Chet Atkins Remembered
As a 'Country Gentleman'

BY WADE JENSEN
NASHVILLE—The late Chet Atkins is being remembered by his friends and fans in the music industry as an innovator whose peerless guitar skills graced countless recordings and whose keen business instincts were central to Nashville’s evolution as a world-class music center. Atkins, 77, died June 30 at his home in Nashville after a lengthy battle with cancer.

Long considered “Mr. Guitar,” Atkins was one of the most influential instrumentalists, producers, and record executives of all time. In recognition of his achievements, Billboard honored him with its Century Award in 1997.

For the first 24 hours following his death, symbolic tribute was paid to Atkins in the Ryman Auditorium.

(Continued on page 101)

Leukemia Drug Is Triumph For T.J. Martell Foundation

BY RASHAUN HALL
NEW YORK—When Tony Martell’s son, T.J., died of leukemia in 1975 at the age of 21, Martell made a promise to T.J.’s physician, James P. Holland, to raise $1 million to fight the disease so others wouldn’t have to suffer. To keep his promise, Martell founded the T.J. Martell Foundation for Leukemia, Cancer and AIDS Research. “It took us three years,” Martell recalls, “but we did raise a million dollars.”

Yet Holland told Martell there was much more work to be done and urged him to raise more money. “He laid a guilt trip on me,” Martell says, “so I continued.”

The foundation helped develop Gleevec, a breakthrough drug approved in May that cures a rare form of leukemia. And it’s only the group’s latest triumph. With help from a

(Continued on page 105)

Razzle Dazzle Sparks
Broadway Cast Album Sales

BY WAYNE HOFFMAN
NEW YORK—New Yorkers like to think they’ve seen it all, but when Tom Hewitt strutted down the escalator in the Times Square Virgin Megastore—wearing a leather corset, fishnet stockings, and spike heels, singing a song about being a “sweet transvestite”—even jaded Manhattanites stopped and stared.

Hewitt’s appearance was part of a May 17 in-store promotion to launch RCA Victor’s new Broadway cast recording of The Rocky Horror Show, in which he stars as Frank ’N Furter. Following Hewitt’s dramatic entrance, the rest of the cast performed and taught a few hundred customers—many decked out in leather and lace themselves—how to do the Time Warp, a dance

(Continued on page 96)

Indies Remake Nashville’s Image

Firms Focus on Music

BY PHYLISS STARK
NASHVILLE—While many of the major labels have been closing their doors here—Virgin, Giant, and Atlantic among the most recent examples—a flood of new independent labels hopes to fill the void with a lower-budget alternative.

In interviews with executives at the new indie, one theme emerges again and again. Most say their labels were born out of a belief in a particular artist and a desire to make the record business be, once again, primarily about bringing

(Continued on page 95)

Christian Labels Rise

BY DEBORAH EVANS PRICE
NASHVILLE—Contemporary Christian music has become one of the fastest-growing musical genres—and a large percentage of that burgeoning market is occupied by independent labels. As Christian music sales figures soar—up by 17% in the first quarter, according to SoundScan—a whole new generation of Christian Indies is thriving in Nashville.

Now that such once-mighty Indies as Reunion and ForeFront Records have become part of the

(Continued on page 95)

New Genres Take Root

BY RAY WADDELL
NASHVILLE—For non-country labels, Nashville’s 615 area code holds a certain stigma. But increasingly, independent labels have transcended that problem, tapping into a vital creative community and a strong music-business infrastructure.

Jazz, classical, modern-rock, hip-hop, roots, and folk labels based in Nashville are all finding success today. Most label heads acknowledge that they face challenges of perception, but the quality of life in Music City and the

(Continued on page 95)
**SHAGGY**
The Music Success Story Of The Year. 9,000,000 Albums Sold Worldwide, Featuring The Hits “Angel” And “It Wasn’t Me.” #1 Singles And Album Honors In 15 Countries Including The U.S., UK, Australia, Canada, France, Germany, Sweden, And Holland. On Tour This Summer With Backstreet Boys.

**BLINK-182**
#1 Debut In The U.S., Canada And Germany, #2 In Australia, #4 In The UK, Italy And Switzerland, #5 In France. Already Over 2,000,000 Sold Worldwide. Follow-Up To The 7,000,000 Selling Album Enema Of The State. U.S. Tour Starts July 4th.

**K-CI & JOJO**
Over 8,000,000 Albums Sold In The U.S. The Current Platinum Album Includes The Hits “Crazy” And “All The Things I Should Have Known.”

**A-TEENS**
Over 3,000,000 Albums Sold Worldwide, Over 1,000,000 In The U.S. Now Co-Headlining Sold-Out Tour With Aaron Carter.
MARY J. BLIGE
Over 14,000,000 Albums Sold Worldwide, 4 #1 Singles. The New Album Featuring “Family Affair,” Produced By Dr. Dre.
August 2001

JODECI
The R&B Supergroup With 3 Multi-Platinum Albums And Over 5,000,000 Singles Sold.
New Album Late 2001

LIVE
17,000,000 Albums Sold Worldwide.
2 #1 Albums On The Billboard 200. 9 Top 10 Singles. New Album Features The Song “Simple Creed.”
September 2001

THE CRANBERRIES
33,000,000 Albums Sold Worldwide.
October 2001

EAGLE-EYE CHERRY
The MCA Debut From The Multi-Platinum Artist Who Brought You The Hit Single “Save Tonight.”
October 2001

KEKE WYATT
Soul Sista. The Debut Album, Featuring “Used To Love.”
August 2001

LEONA NAESS
The Follow-Up To The Critically Acclaimed Comatose. “I Tried To Rock You But You Only Roll” Is The First Single From The Album Of The Same Name.
September 2001

MODJO
U.S. Debut Album From The Worldwide Club Sensation, Featuring The Million-Selling #1 Hit “Lady (Hear Me Tonight).”
September 2001

FIRST NAME

MUSIC I CORP OF AMERICA
SECOND TO NONE
VNU Restructures Key American Biz Unit
Marchesano and Lander Elevated To Top Of VNU Business Media

BY JIM BESMAN
NEW YORK—Billboard parent VNU—the Netherlands-based international media and information company—that has integrated its American publishing houses BPM Communications and Billboard Communications into one entity and created a new management team.

Howard Lander, president and publisher of the Billboard Music Group and exec-utive VP of BPM Communications, has been named chief operating officer of VNU Business Media, a new position. Bill Com-munications CEO Michael Marchesano now becomes president/CEO of VNU Business Media, succeeding John Wickensher, who resigned last week.

According to VNU Inc. chairman/CEO Jerry Bobbie, the moves facilitate BPM’s branding and communications initiatives to both its customers and the financial community as a whole, while providing a more streamlined and responsive organization.

Marchesano and Lander will hold the same titles for the new unified publishing group, VNU Business Publications, which will include Billboard, Record World, Radio & Records, and the online Billboard.com.

VNU has been with BPM for almost 28 years, beginning his career as a reporter in the 19723 Amature Business in Nashville and rising to publisher in 1980. He became president of the Billboard Music Group in 1986, and in 1996, added the responsibility of the Literary Group. Last year SHOOT magazine, Airplay Monitor, and, most recently, Billboard Bulletin.

Hobs said, “Howard combines an almost single-minded approach to the health and profitability of the businesses with solid journalistic and people insights.”

Billboard editor-in-chief Timothy White, noting Lander’s stewardship of the Billboard Music Group during the most profitable and award-winning era in the 107-year history of Billboard, commented, “A publication, or specialized group of them, can be very good without an effective publisher, but they just cannot be great without the integrity, vision, and backbone-enhanced support that only a gifted publisher can provide. Howard is that kind of gifted executive. With his well-deserved new appointment as CEO of VNU Business Media, all of VNU’s business trade media will be able to benefit from the superb leadership the Billboard Group has enjoyed.”

Recalling the creation of new publications, conferences, media events, and other enter-prises, Lander said the post is leaving “the dream job of my career: It took a special opportunity to pay me away; the chance to work with Mike Marchesano, who has paved an amazing path in the publishing world, and reshape one of the world’s largest media organizations. Additionally, Mike’s mandate to stay close to our customers will allow me to maintain the many friendships and relationships I have forged in the music and live-entertainment industries.”

Marchesano has been Billboards Communications CEO since 1986. He has established a number of executive positions during a 22-year tenure at BPA International, before being named president/CEO of BPM in 1984.

BYPERRY RESNICK
Foreign broadcasters pay hundreds of millions of dollars annually in performance fees to foreign record companies and artists. A significant portion of these fees is attributable to performances by U.S. artists. U.S. record companies receive their share through local affiliates, such as Warner Music U.S. or Sony Music Group. U.S. artists, however, may also be eligible to receive a share of foreign performance income.

Recently, about $85 million is collected from broadcasters in the U.K., $400 million in Europe, and several hundred million dollars in Japan. Income is also collected from other territories, such as Canada and Australia, and other sources, such as blank-tape levies and CD rentals.

Any song recorded in a qualifying territory is eligible to receive performance income from that territory, as well as every other territory that mandates payments for broadcasting of sound recordings (repetitive right). Furthermore, any artist can claim a share of an organization’s total income if the qualifying territory is automatically eligible to receive performance income, even if all recordings were made in the U.S. “Qualifying” territories include most countries outside the U.S. for a locally recorded recording (a U.K. single) qualifies.

2) Non-U.S. citizen: In the band Garabo, three members are U.S. citizens, but singer/delaykey Manson has a U.K. citizen. Manson qualifies to receive performance income on all Garage recordings, even if recorded in the U.K. Furthermore, Manson’s performance rights organizations (PRROs), AURAs, can collect performance income for that song from other territories as well.

A A U S has also created a expansion agreement, which means it can override the mandated splits when only one member of a band is eligible or when there are no session musicians on a song. Another service A U S provides is auditing of PPL (U.K.) distributions. This means errors can be corrected before distributions are made to A U S members.

The Music Managers Forum believes the most efficient method of receiving performance income from numerous territories and organizations is via the Asso of United Recording Artists (AURA) or the Performing Artists’ Rights Assn. (PRWMA). Such performing rights organizations are better able to defend the rights of musicians by lobbying foreign governments and using their leverage of their members to effect change. PMA, however, generally represents session musicians and only collects performance income for U.K. citizens or permanent U.K. residents.

AURA is a U.K. nonprofit organization that collects performance income, blanket tape levies, and CD rental income from most territories in Europe, Canada, Japan, and Australia. AURA has distributed in excess of 20 million pounds ($28.1 million) to its members since 1996. AURAs membership consists exclusively of featured recording artists and producers.

The Music Managers Forum believes the most efficient method of receiving performance income from numerous territories and organizations is via the Asso of United Recording Artists (AURA) or the Performing Artists’ Rights Assn. (PRWMA). Such performing rights organizations are better able to defend the rights of musicians by lobbying foreign governments and using their leverage of their members to effect change. PMA, however, generally represents session musicians and only collects performance income for U.K. citizens or permanent U.K. residents.

AURA is a U.K. nonprofit organization that collects performance income, blanket tape levies, and CD rental income from most territories in Europe, Canada, Japan, and Australia. AURA has distributed in excess of 20 million pounds ($28.1 million) to its members since 1996. AURAs membership consists exclusively of featured recording artists and producers.

The Music Managers Forum believes the most efficient method of receiving performance income from numerous territories and organizations is via the Asso of United Recording Artists (AURA) or the Performing Artists’ Rights Assn. (PRWMA). Such performing rights organizations are better able to defend the rights of musicians by lobbying foreign governments and using their leverage of their members to effect change. PMA, however, generally represents session musicians and only collects performance income for U.K. citizens or permanent U.K. residents.
ABSOLUT CITRON.
Billboard Orye Loses ‘Dear Friend’ in Russell

BY PHYLIS STARK

NASHVILLE—One of Johnny Russell’s best-loved jokes was to walk his hefty frame out onto the Grand Ole Opry stage and ask the audience, “Can everybody see me all right?” Proving that his folky humor can even transcend the limits of technology, visitors to his Web site—johnnyrussell.com—are immediately greeted with a color photo of Russell asking, “Can everybody see me all right?”

Singer/songwriter/comedian Russell—an Opry cast member since 1985—died July 3 in Nashville of complications from diabetes. He was 61.


Russell, a prolific songwriter, is perhaps best known in that field for penning Buck Owens’ No. 1 hit “Act Naturally,” later recorded by the Beatles in 1965 and as an Owens/Ringo Starr duet in 1988. Russell's songs were also cut by Burt Ives, George Strait, Bobby Vinton, Patti Page, George Jones, Gene Watson, Loretta Lynn, Dolly Parton, Dottie West, Jim Reeves, the Statler Brothers, and Vince Gill.

“Because of Johnnie’s modesty, hardly any of us realizes his unbelievable talent and the contribution he made to music,” says Garth Brooks, who was inducted into the Opry by Russell in 1990.

“Even in his last days, when everyone was stopping by to try and cheer him up, it was he who was making everyone else laugh. He was a truly undefinable, sweet man.”

In a prepared statement, Opry GM Pete Fisher said, “The Opry lost a dear friend in Johnny Russell. Johnny brought his own brand of humor and entertainment to the stage. His warmth and laughter will be long remembered by his Opry family.”

Russell died just three days after Chet Atkins (see story on page 6), who once said of Russell, “I think if you could find the definition of country music in Webster’s Dictionary, you would surely find songs like ‘Rednecks, White Socks, and Blue-Ribbon Beer,’ ‘Catfish John,’ and ‘The Baptism of Jesse Taylor’ as some of the finest examples of that definition.”

Russell, who had also suffered from heart and kidney problems, was hospitalized for the last few months of his life and underwent a partial amputation of both legs April 17. His fellow Opry stars hosted a tribute/benefit concert for him in March.

The funeral was held July 6 at Nashville’s Grand Ole Opry House. Russell is survived by a son, John Jr.; a daughter, Julie Morris; four grandchildren; and three great-grandchildren.
John Lee Hooker
1917-2001
BY GORDON MASSON
LONDON—A key part of the European record industry's government-relations program is in new hands. Gerd Gebhardt, president of Warner Music for Central and Northern Europe, is taking on the additional role of chairman of the European Phonographic Industry's (IFPI) Platinum Europe Awards, the biennial event designed by IFPI to develop connections with the European Parliament and the European Commission.

Since its inception in 1996, the Platinum Europe Awards ceremony has served as a prestigious showcase for European music, attracting many of the world's best-selling international artists as well as Europe's top politicians. The awards honor artists whose albums have sold more than 1 million copies or more across Europe. IFPI has created a new IFPI Platinum Europe program.

Gebhardt was nominated to the chairmanship of the Platinum Europe Awards Jury by senior record industry colleagues on the executive committee of IFPI's European board of directors. He takes over from the past four years Paul Russell, former chairman of Sony Music Entertainment Europe, who moved to the U.S. at the end of 2000 to take up a new position at Sony's New York headquarters.

Gebhardt has been the chairman of Germany's Phonogram Academy's annual Echo Awards since 1991, guiding that event through major expansion. Discussions are under way in Germany, he says, to allow him to continue working on the Echo Awards while he fulfills his duties as chairman of IFPI.

"The Echoes are a German situation and also a European situation, because the German market is big and important in Europe," Gebhardt says. "But IFPI awards are really an international European award. It's a different ball game.

Praising Gebhardt's "tremendous track record" with the Echo Awards, Jay Berman, director of the IFPI's Platinum Europe Awards, says, "Gerd is the ideal choice for chairman of the Platinum Europe Awards. This bodes very well indeed as Platinum Europe enters the next phase of development."

"This bodes very well indeed as the Platinum Europe Awards enter the next phase of development." — JAY BERMAN, IFPI

O'Farrill's Sound Survives Pioneer

BY STEVE GRABOW
NEW YORK—As the Duke Ellington of Latin jazz, says Todd Barkan, the late O'Farrill's manager and latter-day record producer, "He was the 20th century's most prolific Latin trumpeter." Barkan adds, "But that's not too much of an overstatement because the man produced so much and in such a small timeframe."

Indeed, O'Farrill was a Latin trumpeter who also wrote and produced numerous compositions, including those of the late saxophonist Joe Laidak. "It was a combination of a deep intellect with a very soulful, swing feeling," Seidel says. "He had a great tone, and one of the most employing of the great saxophonists in jazz. He was able to do things with the compositions of Antonio Carlos Jobim that even Stan Getz couldn't do."

Henderson — who died June 30 of heart failure in San Francisco at age 64 — was a consultant to the artist who achieved mainstream popular success late in his career. An exceptional critic and commercial reception greeted his trio of 1960s album for Verve Records, "Best Little Thing in the World" (Verve 1963), a homage to the music's local hero.

Born April 24, 1917, in Lima, Ohio, Henderson studied at Kent State College and Wayne State University in Detroit (where he played alongside other Motor City jazzmen such as Curtis Fuller and Yusef Lateef). In the early '60s, he played with organist Brother Jack McDuff and led a band with trumpeter Kenny Dorham. He went on to work regularly with pianists Horace Silver and Herbie Hancock.

Henderson first recorded as a leader for Blue Note, beginning with "Page One" in 1963. Over the course of several well-received albums, including "In 'n Out, Inner Urge, and Mode for Joe," the saxophonist developed a rhythmically inventive style that featured a robust timbre and a skittering, unpredictable attack, making the brawny approach of '60s hard-bop with the left-field harmonics of '60s free jazz.

Henderson got a taste of pop fame in the early '70s, when he performed briefly with the horn-rock band Blood, Sweat & Tears. A subsequent move to San Francisco coincided with a lengthy stay on Milestone Records. Fantasy Records later issued a comprehensive eight-CD set of Henderson's many dates for the label.

After his last session for Milestone in 1975, Henderson recorded sporadically until he joined Verve in the early '90s. Seidel recalls, "I asked him why he made so few records in the '80s, and he said, 'I wasn't writing anything, so I was afraid I didn't have anything to say.'" Seidel adds, "His nickname was the (Continued on page 59)
A compilation so good, we’re gonna sell it on TV...

Top Hits of the '90s

The first in Rhino's successful Billboard series to be extensively advertised on television, with ads beginning 6 weeks prior to the Aug. 21st street date.

Packed with the hits that defined the last decade of the 20th century, by artists such as Hootie & the Blowfish, Barenaked Ladies, Paula Cole, Ace of Base, and many more.

The first decade-wide compilation to carry the respected Billboard name.

$17.98 gets you a 20-song hit-packed single CD.
**Watcha Tour Helps Latin Performers Break into New Markets**

**BY RAY WADDELL**

Despite only modest box-office success with the two past Watcha outings, producers of the 2001 Watcha are encouraged enough to give the rock en español event a go for a third consecutive year.

Watcha Latin and MTV-Sponsored tours in tow, Watcha sets sail Aug. 15 on a 21-date, 20-market trek, and hopes are high that the tour will turn a profit for the second straight year.

"We finished marginally in the black last year, but we did not make up for what we lost the first year," says Kevin Lyman, co-producer of the tour with Darryl Eaton of Creative Artists Agency and Latin artist manager Jorge Mondragon. "If we can do at least as well this year as last, we should be at about break-even. Regardless, we're not going away."

Watcha 2001 is ambitious in both its route and lineup. The bill features a revolving roster of artists from eight countries and three continents, including Enanitos Verdes, el Otro Yo, and Bersuit Vergarabat (Argentina); Maldiva Vecindad, La Ver- bena Popular, Molotov, Diay Max, and ZúñiKo (Mexico); Vallejo and Kool Keith (U.S.); Dover, Spain; Logotipo (Chile); Los Amigos Invisibles (Venezuela); La Ley (Chile); and Juanes (Colombia).

In addition to such traditionally strong Hispanic markets as Los Angeles, New York, Miami, and Houston, Watcha also plays such markets as Denver, Boston, Chicago, Atlanta and Milwaukee.

Lyman says the Van Warped tour, which includes bands that have sold out more than 16 of its 17 dates, is already scheduled to return in its seventh outing, has more in common with Watcha than meets the eye. He says Watcha is improving at a greater rate than Warped was at this stage in the game. "Last year, we had a lot of markets double in attendance, like San Diego and L.A.," Lyman says. "A lot of the smaller markets, like 400-500 people, that we're sticking with them to go back and see if they will double."

Watcha allows Latin rock bands to visit cities they could never play on their own, Eaton says. "In a lot of these markets, the entertainment needs of the Latino population haven't been served in regard to live music."

In promoting the shows, Watcha tries to pair such established promoters as SFX, House of Blues, and Metropolis Entertainment with Latin street promoters. The street promoters know how to get the kids to the shows, but sometimes I wouldn't want them going over the production rides," Lyman says. Ticket prices are in the $30-$55 range.

"We're still using a lot of local Latin promoters in markets where the [mainstream] promoters don't have a Latin division," Eaton says. "House of Blues, promoter of our L.A. and Chicago shows, has a real successful Latin division."

Last year in New York, Watcha used a "virtually unknown" Latin promoter in Luis Pavia, with great success. "It was outrageous," Eaton says. "We had 2,000-3,000 people outside the venue that couldn't get in. Luis did a great job promoting—we were expecting maybe 3,000 people, and we sold out at 4,000.

Production and security issues prompted promoters to move this year's New York show to the larger Highline Ballroom in a co-promotion between Pavia and Metropolitan Entertainment Aug. 22.

Watcha cuts costs by making use of part of the Warped production, which embarked on its 11th annual tour Aug. 15. "Using some of the Van Warped production is very cost-effective," Lyman says. "It keeps our start-up expenses down by about 30%.

Perhaps the most difficult aspect of producing, Watcha is putting together the lineup. "You are dealing with different countries, different ideologies, as well as visas and immigration issues," Mondragon notes. "We feel the lineup is very strong and diverse this year, with rock, pop, hip-hop, and electronic music. But sometimes Latin bands are difficult to understand what we're doing—they want the fees and production they get by themselves (in their home countries).

"We can make it work on limited finances and have label support can be difficult. We have a hard time getting bands to understand, particularly when they are huge in their own markets. For them in the U.S., it's like a baby band trying to forge a new world," Findlay says.

Even so, Watcha allows bands of different styles and cultures to interact musically, says Maricano Cantero, vocalist for Enanitos Verdes, which returns to the tour this year. "The most amazing thing about Watcha is the blend of the other bands, day after day. It's like a spiritual thing. We travel together, and when we arrive at the venue, we are all working together for the show.

Popular in the band's native Argentina, Enanitos Verdes is trying to break into new markets. "The problem with Argentina is there is not so much money for the shows," Cantero says. "When people have a little bit of money, for sure they will use it for music. Music is a luxury."

While Eaton estimates that 80%-90% of Watcha audiences are Hispanic, the long-term goal is to break outside cultural boundaries. "Personally, when I go to a Watcha show, I love it. I signed Watcha bands [Molotov and la Ley] because I like the music."

Fans of rock en español have few outlets to hear the music, Mondragon notes, which also makes it difficult to promote music. "It's like radio; there's no radio to speak of, so if people want to hear this music, they have to get to the clubs. Sometimes Latin stations that play cumbia or merengue will have a program once a week for rock en español, which is a start. With MTV-S [Spanish Language], maybe a chance will come, because there are a lot of videos in Latin rock that nobody gets to see. This is MTV for Latinas inside the U.S., but we want to have exposure for everybody. This music is not only for Latin people."

For this year's tour, Watcha and Sureco/Universal has put together a sampler CD featuring tracks from past and present Watcha acts. The charts stores Sept. 6 and be sold at Watcha shows.

Eaton is hesitant to call the increase in the popularity of Latin music "an explosion," at least not in the rock en español world. "It's definitively a growth market, but if anyone is looking for a late-'90s, dot-com, wealth-generating explosion, that's not going to happen. I think it's more about slow, meticulous growth. You make your bets and nurture them slowly."

"But it's very cool to see you keep your expectations low, you're bound to exceed them sometimes. It's going to be a slow build."

---

**Griffiths Dismissed from BMG Europe**

**Schmidt-Holtz Names Stein As Successor To Reorganize GSA Business**

**BY ADAM WHITE**

LONDON—BMG Entertainment's new campaign to revitalize the U.K. and European markets and make more money is known internally as Fast & Flexible. Appropriately enough, the drama that unfolded about the Billboard about the events of June 28 was certainly fast: BMG U.K. and European president Richard Griffiths was, by one account, dismissed during a nine-minute after-the-fact phone call: "I'm sorry, the window is simply not open," one senior BMG executive says. "But he wants a team, and everyone in the room was blithely with one voice saying this is 'brilliant but prickly,' this top-ranking officer says. "I was sur- prised they didn't go for him but not shocked."

Another member of BMG's senior executive team, according to group comments, "Let's say that Rolf and Richard did not have a warm and friendly relationship."

Schmidt-Holtz himself says that if there are "fundamental differences" with executives in the house, he is setting for BMG, "changes to the personnel lineup are inevitable." He is aware that this contributes to an industry perception that he is a rude executive, he refuses to dance, but he points out that: "The past few months have shown that our steering committee and the Fast & Flexible program, we've headed in the right direction. Restructuring is in full swing all around the world."

Stein assembled BMG's European managing directors June 28 at the Conrad Hotel in London to explain that he would be implementing a new plan to realign the group's business model. According to several attendees, he declined to answer questions about his departure. Stein is expected to have a new executive by the time this paper goes to press. Stein is expected to have a new executive by the time this paper goes to press.

Griffiths, who is thought to have more than four years left on his BMG contract, is now in settlement talks. His departure is a year or two, Stein confirmed, "very much given his marching orders."

"We had fundamental differ- ences," Schmidt-Holtz says of Grif- fiths, changes he proposed for the German company. "He wanted to be more specific about that market or others, but he says, "I am pleased that for these restructuring activities, we have an executive who knows the key GSA [Germany/Switzerland/Austria] territory like the back of his hand.""

Stein has spent 14 years at BMG GSA, including the last nine as its president, before being promoted by Schmidt-Holtz to executive VP of worldwide marketing and A&R earlier this year (Billboard, Feb. 3). Critics say that whatever is wrong in Germany—one contends that the unit is now losing money—is Stein's responsibility, pointing out that Griffin- fiths only took over in January. Stein himself will not say anything about the dispute with Griffiths, while the latter also de- nied naming an official to Billboard about the events of June 28.

Schmidt-Holtz is known to place great emphasis on a team approach and consensus-building. "This is one of the reasons we are a leader," Stein says. "I have never been "brilliant but prickly," this top-ranking officer says. "I was surprised they didn't go for him but not shocked."

Another member of BMG's sen- ior executive team, according to group comments, "Let's say that Rolf and Richard did not have a warm and friendly relationship."

---

**EXECUTIVE TURNTABLE**

HUBERT GINGRANOTI SEVOUR VELEZ

**RECORD COMPANIES. Dan Hubert is named senior VP of promotion for Capitol Records in Hollywood. He was senior VP of promotion for Epic Records.**

Piero Giramonti is named senior VP of marketing for Epic Records in New York. He was senior VP of marketing for Virgin Records.

Scott Sevour is named VP of marketing for RCA Records in New York. He was entertainment producer for Good Morning America.

Karen Pattan-Hason is named senior director of new-media strategic marketing/business development for the Island Def Jam Music Group in New York. She was VP of A&R for BMG.

Douglas Steen is promoted to manager of online marketing and promotion for Island Records in New York. He was new media co-ordinator.

**PUBLISHERS. James Leach is named director of writer/publisher relations for SESAC in Santa Monica, Calif. He was a music supervisor for Fox TV.**

**RELATED FIELD. Bill Velez is appointed to the National Recording Preservation Board in Washington, D.C. He is also the president/COO of SESAC.**

(Checked on page 59)
ETTA JAMES

We salute the legendary Etta James with an in-depth career retrospective and a report on her exciting plans for the future. Billboard looks back at her early days in classic R&B up to the release of her latest collection of jazz standards. Join us in celebrating this quintessential voice in American music!

issue date: august 11 • ad close: july 17

Joe Maimone 646.654.4694 • jmaimone@billboard.com

ASIA PACIFIC QUARTERLY III

Billboard previews Asia’s artists on the rise, and looks at the impact of the media, touring, and the internet on A&R. We also provide a special report on the most important indie labels, news capsules on the latest in music television, retail, radio, the internet, and more.

issue date: august 11 • ad close: july 17

Linda Matich 612.9440.7777 • lkbmatich@bigpond.com

DVD

As the DVD market continues to explode, our timely DVD spotlight covers the hottest new music video, theatrical, and kids releases, the DVD market in the UK, studios and replicators, the latest developments in DVD sound, and year-to-date look at the DVD charts. Bonus distribution at IRMA!

issue date: august 18 • ad close: july 24

Darren Strothers 323.525.2304 • dstrothers@billboard.com

JEFF McClUSKY & ASSOCIATES

Billboard salutes Jeff McClusky & Associates, a premier independent promotion company. This landmark special will profile the company’s rich history, new ventures, and the executives and milestone achievements that have made JMA the powerhouse it is today. Join the celebration!

issue date: august 18 • ad close: july 24

Phil Hart 615.321.4297 • phart@billboard.com

UPCOMING SPECIALS

LATIN MUSIC SIX PACK IV - Issue Date: Aug 25 • Ad Close: July 31

NATIVE AMERICAN MUSIC - Issue Date: Aug 25 • Ad Close: July 31

BILLBOARD R&B/HIP-HOP CONF. - Issue Date: Sept 1 • Ad Close: Aug 7

FREDDIE RECORDS’ RAMON AYALA 100th ALBUM - Issue Date: Sept 1 • Ad Close: Aug 7

CLASSICAL - Issue Date: Sept 8 • Ad Close: Aug 14

JAPAN - Issue Date: Sept 8 • Ad Close: Aug 14

New York 646.654.4696
Los Angeles 323.525.2307
Nashville 615.321.4297
London 44.207.420.6072
Chrysalis’ Star Sailors Aim to Cross Atlantic

BY WES ORSHOSKI
NEW YORK—A month after the group’s Tuesday night in Manhattan, and Coldplay has just finished a gig that exemplifies just how hot this young band has become. On the strength of its sweet smash single, “Yellow,” the band headlined Radio City Music Hall tonight—no small accomplishment for a young British band these days.

But the spotlight doesn’t entirely belong to Coldplay this week. The previous evening, fellow U.K. hotshots Doves played to a sold-out Irving Plaza crowd. And, tonight, record-label execs and music-industry insiders have packed another downtown nightclub here, Joe’s Pub, where Chrysalis—on the pride of Wigan, England—is nearing the end of a showcase staged by its U.S. record label, Capitol, which is also using the event as a Coldplay after-party.

Star sailor front man James Walsh is fidgeting a bit, as the band is just about to play its last song of the night—yet another “Good Souls.” Walsh starts plunging a familiar chord pattern, and his bandmates don’t seem to be at all in sync with him as he launches toward the microphone and sings, “Look at the stars/Look how they shine for you”—the first two lines of Coldplay’s hit song.

Walsh stops just as the crowd erupts. “Soul,” he says, as smiling audience members begin to applaud—Bollocks that it is a “Good Souls.” And, with that, Walsh and company launch into a simple song of thanks that soars somewhere between pop material from fellow Brits David Gray and Travis, in a performance that explains why the U.K.’s New Musical Express has called Star- sailor “the best new band in Britain.

As was the case with the previous song, and the song before that, Star- sailor delivers “Good Souls” perfectly. But this time, the band is speeded toward the finish line, completely confident, entirely in union, and fully lost in the song. And as Walsh, with his eyes closed and sweat rolling down his cheeks, utters in a lovely falsetto the song’s chorus—“So, I turn to you and I say, ‘Thank god this is happening for me’”...and that made the song...it’s a half of a song.

Having just strummed the song’s final chords, the 21-year-old Walsh beams as the audience showers the band with applause. But the rest of the band starts to exit, he begins to follow but turns back toward his microphone. “See Coldplay here next year,” he says. “We’ll be playing Radio City.”

The way things are progressing for this young lot, Walsh might not be too far off the mark. Walsh, bassist Tom Stacey, drummer Ben Byrne, and keyboardist Barry Westhead have emerged as not only the U.K.’s next big thing, but also the group that many see likely to enjoy the same sort of mainstream success in the U.S. as the Verve and Coldplay.

Stollar’s rise from obscurity started about 1½ years ago, as Walsh’s older brother, Andrew, a staffer at U.K. management company and record label Heavenly, was becoming more and more astounded by his younger brother’s songwriting and vocal performances. And while James, Byrne, and Sos were friends from music school, were jelling like never before, new member Westhead had instantly added the group’s link to the past.

Andrew booked Star sailor—named after an especially ambitious recording of a handful of demos. Struck by the quality of those demos—and his U.K. Mafia, many of whom saw the band on a highly public- ized NME-sponsored tour, were searching for product from the group—EMI-Chrysalis issued the demos as extended singles, with a warning to the buyer that the songs were only rough drafts.

The first release featuring the melancholy “Fever,” along with “Coming Down” and “Love Is Here”—has entered the top 20 on the U.K. pop singles charts. The label has also issued “Good Souls,” with “The Way Young Lovers Do” and remixes of “Good Souls” as companion tracks. Both “Fever” and “Good Souls” are even getting some airplay in the U.S., courtesy of such music directors as Nic Harcourt of KCRW Los Angeles. Harcourt bought the import singles after reading about the band, says he found James Walsh’s magnetic falsetto a bit jarring on first listen.

Stollar are a number of bands coming out of Britain right now with vocalists that don’t sound exactly alike but share a style,” Harcourt says. “But”...I think you bought the import singles after reading about the band, says he found James Walsh’s magnetic falsetto a bit jarring on first listen.

This is a number of bands coming out of Britain right now with vocalists that don’t sound exactly alike but share a style,” Harcourt says. “But”...I think you bought the import singles after reading about the band, says he found James Walsh’s magnetic falsetto a bit jarring on first listen.

The final touches are now being applied to Star sailor’s first full- length album, which was produced by Steve Osborne (Happy Mondays, Placebo, Doves) and is currently going by the working title Love Is Here. The album is tentatively slated for release in October in the U.K. and in January in the U.S., where it will come out via Capitol.

In the meantime, EMI-Chrysalis will issue another group of newer demo tracks. The single “Alcoholic” goes to U.K. radio next month; the disc’s extra material is slated to include a cover of Bill Withers “Grandpa.”

A video for “Alcoholic” has also been filmed, and Star sailor is scheduled to hit the European summer- festival circuit before beginning its own tour in the U.S.

“It’s just been like a phenomenal rise, really,” says James Walsh, who has seemed to be left a little scarted by the success. “It’s kind of made us feel sort of lightweight, because it’s happened so quickly. The advantage with us is that it is that whatever it is that happens to us, we don’t expect... (Continued on page 59)
**Artists & Music**

**Iggy Pop Still Packs A Punch On New World Tour; Iggy Pop For New Label**

**BY WES ORSHOSKI**

NEW YORK—It’s almost 6 p.m., and Iggy Pop is just getting into the last iteration of a day spent promoting his new album, *Beet ‘Em Up* (Virgin, July 17). With tired eyes and exhausted limbs, he sat like a wet rag on a leather sofa—explaining the genesis of “Mask,” the scathing rant that opens the album—when a heavily breasted woman breeched through the window of Virgin Records’ Park Avenue offices.

The veteran rocker pushes for a moment and starts over: “I’ll tell ya the truth. Fuck it. I went like this: I went to a Slipknot gig last year, when I was making this record. And it was really good gig, and they were actually giving out guitars after the gig, they went as usual again, no masks and stuff. And the type of chick that hangs around backstage, I’m off and started talking to one of their guitarists. And her opening line was, ‘Hi, which mask are you?’”

“I guess you’ve heard me talk about this. That’s never happened to me. I’ve never had that experience, because if somebody comes up to me after the show, they know who I am.

“Then and there, I thought, ‘Which mask? Does she care which mask I was?’ it was just an interesting thing. And you know, masking goes to the root of the problem. There are so many things...”

**Guitarists Aid Gehrig’s-Stricken Jason Becker On Lion Music Set**

**BY STEVE GRAYBOW**

Although guitarist Jason Becker has been unable to play his instrument for the past decade, friends and fans have not forgotten his prodigious talent, nor his affable charm.

Diagnosed with the neuro-degenerative disease amyotrophic lateral sclerosis (ALS) in 1989, the former member of Capucyphon and David Lee Roth has been confined to a wheelchair for the better part of the last 10 years, unable to move, speak, or care for himself. Although the disease destroys its victims’ motor abilities, their mental capacities remain intact. Becker communicates by moving his eyes, spelling out words via a computer scanner developed by his father.

Warner Music Group’s (Lion Music, July 22) double-disc tribute to Becker featuring more than 40 musicians, is the brainchild of Nick Baldwin, a freelance journalist from Warwick, Rhode Island. Baldwin is also Becker’s fan.

“Last summer someone had posted on a Web site that Jason had passed away, which was untrue,” he recalls. “I decided that something had to be done to bring attention to Jason and to raise money to assist with his medical expenses. [Lion Music’s] Manfred Unger from the set will go directly to Becker and his family. Among the musicians donating time and services to the project are Becker’s former Capucyphon partner (and former Megadeth guitarist) Marty Friedman, Racer-X’s Paul Gilbert (also guitarist for Mr. Big), Dokken’s Jeff Pilson, and Deep Purple/Dixie Dregs guitarist Steve Morse. The project was recorded and developed during a 10-month span. Awareness will be heightened by radio commercials that will air during the project’s release on July 14.

**Bee Gees Prepare For Extensive World Tour; Hootie Front Man In Market For New Label**

**RUN TO ME:** Next spring, Bee Gees will embark on their most extensive world tour in more than 20 years, according to their label. Bee Gees play their new album, *One Night Only*, in beautiful settings around the world. The tour, which will play between 70 and 100 dates, starting in Southeast Asia, then Australia, Europe, the U.S., and South America. Bee Gees have played in these settings for more than 10 years—not including their **Bee Gees Live** tour in 1999, when the brothers played six stadium shows in six continents—but this is the trio’s first tour of this magnitude since the late ’70s. Bee Gees played at the last U.S. concert of this year June 17th at the Dodger Stadium in Los Angeles, as part of KIIS’s annual Wango Tango.

The group is negotiating with a number of record companies, including EMI, Sony, and Warner Bros., about a possible album release. A representative for the group has confirmed that the group is looking to release an album in the fall of 2001. The album will feature material from their current album, *This Is Where I Came In*.

**DARUS DEPARTS:** Atlantic Records has decided not to renew the DJ’s contract with the group. According to the group’s manager, Jeff Smith, “We were originally going to put it out at the end of August, and a few weeks ago we started to realize that people [at Atlantic] weren’t feeling as confident as we were. We kind of had a break down around this time, and when we played an album on the radio, they said, ‘I don’t want to try it somewhere else, go for it.’”

**THE BEAT**

by Melinda Newman

The result is a solid mixture of both, a batch of songs that veers deeply into Pop’s Stones past on one track, only to leap decades into the future and mimic a Korn/Slipknot/Limp Bizkit riff on the next. It’s a mix that ranges from some integrity to it. And then, having said that, I wanted to try and make it as accessible as possible.”

With Roberts that he was able to breathe new life into his band, which also includes brothers Whitey and Alex Krist on guitar and drums, respectively.

**(Continued on page 21)**

**Bee Gees Prepare For Extensive World Tour; Hootie Front Man In Market For New Label**

**RUN TO ME:** Next spring, Bee Gees will embark on their most extensive world tour in more than 20 years, according to their label. Bee Gees play their new album, *One Night Only*, in beautiful settings around the world. The tour, which will play between 90 and 100 dates, starting in Southeast Asia, then Australia, Europe, the U.S., and South America. Bee Gees have played in these settings for more than 10 years—not including their **Bee Gees Live** tour in 1999, when the brothers played six stadium shows in six continents—but this is the trio’s first tour of this magnitude since the late ’70s. Bee Gees played at the last U.S. concert of this year June 17th at the Dodger Stadium in Los Angeles, as part of KIIS’s annual Wango Tango.

The group is negotiating with a number of record companies, including EMI, Sony, and Warner Bros., about a possible album release. A representative for the group has confirmed that the group is looking to release an album in the fall of 2001. The album will feature material from their current album, *This Is Where I Came In*.

**DARUS DEPARTS:** Atlantic Records has decided not to renew the DJ’s contract with the group. According to the group’s manager, Jeff Smith, “We were originally going to put it out at the end of August, and a few weeks ago we started to realize that people [at Atlantic] weren’t feeling as confident as we were. We kind of had a break down around this time, and when we played an album on the radio, they said, ‘I don’t want to try it somewhere else, go for it.’”

**THE BEAT**

by Melinda Newman

The result is a solid mixture of both, a batch of songs that veers deeply into Pop’s Stones past on one track, only to leap decades into the future and mimic a Korn/Slipknot/Limp Bizkit riff on the next. It’s a mix that ranges from some integrity to it. And then, having said that, I wanted to try and make it as accessible as possible.”

With Roberts that he was able to breathe new life into his band, which also includes brothers Whitey and Alex Krist on guitar and drums, respectively.

**(Continued on page 21)**
Album "Arrasando"
over 1.5 million units sold

Includes the #1 smash hits
- "Entre El Mar y Una Estrella."
- "Regresa A Mi."
- "Arrasando"
- "Menta y Canela"

First cross over hit:
- "It's My Party"

Her new single:
- "Reencarnación"

PLATINUM +
U.S. Latin
Argentina
Slovenia
Mexico
Spain

GOLD +
Chile
Greece
Uruguay
Venezuela
Philippines
Central America

Lo Nuestro Awards - People’s Choice
Billboard Awards - Star Award

HOFFMAN
ENTERTAINMENT INC

EMI

www.thalia.com
tively. "I wanted to shake them out of all complacency. I didn't want anybody comfortable. So, I said, 'We need a new bass player,' and we need something new.""

After jamming with Pearl Jam's Eddie Vedder, among others, Pop settled on Roberto. "The first day he came in, it just was great. He had all this Rhyme Syndicate gear on, big gold chains. And we knew, we just knew it. It just clicked. It was magic. [At one point], he said, 'It's gonna be all right.' He could tell we were all nervous. We were coming from such a cultural divide. He had never played with white people before. And he lived in the 'hood, in South Central." Roberts, Pop says, was the victim of a drive-by shooting last February. Roberts was in the driveway of a friend's South Central Los Angeles house, helping the friend install a car stereo, when he was shot in the back. He was 38 years old.

The weekend that Roberts was killed, Pop, who now lives in Miami, was in Los Angeles taking part in an Apple Computers commercial that also featured Liz Phair, Smash Mouth, and fellow Michigan native George Clinton. Pop thought it was "really weird" that the bass player hadn't returned his pages that weekend.

"I thought maybe his page went dead," Pop says. "It didn't make sense, because he really wanted to get a hold of me. Before I left, he said, 'I'll be calling you when you get there, page me right back.' So, I had understood that we would meet." Pop's son, who doubles as the singer's tour manager, called to give him the news.

With a string of European concert dates already booked, Pop then tried, unsuccessfully, to hire former Rolling Band bassist Melvin Gibbs. The singer's former guitar tech, Pete Marshall—who had played sporadically on Pop's recent albums—filled in. He has since become a full-fledged member of the band.

The songs on Beat 'Em Up—produced by Pop and engineered by Danny Kader—are among the first batch Pop has written since his recent move to Miami, ending a run of more than 10 years in New York. (Pop's songs are administered by Bug Music, BML.)

After Avenue B (which Pop says was made "at home in Manhattan, with the shades drawn and the candles lit and the door locked—it was very much that kind of don't play this record before two in the morning" kind of album), the singer says he was "careful not to overproduce" the garage-rock tracks on the album, songs like "Mask" and the loungey "V.I.P." Pop's hilarious sarcastic reflections on his rock-star status and the benefits it brings.

As far as "strong sonics" and "pure bravado" are concerned, Beat 'Em Up can stand beside any of Pop's previous works, insists Ray Cooper, co-president of Virgin America. Cooper says both the artist and the label will benefit from a bedded-up online presence marked by the launch of the first official Pop Web site, iggypop-virgin.com, which was created by Black Dragon, the firm that has created sites for Marilyn Manson, Nine Inch Nails, Ministry, and Slipknot.

While Virgin expects heavy print and online-media coverage, the album should also get a boost from the singer's appearance on Late Night With David Letterman next month, as well as the album's placement on listening stations at each of the 74 locations of independent music stores. Meanwhile, Pop—who is booked by Marsh Vlasic at MVO in New York—will hit the road as part of the circuit in Europe, playing gigs in the U.K., France, and Switzerland.

Reaction at retail will do no harm. Amy Guedery, manager of Rockaway Records in Los Angeles, says the album will be a hard sell. "I love Iggy Pop. But I really don't like what he's doing lately. It really hasn't knocked me out or anything."

But, on the other side of the country, Beat 'Em Up will perform quite well at Tower Records, Greenwich Village store, manager Dave Montes says. "Iggy Pop is just a natural for this store. We're always gonna get some sort of reaction, straight away. Iggy Pop, Lou Reed, anything that's indigenous to the Village, we're gonna call it a quick buzz off it, no matter what."

With such pressures, why does the 54-year-old Pop still crank out no uncertain material? That drives him "a fierce desire to do something that doesn't suck," he replies. "Basically, I'm trying to do something that doesn't blow. It's a lot of work (these days). And I really have to work at it. I can't do three takes of something like 'Mask.' I'd get a massive migraine, blow it. People get aneurysms playing this kind of music, like the guy in R.E.M. All sorts of shit happens to me.

"It's like a car. I'm like a really well-kept classic car. You might be driving along the road in it—it's got a great paint job, everybody's checking you out, girls are going, 'Whoa! Love your car'—and then you go blowing a piston through the hood. It's like, 'Oh, fuck, gotta A&A.'"

"There's all sorts of care I have to take, 'cause I'm in a reality. Yes, I'm a 54-year-old dude. I'm not running Peter Pan. I'm not even trying to be, but I do music in a certain style because that's the way I like it. It's my job. It's what I do."
A.B. QUINTANILLA Y LOS
KUMBIA KINGS

Shhh!

• Latin Grammy Nominee (2000)

• Debut album "Amor, Familia y Respeto" has sold over 1 million units in the U.S. & Mexico.

• Current album "Shhh!" was the #1 selling Latin album on Soundscan for 5 weeks.

• Crossover act with hit songs in English - including "U Don't Love Me" and "In Da Zone" and Spanish - including "Azúcar" and "Boom Boom"

• 21st Annual Tejano Awards: Showband of the Year "Selena" Lifetime Achievement Award
Built To Spill Discovers 'Ancient Melodies'
Martsch, Underground Heroes Return With Third Warner Bros. Set

BY JONATHAN COHEN

Built to Spill frontman Doug Martsch is a simple guy. Asked if his band's third Warner Bros. studio set, *Ancient Melodies of the Future* (July 10), marks a shift away from previous work, he says cheerfully, "Sure, yeah." Asked why the album clocks in at a relatively short 39 minutes, he offers without a hint of irony, "The songs are all just one or two parts, so they don't go on for too long."

Indeed, since founding Boise, Idaho-based Built to Spill in 1993, Martsch has let his signature blend of rock'n'roll do the talking. Among the more revered acts in the U.S. rock underground, the group (which also includes drummer Scott Plouf and bassist Brett Nelson) signed to Warner Bros. in 1997 after a series of independent releases on such labels as Up, K, and C/Z.

The two albums that followed, 1997's *Perfect From Now On* and 1999's *Keep It Like a Secret*, took the group to the next level, balancing sprawling guitar epics with concise, delightfully catchy numbers steeped in Martsch's classic-rock upbringing. Last year's *Light* bottled the consistently engaging Built to Spill road show for the market. The three sets have sold a combined 200,000 copies in the States, according to SoundScan.

On the 10-track *Melodies of the Future*, produced by Martsch with longtime collaborator Phil El, Built to Spill offers a little bit of everything from its sonic bag of tricks. Overall, the album lives up to the goal Martsch set for the project last spring: "(To be) sort of a cross between the last two records; something dramatic, but with shorter songs and a little more straightforward."

"Don't Try" and "Trimmed & Burning" recall the emphatic rock of "Perfect From Now On," while "Strange," "In Your Mind," and "Fly Around My Pretty Little Miss" hark back to the simpler, head-bobbing songs of 1999's indie release, *There's Nothing Wrong With Love*. But there is a host of new... (Continued on page 21)

Antoine's Crusing*, Guitarist Marc Antoine, left, recently released *Crusing*, his third album for GRP. The set was produced by Tommy LiPuma, right. The first single is a cover of the Brazilian classic "Mas Que Nada."

Mercedes-Benz Cup
Presented by BALANCE BAR
VIP Opening Night

A NIGHT AT THE NET
Featuring ANDRE AGASSI PETE SAMPRAS MARAT SAFIN and Special Celebrity Performers with a musical performance by EDEN'S CRUSH Benefitting MusiCares®

Monday, July 23, 2001
Los Angeles Tennis Center, Straus Stadium at UCLA

VIP Buffet Reception 6:00 pm
Pro Celebrity Tennis Match 7:30 pm
First Round Tournament Match 9:00 pm

To purchase VIP Box and Preferred tickets, contact MusiCares at 310.392.3777

To purchase Loge/General Admission tickets, contact UCLA Central Ticket Office at 310.824.1010

Founded by the Recording Academy® in 1989, MusiCares' mission is to ensure that music people have a place to turn in times of medical, financial or personal crisis.

Copyrighted and printed by Amusement Business, a publication of Billboard Music Group. Billboard's convention should be submitted to Bob Allen, Nashville, Phone: 615-321-9177. Fax: 615-321-0878 For research information and pricing, call Bob Allen, 615-321-9177
TWO INTERNATIONAL GIANTS OF LATIN ROCK

LA MOSCA

*PLATINUM IN SPAIN & ARGENTINA*
*GOLD IN ITALY, PORTUGAL, URUGUAY & PARAGUAY*
*U.S. TOUR: OCTOBER/NOVEMBER, 2001*
"PARA NO VERTE MAS" HAS CONSISTENTLY CHARTED ON
BILLBOARD’S HOT LATIN TRACKS: LATIN POP AND TROPICAL SUB-CHARTS
*CURRENTLY TOURING IN EUROPE (JUNE - SEPTEMBER, 2001)*

FEEL THE BUZZZ!

**E.M.I.**
www.emilatin.com

EL GRAN SILENCIO

*PLATINUM IN MEXICO*
*U.S. TOUR - JUNE/JULY 2001*
*NEW ALBUM “CHUÑATOS RADIO PODER” IN STORES ON 7/17/01*
*INCLUDES THE SMASH HIT “CHUÑARO STYLE”*
Jann Arden Looks Long Term With Zoë/Rounder’s ‘Blood Red Cherry’

BY LARRY LeBLANC

Canadian singer/songwriter Jann Arden is ecstatic that her fourth album, Blood Red Cherry, is being released in the U.S. Tuesday (10) on Rounder’s Zoë imprint.

Rounder’s reputation as an artist-driven outlet appeals to the 58-year-old Calgary, Alberta-based Arden, whose previous stateside home was A&M.

“I wanted to be on a smaller label in the U.S. [that would] stay with an album for eight to 10 months,” says Arden, best known for her 1995 set, Living Under June, which sold 550,000 copies in the U.S., according to SoundScan. That album spawned the pop hit “Insensitive,” which

Broadcast Data Systems (BDS) reports as the 19th most-played song of 1996 in the States.

Unfortunately, 1998’s dark-hued follow-up, Happy!, sold a disappointing 42,000 units.

In contrast to her experience in the States, Arden has enjoyed solid success in her home country since her 1983 debut, Time For Mercy, sold 162,000 units there. When released in the U.S. the following year, it sold only 31,000 units.

Released in Canada in 1984, Living Under June has sold 464,000 units, according to Universal Music Canada, while Happy! sold 195,000 units in Canada in 1987.

But Arden’s Canadian sales dipped with Blood Red Cherry, released March 2000. It has only sold 65,000 units to date, according to SoundScan. This is despite strong Canadian AC radio airplay of the cuts “Sleepless,” “Into the Sun,” and “Cherry Popsicle.”

Also, Arden was awarded a Canadian Juno Award for top female singer in March.

The affiliation with Rounder came via the company’s agreement with its Canadian distributor, Universal Music Canada, to handle U.S. distribution of several Canadian acts.

“I’ve been a fan of Jann’s for a while,” says John Virant, Rounder president/CEO. “When the possibility of distributing her came up, we jumped at the chance.”

Rounder GM Paul Foley is equally elated by Arden’s signing. He previously worked in Canada where he was VP for sales for PolyGram U.S.

“Jann’s got a lot of friends at [Rounder] because half of the sales force also worked with her at PolyGram,” he says. “She is the best salesperson we could have on the road. She makes fans.”

Foley acknowledges that Rounder held back the album’s U.S. release for several months. “We were looking for an opening in our release schedule and her availability to be able to come here.”

Unfortunately, the delay might affect the set’s sales prospects in the U.S. “We have probably lost sales because of the long wait,” says Chris Richards of the 320-store Borders Books & Music chain. But, he adds, “We’re going to put the album in our listening stations and do a full spread on it. We’ve done tremendous with Jann Arden in the past.”

As with her three previous albums, Blood Red Cherry was produced by Ed Cherney. But unlike her previous work, Arden worked with a songwriting collaborator: Russell Broom, her guitarist of six years. She says it was initially difficult because “I wasn’t used to being in the same room with anybody.”

Blood Red Cherry covers familiar Arden heartache territory as evidenced in songs like “Sleepless” and “Waiting in Canada,” as well as “Mend,” an achingly beautiful duet of absorption featuring Blue Rodeo front man Jim Cuddy. Arden’s long-standing wicked sense of humor surfaces in “Cherry Popsicle” and “I Only Wanted Sex.”

While “Insensitive” provided Arden with a U.S. breakthrough, she says that she isn’t concerned about matching its success. “I’m not in the mainstream. The number of records I sell is no indication of the quality of my work or the kind of person I am. I don’t worry about (having) hits.”

Foley says Rounder will attempt to capitalize on Arden’s foothold in the U.S. market provided by “Insensitive.” The lead-off single is “Cherry Popsicle,” which was serviced to AC radio June 25.

Arden—who is managed by Nikki Shiboil of J.A. Tours in Calgary and booked by S.L. Feldman & Associates in Canada—will be in the U.S. this summer, doing radio, press, and some live gigs. In Canada, she’s preparing for the fall release of a greatest-hits CD.

CENTURY WEST
BMW
UNIVERSAL CITY
The Ultimate Driving Machine

4.9% APR
Short Term Financing
Available through BMW Financial Services on approved credit on selected models
Over 60 Certified in Stock

‘99 Z3 Coupe
Bk/Bk, Prem Wheels, Mfr. Only 9k Miles (E90505)
$25,995

‘98 323IC
Auto, Prem Pkg, Prem Sound, CD Changer (P1503)
$28,888

‘00 Z3 2.8
Bk/Bk, Prem Pkg, Prem Sound, Prem Wheels (FL71717)
$29,899

‘99 328IA
Auto, Prem Pkg, In Dash CD, Prem Sound (FR04545)
$29,899

‘98 Z3 M Roadster
Ss/Slx, Prem Sound, CD Changer (LC86522)
$32,888

‘00 328Ci
Auto, Prem Pkg, Ltr. Mfr. Only 9k Miles (J09195)
$32,995

‘98 528IA
Auto, Prem Pkg, Prem Wheels, CD Changer (BP1543)
$32,995

‘98 328IA
Auto, Prem Pkg, Ltr. Mfr. Only 12k Miles (JR98195)
$37,888

‘98 540IA
Auto, Prem Pkg, Prem Sound, CD Changer (BW96000)
$41,888

‘98 740IL
Ss/Slx, Prem Pkg, Prem Sound, CD Changer (OM19705)
$49,888

‘00 X5 4.4
Ss/Slx, Sport Pkg, Nav System, Prem Pkg and Moon (LX40800)
$49,888

4245 Lankershim Universal City
888-571-9943
www.centurywestbmw.com / E-mail: info@centurywestbmw.com

All prices + sales tax. Drive offs include vehicle registration, license fees & finance charges. Subject to prior sale on approved credit.

All prices + sales tax. Drive offs include vehicle registration, license fees & finance charges. Subject to prior sale on approved credit.
BUILT TO SPILL DISCOVERS 'ANCIENT MELODIES'  
(Continued from page 19)

BY CHARLES KAREL BOULEY

SAY UNKLE!: The movie is already being hailed as brilliant, irreverent, offbeat, powerful, dramatic, and funny by critics. That's why it's no surprise that the soundtrack for the Fox Searchlight film Scary Beasts can be described with each of these very same adjectives—not to mention harsh and melodic.

In order to understand the Beyond Music soundtrack, one has to understand the movie's main musical contributor: UNKLE.

UNKLE is more of a combination of various ideas and people than an actual group, with London's 3/4 Wax Music founder James Lavelle in the lead. He helped change the British music scene by forging a label wherein elements of jazz, hip-hop, electronics, tech, and drum'n'bass fuse effortlessly, often in one song. Also, Lavelle is an established remixer; having lent his touch in this area to Radiohead's "Planet Telex," the Verve mega-hit "Bittersweet Symphony," and Beck "Where It's At.

Like the movie, the soundtrack is unpredictable. Just as one may feel that a track featuring one of the movie's leads, Ben Kingsley, speaking repeatedly over a drum'n'bass groove is not quite appropriate, it ultimately compels the listener. The soundtrack also features four cuts by Rogue Babes, the Stranglers, and even Dean Martin and Henry Mancini.

Most soundtracks are not meant to be CDs, music for music's sake. While it is obvious that this one is so very tied to the movie, it is destined to find a following of its own at retail.

THE TALE CONTINUES: Music from Heath Ledger's current film, A Knight's Tale, has been doing well on the Billboard 200. That album highlights songs from the movie, and now Colombia/Legacy/Sony Music Soundtracks is releasing the Carter Burwell score for the film in hopes to extend the shelf life of this well-reviewed yet quickly disappointing tale.

Burwell is one of the most prolific composers working today. Having started about 20 years ago with the Coen Brothers' Blood Simple, Burwell has now scored almost 50 works. He continues to work with the Coen Brothers and has also lent his talents to many diverse projects, from Doc Hollywood and Kalfornia to Barton Fink and Velvet Goldmine.

Burwell's unique sound plays out well and transcends from film to CD. His history of scoring films filled with conflicting songs is evidenced by the fact that a full one-third of Billboard's Top Classical Crossover chart is either score albums or retrospectives by famed composers. Meanwhile, 12% of the Billboard 200 is soundtrack releases—soundtracks with songs. Some, such as the Save The Last Dance soundtrack, get double the chart action with a More Music From... album. Burwell's efforts to do the same with his work is an inspiring prospect, and we're hoping for big things.

While this division seems clear, there are several soundtracks being released that are trying to blur the lines. Many music supervisors, including those working on Scary Beasts or Lara Croft: Tomb Raider, are working with directors and finding cutting-edge genres, styles, and artists and placing them in the strident and subsequent vehicle. These are the soundtracks that will bridge the gap between pure score album and song. As more contemporary artists, such as UNKLE, South, Moby, the Chemical Brothers, BT, and Oxide & Neutrino, work in film and soundtracks, their audiences will feel comfortable buying the genre, and new audiences for soundtrack will be established.

WINGS OF A FILM: Super-composer Hans Zimmer blames a brief moment of being caught off-guard on accepting the invitation to do a live concert performance of his various scores. Well, it's a good thing he was caught off-guard because the recorded version of the concert is a treat for film music buffs and a great compilation as an introduction to the genre.

The Wings of a Film (Decoy) serves as a 12-song retrospective of Zimmer's body of work, from Gladiator and Thelma & Louise to Rain Man to The Lion King. Recorded live at the Pacific Design Center in Los Angeles in October of 2000, it features songs by Lisa Gerrard ("Now You Are Free" from Gladiator), Lebo M and Kwesta ("Les halalela" from The Lion King) and instrumental solos by Pete Haycock (electric guitar), Heitor Pereira (acoustic guitar) and Gavin Greenaway (keyboard and drum leader).

"This really a musical reunion for me with friends of immense talent," states Zimmer. "Now that the music has no dialogue or image to hide behind, it is a tribute to their talent and musicianship."

SOUNDTRACKS AND FILM SCORE NEWS

ARTISTS & MUSIC

FROM THE COMPOSER OF MONON OF THE SPRING AND JEAN DE FLORETTI, A VIBRANT AND ELEGANT SCORE WHICH POWERFULLY UNDERLINES THE ASTOUNDING TRUE STORY OF (PATRICE) LUMUMBA'S FIGHT FOR CONGO'S INDEPENDENCE.

LUMUMBA the movie opens June 27th in NYC and July 20th in LA with a national release to follow.

For info on other cities: www.seitgeistfilm.com
CREATURES OF HABIT: If the music of Los Angeles-based Beautiful Creatures sounds slightly familiar, it may be because the band is fronted by former Bang Tango singer Joe L stere.

Billal Debuts. R&B singer Bilal is off to a promising start with “Love It,” his current single. The song is getting airplay on several R&B stations, and BET is playing the video. “Love It” is on Bilal’s debut album, 1st Born Second, due July 31 on Moyo/Inter-scope Records. He says the album title comes from “being a child” of the ’90s alternative soul movement.

Beautiful Creatures’ eponymous debut album (due Aug. 14 on Warner Bros. Records) celebrates old-school hard-rock roots at a time when the rap/rock sound has become so trendy with many new rock bands. The album was produced by Sean Beavan (Nine Inch Nails, Marilyn Manson). Beautiful Creatures will build its profile through the ’90s Ozfest. Upcoming tour dates include July 20 in Bristow, Va.; July 21 in Camden, N.J.; Aug. 5 in Columbus, Ohio; and Aug. 5 in Hartford, Conn.

CHERYL'S BACK: Contemporary Christian singer Cheri Keaggy has switched record labels from Sparrow to Word/Epic. Her first album on Word/Epic, Let’s Fly, will be released July 17. The Dove Award-winning artist has appeared on the Top Contemporary Christian chart with 1997’s What Matters Most (No. 28) and 1995’s Child of the Father (No. 20).

The title track from Let’s Fly is the album’s first single; it has been serviced to contemporary Christian radio. Keaggy is on a limited U.S. tour, with dates that include Aug. 25 in Lexington, Ky.; Sept. 15 in Grand Rapids, Mich.; and Sept. 29 in Bloomington, Ill.

BROWN'S DEBUT: Songwriter Raphael Brown co-wrote the 1997 Dru Hill hit “In My Bed,” which reached No. 1 on the Hot R&B/Hip-Hop Singles & Tracks chart and No. 9 on The Billboard Hot 100. Now Brown steps into the spotlight as an artist with his debut solo album, Private Life (Arista Records).

The album’s first single, “Maybe,” has been released to R&B radio. Private Life also features collaborations with producers Donnie “D-Major” Boynton and Eddie F (Ruff Endz, Donell Jones).

NEW PUNKS: Pop/punk band CKY is touring in support of its major-label debut album, Volume I (Island Records). The album has already sold more than 40,000 copies as an independent release, according to Reissued June 26 on Island, Volume I will appeal to neo-punk fans who want to hear music that is harder than that of Green Day or Blink-182.

CKY will start a tour Thursday (12) with Deftones and Godsmack in Spokane, Wash. Other dates on that tour include July 18 in Irvine, Calif.; July 27 in Dallas; July 31 in New Orleans; Aug. 7 in Atlanta; and Aug. 10–11 in Chicago.

Go West. Country artist Ebert West has been getting radio airplay for “Did-dy,” the first single from the album Livin’ the Life (Broken Bow Records). WINE Dayton Beach, Fla., and WOPR Portland, Maine, are among the country stations playing the song. West, who is currently on a U.S. tour, says the album has themes that reflect his “passion for life.”

13 in Minneapolis; Aug. 24 in Boston; and Aug. 29 in Holden, N.J.
Bradley Bamberger, Lelia Cobo, Gordon Ely, Larry Flick, Steve Graybow, Rasheen Hall, Wayne Hoffman, Wes Drabekski, Michael Pauletta, Philip van Vleck, Ray Waddell

SPOTLIGHT: Reviews determined by the editorial staff to deserve special attention on the basis of musical merit and/or Billboard chart activity. VITAL REISSUES: Reissued albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists.

BILLOBOARD JULY 14, 2001 www.billboard.com


**REVIEWS & PREVIEWS**

(Continued from preceding page)

**Time,** nails the irony of "Problems at Home," and burns on "If I Was Your Woman," the "verses" of "Every Time I Look at You" is a pop-ish rocker with an awkward break, out-of-place banjo (just because Dixie Chicks pulled it off doesn't mean it'll work for everyone). And "Alligator Me," which begins with a richly resonated, bassed ballad that Sheriff co-wrote with Earl Thomas Conley, is a tad over-romantic, though very commercial in a traditional country style. But since its debut, the group has shown that it’s capable of holding on with its own. Its vocal harmonies and interpretative ability. This third album, a collection of Juan Gabriel hits, pays homage to the singer-songwriter's style, blending overpruned doppelgangers of this material, including two tracks ("Hasta que te Conozco" and the final medley of songs) with Gabriel himself as guest singer. But although the group's renditions are remarkable—the album's blend of sensibility and originality—the musical arrangements and instrumentation often make the songs seem clis-\[\ldots\]

**LATIN**

**UIS TRO**
Saxaphone & Ms Montes
PRODUCERS: Hugo Gutierrez and Jeremy Gutierrez
BMG U.S. Latin 74321-79010
At first listen, it could be mistaken for a Latin/West Coast album with its traditional form. But since its debut, the group has shown that it’s capable of holding on with its own. Its vocal harmonies and interpretative ability. This third album, a collection of Juan Gabriel hits, pays homage to the singer-songwriter's style, blending overpruned doppelgangers of this material, including two tracks ("Hasta que te Conozco" and the final medley of songs) with Gabriel himself as guest singer. But although the group's renditions are remarkable—the album's blend of sensibility and originality—the musical arrangements and instrumentation often make the songs seem clis-\[\ldots\]

**JAZZ**

**ERIC MARienthal**
PRODUCERS: Russ Freeman
Push/Concord 8503
Despite the best efforts of his band, Eric Marienthal utilizes many of the well-worn urban grooves that are de rigueur in contemporary jazz to give his work a sort of amateurish,, and insist on adding a hefty dose of improvisation to his radio-friendly fare. His conception of composition is purely instrumental, and he's on such cuts as the funk/rock work-out of the Doobie Brothers' "Takin' It to the Streets" with Marienthal truly turns up the heat. —SG

**L.A. DOWNS**
PRODUCERS: Paul Cohen and L.A. Downs
RCA 1990
 Denied their dramatic debut album, Test Of Life, released last year by Narada, the trio of women from the Apollas background, delivering a profoundly moving performance that immediately thrusts them into the mainstream. With Border, she has wasted no time taking her repertoire to another level. She does two songs in English—"Pastures of Plenty"—and another in her own, "This Land Is Your Land" and "Smoke." The latter is very much in the pop folk tradition as is "Pastures." "This Land," though, comes from a jazz rock idiom and actually a hip-hop idiom. L.A. Downs pulls off a very horrific hit of Latin pop with "Perhaps Perhaps" that works for ´em and for her—that's the dancefloor, and she shows an adroit command of the cumbia style on several cuts. In the words of "Hannah Weal," Downs opens up a wider influence of Latin borders on influence, and it works for her, because her interpretive skill is sublime, and her voice is a voice of class instrument.—FP

**FARAINA**
Faroaina
FARAINA


curves and noother songs described as being "the best new talent currently working in the Latin music area."

**CARLOS SAENZ DE SANTAMARIA**
Saxaphone & Ms Montes
PRODUCERS: Hugo Gutierrez and Jeremy Gutierrez
BMG U.S. Latin 74321-79010
At first listen, it could be mistaken for a Latin/West Coast album with its traditional form. But since its debut, the group has shown that it’s capable of holding on with its own. Its vocal harmonies and interpretative ability. This third album, a collection of Juan Gabriel hits, pays homage to the singer-songwriter's style, blending overpruned doppelgangers of this material, including two tracks ("Hasta que te Conozco" and the final medley of songs) with Gabriel himself as guest singer. But although the group's renditions are remarkable—the album's blend of sensibility and originality—the musical arrangements and instrumentation often make the songs seem clis-\[\ldots\]

**CLASICAL**

**

**HAYDN:** The Seven Last Words
Frauenfeld String Quartet
PRODUCER: Phred Nixon
Linn
One of the summitos of Viennese claus-\[\ldots\]

■

**GOSPEL**

**HONOR TO GOD**

**U.S. BARNES**
Billy Graham
Melach 4517
Los Roos, who began his career singing at age 14, was full circle with I'm Blessed, the first solo gospel release of his long and distin-\[\ldots\]

**STONED:** A Memoir of London in the 1980s
Edward St. John
St. Martin's Press
400 pages: $23.95
Andrew Loog Oldham, in the course of his autobiography, Stoned, describes himself as "an all-American boy" (despite being imitatively English), "too busy recovering from my own inkblots," and, ultimately, "ePimpfastpress." Those close to Oldham—prior to, then during his tenure as the Rolling Stones' manager during their first brush with fame—describe him as "making for show business" while acknowledging that the young man-on-the-make consistently "got away with murder." Stoned features Oldham and various friends, lovers, and business associates hold forth on the miutiae of this London's very swingin' society. The book's narrative describes Oldham's rapid post-adolescent transition from private school to publisher to rela-\[\ldots\]

**BOOKS:** Send review copies of books/DVDs/Videos pertaining to arts or the music industry to Bradley Barbara,<br>Billboard, 770ybrid Road, New York, N.Y. 10003
Congratulations on 30 great years.

earth, wind & fire

We're proud to be associated with a band that has meant so much to so many.
Evanper Elveryeld's Real Deal Creations, the trio-Tasha Belton, Tiko George, and Toyia Watson-brings sultry harmonies and an easygoing style to an acidic-licked radio-friendly track. The result is a strong debut from the Washington, D.C.-based group. The group's sound is best described as a popular mix of hip-hop and R&B, with the band's harmonies and rhythms perfectly matching the genre. The song's bridge serves as a wonderful platform for the group to showcase its true-selling powers. Pro-duced by A Touch of Jazz's Andre Harris and Vidal Davis, "Chillin' in Your Bent" should be perfectly suited for other female empowerment anthems by the likes of Destiny's Child, Lit Mo, and Olivia.—RH

MYRA, Mirela and Lelia (4.50)

* NEW & NOTEWORTHY

** WHATERS A Little Respect (4.50)

** Rocks Tracks **

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)

** WHATERS A Little Respect (4.50)
Earth, Wind & Fire
30th Anniversary
EARTH, W
Earth, Wind & Fire has sold more than 20 million albums—including an astonishing six consecutive double-platinum discs—in the U.S. alone. The group has won a half-dozen Grammys, received a star in 1995 on the Hollywood Walk of Fame and has been inducted into the Rock and Roll Hall of Fame (class of 2000). The group's songs have been covered by dozens of artists, sampled by everyone from Wyclef Jean and LL Cool J to De La Soul and A Tribe Called Quest, featured on million-selling film soundtracks (That's the Way of the World and Sgt. Pepper's Lonely Hearts Club Band) and used in commercials for such major corporations as Panasonic, Coca-Cola and Microsoft.

Its live shows are a heady brew of racial pride, African consciousness, spiritual unity and industrial-strength light 'n' magic (courtesy of the late Doug Henning and the then-unknown David Copperfield). In 1979, Earth, Wind & Fire became the first African-American act to headline arenas without an opening act. This multi-faceted mix of mind-blowing mysticism and eye-popping showmanship extended to the music, blending jazz, soul, gospel, blues, rock, dance, Latin and classical—virtually the entire spectrum of the African-American musical experience—often within the same song. But we're getting ahead of ourselves...

Grooving To 30 Years Of Earth, Wind & Fire

With Its Brand Of Mind-Blowing Mysticism And Eye-Popping Showmanship, EWF Has Created A Musical Legacy

By Don Waller

From Salty Peppers to Hitmakers

Earth, Wind & Fire has always been led by producer/songwriter/drummer/vocalist Maurice White. The very name of the group is derived from his astrological chart; he's a Sagittarius, hence the lack of a "water sign." The Memphis-born son of a doctor, White was a junior-high classmate of Booker T. Jones before arriving in Chicago, where he swiftly fell into the then-buzzing session scene, starting with Betty Everett's 1963 hit recording of "You're No Good."

For several years, while he took evening classes at the Chicago Conservatory of Music, White was the session drummer on discs by Billy Stewart, Fontella Bass, Little Milton, Etta James, Buddy Guy, the Impressions and Phil Upchurch, among others. He also logged three years with jazz pianist Ramsey Lewis, playing on the 1966 hit "Wade in the Water."

In 1969, White enlisted erstwhile Vee-Jay solo artist Wade Flemons (keyboards, vocals, vibraphone) and Dan Whitehead (keyboards, vocals) and formed Hummit Productions. Billing themselves as the Salty Peppers, the group recorded "La La La" for its own Hummit label prior to the disc being picked up by Capitol.

A second single released on Capitol failed to catch on, and the band—which now included Maurice's brother Verdine on bass and six other musicians—rechristened itself Earth, Wind & Fire.

The group signed with a management company co-owned by athlete-turned-actor Jim Brown. After cutting 1971's Earth, Wind & Fire and 1972's The Need of Love for Warner Bros. and the still-smokin' soundtrack to Melvin Van Peebles' groundbreaking 1971 blaxploitation film Sweet Sweetback's Baadassss Song for Stax, Maurice and Verdine restructured the band. In came future EWF mainstays percussionist/futurist vocal specialist Philip Bailey, percussionist/vocalist Ralph Johnson and keyboardist Larry Dunn, as well as saxophonist Ronnie Laws (brother of jazz flautist Hubert), guitarist Roland Bautista and vocalist Jessica Cleaves.

Switching to managers Bob Cavallo and Joe Ruffalo, with whom the group would remain until 1985, this new outfit was signed to Columbia Records by Clive Davis. Last Days and Time (1972) was the Columbia debut, and Head to the Sky (1973) was the first gold album. When Bautista, Laws and Cleaves exited and were replaced by saxophonist Andrew Woolfolk and guitarist Al McKay and Johnny Graham, the classic EWF lineup was complete.

Continued on page 45
CREATIVE ARTISTS AGENCY
THANKS

EARTH, WIND & FIRE

FOR 30 YEARS OF INVENTIVE, INSPIRING, AND FLAT-OUT FUNKY MUSIC

HERE'S TO THIRTY MORE...

CREATIVE ARTISTS AGENCY
A Conversation With Verdine White, Philip Bailey And Ralph Johnson

Moving forward, the current lineup has stepped up to the challenges of growing as a group and reaching out to an audience that spans 30 years of music.

BY RHONDA BARAKA

The music of Earth, Wind & Fire has been as essential to raising our collective consciousness and quenching our spiritual thirst as the elements themselves are to our very existence. For 30 years, the band, born in Chicago and conceived by Maurice White, has showered the world with its message-drenched, feel-good, thought-provoking lyrics and ultra-funky, danceable rhythms. From the colorful, symbol-splattered album covers to the melodic tones of the kalimba, Earth, Wind & Fire is as familiar to us and as much a part of us as earth, wind and fire.

While the group's concept and message are clearly the product of White's vision, most would agree that its essence grew out of something larger: an era of humanity and spirituality, a time when people were looking inward to improve themselves and reaching outward in an effort to be more "human."

EWF originals Ralph Johnson, Verdine White and Philip Bailey say that White and his fellow bandmates absorbed and relished the energy that encircled them, and what they received in abundance from the universe they generously returned to the universe.

What was the climate like—politically, musically and socially—when Earth, Wind & Fire was formed?

Ralph: I think there was a lot of social commentary going on within the music—not just our music, but everyone else’s. A lot of political change was going on. We were just so young at that time. When we put this thing together, Verdine, Philip and myself were like 20, 21 years old. It was at a time of change, a time of transition on a lot of different levels.

Verdine: The country had changed, so the music changed. People elevated their consciousness to take their lives to another level, and we came into that particular atmosphere.

Ralph: As it turns out, part of our mission was to help raise that consciousness by way of the lyrics in the music.

How did you guys get to be so enlightened at such a young age?

Philip: I don’t think we were more spiritually inclined than anybody else. I think that we were really fortunate to get an opportunity to grow into a musical family that had a visionary [in] Maurice. He had enough musical experience to want to incorporate challenge and innovativeness into the music, and he had the right leadership qualities to help a bunch of guys who were kind of in their unperfected state to merge it all together. The thing that was infectious about Earth, Wind & Fire was that it was still raw and still being perfected.

Continued on page 42
SOME SAY IT’S THE GREATEST STORY EVER TOLD.
OTHERS SAY IT’S THE SECOND COMING OF THE TRUE SPIRIT OF MUSIC.
IT’S ALL TRUE AND WE ARE HONORED TO BE A PART OF
TELLING THE STORY AND SHARING THE MUSIC.

EARTH
WIND
& FIRE

YOU HAVE TOUCHED TENS OF MILLIONS OF PEOPLE THE WORLD OVER.
THANKS FOR SHARING ALL THE RIGHT INGREDIENTS FOR A SUPERLATIVE STORY.
IT’S BEEN AN HONOR FOR ALL OF US TO WORK WITH ALL OF YOU
IN TELLING YOUR STORY.

EARTH, WIND & FIRE ‘SHINING STARS’
PREMIERING ON VHS & DVD AUGUST 21, 2001

www.eaglevisionusa.com  VHS  www.eaglevision-int.com
Sold and Distributed in the USA by RED Distribution
Maurice White

The founder of Earth, Wind & Fire reflects on the group's longevity and reveals what makes its sound so successful.

BY GAIL MITCHELL

Singing a song...differently. That was—and still is—the modus operandi of Earth, Wind & Fire founding father Maurice White. In the following interview, the quiet-spoken music lover looks back at the group's 30-year career.

Did you think Earth, Wind & Fire would still be making music 30 years later?

When I was younger, I remember watching old people talking to each other and saying, “Man, that was 30 years ago.” And I’d be like, “Damn, that sure is old.” Now here I am, 30 years later. I can’t believe it. But it’s been fantastic. We’ve accomplished so much in the sense of getting to people’s souls, bringing something meaningful to the masses. Growing up in Memphis, I loved all kinds of music—gospel, soul, jazz, rock, R&B—and I tried to instill that in the songs we did.

Describe EWF’s early sound.

Our sound was more jazz-oriented because I came from a jazz background. I had just left as Ramsey Lewis’ drummer and still had jazz and progressive music in my bones. I brought in elements of soul and gospel to tone it down so people could get the message.

What was the initial reaction?

When we did our first two albums for Warner Bros.,

Continued on page 36
Dear Maurice, Philip, Verdine & Ralph,

It's a "Fantasy" come true to be working with you. Thank you for the opportunity to contribute to your legacy over the past seven years. More importantly, thank you for making me a member of the Earth, Wind & Fire family.

Peace, love & joy,

Rick Scott
Great Scott P.R.

(310) 274.0248 / Fax (310) 274.8361
137 N. Wetherly Drive / Suite 403 / Los Angeles, CA 90048
e-mail: greatscottpr@pacificnet.net

SHINE ON!

BENNETT FREED
ONE LOVE MANAGEMENT
MAURICE WHITE
Continued from page 34

they were minor successes. At the time, the company didn't know what to do with a black group that wasn't a drill team. People didn't get it at first—we were wearing leotards, no shirts. I did many gigs with no shirt on, the skinny one playing the kalimba.

The Warner Bros. incarnation included singer Sherry Scott, while the early Columbia version featured Jessica Cleaves. After that, there were no more female singers. Why?

I always envisioned nine people in the group and thought one would be female. But it didn't work out. Jessica was with us on two albums, Lost Days and Time and Head to the Sky. Then she went on to work with the Funkadelics. Once she left, I started putting the band together in a different way.

When you auditioned potential members, what were you looking for?

Originality. And someone who could play all different types of music. In other cases, I went straight for specialties. Like guitarist Johnny Graham; his specialty was playing the blues. He could play other things, but his soul was in the blues. So I got him to counter where we were coming from. When we might be a little too jazzy, he brought it home when he took a solo.

Al McKay was another guitarist who's a rhythm king. He could drive a band—and drive you crazy. My brother Fred was playing drums with a real funky beat, while Larry Dunn was excellent on the keyboards doing his space thing. So we had the space and funk thing together.

Two other critical members are your brother Verdone and Philip Bailey. What did they bring to the mix?

Verdone was—and is—very supportive. He watched my back, and I watched his. He brought innovation and the ability to be flexible, because I changed stuff all the time. And Philip—who I call the protector—brought musicality.

Was there a turning point when you realized “We’ve got it, everything’s in sync”?

I don’t know whether that’s happened yet [laughs], where everyone is totally in sync. Everyone always has different ideas as to how to go about accomplishing things. I encouraged that. But the album that brought it all together was That’s the Way of the World. During Open Our Eyes, we were getting it together. But with That’s the Way..., we were more relaxed. Charles Stepney [White’s mentor and former Chess colleague] was co-producing with me. The pressure was off because we weren’t thinking commercially; we were just doing this soundtrack album. The movie comes out and bombs, but the album catches on.

What would you say are the quintessential EWF albums?

Three albums: All ‘N All, I Am and Faces. All ‘N All was inspired by the time I spent in South America, especially Brazil. I came back from there full of music. That was the pinnacle, the band at its best. I wrote I Am with David Foster in about three days. It was just a well-crafted album with two hits, “Boogie Wonderland” and “After the Love Has Gone.” And on Faces, we stretched out musically. We had a lot of room to breathe on that because it was a double album.

What inspires an EWF song?

I'd hear a song in my head and just go for it. It’s kind of like I received the information, then I’d express my feelings. I could be in the car and the windshield wipers might be going, and I’d get a feeling from that. “Shining Star” was conceived as we were walking from Colorado’s Carlibou

Continued on page 34

The spirituality in their music and the symbolism of their album covers are so moving. The chakras, the colors and the pyramids, I love them for that!

—India Arie

I’ll never forget my first meeting with Maurice White. He had the most specific vision of any artist I had ever encountered. Maurice knew what his songs would be about even before they were written. He said they would be positive, uplifting and inspiring messages of hope and harmony, and he wanted to incorporate all of the musical influences in his life: R&B, jazz, gospel, blues and rock, occasionally flavored with African or Afro-Cuban accent. Being part of the Earth, Wind & Fire family that Maurice, Philip and Verdine created has been one of the great joys of my professional life.

—Bob Cavallo, chairman, Buena Vista Music Group and former manager for EWF

I’ll never forget the Earth, Wind & Fire audition for me. They were absolutely electrifying and mesmerizing. I just had to sign them, and so we, in effect, bought them out of their Warner Bros. contract. They and their music will always be an indelible memory that I will never forget.

—Clive Davis

---

Earth, Wind & Fire

30th Anniversary

Congratulations

From Jermaine Dupri, Michael Mauldin, Jeff Sharp and the entire Atlanta Worldwide Touring staff.

Sorry to have been apart for only 23 of those years.

Jeff Sharp

ATLANTA WORLDWIDE TOURING, INC.
100 Million Fans
30 Million Albums
170 Countries
30 Years
9 Musicians
3 Brothers
2 Generations
1 Man

EARTH, WIND & FIRE

CONGRATULATIONS

FROM YOUR BIGGEST FAN!!!
MY LIFE CHANGED FOREVER THE DAY I MET YOU.

LOVE,

DAVID FOSTER
In The Works
From The Upcoming Release Of The Shining Stars
Documentary To Scheduled Summer Touring,
EWF Has Plenty In The Pipeline

After three decades of successful music-making, personnel changes, a breakup and the departure of its founder and leader Maurice White, Earth, Wind & Fire is busier than ever with tours, a documentary and a couple of new CDs.

"This is what we lovingly call the summer of Earth, Wind & Fire," says Steve Sterling, president of Eagle Vision, Inc., the producers of Earth, Wind & Fire: Shining Stars, a 90-minute documentary that traces the history of the group from White’s beginnings as a drummer for the Ramsey Lewis Trio to the recording of the band’s 23rd album due next year.

Sterling says Eagle Vision, the North American TV, home-video and DVD-distribution company for London-based Eagle Rock Entertainment, plans to release Shining Stars on VHS and DVD Aug. 21 to major and independent music retailers, mass merchandisers and non-traditional retail. "We’re going to do a Hollywood-style movie premiere in Los Angeles at the end of July," says Sterling.

Adding that the band, some of whom participated in the production of the video, has consented to doing local-market radio and TV appearances in support of the release. Sterling says he is also negotiating "a couple of TV possibilities," which will include a cable premiere in the fall. "Our hope is that younger people who are hearing the music, who have heard it either from their parents or just kind of picked it up on their own, will find that this video will fill in the history so that they’ll have an even better connection with Earth, Wind & Fire," he adds.

EWF bassist and co-founder Verdine White says Shining Stars represents the first time the group has told its own story. "It’s really about our life, but in our words," he says. "Over the years, everybody has always explained why they thought Earth, Wind & Fire was great, [but this story is] from Philip, Ralph, Maurice and myself [and it features] footage you haven’t seen before. It’s really a heartfelt thing."

NEW ALBUM, SAME VALUES
Shining Stars also contains footage of the band working on its as-yet-untitled new album. Says White of the recording, "The nice thing about this record is having a chance to work with different people. We started the project originally with Wyclef Jean, who’s going to do a couple of tunes, and Eric Benet worked on a couple of songs. We’re finishing some things to make it the Earth, Wind & Fire sound.”

Vocalist Philip Bailey adds, "We tried to stay in touch with what we do in terms of song value because that’s always first, but, at the same time, I think that it has an overtone of today’s hip-hop generation musically—more of a simplicity of what’s out there now.”

Bailey says that, despite the updating of the music, the songs still focus on spirituality and life.

"Life has not changed much," he says. "Basically, you’re still dealing with the issues of people wanting the same things: wanting love, wanting to be respected, wanting to be accepted, wanting fairness. People hurting, people loving, people fighting, people hating; all the dynamics of life are still the same."

Many of the EWF songs that explore those "dynamics of life" are featured on an upcoming CD tentatively titled That’s the Way of the World: Alive in ’75 (Sony Legacy). The album, which is being mixed and mastered by Maurice White, features previously unreleased material recorded during the group’s 1975 tour. Among the tracks are "Shining Star," "Sun Goddess," "Kalimba Story," "Reasons," "Overture" and "That’s the Way of the World." Earlier this year, Legacy released Open Our Eyes
Continued on page 40

EARTH, WIND & FIRE
CONGRATULATIONS!
FROM YOUR FRIENDS AT
ZIFFREN, BRITENHAM, BRANCA & FISCHER
TOUCH THE WORLD

You've touched the world for 30 years
Thank you for the memories!

Art Macnew, Rick Salter
Earth, Wind & Fire

30th anniversary

IN THE WORKS
Continued from page 38

TOURING, COMMERCIALS COMING SOON
Also on tap for the band this summer is a tour (which features a reunited Rufus and Chaka Khan) sponsored by Pfizer as part of its Men's Healthcare Initiative. White says the band has done a series of smaller corporate dates—for companies like Microsoft and Unisys—to prepare for the tour, which kicks off at the end of July. "These are sort of like warm-up dates before we crank it up this summer," he says. Percussionist Ralph Johnson says the response from audiences has been positive. "The response is always very consistent. People dig it," he says. "They're glad to see us out there. They want to hear the music, love to hear the music, and so the response is usually the same wherever we go.

Also on the corporate front, the group has been tapped by Dasani Water to appear in the first in a series of commercials featuring well-known recording acts such as the Commodores, the Sugar Hill Gang and the Gap Band.

Johnson and White say they consider the abundance of renewed interest in the group to be purely divine. "What I've learned about life is that there are two timetables," says Johnson, "God's timetable and your timetable. You'll usually find that it's God's timetable that is really the one that's in effect. This is just the way it turned out. We've had 30 years of Earth, Wind & Fire, and I feel it's time to take a look back and see what we've done and where we've come from and where we're headed."

White agrees. "It's not really our timing that all these things happened at once," he says. "It just all came together, and we're just putting it all in one big thing. Between the documentary and working on the tour and the record, it's just really been kind of cool. For us to still be going like this at this level after being in the business this long really is a testament to the fans and our artistic integrity."

R.B.

I think that every single pop, R&B/urban performer today owes a musical debt to Earth, Wind & Fire. Yes, I am prejudiced because, in my humble opinion, the world would be entirely different, musically, if they had not graced us with their presence. For me, having the privilege of working with Earth, Wind & Fire was right up there with the birth of my children. I will always remember and cherish those moments. Long live King Maurice and his disciples!

—David Foster

Working with Earth, Wind & Fire made me feel like a student who was learning from the real teachers.

—Wyclef Jean

Certainly one of the most innovative groups in the history of contemporary American music. Many of Maurice White's compositions have already become standards. They truly created an original sound that fused elements of rock, soul and jazz into a totally unique musical signature that has influenced countless artists since.

—Bruce Lundvall, president, Jazz & Classics, EMI Recorded Music, North America

The Royalty Compliance Organization
Moss Adams / Wayne C. Coleman & Vincent Leoni

Proudly congratulates

Earth Wind & Fire

On Their Thirtieth Anniversary

Maurice & Art — It Has Been A Thrilling Ride

Los Angeles
11766 Wilshire Blvd.
Suite 900
Los Angeles, CA 90025
(310) 477-0450

New York
156 West 56th Street
Suite 2003
New York, NY 10019
(212) 581-0091

St. Louis
1288 Jungermann Road
Suite A
St. Peters, MO 63376
(636) 922-2226

London
Hazelwood House
53 New Oxford Street
London WC1A 1BL
(207) 395-9777

Earth, Wind & Fire

The upcoming documentary features the early days of EWF
Congratulations
Earth, Wind & Fire

on your
30th Anniversary
From all your friends at,

avex group
Earth, Wind & Fire

Congratulations on thirty years of making hits and doing business with integrity and humor. It is a pleasure to be included in the family.

Stage Call Corporation

Providing specialized transportation services to the entertainment industry with offices in:

Atlanta - Las Vegas - Los Angeles - Nashville - Phoenix

1-800-783-9446

Earth, Wind & Fire

30th anniversary

Q&A WITH WHITE, BAILEY & JOHNSON

Continued from page 32

And your audience took the journey with you.

Philip: Yeah, we were learning it together, and I think the turning point was when we started believing just the opposite: “OK, we have it together.” We never had a magic formula for coming up with a great record. We were just in motion, and it was a beautiful experience; we were in motion with a lot of talented, helpful people. I think Maurice was like a coach who found himself on a playing field with a lot of talented people, and he knew how to coach well.

That was really where the magic happened—with all these talented people. Taking nothing away from Maurice spearheading it, but it was the right time, right place, right environment. It was about where people were in their lives, where our audience was. I don’t know if it was today, if it would be the same. I don’t think the climate is such that Earth, Wind & Fire would be a hit today, because today is about “me and my bling-bling.”

Philip Bailey...

...and Verdine White in concert

At what point did Earth, Wind & Fire go from belonging to a black audience to being universally embraced?

Verdine: I think where we were coming from, we were always talking about universality, but I think it probably happened with That’s the Way of the World.

Ralph: Yeah, which would have been around ’75.

Verdine: And that brought a lot of different races together. We’ve had our challenges in that area; people get upset with a group that crosses over. But a lot of times, it’s not really the group’s fault; it’s the fact that a lot of people like a group.

What was the group’s biggest challenge?

Ralph: We had a very big challenge in 1994, when Maurice decided he didn’t want to tour anymore. And the three of us—Philip, Verdine and myself—had to make a decision. Do we take it forward? Was the music bigger than one individual in the band? In the fall of ’94, we took it out, just for a short period, to see what the response would be. The response was very positive and, at that point, we knew we could take it forward and continue with what we were doing.

Philip: When Maurice decided that he wasn’t going to tour anymore, the band had already changed. There had been a lot of growth, a lot of transition. That was after the hiatus or break up—whatever you want to call it. It was after we had gotten back together and toured some. It was after we

Continued on page 44
CONGRATULATIONS

TO

PHILIP BAILEY &
EARTH, WIND & FIRE

THANK YOU FOR 30 YEARS OF
MUSICAL PLEASURE

JOE, MAUREEN AND YOUR FRIENDS AT
TAYLOR AND LIEBERMAN, A.A.C.

CERTIFIED PUBLIC ACCOUNTANTS

C O N G R A T U L A T I O N S
EARTH, WIND AND FIRE

ON YOUR 30 YEAR ANNIVERSARY

You have blessed the world with your timeless music and uplifting message of love
We wish for another 30 years of health, love & peace to a band that will always be

"AHEAD OF THEIR TIME!"

Thank you for your continued friendship,

SOLOMON
INSURANCE GROUP
Sports and Entertainment Division
Santa Monica, CA • (877) 495-1882

P.S. Continue your legacy at www.earthwindandfire.com with XStream Promotions
Q&A WITH WHITE, BAILEY & JOHNSON
Continued from page 42
had done several records and found that we weren't getting the same support from record companies and radio that we were before. It was after I had become a more integral part of Earth, Wind & Fire from a stage perspective. A lot of things had taken place, so, for us, it was something that was not expected so much, but it wasn't as big of a shock [as it would have been] if it had happened years before.

You referred to the "hiatus" or "breakup." What do you consider it?
Philip: We broke up. We didn't take a hiatus. You don't sell all your stuff on a hiatus. You don't stop getting paychecks on hiatus. A hiatus is an extended vacation. Everything stays intact and you kind of know what's going to happen. The group broke up, and it really never got back together. For those who want to call it a hiatus, OK, fine, it's a hiatus. For those of us who know what breaking up means, it was a breakup.

Why?
Philip: It was a breakup because Maurice had shouldered the weight of the decision-making all by himself in an arena that he had never dreamt of or experienced before. I think the pressure of it all was more than he could really handle anymore. And, for that reason—not only the pressure, but the responsibility of it all, the burden of it all—he said, "Man, I'm going to have to put Earth, Wind & Fire on the backburner," and he went on to do what he was going to do. And we stopped for five years.

What year was this?
Philip: 1982, '83. We got back together in the late '80s.

Coming back with a record in today's musical environment, are you excited or nervous?
Philip: We have to, as artists, be as much in love with the art as we were when we were 21. We wouldn't have thought at 21 that we were going to make the impact that we have made. If we had, we would have been too scared to make it. We were just in love with the art and we were doing it the best way we knew how. I would like to recapture that spirit, and if we do, in fact, recapture that and just stay true to staying in love with it, I'd like to collaborate with those who are on the cutting edge today and just make music from our hearts. I think the rest will kind of take care of itself.

MAURICE WHITE
Continued from page 36
Ranch studio back to the house. I was looking up at the sky and saw all these bright stars. Everything is music to me. Then I worked with people like Allee Willis and Skip Scarborough. Allee is a great lyricist. She comes out with a notepad, lists the alphabet, and starts putting up words. I met Skip when I first came to California. The first song we did was "I'd Rather Have You" with Jessica Cleaves. He also just so happened to have a song called "Can't Hide Love" that was fast. We slowed it down, and it was a whole new song. The same thing with the Beatles' "Got to Get You Into My Life." I wanted to take this particular song somewhere else, and it worked.

And what inspired the between-song interludes?
The songs themselves are for the people. The interludes are for me. It's me getting off on the music. They're a continuation of music on a different level. Like a play world and the real world. The real world is the interludes, the imaginary world is the pop music.

What's been your favorite part of the journey?
Reaching so many people. It started out as a community effort, and we ended up going around the world, meeting people from all walks of life, finding that music really is a universal language. Also, taking chances and exploring new possibilities.

And the least favorite?
The traveling: Dealing with the airports, the flights, getting little or no sleep most of the time. I was on tour for 12 years. It was just getting to be too much.

As the success mounted, did you find it hard competing with yourself?
The records were easy. I've always tried to do conceptualized albums to stay free of that. But competition with ourselves became more of a threat stage-wise. It got down to: How do we top our last performance? We had the drums spinning around, the piano spinning around, Verdone flying through the air, things disappearing...

Care to share the secret behind some of those special effects?
It was magic [laughs]. We're still sworn to secrecy.

Could an Earth, Wind & Fire happen today?
It's possible, but they wouldn't have a hard way to go. With the kind of promotion nowadays and this being a computer world, it could happen. But they would have to be really dedicated to the higher form.
The importance of Earth, Wind & Fire to serious musicians is significant. They remain one of the last massively popular groups that have actively involved themselves in elevating the listening skills of their audience by challenging them and exposing them to some of the more sophisticated possibilities of what the modern song form—and popular music in general—can become at its best. They have routinely dealt with an advanced harmonic palette that has reflected their jazz sensibility, and they have done so in a way that has retained a rare kind of warm accessibility to all kinds of listeners. And they have always achieved this with the maximum amount of soul and musical elegance.

—Pat Metheny

I love them. Their music and album covers are beautiful and poignant. They go right back to the heart of us.

—Jill Scott

A MUSICAL LEGACY

Continued from page 30

At this point, Maurice White seized the production and songwriting reins—he would eventually co-produce and co-write virtually all the hits—and 1974's Open Our Eyes became EWF's first platinum album. It also was the first to benefit from the talents of fellow Chicago session veteran Charles Stepney, whose baroque arrangements for the Delts (the classic There Is LP) and the Minnie Riperton-fronted Rotary Connection have found new favor among such cut 'n paste club artists as Gilles Peterson.

PLATINUM AND BEYOND

"Mighty Mighty" was EWF's first top-10 R&B hit, followed by "Kalimba Story." The kalimba is a handheld African thumb piano, first used by EWF on "Bad Tune" from its Warner Bros. debut, which became a signature sound on several of the group's subsequent LPs.

Nevertheless, the real breakthrough came with the 1975 double-platinum soundtrack to Superfly producer Sig Shore's film That's the Way of the World, which starred Harvey Keitel as a convivial label boss and the members of Earth, Wind & Fire as a musical band of innocents. "Shining Star" gave EWF its first No. 1 pop hit, first No. 1 R&B hit, first Grammy and first gold single. That same year, White also returned mentor Ramsey Lewis to the charts, when EWF backed the pianist on the single and album titled Sun Goddess.

EWF's next albums, 1975's Gratitude—a two-disc combination of live and studio tracks—and 1976's Spirit, kept the streak alive, spawning such hits as "Can't Hide Love" and "Getaway."

Although Stepney died from a heart attack in the middle of making the latter album, EWF ascended to triple-platinum status with 1977's All 'N All, featuring "Serpentine Fire," followed by 1978's quadruple-platinum The Best of Earth, Wind & Fire, Vol. 1. Issued on the band's newly created American Recording Corporation (ARC) label, a CBS-distributed imprint, this hits package included the freshly recorded "September," as well as EWF's cover of the Beatles' "Got to Get You into My Life," taken from the soundtrack to the Sgt. Pepper's Lonely Hearts Club Band film, which showcased EWF performing alongside the Bee Gees, Peter Frampton and Aerosmith.

EWF's double-platinum streak continued with 1979's 1 Am, propelled by the David Foster co-written "After the Love Has Gone" and "Boogie Wonderland," featuring veteran female soul trio the Emotions, who were co-hailed. EWF sold out five nights at Wembley Stadium in London that year. The band's next project, 1980's double-album Faces, went gold, but 1981's Raise returned EWF to the platinum ranks, thanks to the synth-bass driven single "Let's Groove."

In the wake of 1983's gold-certified Powerlight, the band dissolved ARC and took a four-year hiatus—its first break

Continued on page 46

There is nothing that can compare to the music of Earth Wind and Fire. Many have tried, but they can only imitate. The music they create is as much a feeling as it is a sound, one that transcends and creates not a show, but an event. They bring audiences together as few bands are able to do so completely. We congratulate them on their success, both past and present. Thank you for allowing us to be a part of your world.

More than anything, thank you for the magic of your music.
Congratulations to Earth, Wind & Fire on many, many years of excellence.

What a privilege it's been representing you.

Keep up the Fire!

Ed McPherson
McPherson & Kalmansohn

"When you wish upon a star... dreams will take you very far..."

*SHINING STAR* Maurice White, Philip Bailey & Larry Dunn

Our dreams have taken us on a marvelous journey...

Honey Nut Cheerios Sweet Sounds of Soul Tour featuring Earth, Wind & Fire with Isley Brothers and The O'Jays

Tina Turner Wildest Dreams Tour 1996

Bud Light presents Tim McGraw 1999-2001

Ericsson presents Celine Dion on Tour 1999

Burger King presents the Backstreet Boys 2001

Bud Light presents George Strait Country Music Festival 1999-2000

* Congratulations to Earth, Wind and Fire for 30 years of fulfilling the dream.

Earth, Wind & Fire 30th anniversary

Aside from the fact that I am really influenced by their instrumentation—the way they write and arrange words, vocals and music—I really love their album covers. Not too many people pay attention to or acknowledge a beautiful album cover. Another element of fascination is their stage presence, which helps the audience appreciate their point of view artistically. From their style of dress to the formation of the band, they are one of those legendary bands that stimulate the imagination of the human mind. They were masters. They are masters.

—Musiq Soulchild

Great grooves, great songs. Earth, Wind & Fire are one of the most influential groups of our time. I’ve always loved their music.

—Diane Warren

Quotes compiled by Rhonda Baraka

A MUSICAL LEGACY

Continued from page 45

in 12 years. In the meantime, vocalist extraordinary Philip Bailey embarked on a solo career that alternated between pop (his duet with Phil Collins, 1985’s “Easy Lover,” hit No. 1) and gospel (his Grammy-winning 1986 Triumph! LP).

EWF made an equally triumphant return with 1987’s gold-certified Touch the World, as “System of Survival” became its eighth No. 1 R&B single. The following year, a second EWF greatest-hits package went gold. In 1992, the group capped its Columbia association with a 55-track, three-CD boxed set, The Eternal Dance.

EWF has since recorded a trio of albums for Reprise (including 1995’s Millennium) and some for Pyramid/Rhino (1996’s Greatest Hits Live Tokyo Japan and 1997’s In the Name of Love). Maurice White retired from roadwork in 1994, but continues to work with the group behind-the-scenes.

Meanwhile, the current Earth, Wind & Fire lineup of Verdine White, Philip Bailey, Ralph Johnson, guitarist/vocalist Sheldon Reynolds, keyboardist Morris Pleasure, drummer Sonny Emory, percussionist Danny Reyes, percussionist/vocalist B. David Whitworth, keyboardist Robert Brookin, trumpeter Ray Brown, trombonist Reggie Young and saxophonist Gary Bias continues to headline arenas, and word has it that a new album is in the works. But we’re getting ahead of ourselves...

The Hits Of Earth, Wind & Fire

Earth, Wind & Fire first appeared on The Billboard Hot 100 in 1971 with “Love Is Life,” a Warner Bros. single that peaked at No. 60. The group’s next chart entry was a Columbia single, “Evil,” which peaked at No. 50 in 1972. None of the group’s first seven chart titles made the top 30. The breakthrough single was Earth, Wind & Fire’s eighth chart entry, “Shining Star,” which spent a week at No. 1 in 1975. This top 10 was compiled by Chart Beat columnist Fred Kamen, based on a point system developed for the third edition of his book, Billboard’s Hottest Hot 100 Hits, due out later this year.

1 *Let’s Groove,* ARC (1981)
2 *After the Love Has Gone,* ABC (1979)
3 *Shining Star,* Columbia (1975)
4 *Boogie Wonderland,* ABC (1979)*
5 *Sing a Song,* Columbia (1976)
6 *Serpentine Fire,* Columbia (1976)
7 *September,* ABC (1979)
8 *That’s the Way of the World,* Columbia (1975)
9 *Getaway,* Columbia (1976)
10 *Fall in Love With Me,* Columbia (1984)

* with the Emotions
Atlantic's Lina Hopes That She'll Be More Than A 'Stranger'

BY JEFF LOREZ
NEW YORK—Opening for Joan Osborne last year at New York's Irving Plaza, Atlantic Records artist Lina possessed a timeless combination of laid-back Southern warmth, introspection, spirituality, and a penchant for having things jazzy and classy.

Thus, her Aug. 7 debut album, *Stranger on Earth*, meshes hip-hop, big band, and soul in an infectious and often humorous manner.

Initially scheduled for release in January, the U.S. debut of Lina's album was delayed because of her success on the European tour circuit. Lina first supported British soul crooner Craig David and then co-headlined with rapper Guru as part of his JazzaMatic tour early this year.

"Coming from the Osborne tour, which was rock, and then going to a pop tour with Craig David was very different," Lina says. "I was a little intimidated, thinking his audience wouldn't want to see me because they're mostly female. But when I go onstage, I talk about what I'm going through in my life. So I opened every show with 'I picked my boyfriend to the curb.' All the girls screamed.

By her own admission, Lina led something of a rootless existence, living in Dallas, Houston, and Austin, Texas, or "here and there" as she puts it. Her singer mother and guitarist father had a local band for a while but separated before Lina was born.

Lina's childhood was far from idyllic. The stress of being a young, single parent took its toll on Lina's mother, who once attempted suicide. "It got too tough on her," Lina says. "Now I'm happy to say she's completely fine." Raised on a diet of classic soul and jazz (Stevie Wonder, Marvin Gaye, Sarah Vaughan, Billie Holiday), Lina admits, "To this day, I don't buy new music. I listen to the old stuff."

Shortly after high school, Lina decided to move to California to pursue her musical dreams. Staying with a cousin in Los Angeles, Lina made her first foray into the music business by writing songs for RCA artists Tyrese and Keisha. A chance meeting at a car dealership resulted in Lina being introduced to producer T. Rowe, an eventful writing partner who encouraged her jazzy writing style. She was later introduced to her manager, Wakeane Caffey of Los Angeles-based Jagua Entertainment. Armed with an 18-song demo tape (Lina's now published by Starfel Music/BMI, Caffey set about collecting label interest. They eventually settled on Atlantic after a meeting with executive Craig Kallman.

"He knew exactly where I was coming from," Lina says. "And actually suggested I do 'Stranger on Earth'—a Diah Washington song. Sometimes I felt like a stranger on earth," she adds. "I've always felt a spiritual presence around me. I can see things in my head that I never witnessed like, when my grandmother died. I wasn't at the funeral, but I saw her in a baby-blue dress in her coffin. When I asked my aunt what color she was buried in, she told me baby blue. Things like that have happened throughout my life."

Eventually, Lina didn't foresee was the release of Arista artist Blu Cantrell's "Hit 'Em Up Style (Oops!)," which stylistically resembles Lina's own musical blueprint. When the song was released, Lina fielded numerous calls from friends and industry acquaintances who thought the hit song was hers. She admits the episode caused her and those connected with her project considerable grief. "I don't want to take anything away from (Blu), because she's a talented artist, and I respect that," Lina says. "Her producer who wrote the song (Dallas Austin) was someone I was about to sign with before I signed with Atlantic. He always used to say he loved my style because it was unique. But I'm thankful for my European audience because they know who I am and that I'm original."

Consequently, Lina's first U.S. single, "It's Alright," is what she describes as "the most normal-sounding song on the album." That's opposed to the European hit, "Playa No More," which, like Cantrell's song, uses big-band jazz samples. "It's Alright" was serviced to radio June 19. The video is being directed by Grant Curtis.

"Her music stands by itself," says Joe Brown, Atlantic marketing director.

*I opened every show with 'I kicked my boyfriend to the curb.' All the girls screamed.*

--LINA

Lil' Johnny's Debut Showcase R&B Instead Of Rap

BY TOI MOORE
At the age of 6, singer Lil' Johnny (aka Johnny Ray Manuel Jr.) made his first public performance, singing Hi-Five's 1991 hit "I Like the Way (The Kissing Game)" at a family reunion. A decade later, the Flint, Mich., native has signed to Warner Bros. and is anticipating the Aug. 14 release of *I Got You!*

Lil' Johnny, who says his songs' lyrics center on "keeping things real" in terms of relationships and other teen-oriented issues, has spent the past two years recording his debut. Four of the project's 13 cuts were written and produced by Jermaine Dupri.

"He can really, really sing," Dupri says of Lil' Johnny. "He has such a big voice that he doesn't have to do much at all. He's got his own thing. He's in the studio, he's got his own stuff. But on Lil' Bow Wow's recent Scarecrow tour has opened his eyes and made him come out more. He's got more power."

Also working with Lil' Johnny were producers Mario Winans, Jazz Nixson, Marc Nelson, Somethin' for the People, and Chris "Tricky" Stewart. Rap singer Lil' Zane appears on the cut "You Can't Be Serious."

First single "I Got You!" and its accompanying video were released June 19. The video, which includes a Dupri cameo, was co-directed by the producer and Brian Barber.

Before Lil' Johnny signed with Warner Bros., local Flint producer Corey Peterson helped the then 11-year-old singer record several demo tracks that were shopped to various labels. Allison Ball-Gabriel, Warner Bros. VP of A&R in the urban music division, says she heard one song and "was bow-tied over. He's out. When we've had a vocalist who will fill the void for a young R&B/hip hop singer."

Lil' Johnny—who's managed by Lisa and Doug Brown of Orlando.

"He reminds me of a young Tevin Campbell, a big voice coming out of a little body."

--KINA BULLOCK, 6'S MUSIK

Fla.-based New Millennium Management (TN Spiv on Demarcus) is booked by Craig Bruck for New York's Evolution Talent Agency—crafted his singing talent in the church. "But my parents had more than gospel music around the house," he recalls. "They also had Stevie Wonder. I'd listen and mimic his songs all day long. My parents had a local R&B singing group. It included my mom, her two sisters, my dad, and a family friend. We actually had a studio in our basement where I'd go and mess around."

A lot of artists in his age range are rappers, not R&B artists," says Demnette Guidry, Warner Bros. senior VP of urban music. "But he has a voice like no other."

According to Guidry, the label's marketing plans include lifestyle and street marketing, with samplers, school-locker posters, and postcards listing Web site information so "kids can get to know who he is. We're also focusing on community centers to target his demo, initially the 16- to 18-year-old group. He's traveled with Lil' Bow Wow, we've been able to attract younger demos. So we're partnering with Nickelson Bros. and people to help us launch his project."

Kina Bullock, owner of K's Music in Chicago, says, "He reminds me of a young Tevin Campbell, a big voice coming out of a little body. He definitely has an older sound."

Adds Jewell Carter, music director at WEAS in Savannah, Ga., "Since we've put the single on the air, we're getting requests from parents and teens. It seems to be reaching a wide variety of listeners."

As he release dates approach, Lil' Johnny says he's simply eager to get the ball rolling. "It was a long process in the beginning," he recalls. "They would put me out to record in New York, Atlanta, and California. Then they'd send me home. Finally, we got it done. Now I'm ready to get it out there and let people see who I am."

TO OUR READERS
Gall Mitchell's *The Rhythm & The Blues and Minal Patel's Rhythm Section* will return next issue.
number of music industry volunteers, the T.J. Martell Foundation has raised more than $100 million for medical research since its founding. "If anything, I've become more intense (over the years) because I really see the progress we've made," says Martell, senior VP of The Docu Zeppelin, who also serves as chairman of the foundation's board of directors. "We have a slogan. 'The cure is in sight'—and I truly believe that. More than 60% of all cancers are curable or treatable. AIDS deaths have been on the decline in recent years, although the number of people living with the disease is still rising. "

We've handled 57 cases in the music industry alone. To see the people that we've cured, that's the biggest joy I get." —TONY MARTELL, T.J. MARTELL FOUNDATION

Preston's role was recently rewarded when the Vanderbilt-Ingram Cancer Center in Nashville—of the Martell Foundation-supported facilities—dedicated the Frances Williams Preston Building. "I was honored by the Martell Foundation six years ago," Preston explains. "Being that I was from Nashville, I asked that part of the funds be used in the project. They got together with Vanderbilt and decided to dedicate a building to me. There is a great feeling of satisfaction in that. Often you work every day and you wonder how what you do will affect people's lives, Working with the foundation, you're seeing results that actually save lives."

Dr. Harold Moses, director of the Vanderbilt-Ingram Cancer Center, got involved with the Martell Foundation in the early '90s through Preston, who told him about the innovative cancer research the organization was involved in. "We research most types of cancer, including breast, prostate, colon, lung, and ovarian," Moses says. "Funding from the foundation has benefited each area. Using funds from the foundation, we are able to get grants from organizations like the National Cancer Institute. All of these grants are through preliminary funding from the T.J. Martell Foundation, which is enormously important in the work we do."

As the foundation's largest project, the music industry has landed the group's efforts. "We've developed great relationships with the music industry, which is wonderful to work with them," Moses says. "The volunteers are alive in the music industry that it makes the foundation particularly effective." Martell agrees. "Very little money goes to expenses because of our volunteers. Cost of operation is under 10%.

In addition to raising funds for the Martell Foundation, many music industry professionals have benefited from its research. "We are there to help everyone, especially in the music industry, because they know me," Martell says. "Whether it be for a second opinion or getting a new doctor. That's what I'm most proud of. When someone is ill they can come to me. It keeps us busy, but I'm honored. We've handled 57 cases [of cancer] in the music industry alone. To see people that we've cured, that's the biggest joy I get."

After a brief stint on Tommy Boy Black Label, the Brooklyn, N.Y.-based duo of DJ Spinn and Krinimal decided to take the do-it-yourself route and release Infectious on their own. (Continued on next page)
**Words & Deeds**

(Continued from preceding page)

“We wanted to make a real album,” says Spitta, who produced 12 of the album’s 14 traks. “There are different productions and different people, and that relates to real-life situations that the average person can relate to.”

“We also wanted to do something different,” Kriminal says. “We decided not to follow current trends but to stay true to hip-hop form.”

Infectious also features guest appearances by Sadat X, Angela Johnson, Vermin Reid, and Obi B. Fly, among others. Look for the Jigmasta to tour either later this summer or in the fall.

**Sermon Signs T.O.J.** As reported in this column (Words & Deeds, *Billboard*, June 23), both Sermon and EPMID have signed with J Records. In addition to signifying the artist, Sermon also inked a “high-end production deal” for both himself and his Def Squad imprint, J representatives say.

“Already having a strong relationship with J Records through my clients Next and R.L., I knew that the label would be a great place for Eric and the Def Squad family,” says Def Sermon & GM Bernard Alexander, who brokered the deal.

Sermon’s first solo offering for J, tentatively titled The Sermon, will feature appearances by Redman, DMX, and LL Cool J. It is due this fall.

**Rocksteady Still Rockin’:** The Rocksteady Crew will celebrate its 23rd anniversary this year. Beginning this year, the crew will tour with a celebrity basketball tournament, an event that one owner described as “a boy’s girl battle,” and another cultural event. The celebration will close with the annual Rocksteady concert July 29 at 7 p.m. at the Manhattan Center. Acts scheduled to take part in the festivities include The Arsonists, Tony Touch, The Beatnuts, Fat Joe, Talib Kweli, and DJ Cucumber Slice.

**Kardinal Takes Flight:** MCA recording artist Kardinal Offishall is preparing to hit the road in support of his MCA debut, *Firestarter Volume 1: Quest for Fire*. Offishall will tour 15 U.S. cities with dancehall artist Baby Cham, beginning July 7 in Denver, Colorado. Offishall recently shot a video for his new single, “Of Time Killin’,” which features a sample by legendary reggae artist Barrington Levy.

Rashawn Hall may be reached at rhal@billboard.com.
Faithless Becomes ‘Outrospective’ On Kinetic

by Michael Paoletta

new (and third) album by Faithless—of which he is a member, along with keyboardist Sister Bliss and DJ/rapper Maxi Jazz—debuted at No. 4 on the Music & Media Europe Top 100 Albums chart (Billboard Bulletin, June 20). In the same week, the album, Outrospective, debuted at No. 2 in Norway, No. 3 in Germany, No. 4 in the U.K., No. 5 in Ireland, No. 6 in Switzerland, and No. 10 in Finland; it climbed 10 notches to No. 2. The set’s lead single, the anthemic “We Come 1,” remains in the top 10 in several markets and spends a seventh week atop the Music & Media Europe Dance/Club chart.

“Life really couldn’t be better,” explains the 34-year-old Armstrong, who handles all programming duties for the act. “It’s great that we’re making music that’s still affecting people. Since you never know when and if your fans might not be there, I feel like I’m in Clarke, I don’t want people to get up on us yet.”

On Tuesday (10), the wickedly smart Outrospective arrives in the U.S. via Kinetic/Charts/Atlantic (Cheeky, the label founded by Armstrong and Mel Medalle, is now wholly owned by BMG U.K.). In this issue, “We Come 1”—with remixes by Dom. Clarke, DJ Koozie, Jim Elliot, Ibi, Patrick Wintter & Mario Hammer, and Jeno, Garth & Eric James—jumps six spots to No. 21 on the Billboard Hot Dance/Music/Club Play chart.

In a fashion similar to the act’s previous albums (the 4-year-old Reverence and 1996’s Sunday 808), Outrospective is steeped in life’s emotional depth charges. Said another way, it’s the human condition put to words and music. And yes, you can dance to it, even if such tracks as “We Come 1,” “Turbanista,” “Liontamer,” and the Klein & MBO-inflected “Machines R Us.” Also primed for discosfloors is the melodramatic “One Step Too Far” (shades of Dido et al). Armstrong even graced tracks on Faithless’ previous albums. On this wistful tale, Dido trades microphone duties with Jazz over swirling, hypnotic beats. Without doubt, fans of Faithless’ earlier discofloor hits like “Insomnia” and “God Is a DJ” will find much to admire here.

Elsewhere, elements of blues, hip-hop, soul, funk, dub, and jazz figure into the mix. The Jazzfronted “Not Knotted Love” and “Giving Myself Away” are mysteriously beautiful. Just as gorgeous are “Crazy English Summer” and “Evergreen,” which spotlight the sublime vocals of Zoë Johnston, who has recorded with U.K. act Bent.

For Faithless, musical variety is key. “Kinetic” doesn’t sound too much or anything like that when we’re making an album,” Armstrong acknowledges. “How boring would that be? There’s so much great music in the world. For us, it would be ridiculous. You must always keep the mind open, get rid of boundaries and definitions. According to Armstrong, the trio was more than ready to begin recording Outrospective. He credits this to having 18 months off prior to entering the studio. “We had completed the tour for Sunday 808, and we each did our own thing, nothing related to Faithless,” he notes.

For Sister Bliss, as Armstrong fondly calls her, this meant DJing around the world and releasing such singles as “Deliver Me” and “Sister.

(Continued on page 35)

Ibiza Pioneer Jose Padilla ‘Navigates’ To ORO EastWest

BY HOWELL LLEWELLYN

IBIZA, Spain—The Spanish Balearic island of Ibiza in the Mediterranean has been a music haven called the crown jewel of the electronic scene by the first lippers, as well as U.S. draft dodgers avoiding the Vietnam war, arrived on a flight to Kennedy airport in New York.

Spanish José Padilla is neither, but he has slowly shaped a legend across much of the world as a maestro of chill-out/ambient music. Padilla is the creator of the much-revered, Ibiza-based Café del Mar post-compilation series; compiled its first six albums.

Now, he has changed labels. He broke acrimoniously from the owners of the club Café del Mar over ownership of the trademark, and has signed to Warner Music-owned Spanish label DRO EastWest. Padilla’s solo album, Navigator, was issued June 25. It will be released in 45 other territories during the next two weeks.

The launch of Navigator has been delayed is the U.S., where its release is scheduled for late September. “The setup for this album in the U.S. needs more time,” Padilla says. “On Navigator, all the songs are mine and are based on the moods you feel before, during, and after the sun disappears into the sea.”

“Café del Mar’s mixes were my creations and co-creations but not my compositions,” the 45-year-old Padilla says. “On Navigator, all the songs are mine and are based on the moods you feel before, during, and after the sun disappears into the sea.”

Navigator—boosted by vocal contributions from Seal and N’Dea Davenport—was record-

ed and mixed in Padilla’s home studio in Ibiza. Its first single, “Adios Ayer” (Farewell Yesterday), is being heavily promoted online.

For Navigator, Padilla created an Internet video “biological e-clip.” It was taped over a 24-hour period, so that every time you enter the video, it acts like a different e-clip.” (To view the video, log on to 212.012.850/padilla/enter.htm or droeastwest.com.)

According to Sánchez, Navigator is perfect for marketing, because it can offer free downloads on four club, dance, top 40, and AC. By late June, he says, “Adios Ayer” had maximum rotation on Spanish AC network Cadena 100.

For the past two decades, Ibiza has been Europe’s dance-music capital. The island has always been a laboratory for export music that is heard in Spain only at specialist clubs and minority-interest radio. Partly because its alternative scene developed under the culturally stifling Franco regime, Ibiza remains a different continent. Also, the Balearic Island remains little known outside specialist circles on the Spanish mainland.

That explains why Padilla is basically unknown in Spain outside Ibiza. It is a regular at leading ambient/chill-out clubs in London, Miami, Paris, and Amsterdam, among other cities. Padilla also manned the turntables at this year’s Rock In Ibiza festival in Brazil.

Padilla grew up in an impoverished Barcelona barrio. By the time he was 12, he was playing records at street parties for children. Three years later, Padilla, says, he stopped playing rock and reggae and played Purple after hearing “The Girl From Ipanema.”

“I moved to a new musical phase,” he recalls, referring to his discovery of bossa nova. At the age of 20, he went to Barcelona’s harbor and caught “the first boat going anywhere.”

He discovered that it be the ferry to Ibiza, a spaced-out hippie paradise that Franco had allowed to flourish because it did not affect the Balearic economy. Padilla plunged into the Ibiza nightlife and was soon a DJ at the Ku discothèque. “He would mold one style onto another like a glove—Paco de Lucía, [U.K. maverick folk singer] John Martyn, and the latest dance sounds,” Sánchez notes. “His exquisite musical taste means that he never missed.” In 1992, he was offered a DJ residency at Café del Mar.

The first three volumes of Café del Mar were released on U.K. independent React. With volume four, Padilla signed to Mercury Records U.K., but this relationship ended amid legal wrangles over copyright in 1999; Padilla subsequently signed to DRO EastWest, Simon Thomas, international product director of Mercury Records U.K., declined to comment on the label’s split with Padilla.

Ultimately, Padilla wants to be acknowledged as somebody who makes good music. DRO has put a lot of work into getting Padilla into this album. To sign somebody aged 45 making sunset music is a brave thing to do.
ANNOUNCING

KEYNOTES
A one-on-one interview with globally revered DJ Rap
Followed by a Q&A

Plus...
Tom Silverman
Founder/President, Tommy Boy Records

CONFIRMED PANELISTS
- Andy Allen, Alternative Distribution Alliance
- The Angel, Supa Crucial Recordings
- Jason Bentley, Mavennck Records
- Maurice Bernstein, Giant Step
- Ethan Brown, New York Magazine
- Graham Boyd, ACU Drug Policy Unitation PQ
- Michael Cohen, Warner Music Group
- Bill Coleman, Peace Biscuit Productions
- Lynn Cosgrave, Trust The DJ
- Chris Car, Thunderpuss
- Claudia Cuesta, Maxi Records
- Joe Dantag, DCentral.com
- Louis DelVile, E-Lact Recordings
- Barney Glover, Ministry of Sound
- DJ Paulette, DJ
- Swedish Egil, Grooveradio.com
- Scott Henry, Buzzy Ultra
- Jeannie Hopper, Liquid Sound Lounge
- Victor Lee, Tommy Boy Silver Label
- Steve Lau, Kinetic Records

- Jennifer Matthews, Six Degrees Records
- Daniel Merota, Dowd & Merotta P.C.
- Tom Moulton, remixer/producer
- Seth Neiman, Music Choice
- Sarina Paris, Playland/Priority
- Tony Portelli, A Liberty Records Ltd.
- Peter Raubofer, Star 69 Records
- Martha Reynolds, Island Def Jam Music Group
- Nigel Richards, 511 Records
- Roger Sanchez, R-Select
- Ania Sarko, Ania Sarko Productions
- Kelly Schwebsing, Logic Records
- Robert Silbering, Forensic Investigative Assoc.
- Sandy Skeeter, Moonshine Music
- David Steel, V2 Music
- Marcel Weber, MCT/BOLD
- Junior Vasquez, Junior Vasquez Music
- Ch Ch Valenti, Mothemy.com
- Cary Vance, Virgin Records
- Marcel Weber, MCT/Bold
- Judy Weinstein, Deej Mix Productions

Nightly events

LIVE PERFORMANCES
at N.Y.'s hottest night clubs:
Shine, Centro-Fly & Sunset Terrace at Chelsea Piers

Ultra Naté
Strictly Rhythm Records

Gloria Gaynor
Logic Records

Official Opening Night
After-Party at Frying Pan
presented by
Strictly Rhythm/Groovilicious/G2
Reina, Crystal Waters & Abigail

PERFORMING DJs
- The Angel, Los Angeles
- MJ Cole, London
- Dimitri From Paris, Paris
- Artful Dodger's Mark Hill, London
- King Britt, Philadelphia
- Danny Krivit, New York
- Erick Morillo, New York
- Paulette, London
- Rhythm Masters, London
- Roger Sanchez, New York
- Bobby Shaw, New York
- Smash, New York
- Steve Travallo, New York
- Tony Trofea, New York

OFF-SITE STUDIO TOURS
Tours and demonstrations at Village Mastering and Sony Studios.

SUMTHING ELSE MUSICWORKS
Visit the exhibit and demonstration by Sumthing Else Musicworks.

To register

Online: billboard.com/events/dance
Mail: Billboard, Attn: Michele Jacangelo, 770 Broadway, 6th Fl, New York, NY 10003
Fax: 646.654.4674, Attn: Michele Jacangelo

Full registration after June 8 and on site:
- $395
- $250

Name:
Title:
Company:
Address:
City/State/Zip:
Phone:
Email:

Conference FEE and Payment
Make all payments to Billboard. Group discounts for 8 or more are available. Contact Phyllis Debo 646.654.4643.

Cancellations
All cancellations must be received in writing by July 1 and are subject to a $150 administrative fee. No cancellations accepted after July 1. No refunds will be paid. Substitutions may be made at anytime.

Sponsorships
Michele Jacangelo 646.654.4660
bbserious@billboard.com

Questions?
Michele Jacangelo 646.654.4660
bbserious@billboard.com

Hotel
The Waldorf Astoria
1-800-WALDORF (1-800-922-5673)
**HOT DANCE MUSIC**

**CLUB PLAY**

Compiled from a National Sample of Dance Club Playlists.

**MAXI-SINGLES SALES**

Compiled from a National Sample of Record Store, Sound Machine, and Internet Sales Reports Collected, Compiled, and Provided by SoundScan, Inc.

**DANCE TRAX**

(Continued from page 54)

*Sister* "(both on Multiply Records U.K.) J.R. Jackson spent the time racing cars throughout Europe ("He has a team of race-car drivers," Armstrong says). As for Armstrong, he built a new studio and, along with keyboardist Mark Bates, formed Dusted, whose single ("Always Remember to Respect and Honor Your Mother") and album (When We Were Young) delivered some much-needed mellow madness; Network America is scheduled to issue the album and the single July 24 and Aug. 1, respectively.

"By the time we returned to the studio, we were all on and ready," Armstrong notes. "But we wondered if our fans would care. Whenever you're recording a new album, you have to forget your history, because you never know what your fans will think."

From the onset, Armstrong says, the threesome was adamant about retaining the rhythmic texture of *Sunday 8pm*, but making it "less claustrophobic. I can't even listen to Reverence now—it's too childish—while Sunday *8pm* has huge resonance for me. Outrospective feels very whole, much more personal than anything we've done in the past. It's also more outgoing, less introspective—which could be a very different thing."

Although Faithless will be touring for the next year and a half, don't expect to find Mr. Armstrong on stage with Blis, Jesus, and Johnstone. "They say we relegate ourselves to a false, fake music," he says with a laugh. While his bandmates are on the road, Armstrong says, he may begin pondering "possible contributions" to Dido's sophomore album the co-produced songs on her debut, *No Angel*, as well as Johnson's solo debut. So, is Gedd a DJ7, I inquire aloud. "We've had many, many other things," Armstrong says. The smile—no, the beat—remains.

**CAUSING A COMMISSION**: Nearly two years ago, Theo Keating (more commonly known as Touch)—who records as the WiseGuys—was profiled in this column (Dance Trax, *Billboard*, Aug. 14, 1999). The topic of discussion was the WiseGuys' sophomore album, *The Antidote* (Wall of Sound/Ideal/Mammoth).

Sadly, the album failed to click beyond clubland's left-field contingent. But that may soon change. One of the album's many highlights, "Start the Commotion," can currently be heard in a commercial for Mitsubishi—as well as on WZHT (Z100) New York. Not bad for a 24-month-old track, eh?
Keen Hopes His New Lost Highway Disc Will Defy 'Gravity'

BY RAY WADDELL

NASHVILLE—Already a monster act in his home state of Texas, singer-songwriter Robert Earl Keen is making serious inroads in many other markets. Hopes are that Keen’s new Lost Highway release, Grammy-nominated multi-act artist Louisville For the Cat’s Ears, will pull even more believers into his growing fan base.

Keen has high expectations of his new record, due Sept. 11. “If we could sell half a million copies, I’d be really, really happy,” he says. “If I could get a gold record out of this, I would kick back by the pool and have a cigar.”

It’s his third success commercially, Keen and his new songs fit label chairman Luke Lewis’ vision for Lost Highway. “When we were looking at forming this label, Robert Earl was definitely at the top of the list,” Lewis says, adding he was turned on to Keen by his college-age children. “I went to see Robert here in Nashville last year, and the room was packed with a really wide demo. He’s a real generation jumper.”

Keen is equally impressed with Lewis, whose enthusiasm brought Keen to Lost Highway after two albums on the now-defunct Arista Austin label. “Luke was enthusiastic and sincere,” Keen says. “He said, ‘You do what you do, and I’ll be here to expand your career by selling records’.”

Co-produced by Keen and Gurf Morlix (Lucinda Williams), Grass-\ntional Forces is populated with the gritty, down-and-out characters that Keen has offered up in the past, but doesn’t have some of the more violent imagery he’s previously recorded. While often still dark in tone, the characters are more beaten down than openly desperate, and Keen doesn’t get around to killing anybody off until three tracks in.

“They, the body count’s a little lower this time,” he says with a laugh. But he admits that he still enjoys employing lowdown characteristics in such songs as “Wild Wind,” where Keen intones, “That’s a song I been singing for years/That’s the way the wild wind blows.”

The opening cut and first single, “Half a Million Miles,” is one of five well-chosen covers on the album, which also features songs by Johnny Cash, Terry Allen, and Townes Van Zandt. "I Still Miss Someone" is bookended by Keen’s own “Not a Drop of Rain” and “Fallin’ Out,” creating a triumvirate of dark, moody songs that fit together perfectly in tone.

“For my money, ‘Not a Drop of Rain’ is my favorite lyric on the whole record,” Keen says. “It’s a very emotional song written out of thinking what would happen if I lost everything I have.

Keen says the song’s structure, which leaves the vocals and melodies unpolished, is a method that suits him as a songwriter. “That’s the most natural kind of writing style I have,” he says. “I like the rawness, bluesy base, and the texture of the words.”

Other highlights include a rowdy, back-porch take on the traditional “Blind Willie’s Candle,” a subtile, touch-\nding reading of Van Zandt’s “Snowin’ on Raton,” long a crowd-pleaser at Keen’s live performances. He closes the record with the title cut, a ballad of heartache, featuring a chorus/verse style that evokes crimson aline, Airstream flying saucers, and plastic asteroids that “look like giant turtles.”

Keen says the title is a poem he wrote about a “real place” in El Paso, Texas, and its recording is a good example of the type of experience that were not a part of the album of major-label backing. “I know they must have been thinking, ‘He has completely lost his mind,’ with that song,” Keen admits.

“Candle,” a subtile, ballad of heartache, is almost 100% a band record, with my road band, me, and Gurf Morlix.”

The vibe in the studio was very relaxed, Keen says. When starting this project I didn’t have a deal with any record company—I just knew I would have a deal one way or another.

Keen’s new label is similar to Austin-based In It that it is an offshoot with major-label backing. “We did fine at Arista Austin,” but it was a situation where I don’t think they ever knew what they were trying to do in the first time,” Keen says. “Lost Highway is very much more focused and dedicated to one thing, and that is to take this alter- native country that many people love and try to bring it to even more people.”

Lewis believes the “young music juggles,” including Keen’s fans, will understand what’s going on. “When you come off of the Lost Highway, ‘Robert has such an incredible touring fan base, and he works really hard out there,’” Lewis says. “Our job is to try to project a lot of force of a really solid fan base.”

Many feel that a Texas/roots music scene, propelled by straightforward songwriting and strong musicianship, is bubbling under the surface and about to burst forth in the same way that the outlaw movement did a generation ago. If that’s the case, Keen is sure to be at the forefront.

“When you look at the roster of artists that are coming out of Texas, there couldn’t have been a more obvious choice, ” he says. “Lost Highway is not Robert, Lewis says. “He’s the lead dog. Now there are some power- house radio stations in Texas that could take him to another level.

Keen, too, senses that a bonafide “scene” is in progress, “This Texas thing has exploded,” he says. “I was fortunate enough to headline a show recently in Austin with Charlie Rob- son, Jack Ingram, Reckless Kelly, Pat Green, Mark Chesnutt, and other Texas artists, and when we pulled up, it seemed to be by the force and grace of the fans. There were all these redneck girls in wife-beater T-shirts with no bras on, and everybody has a beer in their hand and the women in their 20s and 30s. It was yee-haw to the max.”

“Walking Cane” and “Hall of Fame” have both been released as lead-off single from the album. The former has already been released, and is ready for more Keen material. “We’re already on it,” says Bruce Kidder, PD at Americana KHYI in Plano, Texas, near Dallas. “It’s a great new single [‘Hall of Fame’], and we’ve also been spiking a tune called ‘Walking Cane’ that could be another ‘Road Goes On Forever’ for him.”

The Road Goes On Forever, Kidder says, has become a signature song and live staple for him. At press time consideration was being given to Keen recording the song and including it as a bonus cut on (Gravitational Forces).

Kidder says reaction to the new material has been “phenomenal.” “It’s a real change for me that I don’t get a call for the new Keen.”

Retail is also ready to come on board. “We’re very eagerly anticipating the radio, and we’re looking at Geoff Stoller, senior buyer for Torrance, Calif.-based Housewife. “He has been a core artist in our Texas loca- tion for a number of years, and we’re looking at this as a new focus on the Texas music, I think this could be his time. He’s really one of the leaders of that movement.”

From the beginning, Keen has had aspirations to do well outside the bor- ders of his home state. Now he is making it happen, partly through his popular Texas Uprising multi-act concerts.

And while mainstream success would be nice, Keen admits that he doesn’t feel much kinship with most of country radio. “I’d like to be on the Texas station that only plays Texas songs,” he says. “I think right now, country music focuses too heavily on love songs, but it is what it is, and it will change. I think by 2005, we’ll see a lot of changes to something you hate, and just when you think you hate it, it changes to something you love. I’m just guessing, but we’ll see.”

Keen managed by Scott Robinson at Dauntless Music Group and booked by Monterey Peninsula Artists.
<table>
<thead>
<tr>
<th>WEEK</th>
<th>Title</th>
<th>Artist</th>
<th>IMPRINT &amp; NUMBER/PROMOTION LABEL</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>32</td>
<td>LOVING EVERY MINUTE</td>
<td>CHER/SHAPIRO/MILLER/WHITWORTH</td>
<td>MCA 72208</td>
<td>33</td>
</tr>
<tr>
<td>33</td>
<td>HOW COOL IS THAT</td>
<td>D. MALLOY &amp; THE G. ROGERS</td>
<td>MCA 72209</td>
<td>33</td>
</tr>
<tr>
<td>34</td>
<td>STANDIN' STILL</td>
<td>THE CLARK FAMILY</td>
<td>MCA 72210</td>
<td>33</td>
</tr>
<tr>
<td>35</td>
<td>WHERE DOES IT HURT</td>
<td>JA. TURNER</td>
<td>MCA 72211</td>
<td>33</td>
</tr>
<tr>
<td>36</td>
<td>I WANT YOU BAD</td>
<td>CHARLIE ROBINSON</td>
<td>MCA 72212</td>
<td>33</td>
</tr>
<tr>
<td>37</td>
<td>LOVE OF A WOMAN</td>
<td>J. BRADY (Jr.)/T. BRANDON II</td>
<td>MCA 72203</td>
<td>33</td>
</tr>
<tr>
<td>38</td>
<td>REAL LIFE (I'VE NEVER WAS THE SAME AGAIN)</td>
<td>J. CARSON</td>
<td>MCA 72204</td>
<td>33</td>
</tr>
<tr>
<td>39</td>
<td>HEARTBREAK TOWN</td>
<td>D. CLAY</td>
<td>MCA 72205</td>
<td>33</td>
</tr>
<tr>
<td>40</td>
<td>NEVER LOVE YOU ENOUGH</td>
<td>D. MALLOY &amp; THE G. ROGERS</td>
<td>MCA 72206</td>
<td>33</td>
</tr>
<tr>
<td>41</td>
<td>WHEN GOD-FEARIN' WOMEN GET THE BLUES</td>
<td>J. McFARLAND</td>
<td>RCA 72207</td>
<td>33</td>
</tr>
<tr>
<td>42</td>
<td>HONEY DO</td>
<td>R. JOHNSON</td>
<td>MCA 72208</td>
<td>33</td>
</tr>
<tr>
<td>43</td>
<td>HELPFULLY, HOPELESSLY</td>
<td>J. ROBBINS</td>
<td>MCA 72209</td>
<td>33</td>
</tr>
<tr>
<td>44</td>
<td>WHAT'S THAT PLAN?</td>
<td>M. MUSSELMAN</td>
<td>MCA 72210</td>
<td>33</td>
</tr>
<tr>
<td>45</td>
<td>SOUTHERN RAIN</td>
<td>B. ROBBINS</td>
<td>MCA 72211</td>
<td>33</td>
</tr>
<tr>
<td>46</td>
<td>THE BIRD SONG</td>
<td>W. TURNER</td>
<td>MCA 72212</td>
<td>33</td>
</tr>
<tr>
<td>47</td>
<td>GETTING THERE</td>
<td>S. CLARK &amp; L. CURTIS</td>
<td>MCA 72213</td>
<td>33</td>
</tr>
<tr>
<td>48</td>
<td>YOU WANT TO ME</td>
<td>J. WILKINSON</td>
<td>MCA 72214</td>
<td>33</td>
</tr>
</tbody>
</table>

**New**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>Title</th>
<th>Artist</th>
<th>IMPRINT &amp; NUMBER/PROMOTION LABEL</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>53</td>
<td>IF YOU EVER FEEL LIKE LOVIN' ME AGAIN</td>
<td>C. CLAY</td>
<td>RCA 72215</td>
<td>33</td>
</tr>
<tr>
<td>54</td>
<td>COME A LITTLE CLOSER</td>
<td>D. MALLOY &amp; THE G. ROGERS</td>
<td>MCA 72216</td>
<td>33</td>
</tr>
<tr>
<td>55</td>
<td>SHE'S MY GIRL</td>
<td>J. ROBBINS</td>
<td>MCA 72217</td>
<td>33</td>
</tr>
<tr>
<td>56</td>
<td>UNUSUALLY UNUSUAL</td>
<td>M. MUSSELMAN</td>
<td>MCA 72218</td>
<td>33</td>
</tr>
<tr>
<td>57</td>
<td>WILL YOU MARRY ME</td>
<td>S. CLARK &amp; L. CURTIS</td>
<td>MCA 72219</td>
<td>33</td>
</tr>
<tr>
<td>58</td>
<td>OVERDOSE</td>
<td>J. McFARLAND</td>
<td>MCA 72220</td>
<td>33</td>
</tr>
<tr>
<td>59</td>
<td>UNLIKE LOVE</td>
<td>J. WILKINSON</td>
<td>MCA 72221</td>
<td>33</td>
</tr>
<tr>
<td>60</td>
<td>I STARTED A JOURNEY</td>
<td>J. McFARLAND</td>
<td>MCA 72222</td>
<td>33</td>
</tr>
</tbody>
</table>

**Re-Entry**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>Title</th>
<th>Artist</th>
<th>IMPRINT &amp; NUMBER/PROMOTION LABEL</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>COME A LITTLE CLOSER</td>
<td>D. MALLOY &amp; THE G. ROGERS</td>
<td>MCA 72216</td>
<td>33</td>
</tr>
<tr>
<td>10</td>
<td>SHE'S MY GIRL</td>
<td>J. ROBBINS</td>
<td>MCA 72217</td>
<td>33</td>
</tr>
<tr>
<td>11</td>
<td>UNUSUALLY UNUSUAL</td>
<td>M. MUSSELMAN</td>
<td>MCA 72218</td>
<td>33</td>
</tr>
<tr>
<td>12</td>
<td>I STARTED A JOURNEY</td>
<td>J. McFARLAND</td>
<td>MCA 72222</td>
<td>33</td>
</tr>
</tbody>
</table>

**Re-Entry**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>Title</th>
<th>Artist</th>
<th>IMPRINT &amp; NUMBER/PROMOTION LABEL</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>17</td>
<td>COME A LITTLE CLOSER</td>
<td>D. MALLOY &amp; THE G. ROGERS</td>
<td>MCA 72216</td>
<td>33</td>
</tr>
<tr>
<td>18</td>
<td>SHE'S MY GIRL</td>
<td>J. ROBBINS</td>
<td>MCA 72217</td>
<td>33</td>
</tr>
<tr>
<td>19</td>
<td>UNUSUALLY UNUSUAL</td>
<td>M. MUSSELMAN</td>
<td>MCA 72218</td>
<td>33</td>
</tr>
<tr>
<td>20</td>
<td>I STARTED A JOURNEY</td>
<td>J. McFARLAND</td>
<td>MCA 72222</td>
<td>33</td>
</tr>
</tbody>
</table>

**Re-Entry**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>Title</th>
<th>Artist</th>
<th>IMPRINT &amp; NUMBER/PROMOTION LABEL</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>21</td>
<td>COME A LITTLE CLOSER</td>
<td>D. MALLOY &amp; THE G. ROGERS</td>
<td>MCA 72216</td>
<td>33</td>
</tr>
<tr>
<td>22</td>
<td>SHE'S MY GIRL</td>
<td>J. ROBBINS</td>
<td>MCA 72217</td>
<td>33</td>
</tr>
<tr>
<td>23</td>
<td>UNUSUALLY UNUSUAL</td>
<td>M. MUSSELMAN</td>
<td>MCA 72218</td>
<td>33</td>
</tr>
<tr>
<td>24</td>
<td>I STARTED A JOURNEY</td>
<td>J. McFARLAND</td>
<td>MCA 72222</td>
<td>33</td>
</tr>
</tbody>
</table>
RealWest's Harms Is All Cowgirl, 'After All'

BY VERNELL HACKETT

NASHVILLE—Joni Harms describes her music as traditional country with a Western feel. The release of her new project on RealWest Records, After All, is a follow-up to the critically acclaimed Cowgirl Dreams. According to Harms, the new CD, due Sept. 4, will follow in the same vein.

Harms, who is known for her powerful voice, says the new album was a result of her desire to record Cowgirl Dreams, and I've written a bunch of new ones since then. Among her writing partners were Wood Newton, Hobo Jim, Buck Moore, Barbie Isahan, and Bob Morrison.

"Most of them are my standard country writing buddies," Harms says. "Living in Oregon, I don't go in search of new co-writers. I know these writers, so I will work with the ones I know I can get the job done with. And some of them have come out to the ranch in Oregon to write with me."

Some of the album's tracks are dedicated to traditional country. Feel of the genre, Harms says most of the songs have positive messages.

"I'm in a place right now in my life where I'm realizing that there are some other folks out there who want their children and families to hear songs that are positive," she says.

Harms' label, RealWest, based in Burbank, Calif., is a division of Paris Recordings and is a joint venture with Front Row Entertainment. Based in Boulder, Colo., Jim Snowden, president of Paris Recordings, says Paris took over the label side of the company. Distribution for Harms' CD will be through Ryco Distribution and Four Winds.

"We will handle the promotion, publicity, and marketing, and, yeah, we'll work closely with Four Winds, which has a kiosk and listening stations throughout the Southwest," Snowden says. "Our biggest accomplishment is working with the artists, who are known to kick out music. Our sales manager has gone out and had meetings with both of them, starting to prime the pump to build up the Western category."

Snowden says the company is also setting up an in-house booking agency headed by Charlie Parker, who already books RealWest recording artist Brenn Hill.

"We are just looking to enhance what we already do, giving support to what she is doing, and help her to win more fans," Snowden says. "We also want to take it outside where she is doing and bring her more opportunities to her."

The plan for more opportunities includes in-stores, which will include both music store and less traditional venues, such as Western wear shops.

The label hopes radio play will come from country and Americana stations, as well as those playing Grammy Western music. Snowden says, "We are amassing a list and checking it twice for Western radio stations. We have some Red Steagall's [syndicated] show to everywhere else."

"I definitely think her fans and the radio audience will respond to some new music from her," says Tracy Pitcox, music director at KNEQ-FM Brandy, Texas. "She is so distinct and different [from the typical pop-country artist] that is coming out of Nashville right now. She is a unique stylist, which is exactly what we need right now—someone with more of an individual approach."

Tim Cretz, owner of Grooves Record Shop in Cedar City, Utah, moved from Utah last October and quickly began introducing people in his new location to Harms.

"Response to Joni has been overwhelming so far just from the fact that every time I put on one of her CDs, some one will ask me who it is. I've sold a good number of copies of Cowgirl Dreams and some of her kids' albums. We've got a lot of fans out there. I think when her new record comes out, response will be really good. We're gonna play the hell out of it. People will definitely hear it."

Cretz says the reason people like Harms is that she is "pure and down-home—there's nothing pretentious about her music at all... And her vocals are so sweet that people can't resist her when they hear her.

"There are people that get airplay and get big, but I don't consider them artists," Cretz, continues. "I consider Joni a real artist. There's not a lot of people I say that about. I just hope people warm up to her and accept what she does."
GRIFITHS DISMISSED FROM BMG EUROPE

(Continued from page 10)

exploitation of our global assets." That worldwide steering committee comprises Schmidt-Holz, Stein (who continues to be responsible for coordinating BMG's worldwide A&R activities alongside his new European duties), COO Michael Smielle, and senior VP/CFO Joe Gorman.

In Spain, in reining in expenses will be the agenda, as BMG's profit for the fiscal 2000/2001 performance. The music group is thought to have lost upwards of $100 million in the year that ended June 30, which may be attributed to deteriorating business conditions in various world markets, the cost of Internet projects, the Arista integration and the loss of the J Records, and increased operating expenses in general, as well as payoffs to departed senior executives. Schmidt-Holz says BMG does not comment on its financial performance but acknowledges that the 2000/2001 results "have been heavily influenced by factors which are not necessarily controllable, such as start-up expenses and one-time write-offs resulting from restructuring and other initiatives."}

One of the things that makes Starsailor—which hails from the same hometown as Verve leader Richard Ashcroft—such a candidate for the big-time is the depth of its songs, insists Andy Fordyce, chart buyers for HMV's 126 U.K. stores. "I would say, on a songwriting level, that they're probably up there with the best around at the moment. That includes Radiohead. If you look at Travis at the same stage in their career—or Stereophonics for that matter—I'd say that Starsailor is a stronger proposition. Of course, whether it turns out that they'll stand the test of time and the public will take to them is yet to be proved. But I'm pretty confident that will happen. They certainly have the potential. If the record company does a good job with them—and they're on the right label for that, so there's a fair chance." Fordyce adds, "They generally have a good record with this to our readers.

Keeping Score will return next issue.
by Lisa Collins

SEIZING THE MOMENT: With the release this month of her eponymous album, CeCe Winans is sporting a new snipped-down look and hairdo. But her mission of prayer, faith, and encouragement remains the same. The new CD is the second release from her now 3-year-old label, Wellspring Records, which, with the appointment earlier this year of a full-time label president, is gearing up to debut a growing slate of artists and releases by early next year. While she owns the label, Winans will clearly leave the administration of it to others, instead concentrating her energies on her music.

“When you listen to the CD, it’s all about prayer,” Winans says. “I want to emphasize that it is time to pray. I know if you keep praying, things will happen. You just have to be faithful. You’ll also hear a lot, of encouragement on this album. There’s one song in particular, ‘It’s Going to Get Better.’ I wrote it for survivors [of attempted suicide] and those who are contemplating it.”

I was so ignorant to the fact that it was such a strong and growing health issue.”

The album also features a duet with big brother Marvin Winans on a remake of “Bring Back the Days of Tea & Nay” which they wrote. His favorite cut, however, is “No One,” a ballad written by Marc Anthony. Winans notes, “It was originally a love song, but when I heard it, my mind went straight to worship, so I got permission to change a couple of the lyrics to let people know it wasn’t a horizontal relationship, but a vertical one.”

by Deborah Evans Price

FULFILLING DESTINY: The Katinas have always been known as a great live act. The five brothers from American Samoa—Joe, James, John, Sam, and Jesse—have appeared onstage with Amy Grant, R. Kelly, CeCe Winans, Michael Bolton, and Wynonna—and they generally steal the show. Their intriguing vocal blend and engaging stage presence never fail to captivate audiences.

The trouble has been trying to translate the personality of their live performances to the recording studio. That was the goal of the Katinas’ second Gotee effort, Destiny. The quintet hits the mark with a strong collection of songs that showcase its vocal gifts and its passion for spreading the gospel.

Joe Katina admits their first album may have suffered from the group being “a little hesitant and a little afraid, because our expectations were high. We probably played it a little too safe, but for our album we just thought, ‘Man, we’re just going to go for it.’”

Destiny was a long time coming. Before landing a home at Gotee, the brothers had actually been signed by Clive Davis to an eight-album deal with Arista in the early 90’s. “We just could never come to grips with the material,” says Joe, one of 12 siblings. “We grew up in church, and we just feel like God has called us to do a specific kind of music with a positive message. For about two years we tried to make it work with Arista, but couldn’t come to an agreement on the material. So we asked them to release us, and we were very kind.”

After breaking free from Arista and the label’s desire to take them in a more mainstream direction, Joe admits they were reluctant to get into another label situation immediately. “After that ordeal, we were kind of gun shy about the whole music industry. We thought we would just sing, and if we never recorded again that would be fine,” he recalls. “So we just started singing church to church at youth conventions and public high schools and all that.”

They honed their performing skills and developed a vision for a great live act. The five brothers decided to record that vision is fully realized on Destiny. “Our family has been through victories and different challenges not only as a group, but individually,” Joe says. “We grew up in church and church music has always been an integral part of my life. So for us to go a little more, we wanted to record something that we could enjoy singing to an audience and be able to continue to do that.”

For the past few years, Joe has been the lead singer. While the other Katinas are not new to recording, Joe says he, and his brothers—listened to Latin music (even though the Samoan language is closer to Hawaiian than Spanish). It was their appreciation for Latin music, along with the enthusiasm they received while performing at Expolit and other Latin music festivals, that led them to record Spanish versions of both Destiny (Destino) and their debut album. “The first one we did, I think the label was happy,” Joe says. “It did better than expected,”

(Continued on next page)
Artists & Music

**Ponty Returns With Own JLP Set**

**Jazz**

BY STEVE GRAYBOW

Although many of Ponty's latter-day releases featured extensive instrumental orchestra that he frequently recorded alone in the studio, the violinist says that he sold the majority of his home recording equipment in 1986, when he trudied his Los Angeles home for a dual residency in New York and his native France.

"After Rite of Strings, I was working on music, but not technology," Ponty says. "Meanwhile, technology was developing very fast, and I began hearing about these new innovations from the musicians in my band. Once I looked into the new equipment, I was hooked once again.

Ponty recorded much of Life Enigma (with its title references Ponty's 1977 Enigmatic Ocean) in a newly built studio, augmenting his overdriven instrumental beds with musicians from his touring band. "This is a music for my melodic and harmonic signatures that I have been developing since the 70s," he says, adding that his return to living in France "made me look at the world in a different way. I explored the countryside, and I felt the return of life, and this is what I have been hearing in my music.

"Like much of Ponty's work, Life Enigma radiates with unabashed idealism, a testament to the musician's wide-eyed enthusiasm for the world around him. "I am a man who lives in this world, and I am affected by whatever goes on around me," he says. "I am searching for answers about life, and I am hearing in my music. Even in a more somber piece, hopefully, there is a bit of inward optimism, because no matter what kind of events go on around us, I think there is still a hope in mankind.

Ponty says that the decision to release Life Enigma on his own independent label was "a tough choice," adding that "the easy solution would have been to give it to a major label." However, at close to 30 years of age, he "wants complete artistic freedom" for "the few years I have left recording and performing.

"I could have my music into a pre-existing format, which would have been successful in the U.S., but wouldn't be in popular in the rest of the world," he explains. "Having performed all over Europe in the past few years, I realized that my classic sound has special meaning to a lot of people, and I would not want to do something that would go against that. I have a chance to have a universal appeal, and I might as well stick with it."

**And:**

Vocalist Jeanie Bryson's Deja Blue (Koch Jazz, July 10) features several tracks written by her mother, songwriter Conway Bryson, as well as a sultry jazz treatment of Todd Rundgren's "Hello It's Me," and "Con Alma/Am I Blue," a song from the oeuvre of her father, Dizzy Gillespie.

The BET on Jazz cable channel has partnered with the NAMM to present the release of the 11-disc BET on Jazz: For Many Moods collection. The multi-artist sets are currently available at traditional retail outlets and will be sold at BET-sponsored festivals throughout the summer.

**Ted Nash's Sidewalk Meeting**

(Arabesque, released last month) marks the recording debut of the saxophonist's new Odeon ensemble—trumbonist Wycliffe Gordon, violinist Miri Ben-Ari, and accordist Bill Laswell, joined by drummers Jeff Ballard and Matt Wilson—on a set that merges New Orleans rhythms with East European harmonies.
Tina Shafer Steps Into The Spotlight

New York Songwriters’ Circle Founder Releases Own Disc

BY JIM BESSMAN
NEW YORK—The New York Songwriters’ Circle, which has had a hand in launching the musical careers of such artists as Celine Dion, Shania Easton, Billy Porter, and Donna Summer, last month released her autobiographical debut CD, The Backyard Sky, on her own unnamed label. Available via online dealers and her own Web site, tina shafer.com, the disc offers 10 new tunes.

I’ve been working on it the last two years,” Shafer says. “My Love Is on the Way,” co-written with husband Peter Zizzo and Denise Rich, was first cut by Porter at the request of Betty Midler for the soundtrack for her film The First Wives Club, then covered by Dion. “I decided to do the songs that I’d always loved—not necessarily the hits, but my kids were 10 and two kids would one day know that this was our mom and her life.”

The Backyard Sky is dedicated to Shafer’s mother, a teacher. “She was part of a big part of her life. She’s also the subject of the title track, which Shafer co-wrote with Steve Dorff. She explained, “She died in a college hiking accident, and it’s my way of saying, ‘Your life meant something.’” Shafer has previously attempted to pursue her own solo career. “She gave me the stuff when I was thinking of continuing with the Songwriters’ Circle with instilling in her the faith needed to try again.”

“I was told by my vocal coach that I could carry a tune, but I’ve never been a star—only a good voice,” Shafer says. “I used to be in the music business.”

For nearly a decade, New York singer/songwriter Tina Shafer has regularly hosted the New York Songwriters’ Circle at Greenwich Village Showcase club the Bitter End. Pictured at a recent circle gathering, in the back row, from left, are songwriters Caroline Barnard, Amanda Kravitz of Marry Me Jane, Lisa Loeb, Shafer, Cliff Ebert, and Chris Barron of the Spin Doctors. Kneeling in front, from left, are Jeff Cohen and BMI executives J.W. Johnson.

I’m not trying to be a star anymore. I just wanted to get the work out there.”

—TINA SHAFER

I started running the circle, which showed that people are still moved by songs. It’s really a feeling and I realized that it was OK to go back and do this.”

Shafer started the twice-monthly sessions when songwriter shows began in 1992 at the Bitter End, the famed Greenwich Village club. The Chagrin Falls, Ohio, native had come to New York in 1979 to complete her classical music studies but soon realized the difficulty of making a living as a classical artist.

“Tina is not afraid of the Bitter End; she’s very comfortable there—she has a natural rapport with that audience,” says BMI executive-in-charge David Berg.

“Tina is getting good, but she’s still growing,” adds songwriter and BMI’s director of membership and publications, Jerry Nunn.

“I’m not trying to get a deal or a record deal; that’s not the end of the world,” Shafer says. “I think I’m doing something that’s important.”

Shafer’s Bitter End gigs and music business contacts inspired club manager Kenny Gorka to ask her to host and book the New York Songwriters’ Circle, based on the songwriter-in-the-round format of Nashville’s legendary Bluebird Cafe. Each showcase included four songwriters performing songs each night, with Shafer providing the introductions and interview questions.

Loeb is probably the biggest beneficiary of the Songwriters’ Circle. “She’s one of my favorite people,” Shafer says. “I used to book her all the time, and she’d call constantly to ask if she could do it again.”

A more recent success story to emerge from the circle is Vanessa Carlton, who met Zizzo while performing there. He’s now producing her debut album for Interscope Records.

Other notable songwriters and artists who have participated in the Songwriters’ Circle include Brooke Gold, the Spin Doctors, Jill Sobule, Rodney Crowell, Hugh Prestwood, Matraca Berg, Eric Bazilian, Greshen Peters, Gary Burr, Jane Kelly Williams, and George David Weiss.

Shafer recently returned to her hometown to sign copies of her album at the Fireside bookstore. “It’s the first time they’ve ever carried a CD,” she says, adding that she

also promoted the disc in nearby Cleveland on the Good Morning Cleveland TV show. Promotional is an appearance on the New York Warner Bros. network TV affiliate’s morning program, which will involve writing a song on the spot from suggested “bits and pieces,” she says. Shafer is also slated to play the Bluebird in Nashville in August, along with Matraca Berg and Pam Tillis.

“I’m not trying to get a deal or

A Visit To The People’s Shrine Of Vladimir Vysotsky, Bard Of Russia

VISITING VYSOTSKY: Cars clogging streets, construction everywhere, the world was gathered together... so it was last week in the rejuvenated city of Moscow, where the ITAR- TASS Russian News Agency and the Russian Press Institute hosted Information: Challenge XXI, an intensive three-day seminar encouraging cooperation among global media agencies. Taking a midday break, I fulfilled a lifelong dream of visiting the grave of Vladimir Vysotsky, the bard of Russia, at the famous Vagankovskoe Cemetery, the final resting place of many celebrated Russian musicians, painters, and professionals.

In keeping with tradition, I poured a shot of vodka into two Vysotsky cups (one for me, one for Vysotsky) and sat by my first cigarette since 1985—all in tribute to the legendary Soviet-era Russian folk singer (1938-1990), whose continuing influence on his countrymen beg comparison with that of Bob Dylan—of course, that’s a stretch—yet and even Elvis Presley—for the emotional devotion he still inspires. Indeed, a visit to Vysotsky’s grave is somewhat akin to going to shrine of rock star Elvis Presley, a person’s shrine, replete with footage of fans, as well as an eternal flame of sorts: an ever-lit candle, housed in a small, iron, churchlike enclosure mounted near a statue that stands in the center of the enclosed plot.

The statue is a young likeness of the cross-generational superstar, perhaps symbolically wrapped up in a blanket, his ever-present guitar behind him. “It’s like he wants to say something—and they won’t let him,” offered Alex Berezkhov, New York bureau chief of ITAR-TASS, who was home on vacation. Vysotsky, he noted, represented a “challenge to the bedridden society of his time,” through lyrics that hit to the core of all Russians.

The prolific Vysotsky, whose singing voice reflected the hardships and contrasts of life in the country, was the poster child of the Soviet underground. His songs were a lifeline for many Russians, including the author, who was a big fan of his music and his life.

In 1990 or so, when I was a kid with my parents, we went to Moscow—here he was in the new Russian music scene. I’m sure that was the biggest breakthrough since the Beatles arrived in the U.S. in the late 60s.

It was a big deal. When I met Vysotsky, he was a big star and spoke English. I was very impressed.

The Beat of Life: Arthur Rubinstein, Beethoven’s Klavierkonzert

BY JIM BESSMAN
NEW YORK—Arthur Rubinstein, the legendary pianist, was born on November 28, 1887, in Vilna, Russia. He was known as the “King of the Pianists” and was one of the greatest pianists of all time. Rubinstein was born into a musical family, and began playing the piano at the age of five. He went on to study music in Moscow and Paris, and made his debut in New York in 1906.

Rubinstein was known for his technical ability, musicality, and unique touch on the piano. He was also known for his dedication to his craft and his passion for music.

Rubinstein was a prolific composer, and wrote over 200 works, including symphonies, concertos, and chamber music. He was also a renowned teacher, and taught many students, including Mozart, Turkey, and Tchaikovsky.

Rubinstein was a member of the Concert Artists of America and the New York Philharmonic, and performed with many of the greatest orchestras and conductors of his time. He was also a member of the New York Philharmonic, and performed with many of the greatest orchestras and conductors of his time.

Rubinstein was known for his dedication to his craft and his passion for music.

Rubinstein was a member of the Concert Artists of America and the New York Philharmonic, and performed with many of the greatest orchestras and conductors of his time. He was also a member of the New York Philharmonic, and performed with many of the greatest orchestras and conductors of his time.

Rubinstein was known for his dedication to his craft and his passion for music.

Rubinstein was a member of the Concert Artists of America and the New York Philharmonic, and performed with many of the greatest orchestras and conductors of his time. He was also a member of the New York Philharmonic, and performed with many of the greatest orchestras and conductors of his time.

Rubinstein was known for his dedication to his craft and his passion for music.

Rubinstein was a member of the Concert Artists of America and the New York Philharmonic, and performed with many of the greatest orchestras and conductors of his time. He was also a member of the New York Philharmonic, and performed with many of the greatest orchestras and conductors of his time.

Rubinstein was known for his dedication to his craft and his passion for music.

Rubinstein was a member of the Concert Artists of America and the New York Philharmonic, and performed with many of the greatest orchestras and conductors of his time. He was also a member of the New York Philharmonic, and performed with many of the greatest orchestras and conductors of his time.

Rubinstein was known for his dedication to his craft and his passion for music.
Goldberg Recounts History Of Old, New John Phillips Sets

Chris Spedding stuff is original. We didn’t want to mess with the vocals. We didn’t feel the need to make an older recut of an old record.

True to that philosophy, Pay Pack & Follow sonically recalls Exile on Main St.—era Stones. The organic, loose feel of the music—Taylor’s inspired solo, Jagger’s Southern-inflected backing vocals, and Richards’ super-impressive playing throughout, fused with Phillips’ atmospheric arrangements and distinct vocals—is a welcome sound in an age of sampled and sequenced music. The album was mastered at Sterling Sound by George Marino.

The story of John Phillips does not end with Pay Pack & Follow. When Goldberg traveled to Phillips’ home in Palm Springs, Calif., to finish that project, he asked Phillips if he had been writing. Phillips responded by playing more than 30 songs acoustic guitar, none of which were on tape. Goldberg suggested they record a new album.

Using Tascam DA-88s and Pro Tools, Goldberg recorded demos in order to shop a deal for the new album. In October 2000, basic tracks were recorded on 24-track analog tape at Sound on Sound over six days, featuring Phillips and a rhythm section including Anton Fig on drums, Will Lee and John Began on bass, Leon Pendarvis, musical director of Saturday Night Live, on keyboards, and Sid McGinnis and David Baxter on guitar. Late Show bandleader Paul Shaffer added keyboard overdubs.

Goldberg transferred the tracks to Pro Tools, in order to continue overdubs for the project at Phillips’ house in Palm Springs. Pro Tools engineer Britt Myers accompanied Goldberg, and Spedding came to add guitar. On the last day of recording, Goldberg recorded a string quartet for two songs.

“Even though we were working with Pro Tools, it was very important to me to maintain this warmth,” Goldberg says. “I’m a big fan of Pro Tools, but with any technology, there is a danger when technology starts taking the lead, rather than the music. I wanted the record to sound as if it was an analog record. I think it does. The players were so good that there wasn’t the need to cut and paste, repeat and sample. I think if and when Pro Tools can work as a straight recording device, offering a couple of short cuts that you don’t have with tape.”

Goldberg transferred the recordings back to 48-track through the Neve Capricorn digital console at Sound on Sound and mixed on the J Series. Phillips 66, like Pay Pack & Follow, was mastered by Marino and attains a vintage-yet-modern sound. Goldberg considers Phillips 66 as lying "somewhere between a Dylan and Willie Nelson album.” Indeed, the blend of folk, pop, and rock that Phillips went into classics like “Monday, Monday” and “California Dreams,” so many years before is apparent on Phillips 66, which would prove to be the final piece in his brilliant oeuvre.

“I had a couple of songs that I had already mixed for the new album that I played for John,” Goldberg recalls of the final Palm Springs session, “and he was really excited about the whole thing. I left for New York, and we figured the next time we were going to get together was to celebrate the release of the new record. Two days later, he went into the hospital.”

**PRODUCTION CREDITS**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>R&amp;B</th>
<th>COUNTRY</th>
<th>MODERN ROCK</th>
<th>RAP</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>RECORDING</strong></td>
<td><strong>STUDIO</strong> (Location) Engineer(s)</td>
<td><strong>CONSOLE</strong>/ <strong>DAW</strong></td>
<td><strong>RECORDING</strong> MEDIUM</td>
<td><strong>MIX DOWN</strong> STUDIOS (Location) Engineer</td>
<td><strong>CONSOLE</strong>/ <strong>DAW</strong></td>
</tr>
<tr>
<td>REMIND ME Usher</td>
<td>Stankonia (Atlanta, GA/ Brooklyn, NY)</td>
<td>SSL 4040 G</td>
<td>BASF 900, Quadraphonic 499, Pro Tools</td>
<td>Larrabe Sound (North Hollywood, CA)</td>
<td>SSL 9000 J</td>
</tr>
<tr>
<td>I ALREADY THERE</td>
<td>D. Huff</td>
<td>SSL 4040 G</td>
<td>BASF 900, Quadraphonic 499, Pro Tools</td>
<td>Larrabe Sound (North Hollywood, CA)</td>
<td>SSL 9000 J</td>
</tr>
<tr>
<td>ITS BEEN AWILE</td>
<td>J. Abraham</td>
<td>SSL 4040 G</td>
<td>BASF 900, Quadraphonic 499, Pro Tools</td>
<td>Larrabe Sound (North Hollywood, CA)</td>
<td>SSL 9000 J</td>
</tr>
<tr>
<td><strong>RECORDER</strong></td>
<td><strong>RECOIL</strong></td>
<td><strong>CONSOLE</strong>/ <strong>DAW</strong></td>
<td><strong>RECORDING</strong> MEDIUM</td>
<td><strong>MIX DOWN</strong> STUDIOS (Location) Engineer</td>
<td><strong>MIX DOWN</strong> MEDIUM</td>
</tr>
<tr>
<td>Studer A827</td>
<td>Stankonia (Atlanta, GA/ Brooklyn, NY)</td>
<td>SSL 4040 G</td>
<td>BASF 900, Quadraphonic 499, Pro Tools</td>
<td>Larrabe Sound (North Hollywood, CA)</td>
<td>SSL 9000 J</td>
</tr>
<tr>
<td>Studer 827</td>
<td>Stankonia (Atlanta, GA/ Brooklyn, NY)</td>
<td>SSL 4040 G</td>
<td>BASF 900, Quadraphonic 499, Pro Tools</td>
<td>Larrabe Sound (North Hollywood, CA)</td>
<td>SSL 9000 J</td>
</tr>
<tr>
<td><strong>RECOIL</strong></td>
<td><strong>RECOIL</strong></td>
<td><strong>CONSOLE</strong>/ <strong>DAW</strong></td>
<td><strong>RECORDING</strong> MEDIUM</td>
<td><strong>MIX DOWN</strong> STUDIOS (Location) Engineer</td>
<td><strong>MIX DOWN</strong> MEDIUM</td>
</tr>
<tr>
<td>Studer A827</td>
<td>Stankonia (Atlanta, GA/ Brooklyn, NY)</td>
<td>SSL 4040 G</td>
<td>BASF 900, Quadraphonic 499, Pro Tools</td>
<td>Larrabe Sound (North Hollywood, CA)</td>
<td>SSL 9000 J</td>
</tr>
<tr>
<td>Studer 827</td>
<td>Stankonia (Atlanta, GA/ Brooklyn, NY)</td>
<td>SSL 4040 G</td>
<td>BASF 900, Quadraphonic 499, Pro Tools</td>
<td>Larrabe Sound (North Hollywood, CA)</td>
<td>SSL 9000 J</td>
</tr>
<tr>
<td><strong>RECOIL</strong></td>
<td><strong>RECOIL</strong></td>
<td><strong>CONSOLE</strong>/ <strong>DAW</strong></td>
<td><strong>RECORDING</strong> MEDIUM</td>
<td><strong>MIX DOWN</strong> STUDIOS (Location) Engineer</td>
<td><strong>MIX DOWN</strong> MEDIUM</td>
</tr>
<tr>
<td>Studer 827</td>
<td>Stankonia (Atlanta, GA/ Brooklyn, NY)</td>
<td>SSL 4040 G</td>
<td>BASF 900, Quadraphonic 499, Pro Tools</td>
<td>Larrabe Sound (North Hollywood, CA)</td>
<td>SSL 9000 J</td>
</tr>
</tbody>
</table>

**POSTHUMOUS PAPA SET**

Phillips 66, the last album by John Phillips, was recorded at Sound on Sound Recording in New York and at the artist’s home in Palm Springs, Calif. Pictured at Sound on Sound in the front row, from left, are keyboardist Leon Pendarvis, bassist Will Lee, and assistant engineer Bart Migal. In the back row are Phillips, guitarist David Baxter, producer/engineer Harvey Goldberg, guitarist Sid McGinnis, and drummer Anton Fig. (Photo: Michael Cammari)
**Ritmo Gathering Adds Literary Flavor**

**ENCuentro Latino:** The fourth annual Encuentro Latino convention, which changes its name this year to Encuentro Con Sabor Latino, is scheduled to take place August 29-30 at the Universal Hilton in Universal City, Calif. As in previous years, the thrust of the convention is twofold. On one hand, it acts as an internal conference for Ritmo Latino staff, and on the other, it allows labels to present their product to that staff. Head buyer Alberto Uribe says the company makes sure that its entire staff (split between the two days) makes the rounds to check out internal presentations. At the same time, showcases have been scheduled by Sony Discos, Universal, and Fonovisa.

According to Uribe, by the time the convention rolls around, Ritmo Latino will total 98 stores—from up from 31 a year ago—and has also incorporated a bookstore area to an additional seven of these stores, taking their number from four to 11. Also, the retailer has expanded its number of Rock Store stores (dedicated exclusively to rock en espanol) from two to four.

The literary aspect of Ritmo Latino, Uribe says, is the reason for the convention’s name change. “Ritmo Latino is no longer just about music,” he says.
TWO PERFECT TENS...

Les TUCANES de Tijuana

10

Pedro Fernández

• 20 albums... 10 million copies sold worldwide!
• Current simultaneous release “ME GUSTA VIVIR DE NOCHE” & “14 CORRIDOS DE PRIMERA PLANA”:
  • U.S. Latin: Platinum
  • Mexico: Platinum
  • Mario Quintero Lara honored with three BMI Awards in 2001
• “AMOR SOÑADO” 8 weeks at #1 on The Regional Mexican Radio Charts

10 MILLION COPIES SOLD WORLDWIDE

• 27 albums... 10 million copies sold worldwide!
• Current Release “YO NO FUI” Exploding in Latin America:
  • Mexico: Platinum
  • Chile: Platinum
  • U.S. Latin: Gold
  • Central America: Gold
• Highest TV audience Record in Festival Viña del Mar 2001
  “YO NO FUI” 10 weeks at #1 on The Mexican National Radio Chart

MUSIC AND MATH...THEY DO GET ALONG!

LATIN NOTAS
(Continued from page 61)
reported previously in Billboard Bulletin, Carlos Sánchez has been appointed managing director of Universal Music Argentina, reporting to
Marcelo Castello Branco, president of Universal Music Brazil and Southern
ern Cone. Sánchez was previously president of Universal Music Latino.

The announcements were made by Jesús López, new chairman of Universal Music Latin America/Iberian Peninsula, who also took over his post July 1.

IN MEMORY OF CRUZ. Banda el Recodo commemorated the sixth anniversary of founder Cruz Lizárraga’s death with a massive concert, staged by label Fonovisa at the end of June, at Estadio Teodoro Mariscal in Mazatlán, Mexico—the
city that’s been home to the band since its creation in 1998. Other per-
formers included Banda Espuela de Oro, Los Rieleros del Norte, and Laura Flores.

Brothers Germán, Alfonso, and
Joel Lizárraga, all members of el
Recodo and sons of Lizárraga, also
announced the creation of a music school that will provide free in-
struction to students interested in the band genre. Construction is expected to start in August, with the school opening planned for next
year. The name of the institution, of course, will be Escuela Musical Cruz Lizárraga. In other Fonovisa news, the label is planning a pay-
per-view concert Sept. 26 featuring
Marco AntonioSolís. It is set to take
place at New York’s Madison Square Garden.

PASSINGS: Amalia Mendoza,
one of the great Mexican singers and one
of the three singers who per-
formed on the album Las Tres Se-
ñoras. Produced by Juan Gabriel in
1995, the album featured Mendoza, Lea del Castillo, and Lucha Villa,
widely considered the three most
popular female ranchero stars of all
time. All three were big supporters of Gabriel’s music. The album was
the last record by Mendoza, who, in
her 50-year career, popularized hits like “Amargura Navidad.”

IN BRIEF: On the eve of the re-
lease of her first English-language
album, Shakira is poised to be-
come the first artist featured in
an all-Spanish special on MTV. Shakira’s performance on MTV Unplugged—the album that won her a Grammy last February—will
air on MTV in the U.S. in the com-
ing months, the channel has con-
firmed. . . Following in the foot-
steps of Amores Perros, new
inch label Disbro has released
the soundtrack to another Mexi-
Can film, Y Tu Mamá También. Notable tracks include Molo-
stor’s “Cariño, El Chico,” and the
Mayors’ and Marco Antonio Solís’ “No Te Hubieras Ido.” Suave is managed by
industry vets Camilo Lara and
José Enrique Fernández.

Assistance in preparing this
column was provided by Teresa Aguilera in Mexico City. Leibo Cobo may be
reached at 305-261-5279 or at leibo@billboard.com. Material may be sent to 101 Cranford Blvd., Suite 566, Key Biscayne, Fla. 33149.

Over 3,000 listings from 19 countries:
record company executives, music
publishers, wholesalers and distribu-
tors, Latin music radio stations in the
U.S., clubs, artists, managers, agents,
songwriters and much more!

For faster service order online at
www.orderbillboard.com or
call toll-free 800-344-7119.
Fax: 646-654-5518

(1) All new listings are noted with an asterisk (*)
(2) Listed entries are based on sales reports, which may vary from market to market.
(3) The table of top albums also includes a mix of songs, albums, and compilations.
(4) All new listings are noted with an asterisk (*)
(5) Listed entries are based on sales reports, which may vary from market to market.
(6) The table of top albums also includes a mix of songs, albums, and compilations.

Bloomberg’s 2002
INTERNATIONAL
LATIN MUSIC
BUYER’S GUIDE
Your One Stop Guide to the Latin Music Market
AIM Members OK New U.K. Chart
Association Also Votes In Three New Members For Its Board

BY GORDON MASSON
LONDON—Britain's independent record companies are pushing ahead with plans to launch their own sales chart, after members of labels body the Asan. of Independent Music (AIM) agreed to continue negotiations over the concept.

Discussing the issue at its annual general meeting June 26 in London, the member companies of AIM, which number almost 500, gave the organization permission to continue exploring avenues for producing a chart, which could grow out to be a multi-format endeavor (Billboard, June 2).

Members were also asked to vote on whether AIM should continue, on their behalf, to negotiate with Internet service providers (ISPs) over online music services using their repertoire.

AIM chairperson/CEO Alison Wenham tells Billboard: "The Internet decision was a unanimous one to continue to have the mandate from our members to negotiate agreed terms for use of their repertoire with ISPs."

The following people were voted onto AIM's board during the meeting: Richard Brown, GM at Sony Music; Richard S. managing director of Independiente; and Sean O'Brien, chairman of Telstar. They replaced outgoing members Benegas, international director of Sony Music; Cleary of Lost Souls Music; Rob Mitchell of Warners, and V'Ps Jeremy Pearce.

Wenham says, "We have a unique constitution at AIM, which means that we don't have a sort of 'dead man's shoes' arrangement on the board. AIM's constitution requires that one-fifth of the board has to retire every year. Those members are then replaced from the list for election for a year. 'Three new people on the board each year is quite brave, but we rotate a fifth [member] to help keep things fresh and to help maintain the stimulus.' AIM's new-look board also consists of Songlines founder Doug D'Arcy; Cooking Vinyl managing director Martin Goldschmidt; Play It Again Sam U.K. president Mike Heneghan; Guy Records managing director Guy Holmes; and Ministry of Sound managing director Matt Jagger; departing CEO of Chrysalis Group's music division Steve Lewis, representing the Echo label; Mushroom Records U.K. managing director Korda Marshall; Mute Records managing director Daniel Miller; Beggars Group founder/CEO Martin Mills; Telstar chairman Sean O'Brien; Pinnacle managing director Tony Powell; Nina Tune co-founder Peter Quicke; and Grand Central label manager Eliza Tyrell. Those in attendance at the meeting were also able to quiz Napster founder Shawn Fanning and the controversial file-sharing service's interim CEO, Hank Barry, about a deal allowing Napster access to the repertoire of Europe's independent labels. Fanning and Barry were in London to sign that deal with AIM and its European equivalent, Impala (Billboard, July 7). But the duo was unable to provide any schedule for Napster gaining online publishing deals in light of the proposed summer launch of its "legitimate" subscription-based service.

Korea Is Channel V's Latest Local Launch

BY LOUIS HAU
SEUL—In Korea—the launch of Hong Kong-based Asian TV network Channel V's seventh service in the region is the latest step in what one of its key executives describes as "expansion through localization."

Channel V Music Networks teamed up with prominent South Korean indie record company DoReMi Media to launch Channel V Korea, a 24-hour music-video channel featuring local-language programming for Asia's second-largest music market. According to the International Federation of the Phonographic Industry, based on shipments during 2000 (Billboard, April 29), the South Korean music market was worth slightly less than $300 million at last year—making it the 14th biggest in the world.

Channel V—an joint venture between Pan-Asian broadcaster Star TV and EMI—announced plans for Channel V Korea a year ago (Billboard Bulletin, June 12, 2000). The new company is 52%-owned by Channel V and 48%-owned by DoReMi, a local record label. Channel V already has a presence in Korea via its Channel V Greater China channel, which includes a limited amount of local-language programming available to satellite and some cable subscribers.

Channel V Korea, which began broadcasting mid-June, will initially rely heavily on the network's English-language Channel V International strand for programming. But the proportion of programming featuring Korean-language VJs "will increase rapidly" from about 10% to about 50%, according to Jasper Donat, Channel V's Hong Kong-based director of network sales and marketing.

By June 26, the duo was unable to provide any schedule for Napster gaining online publishing deals in light of the proposed summer launch of its "legitimate" subscription-based service.

While Channel V Korea will also feature a mix of Korean and international music videos, it will eventually shift to local-language VJs around the clock, Donat says. "For us it's a natural," he says of the launch. "We're forever expanding through localization.

"Channel V Korea's launch comes at a time of increasing regional visibility for South Korea's multi-format VJs, particularly in China, Taiwan, and Hong Kong. Reflecting some of these new channels' locally produced programming will be suitable for their national tastes. Channel V Korea is also producing an English-language program on Korean pop music, hosted by a Korean-American VJ."

Local record companies have welcomed the new arrival as providing an expanded platform for domestic acts. "It's gratifying to see," says Angela Kim, assistant manager of the international department at SM Entertainment, whose roster includes hit vocal groups like S.E.S. and Fly to the Sky. "It shows that Korean pop songs are receiving recognition in other Asian markets."

Soundbuzz Strikes Digital Deal With Six Leading Indian Labels

BY NYAY BHUSHAN
NEW DELHI—Singapore-based digital-music distributor Soundbuzz announced June 21 that it has made strategic partnership agreements with six leading Indian record labels.

The six labels are Tips Industries, Times Music, Virgin Records, India, and BMG Crescendo (all based in Mumbai), as well as South Indian regional label Lahari Music and Delhi-based Archies Music. The deals enable Soundbuzz to offer repertoire from those labels to secure commercial digital distribution through various distribution channels, including its own Web site, soundbuzz.com. Soundbuzz CEO Sudhanshu Sarovarwal says, "This landmark moment for the Indian music industry. Soundbuzz becomes the only digital-music retailer to partner with the leading Indian record labels, such as Tips, for the sale of secured digital music throughout India, as well as to Indians abroad. Through these deals, Soundbuzz has access to more than 50,000 current and catalog songs, ranging from Hindi film and Indipop to Tamil repertoire."

Although Sarovarwal declines to provide details of the financial terms agreed between Soundbuzz and the partner labels, he has confirmed that the revenue mechanism revolves around a per-track royalty payment system. Tips is also in talks with other labels, including EMI India, and Virgin India is involved with Times Music India.

The companies also noted that "this increased media involvement might ebb away," he insists that Virgin will persevere with the cross-border concept.

As part of the campaign, (Continued on page 92)
and began a three-week run at the top of the sales chart, while the single "Playing-A-Live" has been in the top 20 for seven months. Released in German-speaking territories in June, it spent one week in the European territories, the album also climbed to No. 16 on the Euro sales charts. Episode II got a North American release June 28, and it made its way into the U.K. Top 20, to coincide with the second single, "Samb-A-Adagio," which is picking up both club and radio play. The duo recently returned to a U.S. tour, and Universal promotion manager Eva De Wall says that MCA wants the band back in the U.S. late August for club gigs and TV appearances. 

CHARLES FERRO

ALONGSIDE ALBUMS by Madonna and Alanis Morissette, the new recording from enduring German rock band Scorpions is part of the first-ever batch of official releases in China by Warner Music, which recently opened an office there. Acoustica, released on EastWest in Europe, was recorded live at the Slane Castle, and includes unreleased versions of the group's hits. Frontman Klaus Meine says, "We chose to record in Portugal because we fell in love with the setting and atmosphere of the monastery." In Portugal the album went straight to No. 1, selling 50,000 copies, while in Germany the album peaked at No. 18. A DVD directed by the team of Rudi Dolezel and Hannes Rossacher for Warner Vision tops the official German DVD sales charts. A world tour opened June 29. Between now and Sept. 19 the band will visit France, Germany, Switzerland, Portugal, and Greece, as well as Southeast Asia (Korea, Singapore, Malaysia, Indonesia, and Thailand) and India. A U.S. tour is slated for October.

ELLE WEINERT

FINLAND

SWEDISH AUTHOR/SONGWRITER Karin Ström has embarked on a brave project: disseminating her work, both in book form and on CD, through the Vancouver-based music firm Netwerk. Although her music is still unsigned in Sweden, 24-year-old Ström has developed a name for herself domestically with the publication of two novels, Fever (Fever) and Bensin (Benzin). Netwerk is negotiating for translated versions to be published in North America. She also sings and plays the piano, and the Canadian company plans to release her as-yet-untitled debut album. Ström, now recorded in Sweden, this summer with executive producer Michael Blair (an associate with Cloud Machine Music & Entertainment, a Stockholm-based A&R/publishing outlet that struck the recording deal with Netwerk), says, "My music is very much inspired by country, folk, and other U.S. genres," says Ström. "Country, folk, and other U.S. genres," she says. "I felt like I had finally come home."
BY LARRY LeBLANC
TORONTO—Few subjects get Canadian booking agents more excited than the summer booking season—particularly Canada Day, July 1. Usually, many Canadian cities throw free shows for Canada’s 134th birthday this year, and a legion of events featuring Canadian acts were also mounted. For example, promoter House of Blues, in conjunction with Canadian brewer Molson, threw 10 “Big Birthday” multi-artist festival-type shows across the country.

Billed as “The Thrill on the Hill,” CBC-TV’s national telecast from Parliament Hill’s front lawn in Ottawa featured Alainis Morissette’s only performance in her native Canada this year, as well as Cape Breton fiddler Ashley MacIsaac and top domestic country组合

“There’s no equivalent to Canada Day,” says Vancouver-based Shaw Saltzburg, senior VP of S.L. Feldman & Associates. “What is Canada Day is what New Year’s once was.”

Unlike previous summers, though, this year there are no national tours—such as Lilith Fair, Summersault, Roadside Attraction, or the Stardust picnic—touring multiple domestic acts. Nor is there a national rollout of EdgeFest, previously a touring festival that this year was limited to a single July 1 show at Markham Park in Barrie, Ontario.

“There’s no festival [touring] coast to coast because it’s expensive,” says Toronto-based Julien Paquin, director of booking at Enigma Entertainment. “If you try to mount a festival each day, you need 3,000 tickets sold before hand. Then if it’s not a $50 Canadian [$33] ticket, nobody takes it seriously. Offer a $25 Canadian [$16.50] festival ticket, and nobody will buy it.”

However, Canada’s bookers are elated about this summer. “The summer is shaping up nicely,” says Jack Ross, VP of the Agency Group in Toronto. “There are more festivals this year than any maily-art activity, which is really good for domestic artists. Everybody on our roster is working this summer.”

One of the most visible of Courage Artists and Touring in Toronto, says, “We’re rocking with tons of festival shows. Festivals are getting bigger every year. The club scene is what it always is in the summertime.”

Saltzburg adds, “This summer, Quebec is totally alive, Ontario has a block of civic festivals, and the west is filled with exhibitions and jazz festivals.”

Vinny Cunegaluni, Toronto-based president of S.L. Feldman & Associates, underlines the fierce competition for bookings. “All acts believe they have to tour in the summer to make the big money. So there are too many bands wanting to play, and we’re all fighting for the same dollars.”

In contrast to the U.S. market-place, where summer bookings are largely centered on act-driven amphitheater dates, Canadian bookings are dominated by weekend festivals and community fairs. Very little artist touring now goes on in the summer in Canada,” Ross says. “The summer is filled with weekend festival dates, and the club scene really dies down. (Toronto-based Oyster Oyster, Shinjuku, is the only full-time outdoor summer venue in the country.)

In the summer, Cunegaluni notes, “Canada doesn’t have the big superstar ‘hiccups’. We have such a long winter.”

Canadian bands “are Canadian. We want to go to the beach or a field and drink beer. That’s why there are so many one-off festivals, fairs, and Canada Day shows.”

One surprise is the eight-date national Guess Who tour in late August, presented by House of Blues and booked by S.L. Feldman, for whom Joe Cocker will be booking. Cunegaluni says, “The [advance] numbers in most cities are better than last year.”

Many of the festivals have been a commanding summer force in Canada for decades. Their contemporary clout is underscored by the early ’90s mainstream breakthrough of Cape Breton fiddlers MacIsaac and Natalie MacMaster, Celtic-based Great Big Sea, and such alternative rock acts as Crash Test Dummies and Moxy Fruvous. More recently, there have been

EMG Forms New Music Group
Scandinavia Gets Label Group Following Acquisition

BY KAI R. LOTTHUS
OSLO—A new Scandinavian label group is emerging in the wake of Dutch-based independent label Roadrunner Arca-de’s decision to sell its Scandinavia-based operations to Norwegian affiliates to Sweden-based media company European Multimedia Group (EMG) for an undisclosed sum.

The deal sees EMG take over Arcade Music Sweden, Arcade Music Norway, and the defunct compilation unit Mega Dance. EMG will merge all the companies into a brand-new, as-yet-unnamed Scandinavian media company, alongside its Norwegian partner, Norsk Underteatersindustri (NUI), which owns 60% of EMG.

CEO of the new venture will be NUI co-founder Jorn Johnsen, a former manager of PolyGram Records Norway. “We’ve bought everything, including personnel, artists, contracts, and debts,” Oslo-based Johnsen says.

What’s important to us is that we now have a fully-fledged setup in Scandinavia that is attractive to prominent international labels and artists,” he adds.

The label division of the new company is expected to be named EMG Records, with a Scandinavian head office in Stavanger and divisions in Stockholm and, eventually, Copenhagen. Cologne-based Barry Guy, previously VP of International pop marketing at EMI Germany, will be

CEO of EMG Records.

Erling Johenhanssen, until recently managing director of NUI Records, will be VP of EMG Records, while Jørn Dalchow will become the VP/head of A&R, distributing all Scandinavia A&R efforts.

“We’re currently in the process of signing up all artist contracts and back catalog at both EMG and Arcade,” reveals Dalchow, previously local A&R manager of Poly-

By Graham Mosher

(Continued on page 76)

RECORD COMPANIES. Costas Bour-

In a move that many in the business view as a big deal, Executive Turntable has announced the acquisition of SFX, which will work with Sola clients—including Celine Dion, David Bowie, Phil Collins, Roxy Music, the Corrs, Westlife, and S Club 7—to provide them with greater global opportunities. All Sola principals remain in their posts, with the operation reporting into FX Europe’s Music Group.

GORDON MASSON

UNIVERSAL MUSIC INTERNATIONAL (UMI) is restructuring its London-based music portal project, formerly known as Voxstar. It is understood that the move will lead to more than a dozen staff cuts. According to a UMI statement, “Universal Music has reassessed its staffing resources and may be making redundant a number of staff employed on the former Voxstar project.” UMI has been developing Voxstar for the past year, but its launch was put on hold following the merger between Vivendi and UMI parent Seagram last October. The reorganization follows a recent announcement (Billboard, May 12) that Voxstar would merge with the Universal Music Group’s London-based music information/ commerce site GetMusic.

LASZLO BRANDIE

FRENCH LABELS BODY SNEP has joined local trade groups from the movie and book industries to launch CLIC, an intellectual-property committee. SNEP GM Herve says that the purpose of CLIC is to present, unite frontend of all intellectual-property rights owners and influence the discussions over the implementation of [the EU Copyright and E-Commerce Directives] into French law.” The committee’s structure has yet to be defined. The proposed law is due to be discussed by the French parliament in October.

EMMANUEL LEGRAND

NORWEGIAN COLLECTING SOCIETY GRAMO, which handles broadcast-related music licensing issues for writers and record companies, has been authorized by the government to begin collecting fees for other public performance rights—primarily for music played in hotels and restaurants—effective July 1. GRAMO managing director Martin Grøndahl expects the move to boost the organization’s earnings by 30 million to 50 million Norwegian kroner ($3.3 million-$5.5 million) in the next two years.

KAI R. LOTTHUS

STEFAN MCCULLE

Norwegian Collecting Society Gramo, which handles broadcast-related music licensing issues for writers and record companies, has been authorized by the government to begin collecting fees for other public performance rights—primarily for music played in hotels and restaurants—effective July 1. Gramo managing director Martin Gröndahl expects the move to boost the organization’s earnings by 30 million to 50 million Norwegian kroner ($3.3 million-$5.5 million) in the next two years.

KAI R. LOTTHUS

EXECUTIVE TURNTABLE

Joanna Chen is promoted to VP, EM1 Taiwan Ltd. and Virgin Music Chinese. She was director of business development.

River Huang is named executive director of the local division for EM1 Taiwan Ltd. He has been director of Universal Music Japan.

Siuhe Yau is promoted to managing director of Universal Music China. He has been managing director of Universal Music-MaxMusic, EM1’s distribution division in Hong Kong.

Chen is promoted to president of all EM1 Taiwan’s operations, including EM1 Taiwan Ltd. and Virgin Music Chinese. He was president of Virgin Music Chinese.

Jason Ellis has been named vice president of A&R for EM1’s London-based dance imprint Positiva. He is A&R manager.

MUSIC PUBLISHING. Rachel Iyer is promoted to creative manager for Sony/ATV Music, based in London. She was A&R manager.
BY COSMAS DEVELELAGAS

ATHENS—Three years before the world’s attention turns to this city for the 2004 Olympics, Greek music increasingly has taken on a more international pop flavor. Established Greek stars, who in the late ’90s had turned to an “Eastern” musical style, have since moved toward a more modern dance sound, especially during the past year.

The hits of platinum stars Anna Vissi, Despina Vandi and Keti Garbi are played in clubs together with the international dance hits of Deepsway, Planetfunk and Kosheen. Greek dance labels such as Planetworks and M-Beat have garnered both hits and respect. The rock trend previously sparked by groups such as Xylina Spatika did not turn into an enduring scene.

“It seems to [have faded] away, giving place to a rising mainstream dance,” says Yiannis Petridis, managing director of Virgin Records.

Singer-songwriter Io, electro-pop-oriented Mihalis Hatjatzanis and fase-oriented Yiannis Ploutaros are among the newcomers finding growing acceptance, especially from the younger audiences. Mario Franquillo is recognized as the leading classical performer, and the musical personality of composer Stamatis Spanoukdakis continues to amaze all ages. The impressive sales of Notis Sfakianakis and George Dalaras certify their positions as Greece’s biggest stars.

VOLUME AND VALUE UP

Total music sales in the Greek market in 2000 increased by approximately 5%—in both volume and sales—to 6.5 million units and 21.5 billion drachmas (52 million), respectively. Local repertoire accounted for 54.3% of total sales (slightly down from 56.5% in 1999), while international repertoire increased to 41.9% (40.3% in 1999) and classical accounted for 3.8% of the market.

The record companies in Greece do report their individual market shares. MINOS-EMI has retained its leading position, with a 25% share (28% in 1999), but Sony Music has edged closer to the top, climbing to 19.2% (17.6% in 1999). Universal Music is third, with 14.1% share. The rest of the top 10 are Warner Music (8.9%), PolyGram (6.9%), Sony Records International (6.5%), PolyGram (5.3%), FM Records (3.8%), MBI (2.6%) and Eros (2.1%).

Universal Music is the leader in

PIRACY’S TOLL

Illegal music downloads are estimat-
ed at 8 million units per year—accounting for more than 20 billion drachmas (some $50 million) of lost revenue for the industry in 2000.

One in two CDs sold is an illegal one. Despite our official complaints, the state has been very flexible in the application of the law. If this situation does not change, the record companies will be shut down, says Antonis Ioannou, MD of Universal Music and president of the Greek affiliate of the IFPI.

Stamboulis at Warner Music suggests that the imposition of high tax on blank CD-R’s could be a positive measure. “Still, state indecisiveness is the main issue,” he adds.

A few weeks ago, the president of Greece’s supreme court advised judges to become stricter in piracy cases. “This is really good news, and we can already see its results,” says Iriani Trittis, head of the Greek IFPI anti-piracy office. In the first half of 2001, more than 50,000 pirated units of music have been seized. Last year, more than 200,000 CD-R’s, 40,000 factory-produced CDs and 10,000 cassettes were seized.

Music downloading from the Web is

(Continued on page 72)

Key Greek Record Companies

**Alpha Records**
Managing Director: Anna Markoyianni
Web site: www.alfaphreCORDS.com
Key Artists: Andy Symemi, Stamatis Gonidis, Lena Papadopoulou, Christos Andoridiakis

**Nitro Music**
Managing Director: Kostas Sakkarakis
Victor President: Mitos Karadas
Web site: None at press time
Key Artists: Orlos, Tepos Rokkos, Eleni Peta, Dionisis Shinas, Dionisis Tsaknis, Lita Yagos, Pepa Zima, Giorgos Tsilaklis, Pamela

**Sony Music**
Managing Director: Demetris Yarmenitis
Web site: www.sonymusic.gr
Key Artists: Anna Vissi, Keti Garbi, Adonis Remos, Haris & Pasos Katshimenis, Mario Frangouli, Natasha Theodorikiou, Tria Attila, Manolis Lakidakis, Yongos Alkais

**BMG**
Managing Director: Panos Theofanellis
Web site: www.bmgrecords.gr
Key Artists: Marios, Mihalis Hatjatzanis, Yannis Kotsiros, Dante, Stefanos Korkolis, Nikos Kourkoulis, Eleni Kostopoulou, Eleni Rabbouni, Michalis Detis

**Fm Records**
Managing Director: Nicos Courtis
Web site: www.fmrecords.net
Key Artists: Stamatia Krounakis, Vasilis Sgaleas, Eleftherios Kourkoulis, Eleni Kostopoulou, Endoekvend, Yorgos Revna, Christos Antoniadis, Toror X Crew

**Lyra**
Managing Director: P Maravellas
Web site: www.lyra.gr
Key Artists: Savina Thianatou, Miltiades Kana, Nikos Xylidakis, Stelios Kazantzidis, Costas Tantziis, Gerasimos Andreou, Themis Adamanidou, Panos Kiammos

**MBI**
Managing Director: Dimitris Kappos
Web site: www.m-bi.com
Key Artists: Ira, Kalilpeta Vetta, Lena Alceau, Lula, Xylina Spatika, Galani, Going Through, Jimi Stoba, Alkinoos Ioanidis, Dionysis Savopoulos

**Universal Music**
Managing Director: Antonis Ioannou
Web site: www.universal.gr
Key Artists: Anna Vissi, Keti Garbi, Adonis Remos, Haris & Pasos Katshimenis, Mario Frangouli, Natasha Theodorikiou, Tria Attila, Manolis Lakidakis, Yongos Alkais

**V2 Records**
Managing Director: George Boulas
Web site: www.v2records.gr
Key Artists: Antique, Erofili, Soft Ppa

**Key Customers**
"Our target is to become the leading company in sales of international repertoire and to improve our Greek-repertoire market share.

(Continued on page 72)
At the Recording Center of the Athens Concert Hall you will only need good musical ideas!

The Athens Concert Hall has two of the most modern and technologically advanced concert halls worldwide. Moreover, it has excellent recording studios and a dedicated staff, utilizing advanced technology at all levels. The Recording Center at the Athens Concert Hall offers top solutions, applying high-end digital and analog technology, at all stages of sound production - from the original recording to the final mastering.

The Recording Center at the Athens Concert Hall offers the opportunity of perfect world-class standard recordings, yet at extremely reasonable Greek market prices.

Information: (301) 728 2209

“A Fabulous Musical”
MAXIM [GR]

“Excellent cooperation is vital. We have managed to reach international standards,” says Nikos Espalidis, recording studio manager of the Athens Megaron concert hall.

Greek music, meanwhile, travels the world. Examples abound. FM records are playing the Hellenic Art of Music catalog, covering 2,500 years of Greek music. The Musurgia Greek label, created by Lyra, Kinisis and Orata, brings Greek modern and folk, rembetika, Byzantine and evenhto, as well as jazz music, to more than 15 countries.

EXPORTING SUPERSTARS

The live performances of Greek acts delight international audiences, as well. The sell-out European tour of superstar George Dalaras (www.dalaras.gr) promotes his new album release through Ark 21 in the U.S. and through EMi in the rest of the world. It features a duet with Sting on “Trellos Gina Sena,” the Greek version of “Mad About You.” Ark 21 (U.S.) is also releasing the greatest-hits compilation of EMi’s multi-platinum artist Ntis Fakinakis (www.nitisfakinakis.gr). Another version of Fakinakis’s greatest-hits album, “A New Beginning,” was released in Turkey.

The group Closer is an example of a Greek alternative-rock act seeking international success. “We feel there is an interesting market for talented Greek bands, and we will invest in it,” says Vasileios Constantoulakis, MINOS-EMI’s head of international.

Sony Greece pop diva Anna Visi (www.annavisisi.com) has recorded her first English-language album, Everything I Am. Co-produced by Peter Asher, Ric Wake and Brian Rawling, the album already has been released by Sony Music in key international markets.

Talented Kallopi Vetta’s work is scheduled for international release by Vial new in 2002.

Broadcast, the new album of Eleftheria Arvanitaki (www. arvanitaki.gr), has been released in Denmark, Germany and Spain, where the prominent Greek female voice often travels for concerts.

“A New Beginning” is a perfect soundtrack for everyone’s music is everywhere, with just a click of a computer mouse, a walk to a well-stocked music store or, better yet, a few hours of air travel. It invites the world to discover its magic.
GRILLO: MULTI-PLATINUM SELLING ARTIST—
in her astonishing first international album.
Includes the singles “Everything I Am” and “Still In Love With You”

GEORGE DALARAS
“The running roads”
The stunning new album already released in many European territories and in the US
Includes “Mad About You” featuring Sting

EMI
**Musical Odyssey: The Greek Market In America**

**Borders fall as expats and Yanks show a hearty appetite for all manner of Greek sounds, from 19th-century Aegean song to ambient electronica.**

**BY THOM DUFFY**

**NEW YORK**—From traditional sounds to cutting-edge beats, the music of Greece finds its way to America through an array of releases and labels.

"The Greeks tend to be very proud people and very interested in getting their music out to a wider public," says Robert H. Browning, executive and artistic director of the World Music Institute in New York, the not-for-profit concert-promotion and music-education center.

The World Music Institute plans next spring to present its third annual festival of Greek Music & Dance. Browning notes that the institute has connected with the widespread and financially supportive Greek-American community throughout the U.S. to present Greek performers in New York and other major cities.

One of the premier importers and distributors of music from Greece (as well as scores of other international markets) is Musicrama in New York. The Musicrama Web site (www.musicrama.com) includes a link to its catalog of Greek artists and features some 200 titles.

"There are Greek people who love Greek music, [and] even though they now live in the U.S., they are still very connected to the culture," says Musicrama president Charles Jarzabek. "But you also have some Greek artists with international appeal."

**POST-BORDERS WORLD**

Sony Music International previously teamed up with Musicrama, among others, to distribute top-selling CDs from its worldwide affiliates, featuring artists who are not already released by Sony Music labels in the U.S. Anna Vissi was introduced to U.S. audiences via imported releases and is now promoting her first English-language album *Everything I Am*, which has been co-produced by Peter Asher, Brian Rawling and Eric Wake. "Musical borders don't exist anymore," Vissi has said recently, "and that's good news for artists who want to break out of their own country."

*Everything I Am* has been released in key international markets and also in the U.S., where it is one of Musicrama's top-selling albums by a Greek artist.

Among the other current artists who have recently ranked among the Greek best-sellers for Musicrama are the popular female artists Keti Garbi and Glykeria, Natacha Tsakos and the young male heartthrob Triantafilo.

In recent years, such leading chains as Tower and Virgin have become more important than smaller ethnic retailers in selling music from Greece, says Musicrama's Jarzabek.

Independent labels in the U.S. with an expertise in world music have exposed both modern and traditional Greek music.

**MODERN AND TRADITIONAL**

On the modern edge, the Greek dance label Mediterranean Beat (www.m-beat.com) has set up shop in Los Angeles with the goal of exposing Mediterranean (and principally Greek) artists working in electronica to a wider international audience. The label has released the ambient- and psychedelic-trance CDs "Pare Apopse Pare Me" and "Pare Gi Allos" (Let's Make a Move).

George Dalaras collections have been released in the U.S. on the Ark 21 label and also via Blue Note on the Hemisphere imprint. Hemisphere is arguably the best world-music series from one of the multinational music companies, created under the expert direction of music writer and producer Gerald Seligman.

One of the most ambitious release schedules of traditional Greek music comes from FM Records in Athens. Several of FM's best albums, as well as releases from other labels, are available through the World Music Institute's Web site (www.worldmusic.org). The WMI's offerings at present are selective, but as director Robert Browning puts it, "We are developing the market and promoting traditional Greek music available on CD, downloading and webcasts."

A 24-hour music channel on Greek's single satellite channel reaches households, satellite & terrestrial transmision in Greece, Cyprus and several Balkan countries.

**MAD shop**

E-commerce, offering music products at tv, print, internet, satellite and interactive tv.

**MAD Voice**

Monthly music magazine with news updates, interviews, greek chart information.

**Doing Music in Greece**

Greece's single music portal, with daily news update, greek artist, database, chairs, forums, chat rooms and daily music webcasts.

**MAD GSM**

Music concept & content services for the mobile phone industry.

**MAD Music**

Digital Satellite Radio package, with 5 thematic music channels, and interactive on-screen information (available as part of Nova bouquet).
The basketball legend and the finest Greek hip hop band

Ron Artest & Active Member
join together this summer on cd.

Join the world of Greek music
Join in with us!

AEPI The Greek Authors Society
51, Samou & Fragoklisias str, 15125 Amarousio Athens GREECE
Tel: +301-6857408, +301-6857403 Fax: +301-6851949, http://www.aepi.gr, e-mail: info@aepi.gr
International

U.K.'s THE Offers A Total Solution

BY SAM ANDREWS

LONDON—Holed below the water line by some high-profile account losses, three years ago British entertainment wholesaler Total Home Entertainment (THE) was widely perceived to be sinking fast. No longer, it seems. THE has very much floated and on the verge of turning itself into a major player in the entertainment market, with a recently acquired sales and marketing arm that such rivals as Tower, Virgin, and HMV in the U.S., as well as retailers in Hong Kong and Japan. The company has ambitious plans to double its overall sales within the next two years and position itself as a rival to the Kingfisher-owned wholesale giant Entertainment UK (EUK).

That turnaround has been achieved through a mixture of acquisitions—such as that of U.K. indie wholesaler Sturtle in May—and organic growth via such new accounts as those of supermarkets Sainsbury and Tesco.

Based in Newcastle-under-Lyme is THE's new sales and marketing arm, which predominantly a music wholesaler, but also offers videos, computer games, and books to an account base that extends across the supermarket chain Morrisons, generalist store chain Debenhams, and the European arm of Amazon, as well as other retailers.

The Sturtle deal has boosted THE's sales by around 50 million pounds ($70.5 million) to 250 million to 300 million pounds ($322 million-$377 million) per year. Its published plan is to hit 500 million pounds per year ($705 million) within the next 24 months.

Managing director Dennis Ashton added to the optimism of the EMI UK, says of the company, "We will be more multiples that are not entertainment specialists that will work with us on a day-to-day basis. If we can maintain a mix between that kind of multiple and the independents, then they should be very happy with us for the future." THE offers same-day order fulfillment and next-day delivery on orders taken up to 6 p.m. "We want to position ourselves as a one-stop-shop," Ashton says. "Whether it's home entertainment products or books, we want to be the wholesaler that's supportive of whatever the entertainment product is." It's a far cry from 1998, when Ashton arrived at THE as part of a new management team put in place by the then-owner, John Mentes. The company, he says, was "in poor shape—we were hemorrhaging customers quite badly because of our poor service offering." The turnaround began when Mentes agreed to a plan by the new management to overhaul the business.

"It was the last roll of the dice," Ashton says. The company's five warehouses were streamlined to just one site, new automation was brought in, and investment was made in EDI and e-commerce infrastructures. In all, Mentes had to write off £1.5 million and invest a further 6 million pounds ($8.5 million) in infrastructure.

Just as the business was beginning to show an improvement, Mentes, whose mainstay is newspaper and magazine distribution, decided to divest itself of all its noncore businesses. Ashton, marketing director Warren Mason, and financial director David Pembington formed AMP Enterprises and, last summer, led a 6 million-pound ($8.5 million) management buyout, bankrolled by debtor turnaround specialist NMB Heller.

This relationship with NMB Heller subsequently enabled the directors to acquire Sturtle in double quick time. Within a month (April), the deal was completed within four weeks and gives AMP Enterprises an increased presence in the indie retail music account base, an export business via Sturtle's Lighting Export arm, and a firm hold on the jukebox-record-supply business.

Synergies aside, Ashton says that the merger with Sturtle is "a major step in the right direction." The real prize was the export business. We see it as a springboard, one that can help THE understand the market and that can now combine the presence that clearly, Sturtle had, with a good offering from a service perspective."

A major strum of the reinvigorated business is its emphasis on e-commerce. "Fifteen percent of our revenues are e-related," Ashton says. "The likes of Tesco, jungle.com, and Amazon are major buyers." Michael notes, "It's great that the management buyout has been successful and that they have been able to turn themselves around outside of the Menzies group. Now that they've acquired Sturtle, they're beginning to give themselves critical mass in the marketplace.

Supermarkets are a key growth prospect, Ashton says. "If you look at their range, the likes of Tesco are now entering into an e-sell-offsite-type situation. In essence, what we've got is the front end of that offering and the chart, volume-driven end of the equation, and they're offering an e-solution to the consumer in terms of the supermarket customer."

Ashton emphasizes, however, that THE remains committed to the independent retail sector. "We still try to supply the best we can, but we will also have to cater to the needs of the supermarkets too."

To that end, he has announced a series of changes centered on the creation of cross-functional teams. New business and synergies will be headed up by Jose Lopes, with new media will be under the direction of Independents head Claire Ramos.

To report to Ituño, who continues to report to López, the latter, who retains overall responsibility for both Spain and Portugal, will make frequent visits to Madrid from Miami.

The new business department will focus on the label activity, distribution, joint ventures, and synergies with Universal under Vivendi's new media A priority.

CANADIAN FESTS IN SHAPE FOR SUMMER

We are going to be very active in working on multi-formats and multi-access. -CARLOS ITUÑO, UNIVERSAL MUSIC SPAIN

Universal Spain Restructures

New President Makes New Media A Priority

BY HOWARD WEIJELLYN

MADRID—The new president of Universal Music Spain, Carlos Ituño, has signaled his intention to prioritize new-media activities with the first structural changes at the company.

Ituño took his post July 1, when former president Jesus López moved to Miami to assume the new position of president of Universal Music Latin America and Iberian Peninsula. Ituño has shown that the brave new world of online music will see a growing emphasis on accessing product via the Internet and mobile phones, compared with the acquisition of major labels.

To that end, he has announced a series of changes centered on the creation of cross-functional teams. New business and synergies will be headed up by Jose Lopes, while new media will be under the direction of Independents head Claire Ramos, while new media will be under the direction of Independents head Claire Ramos. They report to Ituño, who continues to report to López. The latter, who retains overall responsibility for both Spain and Portugal, will make frequent visits to Madrid from Miami.

The new business department will focus on label activity, distribution, joint ventures, and synergies with Universal Spain's director of commercial operations, UMS, along with Polydor and Mercury labels, continues to generally operate autonomously from the new business department.

Looking to the future, Ituño contends that "the mix of independents and retail music access will be controlled with 'click-and-mortar' for the foreseeable future." But, he adds, "the retail side is now smaller, apartments are getting smaller, and people don't have so much space for the independent label to fit. We've lost the collector mentality, so Internet archives will replace shelves for record storage."

Ituño says: "I want Universal Music Spain to take off as market leader in terms of market share, local product, and all the technology developments for music access. My goal is to see this in 18 months' time." At the end of June, Universal had a 17% market share, down from 21% at the end of 2000. This year, Ituño says he hopes to account for a market-leading share of about 20%.

The restructuring began May 1, when Universal Music Spain disposed of one of its pop labels, UM3, to Polydor in March. Universal, in order to concentrate on Polydor and Mercury, under directors Alicia Aranzu and José Luis de la Peña, respectively. Newly appointed marketing director Robert de la Peña, in order to concentrate on Polydor and Mercury, under directors Alicia Aranzu and José Luis de la Peña, respectively. Newly appointed marketing director Robert

76 www.billboard.com

BILBOARD JULY 14, 2001

BILBOARD JULY 14, 2001

BILBOARD JULY 14, 2001
BY PATRICIA BATES

SASKATOON, Saskatchewan—

Driven by the motto that “It’s what’s in the bin that brings ‘em in,” Cana-
dian retailer Tramp’s Music & Books is a testament to longevity.

With its beginnings dating back to October 1969 in Saskatoon, Tramp’s ranks among the oldest indies chains in existence in Canada. But after decades of controlling much of the business in the city that Joni Mitchell once called home, Tramp’s has seen its grip on its home turf challenged by a host of larger rivals, the raids of digital downloading, and the shifting tastes of the buying public.

“I made a small profit last year in Saskatoon, but revenues were flat,” says Wayne Williams, owner of two Tramp’s in Saskatoon and four others in Calgary, Alberta. “I think the industry needs to become aware of their bottom-line effect on all of us.”

By the 1990s, Saskatoon had be-come an expansionist market, and now Tramp’s competes here with such national chains as three A&V Enter-tainment’s, two HMVs, one Sam the Record Man, one Future Shop, and one Mighty A&H Sound, besides such locals as Vinyl Exchange. Meanwhile, Tramp’s, which has had as many as six loca-tions in Saskatoon alone at one time, began contracting as stores either folded or were sold off. Willis says, “The local music scene has changed.”

At the same time, Willis says, business has been affected by the rise of online music. “Younger consumers are downloading music and not having to pay for it. All they do is spend 75 cents for a blank CD with 80 minutes for songs that can burn on their computer.”

Tramp’s has been affected not only by the Internet, but also by “the lack of substantial artist material from the record companies,” Willis says. “With the N Sync and Christina Aguilera and Backstreet Boys, [the indus-try is] going after kids who aren’t collectors of music but of merchan-dise like toys, and they just listen to them for a while and then go on to something more popular.”

That said, Willis and Tramp’s have been slow to embrace interactive Web sites. The chain still caters to more discerning music fans, drawing largely from the student body of the nearby Univer-sity of Saskatchewan, and it shuns promotion in favor of word-of-mouth. Willis says, “Our customers are still our best form of advertising.”

Tramp’s focuses its efforts on tar-geting resident students and tourists who come into town for one of several summer music festivals, including the Saskatchewan Jazz Festival, and the annual Polka Fest, which is held in the fall. The vacation season in July and August rivals gift-giving time in December as a peak business period for the stores. Willis says, “As tourists, visitors often spend more than the locals.”

Students are also a steady source of business. “Every year, we get 7,000 new freshmen with money to spend on tickets and CDs,” Willis says. “This is a young city.”

Partially in response to that youth movement, Tramp’s recently launched a Web site, trampsonline.ca. “We’re finally hooked up to the Internet,” Willis says. “We’re design-ing our own Web site, and we’ve been selling books online already.”

As part of a modernization push, Tramp’s plans to install an e-commerce Web site to take the place of handwritten notes in a file box on the counter. Willis has also managed to boost the profits from his Calgary stores—which outpaced the performance of his Saskatoon locations last year—by increasing the amount of non-music products they sell, such as electronics and video games.

Back in Saskatoon, Tramp’s de-votes two-thirds of its inventory to music and one-third to books. The chain’s Grosvenor Park Shopping Centre location carries roughly 20,000 titles, and the second store, while its Second Avenue store car-ries nearly an identical amount in an 8,000-square-foot unit.

Both Saskatoon stores have an inventory that is approximately 45% rock CDs; 20% electronics; 20% country, folk, jazz, blues, and sounds-tracks; and 15% world music. It has about 55% to 65% new product and 40% to 45% used.

The Saskatoon stores have made a name for themselves partially by selling local indie talent. Among the top indie sellers at Tramp’s Saskato-on locations were Eileen Laverty’s Dancing With Angels, for which she won the outstanding roots recording honor at last year’s Prairie Music Awards; Breach of Trust’s Songs for Dying Nations; Sweet salts’s and Slavit’s Spinach and A Full of nose-ous CDs; and Jen Lane’s Sleepless.

“Several years ago, I attempted to buy direct from the major record compa-nies,” Willis says, “but the orders were too small, and the remuneration from one supplier, Downton Discs, was so small.”

(Continued on next page)
**EXECUTIVE TURNABLE**

**HOME VIDEO.** Artisan Home Entertainment promotes Kaja Vikman to director of marketing and Michael Rathsauer to director of marketing in Santa Monica, Calif. Artisan Home Entertainment also names Danielle Azavan-Reyes director of promotions and publicity in Santa Monica. They were, respectively, brand manager, brand manager, and senior manager of promotions at New Line Home Video.

**DISTRIBUTION.** T.J. Miller is named VP of R&B sales and marketing for WEA in Burbank, Calif. He was senior director of R&B sales for Capitol Records.

**CLIFF WRIGHT is promoted to manager of business units for Sony. He was a senior vice president of marketing for Sony Music Entertainment.**

**MUSIC VIDEO.** Steven Tao is named senior VP of programming and production for VH1 in New York. He was senior VP of New Line Television.

---

**BARNESANDNOBLE.COM announced a free shipping offer for orders of two or more CDs, DVDs/VHS videos, books, or magazines. Items shipped via standard ground transportation will be sent free of shipping charges to any destination in the U.S., including Alaska and Hawaii. Domestic standard ground rates for shipment of single items have been reduced to $1.95 for one CD, tape, or DVD, and $3.65 for one book or VHS video. The move comes in response to a similar promotion launched by rival Amazon.com last month. That offer has been the subject of criticism, however, as the online retailer raised the price on many of its items at the same time. Barnesandnoble.com says it won't raise the prices on its products.**

**AT&T WIRELESS has entered into a deal with MTV to offer its cell-phone users downloadable ringtone features from a concert series the two are co-sponsoring. MTV will present an exclusive concert series, AT&T Wireless Presents: Live at the Rock and Roll Hall of Fame, airing on the cable channel starting July 11. Featured acts include Sum-41, the All-American Rejects, and the Foo Fighters, with the concert's Artist Direct Records. Shareholders also approved a 1-for-10 reverse stock split. "With the reverse split approved and effective shortly, we expect to regain compliance with all Nasdaq listing requirements," CFO Jerry Maguire said in a statement. He added that the company "anticipates making open-market purchases" under a $2 million program authorized by the board in May.**

**CENTERSPAN COMMUNICATIONS, home of the Scour file-sharing service, has completed its previously announced $5.4 million in equity financing (Billboard, June 19) and has secured an additional $8 million. The funds come from undisclosed new and existing institutional investors.**

**VIRGIN ENTERTAINMENT GROUP, NORTH AMERICA, is marking the 50th anniversary of its Megastores in all 20 North American Virgin Megastores with a monthlong sweepstakes.**

**TRAMPS**

*(Continued from preceding page)*

in Vancouver," Willie says. "I get my CDs from 20 to 25 independent labels, such as Festival Distribution (in Vancouver) for folk and roots music and Distribution Fusion [in Montreal] for jazz and blues. Most of my European imports come from Wire in London."

Overall top sellers last year included Jesse Cook's *Free Fall* (Virgin/Narrada World), Radiohead's *Kid A* (EMI Music Canada), Madonna's *Music* (Maverick), Fatboy Slim's *Halfway Between the Gutter & the Stars* (Astralwerks), and the Tea Party's *Toungue* (EMI Music Canada).

Front-line titles are not discounted, so they retail for between $20-$23 Canadian ($13.14-$15.11). Budget CDs are sold for as low as $7.99 Canadian ($5.25). (Photo: Patricia Bates)
DNA Sets Optimistic Tone With Annual Confab: Blue Oyster Cult Pays Tribute to Helen Wheels

DNA DOES TAHOE: Sadly, Declarations of Independents went unheeded at this year's annual sales convention, held June 20-23 at the Horizon Casino Resort in South Lake Tahoe, Nev. We can only hope that the facility had a piano bar, since the CD sampler of musical performances by the distributor's staff members included a couple of Frank Sinatra tunes essayed by the company's ever-swingin' central regional sales manager Scott "Scotty Jack" Cameron. (No wonder the compilation, Musical Craps, is subtitled Don't Quit Your Day Job.)

From the evidence of a tome that could be mistaken for us by the DNA staff, a splendid time was had by all at the Woodland, Calif.-based firm's 01 confab, which landed in Tahoe after several years in the scorched Sacramento Valley.

DNA GM Jim Colson recognized years of service at the [Sacramento] Radisson, and people were saying, "Can you have it someplace fun?"

He added, "It was relaxing. People enjoyed the setting. Everybody was pleased to be able to go out gambling or go to a show during their downtime."

Once again, live music was plentiful during the conference, which focused on three days of product presentations and one-on-one meetings with DNA sales staffers and labels.

On June 21, the "Ponderosa" set, on which the old Bonanza Western series was filmed during the '60s, provided the background for performances by Gillian Welch (whose debut album for ATO, Born Just Right, retrospective label, Time [The Revista], arrives July 31) and former Flag Waver and Vanguard artist Mark Selby. Pambino contemporary band the V-Unit opened for Welch, and singer-songwriter Grant appeared June 22, while June 23 saw sets by JSP Records blues artist Ike Cosse, Diamante gospel unit Norm Hatchins & Choir, and Music Cartel rock act Sabians.

Colson offers an upbeat description of DNA's current sales picture: "We've got a pretty good mix of labels, and everybody was in pretty good spirits... The volume is up in calendar year '00 vs. calendar year '99."

He adds, "We're ahead of our plan for the year, very strong, so [Parent] Valley's been there with the money."

A rocky recent quarter report and a huge influx of new senior staffers at Valley Media, Colson says, the parent company's uncertainties have no bearing on what an independent state: "They've been really support-

FILM WAVING: If, like Declarations of Independents, your hunger for vintage Blue Oyster Cult hasn't been satiated by Columbia/Legacy's reissues of the New York band's first four albums or Rhino Handmade's release of its early recordings (as the Stall-Forrest Group), you may want to check out Cellum Records' just-released To Helen Wheels.

The album is a tribute to Helen Wheels, BOC's longtime costume designer and frequent lyri-

acist, who died at 50 Jan. 17 following complications from back surgery. Helmed by the Brain Surgeons—ex-BOC drummer Albert Bouchard and his wife Deborah Frost—who run Cellum—the collection features appearances by Scott Kemper, Shannon Ross, "the Boss" Fania and Hand-

some Dick Mantilla of the Dictators (who backed Wheels as a solo artist), singers Tish & Snooky, and other friends of the late artist.

The set is highlighted by tracks in which Bouchard and his band have re-created back BOC guitarist Donald "Buck Dharma" Roesser. It's the first time the three have recorded together since 1981.

Wheels (born Helen Robbins) first met Al Bouchard as a teenage college student at a Ravi Shankar concert in Long Island. Once the late '60s "America Can't Exist Without the Beatles," Wheels and Bouchard were "close friends," Bouchard recalls. "She said she played the piano and she wrote poetry."

Soon, she was making clothing for the band, then known as Soft Wheel Underbelly. "We didn't have that leather look—we were a hippie band," Bouchard recalls. "We were like the East Coast Grateful Dead. She made stuff out of satin and velvet."

He adds, "She was writing stuff all the way back in the beginning of the Underbely days." As neighbors in New York, they would collaborate on several tunes for BOC; the group would record such numbers as "Sinful Love" and "Tattoo Vampire."

After Wheels' sudden death, Bouchard and Roesser met. Bou-

chard had already decided to cut a tribute album, and Roesser agreed to contribute. Though the Bouchards left BOC on less-than- 

happy terms, their reunion with their great guitarist on the tracks "Hero," "Goodbye Joe," and "Elle Sue" was "just amazing," Bouchard

said. "It really was fun. The night before the session, I couldn't sleep... When we started playing, the feeling was so terrific. It was like we never stopped playing together."

To Helen Wheels? Is distributed by the Orchard and is also available through the label's Web site, cellum.com.
Tower’s Cautionary Tale Reflects Banks’ Loss Of Confidence In Music Retail

The financial problems of Tower Records/Video/Books received widespread media coverage when the Moody’s bond rating agency downgraded its $110 million in debentures to junk grade and said it believed that Tower was likely to file for bankruptcy if it could not find a new source of capital. While this is a Tower story, many in the music industry are missing the point that it is also an industry story. But more on that later.

First, let’s go back a bit and look at Tower’s situation, now that new facts have come to light. In mid-June, Tower reported that it had a net loss of $34.4 million on sales of $255.1 million for the quarter that ended April 30. That brings total losses for the first nine months of the fiscal year to $40.6 million on sales of $883.5 million for the West Sacramento, Calif.-based chain. In the previous fiscal year, Tower lost $3.3 million on sales of $842.2 million.

But in looking at the most recent quarter, Tower managed to eke out positive numbers, with $22,000 in earnings before interest, taxes, depreciation, and amortization. The losses pile up when restructuring costs of $17.8 million, $7.4 million in depreciation and amortization, $6.3 million in interest expense, and a loss of $2.1 million in foreign currency translation are included.

According to the company’s 10-Q filings with the Securities and Exchange Commission, Tower began implementing a three-year restructuring plan in February that is designed to improve operations and cash flow, including “closing and liquidating most stand-alone and combination bookstores; canceling nearly all future commitments for bookstores and book departments; … closing up to nine under-performing domestic record, outlet, and frame/gallery stores and monitoring an additional nine stores for possible future closure.”

In addition, Tower will “substantially [eliminate] new store openings and remodeling plans, reducing capital expenditures until internally generated cash flow will support future growth, and reducing working capital,” the document states. The filing doesn’t mention it, but one way that Tower will free up cash is by trying to get extended dating terms from labels that sell slow-moving product.

Furthermore, Tower says, it will enter into a joint-venture relationship for its Hong Kong and Singapore operations and will sell or close its Canadian and Argentine operations. In addition to its 10-Q disclosures, press reports quote Michael Solomon, president/CEO of Tower, as saying that the chain is looking for a strategic partner for its Japanese outlets, which number about 50 stores and generate upwards of $300 million annually.

If any of the above proposed transactions are successful, it will bring in much-needed cash, because Tower’s problems are more than just operational. It also has a huge debt load: $110 million in debentures due in 2005 and $202.4 million drawn down from the company’s revolving credit facility.

It is the latter credit line that is creating anxiety among investors and trade suppliers, not so much Moody’s. When Tower announced that it had extended its revolving credit facility for another year, albeit with a reduction to $220 million from $270 million, company executives were mum that the loan agreement calls for the maximum amount to be further reduced by $15 million in July and again in October, with an additional $95 million reduction by Dec. 31, resulting in a total availability of $100 million. Tower execs displayed bad form by not immediately telling the majors about the revolver reductions when they announced the extension.

Clearly, those reductions show a loss of confidence on the part of the banks supplying the revolving credit facility. But what most in the industry are missing is that the banks’ loss of confidence is not just in Tower but in music retail in general. For the past two years, some merchandisers have been complaining that banks are getting tighter and tighter with credit, which not surprisingly coincides with the timing of all the announcements made by the major labels that they plan to sell music directly to the consumers.

Sure, some executives give lip service to the fact that there will still be retail stores and that online they will use retailers to reach consumers as well, but those types of statements are generally made in music trade. When dealing with the mainstream media, such issues appear to be dealt with only as an afterthought by major-label executives, and they usually don’t sound very convincing in press reports.

But the Tower situation is an example of how major labels will pay for their silence on the topic. Notice how the reduction to $100 million comes about on Dec. 31. That means that the banks are trying to capture all of Tower’s Christmas revenue and leave the majors holding the bag, so to speak. Payment for Christmas products, after all, is made in mid-November and the Christmas music industry is a huge revenue generator for the majors.

From where Retail Track sits, without an infusion of cash into the company, Tower can avoid Chapter 11 if it is successful in implementing its turnaround plans, including selling some assets, and/or the majors will have to be supportive of the chain in the way they were for Musicland when it had similar problems in 1997. Tower executives sound like they have the fighting spirit to implement a successful turnaround, and financial executives at major labels privately tell Retail Track that they believe in Tower and will be supportive of the chain, a combination that bodes well for the chain’s future.

But if the industry doesn’t want any more retail credit crunches coming home to roost, the top-level executives should be spending a little more time wondering how to make their retail partners stronger and a little less time on touting their Internet plans.
Mylora Myra: Disney is aiming to make Myra, its first contemporary teen recording artist, as much of a name as household word as Britney and Christina—by appealing to preteens and teens, of course. Her eponymous debut album, which went to No. 1 on June 26 on Buena Vista Records, is benefiting from a promotion with preteen clothing empire Limited Too, a series of fashion shows, and other spins.

But in true Disney tradition, the company is also aiming for parents as well, making sure that moms and dads know they can trust the Disney name as a purveyor of wholesome fare. Mexican-American Myra is an attractive young girl, but she’s refreshing free of the oversexed image that is the hallmark of the other two divas (and countless other teen queens these days).

by Moira McCormick

Children's recordings original motion picture soundtracks included:
- **Reclining Industry Ann. of America (RIAA) certification levels are up to 100,000 units. A 4x certification for sales of 400,000 units.**
- **1x certification for sales of 100,000 units. A 10x certification for sales of 1 million units.**

**CREDITS**
- **Children's recordings original motion picture soundtracks included:**
- **Reclining Industry Ann. of America (RIAA) certification levels are up to 100,000 units. A 4x certification for sales of 400,000 units.**
- **1x certification for sales of 100,000 units. A 10x certification for sales of 1 million units.**

**I**n 1996, Disney released the critically acclaimed Myra the Little Mermaid II—Return to the Sea, as well as the end title to the theatrical release Recess: School’s Out—"Dancing in the Street"—which was a big hit on Disney Channel, Landers says. She also sings the end-title song, "Miracles Happen," for the upcoming Disney theatrical film The Princess Diaries. She's been doing many Radio Disney concerts, and she's currently on the road with Aaron Carter.

"Wherever she goes, kids already know her," Landers continues. "It's been heartening to use the assets that we have here to expose this new artist to the public in interesting and cool ways." After the single from The Princess Diaries has made its mark, according to Landers, a follow-up single from the album will be released: "I Like a Girl in Love." Landers notes that a Spanish version of Myra’s music is just being recorded and will come out in "a couple of months."

The Limited Too promotion, which kicked off July 1, involves all Limited Too stores around the country, according to Laura Rabney, assistant manager of promotions, "Limited Too is selling Myra in the stores, as well as in its catalog and on its Web site. This is the first CD that has ever been sold in Limited Too. "Every hour, the stores' music systems will play a three-song Myra audio block—another first for Limited Too. "Inserts are being added to Limited Too credit-card statements and outbound catalogs. The store Web site will feature a Myra Q&A and pictures."

The clothing line is also sponsored, a Passion for Fashion summer tour, a fashion show in six cities: Miami, Dallas, Chicago, Los Angeles, New York, and Columbus, Ohio. Rabney says that the New York date is the tour's grand finale, where Myra will open for O-Town.

The singer will be featured in August's Limited Too catalog as well, which Rabney says is a plus. In the next version, she'll be in a photo spread modeling clothes from the chain. Rabney says there will be an editorial on her as well.

Landers observes that trying to break a teen queen without showing miles of bared midriff is a challenge, since the current crop of teen artists project a sexual image—that's part of what sells them. But many parents think it's too much. Myra’s more the modern girl next door. As a Latina, she’s not Barbie, but she probably represents the real girl next door more than Barbie does. She represents solid values, and the kids really respond to her. She notes that her songwriters have written hits for Spears, Aguilera, and others.

"Myra intends to make it on her own voice and enthusiasm," Landers says, "not on her bellybutton."

**MORE BOOK EXPO:** Following are further gleanings from Book-Expo America and its sister convention, Retail Music Expo, held last month in Chicago:

Norwalk, Conn.-based audiobook company Soundprints dis- played its line of sound tracks and plays, books, tapes, and plush toys, all centered on animals. The company sponsors a number of different series, including several in conjunction with the Smithsonian Institution, and its products are in many configurations—hardcover book, hardcover book and tape, hardcover book and toy, etc., with price points ranging from $4.95 to $32.95. New titles this fall include a pull-in Soundprints' series "Let’s Go to the Zoo" (Flamingo Grows Up, Sea Lion Swims), one volume each from Smithsonian's "Backyard" series (Mallard Duck at Meadow View Pond) and "Smithsonian Oceanic Collection" (Harp Seal/Iceberg Ice, Iceberg, Ice) and a pair of titles in Soundprints’ "Wild Habitats" series (Lemur/Lemur Land and Hedgehog/Hedgehog Haven).

Expo newcomer IMaee of Oil City, Pa., displayed a large and attractive collection of classic children's book and cassette/CD titles, in both English and Spanish. Company president Jennifer Dillman-Minnerly says she acquired the U.S. license for this Children's Classics series from a company in Barcelona, where the series originated.

"We're just entering the U.S. market, aiming at both the education and consumer markets," says IMaee. Soundprints is negotiating with Walgreen's for a test-marketing program and with Kmart for Spanish product.

**Assistance in preparing this column was provided by** Embo Inc., Harperwood, Ohio.
TECH STOCK SLUMP: The majority of music-related technology stocks posted double-digit declines in the first six months of 2001, amid a soft corporate earnings environment and continuing industry consolidation, and ongoing long-term profitability concerns about the sector. In the first half, music-related stocks that posted the biggest percentage declines were e-tailer Basic Commerce, down 71%, and digital information provider Launch.com, down 70%; and DRM specialist InterTrust Technologies, down 66%. Buy.com, which closed at the half valued at 30 cents, Launch at 91 cents, and InterTrust at $1.20.

Launch—which was acquired last year by Yahoo! (Billboard Bulletin, June 29)—is also one of a handful of publicly traded online music startups that were gobbled up either by larger media or Internet companies during the past six months. Universal Music Group (UMG) has a deal in the works to acquire MP3.com, which is also valued since the start of the year and ended June at $4.85. UMG also recently closed on its purchase of EMusic.com, which has ceased trading but ended its run at less than $1 per share. Also posting lower results in the first half: Amazon.com, which is off 45% year-over-year for the period and closed out June at $14.15; Liquid Audio, off 36% ($2.96); Barnesandnoble.com, off $2.68; and Loudeye Technologies, off 35% ($1.15).

The top music stock performers in the first half were two companies that have combined offline and online ventures: AOL Time Warner and Ticketmaster. After hitting a low of $31.50 in January following the merger of America Online and Time Warner, AOL Time Warner stock rose more than 25% in the past six months and closed out the month of June at $53. Meanwhile, shares in the newly combined Ticketmaster/Ticketmaster Online-CitySearch have rallied almost 30% this year, buoyed by the company's strong performance results from the online ticket business, which was formerly a subsidiary of USA Networks. The stock closed the first half at $14.89.

ZELNICKMEDIA HIRE: Karl Slatoff, who resigned March 30 as VP of new media at BMG Entertainment, has returned to his old job. Slatoff, a partner in the latter's 1-year-old New York-based holding company, ZelnickMedia (ZM). In addition, Zelnick, who last exited Nov. as BMG president/CEO, Slatoff joins partners Ben Feder and David Gould, both longtime media and technology executives. "When I left BMG, I didn't have any specific plans to go anywhere else," said Slatoff, who took an extended vacation and got married.

ZM bills itself as an investor, consultant, and mentor to traditional and new-media entertainment companies. Last month, ZM, in association with Ripplewood LLC, became an investor in Japan's Nippon Columbia label; Zelnick was named chairman of the board (Billboard Bulletin, June 2). He is also on the board of San Francisco-based digital music startup Echo Networks (Billboards, June 11), and has a nonexclusive chairmanship at On2.com, a New York-based streaming video company.

MIXING SOFTWARE DEAL: Universal Music Group (UMG) has cut a deal to bundle audio mixing software from Late Night (Frasa@Visiosis Ltd.) on selected CD releases and on UMG-controlled Web sites. As part of the deal, UMG's Def Jam label will offer an enhanced version of the Rush Hour 2 soundtrack July 31 featuring software known as PCDJ, which enables users to play and remix digital music files on home PCs.

LOCKER LAYOFFS: Unsur- face, a San Francisco-based technology company that has been developing an Internet locker for storing music collections, has laid off one-third of its employees as part of an ongoing restructuring. Unsurface—which is funded by $560,000 in Digital Media Ventures (DMV) a subsidiary of Liberty Broadband Entertainment—is "adjusting for [its] near-term business objectives," says a company spokeswoman, who declined to provide details of the cuts. "We are continuing to develop our technology platform."

BUFFALO DOWNLOADS: Rhinoceros signed a deal with Liquid Audio to distribute free downloads of several songs from the label's forthcoming Buffalo Springfield box set. Click the downloads will be offered at Amazon.com, barnesandnoble ,com, torrentrecs.com, and bestbuy.com. The downloads—"For What It's Worth," a 60-second version of "Mr. Soul" and "On the Way Home," and demo versions of "Out of My Head" and "Old Laughing Lady"—expire after 30 days and cannot be transferred to portable MP3 players. Rhino will issue the band's four-disc Box Set July 17.

NAPSTER ABROAD: The U.K.'s Asn. of Independent Music (AIM) and the Brussels-based Independent Music Publishers and Labels Assn. (Impala) has announced a worldwide licensing agreement with Napster. The deal commits European indie repertoire to the first group of labels to Napster's planned subscription service. Speaking at AIM's second annual general meeting in London, the organization's CEO, Alison Wemham, said the deal includes more than 150 labels—including Beggars Group, XL Recordings, V2 Music, Play It Again Sam, Roadrunner, and Mushroom—"with many more expected to sign up. Combined, the two trade organizations represent more than 2,000 labels."

"Access to the market is key, and this is very useful in the traditional world because of the increase of concentration," said Impala VP Patrick Zeilnik, adding that the deal offers "a great way for us to promote and export to the public."

Financial terms for the deal were not disclosed, and publishing is not covered under the agreement, except where it is controlled by participating labels. Barry says content licensed through AIM and Impala will be introduced to the Napster environment by users uploading the material onto the service.

Some key upcoming titles from the Phonographic Industry chairman/Jay Berman said in a statement that the agreement is "a major milestone that indicates the approach to Napster is learning to live with the copy- right community. It shows that the tireless efforts of record companies to convince Napster to develop its technology logically are bearing fruit.

CANADIAN SERVICE: Future License 1 Intellectual Properties Registry (FLIPR), a Montre- al-based online file-sharing service scheduled to launch in August, has signed a one-year licensing agreement with Canadian rights organization SOHRA. FLIPR has inked deals for representation from 70 independent labels that are represented by SODRAC, which is similar to the Harry Fox Agency in the U.S.

FLIPR executive director of product development Dan Webster says that for every download, it will pay a royalty of 4 cents, which will be split between the publisher and label. "We are building our community base around the indie music scene because they don't have the issues regarding complexity of rights. They voluntarily sign their rights to us."

FLIPR is planned as a free service but will offer a paid subscription program for early and exclusive releases; officials expect 5% of the user base to sign up for the subscription plan. To access the service, users must download software—in English or French—from flipr.com. The service operates from a central server, with FLIPR monitoring all file transfers.
GoodTimes Links With Broadway TV Network To Distribute Live-Performance Event Videos

GIVE MY REGARDS TO BROADWAY: Once a big player in the budget-video business, GoodTimes Entertainment is reinventing itself as a special-interest supplier of Broadway musicals and live-performance event videos.

The company just inked a multi-year distribution deal with Broadway Television Network that will yield four DVD/VHS releases per year. Initial titles from the union are Jekyll and Hyde: The Musical, starring David Haasenhoff, Sweet Charity: The Songs of Lieber & Stoller, and Putting It Together, a musical revue featuring the songs of Stephen Sondheim and starring Carol Burnett.

The two companies are working on a deal to bring the smash hit The Producers to home theaters.

Putting It Together hits Sept. 11, priced at $29.95 DVD and $24.95 VHS. Snidely, Sweet Charity: The Songs of Lieber & Stoller is slated for November, and Putting It Together will be released in the first quarter of 2002. The DVD versions will include bonus footage, multi-camera angles, and surround sound. All the performances will be shot in high-definition film.

"Being a budget supplier today is a tough because the major studios are in it," GoodTimes president Bill Sondheim says. "What we're doing now is taking the company's infrastructure and putting out a line of special-interest-branded titles that the studios aren't interested in handling. This way you're avoiding a head-on competition with their front-line product.'

Sondheim, who previously headed PolyGram Video, has considerable experience with special-interest titles, having marketed such multimillion-unit sellers as Lord of the Dance, The Three Tenors, and Cats.

"From the Three Tenors experience, we know that it just wasn't opera fans buying that tape," Sondheim says. "The reality is that America wants to buy a little culture, and that's what we can tap into.

Broadway performance programming has been fairly scarce at retail, and Sondheim says obtaining distribution rights has been the problem.

"Shakespeare and some of the Broadway successes, but that's about it," Sondheim says. "We're trying to get into the market, and we're looking at how we can do that more aggressively."

Meanwhile, since the announcement of DVD releases of the Godfather trilogy (due Oct. 9) and Star Wars: Episode I—The Phantom Menace (due Oct. 16), Amazon.com consumers have been enthusiastic ordering both titles.

According to Amazon's Web site, 12,955 consumers have ordered The Godfather, and 11,181 have ordered Phantom Menace, as of June 28. The orders for both tripled from their first day of pre-orders on June 11 and June 15, respectively, according to Amazon.

B EYOND 'BLOW': New Line Home Video's next "infinitum" release will be the Johnny Depp drug movie Blow Sept. 11.

New Line's "infinitum" brand includes broad historical perspectives and extensive bonus features, along with the movie. Based on the life of cocaine dealer George Jung, the Blow DVD will contain commentary from Jung and director Ted Demme, a documentary about the impact and origins of the Colombian cocaine smuggling business, a short documentary on addiction, a production diary, the Nickka Costa music video of "Push and Pull," and other features. The suggested retail price is $26.98.

Home Video MERCHANTS & MARKETING

DVD Releases Inspire Innovative Licensing Opportunities

BY STEVE TRAIMAN

NEW YORK—Licensed merchandise from hit movies has always played a part in selling videos. And as DVD presents studios with fresh ways to promote key and catalog titles, the link between entertainment merchandise and retail has become even stronger.

But to be a successful exhibitor in a variety of new merchandising products, according to licensing and

home video executives who attended the Licensing 2001 Expo June 12-14 in New York.

For example, Musicland and Tower stores have committed to stock a line of collectible figures from the film Reservoir Dogs, according to Artisan Entertainment VP of consumer products Ferrell McDole. The 10th anniversary DVD of Reservoir Dogs next January should create a buzz around the movie and licensed merchandise among retailers. And more licensees are in the wings as more retailers show a lot more interest in all DVD-related merchandise."

Manufactured by Palisades Entertainment, the 12-inch dolls are designed to resemble Reservoir Dogs star Jamie Foxx, Harvey Keitel, and Michael Madsen. Palisades CEO Michael Horn says, "The stars were really excited about their movie character likenesses and were involved throughout the project."

McDonald says that other Reservoir Dogs merchandise—such as jackets, trading cards, lunch boxes, and calendars—is also planned.

Japanese anime product is another cult favorite, and Pioneer Entertainment is preparing a new line of Todd McFarlane action figures for the DVD release of Akira. The two-disc collectors' edition arrives in stores July 24.

McFarlane merchandise has been sold alongside several Pioneer anime titles, including the Cartoon Network series Tenchi Muyo!, senior VP of business development Jim McGowan says. "We've sold more than 1.5 million Todd McFarlane action figures in a growing number of video outlets. We're finding an audience in the mass market and have worked on several successful promotions with MusiCloud for the Tenchi DVDs."

Overall, entertainment products represented about 45% of licensed product sales at retail last year, according to the International Licensing Industry Merchandising Assn. In 2000, total retail sales from licensed merchandise topped $73.6 billion.

Video retailers in particular have used licensed merchandise as a solid supplement to their business. "Each title has its own personality and set of opportunities," Best Buy senior VP Joe Pagano says. "Some titles lend themselves to value-added offers. We've done more on VHS to this point, but we see a lot more DVD tie-ins down the road."

MusiCloud Group VP of gaming and software Scott Burtiness says, "We've used licensed merchandise as giveaways for recent kids' DVD and game promotions, and we are promised more opportunities with some of the big movies this year that are well along on holiday.

(Continued on page 86)
Get your groove on with Leon Phelps, aka "The Ladies Man" (Tim Meadows) as he dispenses his own brand of relationship advice on the radio and up close and personal with his bevy of beauties!

SMOOTH CRITICAL ACCLAIM!
"A HILARIOUS GAG-BAG...A SWEET, FUNNY GROOVE!"
- GENE SEYMOUR, THE LOS ANGELES TIMES

"LOVE 'THE LADIES MAN' FURIOUSLY FUNNY!"
- PATSY SPITLER, CBS-TV

NEW-TO-VIDEO BONUS FEATURE:
- CAST AND CREW INTERVIEWS
  (ALSO INCLUDED ON DVD)
Trend Report From Centris Confirms DVD’s Status As Hot Consumer Item

DVD players, cable modems, digital cameras, direct broadcast systems, and DVD-ROM drives are the hottest consumer products, according to a two-year survey conducted by research firm Centris. The company’s fifth-anniversary trend report highlights the dramatic finding that the installed base of DVD players grew by 873% from the second quarter of 1999 to the end of the first quarter of 2001.

The base of cable modems jumped by 294%, digital cameras increased by 276%, direct broadcast satellites rose by 253%, and DVD-ROM drives increased by 239%.

To further illustrate the growth of DVD, the report says that during this period, more than 10 million households purchased either a DVD player or a cell phone.

The report also indicates that the superior quality of DVD playback may be influencing the home theater market. According to the report, large-screen TV households increased 29% during the survey period. In contrast, VCR households experienced only a 5% growth rate.

DVD purchases or rentals nearly doubled over the period, while video game and VHS rentals declined during the same period. In addition, the amount of VHS-purchasing activity declined.

Philadelphia-based Centris conducted the trend survey on a sample size of 12,000 households over a period of 15 consecutive quarters. A total of 188,000 consumers participated in the four-year survey.

Centris co-founder Jerilyn Kessel says, “This report represents the first public publishing of our historical trend data.”

EILEEN FITZPATRICK

Billboard.

Top Special Interest Video Sales

<table>
<thead>
<tr>
<th>NO. 1</th>
<th>TITLE</th>
<th>Program Supplier, Catalog Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>THE CRUNCH, TAE BOXING WORKOUTS</td>
<td>Anchor Bay Entertainment 13042</td>
</tr>
<tr>
<td>2</td>
<td>WWF: WRESTLEMANIA X-SEVEN</td>
<td>World Wrestling Federation Home Video 269</td>
</tr>
<tr>
<td>3</td>
<td>BLAIZ: THE GODS OF CHANCE</td>
<td>Warner Bros. Home Entertainment 2801</td>
</tr>
<tr>
<td>4</td>
<td>BALL ABOVE ALL</td>
<td>Venture Distribution 08403</td>
</tr>
<tr>
<td>5</td>
<td>MICHAEL JORDAN TO THE MAX</td>
<td>FoxVideo 2001286</td>
</tr>
<tr>
<td>6</td>
<td>GOLF DIGEST: PLAY GAME RIGHT</td>
<td>Golf Digest 528010</td>
</tr>
<tr>
<td>7</td>
<td>WWF: BACKLASH</td>
<td>World Wrestling Federation Home Video 270</td>
</tr>
<tr>
<td>8</td>
<td>TONY HAWK: SKATEBOARDING TRICK TIPS-1</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>WWF: BEST OF RAW-VOL. 2</td>
<td>World Wrestling Federation Home Video 280</td>
</tr>
<tr>
<td>10</td>
<td>WWF: INSTRUCTION</td>
<td>World Wrestling Federation Home Video 282</td>
</tr>
<tr>
<td>11</td>
<td>WWF: NO WAY OUT</td>
<td>World Wrestling Federation Home Video 268</td>
</tr>
<tr>
<td>12</td>
<td>ROOKE: BULLBUSTERS ALL-STARS OF ROODEO</td>
<td>Goldhill Home Video 264</td>
</tr>
<tr>
<td>13</td>
<td>DANN MARINO: CHAMPION</td>
<td>USA Home Entertainment 60157</td>
</tr>
<tr>
<td>14</td>
<td>WWF: HARDCORE</td>
<td>World Wrestling Federation Home Video 1762</td>
</tr>
<tr>
<td>15</td>
<td>EWC: DEEP IMPACT</td>
<td>Radine Entertainment 7162</td>
</tr>
<tr>
<td>16</td>
<td>I.E.-SKATERBARDING</td>
<td>Radine Entertainment 77006</td>
</tr>
<tr>
<td>17</td>
<td>BARELY LEGAL</td>
<td>Pioneer Entertainment 1670</td>
</tr>
<tr>
<td>18</td>
<td>WWF: REBELLION 2000</td>
<td>World Wrestling Federation Home Video 264</td>
</tr>
<tr>
<td>19</td>
<td>CANDY WRAP TANGLED DREAMS</td>
<td>Anchor Bay Entertainment 60157</td>
</tr>
</tbody>
</table>

HEALTH AND FITNESS

<table>
<thead>
<tr>
<th>NO. 1</th>
<th>TITLE</th>
<th>Program Supplier, Catalog Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MINNA LECKS: EMERGENCY WORKOUT</td>
<td>Parade Video 2340</td>
</tr>
<tr>
<td>2</td>
<td>WWF: WORKOUT</td>
<td>World Wrestling Federation Home Video 268</td>
</tr>
<tr>
<td>3</td>
<td>ROBIE: TAE-BO WORKOUT</td>
<td>Venture Distribution 2317</td>
</tr>
<tr>
<td>4</td>
<td>BRIAN 5</td>
<td>Quick Fix: TAE-BO WORKOUT</td>
</tr>
<tr>
<td>5</td>
<td>YOGA FOR BEGINNERS</td>
<td>Living Arts 1360</td>
</tr>
<tr>
<td>6</td>
<td>DENISE AUSTIN: BLAST OFF TEN POUNDS</td>
<td>Artisan Entertainment 10152</td>
</tr>
<tr>
<td>7</td>
<td>BILLY BLANKS: TAE-BO WORKOUT</td>
<td>Venture Distribution 2271</td>
</tr>
<tr>
<td>8</td>
<td>TAE-BO WORKOUT</td>
<td>Living Arts 1203</td>
</tr>
<tr>
<td>9</td>
<td>MINNA LECKS: YOGA FOR BEGINNERS</td>
<td>Anchor Bay Entertainment 1124</td>
</tr>
<tr>
<td>10</td>
<td>BILLY BLANKS: TAE-BO WORKOUT</td>
<td>Venture Distribution 2317</td>
</tr>
</tbody>
</table>

* IHMA gold certification for sale of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, 25,000 units and $1 million at suggested retail for nontheatrical titles. * IHMA platinum certification for sale of 250,000 units or a dollar volume of $12 million at retail for theatrically released programs, or 50,000 units or $2 million at suggested retail for nontheatrical titles. ©2001, Billboard/BPI Communications and VideoScan Inc.
Looking for a reliable Listening Station... visit us at

www.dbiintl.com

Worldwide Distributor of Nakamichi®

CD/DVD Sampling Stations

(807) 468-8494

3-5-10 CD

Listening Station

LISTENING STATIONS

The Essential Tool for Today’s Working Musician

THE 16TH EDITION OF THE MUSICIAN’S GUIDE TO TOURING AND PROMOTION

A BILLBOARD PUBLICATION

Includes:
• City by city club directory
• Tapeldisc services
• A&R directory
• Music services directory
• Music industry websites
• And much more

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

Mention code TGBB when ordering!

PUBLICATIONS

Vinyl Records

Omm: Mastering for the cleanest, LOUDEST records!

COMPLETE PACKAGES: 600, $1,250; 1,000, $1,800

Mastering, Printing, Labels, Taxes, Pressings, Shingles and Jackets

WHITE-LABEL RUSH (3 day) – 100 records, $790

Book N.Y.’s Hottest MASTERING STUDIO

BB charted DANCE hits – every week!

EUYRUDPADISK, LLC

1-800-555-5555 www.eurudpdisk.com

T-SHIRTS

Drying t-shirt printing

1-12 INK COLORS • 4 COLOR PROCESS

310-204-3812

WE WANTED TO BUY

WE ARE CASH BUYERS OF UNWANTED LPS, CASSETTES OR 45s.

No quantity is too large or small. We pay the freight.

CALL: (609) 890-6000

SOMETHING HAPPENS WHEN YOU DON’T ADVERTISE... NOTHING!!

ROYALTIES & PROFIT PARTICIPATIONS

Are you receiving your full share? Exercise your right to audit.

Lynn Richard, CPA

(818) 991-8285

PROFESSIONAL SERVICES

HELP WANTED

Established NYC-based music marketing firm is expanding & looking for product/project managers. Handle major mid-scale label competitive product. Candidate should have well-rounded music or film industry background. Prefer those who are passionate about mgmt & computer/internet savvy

Send resume to music@nktp@yahoo.com or fax: 734-938-9848

HELP WANTED

Volunteers Wanted

The Billboard Special Events department is looking for volunteers to help with the Billboard Dence Music Summit. If you will be in the New York area from July 23 - 26 and would like to volunteer please call 646-654-4660

FOR SALE

DVD’S from $2.50 VIDEOS from $2.00 CD’S from $1.50

Call: 800-666-2500
Fax: 733-235-5626
Email: Frontrowsales@aol.com

FRONT ROW ENTERTAINMENT, INC.

135 Fieldcrest Ave. Edison, N.J., 08837

POSITION WANTED

EXPERIENCED RECORDING STUDIO MANAGER

10 years in N.Y.C. w/proven track record seeks challenging management position in Recording Studio, Record Label, Network and Music related companies. Willing to relocate

Alex Abrash, 69-19 Barnes St.
Apt. F2 Forest Hills
N.Y. 11375, 718-793-0119
Email: aliciaabraham@meicsonet.com

MUSIC MERCHANDISE

ZMACHARS, INC.

MUSIC MERCHANDISE

T-shirts, hats, posters, magazines, patches, keyrings, silk tags & more!

NO MINIMUM SAME DAY SHIPPING

Wholesale only: 1-800-246-2026
Visit our on-line catalog: www.zmachars.com

REACH FOR THE STARS! MOVING? RELOCATING? BE SURE TO READ THE ADS IN THE REAL ESTATE TO THE STARS CLASSIFIED SECTION EVERY WEEK IN BILLBOARD MAGAZINE.
SOUNDBUZZ STRIKES DIGITAL DEAL (Continued from page 67)

The premiere reference guide for anyone who books, promotes, and manages talent...

Over 17,000 U.S. and international listings.

Key names, addresses, phone & fax numbers, e-mail addresses, and web sites!

- Artists
- Concert Promoters
- Agents & Managers
- Sound & Lighting Services
- Venues
- Clubs
- Equipment Rentals
- Staging & Special Effects
- Security Services
- Charter Transportation
- Merchandisers
- Insurance Companies

To order send payment for $125 plus $6 S&H ($14 for international orders) with this ad to: Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701. Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL, OH, VA & DC. Orders payable in U.S. funds only. All sales are final.

To order call 1-800-344-7119. International call 732-363-4156. Or fax your order to 732-363-0338. Now available on diskette and mailing labels—for rates call (646) 654-5862

SPECIAL OFFER! Buy this directory together with our interactive 2001 International Talent & Touring Directory for $150, a $35 savings. Call 1-800-344-7119 for details.

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

Billboard 2001 International Talent & Touring Directory

JULY
July 5, Gospel and Contemporary Christian Music Summit, presented by the Atlanta Chapter of the Nashville Academy of Recording Arts and Sciences, Earthlink Live, Atlanta. 404-240-8881.
July 13-14, Grammy in the Schools, presented by the Pacific Northwest branch of the National Academy of Recording Arts and Sciences, Paradise Garage 11th & Pine, Seattle. 206-533-7832.
July 23-26, Songwriters Guild of America presents SSGA Week Los Angeles, SGA office, Los Angeles. 323-463-1108.

For the Record

Contrary to what was reported in “Cooler, Ferrer Cook in Cuba” (Billboard, June 30), vocalist Cuban singer Diamanté Ferrer and producer/guitarist Ry Cooder have been recording Ferrer’s upcoming World Circuit album in Havana, where Ferrer’s previous hit disc— as well as the acclaimed Buena Vista Social Club project and other related albums—have been recorded.

The album is expected to see release early next year, licensed by World Circuit to Nonesuch in the U.S. and to other labels around the world.

JULY-27-29, World of Music, Arts, and Dance (WOMAD USA) Festival, Kings County’s Moormpark, Redwood, Wash. 206-626-8869.

AUGUST

SEPTEMBER
Sept. 7-9, Street Scans 2001, downtown San Diego. 619-557-8490.
Sept. 21-23, Music Business Adelaide, Adelaide, Australia. 61-8-9433-5483.
Sept. 29, Start and Run Your Own Record Label, presented by Revenge Productions, New Yorker Hotel, New York. 212-688-3504.

OCTOBER
Oct. 4-6, Billboard/Airplay Monitor Radio Show, San Diego, Calif. 615-269-5454.

Submit items for Lifelines, Good Works, and Calendar to Jill Plesselnick, Billboard, 3055 Wilshire Blvd., Los Angeles, Calif. 90026, or e-mail jplesselnick@billboard.com.

GOOD WORKS

GOLF CLASSIC: The 10th anniversary Bobby Hatfield Charity Golf Classic, taking place July 9 at the Newport Beach (Calif.) Country Club, will raise money for lupus research and awareness programs. Hatfield, a member of the Righteous Brothers, has been campaigning to raise funds with his wife, Linda, a lupus sufferer for more than 26 years. Contact: Christina M. Kelly at (949) 833-2121.

MS BALL: On July 21, the Black & Blue Ball benefiting the Muscular Dystrophy Assn. will take place at Santa Barbara, Calif.’s Elings Park. Co-host Rick Dees, a KISS-FM Los Angeles DJ, will call a live auction, and the China Club All Stars will headline the live entertainment. Contact: Kelly Hammett at 818-758-7197.

NET NEWS: Andre Agassi and Jimmie-Jill Lasorsa, the husband and wife team who run the Agassi Training Center in Las Vegas, Nevada, have announced the formation of the Agassi Foundation, a non-profit organization which will help underprivileged children around the world. The foundation will be headquartered in Las Vegas with satellite offices around the country. For more information, call (702) 798-9000 or visit the foundation’s website at www.agassi.org.

LIFELINES

MARRIAGES

Vikki Rickman to Rick Rzepke, June 15 in Cleveland. Bride is manager of national radio promotion and artist and tour information for Telarc Records.

Samarin and Awards, Eden Roc Hotel, Miami Beach. 646-654-4680.

OCT. 5-12, 19-26, Black/Friday Music & Film Festival, El Rey Theatre, Los Angeles. 323-298-0875.
Oct. 10-14, Nashville New Music Conference, various locations, Nashville. 615-298-5454.

www.billboard.com
Rock Radio Reacts To Eminem Fine
FCC Decision Raises Questions About Indecency On The Air

BY BRAM TEITELMAN
and MARC SCHIFFMAN
Rock Airplay Monitor

NEW YORK—The recent decision by the Federal Communications Commission (FCC) to fine top 40 KKMG Colorado Springs, Colo., $7,000 for playing the edited version of Eminem's "The Real Slim Shady" has sent a tremor throughout the radio industry. While newly appointed FCC Chairman Michael Powell was first regarded as more of a hands-off leader than previous chairman William Kennard when it came to levying indecency fines—despite a label-supplied radio edit protection enough for a station—the KKMG fine proves that's not necessarily the case.

Rock PDs are divided in their reactions. Some say they're more closely scrutinizing what they're playing. But others stand strong that they weren't playing any indecent material in the first place.

Clear Channel Communications legal representatives issued a memo to their stations in early June addressing the recent FCC guidelines on obscenity and indecency, as well as the recent Eminem fine. It speaks both about DJ behavior and musical content, and while it stops short of ordering PDs to re-examine the music in their libraries, it also expresses caution in the wake of recent developments. It also goes as far as offering a supply of lists of songs that should not be aired outside of "safe hour" limits.

"ON NOTICE"
The memo explains that "once the FCC fines a broadcaster for airing a song, the industry is deemed to be on notice of the song's indecency, and subsequent fines for broadcasting the song may be higher than the $7,000 base amount." In fact, Clear Channel top 40 WZEE (ZW16) Madison, Wis., was also fined $7,000 for unintentionally airing "The Real Slim Shady" unedited.

There's also a suggestion that a station "may require that its on-air personality sign affidavits promising to comply with the licensee's policies against indecency."

FINE IS DANDY
At KKMG's sister Citadel station WRAX Birmingham, Ala., PD Dave Rossi actually sees the recent Eminem fine as a positive. "We were getting too far into the [mental]ity of 'How far can we push it?'" he says. "You saw a lot of uncensored songwriters have success they didn't deserve only because they were shocking people. I've always been conservative when it comes to that. Radio's always been a self-censoring medium. Rossi predicts that the fine will force programmers to become more conservative.

"It's a weird rule," says modern KMBY Monterey, Calif., PD Chris White. "I had a meeting with all my morning shows and explained to them the gravity of the situation and how out of left-field the fine was. The Colorado Springs market is a hotbed of Republican Bible-thumping. The contemporary community standard of what's indecent is different there than it is here in Monterey or many other places. The FCC acts when a listener sends something in that manner offends them. Maybe in Colorado Springs, they have time to do that." White adds that as a corporate entity, owner New Wave just "sort of scratched our heads, saying, 'That's odd,' but there was no directive given to change anything."

TAKING IT TO THE SUPREME COURT
Others are more outspoken about the fine. "I hope to God Citadel would take that case right to the Supreme Court and not cave. What kind of precedent does that set for the rest of the country?" WAQZ Cincinnati PD music director Rich Jamie asks. Jamie isn't doing anything to alter songs on his playlist, because of competition from crosstown rival album WEBN. "When we signed on, we were playing edits, and we got so much flak over it from the core listeners that I called our corporate VP saying that 'EBN plays all these album cuts, and here we are, this attitude-rock station, and we sound like a bunch of posers. He gave us permission to match them and go stroke for stroke. We've got a huge market. We're going to hold our hands against them—they're absolutely moronous in this market, so you've got to be competitive."

"We don't play edits unless it's an extremely limited Budzik song, because our competition doesn't play them either, and WEBN has been playing album cuts their entire history. But the '80s is New York and the Pearl Jam's 'Jeremy' with the 'fuck' edited out. It's like hearing the edited version of the Who's 'Who Are You?' I haven't adjusted anything, but if it's real bad, we just won't play it."

WHAT'S INDECENT, ANYWAY?
The general consensus among DJs is that the line between what's decent and indecent has been pushed to its boundaries.

"I'm almost expecting the next ones to have a line to tell us to not lyric in the bees," WYSP Philadelphia PD Neal Miskys quips. "The line just keeps moving farther and farther."

Rossi echoes Miskys's sentiment: "We never played 'Break Stuff'; there were so many edits required that it made the song unmarketable."

WCCO Hartford, Conn., assistant PD/music director Mike Karolyi says, "It's a funny thing, some songs are acceptable and some aren't, and it really comes down to how blatant it is in the song. Half the time you can't understand what they're saying in a song, and you'll hear it and realize that there's a curse in there."

Context also counts. Jamie received a listener complaint about Rage Against The Machine's cover of "How I Could Just Kill A Man" because of its topic and the word "bullsh!t." "Aside from telling her to turn the radio off if she didn't like it and not to let her 14-year-old listen to it, we took the argument that this is art, but a song like that, written by a band that has grown up in that kind of area—"

(Continued on next page)

MADISON NAMED CEO ClickRadio, an interactive online service, has named John V. Madison as CEO (Billboard Bulletin, June 28). He takes over duties held on an interim basis by David Benjamin, who retains his role as vice chairman/senior VP of entertainment services. New York-based Madison, who was senior VP of regional operations at radio group AMFM, reports to ClickRadio's board of directors. A 25-year industry veteran, he previously worked at PolyGram, Pyramid Broadcasting, and CBS Records. In addition, Steve Hicks and Bobby Lawrence have joined ClickRadio's board. Hicks, chairman of investment firm Capstar Partners, was previously vice chairman of AMFM. Lawrence is the onetime president/COO of Jacor Communications.

CHUCK TAYLOR

MTV AND XM MAKE A DEAL announced a programming deal with MTV Networks that includes the creation of two 24-hour channels under the MTV and VH1 brands, showcasing music, news, and entertainment features (Billboard Bulletin, June 27). In return, XM—which launched its second satellite May 8 and is scheduled to begin subscription broadcasting of more than 40 digital audio channels this summer—will receive promotional spots on MTV Networks. Terms of the deal were not disclosed.

ERIK GRUNWEDDEL

ARBITRON PURCHASES RADAR. After three failed attempts to develop a network radio service, Arbitron has purchased the RADAR network-radio audience-measurement service for $25 million in cash from Statistical Research. With an estimated $10 million in annual revenue, RADAR is the only ratings service to measure audiences for cleared commercials from 29 radio networks, including ABC, Westwood One, Premiere, and Mountain Urban. Arbitron has about $236 million in annual revenue. As early as this fall, Arbitron hopes to at least triple RADAR's 12,000 annual sample size based on telephone surveys by replacing telephone calls with 9,000 diaries. Arbitron could potentially increase the annual RADAR sample to 1.3 million, which is the number of diaries Arbitron collects annually for its quarterly radio surveys in 269 markets.

KATY BACHMAN

LOW MARKS FOR CLEAR CHANNEL. Amid the slowdown and the absence of a healthy number of mergers and acquisitions, analysts are discovering new ways to critique radio groups. Lehmans Brothers is now putting out a "ratings report card" after each Arbitron survey. Last week, Robertson Stephens' James Marsh rocked the industry with his scorecard on the management of radio groups. "With the limited visibility common at this stage in the economic cycle, we believe investors should focus their attention on radio companies run by the best management teams," Marsh wrote. Clear Channel, the days the days of the day, has "the most consistent management," was ranked dead last in the firm's management survey. "It is fair to say that the survey did raise some alarm bells for us regarding the Clear Channel management team, and we will be focusing more time and attention to track their performance." Coming out on top: Radio One, followed by Entercom, Regent, Salem, and Emmis.

KATY BACHMAN

TORRELLI AMENDMENT BLACK-MARKED. It's not looking good for the Torreilli amendment to the campaign finance bill now in the House. The amendment would have blocked TV stations financially for forcing them to offer politicians advertising at bargain-basement rates. Radio was worried that it would be included in the provision, but a bipartisan group of Congressional leaders, including Commerce chair Bill Tauzin (R-La.), Telecommunications Subcommittee chair Fred Upton (R-Mich.), ranking Commerce member John Dingell (D-Mich.), and subcommittee member Gene Green (D-Texas), are seeking to kill the amendment wholesale. The group sent a letter to the House Administration Committee urging that the Torreilli amendment not be considered as part of the House campaign finance reform package.

KATY BACHMAN

NO SPANISH BONANZA? Arbitron released preliminary data from Census 2000 for population estimates persons 18-plus. (This fall, population updates will include persons 12-and-under.) While the market for Spanish listening may not be the bonanza for Spanish-language radio that some were expecting—at least in actual demos. In Los Angeles, the Census shows the Spanish 18-plus population to be 63% below what Arbitron had estimated. The biggest increases are in Dallas, where the Census numbers put that market 85% greater than the Arbitron estimate. Both Chicago and Houston should increase by more than 15%. Like L.A., Census data for Hispanics in San Diego was 85% lower than Arbitron and 68% lower in San Francisco.

KATY BACHMAN
**Adult Contemporary**

<table>
<thead>
<tr>
<th>No.</th>
<th>WK</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>3</td>
<td>THANK YOU</td>
<td>GN'R</td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td>THERE YOU'LL BE</td>
<td>Faith Hill</td>
</tr>
<tr>
<td>3</td>
<td>2</td>
<td>HEAVEN IS A PLACE</td>
<td>Matchbox Twenty</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>CHIC</td>
<td>Matchbox Twenty</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>ANGEL</td>
<td>Lionel Richie</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>ONE MORE DAY</td>
<td>Backstreet Boys</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>MORE THAN THAT</td>
<td>Backstreet Boys</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>GHOST</td>
<td>Moby</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>FAITH</td>
<td>Jennifer Nettles</td>
</tr>
</tbody>
</table>

**Top 40 Tracks**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>HANGING BY A MOMENT</td>
<td>Lifehouse</td>
</tr>
<tr>
<td>2</td>
<td>DROPS OF JUPITER (TELL ME)</td>
<td>Train</td>
</tr>
<tr>
<td>3</td>
<td>RIDE WITH ME</td>
<td>Nelly</td>
</tr>
<tr>
<td>4</td>
<td>I'M HERE</td>
<td>Jessica Simpson</td>
</tr>
<tr>
<td>5</td>
<td>WHAT WOULD YOU DO</td>
<td>Sugar Ray</td>
</tr>
<tr>
<td>6</td>
<td>LET ME SEE IT AGAIN</td>
<td>Uncle Kracker</td>
</tr>
<tr>
<td>7</td>
<td>MEAN IT</td>
<td>En Vogue</td>
</tr>
<tr>
<td>8</td>
<td>ALL OR NOTHING</td>
<td>O-Town</td>
</tr>
<tr>
<td>9</td>
<td>GOD KNOWS</td>
<td>Journey</td>
</tr>
<tr>
<td>10</td>
<td>SOMEONE TO CALL MY LOVER</td>
<td>Janet Jackson</td>
</tr>
<tr>
<td>11</td>
<td>HERE'S TO THE NIGHT</td>
<td>Third Eye Blind</td>
</tr>
<tr>
<td>12</td>
<td>POP</td>
<td>Jive</td>
</tr>
<tr>
<td>13</td>
<td>ALL FOR YOU</td>
<td>Janet Jackson</td>
</tr>
<tr>
<td>14</td>
<td>GET UP Freak</td>
<td>Lionel Richie</td>
</tr>
<tr>
<td>15</td>
<td>MORE THAN THAT</td>
<td>Backstreet Boys</td>
</tr>
<tr>
<td>16</td>
<td>PEACHES &amp; CREAM</td>
<td>Matchbox Twenty</td>
</tr>
</tbody>
</table>

Compiled from a random sample of airplay of Mainstream Top 40, Rhythm & Top 40 and Adult Top 40 stations supplied by Broadcast Data Systems. Radio Track service. 2,458 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. Tracks airing on more than one station in a market are counted only once. Audience: A radio audience over the age of 12 years old. Copyright © 2001 Billboard/BPI Communications.


Bassist Corey Lowery says Stereomud will be getting in everybody’s face soon, so people should prepare themselves for the good, loud music of Wolves With Rock.

“I think people want to hear singing. There’s time to scream, and there’s time to sing. People want to hear both now,” he says. “We’re breath of fresh air. Rock/rap became almost mainstream at one point and I come from that world. It feels good to write melody lines again. We want to play music for everybody, and this is what we enjoy doing.”

When Lowery, who was previously in the band Stuck Molo, teamed up with former Life of Agony members Dan Richardson (drums) and Joey Z. (guitar), he opted to explore this unique sound. After guitarist John Fattoruso and vocalist Erik Rogers joined Stereomud, the chemistry among the quintet was instant.

Stereomud kept itself under wraps to diligently record a song set and present it to prospective labels. “For a year, we didn’t let anyone hear anything about what we sounded like. We worked on it and worked on it every day,” Lowery says. “Loud really jumped on it and loved the music.”

Fattoruso’s hard work resulted in its debut album Perfect Self, which includes the single “Pain,” currently No. 38 on this issue’s Modern Rock Tracks chart. Lowery, who co-writes lyrics with Rogers, says the song is about “all the different things that pain can do to you, all the forms it takes, and how it affects you. After all the things that you go through, if you understand the negative side of it, you can find some positive. You can’t understand love unless you understand hate.”

---

**Billboard**

**Mainstream Rock Tracks**

JULY 14, 2001

<table>
<thead>
<tr>
<th>No. 1</th>
<th>TRACK TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>IT’S BEEN A WHILE</td>
<td>SCHISM</td>
</tr>
<tr>
<td>2</td>
<td>TOOL</td>
<td>TOOL</td>
</tr>
<tr>
<td>3</td>
<td>TOOL</td>
<td>TOOL</td>
</tr>
<tr>
<td>4</td>
<td>TOOL</td>
<td>TOOL</td>
</tr>
<tr>
<td>5</td>
<td>TOOL</td>
<td>TOOL</td>
</tr>
<tr>
<td>6</td>
<td>TOOL</td>
<td>TOOL</td>
</tr>
<tr>
<td>7</td>
<td>TOOL</td>
<td>TOOL</td>
</tr>
<tr>
<td>8</td>
<td>TOOL</td>
<td>TOOL</td>
</tr>
<tr>
<td>9</td>
<td>TOOL</td>
<td>TOOL</td>
</tr>
<tr>
<td>10</td>
<td>TOOL</td>
<td>TOOL</td>
</tr>
<tr>
<td>11</td>
<td>TOOL</td>
<td>TOOL</td>
</tr>
<tr>
<td>12</td>
<td>TOOL</td>
<td>TOOL</td>
</tr>
<tr>
<td>13</td>
<td>TOOL</td>
<td>TOOL</td>
</tr>
<tr>
<td>14</td>
<td>TOOL</td>
<td>TOOL</td>
</tr>
<tr>
<td>15</td>
<td>TOOL</td>
<td>TOOL</td>
</tr>
<tr>
<td>16</td>
<td>TOOL</td>
<td>TOOL</td>
</tr>
<tr>
<td>17</td>
<td>TOOL</td>
<td>TOOL</td>
</tr>
<tr>
<td>18</td>
<td>TOOL</td>
<td>TOOL</td>
</tr>
<tr>
<td>19</td>
<td>TOOL</td>
<td>TOOL</td>
</tr>
<tr>
<td>20</td>
<td>TOOL</td>
<td>TOOL</td>
</tr>
</tbody>
</table>

---

**Modern Rock Tracks**

JULY 14, 2001

<table>
<thead>
<tr>
<th>No. 1</th>
<th>TRACK TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>IT’S BEEN A WHILE</td>
<td>SCHISM</td>
</tr>
<tr>
<td>2</td>
<td>TOOL</td>
<td>TOOL</td>
</tr>
<tr>
<td>3</td>
<td>TOOL</td>
<td>TOOL</td>
</tr>
<tr>
<td>4</td>
<td>TOOL</td>
<td>TOOL</td>
</tr>
<tr>
<td>5</td>
<td>TOOL</td>
<td>TOOL</td>
</tr>
<tr>
<td>6</td>
<td>TOOL</td>
<td>TOOL</td>
</tr>
<tr>
<td>7</td>
<td>TOOL</td>
<td>TOOL</td>
</tr>
<tr>
<td>8</td>
<td>TOOL</td>
<td>TOOL</td>
</tr>
<tr>
<td>9</td>
<td>TOOL</td>
<td>TOOL</td>
</tr>
<tr>
<td>10</td>
<td>TOOL</td>
<td>TOOL</td>
</tr>
<tr>
<td>11</td>
<td>TOOL</td>
<td>TOOL</td>
</tr>
<tr>
<td>12</td>
<td>TOOL</td>
<td>TOOL</td>
</tr>
<tr>
<td>13</td>
<td>TOOL</td>
<td>TOOL</td>
</tr>
<tr>
<td>14</td>
<td>TOOL</td>
<td>TOOL</td>
</tr>
<tr>
<td>15</td>
<td>TOOL</td>
<td>TOOL</td>
</tr>
<tr>
<td>16</td>
<td>TOOL</td>
<td>TOOL</td>
</tr>
<tr>
<td>17</td>
<td>TOOL</td>
<td>TOOL</td>
</tr>
<tr>
<td>18</td>
<td>TOOL</td>
<td>TOOL</td>
</tr>
<tr>
<td>19</td>
<td>TOOL</td>
<td>TOOL</td>
</tr>
<tr>
<td>20</td>
<td>TOOL</td>
<td>TOOL</td>
</tr>
</tbody>
</table>
Music Video Programming

HBO’s ‘Reverb’ Series Features Uncut Shows, Online Elements

‘Reverb’ Returns: It was on hiatus for almost a year, but HBO's live-music series Reverb is back for a fourth season beginning Aug. 8. The series will air 8-9 p.m. ET on Wednesdays.

Some of the acts scheduled for Reverb this season are Green Day, The Black Crowes, Oasis, Coldplay, Grandaddy, Guided by Voices, Creeper Lagoon, Prime, Old 97's, Remy Zero, Lucky Boys Confusion, Pete, Bouncing Souls, and Pennywise.

New for this season is an interactive online element. AOL will feature a Reverb section designed to promote the show, including such exclusive content as extended performance footage and live chats with Reverb artists. HBO and AOL are also owned by AOL Time Warner.

Unlike most concerts on TV, the Reverb shows are uncensored, giving the program an authenticity that's rare for televised concerts.

Reverb executive producer Will Tanous says the show want to maintain its focus of “capturing the spontaneity of artists in a natural live environment, documentary-style, not with music-industry types in the audience but with fans who paid money to see these bands.”

And foremost, the artists chosen for the show have to be "great live acts," Tanous continues. "We want to preserve the balance of established and developing artists.

And we want to make sure that Reverb will feature more R&B and hip-hop acts and that it may base special episodes around music festivals.

This & That: Friday (5/13) is the deadline record for companies to submit applications for videos to be considered for the 2001 Billboard Music Video Awards. The awards show will take place Nov. 2 at the Beverly Hilton Hotel in Beverly Hills, Calif.; the ceremony is the grand finale to the Billboard Music Video Conference, set for Oct. 31-Nov. 2. For more information about the Billboard Music Video Conference and Awards, contact Barbara Gagleno at 645-645-4660 or bgagleno@billboard.com. Information can also be found on billboard.com/events/mvc... Music Choice has named Claire McCabe West Coast sales director of artists, artist relations, and label relations. She was previously Disney Channel director of alternative programming. McCabe says that Music Choice is active in reaching out to more artists to be included in its weekly OnStage concert series on cable and satellite TV.

Local Show Spotlight: This week’s spotlight is on the Detroit-based R&B/hip-hop program Video Go Go. TV affiliate: Comcast Cable in Detroit.

Time slot: 10-11 p.m. Tuesday through Friday.

E-mail address: videogogo@aol.com.

Key staffers: Nat Morris, executive producer; Chuck Williams, producer; Natasha Morris, sales and marketing director; Bernard McElrath, director.

Following are five videos being played during the week that ended June 16:

D-12, "Purple Hills" (Shady/Interscope)

Alicia Keys, "Fallin" (J)

Christina Aguilera, Lil’ Kim, Mya & Pink, "Lady Marmalade" (Interscope)

8Ball & MJG Featuring D.J. Quik, "Buck Bounce" (U2/Interscope)

Jill Scott, "The Way" (Hidden/Beef/Epic)

Production Notes

Los Angeles: The Brothers Strause directed Powerman 5000's "Bombshell" video.

Dena Call filmed the "I'm Your Girl" clip with director Michael Q.

Other Cities

Coldplay’s "Sliver" was directed by Bob Sessions in San Francisco.

Steven T. Miller and Brad Murano directed Neal Coty’s "Breathin" clip in Fort Worth, Texas.

Spacehog filmed the video "At Least I Got Laid" in New York with director Adolo Doring.

Atlanta was the location for Patty Loveless' "The Last Thing on My Mind," directed by Daniel and Indiana.Arie's "Brown Skin," directed by Tim Story.

John Hillcoat directed the two Interpreted Nick Cave & the Bad Seeds videos in London: "As I Sat Saddly By Her Side" and "Fifteen Feet of Pure White Snow."
CHRISTIAN LABELS RISE IN NASHVILLE
(Continued from page 1)

FERTILE SOIL

A major factor behind the proliferation of independent Christian labels has been the consolidation that occurred in the '90s. It all began when EMI bought Sparrow and continued to build the EMI Christian Music empire by purchasing the Star Song, Reunion and Verve labels. Not to be outdone, Zomba began with the acquisition of Brentwood Records and subsequently added other labels to its stable—including Reunion Records, which the now-defunct Benson label—to form what is now Provident Music Group.

"Whenever there's consolidation among the majors, which has happened over the past few years, it creates an opportunity for new independents to flourish," says Moseley, whose M2.0 andINO labels are distributed by Word. "Some artists would much rather be in a smaller environment where they can talk to the person who actually runs the label, make the decisions, and write the checks." Smith admits that consolidation was a factor in his decision to start Rocktown. "When the corporate folks were buying up all the labels, I felt like there was something lost. The only thing I knew was the little record company, Reunion Records. I knew there were going to be artists who really desired that small, family kind of thing." Smith—who signed to Reunion in 1985 and remains the label's flagship artist—began producing and working on his early days at Reunion. "The good part was sitting around dreaming, listening to records, and getting creative. I'm not saying Reunion today is bad, but it looks and feels a lot different. There are good things about that," Smith says.

Herndon says part of the reason he and bandmates McGinnis and Stuart started Flicker was to extend their involvement in the industry. "We really want to bring to our future and to stay involved in Christian music beyond our careers." Instead of fighting over the marketings to their distributor, Chordant, or to an outside consultant, McGinnis and Stuart chose to operate the label themselves. Herndon also decided to take a smaller role in the Flicker label. "I just don't know if I was the most qualified or the most expendable from the band," Herndon says with a laugh, "but I still get to be involved. I mostly wrote lyrics, and I still get to do that. I just don't travel anymore."

Upcoming projects that Herndon is shepherding include Soul Lift, a compilation featuring Johnny Cash, Vestal Goodman, Russ Taff, LaRue, T-Bone Mark, Stuart, the Benjamin Garner Band and more, as well as the Aug. 28 debut of a new boy band, Phat Chance.

"I look back at ForeFront [An Adirondack is still with the label], and now we're doing all this incredible stuff, and it's a lot of fun, but it's a lot of... t.p.m. things," Herndon says. "Being an artist, a lot of times you're upset with the label because you don't think they do what's best for you. You lose control over your sons have been learned along the way, and I still have a lot to learn. I spent more than 10 years on the road as an artist, and being in the independent world, I don't know if I'm harder or [more] lenient on the artists because I understand the things they're going through. But then again, I don't know if I'm so [I tell artists], 'Don't come crying to me about it. I know what it's like.'"

GOOD TIMES

The fact that independents are flourishing is not only obvious in the songs on Christian radio but in the records being sold. Independent-label artists have been on the Billboard charts and have been approved to launch a pay version of the service later this summer.

BRIAN GARRETT

THE GAY-THEMED WOTAPALUZA TOUR, which was to hit 18 cities throughout July and August, has been postponed until next year (Billboard, July 3). Organizers blame poor ticket sales and the failure to find a new headlining act after Sinful O'Connor backed out of the event. The tour was also to have featured the Pet Shop Boys, Rufus Wainwright, Soft Cell, and the Magnetic Fields.

TODD MARTENS

AL JARDINE OF THE BEACH BOYS filed suit June 29 against bandmates Mike Love and Brian Wilson; Wilson's wife, Melinda; the trust of the late Carl Wilson; Mike Love's former manager, Robert Kiser, and a company Kiser is associated with, claiming they have "corporate squabble" from Jardine from participation in Beach Boys concerts. The action, filed in California Superior Court in Los Angeles, seeks compensatory and punitive damages to be determined. CHEES MORGAN

SONGWRITER/PRODUCER KIKE SANANDER filed a multi-count lawsuit July 3 in the Circuit Court of Miami Dade, Fla., against Emilio Estefan Jr., Estefan Enterprises, and Foreign Imported Productions Publishing (FIPP). The suit, filed two years on the anniversary of Santana's exclusive songwriting agreement with FIPP and exclusive producing agreement with Estefan Enterprises and seeks to terminate both agreements.

LELA COBO

A GROUP OF SONGWRITERS and publishers has filed a copyright infringement suit against Alister; its CEO, Johny Deep; and its companies, AbovePeer and Buddy USA. The suit, filed last week in U.S. District Court for the Southern District of New York, contends that songs whose copyrights are controlled by the plaintiffs—some of which companies the Rodgers & Hammerstein Organization, Criterion Music, and Famous Music—are illegally available on Alister (Billboard, July 5). The plaintiffs seek $150,000 for each infringement and an injunction to prevent Alister from making the songs available.

TODD MARTENS

newsline

NAPSTER temporarily shuttered its file-swapping service July 2 while it attempts to resolve its new filtering technology (Billboard, Billboard, July 3). Sources say the decision was voluntary. No time frame for reinstatement of the service has been announced. The company is planning to launch a pay version of the service later this summer.

BRIAN GARRETT

WHAT A CONCEPT

Rod and Susan Riley launched their first label in the fall of 1999 spe- cifically to the church concept product. "We learned all our hard knocks on concept music," says Susan, who serves as co- GM with husband Rod, who was president of both the National Association for Provident Music Group. Provident distributes both Spirit-Led and Fervent.) We were able to launch a concept label because we understand the church. Then we saw a need for another, very ministry-minded, artist label. That's when we launched this label."

Another Nashville-based indepen- dent that, like Spirit-Led, is concentra- ting on concept product is ForeFront Records. Distributed by Vantage Group Sales, the label has several product lines including Catholic Classics, devoted to classic hymn; Celtic Crossings, geared toward Christian Celtic music; and Coventry Consort, dedicated to instrumental sacred music. The ven- ture has been developed by partners Rod and Susan Riley, executive director Ken Wyse, former independent arranger/producer Wes Ramsay; independent art director Don Davies; and record/video producer and editor Elwood. "I've developed the label," says Wyse, "seeded it in the first month of operation, we put out about 22 or 23 albums." Most will be compilations of music licensed from abroad. "It's somewhere between a lifestyle label and a label that does a lot of direct-mail marketing, and all the direct mail drives people to the Web site [covevtrymusic.com]."

Wyse says, "This has lacked the usual music-industry fanfare. "I can't spend $25,000 launching this. I've watched people do it, and you can't get away with what you do. Instead, I just want to find our niche, core audi- ence, and hit those consumers over and over again."

"The concept label is involved in the independent-label scene say the challenges are great, but the rewards are greater. At first, you think, 'This is fun,' but you get your own label says. 'A label is all about long-term commit- ment. It's a slow-growing mutual fund. It's high risk, but if you really go with what you believe, it's about growing something you can be proud of."

www.billboard.com

BILLBOARD July 14, 2001
good music to the marketplace. The artists, meanwhile, view indies as a vehicle to retain—or obtain—creative control.

In the past few years, numerous county-based indies have opened operations here—with industry veterans at the helm. They include Audium, Bandit, Broken Bow, Dain Tompkins, Music City Records, Record Relentless Nashville, Sunbird, VFR, and White House.

Several artist-owned labels have also emerged, including Joe Stampley’s Critter Records, Kenny Rogers’ Dreamweaver, Eddie Raye’s RMO, Paul Overstreet’s Scarlet Moon, and Lari White and Chuck Cannon’s Nashville Underground.

“Having spent almost 30 years with a major label, the feeling that I’ve never had was that I’ve been able to do this because of music that I love,” says Music City Records president/CEO Bob Hetherly. “It was kind of looking forward to retirement, but then I got excited about [Sonny Burgess], and next thing I know, I’m in the record business.”

**SPENDING SMART MONEY**

Ree Geyer Buchanan, owner of Wrensong Publishing, says she decided to start her own label after realizing that there was more artist development going on at publishing companies these days than at most major labels. “Obviously, you have to spend smart money to make something happen, but at the end of the day, I really believe if we make the music right, people are going to pay attention,” she says.

VFV partner and managing director of operations Paul Lucas says he founded his label with veteran record executive Harold Shedd with a simple principle in mind: “If we found great music, we’d try to take it to the marketplace. We didn’t decide, ‘OK, let’s go compete with RCA and Warner Bros.’ We thought we would start a record company, find some interesting music, and market it.”

Others saw opportunity on the horizon. Audium Records president Nick Hunter launched the Koch-distributed label in 1999 along with former partner Simon Renshaw because, he says, “With everything out there closing, good artists with good music [were] without labels. It just seemed like the right time.”

Dave Roy, president of Relentless/Notification Records, believes that “a lot of the majors as a factor in his decision to launch the Madacy-owned imprint in January. ‘We really looked at the landscape [and saw] all the classic artists who had no label homes but were still touring and had big fan bases. With our distribution, we thought we could provide a great service in putting this label together.”

With Madacy’s clout behind it, Relentless ended up handling distribution for other indies, including Music City and WE, and Roy says Relentless is talking to other labels about similar deals.

While most of these labels are still too small to play much of a role, Hunter is among those who say the key to having a successful indie will be “keeping costs and overhead down and watching every dollar. We have, for example, only seven employees. Their combined salaries, Hunter says, doesn’t equal what most majors pay their promotion staff alone.

“Indies are efficient organizations because we generally have to sell at least gold to be considered viable, indies can make money from as few as 20,000 units, give $50,000-$100,000 a year in the first year.”

In cost figures representative of most indies, Hunter says that he spends anywhere from $15,000 to $50,000 to record an album using only one of the many producers who make $150,000-$300,000-plus projects for the majors. Music City Records made its current Charley Pride album for less than $75,000.

Using a formula that stipulates labels must sell a number of albums roughly equal to half the recording costs, a label with approximately 30,000 units scanned on both Loretta Lynn and the Kentucky Headhunters, "we are crossing the break-even today.”

While only Kenny Rogers and VFR’s Mark McGuinn have thus far, had big successes on their respective independent labels, many are striving to make the next attraction among the many labels currently identified as “high potential” labels. “They’ve brought in a lot of industry interest, but we’re still waiting for them to come through,” says Ray Allen, business manager of Sunbird Records.

RUN AROUND RADIO

Most of the indie labels’ strategies for promoting their artists involve an end run around the major country radio stations, whose playlists are now based on computer-generated publications. “Indie labels are using everything from the Internet to infomercials to reach fans and potential fans,” says Chapman. “And that’s called a micro-marketing approach.”

Roy says those independent labels that still rely primarily on the "traditional method of just going to radio" with a project "will struggle and fail by the wayside quicker.”

Chapman says, “I’m not trying to connect with the majors. I can afford P1 radio and play that game that they’re all playing. It’s way too expensive. I’m just trying to keep my costs down and get the exposure where we feel it matters.”

Audium relies on radio exposure in secondary markets, where RKO and Confederate Railroad now on the roster, there will probably be more of a chance to get airplay at smaller stations.

Heatherly thinks now is “a good time for a smaller label that can work an artist for a few months without making millions of dollars. We want to have a solid game of airplay and chart position. All of a sudden, people are paying attention to the music.”

(Continued on next page)
from the show. "We wanted to get a splash around the [May 12] CD release," says Steve Orselet, RCA Victor Group VP of sales. The cast arrived at 11 p.m., after the curtain came down on the show at the Circle in the Square Theater a few blocks away. The nonprofit was relying on fans to stick around afterward to buy albums, which cast members then signed.

It worked. Virgin scanned more than 300 copies of the new CD that night, pushing the CD into the store's top 10 on that week's sales chart. Andy Moreno, East Coast marketing director for Virgin, calls it a "huge deal." To note, "That's what a pop band like Blink-182 or Limp Bizkit would sell with a one-night, in-store event."

And there to the media attention that the event drew—from print publications, radio tie-ins, and TV coverage—"there was a residual effect," Orselet says. "Sales were also very powerful the next day as well." It's all part of what's shaping up to be a highly competitive summer for cast albums, with labels searching for creative ways to drive sales.

**BIG MAN ON BROADWAY**

Although Hewitt stands 6 ½ feet tall and has the air of a big man on Broadway right now is someone of smaller stature—Mel Brooks, the composer and comic mind behind The Producers. The show is about sexual smugness—snatch and on CD.

**The Producers** (Sony Classical) reached No. 149 on The Billboard 200 the week it debuted—the biggest cast album opening since Michael Jackson & La Toya (in '82). But that was a long time ago (Betweenthe Bullets, Billboard, May 12). With 14,000 units, it was a Sony Catalog classic reissue, but since its April 17 release, the CD has sold more than 20,000 copies as ropies as any other new cast album this year, according to SoundScan.

Moreno notes that the album got a big initial push from Sony, which bought window displays in Virgin's Times Square store. This had a snowball effect, she says. Combined with the show's word-of-mouth, the displays pulled customers into the store.

When the album sold well, Virgin gave it a full rack in the front section of the store. And all of the cast members signed autographs beside the CD on the store's main floor. When the album became one of the store's top sellers, it automatically went on sale, with a call to the producers for reissues.

When the musical swept the Tonys June 3, picking up a record 12 awards (Billboard, June 16), sales rose to 10,000 units and sold a Sony Catalog seniors VP of sales Marc Offenbach says, "People want validation, so when it won 12 awards, people figured 'if they won it, it must be good.'"

Moreno says, "It was all about The Producers before, during, and after the Tonys. It definitely had an increased profile. It became a CD which was selling like hot cakes already."

Now that the sales bump from the Tonys is slowing, Sony is starting its "phase-two plan" to keep sales up, Offenbach says. The label will make a big push into listening stations at retail chains and use autographed T-shirts and CDs to build interest in events like the Producers contests at stores nationwide.

Although the events will involve less singing, dancing, and cross-dressing than a show like Les Mis, the Producers will arrange in-store appearances and album signings. One such feature—featuring Brooks and the show's "iteDatabase" star Brooks Ashmanskas—was a hit. Says the producer, "We have people giving people, good quality, product."”

Leigh says her new album is "going to compete with everything out there somethings. It doesn't take $275,000 to make a really great record. Some people have forgotten that."

While V's success with McGuinn has made her a dream to a new artist on an independent label, Heatherly says, "you have to still help radio a reason to play you. Indie labels have to sign artists that are as good or better than what's out there."

It's unlikely anyone anticipated that the trickle of new indie CDs would turn into a flood. Still, none of the indie labels have taken the giant board think Nashville has reached saturation point just yet.

While Boy says, "It's getting a little crowding out there. I think indie artists are a viable alternative for a displaced artist who has tasted success on a major label."

London says, "There is always room for great music, whether it comes on an independent or a major." And Hunter agrees: "If people come along and are smart, there's room for everybody."
FROM START-UP TO UPSTART: New artist Alicia Keys makes news, not only bowing at No. 1 on Top R&B/Hip-Hop Albums but also reaching the top rung on The Billboard 200. Thus, a mere eight months after it released its first single, the Clive Davis-founded J Records label plates its first No. 1 album—and does so with a rookie artist.

Keys' feat would have been impressive, for both her and her label, had she squeaked by with a slim margin and a modest first-week success. Competing, however, against last issue's chart champ, the Eminem-led D12, and a new album by Jagged Edge, a modest total wouldn't turn the trick. So, with lead track "Fallin'" clicking at both radio and video channels, widespread playlists from critics, and a big assist from Oprah Winfrey, Keys rolls up impressive numbers, with an opening gambit of 256,000 units. She lands 6.7% ahead of D12 (221,000 units, down 40% from its first-week tally), Jagged Edge, at No. 3, also starts with a bang, opening with 215,000 units.

"Fallin'" lifts 12-7 on Hot R&B/Hip-Hop Airplay and, according to Broadcast Data Systems, is the No. 6 clip at BET (18 plays), No. 2 at MTV2 (44 plays) and No. 30 at MTV (six plays). Keys was also a guest on the edition of The Oprah Winfrey Show that handed last issue's Greatest Gainer award to India.Arie.

Keys becomes the first new solo artist to top the big chart since rapper Eve bowed in the Oct. 2, 1999, Billboard, when Let There Be...Eve started with 219,000 units. Keys' sales total is also the largest by any new solo act in a year, last year P. Diddy bowed at No. 3 with 532,000 for his Country Grammar in the July 15, 2000, issue.

SWEET SOUL MUSIC: While The Billboard 200 has shown much recent evidence of a rock revival, R&B and hip-hop definitely carry the mail on this issue's chart, accounting for six of the top 10 albums and 12 of the top 20. Joining the aforementioned Alicia Keys, D12, and Jagged Edge in the top 10 is Beanie Sigel, who starts at No. 5 with 151,000 units, and the soundtrack from The Fast and the Furious, which motors into the top 10 with a 57% gain following the film's theatrical release. Destiny's Child remains in the pack at No. 6, down 20% from the prior issue.

For Jagged Edge, the new Jagged Little Thrill becomes the highest-ranked album of its career and more than doubles its previous SoundScan best. Last year, the group's sophomore set, J.E. Heartbreak, set its previous high-water mark when it opened at No. 8 with first-week sales of 87,000 units. Sigel's first album, like the new one, started at No. 5, but with a slightly higher sum of 155,000 units.

Aside from chart-topper Keys, another new artist, Lil' Mo, seems to take off in the top 20. It may not feel like the first time, however, given her considerable success on the singles charts. Lil' Mo has appeared on five titles on Hot R&B/Hip-Hop Singles & Tracks, with two of them—including the current "Superwoman Pt. II"—reaching the top 10, but Based on a True Story is indeed her first album.

Keys and India.Arie aren't the only artists who benefited from Oprah Winfrey's latest musical escapade. The daytime star's June 21 program was devoted to the neo-soul movement and also featured Jill Scott, Yolanda Adams, and Mary Mary.

While India.Arie had the largest unit increase on last issue's chart (Beast on the Mews, Billboard, July 7), Scott advanced to No. 8 on The Billboard 200 with a 55% increase, while Adams and Mary Mary reordered, respectively, at No. 172 (up 84.5%) and No. 187 (up 40%). Scott is the only one of those four to show a gain on this issue's chart (No. 422). This issue, India.Arie, Adams, and Mary Mary, rank, respectively, at Nos. 45, 181, and 181.

COUNTRY ROADS: Not all is hip-hop and rock at the top of The Billboard 200's heap, as the bow of Lonestar places its cowboy hat inside the top 10. It is the first time a country album has appeared in the top 10 since Tim McGraw's Set This Circus Down, now No. 57, was No. 6 in its third chart week. And, at the risk of stating the obvious, Lonestar's I'm Already There—which plants its stake at No. 9 with 112,000 units—is the first country set to start in the top 10 since that McGraw title set up shop at No. 2 in the May 12 issue.

Lonestar is only the eighth country act to reach the big chart's top 10 since the start of 2000. In that span, only two other country duos or groups, Dixie Chicks and Brooks & Dunn, have made it last far. Although Lonestar became the only country act to achieve a No. 1 single on The Billboard Hot 100 in almost two decades, this marks the group's first top 10 album on The Billboard 200. Lonely Grill, which housed the chart-topping "Amazing," was Lonestar's previous best. That 1998 album peaked where it bowed, at No. 28, and in its biggest sales week sold 63,000 units (see Country Corner, page 57).

Despite Lonestar's laudable success, there is still reason for concern on Music Row. There are only two other country-flavored albums in the big chart's top 50, both home-video-infused soundtracks: O Brother, Where Art Thou? (No. 18) and Coyote Ugly (No. 26).
**THE BILLBOARD. 200.**

**JULY 14, 2001**

**THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan.**

---

**No. 1/Hot Shot Debut**

1. **ALICIA KEYS** — *ISLAND'Shiên* (1.96 / 17.96)
   - WEEK 1
   - SONG IN A MINOR
   - NEW

2. **D12** — *HOMECOMING* (1.96 / 17.96)
   - NEW
   - DEVIL'S NIGHT

3. **JAGGED EDGE** — *SO LOVELY* (1.96 / 17.96)
   - NEW
   - NEW
   - LITTLE THINGS

4. **STAINd** — *FAILURE* (1.96 / 17.96)
   - NEW
   - BREAK THE CYCLE

5. **BEANIE SIGEL** — *F.A.C.E.* (1.96 / 17.96)
   - NEW
   - THE REASON

6. **DESTINY'S CHILD** — *COLUMBIA* (1.96 / 17.96)
   - NEW
   - SURVIVOR

7. **Soundtrack** — *INTO THE CRIME* (1.96 / 17.96)
   - NEW
   - MOLiN ROUGE

8. **BLINK-182** — *KALI 928* (1.96 / 17.96)
   - NEW
   - TAKE OFF YOUR PANTS AND JACKET

9. **LONESTAR** — *HMT. 1985 (1.96 / 17.96)
   - NEW
   - I'M ALREADY THERE

---

**Greatest Gainer**

- **SOUNDTRACK** — *MURDER, INC.* (1.96 / 17.96)
  - PART III

- **DAVE MATTHEWS BAND** — *FROM PRAYERS TO ROCK RIFFS* (1.96 / 17.96)
  - ONE WAY

- **STONE TEMPLE PILOTS** — *ATMOSFERENCE* (1.96 / 17.96)
  - SHANGRI-LA DEE DA

- **Nelly** — *FIRE* (1.96 / 17.96)
  - ALL KILLER NO FILLER

- **SUM 41** — *LIONS* (1.96 / 17.96)
  - WEIGHTED DOWN

- **Uncle KRACKER** — *TOP DOG* (1.96 / 17.96)
  - DAY AWAY FROM RAIN

- **JESSICA SIMPSON** — *COLUMBIA* (1.96 / 17.96)
  - IRRESISTIBLE

- **SILK E** — *FLAY BY* (1.96 / 17.96)
  - LOVE SONGS

- **Gorillaz** — *FARFARO* (1.96 / 17.96)
  - GORILLAZ

---

**Heatseeker Impact**

1. **DFRIVINGPOOL** — *WONDERS* (1.96 / 17.96)
   - SINNER

2. **STORM** — *FAILURE* (1.96 / 17.96)
   - BABY BOY

3. **AARON CARTER** — *JEK. 479383** (1.96 / 17.96)
   - MAKE UP YOUR MIND

4. **Nelly Furtado** — *FAILURE* (1.96 / 17.96)
   - I'M NOT THERE

---

**The Best and the Furious**

1. **THE BEATLES** — *APPLE* (1.96 / 17.96)
   - HUMANITY

2. **TRISHA YEARWOOD** — *BACK TO SUGAR* (1.96 / 17.96)
   - INSIDE DEEP

3. **DAVE NAVARRO** — *CAPITOL* (1.96 / 17.96)
   - TRUST NO ONE

4. **LIL' NO** — *SOUL EYES* (1.96 / 17.96)
   - BEWARE OF DOG

5. **WILLIE NELSON** — *HOT* (1.96 / 17.96)
   - LIFE IS GOOD

---

**Soundtrack**

- **PITFALL** — *HANDEY* (1.96 / 17.96)
  - HANG ON

- **TRADING PLACES** — *HARVEY* (1.96 / 17.96)
  - HANG ON

---

**Pacesetter**

- **WILL SCOTT** — *WHO IS JILL SCOTT?* (1.96 / 17.96)
  - ALL I NEED IS LOVE

---

**Trends and Topics**

- **JARO** — *MURDER, INC.* (1.96 / 17.96)
  - RULE 3-6-1

---

**Certifications**

- **Certification 300,000 albums (Platinum)**
- **Certification 200,000 albums (Gold)**
- **Certification 100,000 albums (Gold)**
- **Certification 50,000 albums (Gold)**
- **Certification 25,000 albums (Gold)**
- **Certification 10,000 albums (Gold)**
- **Certification 5,000 albums (Gold)**
- **Certification 1,000 albums (Gold)**
EASIER TO FIND!

The Billboard Redesign

July 28

Charts

CHARTS SUPERSECTION

Expanded Latin Coverage

Bolder Graphics

More Color

Lifestyle Page
WHAT TEENS WANT
Marketing to a New Generation Ages 12-18

A Breakthrough Global Youth Marketing Conference
November 5-6, 2001 • Hilton Universal, Los Angeles

Presented by ADWEEK BRANDWEEK MEDIANEWEEK Billboard THE REPORTER

Gen Y will spend a whopping $140 billion this year — just on themselves. If you want your share of this market, there is one event you can’t afford to miss: What Teens Want. The conference is designed for top-level executives in brand marketing, media, advertising and the entertainment and music communities all over the world. It will feature a wide range of innovative marketing and sales strategies for selling to youth ages 12 to 18.

— Official Sponsor —
ym
your magazine

— Reception Sponsor —
CAREERS COLLEGES

Keynote Speakers

Martin Raymond, Executive Editor, Viewpoint
Father Greg Boyle, Director, Jobs for a Future

JC Herz, CEO/Founder, Joystick Nation
Jim Taylor, Futurist

For more information, call: 1.888.536.8536 or register online at www.adweek.com/whatteenswant

What Teens Want is also supported by Sporting Goods Business, Action Sports Retailer, and Nielsen Media Research.

Adweek Magazines, Billboard and The Hollywood Reporter are published by Communications, the leading business authority in the entertainment, media and marketing industries, a VNU USA Company.

Illustration by Schamber.com
CHET ATKINS REMEMBERED AS A ‘COUNTRY GENTLEMAN’

(Continued from page 1)

here: A darkened stage, lit with one solitary spotlight cast upon a favorite Atkins guitar, placed next to a WSM Ground Oak Opry vintage microphone and stand. The moment was one that turned in time to become the story of one of the most remarkable guitarists to ever grace the Opry stage.

On hearing the news of Atkins’ death, longtime friend and Columbia labelmate Garrison Keillor paid tribute to Atkins: “I had just met him, and I knew he was special. I knew he would be remembered in music for a long time.”

During his career, Atkins produced more than 70 albums, including more than 800 chart singles, and was inducted into the Country Music Hall of Fame in 2001. Atkins’ influence on the guitar world is immeasurable. His playing style and technique have been emulated by countless others, and his legacy continues to inspire musicians today.

In the years since Atkins’ death, the Opry has continued to honor his memory. The country music community has come together to celebrate Atkins’ influence and legacy, and his music and performance style continue to inspire generations of musicians. Atkins’ work continues to be celebrated and remembered as one of the most influential and talented musicians in the history of country music.

To learn more about Atkins’ life and career, visit the Country Music Hall of Fame and Museum website or explore可用的资源。
Cuttin’ musical brotherhood, messiness bass, poser even News tells on the Every be to Mellencamp’s from Billboard have ‘Just...’ or rock crucible rock-who enough in country to me as [as] he admires and roll good for him to tune in the gap. In 1989’s released, everyone’s galvanizing Uh-Huh, the artist changed known officially as John Cougar Mellencamp. The album’s three hit singles—‘Crumblin’ Down,’ ‘Pink Houses,’ and ‘Authority Song’—discussed his heartland roots with honesty and passion, a well he would return to on 1985’s Special. That album, which held the No. 2 spot on The Billboard 200 for three weeks, was partly inspired by the death of his grandfather. (The album’s first single, ‘The Hurtin’ Kind,’ was a murder ballad with the title that saluted the boxer who had inspired Mellencamp’s first wife.) After graduation and a failed job installing telephones for Indiana Bell, Mellencamp traveled to New York to break into the music business. He joined the demo of the Paul Revere & the Raiders song “Kicks” in hand. He went to the offices of MainMan Management, run by Bowie’s manager, David Geffen. “I had a really bad mouth that was lying in my face. The thing that I latch onto are songs that tell stories. He’s a great storyteller. We cover ‘Small Town’ in ‘Blue Collar’ and country audiences instantly react.” A BITE TO THE WIRE

Telling a story about being a musician and the hard road to success, Mellencamp’s latest album, ‘No Good Fellows,’ is an ode to the trials and tribulations of being a working musician. With songs like “The Hurtin’ Kind,” he explores the struggles and triumphs of life on the road. The album features collaborations with some of the biggest names in country music, including John Cougar Mellencamp himself. With his signature blend of rock and country, Mellencamp continues to deliver songs that resonate with listeners everywhere.

Mellencamp’s story is one of perseverance and resilience. Born in 1951 in Richmond, Indiana, he started playing guitar at a young age and eventually formed his own band, which he called ‘The Sliders.’ After a brief period of playing in local clubs, Mellencamp moved to New York City to pursue his dream of becoming a musician. It wasn’t easy, but he persevered, working odd jobs and playing in bars to make ends meet. His first break came in 1975 when he was discovered by John Hammond, a legendary record producer and manager known for his work with Bruce Springsteen and other rock stars.

With the help of Hammond, Mellencamp signed a record deal with Warner Bros. Records and released his debut album, ‘American Fool,’ in 1982. The album was a commercial success, reaching No. 2 on the Billboard 200 chart and producing several hit singles, including “Jack & Diane” and “Hurting Kind.” Mellencamp’s unique blend of rock and country music earned him critical acclaim and helped him build a loyal fan base.

Over the years, Mellencamp has continued to release albums and tour extensively, never losing sight of his roots and his passion for storytelling. With ‘No Good Fellows,’ he continues to deliver music that speaks to the heart and灵魂, and reminds us all of the power of the human spirit.
2002 Latin Music Buyer’s Guide Set For Release

Now is the time to place orders for the 2002 Billboard International Latin Music Buyer’s Guide, the most comprehensive guide to the Latin music industry.

Widely regarded as the most accurate reference source available on the Latin music marketplace, this updated version of the International Latin Music Buyer’s Guide features worldwide business-to-business contacts, including updated listings of wholesalers and distributors, music publishers, managers and agents, songwriters and composers, clubs, and other associations. In addition, the guide includes extensive listings of industry service providers, such as CD and tape duplicators, studios and mastering facilities, and more.

As the Latin music industry continues to grow at an unprecedented pace, this definitive resource guide has become an essential reference for anyone looking to do business within the Latin music market. The guide is a must-have for Latin music industry professionals, including artists, label representatives, promotion executives, and any others looking to get accurate, detailed information on this bustling segment of the music industry.

The 2002 Billboard International Latin Music Buyer’s Guide will be available Aug. 8 for $800 per copy (add $7 per directory for domestic shipping), $15 (for international). To reserve your copy now, call 800-621-1199 (international 782-205-210), or fax credit card information to 782-205-210.

New Conference Focuses On Marketing To Teens

The agenda will include keynote sessions, general sessions with top executives, feedback videos from teenagers, and panels tackling critical niche marketing issues. The “Music & Video Dialogue” on launching a new band.

Among other topics: How to Reach Kids Through Media, How to Build a Multi-Dimensional Empire to Reach Boys, Creating the Complete Entertainment Experience, and Developing an Integrated Marketing Strategy for Film and TV.

For more information on What Teens Want or to register, call 888-654-6502. To register online visit adweek.com/whats Teens want or e-mail conferences@adweek.com.

Isleys Set New Record On The Hot 100

TWO ACTS MADE THEIR Billboard Hot 100 debuts in the Sept. 21, 1959, issue. One was E.C. Beatty, from Charlotte, N.C. He entered at No. 70 with “Skid King” on the Colonial label, which had a six-week run and then never returned to the Hot 100. A little later on, at No. 82, the Isley Brothers appeared on the chart for the first time, with “Shout” on the RCA Victor label. Although it’s considered a classic today, “Shout” fared only a little better than “Skid King,” peaking at No. 47 and remaining on the chart for about a month.

Another difference between Beatty and the Isley Brothers is that the latter act has the Hot Shot Debut this issue, thus becoming the act with the longest span in Hot 100 history. Counting back to the debut of “Shout,” the Isley Brothers have a chart span of 21 years, nine months, and three weeks. That figure befits the previous record, a 38-year, eight-month, and two-week span held by the 4 Seasons. That group first charted as the Four Lovers in 1956 and most recently charted with a remix of their No. 1 hit “December 1963 (Oh, What a Night)” in 1995.

“Contagious” (DreamWorks), which enters at No. 67, is actually credited to the Isley Brothers featuring Ronald Isley aka Mr. Biggs. Mr. Biggs is a character Ron Isley portrayed in the R. Kelly video for “Down Low (Nobody Has to Know).” Also included in the Isley Brothers’ Ron’s younger brother Ernie Isley, who charted as part of Isley, Jasper, Isley and who has been recording with the Isley Brothers for years. “Contagious” is the Isley Brothers’ first chart entry of the 21st century. Their most recent appearance on the Hot 100 was with “Tears,” which reached No. 35 in 1997. With this new song, the Isleys have now charted in six different decades.

“Contagious” has a three-week head start on Hot R&B/Hip-Hop Singles & Tracks, where it bullets 30-21 this issue, but the Isleys’ R&B span is shorter, because “Shout” never appeared on this chart. The first Isley Brothers single to show up on the R&B tally was “Twist and Shout” in June 1962.

J 18 FOR JUMPIN’: That’s what the joint they call the office of J Records must be doing, thanks to the No. 1 debut of Alicia Keys’ Songs In A Minor on The Billboard 200. It’s the first chart-topping album for Clive Davis’ new imprint, thus making it J’s highest-ranking album in the label’s short history.

Prior to Keys’ achievement, J’s highest-charting album was O-Town’s eponymous debut, which peaked at No. 5. Last issue, Luther Vandross’ label debut opened at No. 6. The Dr. Dolittle II soundtrack is holding at No. 76 in its second chart frame, and LFO’s label debut, Life Is Good, enters at No. 87 this issue. That’s all of J’s album releases to date, except for Olivia’s self-titled debut, which peaked at No. 55 and fell off the chart this issue.

TOOK SOME TIME: Eanya has the second-highest charting song of her career, as “Only Time” (Reprise) enters the Hot 100 at No. 76. Twelve years ago, her first single, “Orinoco Flow (Sail Away),” peaked at No. 24.
By 2005, the online music market will grow to be a $5.4 billion industry. Digitally distributed products will escalate to 28% of total online sales, with subscription services accounting for the majority of it - $980 million in 2005.

A. Sinnreich, Senior Analyst, Jupiter Media Metrix

**PLUG IN 2001 TOPICS INCLUDE:**
- **The Labels Strike Back:** Were the Lawsuits Beneficial?
- **Distribution And Retailing:** Surviving The Competition
- **The Future of File-Sharing:** Next-Generation Solutions
- **The Bottom Line:** New Models For The Digital Revolution
- **Legislation And Digital Rights:** Protect or Control?
  (Roundtable Discussion Presented by Billboard)

www.jupiterandmetrix.com/plugin
JULY 23-24 | NEW YORK CITY | SHERATON HOTEL & TOWERS

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

Now the industry is striking back. Will their legal victories insure their ongoing dominance, or have the record labels sealed their own doom by fighting their fans?

*In its sixth year, PLUG.IN attracts all the key industry players to discuss and debate the critical issues impacting the digital music industry, including legislation and digital rights, distribution and retailing, label/artist relationships and the latest file-sharing technologies.*
CRAIG DAVID

BORN TO DO IT

The U.S. release of the international smash debut

IN STORES JULY 17

Featuring the multi-format hit single "Fill Me In"
Also includes "7 Days" & "Walking Away"

Multi-platinum, platinum, or gold
in 24 countries around the world

July 14 - Weekend Today - Live in Rockefeller Center
July 16 - AOL/Teenpeople.com listening party & chat
July 17 - Irving Plaza, NYC
July 19 - El Rey Theater, LA
July 20 - The Tonight Show with Jay Leno
July 22 - Central Park Summerstage

Not only the next big thing...
The real thing.

Produced by Mark Hill
Management: Colin Lester & Ian McAndrew for
Wildlife Entertainment, Ltd.

> www.craigdavid.com
> www.atlantic-records.com

© 2001 Atlantic Recording Corporation, Warner
Music Group, an AOL Time Warner Company.