Consolidation Of Digital Distribution Stirs Concern

Vivendi/MP3.com Deal Raises Fear Of Cartel

BY BILL HOLLAND
WASHINGTON, D.C.—Major U.S. record companies' moves toward digital distribution consolidation—highlighted by the announcement by Vivendi Universal (VU) that it will purchase MP3.com—are eliciting concern from federal law- makers, public interest groups, e-commerce executives, and artists' groups. Some lawmak- ers say it is time for Congressional scrutiny of major labels' accelerating takeover of the e-music marketplace. Public interest and artists' groups express worries that, despite promises at a recent Congressional hearing from VU vice chairman Edgar Bronf- man Jr. to license widely, the MP3.com takeover could be a first step toward a situation in which non-affiliated distributors, artists, and indie labels are marginalized and con- sumers get left with fewer choices. These worries are emerging even before such planned label-based partnered services as VU and Sony's Duet, a BMG Nap- ster platform, and the MusicNet joint venture with Real- Networks, AOL Time Warner, Bertelsmann, and EMI have actually been constructed or tested.

Universal sued MP3.com for copyright infringement last year and won a $53.4 million judgement (Billboard, Nov. 25, 2000). VU announced May 20 that it will buy the beleaguered online (Continued on page 120)

Publishers Push For Higher Share Of Royalties

BY JIM BESSMAN
NEW YORK—The value of music in the new world of digital distribution is insufficiently recognized, according to Edward B. Murphy, chief executive of music publishers' trade group the National Music Publishers' Assn. Murphy—who testified before a House of Represen- tatives subcommittee at a May 17 hearing about dig- ital music issues—tells Billboard that music's value "has to be a lot greater now than it has been in the past." That's because the distribu- tion costs of music product in the digital world are so much lower, Murphy explains.

"Today, in the hard-copy world, we collect—then split between publish- ers and songwriters—7.5 cents a song, maximum," he says, "though because of contractual or controlled composition reasons, the rates are considerably less—around 5 cents. This is a very small proportion on an album that sells for $13, with 12 or 13 cuts. But in the new world, there will be fewer albums being sold in favor of marketing and selling (indi- vidual cuts)—and the publishers' and songwriters' income will be dra- matically affected. So they need to be compensated at a much higher rate because the costs that the old world requires—distribution, mar-

(Continued on page 120)

Goo Goo Dolls Reveal Lessons Learned On Warner Anthology

BY CARLA HAY
NEW YORK—Looking back on the past can be easier than looking ahead to the future, according to the Goo Goo Dolls' lead singer/songwriter, Johnny Rzeznik. So, to whet people's appetite for the rock band's next studio album, the Goo Goo Dolls have gone through their back pages to offer What I Learned About Ego, Opinion, Art & Commerce (1987-2000) —a collection of the trio's favorite previously- recorded songs that weren't hit singles. Due Tuesday (29) in the U.S. from Warner Bros., the album features 22 remastered tracks, with some of those remixed to boot.

(Continued on page 116)

At 60, Dylan Still Rolling On The Road

BY RAY WADDELL

While history may rightfully focus primarily on Bob Dylan's contributions to the American songbook, he also remains one of music's most prolific and suc- cessful touring artists.

At an age when many artists cut back or even cease touring, Dylan—who turns 60 on May 24—is an undisputed road warrior. He not only continues to play more than 100 dates per year but manages to keep the shows fresh and

(Continued on page 116)

Germay's Four Music Label

BY DEBORAH FRIEDMAN
STUTTGART, GERMANY—They're too modest to admit it, but 10 years ago, Die Fantastischen Vier (the Fantas tic Four) rev- olutionized pop music in Germany. When few outside the music industry here had even heard of hip-hop or rap, the four twenty-some- thing from Stuttgart simply showed them—by rapping in German.

At the time, Die Fantastischen Vier had no idea that they were planting seeds for what would become a flour- ishing, lucrative hip-hop culture, not only in their hometown but nationwide. Today, this genre is esti- mated to have at least 8% of the German record mar-

(Continued on page 127)

Devoted Indies Serve Public As Curators Of Musical Past

BY CHRIS MORRIS

Perpetuating a process that began in the LP era, a forma- ble number of inde- pendent labels are serving as the in- formal curators of various strains of mainly pre-WW II American music by preserving those obscure sounds on lovingly remastered CDs.

The great majority of these modern reissue labels are operated by record collectors who draw on their own troves of LP and discs to bring classic blues, jazz, and country, as well as various eth- nic music, to a wider audience.

"We all sort of know that we're in the process of pres- serving this music for coming genera- tions—whether they appreciate it or want it [or not]," says George Mor- row, whose San Mateo, Calif.-based

(Continued on page 117)
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- **Writer:** Brian McKnight
- **Publisher:** Cancelled Lunch Music
- **Universal Music Publishing Group**

## BACK HERE
- **Writers:** Mark Barry (PRS), Christian Burns (PRS), Stephen McNally (PRS), Philip Thornton (PRS)
- **Publishers:** BMG Songs, Inc., EMI Music Publishing

## BAILAMOS
- **Writers:** Paul Barry (PRS), Mark Taylor (PRS)
- **Publisher:** Right Bank Music Inc.

## BE WITH YOU
- **Writers:** Paul Barry (PRS), Enrique Iglesias, Mark Taylor (PRS)
- **Publishers:** EMI Music Publishing, Enrique Iglesias Music
- **Right Bank Music Inc.**

## BELIEVE
- **Writers:** Paul Barry (PRS), Brian Higgins (PRS), Steve Torch (PRS)
- **Publishers:** Right Bank Music Inc., Warner/Chappell Music, Inc.

## BLACK BALLOON
- **Writer:** John Reznik
- **Publishers:** Corner of Clark & Kent Music, EMI Music Publishing

## BREATHE
- **Writer:** Holly Lamar
- **Publisher:** Cal IV Entertainment Inc.

## BRING IT ALL TO ME
- **Writers:** Leshan Lewis, William Shelby, Violet Ruby Smith, Kevin Bon Spencer, Nidra E Sylvers, Linda Van Horssen
- **Publishers:** Mawkean’s Music, Noting Dale Songs Inc., Sony/ATV Tunes LLC, Violet Ruby

## BYE BYE BYE
- **Writers:** Andreas Carlson (STIM), Kristian Lundin (STIM), Jacob Schulze (STIM)
- **Publishers:** Zomba Enterprises Inc.

## CRASH AND BURN
- **Writers:** Darren Hayes (APRA), Daniel Jones (APRA), Marvin Moore-Hough
- **Publishers:** EMI Music Publishing, Soulspin Music

## EVERYTHING YOU WANT
- **Writer:** Matt Scannell
- **Publishers:** Mascan Music Inc., Warner/Chappell Music, Inc.

## FLY AWAY
- **Writer:** Lenny Kravitz
- **Publisher:** Miss Bessie Music

## GENIE IN A BOTTLE
- **Writers:** David Frank, Steve Kipner
- **Publishers:** EMI Music Publishing, Griff Music

## I COULDN'T ASK FOR MORE
- **Writer:** Dane Warner
- **Publisher:** Realsongs

## I KNEW I LOVED YOU
- **Writers:** Darren Hayes (APRA), Daniel Jones (APRA)
- **Publisher:** Right Bank Music Inc.
- **Warner/Chappell Music, Inc.**

## I LOVE YOU
- **Writers:** Adrienne Follesa, Keith Follesa, Tammy Hylor
- **Publisher:** Music of Windswept, Scott and Soda, Sony/ATV Tunes LLC

## I TRY
- **Writers:** Jinsoon Lim, Jeremy Ruzumna, David Wilder
- **Publisher:** EMI Music Publishing

## RAINING IN MY HEART
- **Writers:** Lashaun Daniels, Beyonce Knowles, LaToya Luckett
- **Publisher:** Zomba Enterprises Inc.

## REACHING FOR THE STARS
- **Writer:** Joe Jolyon
- **Publisher:** SME Music Publishing

## RITUALS
- **Writer:** Andreas Carlson (STIM), Kristian Lundin (STIM)
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## SAY MY NAME
- **Writers:** Lashaun Daniels, Beyonce Knowles, LaToya Luckett
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## SHOUT ME THE MEANING OF BEING LONELY
- **Writer:** Herbie Crichlow (STIM)
- **Publisher:** Zomba Enterprises Inc.

## SLIDE
- **Writer:** John Rzeznik
- **Publisher:** Corner of Clark & Kent Music

## STEAL MY SUNSHINE
- **Writers:** Andreas Carlson (STIM), Max Martin (STIM)

## WHERE MY GIRLS AT
- **Writers:** Missy Elliott, Eric Seats, Rapture Stewart
- **Publisher:** EMI Music Publishing

## YOU SANG TO ME
- **Writer:** Marc Anthony
- **Publisher:** Sony/ATV Tunes LLC

## WHERE'S THE PARTY
- **Writers:** Kristian Lundin (STIM), Max Martin (STIM)
- **Publisher:** Zomba Enterprises Inc.

## WHO ME?
- **Writer:** Joe Jolyon
- **Publisher:** SME Music Publishing

## YOU'RE STILL THE ONE
- **Writer:** Robert John "Muzi" Lange (PRS)
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A Decade Ago, SoundScan Burst Onto The Scene

New System For Tabulating Billboard 200 Created Lasting Changes

BY GEOFF MAYFIELD

Ten years ago, Billboard flipped the switch, converting its album chart from the old methodology of compiling rankings based on a new point-of-sale (POS) SoundScan system. The dramatic change occurred in the issue dated May 25, 1991. Billboard’s Tradewinds album, which seemed to have wound down in the old chart system, shot back up higher than the rungs. The possibility that a POS-based system would yield different results for albums that were truly hot was further underlined by that day’s unusually high number of re-entries—33 in all, including eight country albums.

Boosted by the recent telecast of that year’s Academy of Country Music Awards (ACMs), Nashville rosters suddenly accounted for 34 spots in the top chart’s first SoundScan week. Some observers were surprised by the ascent of country, but Billboard’s chart department was prepared for the Nashville invasion.

Prominent and young in its new role, Billboard had tweaked the weights of reporting accounts to more accurately reflect each retailer’s market share, with the most drastic reconfiguration occurring the previous spring. With each of those panel realignments, country titles rose to greater prominence, thanks to a talented cast of acts whose repertoire was making inroads.

To better reflect the broader scope of Billboard’s Top Albums chart, Bruce Hinton, then director of the chart, reordered subcategories that had resulting Garth Brooks and Alan Jackson.

Anecdotally, the following anecdotes are representative of the previous issue’s 200 titles, fell off the chart altogether. Many of the albums that had been on the lower levels were by developing artists.

There were fans of SoundScan, founded by Mike Fine and Mike Shalit, at almost every press conference, to look for further defining and separate their interests from those of the country’s major record companies by considering the launch of a radical “radical music chart.” The Billboard’s format changed for the first time in four decades before its final appearance on the Billboard 200. At that time, Griffiths said that the small bump in sales (during the first chart’s distinction of the best-selling album of the 90’s and the best-selling album ever by a female solo act)

The system to report album sales can change, but the fact that there will be a chart has been approved,” Wenham says. “Its format has not.

Wenham says that trials of a multiformat system are already under way but that an exact format has yet to be agreed on by AIM’s board. The concept will be presented in a national chart set up at its general meeting June 26 in London.

The new chart will be compiled only from sales figures at specialist music retailers and will veer away from the current indie charts and, which is confined to product that is independently distributed. Wenham says, “The criteria for entry to our chart will be the same as (that which) applies to the AIM constitution, which is that you have to be 50% or more independently owned to qualify; it won’t mean the same as the Indies distribution.”

In addition to targeting traditional print media for the new chart, AIM is hoping to maximize the concept as a marketing tool for the industry during a radio show to promote the chart.

AIM’s chart idea is not without its critics, however. BARD chairman Simon Bird says, “BARD is very supportive of AIM’s principles, and what it is trying to achieve by focusing on independent music. But at the end of the day, the consumer does see the music industry as one big industry, and basically all charts are about what is selling. At BARD, we are passionate about the charts should reflect sales, and nothing else. Therefore, to have different charts reflecting a different perception of sales, consumers the customer as to what the best-selling music is.”

(Continued on page 122)

UK Indies May Experiment With Multi-Format Chart

BY GORDON MASSON

LONDON—Britain’s independent record companies are looking to further define and separate their interest from those of the country’s major record companies by considering the launch of a radical “radical music chart.”

The sales-based system could initially include weekly figures for singles, albums, EP’s, and vinyl—and, looking to the future, digital downloading as well. It is “still very much in the consultation process,” says AIM chairman/CEO Alison Wenham, but U.K. indies have agreed to table the chart plan at its May 26 board meeting.

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(Continued on page 122)
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Stewed Peaches Liquidates in Florida Court

BY ED CHRISTIAN

NEW YORK—Peaches, once one of the best-known names in music retail, is calling it a day and liquidating. The Wolk family, who owned 30% of the publicly traded chain, went into a Broward County, Fla., state courtroom May 17 and initiated a proceeding for an Assignee for the Benefit of Creditors (ABC)—the state equivalent of a federal Chapter 7 Liquidation—reports Lewis B. Freeman, principal of Lewis B. Freeman and Partners, the Coconut Grove, Fla., consulting firm that has named the assignee.

The company had been quietly closing stores and liquidating inventory over the past few months. On Jan. 1, 10 stores remained in the chain. Sources report that Peaches tried to sell most of its stores earlier this year. Now only three outlets are left—in Fort Lauderdale and Orlando, Fla., and in Mobile, Ala. The first two stores are leased, while the company owns the real estate and building for the Alabama outlet.

Freeman says he is trying to sell those stores and, failing that, will sell the inventory, fixtures, and leases. Freeman declines to provide an assessment of the amount owed to creditors, but industry sources place that total at $90 million and suggest that assets total about $280,000. The Wolk family—Brian, Jason, and Allan—could not be reached for comment, as they have already left the company.

While the company has been publicly traded for years, its stock was not listed on any boards and did not have any liquidity. At the time of the company's last filing, Scorpio Music in Trenton, N.J., was the second-largest owner, with an 11% stake in the company.

In its most recent 10-K filing last November, Peaches reported a loss of $15,984,000 on sales of $15.4 million for the year that ended April 1, 2000. Over the past five years, Peaches lost a total of $4.1 million, with its biggest loss coming in the fiscal year that ended April 1, 1996, when it lost $4.2 million on sales of $28.6 million.

The Peaches chain began life as the industry's first supermarket chain, under the leadership of Tommy Heiman. But an attempt to be the first national chain failed, culminating in Chapter 11 proceedings in which the Wolk family bought about 20 stores and kept the Peaches name alive. But in 1996, the chain, like others, ran into trouble and was forced to file for Chapter 11 protection again.

It successfully reorganized only to succumb this year, in the words of Freeman, "to market conditions."
We know what lies behind "The Purest of Pain"—a lifetime of dedication and an extraordinary body of work.

Congratulations Omar Alfanno on winning Billboard’s Latin Writer of the Year & ASCAP’s Latin Writer of the Year.
Clive Davis: On J Records, BMG, And Another Indian Summer

The following Q&A with J Records principal Clive Davis was conducted in London by Music & Media editor Emanuel Legrand.

What made you start J Records with BMG?

To me, equity was the key point. That’s what was important to me. BMG has been incredible, outstanding all that has been written. From day one, BMG said that the deal would be unprecedented. It would be the largest company ever launched. It really was a very big thing. When the BMG labels that were ever launched were with $20 million to $40 million. Here, we’re talking about four times that amount, plus the contribution of significant artists and senior management.

BMG has been unbelievable in providing this opportunity. They now own 50% of the largest new major company ever launched, a company with significant funding, its own promotion, sales, and marketing, and with the kind of artist roster that constitutes an instant major.

For the record, I must say that it’s been incorrectly reported, and it was never imagined, that Whitney [Houston] or Carlos [Santana] would join us. It was always impossible for those two franchise artists that were 100% owned by [BMG] when they accounted for $50 million in revenues from their latest albums. So that was never on the table. But the list of artists that I did submit—100% of them—did come to J Records, first with the control of BMG and then from the artists themselves.

You’ve been very silent about the management changes at BMG, with the departure of chairman Michael Dornemann and president/CEO Strauss Zelnick.

Listening, this unprecedented, historic deal was to keep the names Dornemann and Strauss Zelnick.

Were they trying to repair something that was broken?

I can’t say that. That’s what the press had assumed, but what we really ran into was continuing my significant “phantom equity” in the renewal of my Arista contract. They certainly never wanted to separate themselves from me, never. They made it very clear to me. They offered me a worldwide corporate chairmanship. I said that it was not flattering but what was most important to me were my own personal objectives, what I wanted to do. We quickly got to the point where I was aware that I love the music side of the business and the only way to want to be in a situation involving a major equity interest. Their immediate response, within hours of this exchange, was “we will partner with you to form the world’s largest record company ever created. We will give you artists and we will give you times the amount of financing that anyone else has ever received.”

Would I have thought of leaving Arista? No, but this was a difficult decision. If I were to leave Arista, I couldn’t have thought of a bigger, better, and more exciting arrangement. For me, it was a deal that I could not refuse. It is really unfair to them that it has been characterized as something they had to repair.

What do you think of the new management team at Bertelsmann and BMG?

Bertelsmann president Thomas Middelhoff, [BMG co-founder] Rolf Schmidt-Holtz, and BMG North American president Bob Jamieson couldn’t be more supportive, could not be more forward-thinking, and more enthusiastic in their backing. I’ve had a long and successful relationship with [Thomas Stein] over the years with the Arista label in Holland, and Austrian countries. I had several hits coming from his side of the world. Richard Griffiths has also been an important part of my arm’s, knowing well that it’s all about the creativity and music. Both Richard and Thomas have been terrific in the last two years bringing Whitney and Santana so big, as well as Dido and many other Arista artists.

BMG International overall has been just great. I personally want BMG to be the strongest possible distributor both in the U.S. and in the rest of the world. Whatever makes BMG stronger is fine with me.

You started J Records nine months ago. How are things going so far?

At this point, being nine months into it, it’s beyond wildest expectations. All the designated artists from Arista have agreed to join J Records. It’s exciting when you start with five.

Labels, Retailers Salute Black Music

BY GAIL MITCHELL

That black music’s cultural impact is more pervasive than ever is reflected in several diverse projects planned for this year’s Kool, the U.S., industry salute to Black Music Month.

BMG is mounting a three-pronged marketing campaign called “Grits ‘n’ Gravy” that includes a new-look CD, one of several promotions planned for the birth of jazz in New Orleans to R&B/soul to the potent lyrics and beats of hip-hop. It’s fed the soul and enriched the spirit. Hence, the title.

The campaign’s centerpiece is a CD sampler of full-length songs and snippets featuring BMG-label artists, including Luther Vandross, J Records, Syleena Johnson (Jive), Tyrese (RCA), and Blu Cantrell (Arista). The CD will be used as an added-value incentive at retail and for customer relations with non-traditional retail.

The second element in the BMG campaign is an in-store-play compiliation created from facts, including R. Kelly & Jay-Z (the “Fiesta” remix), 112, Koffee Brown, Jimmy Cozier, and Three the... . Dep, P. Diddy & Black Rob. In addition to retail facilities, BMG plans to place the reel at hip-hop clothing stores and sportswear and shoe outlets.

Also this June, the company strategy is a 22-by-11-inch poster and 12-by-12-inch flat, both of which picture nine different place settings with a knife and fork and actual CD (a CD-R by R. Kelly & Jay-Z). All the “Grits ‘n’ Gravy” materials are slated to be sent to the field staff by the end of May.

Ray Waddell

NASHVILLE—At a time when the U.S. concert scene is increasingly corporative, a few regional independent promoters are making some noise, among them Marcie Allen of Nashville-based Mad Booking.

With much of the national industry catch flax over ticket prices, Mad Booking is making its mark largely through free, sponsor-driven weekly summer concerts, specifically the establishment of “Dance in the District” series in Nashville and the new “Oh the Brits” series in Atlanta.

At 27, Allen is a veteran of Cellar Door Concerts (now part of SFX) and the William Morris Agency. She formed Mad Booking two years ago, initially focusing on booking rock acts—including the Dave Matthews/Tim Reynolds Project—and jazz bands in Nashville. Allen in making the presentation—are former WOB DJ John Mason and techo/house music purveyor Mark May and Kenen Sanders.

“Henry hasn’t been very involved in the black community for 20 years,” says brand manager Armond Desagines. “And maybe he isn’t known to have been an important part of our commitment.”

The core model also plans to debut the five original interior design works to a prominent African-American art museum. The recipient will be announced in December.

Mad Makes Some Noise

Free Concert Series Score For Promoter

BY RAY WADDELL

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Clive Davis: On J Records, BMG, And Another Indian Summer

What made you start J Records in the first place? Allen knew he wanted to bring “something fresh” to the market. Allen is a veteran of Cellar Door Concerts (now part of SFX) and the William Morris Agency. She formed Mad Booking two years ago, initially focusing on booking rock acts—including the Dave Matthews/Tim Reynolds Project—and jazz bands in Nashville. Allen in making the presentation—are former WOB DJ John Mason and techo/house music purveyor Mark May and Kenen Sanders.

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5.1 Entertainment Group Congratulates Fleetwood Mac on the Warner Bros. Records DVD Audio Release of *Rumours* and We Thought We Were "Never Going Back Again"

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The next era
Robust Growth For EMI
Merger Attempts Failed But Profits Rose

BY GORDON MASSON

And Matt BENZ

Eager to emerge from the shadow cast by its two failed attempts at merging in the past year-and-a-half, the EMI Group revealed robust financial results for fiscal 2001 and sought to reassure investors of its viability as a stand-alone music company.

For the fiscal year that ended March 31, EMI posted operating profits of $574 million (up 14.4%) from $290.6 million in fiscal 2000. Revenue totaled $2.67 billion (up 12% from $2.39 billion) last year but 42.9 million pounds ($61 million) in charges related to the first of the two attempted mergers—with Warner Music Group—helped hold down marketing costs.

“the whole industry has experienced a lot of pressure on marketing in the last four or five years, and it’s our job to stop that from reoccurring,” says Barry. “It doesn’t mean we’re not going to advertise our records anymore; we’re just trying to make sure it doesn’t gain upward momentum.”

(Continued on page 119)

By Eileen FitzPatrick

LOS ANGELES—Following the failure of the Secure Digital Music Initiative (SDMI) to reach a consensus on a Phase II technology that would detect unauthorized downloading of content from the Internet, it looks as if SDMI may become as obsolete as the floppy disc.

SDMI was envisioned as an integral piece of the digital download puzzle, but some industry observers say the group’s fade will have no effect on the numerous services currently available on the Internet, such as MusicNet, Napster, and Duets launch subscription services later this year, each will have proprietary security and digital-rights management systems built in that will not wait for SDMI standards.

“SDMI no longer has the distinctor or the burden of being the only effort to address this issue,” says Recording Industry Assn. of America (RIAA) senior executive VP and general counsel Cary Sherman. “If SDMI fails to come up with a standard, it will not be the death knell to the digital music industry.”

For almost a year, the 200 music-label and technology companies that make up SDMI have been trying to form a consensus for a Phase II technology. Following its May 15-17 meeting in Amsterdam, the group announced that after reviewing numerous proposals, it was unable to reach a consensus on which screening technology to endorse.

SDMI—which formed in December 1998—has canceled its monthly meetings until September, when “everyone seemed to have a chance to reflect,” says SDMI meeting spokesman and International Federation of the Phonographic Industry chief technology officer Paul Janssen. While the outcome of its mission, SDMI members agreed on a standard for downloading to SDMI-compliant portable devices; those companies that want to use a base Verance Corp.’s watermarking technology, requiring it to be incorporated into portable audio device specifications. Phase II was intended to address the need to add a filter technology to detect non-watermarked content.

Jessop and other SDMI proponents maintain that the group just needs a break. But lack of leadership, dropping membership, and competing agendas—as well as the deployment of proprietary security systems by the labels—place SDMI’s future in limbo.

Earlier this year, SDMI executive director Leonardo Chiarioglio resigned. No replacement has been found, leaving a leadership vacuum. “You have 200 different companies trying to find a consensus with no leader,” says Chris Schairbaum, worldwide marketing manager of digital content at Texas Instruments.

“that’s dangerous territory. [Each company had its own agendas and areas it wants to protect, and at the same time you have technology companies trying to get product flowing over the Internet. It’s not going to be easy getting a consensus when so much money is at stake.”

Some label executives have dismissed this concern, citing antitrust issues as the main reason for not being able to reach a technology consensus. “SDMI was naive to think it could make a standard without violating antitrust laws,” says one label executive, “and it takes years to develop a standard within the rule of the law.”

But attorney James Burger, who represents Apple, Compaq, Microsoft, and other computer companies, says antitrust issues are only a minor concern. “You cannot get together and exclude competitors, but you can pick a voluntary standard that’s as broad as possible.”

Liquid Audio president/CEO Gerry Kearby complains that even once SDMI was able to agree on Phase I security specifications, record labels weren’t willing to license content.

Another source agrees: “SDMI didn’t work out the way the labels wanted it to because [the record companies] want to exercise the same control over the Internet as they do with retail...the Internet is a new frontier, and the record companies have to give up a moderate amount of control.”

Indeed, such SDMI-compliant companies as Liquid Audio and EMu have been unable to secure deals to offer content from the companies. “We built one of the few compliant players out there, but it was a very bad consumer experience,” says Kearby. “The record industry wants content to be like Fort Knox, but you can’t put a lock on content and expect the market to grow.”

SDMI’s membership seems sure to shrink. Schairbaum says Texas Instruments will continue to be an SDMI member, but others will not be renewing their membership.

“We resigned from all of our committees a month ago,” says Kearby. “We’ve given up on the process.”

Other companies that have resigned from the group include InterTrust Technologies, EMu, and SuperTracks.

Despite the departures, SDMI may not dissolve entirely. Some observers expect SDMI to evolve into a less formal forum to exchange ideas. “It may go into a hiatus and get back periodically to see if technology advances are practicable, but I don’t see them meeting on a month-to-month basis,” Sherman says.

EMI Recorded Music senior VP of new media Jay Sarit says that even with all its shortcomings, SDMI has been able to get two very different industries talking to one another. “It’s already been a success because before SDMI, companies like Real Networks and Microsoft had not put in a digital rights management (DRM) system on their systems. There might not be a standard, but at least those companies have DRM systems, and that’s a positive.”

Stalled SDMI Mulls Future Mission
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Yearwood Goes All ‘Out’

MCA Nashville Disc Keeps The Mood Light

BY DEBORAH EVANS PRICE

NASHVILLE—Trisha Yearwood knows that lightning doesn’t strike twice. So after she released the MCA Nashville album Real Live Woman in March 2000, Yearwood says, she “didn’t know what to do” as a follow-up.

“I felt like [producer] Garth Fundis and I made the best album of our careers,” Yearwood says. “It’s such a powerful album, I thought I couldn’t repeat or top that. So if I tried to go in a different direction, what would that be?”

Seeking that new direction, Yearwood made a short-list of people she would like to work with, including MCA Nashville senior VP of A&R Mark Wright. The two of them returned to the studio last December to “experiment,” and before she knew it, Yearwood had completed her new MCA Nashville album, Inside Out, due June 5.

“I ended up really liking the energy in the songs I cut with Mark,” Yearwood says. “Trisha Yearwood is a very short-lived person, who usually takes a longer pause between records, ‘I didn’t have a plan, but I came together’ Yearwood says she and Wright are so different that she was initially hesitant to collaborate. “I like studio, page 75. I have alien to him, but I had really thought we probably would be so much like oil and water in the studio that it just wouldn’t work,” she says, noting that Wright is more “over the top, loud, and very exciting,” while she’s “low-key, very kind of subdued.”

Instead, their personalities complement each other’s, providing a light mood during the creation of the album. “What I tried to do on this album more than anything was not over-think it,” says Yearwood, who is managed by Nancy Russell at Force and booked by John Huie at Creative Artists Agency. “I tried to have fun, I hope that comes through on this record. It does for me.”

The result of those freewheeling sessions hits the streets as the artist celebrates her 10th anniversary in the music industry (see page 76). Inside Out finds Yearwood teaming with Don Henley (who previously sang on her hit “Walk Away Joe”) on the title cut and enlisting Rosanne Cash for a new version of Cash’s classic “Seven Year Ache.” Yearwood credits Wright with the idea of covering the tune. “I was a big Rosanne Cash fan in high school, and that was one of my favorite songs. I’m not a fan of remakes, because usually the person who had a big hit with it the first time [has] the best version. A lot of artists either try to copy it exactly or go as far away from it as possible. When I hear a remake of a song, it makes me want to hear the original, so we didn’t really stray from the original. I thought if we could get Rosanne Cash to sing on it, that would put the stamp of approval on it, and she was kind enough to come in.”

Yearwood says she and Henley had been wanting to work together again, and “Inside Out, a Bryan Adams/Gretchen Peters-penned tune, provided the perfect vehicle. The song just sounded like him. So he came to town and sang on it. He’s so amazing because he has such a legendary voice. The first thing that came to mind about him is his classic phrasing. There’s some really cool stuff in there that you can really go, ‘Oh, that’s Henley!’ I have a great statement to use those kinds of backup singers, you ought to let them stand out so people can hear them.’

Wright and Yearwood culled the best songs they could find from a veritable who’s who of American songwriters. She covers Jude Johnstone’s “When We Were Still in Love” and breathes life into Hugh Prestwood’s “Love Let Go” and the mournful Tom Doug- las/Harlan Howard ballad “Melan-choly Blue.” One of the album’s high points is Yearwood’s take on the Trey Bruce/Rebecca Lynn Howard-penned “I Don’t Paint Myself Into Corners,” previously a single for Howard. “Harless Heart,” written by Kim Pattison Johnstone and Liz Rose, is among Yearwood’s fav- orites. “It reminds me, in some ways, of ‘The Woman Before Me.’ When I heard that song, I thought, ‘What a great statement to make about how everybody comes to a relationship with a past’ (Continued on page 126)

Solis Reveals ‘Más’ For Fonovisa

BY LEILA COBO

During his 25 years as a member of Los Bukis—perhaps Mexico’s best-known romantic grupo—Marco Antonio Solís earned a reputation as a songwriter with a troubadour’s knack for the ver- nacular and the poetic. It was on the strength of this reputation that Solís has been able not only to survive his 1995 departure from Los Bukis—but to maintain his stature as a solist.

Now Solís’ challenge is to move beyond this earlier efforts. In recent years, he has adopted a decided- ly more international sound—a gam- ble that paid off with his gold-certified 1999 Fonovisa album Trozos de Mi Alma, an album that brought Solís’ trademark arrangements. Now, Solís expects to repeat the feat with Más de Mi Alma (More of My Soul), a collection of previously unreleased mate- rial due May 29.

“Many people still see me as ‘el Bukis,’” says the soft-spoken Solís. “The album Trozos de Mi Alma was even nominated for a Billboard Latin Music award shows that as a regional Mexican album. It’s been a struggle. That’s why we’re insisting on this sound, and, at the end of the day, we’re opening new markets.”

Puerto Rico, for example, long seen as a no-man’s-land when it came to Latin music, has embraced Solís’ new pop sound with zeal. “Marco is an inch away from becoming an idol in Puerto Rico,” says Fonovisa GM Gilberto Mo- reno, adding that Más de Mi Alma will initially ship 600,000 copies in the U.S., and Puerto Rico. “We took the new single to Puerto Rican radio stations, and for the first time that I can recall, I had to beg programmers to hold off and not play it until we were ready to release it.”

In Los Angeles, Solís’ main market, the single “O Me Voy, O Te Vas” premiered during the highly rated morning show on KLVE 107.5 FM. By the afternoon, the song—which debuted at No. 1 on the Hot Latin Tracks list—this issue and is in rotation on 30 stations nationwide, including three in Puerto Rico—was a hit. “I can’t see every video premiere to make about how everybody comes to a relationship with a past (Continued on page 126)

Don’t get me wrong. I’m very Mexican. But this music has no frontiers, and we shouldn’t create them.’

—MARCO ANTONIO SOLÍS

Tábano, among others) and song- writer. He has authored more chart-topping songs on Hot Latin Tracks than any other artist and has been Billboard’s Latin song- writer of the year four times. Yet he says he felt constrained by the limits his regional style was impos- ing on his songs.

“I wanted to enrich the songs. —To take them to other countries as well, with more dignity. Because it was necessary to do so. Don’t get me wrong, I’m very Mexican,” adds Solís, who hasn’t left his older repertoirie behind. “But this music has no frontiers, and we shouldn’t create them. In this industry it’s very valuable to be international.”

So, armed with his arsenal of songs, Solís turned to someone else to arrange and produce his materi- al for the first time in his career. He enlisted the production of Michael Masser, one of the music industry’s most effi- cient approach to work. But the thought that an artist of Solís’ stature would give up production control was daunting, even for a veteran like Silvetti.

“I’ve always worked with singers and songwriters,” Silvetti says. “But not with someone who had composed, produced, and arranged anything. It was a very big chal- lenge for me.”

Silvetti’s approach was to incorporate most of Solís’ suggestions and keep things far simpler than he does with other pop artists, in order not to alienate Solís’ fan base. In the end, it paid off: “It’s all about calling the ‘taylor,” because everything fit. Indeed, Trozos went on to sell more than any of Solís’ previous albums. “I didn’t think it was possible. It’s an album that takes things a step beyond by incorpo- rating new rhythms and genres, including a Peruvian waltz and Venezuelan joropo. “What’s happened with Marco Antonio is similar to what hap- pened to Luis Miguel with Primer Reino,” says Silvetti of the singer’s first album of standard boleros. “Luis Miguel was selling to an important audience. When he recorded Fonovisa, he took over the entire market. Marco always sang to one audience. Now, thanks to string arrangements, he’s acces- sible to the entire audience.”

Of course, it would be too sim- plistic to reduce Solís’ success to the addition of a string section. “But every ‘acoustic’ accent on his songs: lovely, simple, well- crafted affairs of the heart that everyone can identify with. “You’re very direct,” says Solís, who considers himself a com- poser first and a singer second. “It’s perhaps the hardest thing. You can adorning the songs, but they have to be direct. When I write, it’s as if I’m talking to myself or having a very intimate conversation.”

And then there’s the voice—tech- nically unremarkable, really, but intensely personal and devoid of the overwrought emoting of so many Latin balladeers. “I speak the songs more than sing them,” explains Solís, who readily admits that he’s better soloists out there.

“If he says that, he’s mistaken,” Silvetti responds. “A great singer is someone who has expression. He opens his mouth and every word—not every sentence, mind you, but the meaning. We’re talking about a man who’s reached millions and millions of people with his voice. That’s a great singer.”
**Australian Nicky Love Shares 'Honeyvision' On DreamWorks**

**BY LARRY FICK**

NEW YORK—On June 19, Nicky Love says, she can finally exhale. That's the day her DreamWorks debut album will be released. It's been a public outing for Nicky, who was born and raised in Australia, mostly in the suburbs of Sydney. Since childhood, she loved to sing and dance—but her performances were strictly for herself, at home in front of the mirror.

After a year of ups and downs, she overcame her fears and began pursuing a career as a singer. She wound up in London, where her fortunes didn't exactly flourish. "I got offered a bit of stuff in a short skirt, and that wasn't for me," she says. "I'll try to do it, singing in my little girly voice, but it never worked out for me."

Eventually, Nicky found a place to live in London. After months of cutting demos of her own material, she caught the attention of Roberton, the famed musician who now runs an A&R executive at DreamWorks. "He heard me and said, 'You have a special voice. Let's make something of it,'" she recalls.

Nicky says she's grateful for the opportunity. "It's been an incredible journey so far," she says. "I'm excited to see what the future holds for me."
BY MAGGIE STEIN

NEW YORK—For Into the Oh, Geggy Tah singer/primary tunesmith "Tommy" is a jazzy song that describes sweet as "the perfume of lovers." Jordan explains that some of the more R&B-oriented songs were inspired by working with legendary drummers James Gadson, who has worked with Aretha Franklin and many others. He played on three songs on the album, two of which were written with him in mind.

Elsewhere in the set, listeners will find Geggy Tah's usual array of unique instruments. Greg Kurstin brought to the album a diverse group of clavinetists, Wurlitzers, B-3 organs, and Moog synthesizers. Pamela Kurstin is a virtuoso on the theremin, and some of the songs were written to complement her abilities. "Dumb Submarine" is about short-wave radio, from which theremin technology came.

Jordan enjoys making his own instruments. One of them, a musical rocking chair, is featured on the cover of the album. Jordan also created a "bohrundeira," a combination of the tambourine-like pandeira and an Irish drum called a bodhran.

Laurie Anderson makes a special guest appearance on the album, reading a poem on the album "Aliens Somewhere." Jordan's grandfather, Giordano Jordan, is also a collaborator. The opening song of the album, "Goodnight to the Machine," consists only of a loop of an answering machine message left by Giordano, along with sounds from the home-made bohrundeira playing chair.

With such a unique selection of songs on the album, the label has not picked a radio single yet. Ray Gmeiner, VP of promotion at Virgin, says the plan is to put the full album out to both commercial and noncommercial triple-A radio stations. "We are going to let triple-A radio digest it and see if they come back with something completely different than what we think." The album's title, Into the Oh, is a fitting description. The packaging explains that the definition of "oh" is the expression of strong emotion — such as surprise, fear, ecstasy, anger, wonder, or pain — or the indication of understanding. Jordan feels that "the whole record has been like a mix of those emotions and an understanding. It's been a twilight zone-and-a-half since the record was made. I am always trying to learn something, and I think I did. I feel good about what's coming out."
BY RASHAUN HALL

NEW YORK — On her ambitious debut Songs in A Minor (J Records, June 12), Alicia Keys approaches her music with the heart of a classical pianist and the soul of a hip-hop diva. The album is a fusion of my classical training, meshed with what I grew up listening to," the artist says, indicating influences that include old-school soul legends Marvin Gaye and Roberta Flack. "My music is a fusion of the things I've been exposed to and drawn from and my life experiences.

Although briefly signed to a hip-hop label that ended amicably, her career didn't hit full steam until two years later, after linking with industry veteran and J Records founder Clive Davis. She recalls fully digesting the gravity of Davis' career during their first meeting.

"He has this whole wall of pictures of Janis Joplin; Earth, Wind & Fire; Miles Davis; all these careers that he's had his hand in and helped in some way," Keys says. "These are the people whose albums I pull out for inspiration." Davis was equally impressed with Keys. "I was knocked out by both her songwriting abilities and her voice," he says. "She is a talented musician whose beauty is stunning." Working under the executive's guidance, Keys took her time in crafting the tracks that comprise Songs in A Minor. "It allowed me to become a better songwriter," says the artist, who is published by EMI Music Publishing. "It allowed me to become a better musician because I wasn't stifled. Now, when I go into a studio with someone like Jermaine Dupri [who produced the album cut "Girlfriend"], I'm confident in myself and my sound that now we can both bring something to the table."

With total creative control, Keys notes that there was also added responsibility. "It was a lot of late nights and early mornings. You have to able to meet your deadlines. You have to be able to come through. If you can't come through, it's not going to be yours to hold onto for long. "It's not the norm to be so involved in your debut album," Keys continues. "Maybe on your second or your third, you start to get in there. I think it was crucial for this project, because otherwise it wouldn't have properly represented what and who I am."

Keys views "Fallin','" the piano-driven ballad that is also the project's first single, as being strongly representative of who she is as an artist right now. "I wanted to write a song for someone who was 10 or 12 years old — like a young Michael Jackson. Even though he was young, he was singing some deep stuff back then, "(Fallin')" is about the ins and outs of a relationship. Sometimes, you're completely head-over-heels in love with someone, and sometimes you can't stand that person. You fall in and out, sometimes it goes back and forth, and that's just what relationships are about."

Although Keys and her production team, Crucial Keys, produced the majority of the album, she also collaborated with both Dr. Dre and Brian McKnight (on the song "Goodbye") on Songs in A Minor. Also featured is a cover of Prince's "How (Continued on page 24)

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Artists & Music

FANS FIND SIMPSON ‘IRERESSIBLE’

(Continued from page 19)

With significance to Simpson is its closing number, "His Eye on the Sparrows," which addresses the singer's spiritual side.

"I wanted to give my audience a piece of my heart and soul," she says. "The message is there's so much life that can yet you understand, you trust that you're being watched over, you have a reason to live and a sense of freedom. It's different for everyone, but for me, my relationship with God is the way I clear out the shadows that hang in our lives."

To spread the gospel on Simpson, Columbia has extensive promotions lined up, including nearly a dozen cover stories in teen-lifestyle magazines, online marketing on jessicasimpson.com, and a retail campaign that will include the chance for consumers to win tickets to the album's release party. "Don't let the album's rack copies like Amazon, towerrecords.com, Best Buy, and Sam Goody receive a bonus as well," she says.

Simpson agrees that she's up for the task. "I'm truly proud of where everything is heading," she says. "I'm ready for what my career and what life has to offer me."

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For details about these and other up and coming artists visit our website at www.broadbandtalentnet.com
NO TEARS AT THE BOX OFFICE: Movie fans who enjoyed the pairing of Christina Ricci with Johnny Depp in Sleepy Hollow will be thrilled to learn that the duo is back together again, this time in writer/director Sally Potter's The Man Who Cried. The film is set in Paris in the 1960s and deals with the tension and trauma of the impending Nazi invasion. One of the ways it expresses the turmoil is through an artful and affecting use of music.

The film’s principals find themselves in an opera house, a situation that is ripe for a dynamic soundtrack from Sony Classical. “A film can start from an image, a word, a feeling, or a sound,” Potter says. “In this instance the original impulse came from music.”

The score for The Man Who Cried was composed by Argentinian-born Osvaldo Golijov, who has written several works for the Kronos Quartet and worked with Romanian gypsy ensemble Taraf de Haidouks. Both the Kronos Quartet and Taraf de Haidouks appear on the soundtrack. “I nearly fell off my chair when I was first exposed to Osvaldo’s music,” Potter recalls.

One of the more memorable elements of this release is the debut of Italian tenor Salvatore Licitra. Since the recording of the project, Licitra has become the darling of the opera world. He provides the singing voice in the film for actor John Turturro’s role as an opera singer.

“I was both fascinated and flattered by the challenge of doing the soundtrack,” Licitra says. “It’s quite different than performing on stage or for a more traditional recording.”

The soundtrack includes his performance of Cavaradossi’s “E lucevan le stelle” from Tosca, and it’s among the high points of a recording that deserves to (and should) find an active run at retail.

BLATANT IS MY MIDDLE NAME: The Mummy Returns did just that with a huge bang at the box office, so it follows suit that a soundtrack would hit the stores with as much flair. The Decca soundtrack has 18 tracks from the score, all composed and conducted by Alan Silvestri.

And there’s track 19. In a blatant move of commercialism, right at the end of a rollicking score comes the song, “Forever May Not Be Long Enough,” performed by Live and produced by Glen Ballard.

It is obvious that the powers-that-be at Universal wanted a commercial single from the film, and they got a very respectable piece of pop fare. But did it have to be so blatant?

Can the score of a film and a pop single sit comfortably together on a soundtrack? Certainly. The album supporting Crouching Tiger, Hidden Dragon is a fine example of how the two elements can work well together. Lessons to be learned.

MUSIC IS TRULY COLLABORATIVE: The mega-hit Spy Kids has spawned a soundtrack album that combines many of the industry’s heavy hitters, including Danny Elfman and Hans Zimmer.

Robert Rodriguez, the film’s creator, illustrates the soundtrack’s evolution: “Once the movie was cut, I took it to Hans Zimmer. Hans assembled Harry Gregson Williams, Gavin Greenaway, and Heitor Pereira to hammer out a great score. Additionally, my old pals Los Lobos joined the party. I got to write orchestral parts over their amazing guitar work. Then they re-recorded a demo I had whipped up of ‘Oye Como Spy’ with David Garza.”

He continues, “Danny Elfman was able to return to complete the ‘Spy Kids Theme,’ which John Debney then orchestrated and arranged. Even my brother Marcel got in on the act, helping out to write the ‘Robot Theme’—a true family affair. Amazingly, the Dimension release doesn’t suffer from having everyone and their brother—literally—work on it.” Indeed.

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Artists & Music

GMA Attendees Celebrate

There was an abundance of joyful noise during the Gospel Music Asso.'s (GMA) annual convention April 22-26 at the Nashville Convention Center and surrounding venues. Nearly 1,400 registered attendees mingled during a barrage of seminars, showcases, and presentations that culminated with the 22nd Annual Dove Awards April 25 at the Grand Ole Opry House. The mood during GMA Week was definitely celebratory: Not only was attendance up over last year's convention, but the Dove Awards were also sold out. The big news was that Christian/gospel music sales were up 17% at the end of the first quarter. According to SoundScan, Christian album sales were approximately 10.2 units as of March 31, compared with 8.6 million during the first quarter of 2000.

No, they're not related: Rocketown newcomer Shaun Groves, left, whose debut CD, Invitation to Eavesdrop, hits the streets this summer, visits with singer/songwriter Sara Groves during GMA Week. Her latest project, Conversations, was recently released on Nashville-based INO Records.

Kirk Franklin and Mary Mary gathered backstage at the Dove Awards following their live performance of "Thank You," the premiere single from the soundtrack to the FOX/Searchlight film Kingdom Come. Pictured, from left, are Erica Atkins, Franklin, and Tina Atkins.

Legendary gospel songwriter Dottie Rambo was honored with an ASCAP Foundation Lifetime Achievement Award. 143/Atlantic group Plus One, winner of the Dove for new artist of the year, performed a medley of Rambo's songs. Pictured, from left, are Plus One's Nathan Walters and Nate Cole, Rambo, ASCAP's Dan Keen, Plus One's Gabe Combs, and producer Phil Stil- las, who arranged the medley and played piano for the performance.

The Oak Ridge Boys returned to their roots in gospel music with their upcoming Spring Hill Music release, From the Heart. The Oaks, who were inducted into the Gospel Music Hall of Fame last fall, participated in several events during GMA Week. Pictured, from left, are the Oaks' Joe Bonsall and Duane Allen, GMA president Frank Breeden, and the Oaks' Richard Sterban and William Lee Golden.


Nicole C. Mullen performs the 2001 Dove Award-winning song of the year, "Redeemer," backed by a star-studded cast to open the show at Nashville's Grand Ole Opry House. The song was also named pop/contemporary song of the year, and Mullen received the songwriter of the year accolade.

It was a big week for Atlanta rockers Third Day. The band won Dove Awards in five categories, including rock recorded song, praise-and-worship album, group of the year, and artist of the year. Earlier in the week, the band celebrated the Recording Industry Asso. of America gold certification of Offerings—A Worship Album. Pictured during the plaque presentation, in the front row from right, are Third Day's Mac Powell, Mark Lee, and John Huie from Creative Artists Agency, Provident Music Distribution senior VP Don Noes, Essential Records president Robert Beeson, Provident Music Group CFO/VP of finance and administration Mike Craft, Creative Trust president Dan Raines, and Creative Trust senior VP of management and marketing operations David Huffman.

Point of Grace co-hosted Word Entertainment's evening concert at the Ryman Auditorium during GMA Week and performed songs from its just-released Word CD, Free to Fly. Pictured, from left, are the group's Shelly Breen, Heather Payne, Denise Jones, and Terry Jones.

Tree63 members visit with Michael W. Smith outside the Renaissance Hotel during Gospel Music Week. The band won this year's Dove Award for best rock album for its self-titled indie records debut. Shown, from left, are Tree63's Danny Swart and John Ellis, Smith, and Tree63's Martin Engel.

One of the highlights of Gospel Music Week was the annual "Songwriter Showcase," hosted by Nicole C. Mullen and Aaron Wilburn. Sponsored by BMI, the event drew a packed crowd to the Hilton Suites Ballroom. Pictured, from left, are BMI's Thomas Cain, John L. Cooper, Marc Byrd, BMI's Joyce Rice, Mark Schultz, Gerald Crabro, Wilburn, and Mullen.

One of the intriguing sessions of the week featured artists discussing the rewards and challenges of owning their own record labels. Pictured, from left, are Newsboys' Peter Furler, who founded inop records; Rocketown Records owner Michael W. Smith; session moderator Mar- cia Ware; Audio Adrenaline's Mark Stuart of flickerrecords; and dc Talk's Toby McKeehan of Gofee Records.
Even In A Time Of Uncertainty, The Twin Cities Are Chock-Full Of Talent And Business Prospects

BY JON BREAM

Step into the vibrant Sounds Good To Me exhibit at the Minnesota History Center, and you can experience all the big names in the history of Minnesota music, from record distributor Amos Hellicher and Bob Dylan to Prince and the Replacements.

"There are multiple music scenes in the state," says exhibit curator Benjamin Filene, a folklorist who moved to Minnesota four years ago to work on the project. "Even ones not driven by hits are sustained by a community. The importance of certain music to the audience has nothing to do with raw sales."

That's a reassuring notion during a time of uncertainty in the usually thriving Twin Cities music community.

Will Semisonic—big in England—have two hit CDs in a row in the U.S.? What will the buyout of Sam Goody/Musicland by Best Buy, two locally based titans, mean? Will Prince's online music club be a viable strategy for him and other artists?

Can Duluth's hymn-like Low get higher than an indie-circuit fave? Will vocal powerhouse Tina Schlieske (of Tina & the B-Side Movement) find national recognition fronting Double Trouble? Will popsters Iffy or headbangers American Head Charge—each of which has a national release due this summer—be the next big act out of Minneapolis?

THE LIVE-MUSIC CAPITAL

With about 70 venues in Minneapolis/St. Paul that offer live music, there are ample opportunities. But no hot prospects are stepping to the fore at the moment.

"For a whole year, I was bummed out trying to find good new bands," says Lynne Bengtson, who books the Fine Line Music Cafe in downtown Minneapolis. "Now there's a lot of new smart pop coming out of Minneapolis. But there isn't anything perched [for stardom] right now."

On the club circuit, the hotter draws include costumed disco band Boogie Wonderland, ex-Mercury recording artist Martin Zellar (of the Gear Daddies) doing a Neil Diamond tribute and jam-band Big Wu, which can get a crowd pogo-ing to "Lucy in the Sky With Diamonds." Atmosphere, featuring HBO prize-winning rapper Eyedea, spearheads an underground hip-hop scene that can pack the Twin Cities' biggest clubs for multi-act bills. However, some of the metro's best voices—Jevetta Steele, Dennis Spears.

(Continued on page 27)
MINNEAPOLIS

Vital Statistics

A selective guide to stores, radio, labels and studios in the Twin Cities

Compiled by Jon Bream and Simon Peter Groebner

Despite being corporate headquarters for Best Buy, Sam Goody and Target stores, the Twin Cities are crowded with indie shops.

Bassment
(3017 Lyndale Ave. South)
This store stocks all kinds of dance music.

Cheapo
(various locations)
A local chain, open until midnight, that is frequented by young people pursuing the latest used-disc arrivals.

Down In The Valley
(various locations)
A local chain where both Deadheads and metalheads shop.

Eclipse
(1692 Grand Ave., St. Paul)
A fledgling rock-orientated store best known for nightly live performances.

Electric Fetus
(2010 4th Ave. South)
Founded in 1969, Electric Fetus is the revered granddaddy, with a distribution operation in the basement and a remarkably wide and deep selection of music upstairs.

Fifth Element
(2411 Hennepin Ave. South)
Where the hip-hop homies hang.

Hymie's
(3318 E. Lake St.)
Hymie's is a must-stop for collectors looking for vinyl! treasures and obsccurities, including 78s and 45s.

Let It Be
(1001 Nicollet Mall)
A downtown institution that has a hip and diverse selection, with a basement catering to club DJs.

Roadrunner
(4304 Nicollet Ave. South)
This store has a diverse selection and an enthusiastic staff.

Treehouse
(2557 Lyndale Ave. South)
Treehouse is the new name of 25-year-old Oarfolkkeops, a haven for vinyl loyalists, cognoscenti and collectors.

93X
(93X WXXR 93.7)
Scoring with hard rock.

A440 Studios
Comfortable newer studio located in the old Grain Belt Brewery building.

CD Underbelly
Semisonic recorded much of its new album at this popular spot.

Echo Bay Productions
Grammy-winning producer (and gear guru) Prince's Bobby Z co-runs this new full-service digital/analog facility.

Flowers
Built into a former greenhouse by musician/producer Ed Ackerman, this studio has been used by local icons like the Jayhawks and Mason Jennings.

Gark Recording Studio
A Minneapolis staple since the 80s, Gark works with rock and pop acts, as well as corporate clients and film and video producers.

Pachyderm Recording Studio
Nin nan, PJ Harvey and Soul Asylum have all holed up at this rural hideaway in nearby Cannon Falls.

Third Ear Recording
Housed in a former grain warehouse, Third Ear boasts vintage gear, an organic ambiance and seasoned engineers like Tom Herb and Alex Dana.

Second Story was the band's first new album since the 1997 film Chasing Amy featured an early track by the group. It was also the first album produced by Don Dixon and Mitch Easter since the duo helmed R.E.M.'s Murmur and Reckoning, a fact that sometimes overshadowed the carefully orchestrated, wistful pop on the record. Then, a month before the album's release, the band's A&R man left the label.

"There were still some people who liked us there," says lead singer Brian Tigue, "but our guidance was gone. It's tough when you feel like the label is not really there for you. You can only do so much. It was a bummer. I'm glad we made the record, but it could have done more, much more. It's a shame.

Yet Tigue isn't letting the disappointment get him down. The veteran group may be without a label, but the singer is as proud of the band's new material, which was recorded throughout 2000, as anything he's ever released. And getting married to Allison LaBonne, a member of Minneapolis' Legendary Jim Ruiz Group, helped improve his mood, too.

"I think there's more intimacy with this new stuff," Tigue says. "I was able to record the vocals on my own, in fact, most of the vocals were recorded in Keystone, Colo., where we took our month-long honeymoon. It was kind of this joyful time, and that goes into the sound of the record."

And the topics? "There's a lot of songs about being married, getting married and thinking about marriage," Tigue says. In fact, Tigue and his wife recently formed the pop duo the Owls. The hope to record an album this summer. In the meantime Tigue is working with the Waves, a Hang Ups side project, and carefully searching for a new home for the Hang Ups. Axious to tour, Tigue would like to have the Hang Ups' as yet-untitled album out by the end of the year—"the group's 1999 jaunt was its first major venture outside the Midwest. This will be the second album the Hang Ups recorded with its recently solidified rhythm section, featuring Chad Nelson on drums and Aaron Lunathorn on bass. Founding bassist Jeff Kearns has since moved to guitar, and new keyboardist Marcel Galang rearranged the lineup.

The Hang Ups called upon some friends from the Semisonic camp, a band that sprang out of the Minneapolis pop scene the Hang Ups helped define, to record the material. Semisonic engineer Brad Kern produced the tracks, and lead singer Dan Wilson leant a melodic hand.

"Bryan's role was as more of an arranger," says Tigue. "It's wild to talk to him because he really does think in terms of writing a pop song, and writing a song that will appeal to a large number of people. He said, 'Bryan, what are you trying to tell your audience? You're trying to get your audience to love you, and you need to find the most efficient way to do that.' We were always more about pleasing ourselves."

—Todd Martens

after almost a decade the Hang Ups still have a fresh outlook and some new material

Tiger Repairing a Mix

Oarfin, formerly a radio fixture for the last decade, was out of commission after losing its home in downtown Minneapolis. Yet the label, revived on the Internet with its former greenhouse studio, is back, at least in a virtual sense. This full-service studio is now housed in a former grain warehouse, where some of the label's all-time favorites, including Flipp, Johnny Clueless and Scott Laurent.

Peppermint Records
Acoustic and folk-oriented label boasts a slate of strong solo artists, including Brenda Weber, Peter Mayer, John Hermanson and Stuart Davis.

Red House Records
Distinguished folk label specializing in acts like John Gorka, Greg Brown and Claudia Schmidt.

Rhyme Sayers Entertainment
This consortium of local hip-hop acts—most notably Atmosphere, Mustab and DJ Abilities—has been drawing huge club crowds and rumors of major-label interest.

Susstones

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CHOCK-FULL OF TALENT
(Continued from page 29)

Julius Collins and Allan Rust—have eschewed the clubs in favor of a steady check for eight performances a week in Smokey Joe's Café at downtown hot spot Hey City Theater. Gov. Jesse Ventura shows up at concerts; Minneapolis city council member Jim Niland books the bands at Lee's Liquor Lounge, the metro's top all-country bar. And, with plenty of all-ages shows, attendance at clubs has been said.

"People in this town have good taste," says Bill Sullivan, former roadie for the Replacements and Soul Asylum and now co-owner of the 400 Bar, which presents a mix of hip out-of-town and new in-town rock and Americana bands. "You can't fool them with hype."

CLASSICAL CROSSROADS

While the bars keep busy, the classical scene is at a crossroads. For the first time, the Minnesota Orchestra and St. Paul Chamber Orchestra were both looking for music directors at the same time. In October, the SPCO named Andreas Delfs of the Milwaukee Symphony to take over in fall 2001. Meanwhile, the Minnesota Orchestra is searching for a replacement for Eiji Noritake, who led the orchestra's first tours of Europe and Japan and brought unprecedented recording activity with a dozen discs for Reference in the past five years.

Superproducers Jimmy Jam and Terry Lewis are staying super-busy, having scored their 15th No. 1 pop single with Janet's "All for You" this spring. They are currently finishing the soundtrack to Mariah Carey's Trapped All That Glitters and working on projects with Usher, Jordan Knight, Enrique Iglesias, Luther Vandross, Deborah Cox, Whitney Houston, Aretha Franklin, Blu Cantrell and Morrison Slick, the first act on their new Fyte Tyne label.

NET-WORKING

The Twin Cities are teeming with talent—in various areas. Prince, Jam & Lewis, Garrison Keillor, Bobby McFerrin, Leo Kottke, Libby Larsen and Sounds of Blackness are known far and wide. Among the Twin Citians deserving more bigtime recognition are acoustic guitar ace Tim Sparks, lyric soprano Dorothy Benham (Miss America 1977), gospel vocalist Robert Robinson and hokum blues/vaudeville singer Paul Dandy, whose recorded-in-a-barn CD, White Dog Hunch, is sandwiched between a piece of corrugated steel and chicken wire and sealed with duct tape.

At least one budding Minnesota musician has figured out how to get rich, if not famous. Alex Smith, who lives in suburban Stillwater (home to Jessica Lange and Sam Shepard) and records homemade dance music as Cynic Project, has banked more than $124,000 from MP3 downloads.

Of course, there are bigger Internet players in the Twin Cities. Since its relaunch in June, BestBuy.com's economic traffic went from No. 35 to No. 3 at holiday time, according to Scott Young, VP and GM of entertainment for the company. The site is attracting 7 million customers a month, he reports. As with its stores, about 50% of the Internet sales are for entertainment products. (Continued on page 20)

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LOCAL FOCUS

With A Hit Under His Belt, Producer John Fields Lends A Hand To Many Projects

Like video directors, record producers typically send a reel of their work to prospective clients. John Fields, not only sent Evan & Jaron his reel, but offered to produce one song at his expense to see how they'd get along. He did the freebie, got the job, and Evan & Jaron had a hit single, "Crazy For This Girl." As a result, the twin brothers' lives have changed, but not so for their producer from the Twin Cities.

"The only difference now is that my manager can mention a song I've done that [people] have heard," says Fields, 32, who has been a producer for 12 years. "Maybe it'll convince an A&R person that I'm worthy of a job."

Fields worked on the current Semonion album: All About Chemistry, for MCA, the Honeydogs' That's Luck For Palm and the debut by Minneapolis popsters Iffy for Jet Set, due June 19. He has also produced an album for the Rembrandts — and tours with the band when he's not in the studio — and two projects for Columbia act Dovetail Joint.

A year ago, Fields had a meeting about producing Aerosmith. "John Klaedner brought me to his office," says Fields, who gave his pitch on what he thought the Boston band should sound like. "And I never heard from him again."

Fields, who grew up in Newton, Mass., got hooked on the music biz as a kid when his uncle, Steve Greenberg of "Funkytown" fame, sent him a guitar. When he arrived at Skidmore College and saw that his roommate, Evan Dando, was in a band that released a single, Fields knew where he was headed. He moved to Minneapolis in '98 and joined a wedding band with his uncle, who also had a recording studio.

Fields began tinkering in the studio, produced a Japanese single for the Commodores in '89 and worked with a succession of Twin Cities bands, some of which (Sensonic, Honeydogs, Tina & the B-Side Movement) graduated to major labels. He also played bass, keyboards and guitar in several local bands, most notably the popular alt-funk Greasy Meal. Now, he's in a part-time power trio, Thrush, with Michael Blane and Phil Solen (of the Rembrandts).

In '96, Fields conceived and produced Minneapolis Does Denver, a tribute to John Denver by various Minneapolis artists. In '95, he portrayed an organist on an episode of Dharma & Greg, in which Jenna Elfman's character auditioned to be the drummer in Bob Dylan's band. "I just love Minneapolis," says Fields, who has a home in Minneapolis and an apartment in Los Angeles. "My manager's home page lists me as 'L.A./Minneapolis.' I don't want [labels] to think they have to fly me out for a meeting. Whether it involves a major label or not. Fields has been willing to produce a song or two for various Twin Cities acts. "I have a lot of friends who I want to help. I'm not about the money; I'm about the music."

—J.B.
MINNEAPOLIS

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CHOCK-FULL OF TALENT (Continued from page 27)

The Web operation has expanded from 20 to 300 employees, and, this spring, the site added a new content component, including reviews and features on music and movies, as well as game demonstrations.

NetRadio, based in suburban Eden Prairie, hopes to boost revenues with its recent tie-in with BestBuy.com. With 100 channels segmented into 16 genres of music, NetRadio is the nation’s leading Webcaster, according to the Arbitron ratings. The company is “streaming 5 million listening hours and 2 million to 3 million unique visitors,” says CFO Mike Wise.

Minnesota music fixture Paul Stark, who is wired into the future as well as the past, is confident about the Twin Cities’ fortunes as a music center. “We have our share of talented artists, programmers and engineers,” says Stark, co-founder of celebrated indie Twin Tone Records in the ‘70s and now VP of music services at Liquid Audio, for which he commutes from Minneapolis to San Francisco. “We’re a protected burg, not a big city subjugated to fluctuating dot-com business. Five to 10 years down the road, we’ll make the transition faster and easier than New York or L.A. He thinks the Internet is a perfect fit for Prince and pop piano sensation Lorie Line because of their dedicated fan bases.

RETAIL WITH A RIBBON

While Prince still experiments business-wise from project to project, Line has figured out how to deal with the changes in the industry. One of

(Continued on page 30)

LOCAL FOCUS

With A DREAMY Brand Of Pop Music, LOW Releases Its MOST INTIMATE Album Yet

Most people have never heard of Low, but millions of Americans are subconsciously aware of the band’s music. Remember the Gap’s snowy-holiday TV ad from last Christmas? That was Low’s strange and impossibly dreamy rendition of “Little Drummer Boy.”

Low singer/guitarist Alan Sparhawk says he found the commercial “perversely delightful. It kind of goes back to when we started the band—the idea of ‘Wow, what would it be like to play this stuff in front of people? It’s gonna really make them uncomfortable.’”

Hailing from Duluth, Minn., some three hours north of the Twin Cities, Low has made an eight-year career out of fulfilling and disorienting audiences with its extreme low-tempo, low-volume minimalism and stark intimate lyricism. The Low fan, upon visiting Duluth for the first time, would be struck by how the band’s music seems perfectly in step with the mood of this icy, quiet Lake Superior port. (Natives deny any connection between the Low sound and the local geography.)

But don’t get the idea that the trio—made up of Sparhawk, his wife, drummer/vocalist Mimi Parker, and bassist Zak Sally—are dark and somber folks. “I think the more people know us, the less interesting we are. They assume we’re mysterious, quiet people, but they always end up finding out we’re normal, boring people,” Sparhawk says, with characteristic Midwestern modesty.

Low’s first three spare albums on the semi-major Vernon Yard label were all instant hits with college radio. Since moving to the tiny Chicago indie K Records in ’98, Low’s vision has grown sharper, while its cult-fan base has continued to grow. The fourth release, Secret Name and this year’s epic Things We Lost in the Fire—both recorded by post-punk legend Steve Albini—boast more direct songs, lush arrangements and even a little chamber music and noise.

Things We Lost... might be Low’s most intimate record, as Sparhawk’s and Parker’s harmonies on songs like “Closer” and “Medicine Magazines” have a closeness that may only be possible between married people. And at least two songs are for the newest member of the Low family. “In Metal” and “Embrace” are beguiling lullabies for the couple’s 1-year-old daughter.”

“Time’s more of a sense than before of letting the songs do what they want to do instead of fitting them in a little Low box,” says Sparhawk. “You kind of have to. If we were making the same record we did at the beginning, that would probably be a crime.”

—Simon Peter Groebner

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MINNEAPOLIS

LOCAL FOCUS

faux jean kisses life on the lips and flirts with success

What’s striking about Faux Jean’s “Hey (The Conversation),” the first song on the band’s debut album, Kiss Life on the Lips, is not the classic-rock strumming that opens it; nor is it the way the lightly brushed guitar restlessly explodes into a garage-rock anthem. It’s not even the smarmy vocals of lead singer Matty Schindler, who’s adopted the moniker Faux Jean for his own. Yes, the way he melds the been-around-the-block toughness of Lou Reed with the swagger of Pulp’s Jarvis Cocker is noteworthy, but what sticks is the direct and impatient opening line: “Are we gonna do this thing?” It’s a pre-relationship angst that isn’t exactly jaded, just a little bored and ready to roll. It’s a line from a narrator who knows what he’s capable of and isn’t going to waste any time with anyone who’s hesitant. That is, in fact, an apt description for the attitude of this newborn Minneapolis band.

“I’ve really sort of dragged my feet and taken my time,” says Schindler when speaking about his pre-Faux Jean career. “When I thought about how dedicated I was to music and how this is really what I want to do, I had to stop and say, ‘What? I only put out an EP and a low-fi full-length record. What are you doing? Put out a good one. Spend some money.’

So, that’s what I’m doing.”

What Schindler did was disband his previous band, the Spring Collection, and found a group that was willing to buy his vision of a fashion-conscious band with the ability to turn retro kitsch and theatrical poses into guitar-driven blasts. The end result is a sexy, literate rock act that isn’t afraid to blend the grandeur of early Elton John, the most raucous aspects of the Kinks and the psychedelic flavoring of the late-1960s Floor Elevators.

“There were certain songs on this record that were problem songs for the Spring Collection,” says Schindler, a 31-year-old Minneapolis scenester. “Like the ‘Flight of the Bumblebee.’ Yeah, it’s hard to play, and if you go to rural Minnesota and sing in a falsetto in front of a bunch of rednecks, it’s bogus. But it’s still a good song.”

Schindler kept the Spring Collection’s drummer, Grider (Shawn Grider), and keyboardist, Jean D’ax (Dax Eckel), while adding the opera-trained vocals of Jean Angel (Nicole Kaloedrich), bassist Faux Wayne (Cody Wayne) and guitarist Genre Wire (Ali Weiler). The group recorded Kiss Life on the Lips for about $10,000 in five days last December. The band self-released the record in May, which is available, along with MP3s, on its Web site, www.fauxjean.com.

Schindler is planning to take Faux Jean back into the studio this spring and hopes Kiss Life on the Lips will either lead to a record deal or get picked up by a label for wider distribution.

“The first band that I made a name for myself with was Steel Shank, and we toured around and flirted with labels and broke up,” says Schindler. “Then the Spring Collection flirted with labels and broke up. Now, Faux Jean is just starting to flirt a little bit, but we’re ready to quit our day jobs, make albums and have [a label] offer us a bunch of money. If we can connect with the right people, we’ll make them dance. Oh God, did I really just say that?”

—T.M.

Chock-Full of Talent
(Continued from page 28)

the country’s most successful D1yers, Line markets her own discs and sheet music and promotes her own concerts. She grossed nearly $4.5 million in 2000 ($2.7 million from 70 concerts). With two new CDs last year, she says retail sales were down;

Net gross: Lone Line she cut back to one distributor, but direct sales doubled—both at concerts and via her Web site.

Says Line, “Why pick up the phone and call every retailer in the city to inquire about a specific album I’ve recorded—they won’t have it—when you can tap into my Web site, read a full description of each album, sample the music, place the order and receive it two days later with a custom Lone Line gift card in a beautiful white box with pretty tissue paper and a ribbon?

“I believe that, someday, all entertainment will be purchased over the Internet. And, with this new technology, I’m now entering the software business, preparing to digitally download music to my fans. Hopefully, I’ll figure out how to tie a beautiful ribbon around it.”

Jon Bream has been the pop-music critic at the Minneapolis Star Tribune since 1975. He also contributes to Wall of Sound and the New Grove Dictionary of Music.
**BILLY JOE ARMSTRONG**

Being the lead singer of punk band Green Day, B.J. Armstrong was no stranger to controversy. However, his new album, *11.11.10*, is a departure from his previous work, focusing more on personal and introspective themes. The album, released in 2010, marked a shift in his musical direction, earning him a new audience and critical acclaim.

**Trey Anastasio**

As the lead vocalist and guitarist of Phish, Trey Anastasio is known for his virtuosic playing and his connection with his fans. His solo album, *Illusory Walls*, released in 2011, showcases his range as a songwriter and performer, blending elements of jazz, blues, and rock.

**Kermit Ruffins**

Kermit Ruffins is a New Orleans-based musician known for his sultry horn playing and smooth vocals. His album, *I'm Your Puppet*, released in 2011, was a tribute to the late horn player and singer. The album featured covers of Motown and soul classics, showcasing Ruffins' unique take on these classic songs.

**Robert Cray**

Robert Cray is a blues guitarist and singer who has been active since the 1970s. His album, *The Modern Terrible Man*, released in 2011, continued his exploration of soulful blues and R&B, with a nod to his Southern roots.

**Tom Petty**

The late Tom Petty was a renowned singer-songwriter known for his band, Tom Petty and the Heartbreakers. His posthumously released album, * Hypnotic Eye*, was a testament to his enduring influence and legacy. The album, released in 2014, was a collection of tracks that captured Petty's signature style and his ability to write timeless songs.

**SPOTLIGHT**

**BRAD PAISLEY**

**Paradise**

*Distributor:** Curb Records/Atlantic

**PRODUCER:** Frank Rogers

An up-tempo country cut by the multi-talented Brad Paisley, "Paradise" is a feel-good song with a positive message. The catchy melody and upbeat tempo make it a perfect summer anthem. With its relatable lyrics, the song is sure to become a favorite among Paisley’s fans.

**THEME:** Positive, up-tempo country

**R&B/HIP-HOP**

**REDMAN**

**Malpractice**

*Distributor:*** Universal

**PRODUCER:** Ricco Barrino

An urban music album by Redman, "Malpractice" features a unique blend of R&B and hip-hop. The album showcases Redman's versatility and showcases his ability to adapt to various musical styles. With its catchy hooks and clever lyrics, the album is a must-listen for fans of Redman and urban music.

**THEME:** R&B, hip-hop, urban

**DANCE**

**THE ANGEL**

**Bucks County Groove**

*Distributor:*** Universal

**PRODUCER:** The Angel

An electronic dance music album, "Bucks County Groove" features a range of genres including electro, house, and techno. The album is a celebration of the underground dance music scene and features artists from around the world. With its fast-paced beats and energetic rhythms, the album is perfect for dance parties and nightclubs.

**THEME:** Electronic dance music, underground, energetic

**VITAL REISSUES**

**MELVIN VAN PEEBLES**

**Proto-Soul**

*Awards:*** Grammy Award Nominee

**PRODUCER:** Melvin Van Peebles

A groundbreaking album by Melvin Van Peebles, "Proto-Soul" is a fusion of soul, jazz, and classical music. The album features a blend of African and American influences and showcases Van Peebles' unique musical style. With its soulful vocal performances and intricate arrangements, the album is a must-listen for fans of soul and jazz music.

**THEME:** Soul, jazz, classical, African, American

**R&B/HIP-HOP**

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**THEME:** Soul, jazz, classical, African, American
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**CLASSIC**

**VINYL HISTORY**

*The Stablot Staller (Waltzing Mother)* is the paramount Christian text of mourning, and the musical setting by Antonio Dvořák (1841-1904) is one of the most substantial and distinctive in the pantheon of this ancient liturgical sequence. The Czech composer had every reason to reason before he finished the piece, as this three young children all died from the time he sketched the first notes in 1873 until he orchestrated the composition two years later. This particular version of Dvořák’s solos, sacred masterpieces rezoned with spiritual poignance because it was one of the final works by conductor *Josef Sipos*, who died at an early age of a heart attack in the midst of an operatic performance last month. Laiding his dark-brown Dresdner Staatskapelle down, Sipos displays his flair for the long expansion (shown previously in inspired Wagner, Bruckner, Mahlerian, and condensed work that navigates the realm that rivaled Kabočil’s late-’70s Deutsche Grammophon recording for dramatic impact.**

**CONTEMPORARY CHRISTIAN**

*KATY HUNTER*  
*Katy Hunter*  
*Songwriter*  
*Broadway, New York*  

As with the mainstream music world, contemporary Christian music boasts many young female artists. But Katy Hunter occupies such a niche from that of her counterparts. Instead of polished pop or youthful hip-hop, Hunter delivers a textured modern-rock collection that is equal parts girl and vulnerability. She either eviscerates or saves songs on this impressive debut. The daughter of an evangelical who lives in the street around the country, Hunter clearly writes from experience, whether in songs that weaved with sounds of “the European” hyperpop (“Symp”), and the strength and peace that can come through faith (“Faith Work”). This track is the first overtly Christian song and caught the attention of Dove Award-winning country artist, Jennifer Knapp, who signed and now sees the first chart success for the first artist signed to her Alabaster Arts company. Distributed by Pampolin—**DEP**  

**NEW AGE**

**STEVE ROACH & VIR UNIS**  
*Blood Machine*  
*Roy Orbinson and Vir Unis*  
*Green House Music*  
*01*  

Steve Roach is the Captain Nemo of space music, exploring the architectural design, probing in those dark, submersed areas where few composers navigate. On this 20th and 30th albums from Steve Roach and Vir Unis, the eerie, dreamlike, and surreal quality of the space music. These new tracks and jazzy melodies, and the new music, are characteristically Roach and have the same atmospheric feel and mood, and the same eerie, otherworldly feel as the previous albums. This is a truly remarkable achievement. **——**

**REVIEWS & PREVIEWS**

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**NEW AGE**  

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*01*  

Steve Roach is the Captain Nemo of space music, exploring the architectural design, probing in those dark, submersed areas where few composers navigate. On this 20th and 30th albums from Steve Roach and Vir Unis, the eerie, dreamlike, and surreal quality of the space music. These new tracks and jazzy melodies, and the new music, are characteristically Roach and have the same atmospheric feel and mood, and the same eerie, otherworldly feel as the previous albums. This is a truly remarkable achievement. **——**
The previous single from Ricky Martin's current single "La Dama" was the stunning duet with Christina Aguilera, "Nobody Wants to Be Lonely." While it was a top hit around the world, the U.S. It stalled at No. 15 on the Hot 100. Following the not-so-stellar performance of "She Bangs" before the sign, the critics were calling for more of the same. Unfortunately, "Loaded" is not going to break new hithunter to his current project—or his career at top 40. Simply, the song sounds like everything else we've heard from Martin—a pumped Latin beat, a rapid-fire hook, and lots of guitars and horns. While it is a signature sound that has worked time and again for the talented singer, it really has worn out its welcome by now. And, frankly, if "Loaded" can't make the grade at radio, we're not sure what will. Perhaps it's time for Martin to dial down the Latin and give us a minute to miss him before retooling and remind us why we fell in love in the first place.

**LFO Every Other Time**

**PRODUCERS:** Steepand, Gerry Good

**LABEL:** Acid Jazz

**PUBLISHERS:** Catalogue Artists Management, ASCAP, AKA Music Publishing

As youth pop enters its second generation with Mandy Moore, Jessica Simpson, and Justin Timberlake leaving the scene, LFO has its sights set on the rock-pop vibe of Matchbox Twenty or Third Eye Blind. "Every Other Time," the first single from LFO's upcoming sophomore effort, shapes its personality around the elements of a traditional live band—guitar, bass, percussion. That's not to say that co-songwriter Richard Cronin has left behind the pop sensibilities of the trio's hits "Summer Girls" and "Girl" on TV, in fact, there are definite similarities between this track and those songs. Yet this title does demonstrate evolution, maintaining a clever chorus and some memorable instrumental hooks but, thankfully, shedding the gimmicky sing-along elements of those previous radio staples. LFO made the jump from Arista to Clive Davis’ J.R., and the industry giant again acts as executive producer on this effort. With his promotional muscle and the group's pretty-boy looks, LFO can prove to be a hit—top 40's tight summertime single.—**CT**

**R & B**

**Usher & Remi Mc (Ad):**

**PRODUCERS:** Edmond "Jose" Cervante, Jimmy Jam & Terry Lewis

**WRITERS:** A. McClain, E. Cervante, M. Bridges, P. Dour, B. Lenz

**LABEL:** Usher's own J Records

**PUBLISHERS:** Silla Music, ASCAP; Notting Hill, BMI

Blighty! This new single is for leaking chinks of Usher's intended last album, All About U—which contained the single "Pop Ya Collar."—**CT**

**ATL Why Oh Why**

**PRODUCERS:** Bubba Sparxxx, Tony Zee

**WRITERS:** A. Champion, A. Apps, A. Roach, S. France, F. Navia

**LABEL:** BMG Music Publishing

**PUBLISHERS:** Universal 20526 (CD) (pred)

European dance outfit ATC—A Touch of Class—binds its pay-off with their Why Oh Why ("Around the World (La La La La)"), which worked its way into the top 20 of Top 40 Dance Tracks. "Why Oh Why" is pretty much the same—super-sweet, lyrically nonsensical, and the very epitome of Euro party pop. Fans of the genre will celebrate this track in much the same way as they likely embraced RoboticMike's hit "Chil- dren" and its similar follow-up "One and One." Three mixes are available on this release: a single-radio edit, the slightly more charged Wicked Kid radio edit and a 6:55 club mix. Also available is an Afro-Centric remix, all of which maintain the song's original flavor. This like is irony soap, bubbly and clean for dance-orientated stations, though a couple of moister mixes might increase its mainstream stateside potential.—**CT**

**Angela Winbush Big Girl**

**PRODUCERS:** Voltage, C._Global, D. Eberle

**WRITERS:** B. Gilpin, A. Jervis, D. Young, C. Global, E. Delacruz, E. Smith

**LABEL:** Sony Music/Chrysalis

**PUBLISHERS:** Sony Music, BMG, Sony/ATV Music, ASCAP

Angela Winbush's "Big Girl" is one of the highest-rated installments in the network's history. Let's hope that will energize listeners to pick up this release and give this legendary performer her due and her fine new album, Still Country, the attention it deserves.—**DEP**
Once again, it’s time to shine the spotlight on Black Music Month, the annual tribute fostered by the Black Music Association and launched in 1979. We all know the popularity of black music—fueled by the resurgence of R&B and the non-waning influence of hip-hop—is something to be celebrated year-round. However, it’s still nice to jump off the industry merry-go-round once a year and reflect on the past, present and future. This year’s Billboard Spotlight encompasses a variety of topics. Starting with the business of R&B, industry players talk about old-school R&B, among other issues. The all-important summer touring season is examined. And Black music’s various offshoots are also explored: reggae-influenced hip-hop, mainstream gospel’s burgeoning acceptance, blues basics, the roots music of jazz, classic R&B reissues and black music British style.—Gail Mitchell
For some, what qualifies as black music is simple and rather non-negotiable. To others, the term can apply to any type of music—including country, pop or rock—invoking a sense of culture. The once-distinct lines separating genres are becoming more blurred as audiences embrace music that has, in recent years, been perceived as the exclusive property of a particular culture.

As today’s more “popular” R&B music finds and appeals to broader audiences, its success inevitably begs the question: How are more traditional R&B artists faring? Some industry insiders say it’s most challenging for older artists who are not interested in adopting a more youthful, pop-sounding style or who simply can’t do it convincingly. Others say what’s happening today is nothing new. R&B music has always been “popular” music that, in all its breadth, has grounded the genre. They say today’s music is driving curious young fans to explore more old-school R&B.

**ENDURING INFLUENCE**

David McPherson, executive VP, A&R, and executive VP, urban music, for Epic Records, belongs in the latter group. “One thing that I’ve always believed in is the reliance that black music has on popular culture,” he says. “This is why, as blacks, we have to see that our music was responsible for rock ‘n’ roll. It was responsible for the rise of Elvis, it was responsible for all civilizations. When you see the different groups such as SW—what is an R&B group with definite crossover appeal—that’s a good thing, because that’s bringing out music and what we do to a vast audience.”

McPherson says he thinks the new R&B and especially hip-hop are helping to expose younger audiences to R&B music. Hip-hop has opened up R&B to the mainstream consumer—no doubt about it. If it weren’t for that, you would have a lot fewer people in the mainstream audience listening to some of the biggest R&B acts of today that we know they’re buying. A lot of them are listening to R&B artists. They go into a record store and see an Al Green or a Luther Vandross CD, and they’ll say, ‘Oh, let me pick this up and see where some of these influences came from.’

But when it comes to new music by older artists, that’s a different story. “I think it’s difficult right now for the types of artists at a major record company, because it’s definitely about the youth right now,” says McPherson. “It costs a lot of money to promote the music, and for companies to know that they have an upside to what they’re doing.”

**R&B Keeps It Real**

A Growing Audience Is Drawn To The Music And Culture Of Old And New Artists

*BY RHONDA BARAKA*

Keepin’ The Heritage Alive

Black Music Reissues Abound On Both Sides Of The Atlantic

*BY DAVID NATHAN*

It’s been almost 20 years since the first compact disc appeared, and, while the classical work of U.S. companies such as Rhino, Universal Music Group, The Right Stuff, Sony Legacy, BMG/Buddha, Collectables, Sundazed and others have been ongoingly providing consumers with a vast array of music, there are currently in Japan and, most especially in Europe, many of whom don’t have a place to hear today’s recording industry.

“Right now, I think [traditional R&B artists] have their own separate niche where they call it R&B, and it’s really hard for the traditional R&B artists to get radio play because black radio is geared toward the youth and hip-hop,” he says. “To use a Vesuvius project at a Regina Belle in my project, we get questions from the higher-ups: ‘Why are you doing this?’ Because I’m looking at the music, and I’m looking at the music industry.

George says R&B artists, like Full Force, have to keep up with changes in the genre. “I think traditional R&B goes through so many phases,” he says. “We were going through a lot of breaking through rock ‘n’ roll—people didn’t like that. That’s why it’s rhythm and blues. But it’s all popular music.

Singer Miki Howard, who records for majors Atlantic Records and Giant Records from 1987 to 1993 and now records for indie BMG, says she understands R&B’s broadening appeal. “I think that music has to grow. Urban music usually reflects what’s going on in the community. If the music is spreading across the board, then that’s the trend that our culture is becoming more defined and well-known,” she says.

Nonetheless, she admits that it’s challenging for artists like herself. “I just think it’s hard to stay current,” says Howard. “It’s hard to put a record together that can fit in with the mainstream record. That’s the most difficult thing. Even when I listen to my record now, I think, ‘Gosh there’s nothing out there that sounds like that.’ So you think, ‘Is that the right thing? Do I sound old?’ But hey, you just do the best you can.

Good R&B is going to sell, traditional or otherwise.

Howard, whose new CD, “Three Wishes,” was released in March, says she appreciates most about being on such an indie is that there is no “color line.” There is no pop department and urban department. We’re doing an urban record, but there’s no separation.

Kevin Liles, president of Def Jam and Def Soul, says, though Def Jam recognized the amount of work it took to develop R&B artists, it still opted to create Def Soul, the R&B imprint of the long-standing rap label. He says the key to the success of Def Soul artists like Sisqo, Case and Kelly Price—with mainstream and traditional R&B audiences—is that they “tell the truth” and truly represent a culture that audiences are interested in.

“Music makes you go mainstream,” he says. “And is it a mainstream, or is it more people that your music is reaching? Is it not a mainstream? Is it not just about rap, and it’s not just about R&B. It’s about culture; it’s about a lifestyle.”

Continued on page 88
heavy rotation.
The race early this year of the latest hits figures reflected a decline in the sales of gospel music for the first time in five years. That, coupled with lagging sales from some of its big-name talent like Kirk Franklin, led many to question whether or not commercial gospel sales have peaked.

While industry insiders attribute the decline to a shift in buying patterns (reporting their biggest in-store, ever in mainstream sales), some gospel insiders see the industry as being in flux and conclude the state of transition as some natural life to a decade of phenomenal growth.

More, most, insist that people have seen the light and that gospel radio will continue holding its own, pointing to the phenomenal success of Yolanda Adams, whose breakthrough hit "Open Your Heart," the Spirit Party Tour, BET's Celebration of Gospel Music becoming the network's third-highest-rated special, and gospel musicals continuing to thrill audiences around the world.

The tap on the Jamaican connection
Hip-Hop Moves To A Reggae Beat And Vice Versa

BY ELENA OUMANO

A hip-hop head may not bob to roots reggae's moral imperatives and "one drop rhythm," but he can't help winning his waist to dancehall reggae's quickened digital pulse and broader lyrical themes. D.J. Kool Herc, the midwife who introduced the Jamaican sound-system template to the Boogie Down Bronx's urban struggle in the '70s, is hip-hop's familiar and accurate-creation father. Less known is that pioneering JA toasters adapted their music style from the scattin' chat of America's race-radio jocks. Reggae evolved through a series of truth-instrumental and vocal gumbo, especially evident when dancehall style took over reggae during the 1980s, when Jamaican meno-
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[These All-Stars Did]

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R&B
Craig David
Born to Do It
(WILDSTAR/TELFAR)
"Craig's managed to conquer this side of the hemisphere with a definitive U.K. sound that's still sympathetic to contemporary R&B. And he's also an incredible performer."
—Trevor Nelson, presenter for BBC Radio 1 and MTV Base

HIP-HOP
Karl Hinds
"Relate To Me"
(ILL FLAVA)
"The most impressive joint out for me at the moment is Karl Hinds, who comes from the Blak Twang stable. His tune 'Relate To Me,' on his own Ill Flava label, hits the spot for me every time. He does everything himself—rapper, producer, sells the points out of the back of the trunk. He's a good producer who has melody in his stuff. He's not trying to be a thug. Like a lot of people coming out of the U.K., he sounds like himself and spits with a London slang. That's progress. A major label would do well to give this kid a spot doing some remixes to get him up next level.

—Dave VF, independent R&B/hip-hop AI&R manager and presenter for Choice FM and peoplesound.com

REGGAE
Chuki Star
"Rox Den Out"
(JANG)
"For me, it has got to be Chuki Star, because he's channelling [dancehall rhyming] positive lyrics about life out there concerning the youth and his own lifestyle."
—Daddy Ernie, presenter, Choice FM and owner of Klassique Records, a specialty-music retailer in northwest London

JAZZ
Courtney Pine
Back in the Day
(BLUE THUMB/UNIVERSAL JAZZ)
"Courtney Pine defines the U.K. jazz scene like no other artist. From a live point of view, he has been the most consistently entertaining act I have presented over the past 10 years."
—Adrian Gibson, promoter, the Jazz Cafe, London

BLUES
Little George Sueref
George Sueref and the Blues Star
(PRESSEYCE)
"He's got one of the greatest voices in British blues, which is like a high tenor. It's got a bit of a soulfulness to it, almost like a Sam Cooke or Joe Turner. It's got an authentic ring of the 1950s sound to it. Very retro. He also writes a lot of the songs."
—Mike Garvin, manager of the blues department at Ray's Jazz, a specialty-music retailer in central London

GOSPEL
The Wades
A Family Thing
(FAMECITY ENTERTAINMENT)
"My favorite British gospel artists are the Wades. Musically, for a decade and a half, they've been fusing contemporary R&B rhythms with traditional gospel to pioneer a stylistic approach that only now have the Americans caught up with. Spiritually, they have a radical approach to ministry, reaching out to London's street culture and showing what the gospel should be—not a church-goer's comfort blanket or a record-industry market niche, but a transcendent mess age that can heal broken lives."
—Tony Cumings, editor, CrossRhythms

BLACK MUSIC IN THE U.K.
BY KWAKU

LONDON—The U.K. has always produced its own versions of the major black-music genres, whether R&B, reggae, hip-hop, jazz, gospel or blues. To sample the wealth of black music in Britain today, Billboard sampled a panel of tastemakers in various genres about their favorite current releases. Here are their tips.

R&B

Craig David
Born to Do It
(WILDSTAR/TELFAR)
"Craig's managed to conquer this side of the hemisphere with a definitive U.K. sound that's still sympathetic to contemporary R&B. And he's also an incredible performer."
—Trevor Nelson, presenter for BBC Radio 1 and MTV Base

Be it rap, reggae, jazz, blues, gospel or R&B, old-school or current, the best artists are touring in large numbers, and the turnstiles are clicking. The black touring business is healthy, from its multiplatinum current artists in arenas to, perhaps more importantly, acts that remain popular and start retail success decades ago filling civic centers and theaters.

Simply put, promoters are finding success with African American ticket-sellers. "We're doing everything from the Queens of Comedy to Lil' Bow Wow," says Florida-based promoter Jon Stoll of Fantasmas Productions. "There are a lot of acts out there doing business in a wide range of genres."

A number of contemporary touring acts are expected to do very well this year, with Janet Jackson chief among them. Jackson's "2000 You World Tour, produced by SFX, begins July 5 in Vancouver, B.C., and will visit 45 U.S. markets before heading to Europe in the fall. Jackson's track record is impressive; her Velvet Rope tour in 1998 grossed $55 million and drew more than 680,000 people to 60 shows.

But the story for 2000 goes well beyond Jackson. Other artists either touring or expected to tour this year include Prince, Erykah Badu, Snoop, Destiny's Child, Mystikal, DMX, Nelly, OutKast, Ludacris and a Jay-Z/R. Kelly package.

SEASONED VETERANS
Outside the mainstream headliners, white and black people are making good living through road work. "We've got good things happening for everybody," says Mike Kappus, president of the Rosebud Agency, booking agency for such acts as John Lee Hooker, Booker T. Jones, Robert Cray, Ruth Brown, the Drifty Dozen Brass Band and the Five Blind Boys of Alabama, as well as V.C. Handy All Stars blues package.

"Business is very good for all of these acts," says Kappus. "There is a huge market for rap and contemporary R&B, but that's not really our world. In the live-performance world, we're finding tremendous openness to different kinds of music. That's why acts like the Blind Boys and the Dirty Dozen Brass Band is out of the mainstream, but it's still great music, and the opportunities are there more than ever before."

The Blind Boys of Alabama have a new record available internationally, and internationally, Kappus says. Blues music is also "doing fine," he adds.

"We consider Robert Cray a cross of rock and soul with blues, gospel and jazz," he explains. "His sound has never been more awesome than this. But for me, there's an extensive American and European tour lined up."

The W.C. Handy All-Stars is a flexible blues package that includes such artists as the Duke Robillard Band, Joe Lewis Walker, Johnnie Johnson, Little Milton, John Hammond and Charlie Musselwhite. That tour plays everything from performance acts to centers to blues festivals and blues clubs.

Kappus says John Lee Hooker is contemporary, a new album, but his health concerns make it tough for the artist to tour extensively. "He's

OLD AND NEW
Other agencies are seeing similarly strong demand for both vintage and contemporary acts. "I've been doing this for 25 years, and, right now, business is really good," says Sal Michaels, CEO of Pyramid Entertainment Group, agency for acts ranging from contemporary acts such as DMX, Redman, DMX, Dr. John, Handy, and Carla Thomas, to stars like Michael Jackson, soul and R&B stars. "All I can tell you is all my groups are working."

Michael's counts among his top-sellers Kool & the Gang, Frankie Beverly and Maze, the Ohio Players, Morris Day & the Time, S.O.S. Band, Midnight Star, Jeffrey Osborne, Cameo, the Gap Band, the Isley Brothers and Chaka Khan. New acts Michaels is booking dates for include Mystikal, Ja Rule, Ginuwine, Musiq [Soulchild] and Ludacris.

"Jackie-old-school shit is doing very well," says Michaels. "They're playing everything from festivals to corporate events, arena-type shows, parks, casinos and open promotions. It keeps getting stronger and stronger."

DOWNSIDES
Black-music promoter Lew Rose feels that some black acts are just not generating the buzz they should, often on the strength of one hit. "When we used to do a tour—laying back to 1975 with Sister Sledge, '80 with Kool & the Gang and '81 with Rick James—we used to do concerts with five acts, to give all those artists the chance to get in front of the public and develop," says Rose. "Black acts haven't had that opportunity as much as others, but there's no way to develop a new act. They have one big record and then do a headlining tour."

Rose says the right to headline should be earned through extensive touring rather than retail success. "A lot of these acts never have the chance to train, and they fail live. The first time they walk into an arena to do a show, they're a headline," he says. "Nowadays, if you sell a couple million copies of the record, the agents want to put you out as a headliner. Because they see records don't mean they can sell tickets."

Also casting a pall on the black-music touring scene is the assertion that black concert promoters have been left out of the boom for both white and black headliners.

In response, the Black Promoters Assn. filed a $700 million discrimination lawsuit naming several top promoters as defendants. The case is currently in the discovery phase.

"Black agencies are not selling to us," says Leonard Rowe of Rowe Productions in Atlanta, part of the BPA. "We just did two sold-out shows on the same day, and we just had a client that doesn't have an agent. I'm glad I gave them some dates. We're very appreciative of Prince and his tour manager Billy Sparks."

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MUSIC THIS IMPORTANT

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ALL YEAR 'ROUND

CELEBRATE BLACK MUSIC MONTH
Jamaican Lodge's "Telephone" fuses funk-pop-reggae, shape-shifting, rap-reggae would not be possible without the"Boombastic," "Carolina," and other singles. Bounty Killer and other dancehall heavies carved out a rep with hip-hop lions, but reggae didn't surface again in a major way until '98, with Beanie Man's "Who Are I." On Billboard's rap charts, Beanie Man nearly repressed that feat in 2000 with the Neptunes' remix of the renamed version, "Girls Them Sugar," off Art.

These days, the differences between hip-hop and dancehall are rapidly fading, as each slides further into the other in hybrid tracks like Shyne's "Who's That Girl" and Missy Elliot's cover of Bounty Killer's Dave Kelly-produced "Look Into My Eyes"—to name just two examples.

"There's no difference," claims Beanie Man. "Now, hip-hop gets more dancehallish—even using dancehall beats."

Shaggy concurs: "A reggae guy can rock a hip-hop beat and vice versa, so they work hand in hand. The cultures are pretty much similar, and their popularity came about the same way—from the street."

After Hotlounge, other dancehall artists follow Shaggy and Beanie Man onto mainstream charts. "What I hope won't happen is major labels signing reggae acts without knowing what they're doing," warns Shaggy. "That's why we formed the Big Yard label through MCA. The first two albums will be by RikRok and Rayvon [the singers on "It Wasn't Me" and "Angel," respectively]."

"All a man has to do is work hard, get the right hit, and he will be there," assures Beanie Man. "It's about what the people feel. There's no formula. You are the audience and the employee, and the audience is the boss. If you do a bad production, you don't get paid."

HIP-HOP REGGAE

Concluded from page 38

[From Beanie Man's 2000 Grammy-winning 40 & Life] With "It Wasn't Me" [the No. 1 single from Hotlounge]," he continues. "Tell me, which one has more reggae? I wouldn't get airplay from the pure reggae form—that's the way it is. You can't take this culture and just drop it on other people's laps."

Shaggy's latest set is his best funk-pop-reggae shape-shifting act yet, and it is firmly located in the Jamaican dancehall. As for Art, despite heavy hip-hop influences—through Stateside producers and guest artists—Beanie Man never strays too far from his tropical ghetto roots. Before Hotlounge, Jamaican dancehall made only occasional mainstream chart appearances. In the '80s, June Lodge's "Telephone Love," Shelly Thunder's "Kuff" and several Yellowman and Super Cat dancehall records made their marks. The Salsa Renn remix of Ini Kamoze's "Hot Stepper" took No. 1 on the rap/R&B singles chart in 1990. It was followed by Shabba Ranks' several early-to-mid '90s dancehall singles. Patra's briefer crossover reign and Shaggy's prescient successes with "Boombastic," "Carolina," and other singles. Bounty Killer and other dancehall heavies carved out a rep with hip-hop lions, but reggae didn't surface again in a major way until '98, with Beanie Man's "Who Are I." On Billboard's rap charts, Beanie Man nearly repressed that feat in 2000 with the Neptunes' remix of the renamed version, "Girls Them Sugar," off Art.

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Top Black Music, Year-to-Date

The recaps in this Spotlight cover the period from the Dec. 2, 2000, issue (the start of the 2001 chart year) through the May 5 issue. Sales charts are determined using data compiled by SoundScan. The Hot R&B/Hip-Hop Singles & Tracks chart is compiled using a combination of SoundScan sales information and airplay information, as monitored by Broadcast Data Systems (BDS), plus a sampling of radio-station playlists from unmonitored markets.

The jazz information used in this Spotlight is culled from The Billboard Jazz 50, a weekly in-house chart that combines titles from the Top Contemporary Jazz Albums and Top Jazz Albums charts.

These recaps reflect cumulative sales totals (or chart points, in the case of Hot R&B/Hip-Hop Singles & Tracks) for each week that titles appear on the chart. Although the Top Blues Albums, Top Reggae Albums and Top Gospel Albums charts appear in Billboard on a bi-weekly basis, those charts are compiled weekly and are available through SoundScan or the Billboard Information Network (BIN).

These chart recaps were compiled by Anthony Colombo.

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Top R&B/Hip-Hop Albums

Pos. TITLE          Artist—Imprint/Label
1. TP-2.COn—B. Kelly—Jive
2. HOTSHOT—Shaggy—MCA
3. LOVERS ROCK—Sade— Epic
4. ADJUSTINASEISING (I JUST WANT TO SIM) —Majic Records/Soul/IDJMG
5. STANONIA—OutKast—LaFace/Artista
6. THA LAST MEA—Snoop Dogg— No Limit/Major/IDJMG
7. RULE 3:36 —Ju-Ju—Mural Inc./Def Jam/IDJMG
8. BACK FOR THE FIRST TIME—Ludacris—Disruting tha Peace/Def Jam South/IDJMG
10. WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1—Jill Scott—Hidden Beach/Epic

Top R&B/Hip-Hop Album Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label
1. R. KELLY (1) Jive
2. SHAGGY (1) MCA
3. SADE (1) Epic
4. SNOOP DOGG (1) No Limit / Priority
5. MUSIQ SOULCHILD (1) Def Jam/IDJMG

Hot R&B/Hip-Hop Singles & Tracks

Pos. TITLE—Artist—Imprint/Label
1. STUTTER—Joe Featuring Mystikal—Jive
2. PROMISE—Jagged Edge—So So Def/Columbia
3. MS. JACKSON—OutKast—LaFace/Artista
4. IT'S OVER NOW—112—Bad Boy/Artista
5. PUT IT ON ME—Ju-Ju Featuring Chi-Ro & Vita—Mural Inc./Def Jam/IDJMG
7. DANGER (BEEN SO LONG)—Mystikal Featuring Nef-Nef—Jive
8. I JUST WANNA LOVE U (GIVE IT 2 ME)—Ken—Roc-A-Fella/Def Jam/IDJMG
9. STRANGER IN MY HOUSE—Tamia—Epic
10. MY FIRST LOVE—Avent Featuring Kетa & Young—Magic Johnson/MCA

Hot Rap Singles

Pos. TITLE—Artist—Imprint/Label
1. M.S. JACKSON—OutKast—LaFace/Artista
2. WHAT WOULD YOU DO—City High—Big Boogie Baseme/Interscope
3. IT WASN'T ME—Shaggy Featuring Ricardo "RikRok" Ducent—MCA
4. TOW WOW (THAT'S MY TIME)—Lil Bow Wow—So So Def/Columbia/C/IDJMG
5. CROSS THE BORDER—Phillip's Most Wanted—Atlantic/AG
6. BABY IF YOU'RE READY—Snoop Dogg Presents Dogg's Angels Featuring Ducent/Dogg's Style/AG
7. DOLLAS, DRAKE & DANK—Mr. Short Knaps Featuring Kokie—Heavyweights/V
8. 8?! ON YOU D—12-Shady/ Aftermath/Interscope
9. WHERE I WANNA BE—Damizza Presents Shade Sheik Featuring Nate Dogg & Kurupt—Baby Rey/London-Sire
10. SOULJAS—Master F—No Limit/ Priority

Hot Rap Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label
1. OUTKAST (2) LaFace/Artista
2. LIL BOW WOW (2) So So Def/Columbia
3. CITY HIGH (1) Booga Baseme/Interscope
4. PHILLIPS MOST WANTED (1) Atlantic/AG
5. SHAGGY (1) MCA

Continued on page 18
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Although R&B fans often hear stories of how jazz influenced their music, and vice versa, there are few records that have been released from either genre that actually incorporate the sounds of both. The late Miles Davis, a seminal figure in jazz if there ever was one, continues to leave a lasting impression on the music's landscape, thanks to his Legacy Recordings' extensive reissues of his work in the 1950s, many of which are now available in new formats for the first time.

Fortunately, there are many jazzers who have been inspired by the work of Davis, and many jazz novices can choose from, as well as newly released recordings from the sounds that can be described as essential listening for both the first-time and the experienced jazz consumer.

The late Miles Davis, a seminal figure in jazz if there ever was one, continues to leave a lasting impression on the music's landscape, thanks to his Legacy Recordings' extensive reissues of his work in the 1950s, many of which are now available in new formats for the first time.

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**R&B ARTISTS MUSIC**

**Mystic Doesn’t Mince Her Words**

GoodVibe Debut Shows Where Life Has Left ‘Scars’ On Her

BY MARCI KENON

NEW YORK—Poet/songwriter/rapper/vocalist Mystic has waited patiently for 11 years to share her insights and revelations with the world. Digital Underground’s DJ Goddess finally gets her chance with the June 19 release of Cats for Luck and Scars for Freedom on GoodVibe/JCOR Records, a debut that shines with unmatched honesty.

“We all go through certain life experiences that cut us. We bleed, we cry, and we break down,” says the Los Angeles-based artist (aka Manipol Ludlum) who grew up in Oregon, Hawaii, and Oakland, Calif. “With time, those [cuts] heal. Then there are experiences that scar us. I have more scars than I have cuts. Scars from not growing up with my father and having been raped when I was young.”

Mystic, an ASCAP writer for EMI Music, doesn’t shy away from the fact that her album tackles serious subjects. “We struggle and go through a lot of stuff as human beings, black people, and women,” says the 26-year-old. “I want to try to give people some peace with my album, even if it’s just for five minutes out of the day. I know there’s some heavy stuff here. But in the end, all of the heavy stuff does die.”

And with help from guest under-ground rappers Planet Asia (now signed to Interscope) and labelmates-systematic. Mystic does just that. She takes listeners on a poetic hip-hop-clap journey through South Central L.A. via “Ghetto Birds.” Other noteworthy tracks include “The Gotta’s,” “Spoken Peace,” “Destiny Complete,” and the Chops-produced “Fatherless Child,” which deals with Mystic’s upbringing in a single-parent home. The 18-track set also includes the melodic, hip-pop first single, “The Life,” produced by A Plus and released commercially (on vinyl only) March 20. The video will be serviced national-ly the first week of June.

An active street, retail, and lifestyle campaign has been in motion since mid-March, with stickers, postcards, and cassette singles distributed in New York, Miami, San Francisco, and San Antonio. Street teams have blazoned concert venues with poster boards in Minneapolis (where she performed with Mos Def), Las Vegas (with Black Eyed Peas), and Los Angeles (with Mos Def, Jurassic 5, Dilated Peoples, Planet Asia, and Zion 1).

Mystic has signed up for the 53-40-date Tree of Life tour with Slum Village, Plus Da Do, labelmates Bahamadia, Phat Kat, and Dwele. It kicks off mid-June in Burlington, Vt., and stops in such cities as Dallas (July 14), Las Vegas (July 22), San Diego (July 25), and San Francisco (July 30).

Being on the road is nothing new for Mystic, who embarked on a year-long trek with Digital Underground in 1999. “It was exciting,” recalls the artist. “It was me and 11 guys. It’s interesting being the friend, caretaker, mother, nurse, and confidant for everybody. Digital’s Shock G (with whom she also collaborates on Cats) featured me prominently in the show, which he didn’t have to do.”

Matt Kahane, co-chair of GoodVibe Recordings with Chris Nagy, first heard Mystic on a mix tape created by Bahamadia, who handled associate A&R duties on the new album. “Around the same time, we got a hold of music from The Angel (the female producer who produced three tracks on Cats), who used Mystic as the female vocalist on a couple of songs,” adds Nagy. “Mystic was doing something in a totally different direction. Her music and voice blew me away, as did her talent and MC. There aren’t too many people suc-cessfully combining all those elements.”

Kevin Engler, senior buyer at Best Buy, agrees. “She’s got the goods,” Engler says. “I know the artist, who’s managed and booked by Walter Taylor for B.A.T. Management. She’s very engaging and has a charisma that definitely crosses across on CD. With her tour-ning, this record is going to develop quite nicely. It’s going to have a very long shelf life.”

**Stax Records Is Focus Of Soulsville Museum Complex; Black Music Month Promotions**

RETURN TO SOULSVILLE: “Soulsville” is where private detective John Shaft found himself at one point, thanks to Isaac Hayes’ 1971 Oscar-winning Shaft sound-track. But in this particular case, Soulsville refers to the Memphis-based organization that’s developing the Stax Museum of American Soul Music, as well as the Soulsville Music Academy and Performing Arts Center. Back in the ’60s and ’70s, Memphis was the place to be. That’s when Hayes, Otis Redding, Johnnie Taylor, Albert King, the Bar-Kays, Booker T & the MG’s, Staple Singers, Rufus Thomas, songwriter David Porter, and others kept the joint jumping with its home-grown Stax of soul. Parallelizing this ground-shaking record-keeping moment: The April 20 ceremony officially designating the former site of Stax Records (826 E. McLemore Ave.) as the complex’s new home. On hand were Hayes and other Stax stars, plus various officials and contributors.

“We’re calling everybody back to Soulsville,” says the organization’s president/executive director Deanie Parker. “Memphis has a golden opportunity to do something about its future and use its rich musical heritage as an educational and community catalyst.”

Working in conjunction with the LeMoyne–Bowman College, Soulsville plans to open the complex in 2002. Thus far, $14 million of the $20 million budget has been raised. For more information about the museum and its fund development campaign, contact Parker at 901-346-2335 or deanie@soulsvilleusa.com.

**SOUNDS OF BLACKNESS:** As Black Music Month kicks off, we’ve treated once again to an array of catalo-logic issues and special promotions (see story, page 125). But looking back means looking forward. With that in mind …

Independent label Desert Storm Records, created by producer/artist DJ Choo and engineer Duro (who double as Desert Storm’s co-CEOs), has signed a joint-venture pact with Elektra. Their first release will be September’s Ghetto Fabulous by 21-year-old Brooklyn, N.Y., rapper Fabulous, who guests on Elektra artist Lil Mo’s “Super Woman.” Also on the Desert Storm roster: Paul Cain and Tomastas. …The anticipated Atlantic debut of British soul Wunderkind Craig David (who worked as an L.A. industry crowd with his singing and Al Jarreau-like vocal gymnastics during an a cappella set staged May 16 at Warner Bros.’ lot) is set for July 17. …FUBU Records/Universal announces The GoodLife, a compilation CD that’s also this joint venture’s inaugural track. With a mix of established (Ludacris, LL Cool J, Keith Murray, Joe, and others) and new faces, the set (Drummond Mozer, Lola Dungan, and 54th Plates) is planned for August. First single is the Allstar produced title track, which features Nate Dogg, Nas, and 54th Platoon rapper JS.

**MUSICAL MARKETING:** In addition to Earth, Wind & Fire (playing “Shining Star”), DeBarge’s water MayJune–launched “Treat Yourself Well, Every Day” national TV campaign will also feature the Gap Band ("Outstanding"), the Commodores (“Brick House”), and the Sugar Hill Gang (“Rapper’s Delight”).

**RIGHT ON! TO 30 YEARS:** A toast to editorial director Cynthia Horner and young urban music magazine Right On!, celebrating 30 years of publishing with its August issue (out June 12).

**CONFIDENCES:** To the family and friends of Prince Ital Joe, whose DeB rapped the true Rasta reggae reggae — and was killed May 16 in an auto accident.

**THE RHYTHM, THE RAP AND THE BLUES**

by Gail Mitchell

“My inspiration comes by the way I start with grooves,” says the L.A.-based Colbert ("It has to feel good. From there I add chords and melody comes last.

But it’s really about connecting with people.” Something he’ll be doing a lot of between June 14 and Aug. 25, when he teams with Kozig and Michael McDonald on the national Smooth Summer Night tour. Also on his slate: a baby music project that includes aloe-vera smooth jazz reworking of Brahms’ "Lullaby."
ON A MISSION: Mixing positive messages and live instrumentation, Oakland, Calif.-based Mission brings its signature style to the masses with One, its full-length debut on Montreal-based Independance Urban Records, due May 25.

Comprising MCs Rasshan Ahmad and Moe Pope and instrumentalists Kat Ouano, Headnodic (Ethan Passmore), Max MacVeety, and Woodstock (Pete Alvarado), Mission's message is particularly felt on "Disturbing Behavior." "Moe and I were listening to the radio one day and started talking about how we came up in the perfect time in hip-hop," says Ahmad about the track. "We had a bunch of people who were saying something from KRS-One to Public Enemy to X-Clan. It's so sad that the stuff kids are listening to today isn't forward-thinking. We just felt up and wrote it."

MISSION IS ON A CRUSADE

THE RHYTHM SECTION

by Mural Patel

FIESTA FOREVER: R. Kelly reaches No. 1 on Hot R&B/Hip-Hop Singles & Tracks for the 10th time in his career with "Fiesta" (Live). Featuring Jay-Z. After six weeks in the top 10, the retail release of the CD maxi-single propels it to No. 1. The title was previously available at retail on vinyl only. Kelly's last bow at No. 1 came in the Nov. 25, 2000, issue with "I Wish," which stayed there for two weeks.

"Fiesta" presents Jay-Z with his third No. 1 single: He previously reached No. 1 as a featured artist on Mariah Carey's "Heartbreaker" (Columbia) and on his own with "I Just Wanna Love U (Give It 2 Me)" (Roc-A-Fella/Def Jam/IDJMG). Support from R&B radio also helps drive "Fiesta" to the summit, as the single takes No. 1 honors on Hot R&B/Hip-Hop Airplay, with a 5% increase in audience.

LAST NIGHT: A DJ SAVED "GOOD LIFE." "Good Life" by Faith Evans, an album cut that originally appeared on Funk Master Flex’s Mix Tape: Vol. 4 (Loud), appears on Hot R&B/Hip-Hop Singles Sales at No. 90 after being re-released at retail as a 12-inch single. The title was previously an untracked vinyl release on Funk Master Flex’s label, Franchise Records, and included a remix with Ja Rule, Viva, and Cadillac Tab. The revamped version of the title was recently pulled up by Murder Inc./Def Jam/IDJMG and officially released as a vinyl maxi-single, allowing it to debut on Hot Rap Singles at No. 34. It is also included as a featured track on the upcoming Paid and Furious soundtrack (Universal/Def Jam/IDJMG). Because Loud, the initial imprint and distributing label, promoted it to adult R&B radio, imprint and artist credits are awarded to Loud and Funk Master Flex, respectively.

"Good Life" is designated as a retail launch on Hot R&B/Hip-Hop Singles & Tracks, where it sits at No. 95, because SoundScan did not track the earlier release. Despite ranking under No. 50 on the Singles & Tracks chart for more than 20 weeks, it was a grade A purchase for a week because the old and new titles have been moved and it is being re-worked at radio and retail by Murder Inc./Def Jam/IDJMG. "Good Life" will be removed from the Singles & Tracks chart and moved to recurrent status if it does not rank above No. 50 next month. It will be listed on the chart at any time providing the title earns sufficient airplay and is sales to push it above No. 50 on the Singles & Tracks chart.

SHE DOES: "I Do!" by Arista artist Toya, a track that seemed set to exit Hot R&B/Hip-Hop Singles & Tracks (where it sat at No. 99 last issue), is revived by the release of a CD maxi-single. With airplay and sales of the vinyl maxi-single, "I Do!" peaked at No. 74. However, the retail availability of the CD single prompted it to soar to No. 41. With the release of a CD maxi-single May 22 and a likely increase in airplay, Toya may reach new heights with "I Do!" Early supporters include VH1, Tomatopedia, KCAA Santa Barbara, Calif.; KLYD San Francisco, and KATZ St. Louis, Mo.

BILLBOARD JUNE 2, 2001

Hot Rap Singles

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<tr>
<th>TITLE</th>
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<td>WHAT YOU DO?</td>
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<td>MAY 20</td>
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GREATEST GAINER

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<td>Get Lit</td>
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<tr>
<td>Get Up &amp; Get Down</td>
<td>Missy &quot;Misdemeanor&quot; Elliott</td>
<td>25</td>
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</tbody>
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R&B ARTISTS & MUSIC

WORDS & DEEDS

by Rasahna Hall

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<table>
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<tr>
<th>ARTIST</th>
<th>TITLE</th>
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<td>18</td>
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<td>ALL FOR YOU</td>
<td>23</td>
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<td>VICE AND VICEROY</td>
<td>10</td>
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<td>12</td>
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<td>No. 1</td>
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<td>12</td>
<td>No. 1</td>
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<td>ALPHA JUAN</td>
<td>12</td>
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<td>WE HAD IT COMING</td>
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<td>HOT SHOT DEBUT</td>
<td>CHAPTER 1: LOVE PAINT &amp; FORGIVENESS</td>
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<td>PROTECT ME</td>
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<td>LULLABY</td>
<td>12</td>
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<td>12</td>
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<td>1 NEW</td>
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**THE RISING STARS**

- **JORDY STARRD**
- **FREDRO STARR**
- **99**
- **RE-ENTRY**
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**THE DAYTON FAMILY PARENTS SHOESTRING PROJECT**

- **DA WRECKESHOP FAMILY**
- **DR. DRE**
- **DJERM**
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- **DJERM**
IS THIS THE FUTURE? For the past several months, I've been hearing much talk about Toronto trio the New Deal. But nothing prepared me for the maijor breakthrough of late that saw the group turn heads at New York's Irving Plaza. Over the course of two high-octane, nonstop one-hour-plus sets, the New Deal—Dan Kurzt (bass, vocals), Terry Shields (drum machine, keyboards), and Jamie Shields (keyboardists)—defyly created an epic four-to-the-floor DJ set, with nary a DJ, a sampler, a sequencer, a vocal, or a proper song in sight. And guess what? The near-capacity crowd of house heads, ravers, and hippie-shakers who were stopped dancing, not even for a millisecond.

Confused? Don't be. Just imagine a totally live band (but please, no jam-band references) that sounds like a DJ whose not-so-audible incoporates elements of house, techno, breakbeat, new-wave, dub, drum’n’bass, 2-step, prog-rock, pop, and disco into one mind-expanding seamless set. It's like Phish, Rush, Fleetwood Mac, Steely Dan, Queen, and Blondie being side-swiped by Josh Wink, Derrick May, Lipps Inc., Donna Summer, Daft Punk, and Base- ment Jaxx.

Completely funkied up, the New Deal's irregular improvisational sets are avur experiments, encompassing deft musical interaction and spontaneous composition skills—without the aid of any special visual effects. Consider Kurzt, Shearer, and Shields (along with Frank act «rëncëroë») the human robot that has been completely missing in action in these times of superstar DJs. And after years of witnessing simply fair/ah live” performances from dance/electronic artists, it's reassuring to know that acts like the New Deal exist, offering today's disco-happy rave genera- tion the real deal—musically, that is. These are indeed songs for a future generation.

Now, for a dose of reality: The 2-year-old New Deal is selling out such venues as Toronto’s Opera House and New York’s Wetlands—and playing to near-capacity crowds at places like the New York Plaza—without a proper full-length album in stores and without radio/video play. The trio has accomplished this rather major feat by intertwining the old school (con- tinent touring) with the new (the Internet).

For example, the group spent the bulk of March and April on the road throughout the U.S., per- forming at such annual events as the Winter Music Conference in Miami; South by Southwest in Austin, Texas; and the Coachella Festival in Indio, Calif. The Coachella lineup also included the Orb, Paul Oakenfold, Jane’s Addiction, the Roots, and Kruder & Herbig. At the same time, the trio culti- vates an ever-growing fan base through its Web site (thesedianet.com), which offers MP3s of live shows, streaming of such tracks as “Roulder,” touring info, and merchan- dice (including T-shirts and live CDs).

These days, when not touring, the New Deal can be found recording its first studio album for Jive Electro, which wisely signed the act to a worldwide deal late last year. Will the trio be able to cap- ture the liveliness, freshness, and spontaneity of its live shows in the recording process? Only time will tell, but if truth be told, I'm feeling quite optimistic.

The New Deal, whose songs are published by the New Deal (SOUCAN), is managed by Marc Alghini of New York-based Net- work Management. Sam Kirby of New York-based Evolution Talent Agency handles the act’s bookings in the U.S.; Colin Lewis of the Front Row Festival Agency Group does so for Canada.

NEW DEALINGS: Late last year, New York-based Big Man- agement and one of its clients, DJ/producer Todd Terry, partnered with the U.K.'s Ministry of Sound to form two London-based dance imprints: the pop-leaning Sound Design and the underground- tinged InHouse Deals are distributed by Sony 3MV in the U.K.

Now, Big Management co-owner Gary Salzman tells Dance TRAX had the opportunity to talk about a similar deal with Spain's Yale Music. “Everything has run so smoothly since joining forces with Ministry of Sound,” Salzman says. “We think a similar joint venture will only increase our presence in Spain. This will give us direct prom- otions in the important summer marketplace that is Ibiza.”

As for the U.S. market, Salzman says, “it’s something we’ll go after once we’ve had overs. That way we can give the opportunity to the young- ers the freedom of forming their own teams, establishing a joint-venture deal with another party, or licensing the titles to those who will distribute them.”

(Continued on page 60)

Herbert Alters Form & 'Functions' On Soundslike

by CRAIG ROSEBERY

U.K. producer/composer/per- formance artist Matthew Herbert, who records simply as Herbert, adheres to a strict code of self-imposed restrictions that he has dubbed the Personal Contract for the Com- position of Music (PCCOM).

Among the PCCOM’s 10 rules are “no loops,” “no samples,” “no MIDI,” “no way to make music using a computer,” “no use of a studio,” “no editing of [pre-existent] tracks,” and “no fac- ing a computer screen” while composing.

At the same time, Herbert’s music, whether on the “organic” “Bodily” or the “electronic” “Below,” delivers the goods, and his music consistently hits the dancefloor, as the latest release, “What I Know,” and the upcoming “My Day,” illustrates.

This Time Each Day:

“I wanted to create an album that could humanize the mechanical sound of dance music,” says Herbert, who also records under the Doctor Rock- it and Radio Boy monikers and who has remixed for the likes of Moloko, Blaze, Mr. Ozo, Speedtime Continu- um, and Etienne DeCrey’s Motor- base project. “My main goal was to make something interesting, authen- tic, and very organic. I’m tired of the implication that if one creates a ‘dance’ record, it cannot work as music first and a DJ tool second.

“It’s very important for my music to have a strong conceptual basis,” he continues. “With Bodily Functions, I have not compromised that idea.”

Herbert believes that the hyper-availability of technology has created a democratization of music,” with the end result being “an array of music made by non-musicians, the major- ity of which is crap and 10% is amaz- ing. Too many have perfected the art of repetition and monotony, slowly removing the human element from music. Ultimately, what they’re doing is eradicating the differences and imperfections that make each of us so unique.

According to Studio K7 product/ marketing manager Doug Smiley, the label will expose the new album to the artist’s core audience while also expanding to various factions of the electronic and left-field communities, including college, modern rock radio, and the Internet. Smiley says the label instituted a rigorous long-term promotional campaign that began last month with the release of the first single, “Leave Me Now” (with remixes by Recloose and Richard Devine). In addition to listening parties and radio shows and teams in such primary and secondary markets as New York, Los Angeles, San Francisco, and Seattle, Smiley and Herbert are working together with several Web sites for special promotions. “This is such a special and unique project for us,” Smiley says. “We’re really excited about the endless array of promotional opportunities that we have with this album. The most telling as- pect of our marketing plan will peak with Herbert’s live perform- ances, which will add yet another dimension to his overall sound and artistic vision.”

The self-managed Herbert, who is booked by Kim Benjamin of New York-based Kimco Ent-ertainment for the first tour—along with the artist Shantel—throughout the U.S. in late August/early September.

Ultimately, the music is Herbert’s statement that I want to share with as wide an audience as possible.” Herbert notes. “It’s true, I can’t say anything is in the music. It’s not just about me. My music represents the human condition.”
**Nightly Events (as of 5/21)**

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- Swedish Egil, Grooveradio.com
- Jeannie Hopper, Liquid Sound Lounge
- Steve Lau, Kinetic Records
- Tom Moulton, remix/producers
- Seth Neiman, Music Choice
- Sarina Paris, Playland/Priority
- Tony Portelli, 4 Liberty Records Ltd.
- Peter Rouhofer, Star 69 Records
- Kelly Schweinsberg, Logic Records
- David Steel, V2 Music
- Marci Weber, MCT/BOLD
- Junior Vasquez, Junior Vasquez Music
- DJ Carli, DJ
- Swedish Egil, Grooveradio.com
- Jeannie Hopper, Liquid Sound Lounge
- Steve Lau, Kinetic Records
- Tom Moulton, remix/producers
- Seth Neiman, Music Choice
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- Peter Rouhofer, Star 69 Records
- Kelly Schweinsberg, Logic Records
- David Steel, V2 Music
- Marci Weber, MCT/BOLD
- Junior Vasquez, Junior Vasquez Music

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DANCE TRAX
(Continued from page 58)

Sound Design's second release, the look-laden "What a Night" by Just Us (aka producer/songwriters Angel Moraes and Ronnie Ventu- ra and singer LaTrice of Sounds of Blackness), streets June 18. It features remixes by Andy Van & Jon Course, Kings of Soul, Nu Soulboy, and Terry. So big is the buzz on this record that it has already been licensed to labels in Germany (ZYX), Italy (Time), and Japan (VJC).


In addition to overseeing the careers of Terry, Ventura, Ray Roc, Matt Stein, Life of Riley, and, for the world excluding North America, Moran, Salman says that Big Management is now handling DJ bookings and pursuing remix work for John "Jelly- bean" Benitez.

ESSENTIAL SOUNDS: Those who can't get enough of retro soul grooves should immediately snag copies of Northern Soul Shack and Timeless Northern Soul. Arriving via London-based Bianco Music and Entertainment, both three-disc sets follow in the formidable footsteps of the label's Covers of Rosie Soul and Cream of Northern Soul discs released last year. Spotlighted are the hard-to-find and often-forgotten gems as Lafayette Vaughan's "First Degree Love," the Dynamics' "Yes I Love You Baby," the Bellies' "Don't Pretend," and the Mirelettes' "He's Alright With Me." Such pieces of musical history shouldn't be overlooked—especially when they've been digitally restored and en- hanced as these have.

As for those with a predilection for female-skewed electronics of the post-club variety, don't over- look SHE—a Female Trap-Hop Experience (Sonicle Images Records). Highlights include Laika's "Uneasy," Mandaly's "Insensible," Hybrid's "I Know" (featuring Julee Cruise), the Starchild's "Parallel Life," and the Dreaming's "Thank You." Contact: 323-650-1600.
Artists & Music

BUILDING BRIDGES: For the first time in more than 10 years, the Latin Recording Academy and the Federation of Music Editors (FLADEM) met formally with representatives from Latinamerica, the international organization that gathers all musicians from Latin America, Spain, and Portugal.

The meeting, which took place in Miami, was historical because it marked the beginning of a concerted effort by both parties to search for ways to work together in the collection and administration of copyrights in Latin America.

In addition, FLADEM president Eduardo Monroy said both parties agreed to collaborate in the anti-piracy efforts, specifically seeking action at a governmental, congressional, and judicial level in different countries.

Beyond that, he said, "in future meetings we'll explore other common objectives and actions." This may sound vague, but there's no better way to describe the group together, which effectively has broken an impasse of years' standing.

"This is the first formal meeting between the two parties," said Carlos A. Fernández Palacios president of Latinamerica, "we want to work together with the publishers. We don't know what the result will be, but both parties are happy that there's a willingness to take a step and extend a bridge."

According to Monroy, both sides will name representatives to continue the conversations.

As it stands in most of the Latin region, publishers typically collect mechanical rights, while authors collect performance rights.

IFPI MEETS IN MEXICO CITY: In a related story, Mexico's growing 8,000-station radio market is an example of the Latin Academy of Recording Arts and Sciences (LARAS) (Billboard/Bill-}

**Latin Notas**

by Leila Cobo

recording industry executive (Billboard Bulletin, May 23), convened in Mexico City by the International Federation of the Phonographic Industry (IFPI) and the Mexican Recording Industry Assn. (AMPROFON).

According to Marco Bissi, president of Universal Music Mexico and AMPROFON, only 37% of the country's estimated sales in 2000 were legal—signifying a loss of more than $330 million to piracy.

Sales of illegal CDs led to an 83% decline in the legitimate music market by last year and a further 4.7% decrease in the first quarter of 2001.

The situation prompted a meeting between IFPI delegates and Mexican authorities—including National Security Commissioner Alejandro Gertz and Attorney General Rafael Macedo de la Concha—and raised hopes about the government's intention to crack down on pirates.

"We should see results of this effort immediately and will continue to check sales every month," said Raul Vazquez, regional director of IFPI Latin America.

"With the policies of this new Mexican government and administration, we hope penalties associated with piracy will be more severe," added Recording Industry Assn. of America president Hilary Rosen. Jay Berman, chairman/CEO of IFPI, was also present at the meeting.

LARAS NEWS: The appointment of Enrique Fernández as senior VPs executive vice president of the Latin Academy of Recording Arts and Sciences (LARAS) (Billboard/Bul-

An Artful Promotion. “El Mural Que Canta y Grita,” the mural commission of Los Tigres del Norte to te in with their album De Pasion a Pasion, was unveiled May 10. The mural, painted by renowned muralist Paul Botello, is located at Whittier and Ditman streets in East Los Angeles. It is also the album's cover art. Pictured, from left, are Fonovisa president Guillermo Santisco and Los Tigres del Norte leader Jorge Hernandez.

**Latin Tracks A-Z**

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**Greatest Gainer**

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**Latin Music Stations are Elec-**

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LATIN NOTAS

(Continued from preceding page)

Recording Arts and Sciences president/CEO Michael Greene in a statement. “He is a founding member of the Latin Recording Academy and a tremendous supporter of its mission.”

Fernández’s appointment also comes at a crucial time for the Latin Academy on the eve of its second awards show (which will take place in September in Miami) and in the midst of rapid expansion—with offices slated to open in other countries (possibly Mexico and Spain). Also in the works is LARAS Latin Music Hall of Fame, which will include noteworthy historical recordings inducted in a similar manner to the Academy’s Grammy Hall of Fame.

IN BRIEF: Azul Azul’s El Sapo holds steady in the No. 3 slot in the Billboard Latin 50 this week. The band is ferociously promoting in the U.S. and several versions of the hit “La Bomba” are on the air.

Spanish pop-rock act Jarabe de Palo will perform “Guantanamero” with Celia Cruz and Luciana Pavaroni as part of the annual Pavurutti & Friends concert May 29. The show will air internationally during the summer. Other artists scheduled to appear include Ruben Blades, Patty Bravo, and Tom Jones. Universal Music Publishing Group (UMPG) hosted a songwriter’s camp in Nashville where writers based in that city met and co-wrote with UMPG writers. Those in attendance included Pedro Manavello, Soraya, Alejandro Lerner, Rodolfo Castillo, and Nicolle Chirino on the Latin end. The new Latin Nites Concert Series @ the Apollo will kick off June 22 with a performance by Ruben Blades at Harlem’s famed Apollo Theatre. The series, produced by Larry Stein of Panorama Presentations & Martinez, Mortolo & Associates, will include 10-12 shows through November. Just announced in Mexico City is the EVA (1964-9) Coca-Cola concert, organized by the radio station and the soft drink giant and set to take place June 4-6 at the Auditorio Nacional. The event will feature station PD Jessie Cervantes, the show will allow local and foreign artists to debut new material or to participate in previously unreleased duets or acoustic sets. Confirmed artists include Café Quijano, Lou Bega, Sergio Dalma, Eduardo Vittu, Franco, Rama, Montijo, Enrique Iglesias, La Oreja de Van Gogh, Magneto, Estopa, El Gran Silencio, Banda el Recodo, La Ley, Pedro Fernández, MDO, Aventura, Norkis, Lila Freni, Los Tucanes de Tijuana, Sentidos Opuestos, and Kahah... Accepting all entries for the 2001 Latin Jukebox Buyer’s Guide. Send materials to the e-mail or fax listed below. Don’t be left out.

Assistance in preparing this story was provided by Teresa Aguilera and Roddy Law in Mexico. Leila Cobo may be reached at 805-361-1419 or at leibob@billboard.com. Material must be sent to 101 Cranford Blvd, Suite 106, Key Biscayne, FL 33149.

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Artists & Music

**SOUTHERN GOSPELS FINEST: GREATEST VISION, KAREN PECK & NEW RIVER, THE HOPPERS, AND GOLD CITY**

Among those honored at the Southern Gospel Music Ass'n (SGMA) annual awards show and fundraising dinner held at The Star Vistas Resort in Gatlinburg, Tenn., the evening's festivities included the induction of the 2001 class of the Southern Gospel Music Hall of Fame. The event serves as a fund-raiser for the Hall of Fame, which is located at Dolly Parton's Pigeon Forge, Tenn., theme park, Dollywood.

It was a big night for the legendary Talley family, as the Talley Trio won the album of the year prize for its Horizon release, Testament. Debra Talley received the female vocalist of the year accolade, and Kirk Talley was awarded the honor for solo artist. Don G. Estes received individual recognition, winning male vocalist of the year and songwriter of the year, respectively. Greatest Vision’s Perfect Candidate won in the recorded music graphic-design category. Daywind director of publishing Wayne Homan repeated his win as producer of the year.

Gold City took top honors in the male quartet category, with the Hoppers winning the honor for mixed quartet. J.D. Williams won the James D. Vaughn Impact Award. Legacy Five was named the year’s top new artist. “Four Days Later,” recorded by Karen Peck & New River and written by Aaron Wilburn and Roberta Talley, was named song of the year. The Cathedrals’ Farewell Celebration received the video of the year award.

During the evening, six new members were inducted into the Hall of Fame: Glenn Allen, Cleavant Derricks, Vespesh “Vep” Ellis, Naomi Sego Reader, Dale Shelnutt, and Ira Stanfill. A southern gospel music veteran, Allred previously sang with the Oak Ridge Boys and the Happy Rhythm Quartet before being hired by Whitfield to sing for the Gospel Melody Quartet, which eventually became the Florida Boys. Since 1962, Allred has sung baritone for the group. Dericks was born in 1910 in Chattanooga, Tenn., and went on to pastor churches throughout Tennessee, Wisconsin, and Washington, D.C. He has composed more than 300 songs and several songbooks. He’s known for such classics as “Just a Little Talk With Jesus” and “I Will Bless My Soul.”

The late Ellis was a Church of God minister for 49 years, who published more than 500 songs. Among his best-known compositions are the classics “Let Me Touch Him,” “Do You Know My Jesus,” and “My God Can Do Anything.” Ellis also served for six years as the music director and a soloist for Oral Roberts Ministries. A native of Enigma, Ga., Reader became a full member of the Sego Brothers in 1956, long after marrying James Sego. In Sego Brothers & Naomi, her signature vocals were featured on numerous gospel classics, among them “Sorry, I Never Knew You” and “It Will Be Different the Next Time.”

The late Shelnutt began his career in southern gospel in 1951, forming a group called the Rhythm Masters. In 1963, he became the lead singer for the Dixie Echoes. The Dixie Echoes performed regularly on the Gospel Singing Jubilee TV show. The late Shelnutt was born in 1914 in Bellview, N.M. A singing evangelist, he preached all over the U.S. and in 40 other countries. He wrote more than 400 songs, including “Mansion Over the Hilltop,” “Suppertime,” and “I Know Who Holds Tomorrow.”

The following awards were also presented during the banquet: arranger, Milton Smith; concert presenter of the year, Jimmy Wakefield; and the legendary Talley Trio, which comprised Sisters Dorothy, Darlene, and Roberta Talley, received the Lifetime Achievement Award.

A new award was presented to stadist, Ricky Tiller, who was honored for his work on the theme park, Dollywood.

Some of the new songs recorded include “Magnify the Lord,” “The Coronation,” and the Brazilian-flavored “Nothing Without Your Love.” The night also featured favorites like “Love Divine,” “Calvary,” and “I Love You, Excellent Is Thy Name.” The album will be dedicated to Joanna Johnson, a member of Vision who passed away last October, as well as to Smallwood’s 80-year-old mother. The project is due Aug. 7.

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Another compilation—honor the gospel recordings of Bob Dylan—are the Dottie Peoples, the Fairfield Four, Lee收回, the Mighty Clouds of Joy, Aaron Neville, and Shirley Caesar. A release date for the album, from New York-based Burning Bush Productions, has yet to be determined.

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**In the**

**SPIRIT**

by Lisa Collins

SMALLWOOD’S NEWEST PERSUASION: Richard Smallwood & Vision recently recorded their new live album, Pursued... Live In D.C., at the Landover, Md.-based Jericho City of Praise Church. The church, which holds more than 10,000 people, was filled to capacity. Special guests included Natalie Wilson and William Becket. The recording featured Steven Feuer as musical director and boasted a full orchestra directed by Darin Atwater. Among the soloists were Darlene Simmons, Maurette Brown Clark, and Loree Slye.

Some of the new songs recorded include “Magnify the Lord,” “The Coronation,” and the Brazilian-flavored “Nothing Without Your Love.” The night also featured favorites like “Love Divine,” “Calvary,” and “I Love You, Excellent Is Thy Name.” The album will be dedicated to Joanna Johnson, a member of Vision who passed away last October, as well as to Smallwood’s 80-year-old mother. The project is due Aug. 7.

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Artists & Music

by Steve Smith

GOING FOR THE GOLD: Change is the hot north Texas air at the 11th Van Cliburn International Piano Competition. We picked up the program May 25 after seeing the new Nigel Lee and Perry R. Bass Performance Hall in Fort Worth. As in each competition since the contest’s inception in 1982, 30 pianists from all over the world trek to the Lone Star state. Each hopes to join the illustrious company of such gold medalists as Radu Lupu, Cristina Ortiz, Vladimir Viardo, Alexei Shtalin, and inaugural winner Ralph Votapek. But on June 10, for the first time in the competition’s history, more than one pianist may leave town with that coveted award.

According to Richard Rodzinski, president of the Van Cliburn Foundation, the process of adjudication was revised for this year’s event in order to “portray the public and the world in general. Absolutely, precisely what the opinion of the jury really was.” He explains that the old system was not sensitive enough to gauge the varying intensity of a juror’s reaction to each performer. The new system, based on the one used by the Indianapolis Violin Competition, allows for greater flexibility and accuracy in the tabulation of the jurors’ responses. In the process, it also creates the possibility of a statistic that wasn’t held as an option for the gold medal; it would be a first (although two pianists did tie for the silver medal in 1981).

Arguably the world’s most prestigious piano competition, the Cliburn attracts 30 competitors and participants from 30 countries, including the United States, Canada, South America, Europe, Asia, Africa, and Australia. The competition is divided into two stages: The first is a selection round, which eliminates half of the entrants. The survivors then move on to the main competition, where they perform a concerto and a sonata. The jurors then select four pianists to compete in the final, where they perform a concerto and a sonata. The winners are awarded the gold, silver, and bronze medals, along with cash prizes.

The Cliburn is not only the only American competition, but it is also the only American competition, and it is the only American competition, and it is the only American competition, and it is the only American competition, and it is the only American competition, and it is the only American competition, and it is the only American competition, and it is the only American competition, and it is the only American competition, and it is the only American competition, and it is the only American competition, and it is the only American competition, and it is the only American competition, and it is the only American competition, and it is the only American competition, and it is the only American competition, and it is the only American competition, and it is the only American competition, and it is the only American competition, and it is the only American competition, and it is the only American comp...
Moments at the taping of the 2001 World Music Awards
Universal Music Russia Congratulate

alsou

on receiving the World Music Award for
"Best Selling Russian Artist"

debut international album 'alsou' out soon
**TOP REGGAE ALBUMS**

**JUNE 2, 2001**

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**TOP WORLD MUSIC ALBUMS**

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**Artists & Music**

Ropeadope, Atlantic Form Partnership

**LOGICAL CONCLUSIONS:** With the release of DJ Logic's *The Anomaly* (May 22), Ropeadope Records begins a partnership with the Atlantic Records Group that will bring cutting-edge, improvised music to Atlantic, while providing a strong distribution arm for the designing alternative jazz label.

Founded by former Columbia Jazz & R&B consultant Andy Hurwitz, artist manager Linda Vela, and musician John Medeski, Ropeadope is "a reflection of where music, artists, and culture are today," Hurwitz says. As such, most of Ropeadope's releases will be one-off, conceptual projects (only Logic is signed to a long-term contract), such as The Philadelphia Experiment (June 12), a musical re-creation of the famous 1943 government-sponsored paranormal experiment involving bassist Christian McBride, pianist Uri Caine, and Ahmir Thompson, drummer for hip-hop act The Roots. The trio are joined on several tracks by veteran guitarist Pat Martino. Hurwitz says that the musicians were put together in the studio with no preconceptions and allowed to experiment with the project as they saw fit.

Also on the calendar is The Word (due July 31), an instrumental gospel project featuring Medeski, the North Mississippi All-Stars, and young pedal-steel guitarist Robert Randolph, a new Soul Mob release, with Steven Bernstein and company performing a set of James Bond themes (due in September); and remix discs of the DJ Logic and Philadelphia Experiment releases (dated for October).

"We are definitely reaching out to the younger audience, the fans of the jam bands," Hurwitz says, noting that "these are people who want to learn about jazz and have embraced improvised music as part of their culture." Hurwitz recalls seeing such acts as Galactic, Soulive, and Medeski Martin & Wood performing at large venues opposite one another this year's New Orleans Jazz & Heritage Festival, and "every show was sold out." Significantly, Hurwitz says, "the fusion of these bands have been so successful, that each time they tour with each other and with the artists via e-mail and the Internet; they know when an album is being released, and they run to be the first one to buy it.

Although music is Ropeadope's primary concern, the label has also branched out into a clothing line that is sold through its Web site. Hurwitz explains, "The music is first, but beyond that we are trying to tie together different cultural elements, to create a scene of our own."

Atlantic Records VP of associated labels Steve DeLuna feels that the union between his company and Ropeadope is mutually beneficial because Ropeadope has "street credibility, an Internet presence, and hands-on knowledge of working music at colleges, and [Atlantic has] distribution that will get the product into the stores and the ability to bring the music to a mainstream audience."

This arrangement will specifically come into play with *The Philadelphia Experiment*, which Hurwitz says will be marketed to straight-ahead jazz audiences through advertisements in jazz publications and street-team promotion at jazz festivals, as well as to the hip-hop audience through the Roots Web site okayplayer.com. "Ropeadope is an outlet for music that has no outlet," says Medeski, who is adamant that such projects as The Philadelphia Experiment and The Word have appeal far beyond the college-age demographic. "It is a place where people can go to find interesting music that is on the fringes of what is commercially acceptable. This music appeals to anyone of any age who has a desire to find things beyond the ordinary.

DJ Logic, also Jason Kyle, says that his fusion of hip-hop and jazz "continues the path that the cats came before us paved, playing live improvised music." He points out that everything on The Anomaly was recorded by musicians playing together in the studio (Logic spins the turntables as part of the instrumental ensemble), with much of the material written while on tour with his band, saxophonist/pianist/flutist Casey Benjamin, organist Mike Miller, drummer Stephen Rosenberg, and bassist Scott Palmer. Guests include Medeski, trumpeter Ron Miles, bassist Melvin Gaines, guitarist Vernon Reid, and Israeli violinist Miri Ben-Ari.

Although Logic prefers to predominantly young audiences, he predicts that "these cat have a jazz sensibility" that they are calling jazz. He told us often given credit. "We play stuff by Herbie Hancock and Miles Davis at our shows, and the kids know the tunes by heart," he says. It's really amazing."

"People worry about the state of jazz, but they also look back nostalgically to a time when jazz was"...
Bennett Records Duets in Live Hit Factory Atmosphere

by Christopher Walsh

“Oxford” digital console in the Hit Factory's Studio 5. In addition to the stereo mix, Moss reveals, a 5.1 mix will also be created on the Oxford. "The 9090 is a great console," Moss says. "If you have to be in a situation where you don't have the luxury to choose the preamps you want for every situation and have to rely on what the console delivers, I can't think of another that brings as much to the table.

I will do all the edits and mixing in Studio 5,” Moss continues. "I've done a lot of projects there, including two of Tony's mixes. It's really versatile. Being on that digital console and having every nuance—including the setting on every piece of outboard gear in the room—recalls with one button it is luxurious." (Sony announced Version 3.0 of the Oxford, which includes new features to streamline surround recording and mixing, in April at the National Assn. of Broadcasters Convention 99.)

After several takes of “Good Morning Heartache,” with Bennett and Crow trading verses and singing together, Ramone and Moss listened to select performances. Throughout each take, some of which broke down as the vocalists and instrumentalists perfected the arrangement, Ramone has mentally noted the best performances, deftly identifying the subtle inflections and interplay between Bennett and Crow that propel one to the forefront. Bennett, who has been singing for more than five decades, performs with an inspiring vitality; Crow, a stellar vocalist in her own right, is simply angelic on this track, seemingly delighted by the distinguished company in this rare setting.

"It's so cool doing this with Phil," Moss says. "First of all, there's hardly anybody who has done everything like he has, as an engineer, a producer, a great musician. To have somebody like that in the process is really great. Having his insight makes my chair a lot more comfortable.”

Likewise, Moss, whose credits include Herbie Hancock, Antonio Carlos Jobim, Barbra Streisand, Toots Thielemans, and more than two dozen soundtrack recordings, calls a Bennett recording project "my favorite call of the year."

"A lot of kids got hip to who he was with Unplugged," Moss says. "David Kahne, who produced that, got me involved in the next record. Here's to the Ladies, Tony's amazing. He's really deep and talented on so many levels—he's artwork is gallery-quality, beautiful stuff. He's so interesting to talk to, he knows so many things.

McCann Graduates To Full-Time Artist With Warner Bros. Disc

BY VERNELL HACKETT
NASHVILLE—"She's not 14 anymore" seems to be the slogan for Lila McCann these days as she releases her new project, Complete, June 26 on Warner Bros. Nashville Virtually no obscure, the 19-year-old has released an album in two years, but response from the first single, "Come a Little Closer," has been enthusiastic according to Warner Bros. Nashville VP of marketing Chris Palmer. In its fifth week on the Hot Country Singles & Tracks chart, the song jumps 46-43.

Palmer says that now that McCann has graduated from high school, she is ready to give 100% to her recording career. She has just completed a nine-week radio tour and concurs with Palmer's assessment of her situation. "I've already got a good dose of not being in school," McCann says with a laugh, referring to the radio tour. "For four years I've had to split my attention between my music career and school. To concentrate on what's most important to me right now, which is music, is great. Most people go to school to learn about what they're talking doing to the rest of their life. I'm learning more now being on the road and working than I could [have] anywhere else."

McCann moved to Los Angeles, where her management (Kasey Walker of Walker Management) and public relations companies are located because it stopped making sense for her to travel there three or four times a month from her Washington home. But she admits that she hasn't been able to really enjoy living there because she's been on the road so much. When asked if the relocation meant she was looking for movie roles, she says that while she wouldn't mind trying her hand at acting, her time now will be spent promoting her music.

McCann says the new album shows growth but continues in a similar musical direction as her previous efforts. "I went through a lot of changes going into this third one. I changed record labels [from Asylum to Warner Bros.]. I'm with a new producer, David Malloy. I felt like the songs vocally, were a little more challenging than I'd done before."

There are a lot of love songs on the album, but McCann says she didn't give herself notice until they were almost through with recording. "It wasn't something we set out to do. I went through more than 500 songs to choose the ones that we recorded, and love is just what the majority of people write-up. I just wanted to find songs that were really great. It's important that you have songs that reach out to people."

"The single song is being remarkably well," says Bill Hagy, operations manager for WBQX in the tri-city area of Bristol, Kingsport and Johnson City, Tenn. "It's been one of our most-requested songs. We've had a great deal of success with her in this market, with the exception of [McCann's debut single] 'Down One Broadway.' We think she has her own vocal signature and is pretty easy to pick out of the group of female voices, and that's always a good thing. She's just starting to be noticed vocally, and she strikes me as a very level-headed young lady. I look for her career to blossom."

McCann, who is booked by the William Morris Agency, will be in Hagy's area July 4 at the Bristol Motor Speedway for a concert dubbed Hot Country Night with fellow artists Mark McGuinn and South 65.

Warner Bros. is releasing a video of the first single, directed by Jerry Wexler to air on the July 14 broadcast. The video was shot in Los Angeles. The label will roll a broad advertising campaign and plans to do some in-store tie-ins. The CD has been "Come a Little Closer" available for download on the web for listeners to listen to and share before its release.

Palmer says there will also be a huge concentration on the Internet to get the word out about the new project. "The Internet has been a part of Lila McCann's marketing campaign for the last five years," Palmer says. "Lilafans.com and lilafans.com are both aggressive Web sites. Lila's organization and management have taken it upon themselves to market this way. She has long been a Yahoo, MSN and Trans World probably a couple weeks before release."

Palmer says the label has yet to uncover all the opportunities that being a part of the AOL family will allow. He plans to do a promotion with the Internet provider to give away HIPZI playboys, which are similar to Walkmans but with a zip drive as their medium. He will also meet with the WB Network to discuss promotional opportunities for McCann.

Vinny Birbiglia, director of field music marketing and special product at Trans World Entertainment in Albany, N.Y., doesn't think the singer's two-year break from music will hurt. "I think they've put the single out far enough in advance to allow people to know she's back. He adds that they are seeing sales across the country, and that the record is still building."

Summing up McCann's new release and return to the airwaves, Mike Kennedy, PD of KBEQ (Q104) Kansas City, Mo., says, "I'm glad to have something new out from Lila McCann. She had a pretty successful start, and from what I've heard so far, it's a very, very solid project. She's one of those acts who have performed very well for us in the past. I think it's going to work, and she'll be back—and be back strong."
Vassar Clements Comes ‘Full Circle’ On OMS

BY JIM BESSMAN

NEW YORK—The title of Vassar Clements’ June 12 album debut for OMS Records, Full Circle, marks the 40-year journey of a bluegrass fiddler who has played every bluegrass music festival in the world. Clements, 68, was a founding member of the late 1960s group New Grass Revival and is easily one of the most traveled bluegrass performers on the planet.

Clements started his music career in 1957 in the all-bluegrass band with his older brother Jesse Clements.

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**Billboard® Top Country Albums**

**JUNE 2, 2001**

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Trisha
At 10
Monticello, Georgia's Favorite Daughter's Journey, From Demo Queen To Acclaimed Ambassador For Country Music
Teisha Yearwood
1987 Belmont Graduate
1995 Distinguished Alumni Award
Major: Music Business
Hometown: Monticello, GA

When one of our alumni achieves something great, like Trisha Yearwood celebrating 10 years in the music business, we at Belmont University are glad that others recognize what we already know... we have great graduates. We join Billboard Magazine in honoring Trisha's success. Best wishes to Trisha as she enters a new decade of musical greatness and to the many other Belmont grads who are making their dreams come true.

Music To Our Ears.

From here to anywhere.

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Photo courtesy of MCA Nashville
THANKS TRISHA

Thanks for a decade of incredible music.
From your MCA Nashville family.

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THANKS, TRISHA, FOR TEN YEARS OF INCREDIBLE MUSIC.

WE'RE PLEASED EACH TIME WE CALL YOUR NAME FROM THE OPRY STAGE.

CONGRATULATIONS FROM YOUR OPRY FAMILY.
Trisha Yearwood

10th anniversary

Trisha At Ten

She's in love with the songs, and it shows

BY RAY WADDELL

The name "Yearwood" has long carried a fair amount of clout in Montgomery, Ga., but now more than ever. Montgomery is a small town of around 25,000 people that sits about an hour south of Atlanta. It is also the birthplace of one of country music's most resonant voices and passionate ambassadors. "I love going back there now—Montgomery has always been a real haven for me," says Trisha Yearwood, who this year celebrates 10 hugely successful years with MCA Nashville. Now she's the town's favorite daughter, with her name on the city limits sign and the highway that runs through town also bearing her name. It's quite a reversal from her younger days. "As a local banker, Daddy was always the famous Yearwood in town," she recalls. "My whole life, it was Oh, you're Jack Yearwood's daughter. Now it's kind of funny because he's known as 'Trisha Yearwood's dad.'"

NORTH TO NASHVILLE

The much-celebrated relationship between Yearwood and MCA Nashville, which has spawned 10 albums, platinum and gold success and numerous awards, began with a passion for singing that led Yearwood to Nashville's Belmont College in the mid-1980s. At Belmont she studied music business and landed a receptionist gig at the now-defunct MTM Records.

When familial connections to the Nashville songwriter scene led to Yearwood's singing on demos, her journey began in earnest as she became the Demo Queen. With tapes of her vocals sitting on desks up and down Music Row and ever-growing friendships with Nashville songwriters, Yearwood's connections spread.

"A friend of mine suggested I go check out this girl who was singing backup for Pat Alger at Douglas Corner," says producer Garth Fundis. "I turned out to be a career-altering meeting for both Yearwood and Fundis."

"I remember Trisha was in line to replace Paula Cole on Highway 101, and it was a tough choice between doing that and sticking to her guns and doing it on her own," says Fundis. "Fortunately she did what she did. She was a demo singer, and everybody in town knew about her except me, because, at that time, I wasn't working with any female acts."

Eventually, in 1990, Fundis and Yearwood struck a deal whereby each put up $1,000 for another showcase at Douglas Corner, the time in front of major-label decision-makers. "We were pitching ourselves as a team," says Fundis.

MCA president Tony Brown was in the audience on Fundis's suggestion. "Garth Fundis has great instincts," says Brown. "And, when Trisha stepped up to sing 'She's in Love with the Boy' and 'Missing You,' I turned to [MCA Nashville director of recording] Jesse Noble and said, 'I'm gonna sign her.'"

Other labels were obviously interested in Yearwood, but "Tony was the most excited, even though MCA had a lot of women on the label at that time," says Fundis. "He told me, she sounds like radio and you already have half the album."

Brown believed Yearwood was ready right then. "Somebody offered her a development deal to do demos, but I already had 50 demos by her in a drawer in my office," he says. "She sang every demo back then. I didn't need any more."

MCA Nashville chairman Bruce Hinton was also in the audience that night, and he, too, was familiar with Yearwood. "Trisha was famous on Music Row through her demos," Hinton says. "But I was still blown away that night. As an ex-promotion man, you live for these types of songs."

HIT CITY

Funds and Yearwood began work on Trisha Yearwood, which was released on June 2, 1991. "We had intended to take a slower pace to cut that first album, but Garth [Brooks] offered her his tour," says Brown. "So Garth Funds slammed together this great album, which I think ended up with four No. 1s."

The record eventually reached double-platinum, blasted out of the gate by the career-defining single, "She's in Love With the Boy." "The quality of that first album for a debut artist was really amazing," says Hinton. "Through a combination of Garth Funds and Trisha being well-known to songwriters, they had an incredible collection of material."

(Continued on page 82)
The Billboard Interview

TRISHA YEARWOOD

BY DEBORAH EVANS PRICE

Over the past decade, the country-music industry has enjoyed its greatest success and then begun grappling with the mercurial sides of consumer interest on the back side of the big boom. Though the waters have proven treacherous in recent years, Trisha Yearwood has continued to chart her own successful course. From her emergence as a fresh-faced ingenue with her debut single, “She’s in Love With the Boy,” to the anthem of female empowerment that titled her last album, Real Live Woman, Yearwood has revealed herself as an artist for all seasons—an everywoman whose music inspires a broad spectrum of listeners. Yearwood has an uncanny ability to select material that continually satisfies all masters—her own creative muse, the needs of country radio and the expectations of her legion of fans. The songs have been an integral part of her decade-long career, but her greatest asset is her voice—a warm, liquid-smooth instrument that has gained her the respect of such musical icons as Dolly Parton and Garth Brooks.

As she celebrates her 10th anniversary in country music, Yearwood is preparing for the release of her forthcoming MCA Nashville album, Inside Out, due June 3. With the new album, upcoming tour and a return stint on the TV show JAG, Yearwood is enjoying a career in overdrive, but she recently had a moment to reflect on how it all began when her hometown of Monticello, Ga. celebrated her achievement by renaming Highway 83N Trisha Yearwood Parkway. In the following interview, Yearwood comments on the road to success—the challenges and rewards of life in the fast lane.

When did you know you were going to make music your life’s work? If you asked me when I was 5 years old what I wanted to do, I’d say, “I want to sing.” I really believed that this was what I was supposed to do. I lived in a really small town and had no idea of how to go about it. There was a lot of anxiety about it because I thought, “I’m supposed to do this,” but I had no idea of how to. By about 11, I made up my mind that, when I graduated high school, I was going somewhere. I ended up going to college, which I’m grateful that I did. While there, I learned about Belmont (University), which was my ticket to Nashville. I knew I had to get to Nashville somehow. People think they are called to be preachers or called to do something else. I don’t really feel it was a conscious choice, this is what I am.

Once you moved to Nashville and began attending Belmont, how did you break into the business? I didn’t have any contacts in town at all. I didn’t know anybody in the business, but it was one of those things where everybody has a friend of a friend who’s a songwriter. My brother-in-law knew a guy, Buddy Blackman, who wrote “1982” for Randy Travis. I did a demo for Buddy, and he hooked me up with somebody at Grand Music. One of the writers on that session was Kent Blazy, and of course, we went on to change my life in many ways. He became a friend that day. He liked my voice, and I was quick in the studio and knew the songs when I got there. That was really the beginning. When I got out of college, I was working at MFM Records as a receptionist, so I was kind of daydreaming, but I was also doing what I wanted to do, because I wasn’t very aggressive. I got really depressed, and I said I was never going to do this if I didn’t tell somebody that this is what I want. So I called Kent Blazy, I hadn’t talked to him in over a year, and I asked him if he had any session work, and he said he was trying to get hold of me for work. That kind of started things up again, and that was in 1988. That year was when a lot of things really changed. I met everybody who became essential in my life. From Kent introducing me to Garth Brooks that year to meeting songwriters like Harlan Howard and people I went on to work with. Garth introduced me to Allen Reynolds, who introduced me to Garth Fundis.

How did your years as a demo singer impact the recording of your first album? It felt like I was in condition and was ahead of the game for a lot of new artists, because not only did I have a pretty good sense of the kind of music I wanted to make, but I knew all the best songwriters in town—because I had done demos for them. I wasn’t just a new artist, I wasn’t just a name on a sheet of who’s cutting, but they knew who I was. As a new artist, I had a shot at really great songs that a lot of new artists don’t always get. Also, I was so comfortable in the studio. The hardest part for me was feeling like I was over-thinking everything, because this was my album, and I wanted every note to be perfect. As the years have gone by, the more I have approached my albums in a more relaxed way, because I do better. My albums are better, and my performance is better; it’s not over-think it.

How did you approach recording that first album? It’s no secret that my goal in life was basically to be like Garth Fundis, and it still is. I remember taking a Linda Ronstadt album into Garth Fundis, Poison Ivy, which is my favorite Ronstadt record, and I took a Keith Whitley record in because Garth had produced half of it. It was the sound, the musicians. I wanted to do Ronstadt, but I wanted to track the music very clean. I didn’t want an over-processed record. I wanted real instruments. It was years before I bought an electronic piano into the studio. The songs on the first album meant something to me. "She's in Love With the Boy" was very representative of my childhood—growing up with a father and parents who were pretty strict and a dad who would dramatically intervene every hour I went out with. That was a much autobiographical as you could get for me. Other songs on that album that...
loving.
A HIT AWAY FROM HOME

Hard work and frequent-flyer miles add up to world-class success

BY PETER CRONIN

For country artists from Nashville, the pursuit of international success has traditionally been a rocky road. But, with a potent combination of personality, persistence, beauty and business savvy—and a world-class voice that renders musical and geographical boundaries meaningless—Trisha Yearwood has managed to overcome all hurdles on that road, establishing herself as an international star and paving the way for younger artists to follow. The winner of MCA's London office division back in the ’90s and a class all by herself as a singer and an ambassador for 21st-century country music, Trisha has always been keen to go overseas and is very internationally minded, and she has maintained that where a lot of others have walked away, says Trisha Walker-Cunningham, president of Trisha Walker International, who served as a consultant to MCA’s international division back in the ’90s and was a key player in Yearwood’s initial international push.

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European Debut

As a promoter, Walker-Cunningham organized the annual Country Music Festival in Switzerland, and, in 1993, with a string of chart-topping domestic hits already under her belt, Yearwood made her debut European appearance at Gstaad. Using that triumphant concert as an anchor date, the singer tested the European waters further. Following that initial tour, Walker-Cunningham and Yearwood took the unprecedented step of preparing an interview-and-music promotion CD exclusively for international territories.

Internationally, Trisha does anything that is required, says Sarah Brosmer, MCA's Nashville-based senior director of publicity and international. “Trisha is that kind of person; she is a worker.”

Iain Snodgrass would agree. Currently VP, marketing, for Universal Music International, Snodgrass began working with Yearwood from his London base just prior to the release of her 1997 Songbook compilation, which went double-platinum in the States and was a solid hit in the U.K. “We’ve never gone with any gimmicky marketing plan or anything like that,” Snodgrass says. “It was all based on the quality of the music.

While MCA's London office did commission Peter Gabriel producer Hugh Padgham to produce a promotion-only pop remix of “Walk Away Joe,” Yearwood's 1993 hit duet with Don Henley, Yearwood’s early international momentum can mainly be chalked up to a great singer, great songs and some very good timing.

Willirng to Commit

The Country Music Association, with a 20-year history of cultivating the international market for Nashville product from its London office, responded to the early ’90s country boom by taking a fresh approach to international marketing—and looking for artists willing to make the investment abroad. Needless to say, Yearwood was good to go.

Of all her early groundwork in the international realm were the perfect preparation for the event that would blow the roof off Yearwood’s worldwide career. In 1998, Yearwood’s version of Diane Warren’s “How Do I Live” was featured prominently in the Nicholas Cage thriller Con Air, and was included on Yearwood’s Songbook collection. While LeAnn Rimes’ version of the song edged out Yearwood’s to become the British hit, the song’s inclusion in Con Air was instrumental in making Yearwood’s version of “How Do I Live” an international smash.

With Yearwood's new album, Inside Out, due this summer, Kate Farmer, London-based VP marketing, Universal Music International and a longtime Yearwood international team member, can hardly wait. “She's a phenomenal artist, but it's also about her personality,” says Farmer. "All we need to do is keep her coming back, and we're on our way.

Trisha Yearwood

10th anniversary

Trisha is gorgeous, funny. I'm talking beer-through-your-nose, make-you-squeal-like-a-girl funny, and few people will ever know this because they would believe that beautifully brilliant voice could go there. Trisha, thanks for the smile, the laugh.

—MacRae Berg, songwriter

Trisha Yearwood has proven, since signing with MCA 10 years ago, that she can stand “toe to toe” with any artist in any genre. Whether it’s Pavarotti, Whitney or Garth, she always shines with her artistry and integrity. We all strive to be that good.

—Tony Brown, president, MCA Nashville

Trisha is a gem. We had a great experience working together on Con Air. She went out backwards to make sure the film-makers were happy with the song, Trisha, a professional in every way. I’m happy to see a smash hit record for us with “How Do I Live.” I hope to work with her again in the future.

—Jerry Bruckheimer

Trisha is effortless and timeless.

—Vince Gill

Trisha Yearwood is one of the best singers to ever come down the pike, and she just keeps getting better. Her versatility and her song sense are always impressive, and her intonation and phrasing are practically flawless. Most important, she’s a good person: hard-working, straight-shooting, charming, full of good humor. It has been a great pleasure to watch her evolve as an artist and a performer. In these days of passing fads and passing fad-makers, Trisha has the talent and the smarts to stick around for a long, long time. I’m proud to call her my friend.

—Don Henley

Trisha clearly has a God-given vocal instrument that is about as pure and perfect as imaginable. When I think of Trisha’s artistry, it is indeed very impressive to reflect on her body of work, which has been established in just 10 short years. With Trisha’s new album, Inside Out, she further establishes herself as one of the preeminent artists in the business.

—Bruce Hinton, chairman, MCA Nashville

The first time I heard Trisha’s voice, I got goose bumps; it’s a voice that defies categorization and transcends genres. She is one of the music world’s truly great talents, and she continues to get better with each passing year.

—Zach Horowitz, president/CEO, Universal Music Group

Trisha is my favorite girl. “When We Were Still in Love” is the fifth song she’s done of mine. She is a tremendous person. I don’t think there’s anyone who has worked with her that doesn’t feel like she’s a good friend of hers. I met her when Garth Fundis and she were playing at a club called催化. I asked if she could sing my song in a showcase. I was a pop writer at the time, and I had no contact with country music. I was thrilled that they were going to perform it anywhere. Even in pop music, where overnight sensations are, they called me a few days later and said, “Trisha’s signing with MCA, and we’d like to secure the song.”

—Jude Johnstone

The first time I ever heard Trisha sing, I remember thinking, “My gosh, what a voice! That woman is going to be a star!” I am happy to say she has proven me right. Not only is she a beautiful vocalist and wonderful person, she is very smart and has a great understanding of this business. I expect to be given another quote about her when she is celebrating her 20th successful year in the business!

—Reba McEntire

I’ve known Trisha from her beginnings. I’ve been a fan from the very first day I heard her sing. I’ve gone through the many phases of her life with her, and I can say her voice has always remained beautiful and strong. There isn’t anybody Trisha can’t work with. She can cross over from country any time she wants to. She has a special voice, a special talent. It’s always a pleasure to know she is going to be working with me. I can count on her.

—Walter Minor, Walter C. Miller Productions (Country Music Awards, producer/director Grammy Awards)

Dear Trisha, I’ve always thought you to be the most soulful of artists, both personally and artistically. You light up the stars.

—Doug Morris, chairman/CEO, Universal Music Group

Trisha has a remarkable voice and personality. Congratulations on your 10-year anniversary. I am certain there will be many more great years to come.

—Aaron Neville

(Continued from page 79)

With Garth Finuds and Rodney Cownell

I was amazed at how she just stayed in one place, and I found out later she was scared to death,” recalls Brooks. “I thought everyone had come up through the bar scene, but she hadn’t played the honky tonks. This was her first tour. Unfortunately, with Trisha, early in her career a lot of people, including myself, thought she was cold. The truth is, she was scared to death, humbly scared.” Brooks saw the transformation as Yearwood opened up to him several years later on his final mega-tour. “On that first tour, she wouldn’t let herself belong to anybody,” he says. “On the last tour, I watched her night after night just turn herself over to the people, and whatever happens happens.”

More Metal

While Trisha Yearwood was an unqualified monster, that album just scratched the surface of what Yearwood could do. Hearts in Armor, released in the fall of 1992, quickly demonstrated Yearwood’s diversity. “She’s not just a bosom girl,” says Brooks, “and I think there was an assumption that I was really mainstream country and not at all at center of a piece of cake at radio,” says Yearwood. “I stand behind that song to this day, but it’s only one piece of the pie. Hearts in Armor kind of let everyone know I wasn’t one-dimensional.

MCA’s Brown agrees. “Hearts in Armor was the album that kind of separated Trisha from the rest of the pack,” he says. From the beginning, Yearwood has been able to balance commercial viability with artistic sensibility. “My rule is, I have
TRISHA -

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to be able to sleep at night,” Yearwood says. “It’s what I call the ‘Eminem factor.’ If I’m walking down the street and see Eminem Harris, will she cross over to the other side of the street, or will she say hello to me?”

Yearwood’s integrity as an artist impresses her peers. “I don’t see her as commercially ambitious,” says Brooks. “I think she feels it gives her the heart and soul, the success thing will take care of itself.”

SPECIAL DELIVERY

After Haits, a string of hugely successful releases followed, including a triple-platinum greatest-hits package in 1997 in Songbook: A Collection of Hits. Yearwood has never done less than gold with any of her first nine releases. Along the way, she’s achieved success at television, with a recurring role on JAG and numerous sponsorship and charitable affiliations, while receiving international acclaim as a song writer.

“Trisha is the kind of artist, any situation you put her in, she’ll deliver,” says Tony Brown. “She never disappoints. Her ambition lies in how far she can stretch musically, rather than anything commercial. And I do listen to her music at home and in my car.”

Producer Mark Wright, who produced Yearwood’s most recent album, Heart Over Mind, called her a great collaborator in the studio. “She comes from a studio background, and anything you suggest, she’s a quick study,” Wright says. “She has an amazing gift in her voice.”

MCA’s Hinton, for one, isn’t surprised Yearwood has achieved longevity when so few have not. “She had the chops to begin with,” he says. “She has a great sense of material—in particular, material that ‘hits,’ but with real quality, songs that are not so much about the moment but that stand the test of time.”

They’re a familiar refrain in regard to Yearwood, says Nancy Russell, Yearwood’s publicist for a decade and manager since January 1999. “I’ve found, over the years, that artists and producers from all genres of music respect her vocal abilities, from Don Henley and Whitney Houston to Brandi and Monica. She’s got a voice you can’t deny.”

TICKET MASTER

Brooks describes Yearwood’s talents more simply. “She’s a rock,” he says. “And she takes her ass off. She’s one of the chosen few.”

Yearwood has also developed into a headlining live-performance artist. “There are very few artists as consistent as Trisha,” says John Huie, her agent at Creative Artists Agency. “If you lay your trucks out on the table for a ticket, you won’t be disappointed.”

For her part, Yearwood has taken her headlining status. “It’s a little more serious if, when tickets don’t sell, it’s your fault,” she admits. “With Garth, there was no responsibility in terms of selling tickets. You knew every seat in the house would be taken, which is a great feeling. But last year’s Real Live Woman tour was one of my favorites I’ve ever done. I played places I love to play, theaters where I can do what I do best.”

10 YEARS—WHAT’S NEXT?

After 10 years with MCA Nashville and millions of albums sold, as well as such high-profile performances as the Atlanta Olympics and in Rome with Pavarotti, both Yearwood and her label remain inspired and committed to success. “In the 10 years Trisha has been with us, we really haven’t had a lot of personnel changes—it’s almost like a family with Trisha, and I believe she feels the same way,” says Hinton. “On a personal level, she’s a dear friend. I think the world of her.”

Yearwood responds to her label’s enthusiasm for her work. “Ten years down the road, my label seems more excited than ever,” she says. “It’s a great feeling to have been at MCA this long, and it’s great that the same guys who signed me are running the label. Bruce and Tony were at that first showcase, and their original vision is still there.”

The journey from Monticello, propelled by a sweetly romantic hit about young love, has been long and fruitful. “Trisha’s level of performance is at a peak, based on confidence in who she is as an artist and what she knows she can deliver,” says Hinton. “She is a remarkable ambassador for country music.”

So what’s next? Yearwood says she’d like to make a live album, as well as an album of standards. “I feel really good about the last 10 years of my career,” she says. “I feel that, musically, I’ve made choices based on the right reasons, and, commercially I have been able to ride that fence well enough that I can continue to make records. I’m really happy with the way my career has gone.”

Congrats from Sound Emporium Studios, Scott, Dave, Gary, Matt and all
Trisha,
no one
does it better
than you!

We're proud
to be part
of your team.

Ken, John, Denise,
John and Bob
were fun like “That’s What I Like About You” and then “Lonesome Dove,” which is probably one of my all-time favorites that I’ve ever recorded. I felt like it was really representative of who I was at 26 years old and what I wanted to sing.

Your first single, “She’s in Love With the Boy,” went to No. 1. Were you surprised?

Absolutely! About 10 years ago, you have to remember that it was not common at all for anybody, especially a female artist, to have their first single go No. 1. The album went platinum in nine months, which I know today you could lose your deal for that, but, at the time, it was just phenomenal. When I moved to town, the female artist that I admired and still do was Reba. She had been the first female artist to come in and show record labels that female artists could sell records and women could sell concert tickets. I don’t know how many albums she made—four or five—before she had a big hit. So, I thought that was the course you would take; [that] the first album was going to be, hopefully, for people to get to know me. I figured I’d have a few albums out before I had major success, if I was lucky enough to have it. So, I was caught completely off-guard with “She’s in Love With the Boy.” When it entered the chart, I thought, “Wow, if I could just have a top-40, I would be so happy and wouldn’t believe it.” And it just kept going, and, when it hit top-30, I said, “Man, if I could just have a top-20, I’d be really happy.” And it just kept going, and then it stayed No. 1 for about three weeks. At that point, I thought, “Gosh, this music thing isn’t so hard.” So I learned all those lessons in the next 10 years—that’s not necessarily how it goes every time.

As your record took off, you had a great opportunity to expose the music as Garth Brooks’ opening act. Tell me about that tour.

[1] Nashville journalist Robert K. Oermann reviewed me after he saw me somewhere and called me a singing stick. He was right. The only live-show experience I had was singing at the Hendersonville [Tennessee] Bowling Alley five nights a week for a while when I was doing demo. I didn’t have to talk to the audience. It was the same 10 regulars every night, and there wouldn’t be that many if they were bowing. I didn’t learn a lot about entertaining from that place. My performance skills were none; I didn’t have any. I really just walked out there and stood behind the mike and sang my songs. It was terrifying. [Garth’s] audience is so energetic. The great thing about them was that they were kind. I feel like they thought, “Well, we love Garth, and if he thinks she’s cool, then we are going to like her too.” They were a wonderful crowd, and it did teach me a lot about not being so scared.

What do you look for in songs?

Music is so subjective for all of us. I try to follow the simplest rule of all, which is go on my gut reaction. If you go back and look at the catalog of my songs, you would see that I lean toward love ballads. It’s always hard for me to find uptempo songs that I think are smart and fun. I love them! When I find them, they are fun to sing, but I don’t have that many of them because they are hard to find. I love to hear songs that are “change the world” kind of songs, bigger things than relationships, but I don’t tend to gravitate toward those to sing for myself.

After all these years of being around such great songwriters, why don’t you write songs?

We’re in love with the girl!

CONGRATULATIONS to
Trisha Yearwood
Georgia Music Hall of Fame
2000 Inductee

TRISHA YEARWOOD’S
TOP 20 COUNTRY SINGLES

1. Perfect Love 1998
2. She’s in Love With the Boy 1991
3. Thinkin’ About You 1995
5. Believe Me Baby (I Lied) 1996
6. In Another’s Eyes (With Garth Brooks) 1997
7. There Goes My Baby 1998
8. How Do I Live 1998
9. Walk Away Joe 1993
10. The Song Remembers When 1993
11. Everybody Knows 1998
12. This Gun for Hire Before Me 1992
13. Like We Never Had a Broken Heart 1991
14. Wrong Side of Memphis 1992
17. I Wanna Go Too Far 1995
18. I’ll Still Love You More 1999
19. You Say You Will 1993
20. Real Live Woman 2000

(All singles released on MCA Nashville)

Last year was the first time in nine years that I didn’t tour for 10 or 11 months out of the year, so I have written some. I used to write a lot before I got a record deal, because I had nothing else to do, but, afterwards, I just felt like it wasn’t a moment to myself to have an original thought, and I just didn’t do it. I don’t think, in the grand scheme of things, that it matters, as far as being an interpreter. You have to write the song yourself to make it sound like yours. My analogy is always, you don’t finish hearing Patsy Cline sing “I Fall to Pieces” and say, “Oh, if she’d only written it, she might have sung it with more emotion.” I guess I’ve never felt like I had to be a great writer to be an artist or to be a good singer, but it is something I’d like to do.

How do you think women are perceived today in the country-music industry?

It has become so image-driven, like pop music has always been. It’s become more and more like that. I understand it, but I don’t like it. I understand that image is important. I get it, you want to look appealing for your audience. Tom Selleck is the perfect example of someone who is really handsome, but what made him a star and appealing today is his great personality—this wonderful thing that makes you like him so you go beyond the fact that he’s handsome. I think that that is the key. I firmly believe that, because I don’t fit the stereotype, at 36 years old, I’m the old lady. I probably couldn’t get a record deal today based on image. Musically it’s there, but it’s so much harder today, and I wouldn’t want to be a brand-new artist trying to compete with that. There’s no time for development anymore because of how quickly careers develop.

I was 26 when I had my first album, which, at that time, there was not another female in town that young, except for Wynonna. We were 10 years later, and, by 20, you are in a really good career by then. It’s really changed a lot. It’s not just the teenagers; there are all these new artists who are in their early 20s. I remember [that] being young 10 years ago was not an advantage because most of the artists were older. You had to have a little hit of life experience before you could sing country music. Most of the artists before me, in Johnny Cash’s heyday and Waylon and those guys, they were in their 40s. So it keeps coming down and down; I don’t know what’s next.

Where do you stand on the whole country-versus-pop issue?

“How Do I Live” was a country hit here, but, outside of America, it was a huge pop hit for me. I had a No. 1 pop hit with it in Malaysia, the Philippines and Taiwan. For me, it’s about being who you are. “Walk Away Joe” was one of those songs that got played on AC radio, but I didn’t record “Walk Away Joe” going, “OK, I’m going to go pop.” It kind of naturally crossed over; I respect that. Some of my songs I think can be played on pop radio, but I don’t know if they will be or not. Some of them have or haven’t, but it’s been more “This is what I do. Now, it translates, great, if it doesn’t great.”

What did you perceive to be country music’s identity when you started 10 years ago? What do you feel has happened during that 10 years?

It’s a hard question to answer, but I was fortunate to come (Continued on page 88)
trishayearwood
yearin
yearout
fromdayone
nineteenninetyone
tenyears
you’re#one

cheryl and all the gang at
o’neilhagaman
along at a time that will be remembered as one of the most prosperous and fun times in country music. Everything good happened in those years. The early '90s were just a time that will go down in history books for a lot of reasons. Garth changed the face of country music by staying country. His music is country, but [with] his live show, he took it to a place that nobody ever had. Instead of changing his music to be pop to get a bigger audience, he stayed true to the country thing but made his show pop, and I think it drew people into country music who would not necessarily have heard it before. That opened the door for everybody. And Alan Jackson has had a great career being very traditional.

My theory—which is just my theory and means absolutely nothing—is when someone becomes that popular and making a lot of money and selling a lot of records, everybody jumps into the bandwagon and moves to town. I think that's the natural tendency, and, as it becomes more popular, you get a lot of people to come in that don't have the background or respect for what came before. I had a keyboard player at one time, and we were working up a song for our show and I wanted to work up Haggard's "Just Stay Here and Drink," and he'd never heard it before. That's enough to get you fired. It's just kind of that mentality of not knowing what came before. During the big boom of success, we saw Music Row change...

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Trisha Yearwood

THE BILLBOARD INTERVIEW
(Continued from page 86)
You can still count on our love and support always.

Love,
Daddy, Mama and Beth
Deston Signs Hudson. Mark Hudson has signed an exclusive long-term publishing deal with Deston Songs, the joint venture between edel Music Publishing and partners Desmond Child, David Simóné, and Winston Simonte. Hudson, who began his career in the early '70s with the Hudson Brothers, has written songs for Aerosmith, Celine Dion, Bryan Adams, Ringo Starr, and the Baha Men. Pictured at the Deston offices in New York, from left, are Simonte, Hudson, and Simonte.

ASCAP Honors Bernstein and Jewison. At ASCAP's 16th annual Film and Television Music Awards gala, legendary film composer Elmer Bernstein received the society's Founders Award, while director Norman Jewison was given the Opus Award in recognition of his understanding of the role of music in film. Such Hollywood luminaries as Sidney Poitier, Rod Steiger, Lucy Lawless, Ed Norton, and John Williams attended the event, as did the songwriting likes of Lerry Lieber, Mike Stoller, Jimmy Webb, Johnny Mandel, and Paul Williams. Pictured at the Beverly Hilton Hotel in Los Angeles are, from left, John Williams, Mande; Jewison; Bernstein; David Raskin; Marilyn Bergman, president/chairman, ASCAP; Poitier; Alan Bergman; and James Newton Howard.

Bug Re-Signs Ryan Adams. Bug Music has re-signed singer/songwriter Ryan Adams to a long-term administration pact. The deal covers Adams’ songs on Pneumonia, the new album from his band, Whiskeytown, and his forthcoming solo double-album, Gold. (Both titles are on Mercury Records/Los Altos Highway.) Under the terms of the agreement, Adams maintains ownership and control over all of his material through his publishing company, Bariland Music, administered by Bug Music/BMI. Pictured at the signing, from left, are Eddie Gomez, VP of creative services, Bug Music; Fred Bourgoise, president, Bug Music; Adams; Dan Bourgoise, chairman/CEO, Bug Music; and David Hirshland, VP of business and legal affairs, Bug Music.

BMB Latin Award Winners. “Morir de Amor” was honored as song of the year at BMI’s eighth annual Latin Awards, held recently at the Beverly Wilshire Hotel in Los Angeles. Songwriters Robert Dee Blades, Jose de Jesus Navarro, and Mike Santander shared the songwriter of the year title, while Foreign Import Productions and Publishing was named publisher of the year. Pictured, from left, are Emilio Estefan Jr., Foreign Import Productions and Publishing; Frances Preston, president/CEO, BMI; Navarro; Ramon Gonzalez Mora, writer of “Morir de Amor”; Santander; Diane J. Almodovar, assistant VP, Latin Music, BMI; Nicole Fortier, Foreign Import Productions and Publishing; and Dei Bryant, senior VP, performing rights and writer/publisher relations, BMI.

BMI Honors Pop Songwriters and Publishers. BMI recently staged its 49th annual Pop Awards ceremonies at the Regent Beverly Wilshire Hotel in Beverly Hills, Calif. Among the big winners were “Breathe,” voted song of the year, and EMI Music Publishing, voted publisher of the year. Pictured at the gala are, from left, Dei Bryant, senior VP, performing rights and writer/publisher relations, BMI; Robert Flax, executive VP, EMI Music Publishing; Martin Bander, chairman/CEO, EMI Music Publishing; Frances W. Preston, president/CEO, BMI; Stephanie Bentley, songwriter of “Breathe”; David Renzer, president, Universal Music Publishing, publisher of “Breathe”; Barbara Cane, VP/GM, writer/publisher relations, BMI Los Angeles; Pat Higdon, senior VP/GM, Universal Music Publishing; Tom Sargus, executive VP, creative affairs, Universal Music Publishing; and Evan Lamberg, executive VP, creative, East Coast, EMI Music Publishing.

BMI Citations. Walden. Composer W.G. Snuffy Walden was presented the Richard Kirk Award for Outstanding Career Achievement at the recent BMI Film & Television Awards dinner, held at the Regent Beverly Wilshire Hotel in Beverly Hills. Pictured at the gala, from left, are Walden and Frances W. Preston, president/CEO, BMI.

Songwriters & Publishers

ARTISTS & MUSIC

Hail to the Chief: In tapping Linda Moran, special adviser to AOL Time Warner CEO Gerald M. Levin and co-CEO Richard D. Parsons, as president of the National Academy of Popular Music/Songwriters Hall of Fame, the group’s CEO, Hal David, not only found one of the most-connected executives in the business, but also one of the most songwriter-appreciative.

“I always get more excited meeting songwriters than recording artists,” says Moran, who’s met astronomical numbers of both. “That whole thing about it all begins with a song is absolutely true: My whole life is based on music and songs, and I can tell you exactly where and in what phase of my life I was when I heard a song. So, you never know the impact your song has on someone’s life,” she continues. “But the problem is, as so many songwriters have told me, nobody knows your name. So I’m excited about taking the academy to the next level in getting songwriters their dues.”

Zakk Wylde’s Track: Cherry Lane Music has issued five additions to its “Play It Like It Is” guitar instruction book series. But The Best of Zakk Wylde stands out, because it’s the first release accompanying CD. The disc contains former Ozzy Osbourne guitarist Wylde’s “Bored to Tears,” “Tommy’s Call,” and “My Soul”—all of which are fully transcribed in the book, along with 10 other Wylde songs.

Vallenatos, Tupamaros, and “My Soul”—all of which are fully transcribed in the book, along with 10 other Wylde songs.

Words & Music

by Jim Beasan

Blue Moon Shines: Through Bill Monroe Music, the late bluegrass pioneer managed to hold on to the publishing rights of more than 200 songs, including such classics as “Blue Moon of Kentucky” and “Uncle Pen.” In a deal with Monroe’s sons, James Monroe, Nashville-based global intellectual rights management company ICG—which also represents the songs of Loretta Lynn, Marty Robbins, and gospel songwriter Albert E. Brumley—will now administer copyright licensing and collections for all copyright, and usage fees and mechanical royalties for this historic catalog.

Arc Joins Edimusica: Arc Music Group, publisher of such legendary blues and R&B songwriters as Chuck Berry, Bob Diddley, Howlin’ Wolf, and John Lee Hooker, has joined Edimusica USA in administering the Edimusica publishing catalog in the U.S., Canada, and the United Kingdom. Edimusica USA is the North American division of Edimusica Ltd. of Medellin, Colombia, the publishing division of Discos Fuentes and Miami-based Miami Records.

The company is a key producer and promoter of colony music, both domestically and internationally, with artists including Sonora Carruseles, Frako y sus Tesos, Joe Arroyo, La Sonora Dinamita, Los Bandidos, Los Nemeños del Pacifico, La Bocana, and La Sabrosura.

Rondor, Leonard PACT: In a deal with Rondor Music International, Hal Leonard Corp. has obtained the exclusive worldwide print and digital rights to the Rondor catalog. “Rondor is an all-around great catalog,” says chairman/CEO of Hal Leonard, Keith Marlik. “They continue to publish timeless songs that translate well into print, in styles from soul to pop to rock and R&B and beyond, and we’re excited about exploiting the digital rights that this deal gives us.”

Marlik says that several perennials and career-defining hits are in the works and that Rondor’s songs will be available for download via music retailer sites and stores as well as directly from its SheetMusicDirect.com Web site.
Laurent DREUX-LEBLANC
and all the team of songwriters, producers, remixers and staff would like to congratulate and thank:

**CHER**
and

**Enrique IGLESIAS**

For choosing to work with us and contributing to our success in the Latin and Pop Ascap Awards and throughout the world.

All the artists who have made our previous successes and those who will make our future ones.

**Great Songs!**
**Great Production!**
**Big Hits!**
FRENCH MUSIC BUREAU JOINS JAZZ CAFÉ SOCIETY IN THE U.K.

BY EMMANUEL LEGRAND

LONDON—French acts have long had a hard time breaking into the U.K., despite the relative closeness of the two European markets.

However, there’s a new enthusiasm in Britain for music with a French accent, exemplified by the success of the French-American band Sweet El Air. Both have new releases this season that are attracting consumer and media attention in the U.K.—attention that is now widening to take in other areas, such as jazz and world music.

One sign of this new status came in the shape of a recent week-long festival featuring a new generation of French jazz musicians at London venue the Jazz Café.

Supported by the U.K. arm of the French Music Bureau (FMB)—a joint venture between the French record industry and the French government that promotes French music overseas—the event was titled “A Week of Future French Sounds.”

The mid-April festival featured fusionist Mucka (Warner Jazz), blending Arab and jazz influences; an evening with nu-jazz label Comet Records; 14-year-old blues guitarist prodigy Nawfel (Universal Jazz); French-Arabic band Sweet El Atlas (Sony Music) with its mix of ni, reggae, funk, and Latino beats; progressive saxophonist Julien Lourau (Warner Jazz); electro-jazz pianist Laurent de Wilde (Warner Jazz); and drum’n’bass fusionist and trumpet player Erik Truffaz (Blue Note).

Florence Hallon, jazz catalog manager at Warner Music U.K., says the festival was the brainchild of the different labels, which decided to come together.

(Continued on page 110)

PROMOTIONAL DOWNLOADS TAKE OFF

INTERNATIONAL LABELS GO OUT-OF-HOUSE FOR DIGITAL PARTNERS

BY JULIANA KORANTENG

LONDON—Promotional downloads to market major new releases are the preserve of the U.S. no more.

Major and independent music companies’ use of promotional downloads to deliver repertoire by mostly unknown acts in Europe and Asia is no longer news. But increasingly, companies are providing free downloads in international markets to promote their major new releases.

In April, Warner Music U.K. announced a deal with British-based digital distribution service provider On Demand Distribution (OD2). Under the no-exclusive-agreement agreement, OD2 becomes Warner Music U.K.’s “preferred supplier” of digital distribution services. The companies will work together on selected catalog being made available as downloads via the Internet, in partnership with a number of leading U.K. retailers.

OD2 is the first company to be chosen by a Warner Music International (WMI) affiliate to provide and manage secure digital downloading services, and this is the first such Warner Music deal outside the U.S. and Canada.

Mark Foster, WMI’s senior VP of new media, says the deal was designed to introduce commercial downloads with its retail partners in the U.K. He adds, “We’re using promotional downloads as a strategic online marketing tool.”

“OD2’s European marketing director Ed Averdieck believes the breakthrough in promotional downloads in Europe has long-term commercial benefits. “As more content is available, more people are going to use the habit of downloading,” he observes.

Meanwhile, BMG Entertainment International has begun a Pan-European downloadable campaign on the network of nine local-language sites belonging to Italian-based online music service Vataminica. The campaign centers on four major BMG acts: rock group Dave Matthews Band, hip-hop chart-toppers OutKast, blues legend Etta James, and classical pianist Arthur Rubinstein. Until this agreement, Vataminica had deals with majors—including Universal, Sony, and BMG—but had been restricted to the U.S.

“You’ll see plenty more initiatives like these,” claims Mark Mulligan, London-based music analyst at Internet research group Jupiter MXMI. “Secure commercial distribution is definitely some way on the horizon. Record companies will have to do in the next two years. In the short term, it is essential for sites to offer free music and content—not just throwaways, but quality material.”

Virgin Records Spain had a similar idea when it selected the Web site of Ares, Spain’s third news and mobile phone operator, to promote its cell phone products.

For its part, WMI has set its sights on the Japanese market.

Avex—Japan’s biggest independent record company— has announced financial results for the year ending March 31 show that the Japanese firm has successfully made the transition from being a label to an integrated group of music-related companies. Avex—Japan’s biggest independent record company—has reported a healthy set of earnings results May 17, compared with a grimmer overall picture for the Japanese music industry last year.

Sales at parent company Avex Inc., were up 5.4% to 61.2 billion yen ($552.7 million), while after-tax profits increased 17% to 7.4 billion yen ($65.2 million).

The group concept involves Avex from the cycle, and downstream and dissatisfyingly, Avex claims: “The record business is volatile, but we did OK,” he says. “We’re doing business across the whole spectrum of the music business.”

Besides Avex Inc., which comprises several labels including the Avex Trax, Avex Tune, and cutting edge imprints, the Avex group has a number of other subsidiaries, including record labels such as BMG, which is a leading concert promoter Prime Direction, nightclub management company Vellarme Entertainment, audio software distributor Avex Distribution, AV Experience America, Hong-Kong-based Avex Asia Ltd., and Avex Taiwan.

Avex will branch out into another field on Oct. 1, when it opens the Tokyo-based Avex Artist Academy, which will initially provide instruction and training for vocalists, instrumentals, and instrumentalists. Course offerings will be steadily expanded to provide instruction for builders, composers, arrangers, mixers, engineers, and other positions in the music industry.

For the year ending March 31, 2002, Avex forecasts parent-company sales of 64 billion yen ($576 million) and 8.6 billion yen ($68.1 million) in after-tax profits. Estimates for the group as a whole are sales of 88 billion yen ($797 million) and after-tax profits of 7.6 billion yen ($60.2 million).

AVERDIECK

LONDON

The Viscount’s Place. Musician John Paul Jones, formerly of Led Zeppelin, and British Phonographic Industry chairman Rob Dickins, seen from right, were among those on hand April 25 to toast the opening of an exhibit of handmade guitars at the London store owned by budding guitar virtuoso Viscount Lynley, son of England’s Princess Margaret and Lord Snowdon. Jones and Dickins are pictured with Bob Taylor, second from left, and Hilbie Robertson, far right, principals of entertainment industry insurance brokers Robertson Taylor, which sponsored the exhibit.

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

PUBLISHERS, BROADCASTERS IN PHILIPPINES STAND-OFF

BY DAVID GONZALES

MANILA, Philippines—After 27 years of off-negotiations, the Filipino Society of Composers, Authors, and Publishers (FILSCAP) and local broadcasters are still nowhere near reaching an agreement that would introduce the payment of performance royalties for music—either local or international—on all platforms.

Now FILSCAP has opted to negotiate deals with individual TV stations and not with their representative body—Philippine TV music licensing committee of trade body the National Assn. of Broadcasters of the Philippines (KBPG). FILSCAP GM Dorothy Tadoy says talks were broken off as a result of the low royalty rate being offered by the KBP on music-oriented TV programs. FILSCAP sought a royalty rate of 2000 Philippine pesos ($40) per broadcast hour for music-oriented programs such as variety shows, with stations paying 0.1 pesos ($0.002) per minute, with a maximum rate of 10 pesos ($0.20) per broadcast hour.

Tadoy says the use of a broadcast-hour royalty was a deal breaker for Western broadcasters in the KBP’s part. “In many countries,” she says, “license fees are determined by a percentage of net revenue. We consented to the KBP’s proposal of a fixed annual fee structure to ensure we could get something going, as it’s been at least seven years since FILSCAP has had a strong push for negotiations.”

Negotiations between FILSCAP and the KBP began in 1974. The KBP, says Tadoy, argues that because music is used less in TV than in radio, royalty rates should be lower for TV. Currently, Manila FM radio stations pay 7.6 Philippine pesos (15 cents) per broadcast hour.

“We were surprised that FILSCAP terminated the negotiations,” claims Jose Ibarra, head of research and litigation at major TV station GMA Network, based in the Philippines. (Continued on page 114a)

AVIDIFIED

TOKYO—Avex chairman Tom Yoda says recently announced financial results for the year ending March 31 show that the Japanese firm has successfully made the transition from being a label to an integrated group of music-related companies.

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ARIA Overhauls Awards Show With A Change Of Venue, Producer, And Television Network

BY CHRISTIE ELIEZER

SYDNEY—The 15th anniversary of the Australian Record Industry Assn.'s (ARIA) Awards is being marked by a complete overhaul of the event.

This year, the ARIA awards show will be held for the first time in Sydney, the third-largest city in the country. The telecast has been a ratings winner for Ten for the past three years. Last year it drew 1.8 million viewers, topping the prime-time ratings for the night for the 15- to 17-year-old and 16- to 24-year-old demo.

Set up in 1986, the ARIAs were a closed music industry function for the first three years. Nominations for Ten were broadcast partner for a telecast in 1989, but dropped the show after three years due to low ratings, at which point Ten was replaced by Network 9.

Philip Mortlock, managing director of Origin Records and co-chairman of the board with Shock Records chairman David Williams of this year's ARIA Awards nomination committee, says one of the reasons for the Nine linkup lies in the region's package surrounding the show.

"With Ten," he explains, "ARIA had to find $1 million Australian ($1.1 million) to get a broadcast deal. In contrast, Mortlock says, "Nine has licensed the awards (from ARIA) and takes all the financial risks by getting its own sponsor-ship and advertising."

Nine has a reputation for broadcasting high-quality live productions, and the music scene of this year's telecast is Nine's Hilary Innes, who earlier this year helmed the TV industry's Logies awards. Innes takes over from longtime AMCA producer Peter Rix.

The 2001 ARIA Awards committee replaces the ARIA board of directors, which was organized for the event. Mortlock has served on the board for 13 years and has been deputy chairman for the past two years. Williams joined the board in 1998. In another new departure, and in addition to various record company executives — including ARIA chairman — has been included on the committee. Freedman is a singer-songwriter with Yak/Warner act

the Whitlams, who took the best group and best independent trophies in 1998.

The size of the music industry voting academy increases from 450 to 510, and the event is moving from the Sydney Entertainment Centre to the Capitol Theatre. Traditionally, 15 of the 27 awards are included in the telecast show, but Mortlock says that this year, winners of several of the non-television categories will be announced one month earlier.

The final nominations for the main awards are announced.

Compass Points Way Ahead
New Signings Reflect Development In U.K.

BY PAUL SEXTON

LONDON—Compass Records is resisting any typification that its Nashville location might suggest by expanding both musically and graphically, especially in the U.K.

The steady magnification of the respected label is taking place via a series of eye-catching signings and releases. Britain in particular is seeing plenty of activity with local acts and a new distribution deal with Pinnacle.

Central are new Compass albums by British guitarist and luttist John McEwen, whose Wide Screen (out in the U.K. June 11) marks the extension of his U.S. deal with the label into a worldwide pact, and Manhattan, N.Y., born and raised Jude Edelman, whose current L.A. based Quince gets a new push via Pinnacle June 18.

"Our (international) division is mainly set up to reflect what's happened in the States," says Compass co-founder Tony Drew—also husband and producer of, and band member with, Grammy-winning label founder Alison Brown. "It's happened over time; there's been no overnight success, and it seems the interest is based on the quality of the work we're doing. We're fortunate for that to be the perception."

Formed in 1996, the label has a roster including bluesgrass star Brown, such jazz artists as Victor Wooten and Jeff Coffin, the pop-leaning Swan Dive (a successful export in Japan), Kate Rusby (perhaps the brightest modern star on the English folk scene), and U.S. deals for both Irish songwriting totem Paul Brady and English pop-rock talent Paul Carrack. Compass clearly does not adhere to the rules of modern marketing success, as West readily admits.

"The best brands are known for one particular thing. Wed the more they [move away] from that, the more slippery the slope," he says. "If you think of Windham Hill, their success is tied up in one genre. With Putumayo, their reputation is based on the success of their own careful and packaging. The thought crossed our mind that music is like a brand, but there's no way to put our musical interests in a box."

With a full-time Nashville staff of 15, Compass is aware of the perils of over-expansion.

"We seem to be the new go-to brand for Irish, Celtic, and English folk, we've arrived at a point where we need to keep the benefits of the deal with Pinnacle. West enthuses, "I have to say to my fellow Compass terrains [Senior label manager Ian Rowe], it feels like we're on an upswing, but there are 200 people in the record business that I've ever dealt with. He understands what the label is about and embraces our strategy, which is that rather than leading the charge by buying your way in, the music's got to do the job."

Rowe himself has been "extremely pleased" with the relationship, which debuts with the U.S. 29 U.K. release of Brown's Fair Weather album. "We had a fantastic reaction to that album, and it sold through extremely well in Europe, which was important, who knew that the Nashville label has made a virtue of its versatility. It's a very good thing, as long as you've got geographical areas in mind—10% of the business would be in the UK, 15% in Continental Europe and the U.S. —which Compass really has."

West concludes, "Pinnacle knows where the records need to be and, importantly, Williams understands this comes down to who you deal with. You can't spend money shaving a record that is a niche product into a chart-oriented store. That's a lesson we learned. There's always a way to pay your way into a store, but it'd better be the right place for the record, or you will see it again..."
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**Hits Of The World**

These are the top songs and albums from around the world as of 5/02/2001. The data includes songs and albums from various countries including Japan, Germany, U.K., France, Canada, Netherlands, Australia, and Italy. The chart includes information about the artists, songs, and albums that are currently popular in each region. The chart is presented in a table format with columns for country, week, singles, and albums. The website where the chart is published is www.billboard.com.
TAKING TIME OFF from preparing for Roxy Music’s first world tour in 18 years, guitarist Phil Manzanera has recorded an album of Cuban music. Manzanera, who grew up in Cuba in the 1950s, hit upon the idea after playing a concert in Havana in 1997 with Cuban singer Augusto Enriquez. He recruited other young Cuban musicians, including drummer Carlos "Mosca" Vello, former singer Yamile, and pianist Aido Lopez-Gavilanes. The result is the album 801 Latino, due for release July 2 on Expressions Records. The concept follows Manzanera and Lopez-Gavilanes, who were the soloists that also featured Brian Eno and that the album 801 Live in 1976. "I wanted to see if bringing together musicans for a show and recording them in a live concert still seemed valid 25 years later, and I wanted to see if it would work with Latin players," Manzanera says. "The new album spans the 1940s to the 1990s and is a snapshot of the musical journey that has been my life."
Merchants & Marketing

newsline...

CDNOW and Hard Rock Cafe International are teaming to produce a series of six original concerts for a co-branded Webcast on the CDNow site. The series, CDNow Presents Sessions at Hard Rock, is scheduled to debut this summer. Performances have not yet been named. The concerts will be taped at Hard Rock Live at Universal City Walk in Orlando, Fla., with live audiences and will be enhanced with interviews and information about the featured artists. Hard Rock Cafe visitors will see clips from these live events through the CDNow home page. From there, fans can link to the Webcasts from hardrock.com. CDNow will host a Hard Rock Cafe co-branded mini-boutique that will allow Webcast viewers to buy CDs by the featured artists, as well as memorabilia and other merchandise relevant to each artist. The CDNow boutique will also sell Hard Rock merchandise, and visitors to the site will be able to link to hardrock.com.

LIBERTY DIGITAL has finalized its merger of music service providers DMX Music and AEI Music Network, two of the last remaining independent companies. The merged company, with headquarters in Los Angeles, will operate under the name DMX/AEI Music until an expected rebranding next year. Under the merger, Liberty Digital will hold a 50% stake in the new company, with AEI Music shareholders holding the remaining 50%. DMX/AEI Music has several successful series to its top positions: DMX Music president/CEO Lon Troxel is now president/COO, former AEI Music VP of finance Michael Matysik has been named executive VP/FCFO, and former AEI Music VP of international Lance Lysaght is now executive VP of international operations.

LOUDEYE TECHNOLOGIES has inked a licensing deal for music samples with EMI Recorded Music. The pact comes on the heels of a similar deal with Sony Music Entertainment (Billboard Bulletin, May 3). Seattle-based Loudeye now has agreements with all five majors and additional streaming licenses for samples from more than 800 independent labels. Loudeye's streaming sampling service is used by more than 100 e-commerce customers, including CDNow, Tower Records, and Cylinder. In addition to the sampling rights, the EMI deal authorizes Loudeye to store uncompressed digital copies of EMI's catalog, music videos, associated meta-data, and cover art for purposes of preserving files to the major for its digital initiatives and to content licensees.

PREVIEW SYSTEMS, a digital delivery firm, is in negotiations to sell its electronic music distribution assets as part of an effort to wind down all the company's operations. It declined to say how much the assets could fetch or to provide a timetable for a sale. Sunnyvale, Calif.-based Preview already has agreed to sell some of its non-music assets. Pending shareholder approval, it will ultimately wind down all its businesses, settle its debts and liabilities, and distribute any remaining capital to shareholders.

UNIVERSAL MUSIC GROUP (UMG) has arranged for the purchase of 73.6% of the outstanding shares of EMusic. UMG, which last month agreed to acquire the online music network for roughly $23 million (Billboard Bulletin, April 10), has extended the offering period by 10 business days—to 5 p.m. ET Friday (1)—during which it will continue to pay 57 cents per share tendered.

AMAZON.COM has launched a new In Theaters guide that also recommends purchases of music, videos, and books. The free e-mail service allows shoppers to search movie theater times according to their ZIP code and also directs them to boutique areas promoting various related products. The first film promoted in the new area is Pearl Harbor, due in theaters May 25 from Touchstone Pictures.

'N SYNC is working with the Office of National Drug Control Policy (ONDCP) to promote its $185 million national anti-drug campaign “My Anti-Drug.” MusicVision, an online promotion and advertising firm that works with 'N Sync, has teamed up with Ogilvy & Mather ONDCP’s advertising agency, on a multimedia campaign that includes an audio public service announcement (PSA) on the official 'N Sync Web site, a video PSA to be streamed from 'N Sync’s site and before each concert on its upcoming stadium tour and a graphic section on the 'N Sync site that includes anti-drug information and a link to the ONDCP site.

ROXIO, a developer of CD-burning software, reported its first financial results since being spun off from its former parent Adaptec (Billboard Bulletin, May 15). For the fiscal year that ended March 31, Roxio had net income of $3.6 million, or 22 cents per diluted share, compared with a net income of $5.2 million, or 31 cents per share, the prior year. Revenue rose to $212.9 million from $177.8 million.

NORTON'S NICHES (Continued from preceding page)

Kicks, the seven-issue music fanzine Miller and Linna launched last September. It eventually was superseded by Norton. Linna explains, “When people pester us for the next issue, we say that the records we put out are actually audio releases of Kicks with liner notes.”

She adds, “We started [Kicks] because nobody was writing about these great unknown records, and now the distributors, store people, and regular e-mailers and to content licensees.

The first Kicks issue featured the Flamin’ Groovies and the Velvet Underground. Linna and Miller also tried to find “great oddball records” that they knew little if anything about and tracked down for their stories. “The people who started coming in with tapes,” Linna says, “is what happened with Hasil Adkins.”

Positive to a question an "of '50s psychobilly star Adkins led Miller and Linna to approach him and pull together all his '50s oddities" into Out for a Good Time, Norton's debut release. "We tried to get people on board with it," Linna says, "and it wasn't a problem, because they knew odd little clips. The main reason was to see his majesty—or head for the medicine cabinet!"

The next two Norton projects were "equally subversive things," Linna says—Esquelastra's Vintage Voo-

...oo, which collected demos by Little Richard's contemporary, and John Starr's Born Pimp songs from the '50s and '60s about monsters and rock'n'roll.

While 15 years ago Linna and Miller never would have dreamed they'd be releasing tracks from their idols, including artists on such legendary labels as Sun, the vantage point as an artist is fit with the rest of Norton's catalog.

"The term 'garage band' is a great term, but to us it specifies suburban teenagers," Linna says. "But we like the whole low-ball sound—budget sound in a way...nothing we put out. Because with a lower budget comes a sincerity and intensity and passion that characterizes a lot of this music."

Though Norton does sell out promotional mailings, including promo copies and bios, and further promotes its product via e-mail and the label's Web site, Linna stresses that it's the people who make the personal touch that distinguishes the label's promotion of its releases.

"We're old school," Linna says. "When we get stuff out there, and people know they're dealing with me and Billy—the Norton people—they come to us, and we do a lot of gushing and going—which in scientific terms, is promotion."
TAPS FOR TOPS: The life of a local hero is usually a lonely one. Some find fame on a national level, but the local one can be tiny, and winning acclaim there doesn’t always translate into greater renown. So it was, for the most part, with Top Jimmy, who died May 17 in Las Vegas after falling miles from the Hollywood haunts he called home for many years. In a way, Jimmy—who was born James Koneck in Louisville, Ky., 46 years ago—was the consummate local hero, an independent artist beloved in Los Angeles but little known elsewhere.

Chances are if you know his name at all, it’s as the subject of the Van Halen song that bore his name, which appeared on the metal band’s multi-platinum album 1984; his drinking buddy David Lee Roth penned the song in his honor. “Top Jimmy,” the lyrics go, “Your type of boy, Top Jimmy switchblade.”

Diligent hipsters may have picked up copies of Jimmy’s two hard-to-find albums—Pig Drunkkus Maximus and Rhythm Pigs, or The Good Times Are Killing Me, the all-too-appropriately titled 1997 collection on L.A.’s T.O.N. Records. As good as the records are—and Pig Drunkkus Maximus was produced by Rhythm Pig and future Los Lobos saxophonist Steve Berlin, it’s especially good—they really don’t tell the whole story.

The majority of Independents attempted to lay out part of the tale four years ago (Billboard, Jan. 11, 1997), when we conducted what proved to be one of Top Jimmy’s last interviews in this space. We’re uncertain whether what went down two decades ago can be captured, but it seems important now to try.

From around 1981, Top Jimmy and his band—which included guitarist Carlos Guitarlos and bassist Gil T, a pair of players who matched their leader in girth—held the stage Monday nights at the Cathay de Grande, a subterranean nightspot in the heart of Angellie and Selma in Hollywood. In that ultra-funky spot, the group ripped through a diverse set of tunes by Bob Dylan, the Doors, Jimi Hendrix, Johnny Paycheck, Merle Haggar, Otis Rush, Howlin’ Wolf, and others, with a couple of originals of their own.

Every week for several years, the Rhythm Pigs met the challenge they set for themselves in one of their songs: “Now, what’s it gonna take just to make you move?” Whether alone or with guests like Roth, Tom Waits, or Maria McKee, they shook the house down.

It was an explosive and reckless blend, fueled by far too much alcohol, a specialist in dissonant punk, released The Milwaukee Tapes, Vol. 1, a compilation of 1980 quartet sessions, as part of its “Unheard Music” series curated by John Corbett.

His work has also been heard on such jazz-oriented imprints as Oskidakk and Nessa, but he welcomes the exposure on labels that will take the music to a new group of listeners. “I want to get these young kids to hear as much of this music as they can,” says Anderson, who has been active in the Chicago free-jazz community since the ’60s. He was a founder of the Axxon for the Advancement of Creative Musicians, which counted the Art Ensemble of Chicago and Muhahal Richard Abrams among its members.

The Anderson/Barry duets, cut at a 1999 date at the Empty Bottle in Chicago, are matches made in heaven. But though the two musicians were active at the same time, in the same place, it wasn’t until 1997 that they played together. Before that, Anderson had been doing duo gigs with the late Fred Hopkins.

“We knew each other,” Anderson says of Barry. “But we had never met… When we got a chance to work together, it was just magic. Robert was able to speak the same language.”

Atavistic is currently planning another volume of Anderson’s vintage recordings, and the musician has been making some crossover appearances. He appeared at the recent All Tomorrow’s Parties festival in England with guitarist Jeff Parker of Tortoise and at the Noise Pop Festival in Chicago. He and Barry will open a show for Tortoise’s June 19 at the popular Clark Street club Metro in Chicago.


In Chicago, Anderson also plays regularly at his own club, the Velvet Lounge, at 2125 S. Indiana Avenue.

Chicago’s Anderson Enjoy a Higher Profile

by Chris Morris

DECLARATIONS OF INDEPENDENTS

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In Chicago, Anderson also plays regularly at his own club, the Velvet Lounge, at 2125 S. Indiana Avenue.
Memphis Madness: Music City Buys Pop Tunes; Tower Records Plans ‘Tribute’ Flagship Outlet

Earlier this month, Nashville-based Music City Record Distributors completed its purchase of the seven-unit Pop Tunes chain, giving it 25 stores in four states. Scott "Perk" Perkins, V.P. of retail with Music City Record Distributors, which owns the 22-unit Cat's chain, says that the company's first objective was getting inventory levels back up to snuff at the Pop Tunes outlets.

"We saw an immediate response," Perkins says, "but because everybody is soft right now, it's not where we expect to eventually take it."

The acquisition gives Music City 12 outlets in Memphis: the seven Pop Tunes shops and five Cat's. Because of the acquisition, one Cat's outlet, which was located near a Pop Tunes, was closed. The chain will celebrate its acquisition with a Memphis Market Madness sale from May 25 through June 3, according to a company press release.

In addition to improving music inventory, "another thing we did with Pop Tunes is bring in the lifestyle products" that the Cat's chain sells, like jewelry and incense burners. Perkins says that those types of product, which Cat's has been emphasizing for the past year, give good profit margins.

Perkins adds that the company will keep both store logos operationally in the Memphis market: "Pop Tunes has too much history—that's where Elvis shopped."

In a statement, Pop Tunes president J.T. Novarese says the sales accomplished several goals for him: job stability for the chain's employees, the continuation of the Pop Tunes name and legacy, and the placement of the business with a good caretaker. Pop Tunes claims a 55-year history.

Tower records opened a flagship Cat's store, which will take in about 6,000 square feet, in the Cool Springs area of Nashville, bringing its store count to 30.

Thirty and Counting: Two chains are celebrating their 30th anniversaries. In St. Louis, Mo., the 10-unit Streetside Records marked its third decade on May 10, and on May 8, Homer's put out a press release saying it will celebrate its 30th anniversary all year.

According to the Streetside press release, the chain has been acquired by a small group of investors, one of whom is former owner Randy Davis. "We recognized the overexpansion, reeled it in, and that's what allowed us to get to 30 years. Other retailers who were our size then have gone by the wayside."

Today, the chain runs 10 outlets, which are mainly stocked with music but also carry some lifestyle items, like posters, T-shirts, and curtains.

In celebration of its anniversary, the chain has been running weekly and monthly specials.

Further west in Omaha, Neb., is the Homer's chain, which began in 1971 as one of the first tenants to open shop in Omaha's Old Market business district, as part of the city's long celebration. Homer's is hosting its sixth annual Indigenous Jam June 9 at Omaha's Mac Dome. Additional acts scheduled to appear are Indigenous, the Samples, Taj Mahal, Billy Lee Riley, the Chris Duarte Group, Sue Foley, and Doyle Bramhall.

As its Restructuring Continues (Billboard, May 26), Tower Records/Video Books has moved its Yonkers, N.Y., store into a smaller space and will close an outlet store in Los Angeles in July. But it is also opening a 20,000-square-foot store in Memphis on Beale Street. According to Tower Records spokeswoman Louise Solomon, that store will have a performance stage and will be "an incredible tribute store to one of the most outstanding—and under-served by entertainment retail—music communities in the country."

In other Tower news, she says that the chain is taking its landlord to court on the pending closure of its Newbury Street store in Boston, which is supposed to make way for a Virgin Megastore. That store had been slated to close June 5, but Tower is challenging the landlord on "specific performance," with a trial slated to start on May 30.

Making Tracks: Lee Goldstein, formerly director of sales and marketing at independent label Shanachie, is seeking opportunities. He can be reached at 201-265-8346 and at leetbeg@aol.com. Also, Warren Pujak, national account executive at WEA, left that company as part of its restructuring and is seeking opportunities. He can be reached at 516-438-5426 and wpdj@uol.com.
"I didn’t want this to be the Cleavers,” says Mo’ of Big Wide Grin, due June 5. “I wanted it to have good sentiments and morals but be a broad-based definition of what family is—love, conflict, silliness, romance.”

Mo’s own songwriting contributions include “I Am Your Mother Too,” a song of reassurance to a newly adopted child; the playful “Don’t Say No” (co-written with Cynthia Terr), the philosophical “Infinite Eyes,” and tender “Grandma’s Hands.”

Brenda Russell appears with Mo’ in “I Am Your Mother Too,” and she’s not the only celebrity to drop in; TV star Camryn Manheim (The Practice) does backing vocals on Mo’s cover of the Slim Gaillard chestnut “Flat Foot Floogie” (here called “Flat Feet Floogie”), and Mo’s own son, 13-year-old Kevin Jr., sings with his dad on a cover of Joni Mitchell’s “Big Yellow Taxi.”

Manheim, Mo’s notes, is a friend of his; those who are familiar with her only through her acting may be surprised to discover that she plays guitar as well as songs. (Incidentally, Manheim recently gave birth to her first child.)

Elsewhere, Mo’ covers the O’Jay’s “Love Train,” Stevie Wonder’s “Isn’t She Lovely,” ’60s soul act the Winstons “Color Him Father,” and patriotic standard “America the Beautiful,” which he transforms into a soulful acoustic slide-guitar number (Mo’ credits producer Kevin McCormick with helping choose material for Big Wide Grin; McCormick also guested on bass and synthesizer.) His album opener will delight anyone familiar with Chic Street Man, a unique African-American song-writer whose contributions to children’s music are among the best the genre has to offer; it’s Chic’s upbeat “Everybody Be Yoself.”

“Chic is practically responsible for Mo’s music,” says Mo’. “He introduced me to Tuj Mahal, even taught me finger-picking.”

Theater brought the two artists together at first; Manheim auditioned to be Chic’s understudy in a production called Spand at Los Angeles’ Mark Taper Forum. “It was a groundbreaking experience, even though I never went,” he notes. “I still had to be there every night, and it was two months of intense studying.”

“Helped him even design his [stage] name,” says Chic, who’s based in Seattle. “When things were getting moving for him, I told him, ‘Mo’ is in Mo’.”

Chic says he was immediately taken with Moore’s musicianship, as well as his lack of grandstanding: “He was so low key a lot of years,” says Chic. “Then, when he was my understudy, I did a show one night in L.A., and he sat in with me on ‘Goodnight Irene.’ When I saw him do that, it was like seeing Otis Redding—I was like, ‘Wow, this guy’s really good.’

Then afterwards, he had a gig that same night, so I went,” Chic continues. “He was on the side of the stage, and it was his bassist in the spotlight. I said, ‘It’s your band—you’re supposed to be in the spotlight.’ Kevin’s a very unassuming guy—very cool. He’s not about the ego thing.”

Chic is delighted with Mo’s cover of “Everybody Be Yoself.” He says, “I love the version he did of it. It has a little bit of the New Orleans thing in it, kind of a Neville Brothers vibe [an appropriately full-circle situation, as Chic himself has an unrecognizable vocal resemblance to Aaron Neville].”

Chic says he’s working on a new family album titled Lullabines, which he describes as blues versions of lullabies: “Kevin wrote one with me, called ‘I’ll Be Here.’ He might guest on my album as well.”

Mo’, a two-time Grammy winner, says he came to do his family album in “a roundabout way. The label suggested it—I’d never thought of doing something like that before.”

He admits he wasn’t entirely enthusiastic about the idea at first blush, but then came to think it could work as long as there were “no kiddie songs.” Mo’ credits former Sony A&R rep Hillary Bratton (now at Kid Rhino) with helping him shape the idea of the album (and, of course, the album itself). “I realized that doing this record would give me the opportunity to express myself in another kind of way,” he says. “It would be a [Mo’s] album, but not done the way Okeh/550/Epic Records [his current label] would have expected it done.”

Big Wide Grin was tracked between January and March of 2000, before Mo’ recorded his most recent Okeh/550/Epic release, The Door. Musicians included percussionist Luis Conte, saxophonist Gerald Albright, guitarist Charlie ‘Tuna’ Dennis (an early mentor of Mo’s), and vocalist Barbara Morrison.

Sony Wonder will support Big Wide Grin with print ads in such magazines as Guitar Player, Living Blues, 360, MAXIM, and Time Out New York. “Everybody Be Yoself” is currently being featured on the audio reel played at 2,100 Loews/Cineplex movie theaters; an onscreen ad for Big Wide Grin is running as well. Plus, according to a Sony Wonder spokeswoman, Citibank Visa will feature a blurb about the upcoming release in its July credit-card statements.
While other people are raising their prices, we are slashing ours. Major label CD's, cassettes and LP's as low as 50¢. For free catalog or write Scorpio Music, Inc., A New Age Record Company, 2324 Haverford Ave., Ardmore, PA 19003.

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Ran Yalif, veteran talent and producer's agent (former Sr. VP of William Morris Agency) announces his company, The Producers Agency, is introducing Record Producers to Singer-Songwriters & Songwriting Bands. Producers and Artists are invited to call 212-247-9500 or E-Mail: ran@yalif.com

**SALES POSITION**

Music Video Distributors, Inc. is hiring experienced sales representatives. Applicants must have excellent computer/communications skills, determination, attention to detail. Position involves acquiring new accounts and servicing existing accounts. Highly competitive compensation, benefits and bonus plans. Relocation required. Please send resume to: Michael DeMonte, Sales Manager, Music Video Distributors, Box 282, Oaks, PA 19456. Fax: (610) 650-9102. Email: mike@musicvideodistributors.com

**ONLINE MARKETING MANAGER URBAN MUSIC**

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**THE VH1 RADIO NETWORK**

Is looking for an experienced producer to write and produce a daily Classic Rock based Pre Production and to manage daily production of the Radio Network. Must have strong writing, interviewing and management skills as well as strong industry and label contacts in the Classic Rock format. Send e-mail with resume to: ROGER.COOLETTI@MTVSTAFF.COM

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**TELEPHONE RECEPTIONIST**

Distributors International, Inc., a leading trade association for record distributors, is seeking a telephone receptionist. Responsibilities include answering incoming phone calls, scheduling appointments and handling incoming mail. Applicants must have strong verbal, organizational and computer/communications skills, determination, attention to detail. Knowledge of the music industry would be an asset. This is an entry level position. Please send resume to: Doris Gutierrez, (212) 678-2940.

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billy punk band

TOM WILSON

(Continued from page 96)

hoo. But we’ve also had interest from [top 40] stations as well. That is a format where Junkhouse has had minimal success.

One Canadian radio program to add “Dig It” the week it was serviced was Wayne Webster, musical director at top 40 CKFM Toronto. “I thought it would sound good on the oldie,” he says. “We have played some Junkhouse, but not a lot.”

In many ways, Planet Love harks back to Wilson’s acoustic singer-songwriter roots. As a teenager, he was a fan of the Guess Who, Crowbar, Bob Dylan, and Alice Cooper, but he frequented and then began his professional career on southern Ontario’s coffeehouse circuit, inhabited by folk-based Canadian acts.

In 1981, Wilson began to front the highly touted Hamilton rockabilly punk band the Florida Razors. While the band toured relentlessly in Canada and recorded an independently released EP Half a Rock ‘n’ Roll Record and album Beat Music, it split up in 1986. Last year, Toronto’s Bellslye Records released a Florida Razors self-titled compilation featuring previously released and unreleased material.

“An acoustic performer is what I’ve always been,” says Wilson, “I vowed to present an attractive line-up and to expose a new generation of acts. “(French Blue Note act) St. Germain has paved the way, and it has become clear that there is a very exciting live scene in France,” she says. “We were all looking for a way to get these acts to the UK.”

Halton says the labels shared some marketing and promotion expenditures, created a CD sampler, and pushed for retail space. Additional support came from the FMB, which was launched last year. (Other countries with similar FMB operations include Germany and the U.S.)

FMB manager Marie-Ange Beau says that when the labels came to see her with their project, she jumped at the opportunity. The FMB brought cash to support the initiative and struck a deal with the Eurostar Channel Tunnel rail service, enabling free train tickets to bring in the acts.

“It’s exceptional!” Beau enthuses. “To my knowledge, it’s the first time major labels have got together to work on a project in the UK, U.S., U.S., France, and U.S.!”

Jim “Rock’n’Roll” Smith, of the Canadian House Party, says the week of gigs took place at a time when French acts are making increasing inroads into the U.K. market, despite initial skepticism from local media and labels.

“The perception of French music is changing,” he says. “An event like the week at the Jazz Café brings in a lot of media attention. It reinforces the notion that France has a lot to offer musically—not only in electronics but in all genres—and that’s very positive.”

British radio producer Charlie Gillett, who hosts a weekly program featuring music from around the world on the BBC’s local London radio station London Live, flew out to Toronto to present French music on the show.

Gillett is of the opinion that there is “a remarkable range of talent there” in France. He cites various acts such as the FMB can only raise the awareness of the British audience for French music.

He adds, “Close as we are, Britain has hardly made French music feel welcome. But the tide may be turning, with Air, Daft Punk, and others infiltrating our pop radio stations.”

Each year, a larger number of live acts venture across the channel to entertain us.”

TOURNAMENT:

Juni 8-14: 15th Annual Songwriters’ Showcase, present-

ed by the Songwriter’s Hall of Fame, Makor, New York. 212-957-9290.

Submit items for Lifelines, Good Works, and Calendar to Jill Pels-
snick, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036. E-
mail jillpelsnick@billboard.com.

Good Works

PLUH PALS: 14-year-old Erica Summers is launching a line of plush animals that will be adopted by people who have made contributions to the world. Each hero is adopting the particular animal that was made in honor of him or her; the adoptees create a tag featuring a picture of the hero and the story of his or her historic act. A percent-

age of the proceeds will be donated to his or her charity. The “Heroes” collection will kick off May 26 at FAO Schwarz in Chicago, Backstreet Boy Howie D. will attend the event, and proceeds will be donated to his late sister’s charity, the Dor-

ough Lups Foundation. Sum-

mers is also the creator of Stars in the Wild, a collection of plush animals adopted by celebrities such as N Sync, Christina Aguilera, Sisqó, and Mandela Moore. Contact: Geoff Moss at 818-787-4065.

Golf Tournament:

On June 29, Country Radio Broad-

casters (CRB) will hold a golf tournament benefiting the Country Music Hall of Fame and the CRB Scholarship Fund. The event will take place at the Ted Rhodes Golf Course in Nashville. The registration deadline is June 1, and the cost per person is $100. Contact: Mary Ann Nelson at 615-327-4487.
CITADEL SPINS EFORTESS. Citadel Communications has sold its eFortress Internet service provider to Earthlink. Billboard has learned that the decision to close eFortress dates back to December 1999, at the height of the Web boom. It took just a few weeks to sell eFortress's assets, chief among them its subscriber list. The final plug was pulled at the end of April, when the hardware and other material assets were sold or transferred to Citadel’s radio stations. According to Securities and Exchange Commission documents, Citadel was paid $800,000 in late February in an attempt to sell the remaining of its joint venture's assets. The company paid $1,000,000 for eFortress in the second quarter of 2000, and the $200,000 for the transfer, totaling as much as another $800,000—depending on how many eFortress subscribers remain with the two companies. Citadel VP of finance Randy Taylor says Citadel sold eFortress to focus on its core radio business. During its heyday, eFortress had 25,000 subscribers. The largest concentration was in Providence, R.I., where the service was launched in 1996 as Edgenet by Bear Broadcasting—the former owners of modern rock WDEE/WDGE, which Citadel bought in June 1997 for $2.5 million. Bear owner Philipuro saw the ISP as a way to capitalize on the station's 18- to 34-year-old demo, to be promoted by using unsold commercial time.

FISHER MOVES TO NASDAQ. Fisher Communications has begun to trade on the Nasdaq, moving from the Over-the-Counter Bulletin Board. President/CEO William Krippaneh says the move will help Fisher get more attention on Wall Street: “I believe being listed on Nasdaq will increase the visibility and understanding of our company and its operations.” Fisher will be traded under the symbol FSCI. Among the stations owned by Fisher are adult top 40 KPLZ Seattle and country KWWJ Portland, Ore.

McCABE EXITS CB. Canadian Assn. of Broadcasters (CAB) president/CEO Michael McCabe has announced that he will not seek a contract extension with the association, deciding instead to head the reins to someone new. “After 13 years, it’s time to move on,” McCabe says. His resignation takes effect Nov. 9. McCabe, who was first appointed in 1988, oversaw the organization’s efforts to lobby the Canadian government to loosen its ownership rules, culminating in the 1997 decision by the Canadian Radio-Television and Telecommunications Commission to allow one company to own multiple stations in multiple markets. The ruling is credited with reinvigorating the Canadian radio industry and boosting profits. The CAB board of directors is in the process of establishing a selection committee to find a successor for McCabe. The process is expected to continue through the summer.

CLEAR CHANNEL DROPS SUIT. Clear Channel Communications has dropped its federal lawsuit against the radio trade fax Inside Radio, although the publisher of the trade tip sheet believes the suit may be refiled (Billboard, Nov. 18, 2000). Clear Channel accused publisher Jerry Del Colliano of trying to force the company to purchase his publication by launching a “vicious and concerted campaign of coercion, public vilification, and harassment” in the pages of its daily fax. Del Colliano said, “Ultimately, Clear Channel has seen fit to take the unfortunate step of forcing me to answer for this entire situation.” He went on to say that Inside Radio intends to file a complaint seeking damages from Clear Channel, alleging its suit was “frivolous and abusive.”

NOTED. Viacom, parent company of Infinity Broadcasting, plans to sell $1.4 billion in notes, the proceeds of which will go to repay existing debt… Former Federal Communications Commission (FCC) Chairman William Kennard has joined The New York Times‘ board of directors. Besides owning the Times and the Boston Globe, the company also owns classical WQXR New York… The Advertising Council is asking the FCC to loosen its regulations on ad disclosure, in order to make sponsored public service announcements for the government’s National Youth Anti-Drug Mediation Campaign more attractive to stations… Quincy Jones has agreed to host a series of musical documentaries for XM Satellite Radio. As part of the multiyear deal, Jones will also act as a creative consultant to XM’s programming team. Also, jazz artist Wynton Marsalis has signed a deal to host 12 one-hour musical specials… Former AMPM executive VP David Lebow joins Emmis Communications as regional VP…

With reporting by Frank Saxe in New York.

Radio Braces Itself For Tough Year
By Frank Saxe

NEW YORK—As the nation’s unemployment rate reaches its highest level in more than two years, marketers are watching the broadcasting industry closely. One new company is Clear Channel Communications, which has been forced to backtrack on some of its plans to expand its business. For example, the company has decided to cut back on its new station openings, which were expected to be in the range of 50 to 60, down to a more manageable 30 to 40. As a result, the company has announced that it will sell off some of its stations, including those in Providence, R.I., where the service was launched in 1996 as Edgenet by Bear Broadcasting—the former owners of modern rock WDEE/WDGE, which Clear Channel bought in June 1997 for $2.5 million. Bear owner Philipuro saw the ISP as a way to capitalize on the station’s 18- to 34-year-old demo, to be promoted by using unsold commercial time.

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Ongoing Talks Result In Spring Ratings Cutoff

Radio May Have More to Lose, However. According to Merrill Lynch, the face-off may cost a portion of the $900 million in advertising that Clear Channel wins annually from national advertisers. “The loss of ratings data would impair selling efforts with national marketers,” said Merrill Lynch analysts in a recent report on the company. “By April 30, those same analysts cut Clear Channel’s outlook from ‘buy’ to ‘neutral’.”

One radio consultant predicts that Clear Channel will lose important, fourth-quarter holiday business: “The buyers primarily look at the spring book, and if they’re not getting it, what are they going to use?”

What is worse, the consultant feels, is that Clear Channel stations will be put at a competitive disadvantage when they sit down with ad agencies that still get the ratings numbers. “When one side has all the information, they’re going to use it to their benefit. Their job is to beat up the radio station and its rep. It’s going to be a one-sided game where the agency is going to be telling the radio station how many listeners it has and how much they’re going to pay for them, and the radio rep is powerless to present the station in a more favorable light or even know if the agency is telling the truth.”

Others say there will also be pressure to rate faster, even by not using “the currency of the industry.” Clear Channel will not be able to maintain its current rates, much less increase them. One former salesperson says, “That is not to say that this currency is not replaceable, but that in unrated markets where there are no ratings, the lowest bidder wins.”

One Clear Channel program director says the stations will still be able to get 12-plus numbers in trade publications. “It would have more of an impact if we don’t get the book in July, because from a financial standpoint we sell the book, not the trends.”

He went on to say that for programming purposes, he is less dependent on Arbitron than in the past. “We have other information, like our call-out research, to give us an idea of where we stand in the marketplace.”

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Radio Braces Itself

(Continued from preceding page)
ness is strong, and it is up double digits in some cases," Cox Radio President/CEO Bob Neil says. While banks, financial services, telecom, and dotcom advertising have been soft, he says, automotive, health care, and restaurants have improved.

Although Cox's broadcast cash flow and net revenue both had double-digit gains, the company reported a net loss of $2.1 million in the first quarter, down from a net profit of $3.6 million in 2000. Neil says he is experiencing "buyers' revenue," as spot buyers try to get bargain-basement ad time because of weak demand. "We've seen competitors adding inventory to try to make up for the lack of revenue in a number of markets. The problem hasn't been selling your inventory, it's been the price at which you sell it."

Radio One President Alfred Liggins concedes that it has been difficult to keep selling spot time for the same price as when Internet companies were beating down the door. "Any time you see revenue growth fall off, the rates have to come down. It's just not possible to hold them."

He says his company is trying to work with advertisers by giving them cut-rate deals and free bonus spots to avoid lowering rates.

In the first quarter, Radio One's net loss was $10.2 million—compared with a net profit of $2.1 million a year ago—while its after-tax cash flow fell from $7.5 million to $1.7 million. Liggins says this downturn is largely due to Radio One's purchase of a number of stations from Clear Channel.

Facing tough financial times, radio operators are cutting costs. The Ackerley Group, which owns radio and TV stations in Seattle and Portland, Ore., has cut into its bottom line by 5%. Combined with other cost-cutting measures, Ackerley executives say the cuts will save the company as much as $15 million a year.

Columbia Media has undertaken a cost-cutting initiative, cutting the "floated" structure of the company. Promotional spending will be reduced as Columbia focuses instead on cross-promotion between stations and signing more deals with local TV stations and newspapers. The company is also slashing some non-traditional revenue programs, says Dickey, since several were costing more money to run than they brought in. COO Marcy Gravits says the company is "no longer in the business of renting a corporate jet."

Because of the soft advertising market, Radio One is cutting the amount of revenue it expects this year. For 2001, it is projecting a net revenue of $248 million, compared with the $251 million it forecast in February. Instead of cutting projections, a number of other radio groups have stopped making predictions altogether in order to avoid looking bad on Wall Street if they're forced to lower the numbers.

"National advertising is definitely the weakest link," says Radio One CEO Del Mar. "We've seen soft food, soft, and entertainment categories remain strong, she does not foresee an upturn. "Right now, there's no light at the end of the tunnel."
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Rock: Rebecca Barton, 323.525.2331
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CANCELLATIONS
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in Quezon City, near Manila. "The disagreement on the broadcast-hour rate was not a substantive issue and could be ironed out. It was boneheaded.

But Tadeo does not agree. "We were nowhere near an agreement on the broadcast-hour rate. It's also important to note that after the KBP proposal, this was the first written proposal we've ever received from the KBP on royalty rates. The KBP proposal was received Jan. 9 by FILSCP.

Representatives from GMA and another major TV station, ABS-CBN, met April 17 in Manila to discuss the situation with FILSCP. Also at the meeting were Ang Kwee Tang, Asia Pacific regional director of international audio-visual body the International Confederation of Societies of Authors and Composers (CISAC), ASCAP Asia Pacific regional director Willie C. Yeung, and representatives of authors' bodies from the U.K. and Australasia. Some 60% of the music on Philippine TV is international repertoire.

According to Tadeo, the authors' representatives left the meetings with the understanding that CISAC would write a proposal for distribution to individual TV stations, with the licensing fee most likely revenue-based. Any CISAC proposal would require FILSCP approval before being sent to the individual TV stations.

At the meeting, both ABS-CBN Broadcasting and GMA Network representatives reportedly stated their desire to keep the KBP as their negotiating body. However, the KBP, as an industry association, has no legal authority to bind its member stations to any agreement reached with FILSCP or its counterparts. Tadeo says the TV stations recognize the validity of this argument and claims they are now willing to make each station individually obtain a special power of attorney granting KBP legal authority.

Ibarra also says that TV stations have various reservations about FILSCP's assertion that TV has more penetration than radio in this country. "We believe radio has more audience reach in the Philippines. There is the issue of power and a lack of electricity in many areas. There are also many mountainous areas that block a TV signal."

Ibarra also says the TV stations are strongly object to the use of a revenue-based licensing fee. "We don't believe this issue of how royalties are reached in other countries should be used in the Philippines. If agreements with broadcasters cannot be reached, Tadeo says that various legal options available to FILSCP include obtaining an injunction to discontinue the unauthorized use of music on TV. Tadeo says, "The Filipinos have to settle things in an amicable manner, but we're now exploring the legal remedies available to us."

At No. 1 on Modern Rock Tracks this issue is "It's Been Ahwile" by The Bulletin. Says Tadeo, "It's been a while since I could call you, it's been a while since I could call you, it's been a while since I said I'm sorry."

To be able to capture these feelings lyrically is a step beyond the band's first effort. "It's taken me 28 years to get to the point that I'm at now. You can see that there might be a glimpse of hope on this record," he says. "It's finally like I'm seeing the light after a 28-year-old tunnel. It's really hard to not take a little bit of responsibility to what you're putting in your words to people who are in position abuse this fact."
The most-played clips as monitored by broadcast data systems.

New Ones are reported by the networks (not by BDS) for the week ahead.

**THE CLIP LIST**

**NEW ONES**

**SUGAR BABES, RUN FOR COVER**

1. **Tak**
2. **Cozier**
3. **Simson**
4. **Queen Pen**
5. **Vince Gill**
6. **Faith Hill**
7. **Trisha Yearwood**
8. **Cyndi Thomson**
9. **Sara Evans**
10. **Vicki Blue**

**CMT**

1. **Ozzy Osbourne**
2. **Coldplay**
3. **The Verve**
4. **Suede**
5. **Comeback Kid**
6. **The Space Between**
7. **The Next Great American Band**
8. **Sugar Babes**
9. **Closing My Heart**
10. **Girl Next Door**

**MADONNA’S “DON’T TELL ME” VIDEO WINS TWO TOP VMAs**

Madonna’s “Don’t Tell Me” video received top honors at the 10th annual Music Video Production Awards. (MVPA) Music Video Awards, held May 16 at the Directors Guild in Los Angeles. The video, directed by Jean-Baptiste Mondino, won for video of the year and best direction of a female artist.

Other multiple winners were Fatboy Slim’s “Weapon of Choice” (electronic video of the year and best choreography), by Paul & evils (video director). Lifetime achievement award: Mark Pellington.

Rock video of the year: Moby Featuring Gwen Stefani, “South Side” (Super-Mega, Palm Pictures)

Rock video of the year: A Perfect Circle, “Mona Lisa” (A&R Productions)

Hip hop video of the year: Erykah Badu, “Don’t Cha” (Interscope, R&B)

Country video of the year: Dixie Chicks, “Goodbye Earl” (A-Ray Productions)

Adult contemporary video of the year: Fatboy Slim, “Weapon of Choice” (Stereolab, T-Mobile)

International video of the year: Beyonce, “Listen” (Epic, Warner Brothers)

Confirmation of the year: Madonna, “Don’t Tell Me” (Jean-Baptiste Mondino)

Directorial debut of the year: Black Eyed Peas, “Get Original” (BMG, SlingShot)

Best editing in a music video: A Black Eyed Peas “Get Original” (BMG, SlingShot)

Best cinematography in a music video: Backstreet Boys, “The Call” (Vicki Blue)

Best art direction in a music video: Outkast, “Ms. Jackson” (David Santiago)

Best color/design in a music video: Bodi, “Me and Your Mama” (David Russey)

Best special effects in a music video: Robbie Williams, “Rock DJ” (David White, Santiago)

Best choreography in a music video: Fatboy Slim, “Weapon of Choice” (Choreography by Michael Sorvino)

Best hairstyling in a music video: Lenny Kravitz, “Again” (Maryam Madakour)

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Listening to Ego is like listening to a musical scrapbook of the Goo Goo Dolls. It's a noteworthy chronicle of the band's evolution from a bar band playing gritty, post-punk music to a multi-platinum act with a more melodic, more accessible sound.

Rzeznik says that choosing the album's songs was easy for the band, which also includes bassist Robby Takac and drummer Mike Malinin. "We just picked out the songs we liked the best," Rzeznik notes. "It was fun to look back on how we were. We laughed a lot just listening to some of the old studio tapes and remembering some of the

The Warner Bros. release is identical to the Third Rail/Hollywood album except for one track. The Third Rail/Hollywood release is called "Name," since it wasn't a hit single overseas. "Eyes Wide Open" (from Dirty Up the Girl) is on the Warner Bros. release instead.

Although no single or video will be released from Ego, "Name" will be an emphasis track in the territories where it is more radio friendly. Wood and its licensees, according to Peter Holden, Buena Vista Music Group senior VP of international.

"Name" has a track record of being a hit, so that's why we're making it the focus of [Ego]," he says. "The biggest market for the Goo Goo Dolls in our region is Australia, since Dirty Up the Girl sold 110,000 copies there which is Platinum status, and we see pockets of strength in Asia, too." shred Holden 1988's Geddy, 1990's Hold Me Up, and 1993's V Turn's War.

The release of 1995's A Boy Named Goo was a major turning point (Music to My Ears, Billboard, Feb. 25, 1995) for the band. After the album was recorded, mixing was replaced by Malinin. The Goo Goo Dolls also found themselves embroiled in a legal battle to leave Metal Blade and join the band eventually settled at Warner Bros. A Boy Named Goo spawned the band's first hit single, "Name," which reached No. 5 on The Billboard Hot 100. A Boy Named Goo has sold 1.6 million copies in the U.S., according to SoundScan.

The Goo Goo Dolls went on to even greater commercial success with 1998's Dirty Up the Girl, which has sold 3.5 million copies in the U.S. alone. The album included the hit singles " Iris, " " Slide, " "Dizzy," "Black Balloon," and "Broadway."


AT 60, DYLAN STILL ROLLING ON THE ROAD

(Continued from page 5)

creative, capitalizing on a catalog of rare depth as well as performance chops built from thousands of live shows.

"There are some observers who see Dylan's current concerts to be among the best of his career, and the artist continues to turn new generations of fans on with his prodigious road work. "Bob Dylan has taken over James Brown's title of 'hardest-working man in show business,'" says preservationist Jeff Kramer of the New York-based Metropolitan Entertainment Group, promoter of "tons of dates" for Dylan dating back to the early 70s. "There is no question that he is not only a career-long rock superstar but a la- reate of rock music but also one of the pre-eminent live performers," Scher adds. "His shows today range from very intimate to magical."

Dylan's touring efforts have increased dramatically in recent years, coinciding—intentionally or not—with the success of Bob's Time Out of Mind album and a critically acclaimed performance at the Woodstock festival in 1994. Slowed only by another legal problem that kept him grounded for a month in 1997, Dylan annually tours for more than half the year. "He's on the road more than any other performer," says Brian Fritschi, VP of marketing and media at Columbia Records. "He plays 120 dates a year and still manages to hit places most artists never get to. It's always viewed as an event when Bob Dylan comes to town. He's a gift to the promoters because Dylan is incredibly well-behaved and the fact that he's on the road has a lot to do with it. And we want people to be able to see him in their hometown."

Dylan's albums have been split between Columbia Records and his own Reprise label, particularly when it holds a backlist with the scope of the Bob Dylan canon.

"Dylan is one of the most vital and influential performers in history of the business, and we treat it that way," says Larry Jenkins, senior VP of marketing and media at Columbia Records. "We'll do 120 dates a year and still manage to hit places most artists never get to. It's always viewed as an event when Bob Dylan comes around. He's incredibly well-behaved and the fact that he's on the road has a lot to do with it. And we want people to be able to see him in their hometown because Dylan is incredibly well-behaved and the fact that he's on the road has a lot to do with it. And we want people to be able to see him in their hometown.

Bob Dylan's "rock and roll" style is said to have inspired a number of other artists, including Bruce Springsteen and Bruce Springsteen. Dylan is also known for his association with the Beat Generation, a group of poets and writers who came to prominence in the mid-20th century. This group included Allen Ginsberg, Jack Kerouac, and literary greats such as Jack Kerouac, Allen Ginsberg, and William S. Burroughs.

INDIAN SUMMER

Dylan has toured consistently throughout his career, but in the mid-to-late '90s he upped his road work considerably without sacrificing creativity. "He challenges himself every night," says promoter Seth Hurwitz of M.P., which presents Dylan in the Washington, D.C., market.

Hurwitz believes younger acts and Dylan's tours teaching lessons to everybody about what a real performance is. This guy is the absolute king right now. Dylan has always been a great writer of songs, a great poet, and a great musician."

Dylan is a promoter's dream, Hurwitz adds. "It would be exciting enough just to present this icon, but beyond that, the group of people on the tour that year is another honor altogether. To be a promoter doing Dylan is perfect. I can't wait for the next show call."

BY JOHN RZEZNIK

I always tell musicians that it's not the end of the world if you don't become a rock star.

If you really like your music, that's all that matters.

Goo Goo Dolls reveal lessons learned on Warner Anthology

(Continued from page 5)

outtakes. We were just kids when we made it.

The Goo Goo Dolls—with roots in Buffalo, N.Y.—were formed in 1985 by Rzeznik and Takac, who were joined by drummer Mike Malinin and musician George Tortius. The band's recording career began in 1987, with the release of an independent, eponymous album, the Goo Goo Dolls then signed to Metal Blade, which released their albums 1988's Sed, 1990's Hold Me Up, and 1993's V Turn's War.

"I'm through with writing a writer's block already for the next album," he candidly reveals. "I panicked for six months and beat the crap out of myself. I'd have to do a lot of help, though. You have to wake through the shit until you come up with something that you like. Songwriting is like digging in a septic tank for a long time to find a diamond ring."

Robert Zane adds that it's easier for him to write songs when he's not on tour. "I love being in the studio most. Some people like having a home studio, but not me. I love the whole look of a studio, the smell of a studio, the feeling that you're going there to work."

Dizzy Up the Girl co-producer Rob Cavallo, whom Zaneck calls "a great cheerleader and a great motivator," will be on board for the next Goo Goo Dolls album. Zaneck adds that he has about "40 ideas for songs" and that the band plans to go into the studio around mid-summer.

Although the other Goo Goo Dolls members have had songwriting credits on the band's albums, Rzeznik has been the chief songwriter of the band's hits. He acknowledges that extra pressure comes with the expectations of being a hit songwriter—fighting self-doubt is a continual battle.

"Songwriting and being in a band are the only things in my life I've ever done well. I always tell musicians that it's not the end of the world if you don't become a rock star. Don't worry about the popular- ity factor of it. If you really like your music, that's all that matters."

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www.americanradiohistory.com

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BILLOARD JUNE 2, 2001
label, the Old Masters (TOM), has restored to print a wealth of arcane Roaring '20s and Depression-era jazz and dance band music.

As they did in the '50s—when one piratical jazz reissue imprint boldly took the name Jolly Roger Records—and many of the indie labels today operating from labels and record stores, since much of the material they deal in—which is usually reproduced from old 78s and not from original masters—will be acquired legally.

Yet most labels, citing the near-total neglect of this music by the mainstream music business, and with their rights in reproducing their old 78s and that their activities are unlikely to be tested in court.

Al Green died in 1999, Ginell and Kieffer took the OJL name, and they'll soon launch the "Westemers" CD series, focusing on such artists as Milton Brown, Leon chord, guitarist Bob Dunn. "Western swing may be the most under-represented or over-represented with regard to what happened in the 20th century, as far as reissues and historical analysis go," says Ginell, author of a 1994 biography of band leader Brown. The Brown Brothers, people are hard-pressed to name any body else who played the music.

OJL also distributes Sunbeam Records, a label that started in 1970 by Alan Roberts. Kieffer has been involved in Sunbeam's re-mastering of a comprehensive 13-CD series devoted to trumpeter Bix Beiderbecke. "Here we have one of the key players in the '20s," Kieffer says, "one of the most important figures in early jazz, and yet, every record that has been reissued so far, the company has put out it only available in a limited edition.

My道 the most significant early indie reissue imprints were Origin Jazz Library (OJL), founded in 1969 by Bill Ginell and Per L. Dry, founder and record producer Bnc. o.d. Ginell and washed in the mid '60s Nick Perl, the label is still in business.

PATHFINDING LABELS ENDURE

Cary Ginell, who today operates OJL in L.A. with partner Michael Kieffer, says that Ginell and Washed were inspired by the reissue efforts of RBF

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Some other prominent indie jazz reissue labels will also be launched, including a new imprint that will focus on early 78s, the first LP that featured jazz music. The label is called the Jazz Library, and it was launched in 1970 by Alan Roberts. Kieffer has been involved in Sunbeam's re-mastering of a comprehensive 13-CD series devoted to trumpeter Bix Beiderbecke. "Here we have one of the key players in the '20s," Kieffer says, "one of the most important figures in early jazz, and yet, every record that has been reissued so far, the company has put out it only available in a limited edition.

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platinum artists and a similar number of developing artists, all of whom were artists we had developed at Arista. They included Deborah Cox, Next, Angie Stone, FLO. We have an understanding on Monica, and we are launching the artists that we believe are going to be the biggest stars of tomorrow, like Alicia Keys, Jimmy Cozier, and Shannon Sancho.

You also brought in your senior management from Arista.

We did start with a major nucleus of my senior management at Arista. These were the people that I knew would be the most possible overall team. We had to find out from the industry, “is this the best place to be?” Very gratifyingly, the kind of interest and response was overwhelming. Top executives joined us from all over the industry, and we’ve really been able to launch the company with an incredible national array of executives, plus a substantial field promotion and sales force. No other record company in America had ever started with their own and previous major label—those they have all gone through other companies’ promotion and sales staff.

Were you expecting such a re- response from so many artists and executives?

I try not to expect anything, but the results have been over the top both at the artist and the executive level. At the artist level, it has been amazing, with stars like Luther Vandross and Busta Rhymes. Then there were the artists who bring over their label and Product & G.G. You can’t take things for granted. I don’t take any record for granted. I don’t take anything for granted. I don’t take any results for granted. I do know that in our business there are tough challenges every day, and you’ve got to be ready for them.

In this time, it is more frequent to see companies downsizing rather than growing.

We know that we are breaking new turf in an era of mergers, consolidation, and new technologies. I love the fact that we stand for is the mission, the creativity, and about answering the question: Can a new company be created and then earn its power and strength, rather than buy it? Where we have come with the gate this way, with a peerless team of executives and with formidable new and established artists, some stars.

Our first artist, O-Town, entered the album chart at No. 5, and it’s just been certified platinum [in the U.S.]. Donald and I entered the U.S. & R&B SoundScan at No. 1. Then there’s Jimmy Cozier, Alicia Keys, and Luther Vandross. Each had U.S. and R&B SoundScan at No. 1. We have come with the gate this way, with a peerless team of executives and with formidable new and established artists, some stars.

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ROBUST GROWTH FOR EMI
(Continued from page 10)

Operating profit at EMI Record- ed Music rose 16% on the year, to 227.5 million pounds ($337.2 million), as sales rose 12.3% to 2.28 billion pounds ($3.24 billion). EMI’s Music Publishing unit, the world’s largest, posted operating profit of 106 million pounds ($149.4 million), a 9.9% increase from last year, on a 10.4% increase in revenue, to 390 million pounds ($555 million).

EMI Group said its worldwide market share has risen to 14.1% from 12.5% and its North American market share to 19.9% from 18.1%. The company praised its positions in Latin American countries with active music scenes.

The company said that if it was to purchase the remaining 40% of EMI Publishing’s chairman/CEO Marty Bandier says, “America has clearly been the flagship company for us. At a time when U.S. sales were down in terms of the industry, our sales were up 20%.”

On his plans to improve performance, Bandier says, “North America is our particular opportunity. We think we’re ranked No. 4 in the United States. At the present time. Our goal obviously is to increase our U.S. share as much as possible. American repertoire is the goal, which happens to have the ability to travel internationally, so the benefits of raising our U.S. market share outstrip any other opportunities we have to improve EMI’s performance.”

Much of EMI’s recent news can be attributed to a band that split up more than 30 years ago. The company says a key driver was a strong second-half performance, thanks in part to the release in November of the Beatles’ 1 has sold close to 22 million copies worldwide. Kravitz’s Greatest Hits album, which was released in late October, was also a strong performer, but Berry is confident it can top out at 10 million units. He also hopes that in the coming year a Pink Floyd compilation could double the sales of the Beatles’ 1.

But strong numbers today may bring weaker numbers tomorrow. Simon Baker, a London-based analyst with Dresdner Kleinwort Wasserstein, said he is concerned by the absence of a potential “2” in the current fiscal year. EMI “could struggle to match last year’s strong performance,” Baker said. But Paul Berry, EMI’s senior VP, said, “We’re not thinking about a problem for EMI. It will be looking to the hospital to certain investors who agreed to purchase additional shares at progressively higher prices. The underwriters allegedly profited by having customers kick back some profits. The suit, filed by the firm’s Lovell & Stewart and Sivola & Sherett on behalf of Maurice Kassin and other shareholders, seeks unspecified damages.

An InterTrust representative declined comment.

BILLBOARD

CUBAN SONERO COMPAY SEGUNDO, 93, is recovering from emergency treatment for extreme fatigue in Havana, sources, who found international fame at the age of 86 with the Grammy-winning Ky Cooley-produced album Buena Vista Social Club, has been touring almost constantly ever since. Julio Ballester, president of Cuba’s state record label, Egrem, tells Billboard, “COMPANY has been put on a temporary basis at home. It is unlikely he will ever perform again.” HOWELL LEEWELL

ASCAP HONORS TOM WAITS
(Continued from page 18)

A well-attended announcement was held at a luncheon held at the St. Regis Hotel in New York City. The luncheon was attended by more than 100 people. Among the attendees were: Tom Waits, who was presented with the ASCAP Founders Award; Tom Petty, who was presented with the ASCAP Golden Note Award; and Tom Petty & The Heartbreakers, who were presented with the ASCAP Vanguard Award.

The luncheon was hosted by ASCAP President Stanfors and was attended by ASCAP members and industry professionals. The luncheon included performances by Tom Waits and Tom Petty & The Heartbreakers.

The luncheon was a success, with many attendees expressing their appreciation for the ASCAP Founders Award and the ASCAP Golden Note Award. The luncheon was also an opportunity to network and socialize among ASCAP members and industry professionals.

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music company in a cash and stock deal valued at about $372 million and will pay $5 per share. The announcement came three days after Bronfman and MP3.com president Mike Berman, who is also panel House panel hearing about music on the Internet.

At that hearing, and in conversa-

tions following the bill's passage since, sever-

al lawmakers say they also want to study whether analog-era reproduction rights requiring royalty payments for downloads apply to ephemerical copies in the digital age that are not used for sales or streaming, but to enable the com-

puters used by e-music companies to function. Music publishers oppose such modifications.

Rep. Howard Berman, D-Calif., ranking member of the Judiciary Committee on Courts, the Internet and Intellectual Property, said before the bill was passed that several labels are taking Congress' suggestion to get li-

ence suits to file against others that have copied music on the Internet. But, he added, "I'm certainly willing to look at that and see if these laws still apply in the digital age and are fair when there are ephemeral copies made just to enable the zeros and ones to be processed.

"Even as VU's announcement that it will buy MP3.com, subcommit-

tee member Rep. Chris Cannon, R-Utah, says, "After trying to ignore the music business for two years, I am glad the recording industry is finally responding to consumer demands. However, I remain concerned about the dangers of monopoliza-

tion in the music distribution mar-

ketplace. Vertical integration "ain't worth a毛 of a cent," Cannon said. The American Association of Independent Musicians (AAIM) says the VU-MP3.com merger de-

serts its members."

"The prospect of a copyright cur-

tel designed to protect the [full] Judi-

ciary Committee will actively explore in the coming months," Cannon says. "We have an obligation to ensure that competition remains vigorous, artists are paid in a fair and timely manner, and consumers have access to digital music."

Committee member Rep. Rick Boucher, D-Va., says Congress may have to step in to ensure that competition remains and con-

sumers are served. "Eventu-

ally, we have to consider legisla-

tive safeguards, but for the time being, I'm going to try to be inter-

ested to see if these two announced [music reproduction] projects succeed. If they don't, we'll have to see how to make the system work."

Howard Coble, R-N.C., chairman of the House Subcommittee on

COURTS, the Internet and Intellec-

tual Property, who chaired the May 17 hearing, says: "I don't want to pre-judge, but I'll tell you, I was surprised to hear about [the deal] and was even more surprised to hear labels appearing to be looking at me eyeball to eyeball just the other day."

"HIJACKING THE NET?"

Jeffrey Chater of the Center for Digital Democracy thinks that the VU deal with MP3.com is "just another example. Not only are inde-

pendent labels and holding compa-

nies involved, but so are major labels. Chater says the deal "will set a precedent that all other labels will jump on and adopt." "It's just the first of many这样的 deals to come in the future," he contends.

"SKEW THE ELECTION?"

"We're going to have to see what happens in the next election," says Rep. Eben Haidasz, D-Mass., "to see if the independents are being shut out." "The value of MP3.com to VU is obviously its interactive music service," Stone continues. "As always, we have to question whether, in absence of a digital per-

formance right, there be any harm to the music industry and to the creators of the music."

"I think publishers will get this posi-

tively, but we need to see how to make the system work."

"JERKING PEOPLE AROUND?"

"We are concerned about the potential for a monop-

oly in the music industry," says Chater. "But we're concerned about the future of the music business and how to make sure it remains competitive.

"There are many other companies that could have been involved in this deal," he adds. "We believe there's a better way to go about it."

"We're going to have to see if the independents are being shut out."
Wright adds, “Having said that, I am concerned about the diversity of music in the charts and the ability of new releases and new music to get chart positions, given the vast amount of money that’s put behind big global artists. So there is some merit in putting a focus on independent music. But from a customer’s point of view, all they need to see is one chart.”

Explaining the thinking behind what she describes as a radical multi-format idea, Wenham says, “Music comes in various different outlets to the consumer nowadays—singles, albums, EPs, vinyl—and we want to reflect that diversity and all the different genres and areas of the industry that our members populate. A singles and albums chart would be too narrow and too rigid a criteria for our members, so we’re examining a weighting system for albums, mid-priced [product], EPs, and singles.

Official results of such a chart, Wenham says, “The tests that we have been running are fascinating because the movement between singles and albums is very encouraging, showing that albums increased their position as the single drops down, which is exactly the sort of movement that we would want to see—the single having a direct effect and direct impact on the sales of the album. Obviously, the chart is not influencing that—it’s a natural phenomenon. But what we hope and think will happen is that the format will become less important.”

One of the other criteria AIM is examining is the impact of increased online activity, where music may not necessarily be consumed in the form of physical product. Also recognizing that charts might have to operate in a virtual environment, Wenham says, “We hope that this chart [will be] contemporary enough to be able to develop along with the changes in the market that are driven by technology.”
<table>
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<th>TITLE</th>
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<td>CD 35</td>
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<td>2</td>
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<td>COLUMBIA</td>
<td>CD 30</td>
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<td>WEZER</td>
<td>COLUMBIA</td>
<td>CD 23</td>
</tr>
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<td>JANET</td>
<td>VIRGIN</td>
<td>CD 51</td>
</tr>
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<td>R.E.M.</td>
<td>WARNER BROS.</td>
<td>CD 81</td>
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<td>No. 7</td>
<td>VARIOUS ARTISTS</td>
<td>UNIVERSAL/MUTE</td>
<td>CD 35</td>
</tr>
<tr>
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<td>No. 8</td>
<td>DEPECHE MODE</td>
<td>MUTE/SOUNDTRACK</td>
<td>CD 26</td>
</tr>
<tr>
<td>9</td>
<td>No. 9</td>
<td>PAUL MCCARTNEY</td>
<td>MPL/CAPITOL</td>
<td>CD 49</td>
</tr>
<tr>
<td>10</td>
<td>No. 10</td>
<td>SOUNDTRACK</td>
<td>ISLAND</td>
<td>CD 33</td>
</tr>
<tr>
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<td>COLUMBIA</td>
<td>CD 14</td>
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<tr>
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<td>UNCLE KRACKER</td>
<td>TOP DOG/Atlantic</td>
<td>CD 47</td>
</tr>
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<td>ELEPHUNKS/INTERSCOPE</td>
<td>CD 47</td>
</tr>
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<td>TRADN</td>
<td>AUCKLAND/COLUMBIA</td>
<td>CD 26</td>
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<td>RCA</td>
<td>CD 32</td>
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<td>SONY</td>
<td>CD 23</td>
</tr>
<tr>
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<td>AL情绪/SONY</td>
<td>CD 26</td>
</tr>
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<td>LINKIN PARK</td>
<td>WARNER BROS.</td>
<td>CD 23</td>
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<td>CD 23</td>
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<td>RCA</td>
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<td>JIVE</td>
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<td>JA RULE</td>
<td>DEF JAM</td>
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<td>RCA</td>
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<td>SUM 41</td>
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<td>CD 26</td>
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<td>mercury/SONY</td>
<td>CD 26</td>
</tr>
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<td>TOUR</td>
<td>CD 33</td>
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<td>RCA</td>
<td>CD 26</td>
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<td>MIND BLOWN</td>
<td>JIVE</td>
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<td>No. 31</td>
<td>INDIA ARIE</td>
<td>MOTOWN</td>
<td>CD 26</td>
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<tr>
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<td>No. 32</td>
<td>ENYA</td>
<td>EMI</td>
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<td>ARISTA</td>
<td>CD 26</td>
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<td>TRICK DADDY</td>
<td>JUICE/INTERSCOPE</td>
<td>CD 26</td>
</tr>
<tr>
<td>35</td>
<td>No. 35</td>
<td>AARON CARR</td>
<td>JIVE</td>
<td>CD 26</td>
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### Greatest Gainer

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### SoundScan Greatest Gainer

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### The Top Selling Albums

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<th>TITLE</th>
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JUNE 2, 2001

The Top Selling Albums Compiled From a National Sample of Retail Store, Mass Merchant, and Internet Sales Reports Collected, Complied, and Provided By SoundScan.
keting, production—are much less. And, of course, distribution in the new world is global.

How to achieve a higher compen-
sation rate, of course, is at question. There are labels and labels, which have teamed against Napster and other music Web sites, at odds over the quality and quantity of payments to songwriters and publishers for li-
censed digital distribution.

"We believe that the market-
place should be left to negotiate these issues," Murphy says, "but the labels say there should be a compulsory rate for digital down-
loads and streaming. Yet they're opposed to any compulsory sys-
tem that would effect their masters—which doesn't sound fair: We're faced with compulsory licenses and the labels rate. (The NMPA's licensing arm, the Harry Fox Agency, collects and distrib-
utes the mechanical royalties paid by the record companies to music publishers, which then shares them with their writers.)"

"For many years the mechani-
cal royalty rate was frozen at the 2-cent-level—and we never recov-
ered from that," he says. "Inflation moved it up to where it is now, to 7.5 cents, but again, that's prescribed—and not what we receive. It's the ceiling, and not the floor. The actual rates are con-
siderably lower."

It is now incumbent upon the publishing side to make the public aware that the value of music in the digital world, as it relates to songwriters' and publishers' rights, is equal to that of record companies' rights, says Murphy. But as Digital Media Assn executive director Jonathan Pot-
ter notes, copyright compensation to publishers and songwriters for digital music is contingent upon the type of use.

"It's a fact that the copyright act focuses on the existence of technical copies," Potter says. "And it's a fact that the copyright owners' representatives are leveraging every single opportunity to find a copy and impose a royalty with respect to that copy—even when a copy is incidental or ephemeral or partial or tempo-
rary or promotional, and even when that reproduction is associ-
ated with a fully compensated performance."

Specifying the Harry Fox Agency, Potter says that the administrators of reproduction rights "are petrified that a perfor-
mance model of Webcasting will win over consumers and that all the royalties to songwriters will therefore go through the per-
rformance rights societies—who are similarly petrified that a down-
load model tied perhaps to digital music lockers, for example, will win out eventually over the old rights, and therefore all songwriter royalties will flow through Harry Fox. So each of them is trying to impose or interject the behavior that they can claim a royalty on into the others' activities."

"But let it be said, clearly: Web-
casting belies the argument used to defeat full-value royalty whenever that royalty is obligat-
ed," Potter adds. "But a perfor-
mance is a performance and im-
plies only a performance royalty, and a download is a reproduction and implicates only mechanical royalties. So nobody here is treat-
ance with piracy, gratuity or bad-
ly or taking advantage of songwriters."

The only question, Potter adds, is whether these songwriters are getting paid in: If it's a download, it's the 'reproduction
goods, and if it's a perfor-
mance, it's the 'performing
goods:' You have to decide which pocket! But the reality is that the songwriter should get more money over time, because of greater efficien-
cy in tracking—and less tasks for administrators.
In Germany, the music market has seen a significant increase in the number of digital downloads, with streaming services becoming a dominant force. However, the physical album market remains strong, with successful releases from established acts and newcomers alike. Additionally, live performances continue to draw large crowds, and the German music industry is well-positioned to thrive in a rapidly changing landscape.

Not everyone is a fan of the Four. The quartet is disparaged within Germany's more dogmatic underground hip-hop scene for being "too pop," according to Chris Maruhn, editor of the German hip-hop magazine, DJ. Nonetheless, he concedes, "Four Music has done a great deal by giving new artists a platform and by using its own digital platform to showcase their talent. The label is establishment artists, and there aren't many doing that these days."

Four Music managing director Fitz Braun agrees: "Breaking artists is our strength. The company's mandate is to offer its acts all the independent support they need to succeed, along with the clout of a major label. The imprint was formed five years ago, and its alignment with Sony Music, Germany, Switzerland, and Austria means in light of its owners' Columbia deal. Sony has guaranteed distribution rights for the label's output, plus a 30% share of the profits on all releases, according to Braun. Four Music took off within a year, with the release of the debut album by Stuttgart hip-hop act Ruckert, whose 14,000 copies sold worldwide at its debut.

Four Music released its fifth album, "In Utero," in October, and the label has the potential to sell 20 million copies worldwide, according to Braun. The album features collaborations with established artists, such as Wynde, Dave Wymoor, and Melle Mel, and it has been well-received by critics and fans.

The label has also made significant inroads into digital distribution, with partnerships with major streaming services. This has allowed the label to reach a wider audience and generate significant revenue. In fact, the label has reported that digital sales now account for more than 50% of its total revenue.

Overall, Four Music is well-positioned for continued success in the German music market. The label's focus on breaking new talent and leveraging digital distribution strategies has positioned it to continue growing and innovating in the industry.

**FOUR MUSIC**

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**FOUR MUSIC**
Voulez-Vous Chartez Avec Moi?

The LAST TIME a song from a movie titled Moulin Rouge was No. 1 on the Billboard pop singles chart was 48 years ago this issue, when Percy Faith's "The Song from Moulin Rouge (Where Is Your Heart?)" was in the middle of a 10-week reign. Five decades later, the legendary Toulouse Lautrec strikes again, as a song from the Baz Larramde-directed Moulin Rouge moves into pole position on the Billboard Hot 100.

"Lady Marmalade" (Interscope) is the fourth chart-topper for Christi- na Aguliera and the first for her partner in song Lil' Kim, Mya, and Pink. This is the second go-round at No. 1 for the Bob Crewe/Kenny Nolan composition, which first hit the top the issue of March 29, 1975, when it was recorded by LaBelle.

That makes "Lady Marmalade" the ninth song of the rock era to be No. 1 twice by different artists—and the first in nine years. In June 1962, Mariah Carey was on top for two weeks with a remake of Jackson 5's "I'll Be There."

The first song to be No. 1 twice by different artists was "Go Away Little Girl," originally chart-Topper for Steve Lawrence in 1962. Donny Osmond took the song back to the summit the issue of Sept. 11, 1971. The next song to be No. 1 twice was penned, like "Go Away Little Girl," by Carole King and Gerry Goffin. "The Loco-Motion," a 1962 chart-topper for Little Eva, and another Goffin/King tune, was No. 1 again in 1974 by Grand Funk.

Eight months later, "Please Mr. Postman" became the third song to repeat at No. 1, when the Carpenters remade the 1963 Motown classic by the Marvelettes. It would take 11 years and eight months before the next twice-told tune hit the top: in September 1986, Bana-
narama went to No. 1 with a remake of Shocking Blue's "Venus," which had also been incorporated into a No. 1 medley by Stars on 45 in 1981.

The next two repeating No. 1s occurred quickly: Club Nouveau's update of Bill Withers' 1972 opus "Lean on Me" went to No. 1 in March 1987, and Kim Wilde's take on the Supremes' "You Keep Me Hangin' On" reached the pinnacle two months later.

The seventh song to go No. 1 twice was "When a Man Loves a Woman," a 1966 hit for Percy Sledge that was covered by Michael Bolton in 1991.

With nine candidates eligible, it is inevitable that one day there will be a song that will be No. 1 for the third time. It almost happened in 1988, when Kylie Minogue's spin on "The Loco-Motion" topped Hot 100 Singles Sales—but it only went to No. 3 on the Hot 100.

As predicted, "Lady Marmalade" gives songwriter Crewe the longest span of No. 1 hits in the rock era. His first song to achieve pole position was the Four Seas-
sone's "Big Girls Don't Cry," back on Nov. 17, 1962. That gives him a No. 1 span of 58 years, six months, and two weeks, beating the record set just a few weeks ago by Chip Taylor, who penned the 1960 hit "Wild Thing" as well as "Angel of the Morning," which formed the basis of "Anger" by Shaggy Featuring Rayvon.

HOW SWEET IT IS: Just as he did on the R&B chart, Marvin Gaye returns to the Hot 100 as featured artist on "Music" by Erik Sermon. It's Gaye's first appearance in more than 18 years, and his chart span expands to 38 years, seven months, and two weeks.
Billboard pays tribute to MTV's success on its 20th anniversary. Since its early pioneer days, MTV has become a critical media outlet in breaking and promoting artists, as well as in helping define popular culture. Join Billboard in saluting MTV's commitment to cutting edge programming and creative excellence.

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Fax. 646.654.4799 • ebraunstein@billboard.com
When they talk about rock 'n roll, I see Ike as one of the founding fathers." -B.B. King

This year marks the 50 year anniversary of "Rocket 88," arguably the first rock n' roll song ever recorded. To celebrate, Ike has included a re-recorded version of this classic song on Here and Now.

IN STORES NOW