIBBS, FILMMAKER

MILES ON FILM

The trumpeter’s complex creative and personal life receives an in-depth consideration in The Miles Davis Story, which Legacy is issuing on DVD Video at a retail price of $24.95. Director Dibbs first discussed the possibility of doing a film about Davis for the HBO with British trumpeter and Davis biographer Ian Carr in 1970. After many delays, Dibbs finally began the film in earnest in the late 90s, with Carr acting as consultant.

Dibbs gets incisive testimony from many of the important surviving witnesses of Davis’ life and work, from offspring and ex-mates (including Frances Davis and Irene Cavett, the mother of his three oldest children) to musicians, producers, and record executives.

According to the director, the full length of the man emerges in this large-scale portrait: “You realize that actually you’ve got the light and the dark go together.” Dibbs says, “The tension in the music is between the tender and the harsh, occasionally. They’re in constant tension, the American creator of that creative enterprise—and even the personal enterprise.”

Davis always wanted “to move forward, to move past the novelty thing,” Dibbs says. “What was interesting was that tension between somebody who was obviously controlling but in a way that opened up the possibility for everyone to collaborate. I think that’s a very interesting tension.”

BIRTHDAY CAMPAIGN

Davis is receiving a birthday fete befitting an artist who remains a potent sales force a decade after his death. Legacy says Kind of Blue—the totemic 1959 album that is not only the artist’s best-selling title but perhaps the best-selling album in mainstream jazz history (Billboard, Aug. 7, 1999)—has already shipped more than 165,000 units since the beginning of this year.

New CDs among a litany of Davis-related titles—both new releases and existing catalog titles shipped this year—will be issued with a custom 75th-anniversary sticker that features the familiar stylized Davis silhouette figure, which originated in the cover art for 1960s Streams of Consciousness.

Legacy’s new Davis campaign revolves around 75. “It’s sort of a forever,” Jones notes. “There’s a huge retail campaign, with bins in hundreds of stores. There’s a brand-new Miles Davis concert held at the New York’s Symphony Space. Other Davis-related events, taking advantage of the anniversary include the Missouri Historical Society, and the New York’s Miles Davis’ Milestone exhibition, an exhibition that runs through February 2002 at the St. Louis facility. There is also Jazz among the Lincoln Center’s Davis program, to be hosted by Davis biographer Quincy Troupe on Oct. 24.

Jessica Sendra, jazz buyer at 355’s, Arm Arbor, Mich.-based Borders Books & Music, has high hopes for the Davis birthday campaign. “My expectations on Miles are through the roof,” she says, “We’ve got a bunch of new stuff coming out for June, which I’m very excited about, some really key recordings and the new stuff. Between that and the exposure that will automatically be given Miles Davis this year, I think we’ll definitely see a [sales] bump.”

Among future issues in Legacy’s continuing program of Davis treasures is a Miles Davis Silhouette Box set. In 2002 expect a six-disc boxed set collecting the complete Columbia studio work from the Cellar Door in Washington, D.C. Those were originally excerpted for the two-LP set Live-Evil, which was Columbia’s catalogue program largely of Legacy’s series showcasing Davis’ relatively undiscovered ’70s recordings.

Assistance in preparing this story was provided by Steven Greigboe in New York.
COPYRIGHT ACT RAISING FREE-SPEECH CONCERNS (Continued from page 1)

ly appropriate for Congress to re-
spend to the announced concern of the creative community that digital tech-
ology poses greater risks. "But he adds, "the technology is entirely appropri-
ate for those new rights to be used in a
way that simply extends control, if
that leads to greater amounts of copyright enforcement. Indirectly dui-
itionally have been exercising fair-
use rights in order to gain access to the
material."

Jaszi says his bills will be "tar-
targeted toward assuming a proper bal-
ance between content-owner rights and user rights."

In the 1998 RIAA imbroglio last September, Princeton professor Edward Felten—at the invitation of an SDM "public challenge"—cracked
terminology Corp.'s in-place audio-
watermark system. Felten was warming to personal computers
that he can't be prevented from pub-
lishing the results.

On the larger issue of whether the DMCA will work, the Senate Judiciary Committee has already held
a hearing to review whether the ben-
efits of the DMCA to copyright, own-
ers is more than enough to warrant his economic hardship. And to review the licensing problems of content companies to E-music com-
panies stemming from provisions of the
Music Choice, or "Carry Forward," Act (Billboard, April 14).

The House Subcommittee on
Copyright, Intellectual Property has scheduled a May 7 hear-
and also actively conduct testing research, but he can be prevented from pub-
lishing the results.

In 1998, Congress chose to sidestep fair-use issues until reaching the
spokesman now says that the DCMA's infringing extension provisions are so narrowly crafted that often they are not always in the public interest.

Calls from others to modify or
change some of the provisions of the DMCA have come almost since its
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competition. It is only the third time in the history of the song contest that a male duo has won. Ireland’s Paul Harrington and Charlie McGeehan won in 1994 with “Rock ’n’ Roll Kids,” and Denmark’s Olsen Brothers were triumphant last year with “Fly on the Wings of Love.”

The win for an Eastern European country breaks a 10-year cycle. With the exception of Israel in 1998, the only countries to win since 1991 have been Ireland or the U.K., or the Scandinavian block of Sweden, Norway, and Denmark. Estonia first entered Eurovision in 1994 and is the first first-time winner since 1989, when Yugoslavia captured the most votes with “Rock Me” by Riva.

The runner-up song, “Never Ever Let You Go” by Denmark’s Rollo & King, was a No. 1 hit in Denmark on Mega Records. It is set for international release by Mega’s parent company, edel, according to Peter Skovsted, international manager, Nordic Region. “We received top scores [12 points] from Norway, Spain, and Germany, and second place [10 points] from Holland, Sweden, and the U.K. For these countries, we expect a lot of sales. An English-language album is being completed in the next 10 days.”

Third-place “(I Would) Die for You” by Sweeden’s Brian Acton was signed to Bonnier Music, which has already scored a top 10 hit with a previous Antique single, “Opsa, Opa.” Says Jonas Siljemark, “CEO of Bonnier Music Entertainment: “The question was, Could we get a Greek song on the radio in Sweden? We managed to get Power and NRK to commit to the track. It peaked at No. 6 on the singles sales chart and was also a success in Norway and Denmark.”

A single of Antique’s Eurovision entry, including an English version, a Greek version, and a Eurovision version in Greek and English, was released May 14 in Germany, Switzerland, and Austria on Virgin; in Scandinavia on Bonnier; and in Eastern European countries, including Poland, on Magic Universal. The single was released in Greece the week before Eurovision on V2, and a release in Spain on Virgin is pending. An Antique album will follow, with tentative release dates in mid-June for Scandinavia and Greece and the end of June for Poland.

The Eurovision Song Contest, originally designed to bring the countries of Europe closer together a decade after World War II, has helped launch acts such as Abba (victorious in 1974 with “Waterloo”) onto the world stage. A-19-year-old French Canadian named Celine Dion sang for Switzerland in 1988 with “Ne Partez Pas Sans Moi,” winning by one point over the U.K.

Here is how the 2001 scoreboard finished, with the number of points awarded to each country, based on telephone voting by the public:

4. France, “Je Ne Vais Que Mon Aim,” (Only My Soul), Natasha St-Pier (142 points).

A revision of the European Broadcasting Union rules for the Eurovision Song Contest means that the top 15 countries will compete next year, with the bottom eight relegated until 2003. Those countries relegated last year, including Finland, Cyprus, Austria, and the former Yugoslav Republic of Macedonia, are automatically eligible to compete in 2002. Previously, relegation was determined by the lowest average scores over a five-year period.

book: Parm Conuntu: An Album in Words and Pictures, edited by festival founder Juan Tejedal and Avala-do Valdez, a sociology professor at the University of Texas in San Antonio. The festival was a tribute to the late pioneer Valerio Longoria, who died last December (Billboard, Dec. 30) of lung cancer. And while he passed away five months ago, Longoria’s presence was everywhere, with his image on the official festival posters and T-shirts. For 13 years, Longoria also taught accordion classes at the Guadalupe Cultural Arts Center, which presents the annual festival.

Tijeda, who first hired Longoria, said that Longoria’s influence can be heard in the conjunto that play in his style, or from the students who went on to join or from such bands as Los Astronautas, Los Dos Gilbertos, Scan- dalo, Eddie Gonzales, and Los Camaradas de San Anto. “I had seen him perform for the first time a few months before, and I knew then that he was a master accordionist. And I have been told that when Longoria began teaching in 1981, those were the first organized group classes for the conjunto accordion in the country.”

Also inducted into the TCP Hall of Fame were accordionist Oscar Hernandez and bajo sexto player Guadalupe F. Enriquez.
years and say, “We now want it for over-the-air [broadcasts],”’ Ben Ivins, an attorney for the NAB. It is a theory shared by some of the largest radio groups, especially Clear Channel and CBS, which, with over 1,000 radio-station roster, has the most at stake. Clear Channel Internet Group CEO Kevin Mayer adds, “I don’t think [television] is going to prevent them from getting their foot in the door so that they’re part of this transition to the Internet. The amount of money we talk about is pretty small in the scheme of things.”

A 50-YEAR CAMPAIGN

There are few industries in America that have legal protection from paying a supplier for their raw materials, but radio was the lucky recipient of such a congressional blessing. In 1971, Congress passed the Sound Recordings Act of 1971 (SRA), which protects radio stations that simulcast the same recordings on the Internet to start paying labels and their artists for their music. In April 1999, the Digital Millennium Copyright Act, which represents Internet-only broadcasters, asked the Copyright Office to convene a copyright arbitration royalties, which it has so far determined that it is the “reasonable” rate for streaming a station on the Internet.

While it is still early in the process, and the arguments are still being written, the issues are very far from settled. In April, the Recording Industry Assn. of America (RIAA) and broadcasters submitted their opening proposals. In that letter, they argue that broadcasters are cutting deals with the RIAA in hopes of paying a lower rate than what will eventually be determined by the Copyright Office. They say that while on the surface it seems they will not be able to agree, it is likely that a negotiated settlement will be better for everyone.

The Digital Music Assn. (DIMA) says all Webcasters should be forced to pay, not just Internet-only stations. DIMA executive director Linda Sharrard, who founded the NAB, says broadcasters’ decades-old exemption from paying record companies royalties for airing their music, while legal for traditional broadcasting, does not carry over to the Internet. In December, the NAB and the radio groups and the NAB said the rule excluded the Copyright Office’s authority and was “arbitrary, capricious, an abuse of discretion, and otherwise contrary to law, and therefore is invalid.”

In addition to costing untold sums, the radio groups argue, the fees would cut into their already small profit margin, with “the service that will be sold to listeners.”

Moreover, NAB attorneys argue that the broadcasters will counter to the wishes of Congress scheme “to exempt from liability non-subscription broadcast transmissions in the ‘sale of sound recordings.’” Instead, they say Congress simply wanted to leave unaltered the “mutually beneficial relationship” between radio and the record industry.

The court has yet to act, but one thing the judge will surely spend time reviewing is the 1960 Digital Performance Right in Sound Recordings Act (DPPA), under which Congress expanded the copyright on sound recordings to include a new right for public performances of sound recordings sent by digital audio transmission. At the time, the Copyright Office signed the bill into law, few foresaw the rise of the streamed-media industry. In fact, it was widely seen at the time as a mechanism for the so-called “celestial jukeboxes” and pay-per-listen services.

Then in 1998, Congress passed the Digital Millennium Copyright Act, which ordered radio stations that simulcast programming on the Internet to start paying labels and their artists for their music. In April 2000, the Digital Media Assn., which represents Internet-only broadcasters, asked the Copyright Office to convene a copyright arbitration royalties, which it has so far determined that it is the “reasonable” rate for streaming a station on the Internet.

FALL OF 2012

The amount of money that might ultimately be at stake is small, but the issues are still very far from settled. In April, the Recording Industry Assn. of America (RIAA) and broadcasters submitted their opening proposals. In that letter, they argue that broadcasters are cutting deals with the RIAA in hopes of paying a lower rate than what will eventually be determined by the Copyright Office. They say that while on the surface it seems they will not be able to agree, it is likely that a negotiated settlement will be better for everyone.

“Evaluation and authorisation” as the Copyright Office puts it, is a process that is designed to allow radio stations to continue broadcasting without fear of legal action. However, the Copyright Office’s decision is often not seen as a final determination of the rate that broadcasters should pay to record labels. In some cases, broadcasters and record labels have reached agreements on rates, while in others, the Copyright Office has imposed rates that have been challenged in court.

In 2012, the Copyright Office issued a report that set the rate at which broadcasters must pay record labels for the use of sound recordings on the Internet to $30,000 per year. This rate was based on a number of factors, including the estimated cost of license and the current economic conditions.

However, the rate was later challenged by the National Association of Broadcasters (NAB), which argued that the Copyright Office had overestimated the cost of license.

In 2014, the Copyright Office issued a new rate of $40,000 per year, which was also challenged by the NAB. In 2016, the court upheld the Copyright Office’s rate but remanded the matter back to the Copyright Office for further consideration.

In 2018, the Copyright Office issued a new rate of $50,000 per year, which was again challenged by the NAB. In 2020, the court remanded the matter back to the Copyright Office for further consideration.

BETWEEN THE BULLETS

BETWEEN THE BULLETS

by Geoff Myfield

F L Y I N G H I G H : With his Wings retrospective selling 220,000 units in its first week on the Billboard 200, Paul McCartney has been making a big splash this year. With their latest album, McCartney Charted in 1997 with Flaming Pie. More significant, he has grasped his largest one-week sales figure for anything other than Beatles albums in a decade, after winning a bit of a legal fight in 1997 to have his 1997’s Beggar’s No. 1 album, but he is still at the top.

This new anthology (The White Paper, Billboard, March 17) received assistance from a few of the same channels that helped the Beatles’ recent top 10 album. It is the 10th album from the band, which has been sold through non-traditional outlets. In the 23 weeks that this album has been released, Billboard sales have increased 101,000, which means that direct-sales response is the only way to go for most record labels.
Digital Files’ Quality Suffers

BY FRANK Saxe

NEW YORK—Digital music files may be simple to download, but this convenience often comes at the expense of sound quality, according to most people in the recording industry. MP3s, digital downloads, and other files sent via the Internet suffer from a wide range of sound problems, according to the RIAA. Most artists don’t have the power to negotiate the music downlaods and the standard now used for radio, which charges an artist for development of the new technology even though the labels have spent nothing on development of the Internet. “It is fundamentally unfair that broadcasters have always been exempt from paying performance rights for over-the-air broadcasts; we don’t want to see this inequity extended to the Internet.”

But there’s a larger issue than whether artists think radio should pay. Many feel more strongly that whatever money is collected should never reach the labels. “It is vitally important that artists receive a decent portion of the profits generated directly from the source without the record company recouping royalties against outstanding accounts or by engaging in unscrupulous business practices,” Henry S. Leavy, splitting hairs in saying flat out that the RIAA does not speak on behalf of artists. MUCH of the fight between artists and labels rests on the contracts that many artists have signed. “The framework of how artists are paid is so unfair, I’m worried that it will end up being replicated in the future model.”

Toomey says. Recognizing that many artists unknowingly sign away their Internet rights, the coalition is working with a team of lawyers to draw up a list of contract clauses that are not illegal but are designed keep money out of artists’ hands. These include paying breakeven fees on digitaled downloads and the standard new technology now used for radio, which charges an artist for development of the new technology even though the labels have spent nothing on development of the Internet. “Most artists don’t have the power to negotiate the music downloads and the standard new technology now used for radio, which charges an artist for development of the new technology even though the labels have spent nothing on development of the Internet,” she explains.

Attorney Jay Rosenthal says that, as more contracts are being drawn up, the labels are trying to get a better deal for as long as possible, but that the same power to cut down the rate but at the same time the labels are trying to get more control.”

Many musicians have hoped the record industry would give the labels an added levy, yet with the labels getting into the Internet business with such services as Duet and MusicNet, it appears the pay will end up going paid as though the sale went through in the label’s traditional relation- ship. Stone says, “I think the artists will come out on the short end.”

Toomey says her group may even launch a public-relations campaign to point out just how egregious some of the contracts’ more outlandish clauses are.

BROADCASTERS’ FEARS

While radio broadcasters fear that the RIAA’s long-term goal may be to get them to pay such fees, Marks says, that would mean losing on the side, at least for now, a potential source of revenue. “As much as we might want that, realistically it will never happen because the broadcast lobby is too strong, and that’s not on our agenda right now,” he says. “It’s a tough time to come up with a song and other digital media and ensuring that we get fairly compensated there.”

He also refutes claims that labels and artists are trying to put the squeeze on radio to advance their own Internet efforts.

Bonnieville Broadcasting CEO Bruce Reece fully expects that it would need to pay artists if it were to stream a channel. But Reece, whose company is among the six seeking a court injunction against the Clearcast Offer, thinks the over-the-air broadcasters should not have to pay a penny to simulcast their stations on the Internet. “There are major issues of whether online users can be required to pay for the Internet. “It’s a matter of whether we listen online are people who can follow the contract rules.”

Clear Channel’s Moyers worries that if the labels are not careful, they’re going to impede radio’s ability to promote music on the Internet, rather than simply an Internet to the labels to gain from the radio industry, but he says it’s a “rushed thing to come up with a song and other digital media” and “we should be careful to negotiate something.”

Moyer predicts the labels will end up asking for a flat fee, rather than a percentage, which is the percentage of what radio is making is less than zero.

Although broadcasters say the royalty proposed by the RIAA would put them out of business, many broadcasters have countered with a rate that amounts to a cost of a McDonald’s Happy Meal ($2.50) for one person listening to five hours of streaming radio a typical day.

“We would like as many radio stations to play music on the Internet as possible, and we want to work with the labels to come up with a fair licensing rate structure that allows them to make money as well.”

WEBCASTERS SIDE WITH RADIO

For Webcasters, the thought that they would be required to pay for streaming their audio while over-the-air broadcasters are let off the hook is unfair.”

RadioFreeVirgin.com GM Zach Zolan says that record companies should focus on distributing their artists’ music and not on getting the littlest bit of money they could collect from streaming fees. He doesn’t believe terrestrial or online broadcasters should have to pay a “bit more to pay.” Zolan adds, “so should ter-

restrial radio, because once they broadcast digitally on the Internet, they’re the same as us.”
Marvin Returns—What’s Going On?

It’s been just over a decade since Marvin Gaye appeared on Billboard’s R&B singles chart. Now the late artist is back on Hot R&B/ Hip-Hop Singles & Tracks, thanks to the forthcoming soundtrack to a film starring Martin Lawrence and Danny DeVito. “Music” by Erick Sermon Featuring Marvin Gaye (N.Y.A./ Def Squad/Interscope) takes Greatcat Gamer/Airplay honor this issue and jumps 50-30. The song, from the movie What’s the Worst That Could Happen?, features unreleased outtakes of Gaye from his 1982 album Midnight Love. Sermon has interpolated Gaye’s “Turn On Some Music” for the soundtrack, which also features tracks by Queen Latifah and Snoop Dogg.

Gaye last appeared on the R&B chart with “My Last Chance,” which peaked at No. 16 in early 1981, some seven years after his death in April 1984. By charting with “Music,” Gaye’s chart span expands to 38 years, seven months, and one week, dating back to the debut of “Stubborn Kind of Fellow” in the week of Oct. 6, 1962. “Music” is Gaye’s 64th title to chart, including his duets with Motown femme stars Mary Wells, Kim Weston, and Diana Ross.

Gaye may not be the only late R&B veteran returning to the charts in 2001. In the U.K., Virgin has released “A Time for Us,” the new single by Bran Van 3000, which features Curtis Mayfield.

Winging It: Destiny’s Child fails Paul McCartney’s chance to debut at No. 1 on The Billboard 200 with Wingspan: Hits and History (Capitol). Survivor remains on top, while McCartney’s double CD enters the chart at No. 2, matching the peak position of his most recent album to chart, the 1997 release of Flaming Pie.

had Wingspan been able to open in pole position, it would have been McCartney’s fourth chart-topper away from the Beatles, and his first since Dog of War spent three weeks at No. 1 in 1982. Wingspan gives McCartney a post-Beatles chart span of 31 years and one week, dating back to his debut in the week of May 9, 1970. Counting McCartney’s work with the Fab Four, his album chart span stretches to 37 years, three months, and two weeks, going back to the first appearance of Meet the Beatles in the week of Feb. 1, 1964.

Genre-Bending: Two songwriters make their debuts on charts where you might not have expected to see their credits. Cheap Trick guitarist Rick Nielsen can be found on Hot Country Singles & Tracks, where Dwight Yoakam entered at No. 52 with a remake of the band’s 1979 hit “I Want You to Want Me.” And over on Hot R&B/Hip-Hop Singles & Tracks, Stevie Nicks is listed as one of the writers of “Bootsylicious,” the Destiny’s Child track that enters at No. 80.“Bootsylicious” samples Nicks’ “Edge of Seventeen.”

‘All the Way: Eight years ago this issue, Janet was in the middle of a No. 1 run with “That’s the Way Love Goes.” It went on to become her longest-running chart topper, with an eight-week reign. On the current Hot 100, Jackson is on top for the seventh week, making “All for You” the second-biggest hit of her career. “All” is the longest-running No. 1 of 2001, with a three-week lead over Joe’s “Stutter.”

New Lucy Bio Heads to Stores

Billboard Books/Watson-Guptill has just released a revised and updated edition of Lucille Ball: The Life of Lucille Ball by Kathleen Brady. This critically acclaimed book takes a heartfelt look at the life of America’s favorite funny woman to create a fully drawn portrait that remains the definitive Lucille Ball biography.

This revised and updated edition contains an all-new introduction that explores Lucille Ball’s place in the entertainment history and explains why Ball should be ranked among world-renowned comedic greats such as Charlie Chaplin and Buster Keaton. In addition, the new volume includes an eight-page insert of previously unpublished photos, including Ball’s glamorous 1941 photo debut as a vivacious, Technicolor redhead.

Brady has been featured on the PBS American Masters series, profiling Lucille Ball, as well as A&E’s popular Biography series. She was formerly the co-director of New York University’s Biography Seminar, a reporter for Time and Women’s Wear Daily, and a feature editor at Harper’s Bazaar.

Lucille is now available wherever books are sold. For author interviews and information call Lee Wigges at 646-654-5160 or email lwigges@watson-guptill.com.
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