Indies Remake Nashville’s Image

**Firms Focus On Music**

**BY PHYLIS STARK**

NASHVILLE—While many of the major labels have been closing their doors here—Virgin, Giant, and Atlantic among the most recent examples—a glut of new independent labels hopes to fill the void with a lower-budget alternative. In interviews with executives at the new indies, one trend 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**

LOS ANGELES—With an unbridled, unflinching style that examines the gritty economic and social reality of middle-American life, John Mellencamp has turned themes of travail and isolation into rock-’n’-roll songs that you can sing and dance to.

His folk-edged lyrical honesty, combined with propulsive, guitar-driven melodies, has spawned not only 11 platinum or multi-platinum albums but also 21 top 20 singles, including the No. 1 rock hit “No Letting Go” and No. 2 hits “Hurtin’ All Over” and “R.O.C.K. in the U.S.A.” He has also devoted his time to such issues as the plight of family farmers through his co-founding of Farm Aid.

For his 25 years of distinguished creative achievement, Mellencamp has been named the recipient of the 2001 Billboard Century Award. The Century Award—the highest Billboard honor, named after the publication’s 100th anniversary in 1994—is given annually to an artist who has not received the wider recognition he or she merits.

“John Mellencamp is arguably the (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 New Yorkers 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)

**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 48)
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-CL & 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.

MUSIC IS OUR
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. The MCA Debut Of The Legendary Irish Band. New Album Wake Up And Smell The Coffee Produced By Stephen Street, Features The Single “Analyse.” October 2001

Mary J. Blige
Over 14,000,000 Albums Sold Worldwide, 4 #1 Singles. The New Album Featuring “Family Affair,” Produced By Dr. Dre.
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The Cranberries
33,000,000 Albums Sold Worldwide. The MCA Debut Of The Legendary Irish Band. New Album Wake Up And Smell The Coffee Produced By Stephen Street, Features The Single “Analyse.” 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 Comatised. “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
BY JIM BESSMAN

NEW YORK—Billboard of parent VNU—the Netherlands-based international media and information company—has integrated its American publishing house Billboard Communications and Bill Business Media and created a new management team.

Howard Lander, president and publisher of the Billboard Music Group and executive VP of BPI Communications, has been named chief operating officer of VNU Business Media, a new position. Bill Communications CEO Michael Marchesano now becomes president/CEO of VNU Business Media, succeeding John Wickham, who resigned last week.

According to VNU Inc. chairman/CEO Jerry Hobbs, the moves facilitate VNU’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 positions they had at the financially struggling publication, VNU Business Publications, which will be housed in Business Media together with VNU Expositions and VNU E-Media. Lander has been with Billboard for almost 28 years, beginning his career as a reporter in 1973 for Announcement Business in Nashville and rising to publisher in 1980. He became president of the Billboard Music Group in 1986 and, in 1999, added the responsibility of the Literary Group. He also launched SMOOTH magazine, Airplay Monitor, and, most recently, Billboard Bulletin.

Hobbs said, “Howard combines an almost single-minded approach to the health and profitability of the businesses with solid experience in the music and entertainment industry...”

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 special 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. When a billion-dollar division is appointed such 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.”

Marchesano has been Bill Communications CEO since August 1995. Previously, he held a number of executive positions during a 22-year tenure at BPA International, before being named president/CEO of BPA in 1994.

How To Collect Foreign Performance Income

BY PERRY 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.K. or Sony Music Germany. U.S. artists, however, may also be eligible to receive a share of foreign performance income.

Annually, about $86 million is collected from broadcasters in the U.K., $400 million in Germany, and $300 million in France. The largest income producers in Japan are also collected from territories other than U.S., such as Canada and Australia, and other sources, such as blank tape leases and CD rentals.

Any song recorded in a qualifying territory is eligible to receive performance income from that territory, as well as from every country in which the song is also collected. Foreign performances are often used as a means of broadcasting foreign sound recordings (reciprocal rights). Furthermore, any artist who is a citizen or resident of a qualifying country can receive performance income from the songs they have recorded in foreign countries.

The following are specific examples of how U.S. artists can receive foreign performance income:

1) Recorded outside the U.S.: Many of the Eagles’ hits were recorded in London. Although the Eagles are U.S. citizens, all songs recorded outside the U.S. are eligible to receive this income. In addition, “live” recordings made outside the U.S. (such as Bob Dylan or Cheap Trick’s Live at Budokan albums) or any remixing done outside the U.S. for a locally released recording (a U.K. single) qualifies.

2) Non-U.S. citizens of the band Garbage, three members are U.S. citizens, but singer-Shirley Manson is a U.K. citizen. Manson qualifies for performance income on all Garbage recordings, even if recorded in the U.S. Furthermore, Manson may be able to collect on behalf of the band via a performer share agreement.

3) Non-U.S. resident. For Ames IRA is a U.S. citizen but a U.K. resident. Ames qualifies to receive performance income on all songs recorded during her U.K. residency.

Although it is possible to apply to each society separately or hire agents, who generally charge 20%–25% of income earned. In addition, by joining local societies directly, artists do not have a collective voice.

The Music Managers Forum represents the most efficient method of receiving performance income from numerous territories to join an organization such as the ASCAP, of United Recording Artists (AURA) or the Performing Artists Media Rights Assn. (PHWMA). Such performing rights organizations are better able to defend the rights of its members by lobbying foreign governments and using the leverage of their members to effect change. PHWMA, 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, blank tape 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. AURA members share the proceeds from fees charged by recording artists and producers.

AURA has forged agreements with numerous societies outside the U.K. to collect the same royalties for U.S. artists. Therefore, if a U.S. artist qualifies to receive U.K. performance income on a specific song, a U.S. forum can collect performance income for that song from other territories as well.

AURA has also created a performer share agreement, which makes it possible to override the mandate of foreign societies without becoming a member of a band or eligible, or even if there are no session musicians on a song. Another service AURA provides is pre-audits of PPL (U.K.) distributions. This means errors can be corrected before distributions are made to AURA members.

AURA is also working to collect a share of the recent foreign income of U.S. recording artists. VPL is a sister organization of PPL that has collected 20 million pounds ($28.1 million) from broadcasters for the benefit of recording artists. Major record companies have received VPL distributions, but none of this income has ever been distributed to artists.

The Music Managers Forum is the U.S. representative of AURA. Membership in AURA is free and can be rescind at any time upon 90 days’ notice. For additional information, please contact Perry Resnick at 212-765-2500 or e-mail aun@aglobal.com.
Grand Ole Opry Loses ‘Dear Friend’ In Russell

BY PHILLIS 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 Tiny Fry humor can even transcend the limits of technology, visitors to his Web site—johnnyrussell.com—are immediately greeted with a color photo of Russell saying, “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/Kingo Starr duet in 1989. 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 Johnny’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.

“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 unselshf, sweet man.”

In a prepared statement, Opry GM Pete Fisher said, “The Opry lost a dear friend in Johnny Russell. Johnny brought his own irreplaceable 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, page 1), 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
O’Farrill’s Sound Survives
Composer, Arranger Was Latin Jazz Pioneer

BY STEVE GRAYBOW
NEW YORK—Arturo “Chico” O’Farrill was the driving force behind Latin jazz, but the late O’Farrill’s manager and latter-day record producer, “He was the hidden architect of Latin jazz, the first one to document the music. By incorporating Latin rhythms with American popular music, he created a ripe effict that can still be heard today.”

The pioneering Latin jazz trumpeter and composer and died June 27 at age 79 of natural causes in New York.

Born to an upper-middle-class family in Havana, O’Farrill first learned the trumpet while in military school in Atlanta, returning to Cuba with an ear for jazz and then consorting with the American jazz musicians who made his home there in the late ‘40s. Arriving in New York in 1946, O’Farrill established himself as a writer for such bandleaders as Benny Goodman (“Undercurrent Blues”), Stan Kenton (“Cuban Episode”), and Machito (Afro Cuban Jazz Suite). O’Farrill’s compositions mixed the dynamics of Latin big-band dance music with the complex harmonies of popular music.

From 1951 to 1954, O’Farrill recorded his first dates under his own name for jazz impresario Norman Granz’s Clef and Norgran labels (Verve reissued those recordings in 1999 as Cuban Blues: The Chico O’Farrill Sessions). In ’55, O’Farrill composed The Monteca Suite for trumpet Dizzy Gillespie.

“Chico was a renowned trumpeter who still brings the ripple effect,” Seidell says. “He had a great tone, and he was one of the great upstart rhythm section interpreters in jazz. He was able to do things with Miles Davis and Double Billboard: The Music of Antonio Carlos Jobim that even Stan Getz couldn’t do.”

Henderson—who died June 30 of heart failure in San Francisco at age 66—was a consummate player who achieved mainstream popular appeal late in his career. An exceptional critical and commercial reception greeted his trio of ‘90s Verve albums: Look Life The Music of Billy Eckstine, the only album that focuses on the composer/songwriter’s songs, So Near, So Far (Musings for Miles) (1996), a homage to trumpet his favorite trumpeter, Miles Davis; and Double Billboard: The Music of Antonio Carlos Jobim (1994), a mellifluous reading of the bossa nova innovator’s work.

As a child of the Cold War, Henderson studied at Kentucky 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 Brubeck, Sonny Rollins, and the (Verve), and the组合 won six Grammy Awards, including Grammy Award for Best Instrumental Performance, Best Jazz Recording, and Best Pop Performance with Vocalists.

The following gala, from left, are luncheon host Dr. Billy Taylor, jazz pianist and award winner Marian McPartland, NMC director David Sanders, and composer/producer and award winner Michael Kamen.

By Chris Morris

Verve Records senior VP of A&R Richard Seidell, who produced or co-produced most of Joe Henderson’s chart-topping later albums for the label, saw a unique confluence of talents in the style of the late tenor saxophonist.

“Joe was one of a deep intellect with a very soulful, swinging feeling,” Seidell says. “He had a great tone, and he was one of the great upstart rhythm section interpreters in jazz. He was able to do things...”

Henderson first recorded as a lead for Blue Note, beginning with Page One in 1963. Over the course of his storied recording career, including In ‘n’ Out, Inner Urge, and Mode for Joe, the saxophonist developed a rhythmically inventive style that was skittering, unpredictable attack, miring the brawny approach of 50s 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. That same year, he moved to San Francisco and coincided with a lengthy stay on Milestone Records; Fantasy Records later issued a compilation of Henderson’s many dates for the label.

After his last session for Milestone in 1975, Henderson recorded sporadically until the late ‘80s. In the early ‘90s, Seidell recalls, “I asked him why we so many records in the ’80s, and he said, ‘I wasn’t writing anything, I was just trying to find something to do and I didn’t have anything to say.’”

Seidell adds, “His nickname was the (Continued on page 59)

Warner’s Gebhardt Takes Platinum Position

By Gordon Masson
LONDON—A key part of the European record industry’s government-relations program is new embossed, Geoff Gebhardt, president of Warner Music for Central and Northern Europe, is taking on the additional role of chairman of the Praednonic Graphic Industry’s (IFPI) Platinum Europe Awards, the bennial 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 evolved into a prestigious showcase for European music, attracting many of the world’s best-selling international acts and the Europe’s top politicians. The awards honor artists whose albums have sold 1 million copies or more across Europe, certified through IFPI’s Platinum Europe program.

Gebhardt was nominated to the chairmanship of the Platinum Europe Awards ceremony by industry colleagues on the executive committee of IFPI’s European board of directors. He takes over the position from 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 Phono Academy’s annual Echo Awards since 1991, guiding the event through major expansion. Discussions are under way in Germany, says, to allow him to continue working on the Echo Awards for several years while in his new IFPI position.

“The Echoes are a German situation and also a European situation, because the German market is big and important in Europe, says Gebhardt. This is a different ballgame.”

“My idea is the Platinum Europe Awards enter the next phase of development.”

—JAY BERNARDO, IFPI

Play It Again Sam In Talks To Buy Out Edel’s Majority Stake

By Lars Bradley
LONDON—The final week in June highlighted a busy schedule in the affairs of Play It Again Sam (PIAS). Executives at the Brussels-based indie group were involved in a headline-grabbing agreement early in the week, which saw Europe’s independent trade bodies forge ties with controversial file-sharing service Napster (Billboard, July 7). As the week drew to a close, PIAS executives were at a drawing board, developing a strategy to buy out Hamburg-based edel’s majority stake.

“Edel has majority shareholding on the board,” says PIAS as three other PIAS stakeholders. “It’s very exciting to look at a number of options,” says Michael Haentjes, CEO of edel, the German independent group that purchased a 74.9% stake in PIAS in mid-1999. Sources close to the talks say negotiations are likely to last six to eight weeks.

PIAS is finalizing its due diligence operations in 15 European countries and has interests in such U.K. companies as Soul2Soul, Nucleo, Mute, SME, Vital, and unstarting Belfast, Northern Ireland-based label Bright Star Recordings, whose initial release, label act the Reindeer Section’s Y All Get Saved Now, It’s Here, is due to street in August. In addition, PIAS has strategic alliances in Australia and the U.S. Although financial details for a potential buyer were not disclosed, it would significantly boost edel’s coffers. The financially pressed company is understood to be shopping its Red Distribution arm, and the firm recently sold its 12.1% stake in German music TV network Vivis, a deal courtesy of one 9 million deutsche marks (B27) (Billboard, Billboard, June 1).

“PIAS has majority shareholding on the board,” says PIAS stake purchase, PIAS could no longer comment on the negotiations, while its business partner, co-president Harry Brown, was on summer vacation at the time.

News of a management buyout comes on the heels of the promotion of Nick Hartley to the new PIAS COO post (Billboard, June 26). Hartley—who is understood to be actively involved in the talks—retains his London-based responsibilities as group finance and commercial director.
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.

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$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.

With Coors Light and MTV's sponsorship, the tour will be held 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 financed 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 Mondragón. "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 revolting roster of artists from eight countries and three continents, including Enanitos Verdes, el Otro Yo, and Bersuit Vergarabat (Argentina); Malishta Vecindad, La Verbe (Colombia); Molotov, Diny Max, and Zürlokó (Mexico); Vallejo and Kool Keith (U.S.).

"We feel very strongly about the music and the people who make it. We want to make Watcha the Warped tour for the Latin community." Lyman says the Vans Warped tour with Eaton. "We feel very strongly about the music and the people who make it. We want to make Watcha the Warped tour for the Latin community."

Lyman says the Vans Warped tour, which is enjoying its best year yet in its seventh outing, has more common with Watcha than meets the eye.

"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 towns did 400-500 people, but we're still holding along 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 promotors as SFX, House of Blues, and Metropolis Entertainment with Latin street promotors. "The street promotors know how to get the kids to the shows, but sometimes I wouldn't want them going over the production rider,” Lyman says. Ticket prices are in the $15-$25 range.

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

Last year in New York, Watcha used a "virtually unknown" Latin promotors 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. Louis did a great job promoting—we were expecting maybe 3,000 people, and we sold out at 4,000."

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

Watcha cuts costs by making use of part of the Warped production, which wraps Aug. 12. "Using some of the Warped production is very cost-effective," Lyman says. "It keeps our start-up expenses down by about 30%.

"It keeps our start-up expenses down by about 30%.

Perth's most difficult aspect of producing Watcha is putting together the tour. With Warped having different countries, different ideologoes, 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 traditional music. But sometimes Latin bands don't understand what we're doing—why the bands and production they get by themselves [in their home countries]."

Eaton adds, "Finding bands that can play this growth in the market and have finances and have label support can be difficult. We have a hard time getting bands to understand, particularly in the Latin market, seeing the future in their own markets. For them in the U.S., it's like a baby band trying to forge a new market."

For 1999 and 2000, Watcha allows bands of different styles and cultures to interact musically, says Marciano Cantero, vocalist for Enanitos Verdes, which returns to the tour this year. "The most amazing thing about Watcha was to play with these other bands, day after day. It's like the Olympics. 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 are no big marketing budgets for the shows," Cantero says. "When people have a little bit of money, for sure they will use it to eat, not 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, I go to a Watcha show, I love it. I signed Watcha bands [Molotov and la Ley] because I like the music."

"There are no big markets in Latin español have few outlets to hear the music, Mondragon notes, which also makes it difficult to broaden the music's appeal. "There is absolutely no competition 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 (the Spanish language branch of MTV) Europe president in the U.K., but MTV will be reorganized because there are a lot of videos in Latin rock that nobody gets to see. This is MTV for Latins inside the U.S., but we think he's committed to this. Music is not only for Latin people."

For this year's tour, Watcha and Seymour agreed on a sampler CD featuring 10 tracks from past and present Watcha acts. The CD will hit stores Sept. 6 and be sold at Watcha venues.

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 definitely a growth thing, but it is not a look to a late-90s, dot-com, wealth-generating explosion, that's not going to happen. I think it's a slow, measured growth. You make your bets and nurture them slowly."

Lyman agrees. "If you keep your expectations in check, 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 launch more hits and make sense of its back catalog, but he is looking for a new creative direction.

"There was a sense of change at BMG," says the session, "But this trust and loyalty are the first essentials to manage the difficult situation together."

In a press conference at a different London hotel, relaxing at the British music industry's annual Silver Clef Awards lunch and bidding in its auction, "It's going to be a slow build," one presenter told the audience. "He's been fired, so he's going to spend lots of BMG's money between now and then."

Griffiths, who is thought to have more than four years left on his BMG contract, is now in settlement talks. His departure is known to have asked for severance payments of BMG artists, who complain that after months of relationship-building efforts with the British independent, the British company has to square one as Stein takes over. Other U.S. executives acknowledge that Griffiths was a "tough" executive, but he has earned respect as a music man, with years of experience at Sony and Virgin.

Meanwhile, FastForward will be able to get its worldwide deal July 18-14 in Madrid, where members of BMG's executive committee will meet to continue paying attention, in the words of a spokesperson, "to repertory, development, efficiency, and stepping up our investment in music and the (Continued on page 59)
Marek Stars as an Ace Quizzer in TV Series

NEW YORK—George K. Marek, top executive of RCA Victor, who recently stepped down as the conglomerate’s general manager, has stepped into a new role as the chairman of a national association of professional public affairs announcers. Marek was told in that role on “National Spotting” a show presented by the National Association of Bay City, Texas, on the network. He is expected to be in New York on Friday and to stay through the end of June.

The initial show of the season, conducted by New York’s Emmett Carver and Frank Smith, was held in New York Thursday (5) and was the final show of the season.

Guitarist Sete

Los Angeles—The Atlantic/Warner Bros. label has announced the release of a new album by guitarist Sete Guitars. The album, set to be released next week, features Sete’s unique blend of flamenco and rock. It is expected to be a hit in the music industry.

Atlantic W

Singing Tu

New York—Atlantic-Warner Bros. recording artist, Tu, released his latest album this week. The album, titled “Tu,” features a mix of rock, blues, and jazz. Tu’s powerful vocals and soulful delivery have earned him critical acclaim.

‘Don’t Get Me Wrong,’ Says Hynde

Pretenders Are Very Much An Ensemble

BY JEAN ROSENBLITH

NEW YORK: Despite appearances to the contrary, the Pretenders are still a very much a group effort, says Chrissie Hynde, the band’s front woman and founder. Though she is the only person to step onto the front cover of “Get Close,” the Pretenders’ latest album, and the only original member left, she denies that the Pretenders are just her backing group.

The sound of the band, which was originally created in 1978, is still the foundation that we’re building on,” says Hynde. “The new Pretenders—bassist T.M. -Says Hynde.

Atlantic/Warner Bros. has always been a very much an ensemble. The sound of the band is still the foundation that we’re building on.”

The Pretenders’ success has been attributed to their unique blend of rock, soul, and funk, as well as their strong songwriting abilities.

Pretenders

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**Snow Comes In Summer**

**Columbia/Legacy Records Best Of '70s Hitmaker**

**BY JIM BESSMAN**

NEW YORK—Columbia/Legacy, which releases The Very Best of Phoebe Snow Aug. 14, greatly benefited from the powerhouse vocalist’s input in compiling her first full-career retrospective.

“I helped pick out and sequence tracks, some of which they found through old board tapes of shows I did in the ‘70s, which I could hardly bear to listen to,” Snow says, laughing. “But she notes that the album—which includes the breakthrough hit “Poetry Man,” from her 1974 debut album on Leon Russell’s Shelter label—is a far cry from her past work, “particularly painful period.”

“It’s a crapshoot going back to the past, and a lot of memories and feelings are there, but that wasn’t hard,” Snow says. “But I’m glad this album is coming out—it’s a good kind of sadness.”

The ‘70s Snow explains, “were a terrible time for me,” such that even now she has “a qualitatively assess her output from then—as it so was “I intrinsically bound” to sadness.”

“A lot of people know my history—how my daughter was killed by a terrible accident at birth,” says Snow, who nevertheless raised her child herself at home. “I want people to be able to see it and understand it.”

In addition to “Poetry Man,” The Very Best of Phoebe Snow offers other career high points, including “Shadows Gown,” “Love Makes a Woman,” “Every Night,” “I Do Right Woman, Do Right Man,” which were all originally on Columbia, and “Something Real,” the title track of her 1969 Elektra album. Also included is the 16-track set are previously unreleased live versions of “Harpo’s Blues” and her cover of Sam Cooke’s “Let The Good Times Roll.”

The disc’s release is cause for excitement at Columbia/Legacy, Legacy Recordings VP/GM Adam Block says. “I can’t say and celebrate her entire career and make a statement about it that we feel hasn’t been made yet to this point.” He adds that the album is one of her “privileges to have the opportunity to do that.”

Particularly exciting to Block is having Phoebe involved in the extent she has been—completely. In our minds, [this] adds to the credibility of the set and makes it a contemporary release. That’s the way it’s going to be set up and marketed.”

In seeking to reintroduce people to Snow’s songs and singing, Legacy will circulate her music via sampler CDs and Internet download opportunities. The artist will help repackage herself, too, as her participation continues beyond the album’s release. Block says: “We’re happy to have the opportunity to have her talk about the record, which will be driven by an aggressive press campaign.”

Sensing a “core retail base” for Snow, Block adds that retail visibility will be sought via listening stations and other “available vehicles in the right medium.”

Borders Books & Music is one such place. “We’re looking at 220 stores and feature it in the front of our stores—and see an opportunity for some of her to be catalog as well,” says Len Cosimano, the chain’s VP of merchandise. “I’m actually pretty excited about it personally, because I’ve been a big Phoebe Snow fan and there never been anything definitive or definitive.” So this is a great opportunity, especially for our adult demographic.”

As Cosimano points out, “Everybody knows Phoebe—she’s always on commercials, so she’s never out of the mind-set of the consumer.” Snow also appreciates her continued and readily identifiable vocal presence. “It’s me—I can’t hide it,” she says. “I can’t camouflage my voice.”

In addition to her advertising work and collaboration with Legacy in promotion of her Very Best, the ASCAP songwriter—who is represented by New York-based Lewis Levine—realizes that she is working on new, “harder-edged” songs that she plans to incorporate alongside her hits during upcoming live performances.

Snow’s new material is “very different from what I usually do, but it’s still me,” she says. “Some of the songs express anger, when in the early part of my career, I generally romanticized things. I tended to go into denial—everything was great, when it wasn’t, really. I’m not saying it’s a private ruminating, planning songs, but they tend to tell the truth. And I know that sometimes the truth is hard to take.”

The Very Best of Phoebe Snow was released Aug. 14.

**Chrysalis’ Star//sailor Aims To Cross Atlantic**

**BY WES ORSHOSKI**

NEW YORK—It’s a Thursday night in Manhattan, and Coldplay has just finished their set at the N.Y. Colosseum. Earlier this week, the band walked into the Off Broadway club 21st Amendment, where a small crowd was beguiled by the band’s performance of “The Scientist,” a song from their mini-LP, Charted.

The Leave It All Behind release, which features the singles “Yellow” and “In My Place,” was recorded last year in London, where the band met for the first time. The album was recorded in two months, and the group says they allow the album to “grow" as a result.

The band’s current tour is due to end Aug. 25.

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The Very Best of Phoebe Snow was released Aug. 14.
Lee Roth’s band has been unable to find the money to record their new album, "Best 'Em Up" (Virgin, July 17). With tired eyes and exhausted limbs, he’s lying on a wet rag on a hard floor, explaining the genesis of "Mash," the seething rant that opens the album—when a heavily breeze floats in through the window of Virgin Records’ Park Avenue recording studio.

The veteran rocker pauses for a moment and starts over: "I'll tell ya the truth. Fuck it. It went like this: I went to a Slipknot gig last year, when I was making this record. And it was a really good gig, and they were really nice guys. And after we had recorded one song, and was ready to record another, again, no masks and stuff. And the type of chick that hangs around backstage and stuff came up and started talking to one of the guitarists. And her opening line was, 'Hi, which mask are you?'

"The phrase fascinated me. The concept that someone who I’ve never had that experience, because if somebody comes up to me after the show, they know who I am.

And then I thought, ‘Which mask? Does she care which mask she was?’ It was just an interesting thing. And you know, masking goes back to Venice, there’s old masks called ‘masks’ and ‘masked rituals that go back to fiesh’ vernal equinox and Stonehenge and primitive religion.’

On ‘Mask,’ perhaps the most blistering track on ‘Best ‘Em Up’ pop lambastes ‘chunky fall boys in their shorts’ and ‘sensitive, smart-ass college graduates,’ among much others as pawns in ‘the no-noises of the jungle.’ By the end of the track, Pop is searching for soul amid a society full of phoniness. Pop says the track owes as much to Slipknot as it does to late Beat writer Allen Ginsberg. While recording the track, Rock had col-


tection of Ginsberg’s poems, among other books, in the studio. ‘I had been reading Ginsberg, stuff like, you know. [I] didn’t know what to write about, you stop dropping bombs and learn to love sunflowers, or whatever.’ (His stuff is like preaching. So that somewhere crept into me. What I was searching for, I was searching for was to state something about the human condition here.

One reason why the song—written and recorded in about 25 minutes—is such a runaway, is a catchy baseline delivered by one of the band’s most soulful voices, Lloyd “Mooseman” Roberts, who was murdered shortly after work was finished on ‘Best Em Up.’ And Pop says he was looking to create a garage rock album that was also ‘kind of a ’70s revival, classic rock album.’ At the same time, Pop was hardly personal, it’s just that they’re kind of a rock/pop band that includes brothers Whitey and Alex Kirst on guitar and drums, respec-

(Continued on page 21)

**Artists & Music**

**Iggy Pop Still Packs A Punch On Virgin’s ‘Beat ‘Em Up’**

**BY WES ORSHOSKI**

NEW YORK—It’s almost 6 p.m., and Iggy Pop is midway through his latest interview, promoting his new album, "Best ‘Em Up" (Virgin, July 17). With tired eyes and exhausted limbs, he’s lying on a wet rag on a hard floor, explaining the genesis of "Mash," the seething rant that opens the album—when a heavily breeze floats in through the window of Virgin Records’ Park Avenue recording studio.

The veteran rocker pauses for a moment and starts over: "I'll tell ya the truth. Fuck it. It went like this: I went to a Slipknot gig last year, when I was making this record. And it was a really good gig, and they were really nice guys. And after we had recorded one song, and was ready to record another, again, no masks and stuff. And the type of chick that hangs around backstage and stuff came up and started talking to one of the guitarists. And her opening line was, ‘Hi, which mask are you?’

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(Continued on page 21)

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

**BY STEVE GRAYBOW**

Although guitarist Jason Becker has been unable to play his instru-

cent for the past decade, fans and friends have not forgotten his produ-
gime of losing his ability to move, speak, or even think for himself. Although the disease destroys his vici-
tors’ motor abilities, their mental capacities remain intact; Becker comunic-
ates by moving his eyes, spelling out words via a computer scanner developed by his father.

**Warthog in the Wilderness (Lion Music, 2001)**

The set contains five guitar solos that feature his original compositions and recordings (many of which were home demos record-

ed before ALS denied him the ability to play guitar), 1996’s *Per-

sepctives* (Shrapnel, recently released by Warner Bros.), and *The Ros-

berry Jean* (Shrapnel). A number of Becker’s compositions were written as ALS took effect on his body, and the ethereal melodies reflect the artist’s spiritual search for a means to deal with his predicament.

His sister-in-law, Amy Becker, man-

uates an extensive Web site (jason-

 Becker.com) that gives insight into the guitarist’s remarkable deter-

mination in the face of adversity and his inspiring, upbeat outlook on life.

"The most important thing is not Jason’s guitar playing," says guitarist Vinny Moore, who performs on the track "Sam for Jason." "Playing gui-

tar is what we do, but what we are. Jason made great music, but when I think of him, I think of how nice a person he is."
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As far as “strong sons” and “pure bravado” are concerned, Beat ‘Em Up can stand beside any of Pop’s previous works, insists Ray Cooper, co-producer of Virgin America. Cooper says both the artist and the label will benefit from a beefed-up online presence marked by the launch of the first Pop Web site, iggypop-virgin-records.com, which was created by Black Dragon, the firm that had worked on Marilyn Manson, Nine Inch Nails, Ministry, and Slipknot.

While Virgin expects heavy print and radio coverage on the album, the label also should 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 Coalition of Independent Music Stores. Meanwhile, Pop—who is headlining this week by Moby and ViVa in MOV on New York—will hit the festival circuit in Europe, playing gigs in the U.K., France, and Switzerland.

As a result of the tour, retail at Wall will no doubt be mixed. Amy Guerrero, 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 done lately. It really hasn’t [made me] feel cool or anything.”

But, on the other side of the country, Beat ‘Em Up will perform just fine 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 get a quick buzz off it, no matter what.”

With such pressures, why does the 54-year-old Pop still crank out new material? What 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 fun out there. I really have to work at it. I can’t do three takes of something like ‘Mask’: I’d get a massive migraine. People get aneurysms playing this kind of music, like the guy in R.E.M. All sorts of shit happens to me. If I’m livin’ my life 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 call AAA’

There’s a whole sort of care I have to take, ‘cause I’m in a reality. Yes, I’m a 54-year-old dude. I’m not like Peter Fucking 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.”

I’m trying to do something that doesn’t blow. It’s a lot of work.

—IGGY POP

do by Danny Kadar—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 adminstered by Bug Music, BMI.)

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 hilariously sarcastic reactions on his rock-star status and the benefits it brings.
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- 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 30), 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 GZ.

The two albums that followed, 1997's Perfect From Now On and 1998'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 Live bottled the consistently engaging Built to Spill road show for the marketplace. The three acts 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 Elkins, 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: "[Each set] start[s] out of a core between the last two records; something dramatic, but with shorter songs and a little more straightforward."

"Don't Try" and "Diminished & 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 1994's indie release, There's Nothing Wrong With Love. But there are a host of new (Continued on page 21)

Antoine's Cruise Line, Guitarist Marc Antoine, left, recently released Cruisin', 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."
TWO INTERNATIONAL GIANTS OF LATIN ROCK

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BREAKING THE SILENCE!
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 Zoe imprint.

Rounder’s reputation as an artist-driven outlet appeals to the 38-year-old Calgary, Alberta-based Arden, whose previous stateside home was A&M. “I wanted to be on a smaller label in the States, [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 sparked the pop hit “Insensitive,” which 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 Vincent, Rounder president/CEO. “When the possibility of distributing her come up, we jumped at the chance.”

Rounder GM Paul Foley is equally elated by Arden’s signing. He previously worked with her when he was VP of sales for Rounder in the 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 time lag,” says Chris Richards of the 329-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 “Cherry Popsicle,” a wistfully beautiful duet of abolution featuring Blue Rodeo frontman 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 footprint 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 Shifers 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 full release of a greatest-hits CD.
SAY ‘UNKLE’: The movie is already being hailed as brilliant, irrevocable, offbeat, powerful, dramatic, and funny by critics. That's why it's no surprise that the soundtrack for the Fox Searchlight film Scary Beauty 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 no less than a combination of various ideas and people than an actual group, with London’s Mo’ Wax Music founder James Lavelle at the lead. He helped bridge the gap between pure hip-hop, electronic, and techno; a fact that almost effortlessly, often in one song. Also, Lavelle is an established recordist, having lent his touch in this area to Radioheads “Planet Telex,” the Veres mogh hit “Bitter’s sweet Symphony,” and Beck’s “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, averaging repetitively over a drum’n’bass groove is not quite appropriate, it ultimately complet the listener. The soundtrack also features four cuts by Roque Bairos, 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’S CONTINUE: 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 Columbia/Legacy’s Scary Music Soundtracks is releasing the Curter Burwell score for the film in hopes to extend the shelf-life of this well-reviewed yet quickly disappearing 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 California to Born Free and Velvet Goldmine. Burwell’s unique sound plays out well and transends from film to CD. His history of scoring films filled with collaborations and working on projects with other artists 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 Moon Music From...or Music Inspired By...second release.

While this union seems clear, there are several soundtracks being released that are trying to blur the lines. Many music supervisors, including those working on Scary Beauty or Lord of the Rings, are working with directors and finding cutting-edge genres, styles, and artists and placing them in theatrial and subsequent retail vehicles. 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 Carl Craig, work in film and soundtracks, their audiences will feel comfortable buying the genre, and new audiences for soundtracks 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: 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 Theatina to Love Me & Leave Me to The Lion King. Recorded live at the Graham International Film Festival in October of 2001, it features solos by Lisa Gerrard (“Now We Are Free” from Gladiator), Lebo M and Kessel (“Les habilka” from The Lion King) and instrumental solos by Pete Haycock (electric guitar), Heitor Pereira (acoustic guitar) and Gavin Greenaway (fiddleboards and lead). “This is 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.”

Built to Spill Discovers ‘Ancient Melodies’

(Continued from page 18)

elements at play, from the keyboard work of Martyrsh and Quasi’s Sam Coomes on tracks like “The Weather” to the slide guitar-and-bongo boogie of “Happiness” to Martyrsh’s nearly a cappella singing, the task he has usually viewed as secondary to the music-making process. On every previous record, Martyrsh, whose songs are published by Hi-Tone Songs (ASCAP) — would receive informal assistance from his wife, Karena Youtz. “But on this one, I eventually got it all down on my own,” he says.

“Some things are stolen, but I stole them,” he adds with a laugh. “I don’t really know where the lyrics go; theoretically, I kind of write things and then forget about what they are and what they mean. For me, the process of making music is like, each time I finish one certain area, like a chord progression, I forget about it and move on to the next thing.”

While making music comes natural for Martyrsh, marketing Built to Spill beyond its devoted core audience requires a specialized approach, according to Julie Muney, national director of alternative promotion at Warner Bros. The band is a staple at college stations, and it has gotten early support and special airplay from several commercial modern rock radio stations, including WXRY Cincinnati. The label has hired radio promotion company Spectre to help bridge the gap, setting up online air appearances and interviews with each band at KSRC Santa Monica, Calif.

This time, the full album will be shipped to triple-A, alternative, and college stations, preceded by the four-track sampler “Salomons Trucks,” featuring “Strange” and “The Weather,” plus five covers of the Velvet Undergroover’s “What Goes On” and “Louie and Lucy” from the Paradox cartoon. “Strange” goes for ads at modern rock and triple-A July 10.

According to Warner Bros. mark- eting director Kevin Salo, all four songs from the sampler are available on Built to Spill’s newly relaunched and refreshed Web site (buildto spill.com). The site also features a message board, videos, a newsletter, and a contest called Drag Dog Through the Mud, affording the win- ner a chance to interview Martyrsh.

Werner Bros. is also using the Internet to create “some kind of profiler presence” for the band at stations “that wouldn’t necessarily play Built to Spill,” Muney says. The label will look to place banner ads, downloads, and contests on those stations’ Web sites. Download promotions are also in place with Liquid Audio and MSN. Assisting in the effort is New Yorkbased Takeout Marketing, which provides online viral marketing in message boards and chat rooms, as well as offline affiliate programs, which will distribute posters, stickers, postcards, and CD samplers in Built to Spill’s top 20 sales markets and college campuses. Reinvesting the band’s indie roots, the vinyl edition of Melodies of the Future was licensed to Up, which will issue the LP Aug. 10.

As usual, touring is a key component of the new album’s marketing campaign. The band has been on the road on the West Coast since early June, including four sold-out dates in Los Angeles. (The first leg of the trek closed June 20 in Seattle). Midnight sales the night before the record’s street date are set for 30 U.S. cities, including Boise, Portland, Ore, and Seattle. An East Coast/Midwest swing of approximately 40 dates begins in early September. Built to Spill, which is booked by the Agency Group, will also play Seattle’s annual Bumbershoot Festival Sept. 1.

Melodies of the Future is Built to Spill last firm album under its Warner Bros. deal, but both parties express satisfaction about their partnership to date. “No one is telling us to do this, and no one is taking away our creative license,” Muney says. “It’s a very real deal.”

Muney adds, “Historically, we pride ourselves on having bands like Built to Spill, who produce music of integrity and critical acclaim. I think as long as Doug is happy on the label, we have a future together.”

From the composer of Manon of the Spring and Jean de Florette, a vibrant and elegant score which powerfully underlines the astounding true story of (Patrice) Lumumba’s fight for Congo’s independence.

LUMUMBA the movie open June 27th in NYC and July 20th in LA with a national release to follow. For info on other cities: www.zeitgeistfilm.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 LeSté.

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 (Nin inch Nails, Marilyn Manson).

Beautiful Creatures will build its profile through this year's Hot 100 tour. Upcoming tour dates include July 20 in Bristol, Va.; July 21 in Camden, N.J.; Aug. 3 in Columbus, Ohio; and Aug. 5 in Hartford, Conn.

Cheri's Back: Contender for Christian charts, Cheri Keagy 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. Keagy 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 Songs & 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-Mac" Boyton 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 Island. 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.

Go West: Country artist Eilbert West has been getting radio airplay for "Die-dley," the first single from the album Livin' the Life (Broken Bow Records). WGN Doylea Beach, Fla., and WPOR 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 Holmdel, N.J.
 photon. David Gordon, who also plays the role of Dr. Luria in the video for "Baddest Man On Earth," is especially effective in the role of Luria, an oft-neglected character in the story. 

**VITAL RIESSUS**

**Spotlight**

**LONESTAR**

The singles from their recent album have been well-received, and the band continues to tour extensively. Their sound is a mix of country and rock, with a strong emphasis on melody and harmony. 

**FATHEAD**

**Spotlight**

Young, energetic, and ready to take on the world, the band is making a name for itself with their high-energy live shows and catchy pop tunes. 

**BACON BROTHERS**

**Spotlight**

This band's sound is influenced by a variety of genres, including rock, pop, and soul, resulting in a unique and captivating sound. 

**THE MOODIE BROTHERS**

Their latest album is a departure from their previous work, with a more experimental and genre-bending approach. 

**DAVID GRAY**

**Spotlight**

Gray's latest album has received critical acclaim for its emotional depth and musicality. 

**DAVID FOSTER**

**Spotlight**

Foster's work is characterized by its melodic harmonies and lush arrangements, with a focus on creating memorable pop songs. 

**BLEAK SHELTON**

**Spotlight**

Shelton's music is a mix of country, folk, and rock, with a distinctive sound that is both timeless and contemporary. 

**R&B/HIP-HOP**

**Spotlight**

Lil' Romeo has released a new album that continues to showcase their trademark blend of hip-hop and soulful R&B. 

**DELHIA HARRIS**

**Spotlight**

Harris' music is a reflection of her personal experiences and social commentary, with a focus on empowerment and love.
Time, nailing the irony of "Problems at Home," and burns on "If I Was Your Man." Lacks "Converb." "Every Time I Look at You" is a pop-rockish number with an awkward break and out-of-place banjo (just because Dixie Chicks included it doesn't mean it's gonna work for everyone). And "All Over Me," a well-written piano-based power ballad performed by Shalton Crockett with Earl Thomas Conley, is a tale over sung. A very cool digitized song in "Off." Unfortunately, my performance of "Radiator" is almost enough to save the project. When Shelton complains of "the same old vanil- la" of formulaic production, Braddock's excel- lent "Same Old Song," it's point well taken. But it might ring even more true if it were a video of a cowboy in a cowboy hat with an absurd single that may well make him a star.—R.W.

**LATIN**

**LOIS TRI-O**

_Siempre en Mi Mente_

PRODUCER: Emilio Vivarine and Javier Gutierrez

UMG U.S. Latin 74211-78910

At some point, Colombian three-piece Los Tri-O could have been regarded as a gen- eric trio of young cuties singing Latin standards in traditional trio format. But since they have demonstrated that it's capable of holding its own with in- creasing vocals and ever-increasing abil- ity. This third album, a collection of Juan Gabriel hits, pays homage to the singer-songwriter in the book's cover of different readings of its material, in- cluding two tracks ("Haquota que Conoci" and the Sinclair) that Gabriel himself as guest singer. But although Los Tri-O themselves are reminiscent of the album's vocal blend and sensibility are outstanding—the musical arrangements eventually languish in sameness. But the album's quality and a feel is preserved throughout with the use of requisites and guitars. And the soaring trumpet and strings are initially effec- tive—that is, until every song is offered virtually the same type of entrance to the dawning of the voices.—L.C.

**JAGUARES**

_Cuando la Sangre Galopa_

PRODUCER: Gordon and Alfonso Soto

UMG U.S. Latin 74211-86742

Mexican arena rockers Jaguares make no bones about their musical intentions—are young, energetic, and bitter. The group's raspy voice caps off a mood that's commercially appealing but intimate. If this laid-back sound is not a sonic enigma, _Cuando se Suenan Galopas_ will thrill you, especial- ly on such songs as "Como To" with its Santana-like vamp) and the melancho- lico "Estoy Cansado." And although there's nothing sonically distinctive about this set, the package of good melodies and ensemble work make it a commercially good listen.—L.C.

**ANA BELÉN**

_Peques de Ciudad_

PRODUCER: Enrique Raffaello

UMG U.S. Latin 74211-87022

If the term "intelligent Latin pop" hasn't been put to serious use yet, it should—whether in the usual context of a great hit songmaker who can write love songs and language with equal success, or in the context of a new artist who has a certain ability to write songs of high quality. _Peques de Ciudad_ is a fine example of the latter. It is a clean, well-produced album that is better than its predecessor, _Viva la Vida_. The songs are about love and loss, and the music is well-crafted. Belén's vocals are strong and expressive, and the band's instrumentation is tight and polished. The album is a must-listen for fans of contemporary Latin music.—R.W.

**FAROLITA**

Farrólita is Cristina Palmiotto, Teresa Vallarelli, and Maristella and Gabriella Schiavon—four women from the Apulia region of southern Italy. Their music is a mix of traditional and contemporary styles, and they have a strong following in Italy, where they have scored several chart-topping hits. _Farrólita_ is a fitting tribute to their musical talent and their ability to create beautiful melodies. With its mix of traditional and contemporary elements, the album is a showcase of their musical genius and their ability to blend different styles to create something truly unique.—L.C.
Congratulations on 30 great years.

earth, wind & fire

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boxer Evander Holyfield's Real Deal Records, the trio—Flasha Bolton, Tiko George, and Toya Watson—brings silky harmonies and a no-nonsense lyric to a radio-friendly track. The result is a strong debut from the Washington, D.C.-based group. Lyrically, "Chillin'" opens with tales of car thievery and mill tale of cheating, no-good man, but to Exhale's credit, the song's bridge suggests a pop-art and hip-hop platform for the group to showcase its truly spine-tingling harmonies. Produced by A Tribe Above's Ali Shaheed Muhammad, Harris and Vidal Davis, "Chillin' in Your Benz" should be perfect for the other female empowerment anthems by the likes of Destiny's Child, Lil' Mo, and Olivia. —RH

**SPOTLIGHT**

**MICHAEL FRANTI & SPEARHEAD Rock the Nation (3:58)**

**PRODUCER:** Michael Franti

**WRITERS:** Michael Franti and Young

**PUBLISHERS:** Franke Songs/Universal Music/Thousand Songs/Atlantic Records/Handshake (100%)

Michael Franti's latest release is the most aggressive song—musically on Michael Franti and Spearhead's third album, Soul Repair.—is a thrill ride built upon a P-Funk baseline. A man thinking "Jump around" is the song for...

**MISSY "MISSTATEMENT" ELLIOTT FEATURING LUDACRIS One Minute Man (3:30)**

**PRODUCER:** Timbaland

**PUBLISHERS:** Missy Confession Music/WB Music/Virgin Beach Music/Ludacris Music/Politics Of Harmony/A&M Music (ASCAP)

**Lights & Effects** in 2015, this was the club track of the year. And you can't pick a better guy to headline the soldier song of the year than Michael Franti. Timbaland’s "One Minute Man" teams Elliott with his favorite partner-in-crime, Timbaland. The two craft a futuristic track that serves as a backdrop for Elliott's forewarning to potential lovers. Unlike "Get Ur Freak On," Elliott revisits her R&B roots here by singing—and she does so quite well. Ludacris, who also appears on Mariah Carey's "Loverboy" remix, does a similar scene-stealing guest spot. His Southern "slangage" adds both spine and male perspective to a song that could have been all about the ladies. R&B & radio has already begun to spin the song, as well as its remix, which features both Ludacris and Tima. While the aggressive nature of "One Minute Man" may not translate at top 40 radio, the way "Get Ur Freak On" was so well kept, Elliott hot at the home format. —RH

**EXHALE Chillin' in Your Benz (1:40)**

**PRODUCERS:** Andrew Harris and Yiddal Davis

**WRITERS:** Andrew Harris, Yiddal Davis, Tasman, Biaz, T. George

**PUBLISHERS:** Dirty Money Music/Universal Music/Mainstream Artists

** REAL DEEJAY OUTFIT 3526 (3:20)**

Exhale may have scored a knockout with its debut single, "Chillin' in Your Benz." Recorded for...
Earth, Wind & Fire

30th anniversary
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-sizzling 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 Elenious (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.


Switching to managers Bob Cavallo and Joe Ruffalo, with whom the group would remain until 1983, 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.
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HERE’S TO THIRTY MORE...
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, Last 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 specialists. Like guitar player 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 corner where we were coming from. When we might be a little too jazzy, he brought it home when he took a solo.

Maurice White 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 producer—brought musicality.

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

I don’t know whether that 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’sCarousel.

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 accents. 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
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9 Musicians
3 Brothers
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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 respected; 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 '73 (Sony Legacy). The album, which is being mixed and mastered by Maurice White, features previously unreleased material recorded during the group's 1973 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
TOUCH THE WORLD
You've touched the world for 30 years
Thanks for the memories!

Art Macnab    Rich Sakato
The upcoming documentary features the early days of EWF

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 Basani 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 White. “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

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Congratulations
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avex group
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 very 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."

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—I think, Verdine and myself—we had to make a decision. Do we take it forward? Was the music bigger than one individual in the band? If I 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 breakup—whatever you want to call it. It was after we had gotten back together and toured some. It was after we...
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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 wasn’t 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 paycheck checks 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 dreamed 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 pulling 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, Verdine 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 would 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.

Thank you, Earth Wind & Fire, for 30 years of great records.

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The importance of Earth, Wind & Fire to serious musicians is significant. They remain one of the last massively popular groups that has 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 Dells (the classic There’s a Light) 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 conniving 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 I 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-billed. 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!

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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 stimulates 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 Ibaraka

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 their Columbia association with a 55-track, three-CD boxed set, The Eternal Dance.

EWF has since recorded a trio of albums for Reprise (including 1993’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, percussion/vocalist B. David Whitworth, keyboardist Robert Brookin, trumpeter Ray Brown, trombonist Reggie Young and saxophonist Gary Bus continues to headline arenas, and word has it that a new album is in the works. But we’re getting ahead of ourselves...
R&B
ARTISTS & MUSIC

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 was a timeless combination of laid-back Southern warmth, introspection, spirituality, and a penchant for things jazzy and classy.

Thus, her Aug. 7 debut album, Stranger on Earth, features 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 Jazzmatazz tour. “Coming from the Osbourne 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 went onstage, I talk about what I’m going through in my life. So I opened every show with ‘I kicked my boyfriend to the curb. I killed the girls screamed.’”

By her own admission, Lina led something of a double life, with little 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 entered 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. Bone, an eventual writing partner who encouraged her jazzy writing style. She was later introduced to her manager, Wakeane Caffey of Los Angeles-based Sogwa Entertainment. Armed with an 18-song demo tape (Lina’s now published by Starfly Music/BMI), Caffey set about exciting label interest. They eventually settled on Atlantic after a meeting with executive Craig Kalman.

“He knew exactly where I was coming from,” Lina says, “and actually suggested I do ‘Stranger on Earth’—a Dina Washington cover. ’Sometimes I feel like a stranger on earth,’ she adds. ’I’ve always felt a spiritual presence around me. I 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.’

Something Lina didn’t foresee was the release of Arista artist Blu Cantrell’s “Hit ‘Em Up Style (Oops!),” which stylistically resembled 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 Darren Grant.

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

Lil’ Johnny’s Debut Showcases R&B Instead Of Rap

BY TOI MOORE
At the age of 6, singer Lil’ Johnny (aka Jamal 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 with 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 for it to come out. When we were in the studio, he was shy. But being on Lil’ Bow Wow’s recent Scream tour has opened his eyes and made him come out more. He has staying power.”

Also working with Lil’ Johnny were producers Mario Winans, Jazz Nixon, Marc Nelson, Somethin’ for the People, and Chris “Tricky” Stewart. Rapper 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. Alison Hall-Gabriel, Warner Bros. VP of A&R in the urban music division, says she heard one song and was “blown away.” He’s an incredible vocalist who will fill the void for a

young R&B/pop singer.”

Lil’ Johnny—who’s managed by Lisa and Doug Brown of Orleans, 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 samples, 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-olds. However, since he’s toured with Lil’ Bow Wow, we’ve been able to get some summer promotions. So we’re partnering with Nickleodeon and Teen People to help us launch his project.”

Kina Bullock, owner of K’s Musik in Chicago, says, “He reminds me of a young Tevin Campbell, a big voice coming out of a little body.”

TO OUR READERS
Gail Mitchell’s The Rhythm, the Rap & 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 in 1976.

"If anything, I’ve become more intense over the years because I see the progress we’ve made,” says Martell, senior VP of Epic Records, who is also chairman of the foundation’s board of directors. “We have a slogan, ‘The cure is in sight’—and I truly believe that. More than 90% of all cancers are curable or treatable. AIDS deaths have been on the decline in recent years, although this year there has been an influx. With leukemia, there is one death every hour, and although that is a sad fact, it is better than in years past. When you see the progress, you can’t quit. I would love to see all diseases cured in our lifetime.

The funds raised by the Martell Foundation currently support 12 research facilities throughout the U.S., including the T.J. Martell Memorial Labs at New York Presbyterian Medical Center, the Neil Bogart Memorial Labs at Los Angeles Children’s Hospital, and the Cancer Institute of New Jersey.

Much of the money raised for these facilities comes from music industry events. Every year, the foundation holds a number of fund-raisers that cater to different tastes within the industry. The group recently held its annual Humanitarian Award Gala, which honored talk show host Rosie O’Donnell. The annual event includes the B-Ball Classic, Bogart Backstage, Country in the Rockies, and Rock’n’Bowl Detroit.

Unlike other charities that rely on the efforts of musical artists and celebrities, much of the T.J. Martell Foundation’s success can be attributed to the industry executives who give their time to support the cause. When Martell began his crusade, executives like then-Arista president Clive Davis, Shwood Packaging senior VP Floyd Ginder, Shwood Packaging owner Paul Shore, Roulette Records owner Morris Levy, and Arista CFO Aaron Levy were among the foundation’s first board members.

For BM president/CEO Francis Preston, who currently serves as president of the foundation’s board of directors, the decision to get involved was a logical one. “Their concentration on research, as well as their excellent committee of doctors who oversee the research, made it an easy decision," he says. "They meet to share information, which is rarely done in the research field. Their idea of fun when it comes to fund raising makes it a joy to work with them.”

Preston’s role was recently rewarded when the Vanderbilt-Ingram Cancer Center in Nashville—one of the Martell Foundation’s 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 part of that funds were raised that night go back to Nashville and the Vanderbilt-Ingram Cancer Center. I then talked with Vanderbilt and decided to dedicate a building to me. There is a great feeling of satisfaction in that. Often you work very hard 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 1980s through a letter written by a patient, who told him about the innovative cancer research the organization was involved in.

“We research most types of cancer, including breast, prostatic, colon, lung, and ovarian,” Moses says. “Funding from the foundation has benefited each area. Using funds from the foundation, we are able to get larger grants from other foundations like the National Cancer Institute. All of these grants are enabled through preliminary funding from the T.J. Martell Foundation, which is enormous important in the work we do.”

As the foundation’s largest source of funding, the music industry has been integral to the group’s efforts.

“We’ve developed great relationships with the music industry, so it is very helpful to work with them,” Moses says. “The volunteer spirit is so apparent in the music industry that it makes the foundation particularly effective.

Martell agrees: “Very little money goes to expenses because of our volunteer sheriff’s court of operation is under 10%.”

In addition to raising funds for the Martell Foundation, many music industry professionals have benefited from its reach.

“We are there to help everyone, especially in the music industry, because they know me,” Martell says. “Whether it be for a personal or an opinion getting a new doctor. That’s what I’m most proud of. When someone is ill they can call us. It keeps us involved in their life.

We’ve handled 57 cases [of cancer] in the music industry alone. To see people who we’ve cured, that’s the biggest joy I get.”

---

T.J. Martell Foundation Keeps Cure in Sight

(Tony Martell, T.J. Martell Foundation)

FAB 5 LIVE: Fab 5 Freddy is returning to the airwaves...sort of. The original host of Yo! MTV Raps has teamed up with online music site GetMusic to launch The Fab 5 Freddy Show, an interactive hip-hop variation of the classic FM show. The show will feature interviews, news, music, fashion, and gossip. New episodes will air Monday through Friday, with previous episodes available on demand.

We will be tackling topics that touch the heart of hip-hop,” says Aahmek Richards, executive producer for GetMusic’s hip-hop/R&B channel (also known as Feepa.com). “This is not just another regular intervention show. According to Richards, scheduled for mid-September, the show’s content will vary depending on the influence of hip-hop artists.

“I’m looking forward to getting that immediate response,” Freddy (aka Fred Brathwaite) says. “I want to plug back into the hip-hop audience, whether it be fans who grew up watching Yo! MTV or people who have become familiar with the culture via the Internet.”

Russell Simmons, Jesse Jackson III, and Beanie Sigel, among others, have already taped interviews for the show. “Ultimately, I’d love to see the show on television,” Richards says. “TV is missing a show like this.”

Infectious Spreads: Underdog purveyors the Jaggiastas recently dropped their long-awaited debut, Infectious (June 12) on their Beyond Real imprint via Ladspeed.

After a brief stint on Tommy Boy Black Label, the Brooklyn, N.Y.-based duo of DJ Spinna and Kriminul 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 Spina, who produced 12 of the album’s 14 tracks. “There are different concepts and ideas, but they all relate to the real-life situation that the average person can relate to.”

“We also wanted to do something different,” Kriminul 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, Vernon Reid, and Apani B. Fly, among others. Look for the Jigmastas to tour either later this summer or in the fall.

**SERMON SIGNS TO J: As reported in this column (Words & Deeds, Billboard, June 23), both Eric Sermon and EPMF have signed with J Records. In addition to signing as an 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 Sermon’s first solo offering for J, tentatively titled *The Sermon*, will feature appearances by Redman, Scarface, and LL-Cool J. It is due this fall.

**ROCKSTEADY STILL ROCKIN’:** The Rocksteady Crew will celebrate their 24th anniversary this year. Beginning July 26, the four-day event will include a celebrity basketball tournament, a film festival, a b-boy/girl battle, and other culturally relevant activities. The Rocksteady Crew will close with the annual Rocksteady concert July 29 at 1 p.m. at the Manhattan Center. Acts scheduled to take part in the festivities include Kool & the Gang, 4top, Touch, The Beatnuts, Fat Joe, Taliib 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 dance acts including Chrisette Michele, Mary J. Blige, and Brandy. The tour begins July 7 in Dorchester, Mass. Offishall recently shot a video for his new single, “Ol’ Time Killin’,” which features a sample by legendary reggae artist Barrington Levy.

Ends

**ROLL CALL**

48 45 36 28 SNOOP DOGG *NO LIMIT STREETS* (9/16/94/16) THA LAST MEAL 1
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44 37 19 J.T. MONEY *FIREWORLD* (9/16/94/16) BLOOD SWEAT AND YEARS 9
44 37 19 J.T. MONEY *FIREWORLD* (9/16/94/16) BLOOD SWEAT AND YEARS 9
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Greatest Gainer/Airplay
FALLIN' 0 1 2 3 4 5 6 7 8
BY ALCIE 15

Greatest Gainer/Sales
FALLIN' 0 1 2 3 4 5 6 7 8
BLU CANTRELL 21

NEW
LOVE IT (D) 0 1 2 3 4 5 6
LADY MARMALADE 61

NO. 1
U REMIND ME* 0 1 2 3 4 5 6 7 8
PHIL MIX 21

NO. 2
NEVER GONNA LET YOU GO (T) 0 1 2 3 4 5 6 7 8
JAY-Z 51

NO. 3
MISSISSIPPI 0 1 2 3 4 5 6 7 8
MISSY "MISSY" ELLIONT, T.I. 17

NO. 4
NEVER MINE 0 1 2 3 4 5 6 7 8
MISSY "MISSY" ELLIONT, T.I. 95

NO. 5
EAT IT 0 1 2 3 4 5 6 7 8
MISSY "MISSY" ELLIONT 7

NO. 6
UP IN THE AIR 0 1 2 3 4 5 6 7 8
MISSY "MISSY" ELLIONT 43

NO. 7
LUVABUUU 0 1 2 3 4 5 6 7 8
MISSY "MISSY" ELLIONT 88

NO. 8
WE COMPUTE 0 1 2 3 4 5 6 7 8
MISSY "MISSY" ELLIONT 65

NO. 9
WELCOME 0 1 2 3 4 5 6 7 8
MISSY "MISSY" ELLIONT 47

NO. 10
WHO'S GONNA 0 1 2 3 4 5 6 7 8
MISSY "MISSY" ELLIONT 65
Faithless Becomes ‘Outrospective’ On Kinetic

PEOPLE’S PARADE: On this incredibly hot and humid early-summer day in New York, the ridiculously reclusive Rolio Armstrong is comfortably ensconced in the climate-controlled offices of Arista Records. And he is smiling—no, make that beaming.

On the previous evening, Armstrong had returned to Lodz, Poland, Y. N.’s Jones Beach to catch his sister, singer/songwriter Dido, in concert. “I had never been to one of those typical outdoor American shows before, and there I was sitting in the audience feeling the very proud brother,” he says, chuckling. “It was overwhelming to be there with her fans—all of whom were singing along to every word. It was a natural high.”

“Peter Wanna Be Alone” an already essential track, “Future EastWest” a biological e-clip, it was taped over a 24-hour period, so that every time you enter the video, you see a different clip.” (To view the video, log on to 212.132.85.0/padilla/enter.htm or droeastwest.com.)

According to Sánchez, Navigator is perfect for music lovers because it can operate on four different levels: clubs, home, cars and Airplanes. By late June, he says, “Adios Ayer” had reached number one on Spanish AC network Cadena 100.

For the past two decades, Ibiza has been Europe’s dance-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 1989-75 Franco dictatorship—and partly because the island’s youth was primarily created and cultivated by seasoned DJs from the U.K.—the Ibiza club factor remains little-known outside specialist circles on the Spanish mainland.

That explains why Padilla is basically unknown in Spain outside Ibiza and Brazil, but hugely familiar to the expatriate/chi-chi-clubs-in-London, Miami, Paris, and Amestur, among other cities. Padilla also manned the Ministry of Sound’s Rock in Rio 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 Black Sabbath and Deep Purple after hearing “The Girl From Ipanema.”

“I moved to a new musical plane,” he recalls, referring to his discovery of bossa nova. At the age of 26, he went to Barcelona’s harbor and bought “the first boat going anywhere.” Fate decreed that be the ferry to Ibiza, a spaced-out hippie paradise that Franco had allowed to flourish because it didn’t affect the mainland.

Ibiza has emerged into the Ibiza nightlife and was soon a DJ at the Ku discothèque. “He would mold one style onto another like in a blender—a few mercurial folk singer] John Martin, and the latest dance sounds,” Sánchez notes, “His musical tastes mean 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 label. With volume four, Padilla signed to Mercury Records U.K., but this relationship ended amid legal wrangles over copyright in 1999; it was recently shuttered, and is awaiting the arrival of October, when his new weekly DJ residency will commence at New York’s Exit. Until then, Vasquez is staying extra busy in the studio, as well as programming his DJ skills for punters across the world. Last month, Nervous Records issued Junior’s Nervous Breakdown, a beat-mixed set that spotlights some of Vasquez’s most-revered mixes. Here, Vasquez is shown manning the turntables at the Roxy in New York.

Ibiza Pioneer José Padilla ‘Navigates’ To DRO EastWest

BY HOWELL LLEWELLYN

Ibiza. Spain—Famed Spanish Balearic island of Ibiza in the Mediterranean has been a music haven for gentle outcasts since the first hippies, as well as U.S. draft dodgers avoiding the Viet- nam war, arrived en route to Katmandu, Nepal, in the 1960s.

Spanish José Padilla is neither hippie nor ex-dodger, but he has shaped a legend across much of the world as a maestro of chill-out/ambient music. Padilla is the creator of the world’s first chill-out music, “Café del Mar-east-west” and has created the world’s most popular chill-out music “Café del Mar.”

Ibiza Pioneer José Padilla ‘Navigates’ To DRO EastWest

BILLY BLANKS

Faithless is a member of the group with keyboardist Sister Bliss and DJ/rapper Maxi Jazz—debuted at No. 4 on the Music & Media European Top 100 Albums chart (Billboard Bulletin, June 29).

In the same week, the album, Out- rospective, debuted at No. 2 in Nor- way, No. 3 in Germany, No. 4 in the U.K., No. 5 in Ireland, No. 6 in Switzerland, and No. 10 in Finland; in Holland, it climbed 10 notches to No. 2. The set’s lead single, the anthemic “We Come,” has made it in several markets and spends a seventh week atop the Music & Media European Dance Trax chart.

“I think that people have chosen,” 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 a man in a hurry. I don’t want people to give up on us yet.”

On Tuesday (10), the wickedly smart Outrospective arrives in the U.S. via Kinetic Cheeky/Arista. (Cheeky, the label launchpad by Armstrong and Mel Medallie, is now wholly owned by BMG U.K.) In this issue, “We Come”—with remixes by DJ Charles Winfield, Wookie, Jim Elliott, Ibi, Patrick Winter, Mario Hammer, and Jeno, Garth & Eric James—jumps six spots to No. 21 on the Billboard Hot Dance Music/Club Play chart.

Ibiza Pioneer José Padilla ‘Navigates’ To DRO EastWest
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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, Maverick Records
- Maurice Bernstein, Giant Step
- Ethan Brown, New York Magazine
- Michael Cohen, Warner Music Group
- Bill Coleman, Peace Biquit Productions
- Lynn Cosgay, Trust The DJ
- Chris Cox, Thunderpuss
- Claudia Cuesta, Maxi Records
- Joe Danziger, DJCentral.com
- Louie DeVito, E-Lastik Recordings
- Bamy Grover, Ministry of Sound
- DJ Paulette, DJ
- Swedish Egil, Grooveradio.com
- Scott Henry, BuzzUltra
- Jeannie Hopper, Liquid Sound Lounge
- Victor Luse, Tommy Boy Silver Label
- Steve Lau, Kinetic Records
- Jennifer Matthews, Six Degrees Records
- Daniel Marotta, Dowd & Marotta PC.
- Tom Moulton, mixer/producer
- Seth Neiman, Music Choice
- Sarina Parks, Playland/Pop
- Tony Portelli, 4 Liberty Records Ltd.
- Peter Rauhofer, Star 89 Records
- Martha Reynolds, Ideal Def Jam Music Group
- Nigel Richards, 611 Records
- Roger Sanchez, R-Senal
- Anita Sarko, Anita Sarko Productions
- Kelly Schreinsberg, Logic Records
- Robert Silbering, Forensic Investigative Assoc.
- Sandy Skedler, Moonshine Music
- David Steele, VZ Music
- Marci Weber, MCT/BOLO
- Junior Vasquez, Junior Vasquez Music
- Chi Chi Valenti, MediaMyx.com
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- 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 Travolta, New York
- Tony Trofia, New York

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Sister" (both on Maltiply Records U.K.) Jay spent the time racing cars throughout Europe ("He has a team of race car drivers," Armstrong says). As for Armstrong, he is more new studio and, along with keyboardist Mark Bates, formed Dusted, whose single ("Always Remember to Respect and Honor Your Mother") and album (Where I Was Young) delivered some much-needed mellow madness. Nettwerk America is scheduled to issue the album and the single July 21 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 outset, 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 'Sunday 8pm' now—it's too childish—while Sunday 8pm has huge resonance for me. Our repertoire feels very whole, much more personal than anything we've done in the past. It's about going back to some of the more positive aspects of the songs, which can explain its title. Although Faithlessness will be touring for the next year and a half, don't expect to find Mr. Armstrong a listening more than his music. "We don't call it reclusive for nothing," 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 (she co-produced several songs on her debut, No Angel), as well as Johnston's solo début.

CAUSING A COMMOTION: Nearly two years ago, Theo Keating (more commonly known as "louché") who records as the Wiseys—was profiled in this column (Dance Trax, Billboard, Aug. 14, 1999). The topic of discussion was the Wiseys' sophomore album, The Antidote (Wall of Sound/Idol/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 (2100 New York. Not bad for a 24-month-old track, eh.

**DANCE TRAX**

(Continued from page 58)

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**HOT DANCE MUSIC**

**CLUB PLAY**

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS

<table>
<thead>
<tr>
<th>No. 1</th>
<th>TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>KEEP CONTROL (GROOVIGOUS 2STEP RHYTHM)</td>
<td>JENNIFER LOPEZ</td>
</tr>
<tr>
<td>2</td>
<td>LADY MAHALA (MOONዋ (%)</td>
<td>CHRISTINA AGUILERA, LUKE W / MYX / PINK</td>
</tr>
<tr>
<td>3</td>
<td>DRUMS IN THE STREET (MONDAY MIX)</td>
<td>BOWIE Dlugosch feat. ROSS</td>
</tr>
</tbody>
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Our readers] are a good gauge of what you're thinking. That's how the WYAY format came into being, by the way. It was 1971, and we were the first station on the East Coast to play rock and roll in the morning."

"And when it comes to country radio, we're always looking for new talent. That's why we're so excited about the new CD from Lucinda Williams. She's a fantastic artist, and we think she's going to take the country music world by storm."
SOUNDSTANDING UP: As the title track a foursquare straight week atop Hot Country Singles & Tracks, Lonestar's 'I Already Love You' has rocketed to the Top Country Albums with 112,000 units, good for a No. 9 showing on The Billboard 200. It is the group's first No. 1 on the country chart and its biggest single-week sales figure to date, topping a Christmas-week 1999 sum of more than 92,000, up from foggy Lynnly Grill. On the big chart, the new package establishes a new career benchmark, previously achieved when Lonely Grill peaked where it entered at No. 28 in the June 19, 1999, issue — with 47,000 units at No. 4 on the country chart and peaked at No. 3 six weeks later.

The chart-topping song for the quartet, "I'm Already There," gains 256 detections to close with more than 6,000 plays on Hot Country Singles & Tracks.

YOUNG COUNTRY: Lila McCann posts her second-biggest start on Top Country Albums, as Complete (Warner Bros.) pops on at No. 18 with approximately 10,000 copies sold. The former Asylum artist rose to No. 9 on the country chart in the summer of 1997 with the now-platinum hit "The Way You Love Me," a Sony Music release. McCann's No. 1, peaked where it entered at No. 5 in the April 11, 1998, issue. It bowed with more than 18,000 scans, then improved to 21,000 units during its second week, ink McCann's biggest-one-week sum to date.

The lead single from the new set is "Girls on the Radio," which rests at No. 52 on Hot Country Singles & Tracks. McCann's prior radio chart contenders include "I Wanna Fall in Love," which reached No. 3 in the winter of 1998, and "With You," a springtime top in 1999.

INSTANT CLASSIC: Patty Loveless has charted 41 titles on Hot Country Singles & Tracks. Twenty of those songs peaked in the chart's top 20, including five No. 1 singles. On Top Country Albums, the Grand Ole Opry star has competed with a half-dozen reaching the top 10. This issue, Loveless takes what is perhaps her most personal work yet into the ring, as Mountain Soul (Epic) starts with 7,500 units at No. 24 on Top Country Albums. The stunningly beautiful bluegrass/traditional country set returns Loveless to her native eastern-Kentucky hill-country roots. Even as her label works the single title track from her Strong Heart set to country stations, it is the roots showcase that bathes in the current spotlight (the former set peaked where it entered at No. 13 in the Sept. 16, 2000, issue). Sony's Nashville shop is working Mountain Soul to the bluegrass, gospel, collegial, and traditional country radio markets. It contains three religious tracks, including a remake of the Stanley Brothers classic "Daniel Prayed." Meanwhile, another bluegrass practitioner enters the chart. Rhonda Vincent (Curb) atop No. 9 with The Showdown. The tour de force does not appear on Top Country Albums. Vincent is the International Bluegrass Music Assn.'s reigning female vocalist of the year. Her new set includes an affectionate tribute to Bill Monroe, titled "I'm the Grass Any Blues.

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 record, RealWest, After All, is a follow-up to the well-received and highly acclaimed Cowgirl Dreams. According to the label, a joint venture between RealWest and BMI, the label, “We also want to take it outside, we’re going to do that with Joni, keep her going and bring more opportunities to her.”

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

The label hopes radio airplay will come from country and Americana stations, as well as those programming Western music. Snowdon says, “We’re really ready with the programming now, and checking it twice for Western music radio opportunities, from Red Steagall’s [syndicated] show to where we feel there are more opportunities.”

“I definitely think her fans and the radio industry are ready to hear some new music from her,” says Trayce Pickett, music director at KNEL-FM Brandy, Texas. "She is so distinct and different [from the typical popcountry] that is coming out of Nashville right now. She is a unique stylist, and that is exactly what we’re looking for right now—someone with more of an individual approach to their music.”

Tim Cretisger, owner of Groovacious Record Shop in Cedar City, Utah, moved from Utah last October and quickly began introducing people in his new location to the music.

"Response to Joni has been incredibly so far,” he says. “Every time I put on one of her CDs, someone will ask me who it is. I’ve sold a good number of copies of Cowgirl Dreams and some of her kids’ album, Are We There Yet. I think when her new record comes out, we’ll be really happy with it. We’re gonna play the hell out of it. People will definitely hear it.”

Cretisger 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 just resist it when they hear her.”

“There are people that get airplay and get ‘big,’ but I don’t consider them artists,” Cretisger 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.”

Charlotte Bell owns Graham Bell Galleries in Tuscaloosa, Ala. She sells an eclectic assortment of collectibles and also has a music section. Bell says Harms is one of her favorite recording artists.

"We play both – Are We There Yet and Cowgirl Dreams in our gallery, and when we want to draw a crowd into the shop, we play the music outside. People always come in and ask who she is, especially when we play the children’s album,” Bell says. "We have so many fans who buy her albums since we started playing them. People really like her. Her music is really refreshing. The gallery has a mixture of collectibles, and I travel all over the world to gather cowboy things from other countries," Bell adds. "We sell one-of-a-kind items, and Joni is definitely one of a kind."
The growth of albums on Heatseekers shows albums available on Billboard®. For instance, the album "I'm Already There" by Lonestar topped the chart. The "New" albums section highlights new releases, including "Fly" by Dixie Chicks and "Dive" by Travis. The "Greatest Gainer" section features "One More" by Rascal Flatts, rising from 67 to 30 on the chart. The "Albums Gone Gold" section features albums that have sold over 500,000 copies, such as "The Best of Big & Rich" by Big & Rich. The chart also provides information on the artists and their projects, including Shania Twain, Toby Keith, and Trisha Yearwood. The chart is a valuable resource for music industry professionals and fans alike, offering insights into the most popular albums of the week.
it. We're just starting to greet it with open arms.

Despite the existing interest in the album, Colen says, he didn't want to rush its release. The staggered release dates are to give the band time to promote the set in Europe before heading to the States. There is talk of the band effectively relocating to the States for several months, where it will tour extensively, making these promotional rounds along the way. “They are totally committed to the U.K. and Europe through November,” Colen says, “because when they come to America, they need to focus.”

Walsh concedes: “We’re gonna work hard there. Too often, British bands thought they could break internationally from England, thinking they could go over to America for a week and do a couple of shows and everyone would go mad and it wouldn’t work. We’re prepared to put the hard work in.”

That’s key if the band wants to break in the States, Harcourt says. “They have to spend time with people in the States, and they have to be nice, which British bands sometimes have a hard time doing. But they make a band like Starsailor, or Travis, who are cool guys who know how to treat people and know how to be nice to the press. And they do their homework here and do the job, instead of being asshole like Oasis or the Verve.”

As with Coldplay and Travis, Starsailor already has a leg up on the likes of Oasis, Pulp, or the Lon- don Suede—other British acts that have been the next big thing in recent years, according to Harcourt. “Starsailor haven’t done a year of a rock leaning,” he says. “They’re coming from more of a traditional standpoint, and I think American audiences can relate better.”

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 albums buyer for HMV’s 128 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 Radio- head. If you look at Travis at the same stage in their career—Stereophonics for that matter—I’d say that Starsailor is a stronger proposition. Of course, the only question is 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 could be as big as Oasis,” Fordyce adds. “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, “EMI gen- erally has a good record with this

TO OUR READERS

Keeping Score will return next issue.

Chrysalis' Starsailor Aims to Cross Atlantic
(Continued from page 13)

GRIFFITHS DISMISSED FROM BMG EUROPE
(Continued from page 10)

cutting is not a strategy and that the company’s future de- pends on developing the right creative initiatives. He tells Bill- board, “We want to strengthen our A&R competence and pick up considerable speed. To achieve this, we’re prepared to invest heavily to make it clear to the global record market that we’re a force to be reckoned with.”

Haroldson also reflected on edge around BMG’s world, espe- cially in Europe. Griffiths was not always popular with his deter- mined, high-decibel style, but he did his mark, particularly on U.K. operations. Last spring, the company went through a reorganiza- tion, with Breithecker now working with Simon and Garfodoby elevated to president of the music division. In the fiscal year that ended June 30, BMG UK achieved its business plan, according to one insider.

Stein intends to “invest a lot of time” in speaking to employees in the U.K., in concert with Brian De- hoft’s. His first priority there will be substantial throughout Europe will be, he says, “to build up trust.”

Assistance in preparing this story was provided by Brian Garr- tity in New York and Wolfgang Spahr in Hamburg.

Phantom, because he was always disappearing. Sometimes he’d dis- appear in his own house—you can’t be able to get him on the phone for days or weeks at a time.

Yet Henderson remained a formidable player, demonstrated 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 could be as big as Oasis,” Fordyce adds. “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, “EMI gen- erally has a good record with this

JOE HENDERSON LEAVES JAZZ LEGACY
(Continued from page 8)

Hancock, Wynton Marsalis, John Scofield, Christian McBride, and Jack DeJohnette.

Seidel notes that those records “put Joe in a new context. He did- n’t make records of other people’s repertoire until he came to it on his own.” He also points out that the albums arrived at the right time: “There was a void, with the death of [tenor players] Stan Getz and Dexter Gordon. It opened the space for somebody who had al- ways been around. This created a whole new visibility for Joe.”

Henderson has also completed a strong big-band album and a reinterpretation of Gershwin’s Porgy and Bess (featuring guest artist Jon Hendricks) in the last few years before he was sidelined by a stroke in 1998. He had suffered from emphysema for several years before his death.
by Lisa Collins

SEIZING THE MOMENT: With the release of this month's eponymous album, CeCe Winans is sporting a new slimmed-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 KATINS also feature a duet with big brother Mar- vin Winans on a remake of "Bring Back the Days of Yea & Nay," which he wrote. Her favorite cut, however, is "No One," a ballad written by Marc Anthony. Winans notes it was originally a love song, but when she heard it, my mind went straight to worship, so I get permission to change a couple of the lyrics to let people know it was not a horizontal relationship, but a vertical one."

by Deborah Evans Price

FULFILLING DESTINY: The Katins have always been known as a great live act. The five brothers from American Samoa—Joe, James, John, Sam, and Jesse—have appeared at festivals, 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 trans late the personality of their live performances to the recording studio. That's why the Katins' 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.

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 '80s. "We just could never seem to grip with the material," says Joe, one of 12 siblings. "We grew up in church, and we just feel 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 they 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 didn't want any thing 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, and at youth conventions and public high schools and all that."

They honed their performing skills and developed a vision for the type of music they wanted to record. That vision is fully realized on Destiny. "Our family has been a mix of artists and different challenges not only as a group, but individually," Joe says. "We grew up in church always hearing that God had a plan for our lives, but in the past year-and-a-half, He has been increasing the theme that He does have a destiny for us. I'm hoping that when people listen to this album, they will realize that there is hope, and that God made us to be great, and they can be victorious in whatever challenges they face."

"We have a song that sticks out to me. I don't know if it will be a single—and it's called 'Who Do You Love? The gist of the song is you can gain the whole world and lose your soul. The bottom line in this life is, Who do you love?"

Among Joe's other favorites on the album are "My Samoa" and "You Are." He says, "I love that intimate vertical song about who God is to us. I like 'My Samoa' too. When we wrote that we knew most people probably wouldn't really relate to it, but we wanted to put a song about Samoa on our record. So I was glad we had the opportunity to do that."

While living in Samoa, 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 enthusiastic reception they received performing at Expound and 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 (Continued on next page)
The Endless Enigma:
The list of pioneering jazz violinists is a short one, and the one near the top would be Jean-Luc Ponty. For more than three decades, the French violinist has merged jazz improvisation with rock sensibilities and exotic rhythms, creating a multi-layered sound that is equal parts jazz fusion and world music. Although Ponty has remained active for the past seven years, most notably with Stanley Clarke and Al Di Meola in the Rite of Strings trios, Life Enigma (Aug. 21) is his first solo studio album since 1995's No Absolute Truth (Atlantic). It is also the first project in his career where he has complete creative control, performing much of the music himself in his home studio and recording the CD for release on his own JOL Productions imprint.

After years of performing with electric instruments, Ponty says that touring during the mid-'90s with the all-acoustic Rite of Strings was a challenge that reinvigorated him, focusing him on his instrument and drawing his attention away from his fascination with music-making technology.

Higher Ground
(Continued from previous page)

we expected, so we were excited to do it on the second one, too.

Percival Awards: With four nominations each, Kurt Bestor, Colors, George Dyer, Sam Cardon, and Canadian newcomer Marek Omar are the top nominees for the fourth annual Percival Awards. Voted by members of the Faculty of Music at the Victoria Symphony, the awards take place July 13 at Salt Lake City's Cottonwood Auditorium. Other top nominees include Peter Breinholt, Julie de Bievre, Jenny Oaks Baker, and Tammy S. Robinson, with three nods each.

This year's show will include several changes. Holiday recording of the year and compilation album of the year are new categories, while the existing instrumental album of the year category has been split into sacred/instrumental album and contemporary album.

The following is a partial list of nominees:


Female vocalist: Cherie Call, Maren Omar, Tammy Robinson.

News Flash: After 13 years, Mark Lowry is departing the Gaither Vocal Band at the end of 2001. Stay tuned...
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 great words and melodies, and I realized that it was OK to go back and do this.

Shafer started the twice-monthly series of songwriter showcases in 1992 at the Bitter End, the famed Greenwich Village club. The Chan- grin 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. "So I started singing my songs in the area of the Bitter End and signed to Warner Chappell," Shafer says. Early successes included songs for such TV shows as "Life on the Line," "Eight Is Enough," "The Left Behind," and albums cut for Easton and Porter.

Shafer's Bitter End gigs and music business contacts inspired club managers to also promote the disc in nearby Cleveland on the Good Morning Cleveland TV show. Forthcoming is an appearance on the New York Warner Bros. network TV affilliate's morning program, which will involve writing a song on the spot from suggested "bits and pieces," says Shafer. She's also slated to pay the Bluebird in Nashville in August, along with Matraca Berg and Pam Tillis. "I'm not trying to get a deal or extend that he never sang the same song the same way twice."

"The Last Waltz" was a celebration of the stifling orthodoxy of the Soviet state in addressing the harsh realities of the common people's existence. So Vysotsky was understood to draw upon the powers-that-be, while his cassette recordings of many of them cruelly taped performances—were extensively distributed underground. (As he was not a state-sanctioned artist, his notoriety was not released officially until after his death.)

Married to famed French actress Marina Vlady, Vysotsky was allowed to travel abroad, however. His popularity was so great, in fact, that the state was essentially powerless to move against him. It's hard for me to say words, but for everybody he was uniquely Russian in his soul," Berezhkov continued. "In a very personal way, his songs had great meaning and significance for everybody.

That he remains revered was evidenced by the steady crowds of visitors to his grave. Suddenly there were seven of us all together there, smoking, drinking, and watering the flowers and plants covering his plot with steady torrents of vodka.

Volodiyas! For all my life, you are a light for me. I'm going to Pole to another, before both cast the contents of their glasses upon Vysotsky's grave. Berezhkov then turned to me and proposed his own tribute. "In Russian tradition, we can't toast—or touch our glasses—to the health of a great person, he said. "But we can drink to his memory, so Volodiyas, to your memory."

We toasted our shots and, most appropriately, left one behind for Vysotsky.

DIEXLAND ON THE NEVA:

A long day of sightseeing in St. Petersburg (it stayed light until midnight) was capped by a beautiful boat ride on the Neva River with entertainment provided by the Saint Petersburg Stompers, a local but top-notch Dixieland instrumental jazz band. Co-exist- ing personages with the most unlikely name were "Rock Around the Clock," "St. James Infirmary," "Mossow Evening" (accompanied by heartfelt ditties like "The Blues are Not So Subtle" at the addresses), and he gave everything he had in his concerts, to the
Goldberg Recounts History Of Old, New John Phillips Sets

Before his untimely passing on March 18, John Phillips, founder of the Mamas & the Papas, completed an album of unreleased material, as well as an upcoming set of new music, with engineer/producer Harvey Goldberg.

The story behind Phillips’ recently released Pay Pack & Follow (Eagle Records), the recording of which commenced in London in the 1970s, is a fascinating and poignant tale—of collaboration with four members of the Rolling Stones, of master tapes missing for years, and, finally, of the album’s completion, shortly before Phillips’ passing.

In addition to Pay Pack & Follow, Phillips and Goldberg recorded an album of new material, Phillips 66, due on Eagle Records on Aug. 30, which would have been the composer’s 66th birthday.

Goldberg, a recording engineer with three decades’ experience, is music broadcast engineer for Late Show With David Letterman, in addition to his freelance engineering work. But his involvement in Pay Pack & Follow dates to his early career at New York studio Media Sound, the staff of which he joined as a teenager in 1970.

Phillips had moved from Los Angeles to New York following the Mamas & the Papas’ breakup. In 1972, he booked Media Sound for demo recordings, later returning to produce Romance in the Rain, an album by then-wife Genevieve Waite, and tracks for ex-wife Michelle Phillips.

“I was obviously pretty excited,” Goldberg says, “because I was still fairly new and I certainly knew the name. I was a little bit nervous, but he made me feel at ease immediately. He was such a great guy.”

After these initial sessions, the idea of a solo album was discussed. “Then he disappeared,” Goldberg says. “I didn’t hear from him for quite a few years.”

Phillips, it turned out, had gone to London, where he scored the David Bowie film, The Man Who Fell to Earth, on which Rolling Stones guitarist Mick Taylor performed. Phillips also shared a house with Keith Richards for a time and informally played a few songs for Mick Jagger, who then urged him to record them, offering to produce.

Sessions for Pay Pack & Follow commenced at London’s Olympic Studios. Moving the project to New York in 1977, Phillips contacted Goldberg and asked him to help. Recording continued in New York for several months, until Jagger and Richards had to turn their attention to the Rolling Stones.

“They left it in John’s hands to finish,” Goldberg recalls. “The problem was John had developed a drug habit by this stage. By the time we were four months into the project, John really didn’t have the discipline to do anything on his own. And he disappeared again, with the album never being finished.”

Though Phillips emerged from addiction, the multitrack tapes had been misplaced and were traversing the globe as cargo, finally arriving in New York several years later. Two years ago, Phillips again contacted Goldberg and asked him to assemble and mix the project. After transferring the old and deteriorating analog tapes to 48-track digital, Goldberg mixed on a Solid State Logic J Series console at New York’s Sound on Recording.

“I’ve done a lot of things over there,” he says, “there’s a really solid studio. And I’m a big fan of the J Series. To me, it’s the first new-sounding console I’ve heard in years. It’s got a very sweet sound, a spectacular bass response.”

“It’s pretty much the original recordings,” Goldberg adds of Pay Pack & Follow: “All of the Keith Richards, Mick Taylor, and guitarist Chris Speeding stuff is original. We didn’t want to mess with the vocals. We didn’t feel the need to make an older record a new 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 solos, Jagger’s Southern-inflected backing vocals, and Richards’ superb playing—is really out, fused with Phillips’ artistic arrangements and distinct vocals—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 ever been writing. Phillips responded by playing more than 30 songs on 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 Regan on bass; Leon Pandervis, 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 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 contains a vintage-yet-modern sound. Goldberg considers Phillips 66 as “lyying somewhere between a Dylan and Willie Nelson album.” Indeed, the blend of folk, pop, and rock that Phillips wrote into classics like “Monday, Monday” and “California Dreamin’” so many years ago is apparent.

“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.”

By Christopher Walsh

Chris Speeding

Goldberg Recounts History Of Old, New John Phillips Sets

by Christopher Walsh

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 Goldberg transferred the tracks to Pro Tools, in order to continue overdubs for the project at Phillips’ home in Palm Springs. Pro Tools engineer Brit Lord joined Goldberg, and Speeding was due 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 am a big fan of Pro Tools, but with any technology, there is a danger when technology starts leading the way, rather than the music. I wanted the record to sound as if it was an analag 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 anything, it shows how well Pro Tools can work as a straight recording device, offering a couple of short cuts that you don’t have with tape.”

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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 Leonard Fournier, 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 Camerini)
ENCUENTRO LATINO: The fourth annual Ritmo Latino convention, which changes its name this year to Encuentro Con Sabor Latino, is scheduled to take place Aug. 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 Urbe 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 Urbe, by the time the convention rolls around, Ritmo Latino will total 38 stores—up from 31 a year ago. It has also increased its number of Latin Rock stores (dedicated exclusively to rock en español) from two to four.

The literary aspect of Ritmo Latino, Urbe says, is the reason for the convention's name change. "Ritmo Latino" is no longer just about music," he says.

MuXXic LATINA RELEASE: MuXXicLatina.com, the joint venture between Gran Via Musical and Universal, will launch its first U.S. release this month. Josecano, the album by Spanish singer José María Cano, has already been released in Venezuela. It will hit stores July 17 in other Latin countries and the U.S.

The notion behind MuXXic, VP of marketing Hielo Diaz says, is to back Spanish artists in Latin America and to sign artists with the potential to do well in both Spain and Latin territorries, as well as the U.S. "For example, the first artist we signed is Benito Canales, a young Mexican who sings romantic ranchera music," she says. "He has the potential to sell in Spain, but we'll coordinate with Universal so that his release doesn't conflict with an artist like, say, Pedrito Fernández."

Aside from its own roster, MuXXicLatina.com holds the rights to the catalogs of labels Caribe, Eurotropical, and Manzana—which carry vintage Cuban music—for distribution in Latin America.

UNIVERSAL CHANGES: As reported in Billboard Bulletin (July 30), Universal Music Latin America has formally announced a series of internal appointments that took effect July 1. Gonzalo Gutiérrez has been appointed managing director of Universal Music Mexico, reporting to Universal Music president Marco Bissi. Gutiérrez was previously president of Universal Music Central America. In turn, Manual Peña has been appointed managing director of Universal Music Central America, reporting to Gutiérrez. Peraza was previously managing director of the Universal label at Universal Music Spain. 

(Continued on page 66)

LATIN TRACKS A-Z

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  - Mexico: Platinum
  - Mario Quintero Lara honored with three BMI Awards in 2001
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- 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!

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Latin Notas (Continued from page 45)

reported previously in Billboard Bulletin, Carlos Sánchez has been appointed managing director of Universal Music Argentina, reporting to Marcelo Cuncusa Brusco, president of Universal Music Brazil and Southern Cone. Sánchez was previously president of Universal Music Latino. The announcement was made by Jesús Laura, new chairman of Universal Music Latin American-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 moving 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 1988. Other performers included Banda Espuela de Oro, Los Rieleros del Norte, and Laura Flores.

Brothers Germán, Alfredo, and Joel Lizárraga, all members of el Recodo and sons of Lizárraga, also announced the creation of a music school that will provide free instruction to students interested in the banda 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 Antonio Solís. It is set to take place at New York’s Madison Square Garden.

Passings: Amatia Mendoza, one of the great Mexican singers and one of the three señoras who performed on the album Los Tres Senoritas. Produced by Juan Gabriel in 1965, the album featured Mendoza, Lola Beltrán, 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 recorded by Mendoza, who, in her 50-year career, popularized hits like “Amarga Navidad.”

In Brief: On the eve of the release of her first English-language album, Shakira is poised to become 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 coming months, the channel has confirmed... Following in the footsteps of Amores Perros, new indie label Domico Sical, has released the soundtrack to another Mexican film, Y Tu Mamá También. Notable tracks include Moltó’s “Ride Conmigo” and Marco Antonio Solís’ “Si No Te Hubieras Lido.” Suave is managed by industry vets Camilo Lara and Jose Enrique Fernández.

Assistance in preparing this column was provided by Teresa Aguilera in Mexico City and Aída Rosay in New York. For information, reach her at 305-361-5279 or at lebo@billboard.com. Mail may be sent to 101 Crandon Blvd., Suite 266, Key Biscayne, Fla. 33149.

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JULY 14, 2001
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 Assn. 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 which almost 500, gave the organization permission to continue exploring avenues for producing a chart, which could turn 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 vote 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; Mark Richings, managing director of Independent; and Sean O'Brien, chairman of Telstar. They replaced outgoing members Michael Clery of Lost Souls Music, Rob Mitchell of Warp, and VZ's 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.

These members were thus prevented from standing for re-election for a year. “Three new people on the board each year is quite enough, 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'Arey; Cooking Vinyl managing director Martin Goldsmith; Play It Again Sam U.K. president Mike Henehan; Cat Records managing director Guy Holmes; 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 Mar-sden; London-reggae group founder/CEO Martin Mills; Teletel chairman Sean O’Brien; Pinnacle managing director Tony Powell; Ninja Tune co-founder Peter Quicke; and Grand Central label manager Eliza Tyrrell.

Those in attendance at the meeting were also able to quiz Napster founder Shawn Fanning and the controversial file-swapping 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 a deal that dealt 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
SEOUL, South 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 producing 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 28), the South Korean music market was worth slightly less than $300 million at retail last year—making it the 14th biggest in the world.

Channel V—a 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 39%-owned by Channel V and 67%-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.

While Channel V Korea will always feature a mix of Korean and English-language 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 pop and hip-hop groups, particularly in China, Taiwan and Hong Kong. Reflecting this, some of the new channel’s locally produced programming will be subtitled for other markets. 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 Angel 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, BMG Crescendo’s India, and MEG Crescendo’s India. The deals enable Soundbuzz to offer repertoire from those labels for secure commercial digital distribution through various distribution channels, including its own website, soundbuzz.com. Soundbuzz CEO Sudhanshu Sarronwala says, “This is a 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 India to Tamil repertoire.”

Though Sarronwala declines to provide details of the financial terms agreed between Soundbuzz and its partner labels, it has been confirmed that the revenue mechanism revolves around a per-track royalty payment system. Tips Indian-Express (Continued on page 89)
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**CANADA**

| **1** | Miss California | **1** | The Way To Your Love | **1** | Hits Of The World |
| **3** | Barton Springs | **3** | Lazy Saturday Night Feat. Gryffin | **3** | The Weeknd Feat. Russian Roulette |
| **4** | Miss Deja Vu | **4** | Doozy | **4** | H.E.R. Feat. Winehouse & Bad Bunny |
| **5** | Beautifulimately | **5** | Selfish | **5** | H.E.R. Feat. Winehouse & Bad Bunny |
| **6** | That's It | **6** | The Weeknd Feat. Russian Roulette | **6** | H.E.R. Feat. Winehouse & Bad Bunny |

**NETHERLANDS**

| **1** | Dutch Milk | **1** | Don't Give Up | **1** | Dutch Milk |
| **2** | Sex Theatre | **2** | The Weeknd Feat. Russian Roulette | **2** | Dutch Milk |
| **3** | Cheeky | **3** | The Weeknd Feat. Russian Roulette | **3** | Dutch Milk |
| **4** | Dido | **4** | The Weeknd Feat. Russian Roulette | **4** | Dutch Milk |
| **5** | AURORA | **5** | The Weeknd Feat. Russian Roulette | **5** | Dutch Milk |

**AUSTRALIA**

| **1** | Ruel Feat. Tamia | **1** |千夜 | **1** | Infatuated |
| **2** | Dami Im | **2** | One Love | **2** | Get Back On It |
| **3** | The Weeknd Feat. Russian Roulette | **3** | The Weeknd Feat. Russian Roulette | **3** | Get Back On It |
| **4** | The Weeknd Feat. Russian Roulette | **4** | The Weeknd Feat. Russian Roulette | **4** | Get Back On It |
| **5** | The Weeknd Feat. Russian Roulette | **5** | The Weeknd Feat. Russian Roulette | **5** | Get Back On It |

**ITALY**


**FRANCE**


**NEW ENTRY**

| **1** | THE WEEKEND FEAT. RUSSIAN ROULETTE | **1** | THE WEEKEND FEAT. RUSSIAN ROULETTE | **1** | THE WEEKEND FEAT. RUSSIAN ROULETTE |

**NEW ENTRIES**

| **1** | THE WEEKEND FEAT. RUSSIAN ROULETTE | **1** | THE WEEKEND FEAT. RUSSIAN ROULETTE | **1** | THE WEEKEND FEAT. RUSSIAN ROULETTE |

**NEW**

| **1** | THE WEEKEND FEAT. RUSSIAN ROULETTE | **1** | THE WEEKEND FEAT. RUSSIAN ROULETTE | **1** | THE WEEKEND FEAT. RUSSIAN ROULETTE |

**FROM ABROAD**

| **1** | THE WEEKEND FEAT. RUSSIAN ROULETTE | **1** | THE WEEKEND FEAT. RUSSIAN ROULETTE | **1** | THE WEEKEND FEAT. RUSSIAN ROULETTE |

**NEW**

| **1** | THE WEEKEND FEAT. RUSSIAN ROULETTE | **1** | THE WEEKEND FEAT. RUSSIAN ROULETTE | **1** | THE WEEKEND FEAT. RUSSIAN ROULETTE |

**SOUNDTRACKS**

| **1** | Soundtrack | **1** | Soundtrack | **1** | Soundtrack |
| **2** | Music | **2** | Music | **2** | Music |
| **3** | Soundtrack | **3** | Soundtrack | **3** | Soundtrack |
| **4** | Music | **4** | Music | **4** | Music |
| **5** | Soundtrack | **5** | Soundtrack | **5** | Soundtrack |

**ALBUMS**

| **1** | THE WEEKEND FEAT. RUSSIAN ROULETTE | **1** | THE WEEKEND FEAT. RUSSIAN ROULETTE | **1** | THE WEEKEND FEAT. RUSSIAN ROULETTE |

**NEW**

| **1** | THE WEEKEND FEAT. RUSSIAN ROULETTE | **1** | THE WEEKEND FEAT. RUSSIAN ROULETTE | **1** | THE WEEKEND FEAT. RUSSIAN ROULETTE |

**FROM ABROAD**

| **1** | ОСЕЗАЯ | **1** | THE WEEKEND FEAT. RUSSIAN ROULETTE | **1** | THE WEEKEND FEAT. RUSSIAN ROULETTE |

**NEW**

| **1** | THE WEEKEND FEAT. RUSSIAN ROULETTE | **1** | THE WEEKEND FEAT. RUSSIAN ROULETTE | **1** | THE WEEKEND FEAT. RUSSIAN ROULETTE |

**SOUNDTRACKS**

| **1** | Soundtrack | **1** | Soundtrack | **1** | Soundtrack |
| **2** | Music | **2** | Music | **2** | Music |
| **3** | Soundtrack | **3** | Soundtrack | **3** | Soundtrack |
| **4** | Music | **4** | Music | **4** | Music |
| **5** | Soundtrack | **5** | Soundtrack | **5** | Soundtrack |

**ALBUMS**

| **1** | THE WEEKEND FEAT. RUSSIAN ROULETTE | **1** | THE WEEKEND FEAT. RUSSIAN ROULETTE | **1** | THE WEEKEND FEAT. RUSSIAN ROULETTE |

**NEW**

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**FROM ABROAD**

| **1** | THE WEEKEND FEAT. RUSSIAN ROULETTE | **1** | THE WEEKEND FEAT. RUSSIAN ROULETTE | **1** | THE WEEKEND FEAT. RUSSIAN ROULETTE |

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**SOUNDTRACKS**

| **1** | Soundtrack | **1** | Soundtrack | **1** | Soundtrack |
| **2** | Music | **2** | Music | **2** | Music |
| **3** | Soundtrack | **3** | Soundtrack | **3** | Soundtrack |
| **4** | Music | **4** | Music | **4** | Music |
| **5** | Soundtrack | **5** | Soundtrack | **5** | Soundtrack |

**ALBUMS**

| **1** | THE WEEKEND FEAT. RUSSIAN ROULETTE | **1** | THE WEEKEND FEAT. RUSSIAN ROULETTE | **1** | THE WEEKEND FEAT. RUSSIAN ROULETTE |

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**SOUNDTRACKS**

| **1** | Soundtrack | **1** | Soundtrack | **1** | Soundtrack |
| **2** | Music | **2** | Music | **2** | Music |
| **3** | Soundtrack | **3** | Soundtrack | **3** | Soundtrack |
| **4** | Music | **4** | Music | **4** | Music |
| **5** | Soundtrack | **5** | Soundtrack | **5** | Soundtrack |
HITS OF THE WORLD
CONTINUED

EUROCHART (07/01)

SINGLES
1. ANGEL
2. NELLY FURTADO
3. INNOCENCE
4. TINA TUCKER
5. KARINA
6. LAURA FABIAN
7. SCORPIONS
8. VIVIANNE
9. LADY discrete
10. ANGEL - THE BEST

NEW ALBUMS
1. RED HOT CHILI PEPPERS - THE URBAN ME
2. LINKIN PARK - FROM THE OTHER SIDE
3. DAFT PUNK - DISCO VOLBEAT
4. CLAN OF X-MEN - THE 4TH JACKS
5. TINA TUCKER - DISGUISE
6. VIVIANNE - THE LOOKING GLASS
7. SCORPIONS - STING THE STING
8. VIVIANNE - THE LOCUSTS
9. LAURA FABIAN - LAURA FABIAN
10. ANGEL - THE BEST

SINGLES
1. ANGEL
2. NELLY FURTADO
3. INNOCENCE
4. TINA TUCKER
5. KARINA
6. LAURA FABIAN
7. SCORPIONS
8. VIVIANNE
9. LADY discrete
10. ANGEL - THE BEST

PORTUGAL (Portuguese/Brazil)

SINGLES
1. ANGEL
2. NELLY FURTADO
3. INNOCENCE
4. TINA TUCKER
5. KARINA
6. LAURA FABIAN
7. SCORPIONS
8. VIVIANNE
9. LADY discrete
10. ANGEL - THE BEST

NEW ALBUMS
1. RED HOT CHILI PEPPERS - THE URBAN ME
2. LINKIN PARK - FROM THE OTHER SIDE
3. DAFT PUNK - DISCO VOLBEAT
4. CLAN OF X-MEN - THE 4TH JACKS
5. TINA TUCKER - DISGUISE
6. VIVIANNE - THE LOOKING GLASS
7. SCORPIONS - STING THE STING
8. VIVIANNE - THE LOCUSTS
9. LAURA FABIAN - LAURA FABIAN
10. ANGEL - THE BEST

SINGLES
1. ANGEL
2. NELLY FURTADO
3. INNOCENCE
4. TINA TUCKER
5. KARINA
6. LAURA FABIAN
7. SCORPIONS
8. VIVIANNE
9. LADY discrete
10. ANGEL - THE BEST

SWEDEN (SLF) (06/01)

SINGLES
1. ANGEL
2. NELLY FURTADO
3. INNOCENCE
4. TINA TUCKER
5. KARINA
6. LAURA FABIAN
7. SCORPIONS
8. VIVIANNE
9. LADY discrete
10. ANGEL - THE BEST

NEW ALBUMS
1. RED HOT CHILI PEPPERS - THE URBAN ME
2. LINKIN PARK - FROM THE OTHER SIDE
3. DAFT PUNK - DISCO VOLBEAT
4. CLAN OF X-MEN - THE 4TH JACKS
5. TINA TUCKER - DISGUISE
6. VIVIANNE - THE LOOKING GLASS
7. SCORPIONS - STING THE STING
8. VIVIANNE - THE LOCUSTS
9. LAURA FABIAN - LAURA FABIAN
10. ANGEL - THE BEST

FINLAND (Radiolinja/Finnish Music Research) (07/01)

SINGLES
1. ANGEL
2. NELLY FURTADO
3. INNOCENCE
4. TINA TUCKER
5. KARINA
6. LAURA FABIAN
7. SCORPIONS
8. VIVIANNE
9. LADY discrete
10. ANGEL - THE BEST

NEW ALBUMS
1. RED HOT CHILI PEPPERS - THE URBAN ME
2. LINKIN PARK - FROM THE OTHER SIDE
3. DAFT PUNK - DISCO VOLBEAT
4. CLAN OF X-MEN - THE 4TH JACKS
5. TINA TUCKER - DISGUISE
6. VIVIANNE - THE LOOKING GLASS
7. SCORPIONS - STING THE STING
8. VIVIANNE - THE LOCUSTS
9. LAURA FABIAN - LAURA FABIAN
10. ANGEL - THE BEST

NORWAY (Western Group Norway) (07/03)

SINGLES
1. ANGEL
2. NELLY FURTADO
3. INNOCENCE
4. TINA TUCKER
5. KARINA
6. LAURA FABIAN
7. SCORPIONS
8. VIVIANNE
9. LADY discrete
10. ANGEL - THE BEST

NEW ALBUMS
1. RED HOT CHILI PEPPERS - THE URBAN ME
2. LINKIN PARK - FROM THE OTHER SIDE
3. DAFT PUNK - DISCO VOLBEAT
4. CLAN OF X-MEN - THE 4TH JACKS
5. TINA TUCKER - DISGUISE
6. VIVIANNE - THE LOOKING GLASS
7. SCORPIONS - STING THE STING
8. VIVIANNE - THE LOCUSTS
9. LAURA FABIAN - LAURA FABIAN
10. ANGEL - THE BEST

ARGENTINA (CAPA) (06/01)

SINGLES
1. ANGEL
2. NELLY FURTADO
3. INNOCENCE
4. TINA TUCKER
5. KARINA
6. LAURA FABIAN
7. SCORPIONS
8. VIVIANNE
9. LADY discrete
10. ANGEL - THE BEST

NEW ALBUMS
1. RED HOT CHILI PEPPERS - THE URBAN ME
2. LINKIN PARK - FROM THE OTHER SIDE
3. DAFT PUNK - DISCO VOLBEAT
4. CLAN OF X-MEN - THE 4TH JACKS
5. TINA TUCKER - DISGUISE
6. VIVIANNE - THE LOOKING GLASS
7. SCORPIONS - STING THE STING
8. VIVIANNE - THE LOCUSTS
9. LAURA FABIAN - LAURA FABIAN
10. ANGEL - THE BEST

SWEDISH AUTHOR/SONGWRITER Karin Ström has embarked on a brave project: disseminating her work, both in book and form, on CD, through the Swedish language firm Nettwerk. 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, Fiender (Fever) and Bemna (Benzine). Nettwerk 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. She will record it in Lithuania, Sweden, this summer with innovative producer Michael Blair (an associate with Cloud Machine Music & Entertainment, a Stockholm-based A&R publishing outfit that struck the recording deal with Nettwerk). “My music is very much inspired by country, folk, and other U.S. genres,” Strom says, quoting such influences as Gram Parsons, coke Mitchell, and Neil Young. “When Knut offered me this deal, I felt like I had finally come home.”

KAI L. LORPHUS

IT’S OPEN AIR SEASON IN IRELAND, as the country succumbs to festival fever. Dance music’s biggest outdoor event, Dreamfields, took place June 23 with Fatboy Slim, The Chemical Brothers, and Orbital playing to a crowd of 20,000. The following week, nu-metal aficionados got their day in the sun when Limp Bizkit, Godsmack, and Korn headlined Ireland’s Punchestown Racecourse. The second Guinness-sponsored Woodstock festival takes place Aug. 4-5 at the Fairhouse Racecourse, with the Irish premiere of the Formula One Race of Champions. A special-compilation CD featuring many of the festival’s biggest names and up-and-coming Irish bands is being released by Solid Records as a promotional tie-in. Also in August is the annual Slane Castle extravaganza, which, with a headlining appearance by U2, sold out its 35,000 tickets in minutes. The ensuing controversy over how the tickets were sold (a large portion went over the Internet) even brought a response from the Irish prime minister, who is expected to call talks for a second Slane date now will be heeded.

NICK KELLY

WHILE ACTS WHO ADDRESS Finnish record companies with English-language desires are frequently told that the music is great, they are often asked if they could do the same thing in Finnish. But recently, a slate of Finnish hip-hop artists have countered the domestic-language tradition by issuing English-language albums. At the front line are Paleface (BMG Finland) and Kunn (Universal Music Finland), whose respective debut sets The Pale Olohi and Nydh trying in Finland’s top 40 chart after 10 weeks. Other debut English-language rap acts include Don Johnson Big Band (Sony Music Finland) and Cecrobolics (EM Music Finland). Paleface tells Billboard, “We [Finnish] have traditionally been isolated from the rest of the Western world, which has given us the liberty to search for influences elsewhere and interpret things in our own innovative way.” So how are the Finnish hip-hop artists succeeding in English able to attract domestic consumers with their music? “Playing live,” says Kwan’s MC Marko, “is the most important thing. Making records is secondary.”

JONATHAN MANDER
BY LARRY LEBLANC
TORONTO—Few subjects get Canadian booking agents more excited than the summer booking season—particularly Canada Day, July 1. Many Canadian cities threw free shows for Canada’s 150th 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-act festival-type shows across the country.

Billled as “The Thrill on the Hill,” CBC-TV’s national network from the liam Hill’s front lawn in Ottawa featured Alanis Morissette’s only performance in Canada this year, as well as Cape Breton fiddler Ashley MacIsaac and top domestic country act Prairie Oyster.

“Doctors go to Canada Day,” says Vancouver-based Shaw saltberg, senior VP of S.L. Feldman & Associates. “Canada Day is when you get all your departments excited.”

Unlike previous summers, though, this year there are no national tours such as Lilith Fair, Somervault, Roadside Attraction, or Stardust picnic—featuring multiple domestic acts. Nor is there a national roll-out of Festicket, previously a touring festival that this year was limited to a single July 1 show at Molson Park in Barrie, Ontario.

“Festicket is taking a break until coast because it’s expensive,” says Toronto-based Julien Paquin, director of the Paquin Entertainment Agency. “If you want to tour a festival with your summer, you need 100,000 tickets sold beforehand. Then if it’s not a $50 Canadian [$85] ticket, nobody is willing to tour.”

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 I’ve ever seen. Many are commercialized, what we would call for domestic artists. Everybody on our roster is working this summer.”

David Bluestein, president of Coast Arts 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 summer—it sucks.”

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

Canada’s Smutman, Toronto-based president of S.L. Feldman & Associates, underlines the fierce competition for bookings. “All acts are very excited at the prospect of 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. marketplace, 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 Canadian market is flat for summer weekend festival dates, and the club scene really dies down. [Toronto’s] Molson Amphitheatre is the only decent summer festival venue in the country.”

In the summer, Cinquemani notes, “most acts wouldn’t rather not play in Canada for the summer. It’s too many one-off festivals, fairs, and Canada Day shows.”

One surprise is the eight-date national tour by Guess Who tour in late August, presented by House of Blues and booked by S.L. Feldman, for which Joe Cockers will be opening. “In Cinquemani says, “The advance numbers in most cities are better than last year.”

Folk festivals have been a common summer genre for decades. Their contemporary clout is underscored by the early ’90s mainstream breakthroughs of Cape Breton;0’s Celtic Stie Group, MacMaster, Celtic-based Great Big Sea, and such alternative rock acts as Crash Test Dummies and Moby.

(Continued on page 76)

SCANDINAVIA GETS LABEL GROUP FOLLOWING ACQUISITION

BY KAI R. LOFTUS
OSLO—A new Scandinavian label group is in the wake of Dutch-based independent label Roadrunner Arcade’s decision to sell its Swedish and Norwegian assets to Swedish-based media company European Multimedia Group (EMG) for an undisclosed sum.

EMG will 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 group, alongside its Norwegian partner, Norsk Underholdnings Aktieselskab (NU1), which runs Radio 2.

CEO of the new venture will be NU1 co-founder Jørn Johnsen, a former managing director of Polygram Records Norway. “We’ve bought everything, including personnel, artists, contracts, and debts,” Oslo-based Johnsen says. “The most important thing is that we now have a fully-fledged setup in Scandinavia that is attractive to prospective licensees and artists.”

The label division of the new company is expected to be named EMG Records, with a Scandinavian head office in Oslo 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 Johannesen, until recently managing director of NUF Records, will be the head of NUF Records, while Jarl Dalskov will become the VP of A&R of EMG.

“We’re currently in the process of going through all artist contracts and EMG, the new venture is expected to concentrate further on pop. Johnsen will run the Blue Jersey imprint, which will release more adult-oriented repertoire. Another label, Fete, will handle the compilations.

The company’s COO will be Gerhard Helder, the Malmö, Sweden-based founder of EMG. Meanwhile, the company’s managing director in Oslo, Ole Vidar Lien, is leaving to concentrate on his own label, United Music. Lien’s duties at NU1 are being taken over by Per Hermansen, formerly sales manager at BMG Norway.

According to a statement issued by EMG, the new venture is expected to have sales of 600 million Swedish krona ($55 million) in its first year.
Greece

A BILLBOARD EXPANDED INTERNATIONAL SECTION

Greek Artists Move To Modern Beat As Industry Battles Piracy At Home And Seeks New Markets Abroad

BY COSMAS DEVELEGAS

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 Deepswing, Planetifik and Kosheen. Greek dance labels such as Planetworks and M-Beat have garnered both hits and respect.

The trend previously sparked by groups such as Xylia Spatia did not turn into an enduring scene.

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

Singer-songwriter Io, estétho-

pop-oriented Mihalis Hatzijanni-

os and ziko-oriented Yiannis Plou-

tou are among the newcomers finding growing acceptance, especially from the younger audiences.

Mario Frangoulis is recognized as the leading classical performer, and the musical personality of composer Stamatis Spanoudakis continues to amaze all ages. The impressive sales of Nostis, Stelios Ganas 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 value—to 8.6 million units and 21.2 billion drachmas ($52 million), respectively. Local repertoire accounted for 54.3% of total sales (slightly down from 55.6% 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 25.3% share (26% in 1999), but Sony Music has edged closer to the top, climbing up to 19.2% (17.6% in 1999). Universal Music is third, with a 14.1% share. The rest of the top 10 are Warner Music (9.3%), BMG (8.2%), Virgin (7.9%), Lyra (5%), FM Records (3.8%), MHI (2.5%) and Eros (2.1%).

Universal Music is the leader in the entrance of major media groups into the Greek music industry, with the subsequent creation of independent record companies, the market’s latest major development.

While traditional companies have long experience and investments to successfully face the emerging competition,” says Ion Stamboulis, managing director of Warner Music.

“It’s an interesting new trend that is already changing the face of the Greek music industry,” says Virgin’s Yiannis Petridis. “Newcomers are backed by media groups that ensure privileged access to press, radio and television promotion. This will mainly cause problems to labels who focus on hit pop acts.”

Alpha Records
Managing Director: Anna Markoyianni
Web site: www.alpharecords.gr

Key Artists: Angry Samiou, Stamatina Gontidis, Lena Papadopoulos, Christos Anandios

Priorities: “Alpha’s main aim is to promote good Greek music, whether that be traditional-popular [folk] or modern pop, in the best way we want to discover and establish talented new artists, while guiding and assisting established artists in reaching higher levels in their careers.”

BMG
Managing Director: Panos Theofanellis
Web site: www.click2music.gr

Key Artists: Martinella, Mihalis Hatzijanninos, Yiannis Kotsiras, Dante, Stefanos Korkolos, Nikos Kourkoulos, Evanthia Retsoukis, Michalis Delta


FM Records
Managing Director: Neos Courts
Web site: www.fmrecords.net

Key Artists: Stamatia Kraounakis, Vassilis Saleas, Elina Konstantopoulou, Endexelia, Ypogeia Promach, Christos Antoniades, Terror X Crew

Lyra
Managing Director: P. Maravelias
Web site: www.lyra.gr

Key Artists: Savina Yannatou, Melina Kana, Nikos Xyladis, Soeratis Malamas, Nikos Papazoglou, Yiannis Pouloupolis, Christos Thiveis

Priorities: “We will continue to support the cultural heritage, and the introduction of new performers, song and lyrics writers, and promote the international exposure of Greek music, through our Musurgia label.”

MBI
Managing Director: Dimitris Kappos
Web site: None at press time

Key Artists: Nena Venetanou, Pundelis Thalassinos, Stelios Kazantzidis, Costas Hantzis, Gereas Andreas, Themis Alamanidis, Panos Kiammos

Priorities: “We will focus on A&R, new international markets, new selling points and wider exploitation of our back catalog, with an emphasis on traditional music releases.”

MINOS-EMI
Managing Director: Costas Bournas
Web site: Under development

Sony Music
Managing Director: Dimitris Yiamantis
Web site: www.sonymusic.gr

Key Artists: Anna Vissi, Keti Garbi, Adonis Remos, Haris & Panos Kat-

shimbas, Mario Frangoulis, Natasha Theodoridou, Triantafillos, Manolis Lilakis, Yorgos Alkaiats

Priorities: “We will focus on breaking new artists, achieving the maximum exploitation of our repertoire in Greece and exporting our international projects, with special care for Anna Vissi’s international album release.”

Universal Music
Managing Director: Antonis Ioannou
Web site: No local affiliate site at press time

Key Artists: Eleftheria Arvanitaki, Alkistis Protopsalti, Dimitra Galani, Going Through, Imiarkouia, Alkinoos Ioannidis, Dionysis Savopoulos

Priorities: “We will continue to support the international career of Eleftheria Arvanitaki, a great lady of Greek music, whose unique voice has already gained considerable recognition.”

Virgin
Managing Director: Yiannis Petridis
Web site: www.virgin.gr

Key Artists: Iro, Kalliopi Vetta, Lena Alkeou, Blue, Xylina Spatia, Trypes, Aggelas, Lekkas

Priorities: “Our target is to become the leading company in sales of international repertoire and to improve our Greek-repertory market share.”

V2 Records
Managing Director: George Roulias
Web site: Under development

Key Artists: Antike, Erofili, Sofi Papa

Priorities: “Top priorities for the (Continued on page 72)
Greece

MODERN BEAT
(Continued from page 71)

through Napster and other file-swapping services, does not seem to have seriously affected Greece. Internet penetration is still low, although growing, and connection speed is also low, compared to other countries. The growth of the Internet, which is expected to reach international levels in 2002, brings the music industry closer to a fresh, open-minded generation of consumers, who know how to find information and acquire effectively. The labels have the opportunity to reach a new computer-literate audience of teens that is equally receptive to local and international music. “It’s not Greek-versus-foreign music anymore. Neither laiko versus entehno or disco-versus-rock,” says Panos Theofanellis, MD of BMG Greece. “A more mainstream production is developing. This is good for all of us—record companies, artists, media.”

Most of the leading Greek labels are launching company and artist sites and promote their releases through local Web portals (in.gr, flash.gr, e-gr, thea.gr) and music portals (mal.gr, e-music.gr, babylon.gr).

FREE PROMOTION

Frequently, Web sites offer free promotion in other media, like newspapers, magazines, radio, television and outdoor advertising, in order to obtain the exclusive transmission of new albums or videos. “It is a fair deal,” says BMG’s Theofanellis. “When media groups offer additional promotion, they get the right to use the exclusive material in their other media.”

Andreas Kouris, GM of Mad TV, which also owns Internet music portal mad.gr, believes that the Greek Internet market is in a transitional period. “Music companies do not have the appropriate policy independently, yet,” he says. “We may come up with an interesting new idea, but a label may not be free to move on it, unless the mother company makes a decision.”

The new media are creating an equally new field of rights collection. “We try to keep authors’ rights fees for the Internet as low as possible, in order to help the expansion of the medium,” says Maria Fassoulaki, head of communications and marketing for the AEPI [www.aepi.gr], the Greek authors’ rights society.

Neighboring rights is another issue the industry faces. Says Dimitris Yarmenitis, MD of Sony Music, “We [as an industry] collect rights payments from a blank-tape levy and have reached an agreement with many radio stations.” Legal action has been taken against the major television networks and the rest of the radio stations, which are still refusing to pay.

RADIO-LICENSE REFORM

The government’s decision to end the long-lasting state of chaos on the Greek airwaves resulted in the issuing of official licenses in late March and left 28 stations legally operating in the Athens FM band. “The music formats will now be clarified,” says Universal’s Ioannou.

The music industry and radio are very closely related, observes BMG’s Theofanellis. “Open-minded stations can become the channel to break new pop acts.”

RETAIL CHAIN LIGHTNING

Music retailing, meanwhile, continues to evolve from smaller stores to larger shops. Apart from the big record chains Metropolis and Virgin Megastores, record retailing has been embraced as a business by large supermarket chains Carrefour and Marinospolous, as well as cosmetics chain Hondos. As a result, the number of small record shops is declining.

According to Dimitris Kappos, MD of MBA, the large retailers’ focusing on top-40 hit albums is “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.”

—Antonis Ioannou, MD of Universal Music and president of the Greek affiliate of the IFPI

The quality of recordings in Greece is rising, not only because of investments in advanced recording equipment, but also as a result of better planning. “We do not have the budget that international projects have, so we must always achieve 100% performance of people and facilities at the available time,” says Costas Kalimeris, Universal Music’s head of A&R. Productions are becoming more finely focused, and this can decrease costs.

“All new musicians have a home studio, and they can start an agreement of a new record there,” says BMG’s Theofanellis. Projects are often divided into parts, which are produced in three or four different studios.

“Excellent cooperation is vital. We have managed to reach international standards,” says Nikos Kastrinakis, recording studio manager of the Athens Megaron concert hall. Greek music, meanwhile, travels the world. Examples abound. FMRecords is exporting the Hellenic Art of Music catalog, covering 2,500 years of Greek music. The Musurgia label, created by Lyra, Kinisis and Orata, brings Greek modern and folk, rwm, entehno, Byzantine and entehno, as well as jazz music, to more than 15 countries.

EXPORTING SUPERSTARS

The live performances of Greek acts delight international audiences, as well. The sold-out European tour of superstar George Dalaras [www.dalaras.gr] promotes Running Roads, 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 “Peroa gia Sera,” the Greek version of “Mad About You.” Ark 21 (U.S.) is also releasing the greatest-hits compilation of EMI’s multi-platinum artist Notis Sfakianakis [www.notisfakianakis.gr]. Another version of Sfakianakis’s greatest-hits album, featuring two additional songs written by Takis Atakoglou, has been 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 Vassilis Constantinoulakis, MINOS-EMI’s head of international.

Sony Greece pop diva Anna Vissi [www.annavissi.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 Kalliopi Vetta’s work is scheduled for international release by Virgin early in 2002.

Broadcast, the new album of Eleftheria Arvanitaki [www.arvanitaki.com], has been released in Denmark, Hungary, Italy, Switzerland, Germany and Spain, where the prominent Greek female voice often travels for concerts.

The spirit of Greek 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.

RECORD COMPANIES
(Continued from page 71)

forthcoming year are more aggressive marketing in both front-line releases and back catalog, as well as A&R in local repertoire.

Warner Music
Managing Director: Io Stamboulis
Web site: www.warnermusic.gr
Key Artists: Yiannis Vardis, Antonis Vardis, Active Member, Stamatis Spanoudakis, Dimitris Basis, Anastasia Papadotis
Priorities: “We aim to strengthen our domestic-repertoire source, focus on its international exploitation, identify opportunities in new media and expand our involvement in the field of special marketing.”

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“Imaginacions”
DICOM (GR)

“Mediterranean Beat”
www.m-beat.com

“A Fabulous Musical Journey”
MAXIM (GR)

“Mediterranean Beat”
www.m-beat.com

“Mediterranean Beat”
www.m-beat.com
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
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 Ric 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 countries."

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 side, 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-oriented Iodium: Aegean Journey and the more upbeat Elivthoros and has a second Iodium compilation due shortly, says label co-founder Christos Kritikos.

On the traditional side, the music of Rembetika—a style of Greek song that traces its roots to the dark side of Aegean seaport life in the 19th century—is captured on Women of Rembetika, released by Rounder Records. The label previously has released Mourmournika: Songs of the Greek Underworld and My Only Conolation: Classic Piraeus Rembetika.

POLITICAL ACTION

Current Greek artists also are featured on A Mediterranean Odyssey: Athens to Andalucia on the Putumayo World Music label. The duo Anemos (which means "wind" in Greek) contributes the atmospheric track "Miazis Me Fotia," while Giyek-Jeria offers "Pare Me Apose Pare Me" (Take Me Tonight). Acclaimed Greek singer/songwriter George Dalaras closes the set with a call to social and political action titled "Pame Gi Aliou" (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.hearteworl.org). The WMI's offerings at present are selective, concedes director Robert Browning. With a nod to the wealth and depth of traditional Greek music available on CD, Browning quips, "Gradually, we'll get the other 5,000 titles."
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U.K.'s THE Offers A Total Solution

BY SAM ANDREWS

LONDON—Hoiled below the water line by some high-profile account losses, the entertainment wholesaler Total Home Entertainment (THE) was overwhelmingly perceived to be sinking fast. The company, founded by a young whiz kid in 1998, is very much at sea and on the verge of turning itself into a major player in the entertainment market, with a recently acquired multi-million-pound account from such retailers 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 music wholesaler Startle in May—which has propelled the group to new heights as those of supermarkets Sainsbury and Tesco.

Based in Newcastle-under-Lyme in England, the business is predominantly a music wholesaler, but also offers videos, computer games, and books to an account base that includes many high-street and supermarket chain Morrisons, generalist store chain Debenhams, and the European arm of Amazon, as well as others.

The Startle deal has boosted THE's sales by around 50 million pounds ($70.5 million) to 250 million to 300 million pounds ($422 million-$507 million) per year. Its published plan is to hit 500 million pounds per year ($705 million) within the next 24 months.

Managing director Dennis Ashston admits the idea of the deal was challenging, but that it was after all a significant win on the day. "If we were to win one or two of the major accounts that are in play in the industry, then clearly we could very easily add 70 million to 80 million pounds [$99,722,-113 million] with those. It may seem as though we are [far from] the 500-million-pound target, but any two or three significant wins on the way could see us challenging very strongly the EUK-type situation." 

Mike McMahon, sales director at EM1 UK, says of the company, "There will always be multiples that are not entertainment specialists that will be after that kind of job service. If THE can maintain a mix between that kind of multiple and the independents, they should be well placed 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," Ashston says. "Whether it's home-entertainment product or books, we want to be the wholesaler that's supposed to have everything. The big challenge is getting the offering in the marketplace."

It's a far cry from 1998, when Ashston arrived at THE as part of a new management team put in place by its then-owner, John Menzies. The company, he says, was "in poor shape—we were hemorrhaging customers quite badly because of our poor service offering."

The turnaround began when Menzies agreed to a plan by the new management to make the company "as good as it can possibly be," Ashston says. "It was the last roll of the dice," Ashston adds. 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, Menzies had to write off David Pemblington's form of new stock and invest another £25 million ($38.5 million) in infrastructure.

Just as the business was beginning to show an improvement, Menzies, whose magazine and newspaper distribution decided to divest itself of all its noncore businesses, Ashston, marketing director Warren Mason, and financial director David Pemblington's form of AMP Enterprises and, last summer, led a £30 million-pound ($45.5 million) management buyout, bankrolled by debtor base provider NMB Helle.

This relationship with NMB Helle subsequently enabled the directors to acquire Startle in double-quick time. "When we bought it, in 1998, Ashston adds. "We had a six-month window to make it happen." And when it was at that point, 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 Startle's Lightning Export arm, and a firm hold on the jukebox record-supply business.

Synergies are already noticeable. Ashston says that the significance of the deal with Startle was lighting. "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 appropriate for today, Startle well, with a good offering from a service perspective."

A major strand of the reinvigorated business is its emphasis on e-commerce. "Fifteen percent of our revenues are e- related," Ashston says. "The likes of Tesco, jungle.com, and Amazon are major buyers." He adds 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 Startle, they're beginning to give themselves critical mass in the marketplace.

Supermarkets are key growth prospects, Ashston says. "If you look at their range, the likes of Tesco are now entering into an e-fulfillment type of situation. In essence, what we've got at the front end is that's offering the chart, volume-driven end of the equation, and they're offering an e- solution to the consumer in terms of the order and delivery."

Ashton emphasizes, however, that THE remains committed to the independent retail sector. "We still try to support the small independent," he says.

The time has also come to expand the company's three-man board structure to introduce greater retail representation. "We have to move closer to the independent," Ashston adds. "If you look at their range, the likes of Tesco are now entering into an e-fulfillment type of situation. In essence, what we've got at the front end is that's offering the chart, volume-driven end of the equation, and they're offering an e- solution to the consumer in terms of the order and delivery."

The expansion of the board could also signal the possibility of THE going public. "The arrangement we have at the moment, with the independent board, is working pretty well," Ashston concludes, "But times will change. A more appropriate structure may need to be in place."

Canadian Festivals in Shape for Summer

(Continued from page 70)

lower album sales caused by Napster and CD burning have also affected the live market. "The lack of excitement level on new albums is affecting everything," he says. "As well, there is so much money out of the marketplace right now. America is heading toward a recession, and the economy here, while better, is not great."

Moreover, many of Canada's leading live acts are working primarily in bars and clubs in the summer. They're touring off their home-based acts Barenaked Ladies, the Cowboy Junkies, Harmer, Our Lady Peace, and the Moffatts, as well as many others.

"There's been a lot of buzz around Headstones," adds Alan Krall, the Wilkinson's, Terri Clark, Paul Brandt, and Deborah Cox.

We had offers from all of the Canadian acts to play over the summer, in addition to the indie acts Barenaked Ladies, the Cowboy Junkies, Harmer, but she's out with Barenaked Ladies in the U.S. for six weeks," Ross notes. "She's only doing the Winnipeg Folk, rock'n'roll festival, Hip, Loreena McKennitt, Bruce Cockburn, Moist, and Amanda Marshall are inactive this summer.

Cinquemani also argues that Rodese, Great Big Sea, Chantal Kreviazuk, and Jann Arden can support national tours here, bookers agree that the list of homegrown headliners is uncomfortably short.

Despite international or domestic breakthroughs, bookers say that such home-based acts as Harmer, Nettles kind of Van, Sinead O'Connor, 41, Nickelback, Len, Treble Charger, Soul Decision, Kitchie, and Choclate are not yet front bone significant market of their own. But they do form part of a body of evolving potential headliners. That also includes top-caliber, major-label signees like the New Deal, the Cash Brothers, jackson, Bill Napped, Sarah Sleman, and teen country singer Andy Gregory, and,在未来, Mercury, in 2004, two new independent acts; Harry and Karon, Martina Sobarra, Danny Michel, the Be Good Tanyas, the Dears, and the Flashing Lights. There's a great independent scene happening right now," Ross says. "I don't know where it was in that late '90s lull, but it certainly is back now."

Universal Music Restructures

New President Makes New Media A Priority

BY HOWELL LLEWELLYN

Toronto—The new president of Universal Music Spain, Carlos Ituño, has signaled his intention to prioritize new-media activities with the first of a series of top management changes at the company.

Ituño took his post July 1, when former president Jesus Lopez quit the company. Ituño was chosen to assume the new position of president of Universal Music Latin America and Bavaria Peninsula. Ituño says that the brave new world of online music will see a growing emphasis on access to product via the Internet and mobile phones, compared with the acquisition of physical CDs.

To that end, he has announced a series of changes centered on the creation of two new divisions. New business and synergies will be headed up by John England, and new media will be under the direction of Christoph Kroll.

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.

A new business department will oversee third-party label activity, distribution, joint ventures, and synergies with Universal parent Vivendi.

New media will work with all existing music Web sites, and through Universal/Sony joint venture Pressplay (formerly Digital Ituño says that we're going to be very active in moving away from just selling physical records to concentrating on working on multi-formats and mobile phones, especially via mobile phones.

The aim of the changes "is to have a more flexible structure to achieve a profitable market share, to boost local product, and to be in the forefront of the latest technologies," says Ituño, who had been VP at Universal Music Spain since its formation in January 1999 (following the Univinera merger). The VP post no longer exists.

Other new appointments, coinciding with Ituño's elevation, include William Ryan, former as commercial director of the UMS strategic marketing director, who had been Universal Spain's director of commercial operations. UMS, along with the Polydor and Mercury labels, continues to generally operate autonomously from the new business department.

Looing to the future, Ituño concedes that "bricks-and-mortar [retailing] will cohabit with 'clicks-and-mortar' for the foreseeable future," he says. "Families are now smaller, apartments are getting smaller, and people don't have space for physical record shelves. They have lost the collector mentality, so Internet archives will replace shelves for record storage."

"We are going to be very active in working on multi-formats and multi-access."

—CARLOS ITUÑO, UNIVERSAL MUSIC SPAIN

www.billboard.com

BILLBOARD JULY 14, 2001
BY BRIAN GARRITY
NEW YORK—Publicly traded mu-
sic/video retailers and distributors
posted mixed results on Wall Street
cross the first six months of 2001,
among industry analysts calling it
a tough retail environment. There-
include Best Buy, the consumer el-
eronic giant that now owns the
Musicland Group; Handelmand, dis-
tributor to mass merchants; and video
rental powerhouse Blockbuster.
All three companies have seen the
value of their stocks increase by more
than 100% over the past six months.
Despite recently reported soft
first-quarter music sales, Best Buy, trad-
ing at $65.32 a share at the end of
June, was up 30%; Handelman, at
$16.75, is up $1.15%; and Blockbuster,
at $18.25, is up 117%.
Meanwhile, losses in the first half
have been severe for pure players
and underwrite retailers and distribu-
tors unable to insulate themselves
from larger market forces and a tepid
economy. Posting the largest stock
debates through the end of June
were one-time Internet darlings Amazon
.com and Buy.com; retailer National
Record Mart wound up in
ruptcy; and struggling compilation specialist
K-tel International.
Amazon ended the first half of the year
alized at $14.16 a share, and National
Record Mart wound up at 12
cents a share—both off by more than
40% from the start of the year. The
stock closed the second quarter
half trading at 30 cents a share, and
K-tel was at 12 cents; both have sunk
by more than 70% since January.
A large portion of the music retail
sector hasn’t fared significantly bet-
ter, posting flat to declining share
prices in the first half despite the
drop-off in e-commerce competition;
consolidation of Internet music prop-
erties like EMusic, MP3.com, Myplay.com,
and Launch.com; and the presence
of free file-sharing.
“The market may be swinging
more favorably toward looking at
traditional retail vs. Internet retail,
but it certainly isn’t necessarily bene-
those companies not merchandising
well,” says Barry Sosnick, a retail
analyst with Fahnstock & Co. who
watches the business.
Trans World Entertainment’s stock
dended June at $8.51 a share and is
off roughly 12% at the half-year mark

BY PATRICIA BATES
SASKATOON, Saskatchewan—
Driven by the motto that “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 indie chains in
eCanada. But after decades of controll-
ing 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 rise 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 Willie, 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-

a company-wide re-branding drive that ini-
tiated a period of retailing
transformation for the
music industry.

Canadian retailer Tramp’s Music &
Books is one of the country’s oldest
independent record stores. 

The Grooverson Park Shopping Centre location in
Saskatoon, Saskatchewan, has been in
operation since 1977. (Photo: Patricia Bates)
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 $1.98 for one CD, tape, or DVD and $3.48 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 musical ring tones featured 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, on the cable channel starting July 11. Featured acts include Smo-41, Saliva, Uncle Kracker, Fuel, Staind, Linkin Park, Poe, Good Charlotte, Tantric, R. Kelly, Sunshine Anderson, Godsmack, and 3 Doors Down. AT&T Wireless ring tones and graphics are priced from 99 cents to $1.99 for each download.

Best Buy Internet subsidiary Bestbuy.com is teaming with RollingStone.com to sponsor a contest for Eric Clapton concert tickets. Fans can enter the sweeps online through Bestbuy.com or RollingStone.com for a chance to see Clapton at the Staples Center Aug. 18 in Los Angeles. The winner will receive round-trip tickets for two, hotel accommodations, and tickets to the concert. The runner-up will win a Fender Stratocaster guitar.

ArtistsDirect shareholders have approved Ted Field as chairman/CEO, following similar actions by the company’s board of directors June 4. Former chairman/CEO Marc Geiger becomes vice chairman/president of artist services. Keith Yokomoto continues as president/COO. Field, former co-chairman of Interscope Records, also has a joint-venture label with the company, ArtistsDirect 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 Jim Carroll 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.

Cen terspan Communications, home of the Scoor file-sharing service, has completed its previously announced $5.5 million in equity financing (Billboard Bulletin, June 19) and has secured an additional $1 million. The funds come from undisclosed new and existing institutional investors.

Virgin Entertainment Group, North America, is marking the 30th anniversary of its Megastores in all 20 North American Virgin Megastores with a monthlong promotion of British music in July. The monthlong promotion known as “Jubilee” offers a variety of in-store appearances by British acts, an MTV2 Revenge of the Brits special hosted by Travis live from the Virgin Megastore in Times Square, a Tea Party hosted by Virgin Megastore and MTV2, a live online Webcam of artistic performances from the courtyard of the Virgin Megastore on Sunset Boulevard in Los Angeles, and a Virgin Atlantic Airways co-sponsored sweepstakes to win a U.K. vacation package. In addition, titles from such established acts as Led Zeppelin, the Rolling Stones, and Oasis, as well as from emerging acts like Badly Drawn Boy, Black Box Recorder, and Stereophonics, will be on sale and positioned on branded 30-year anniversary endcaps and listening posts. Displays will include editorial content covering three decades of British music history and Virgin Entertainment Group milestones. Virgin customers will receive a Best of British collectors’ magnet free with purchase while supplies last.

Intertrust Technologies has expanded its patent-infringement lawsuit against Microsoft to include a patent that the digital-rights management (DRM) company obtained June 27. According to Intertrust, the addition of the new patent against Microsoft that relates to the secure transfer of digital files between portable devices. The original suit, filed in April in U.S. District Court for the Northern District of California, alleges that the DRM embedded in existing versions of Microsoft’s Windows Media Player, and other products offers a number of functions that violate patents secured by Intertrust.

TRAMPS (Continued from preceding page) in Vancouver,” Willie says. “I get my CDs from 20 to 25 independent labels, such as Distribution. There are over 200 independent labels and their artists, and we support them.”

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HOME VIDEO: Artisan Home Entertainment promotes Kajsa Vikman to director of marketing and Michael Rathouser to director of marketing in Santa Monica, Calif. Artisan Home Entertainment also names Danielle Avanzini Reyes director of promotions and publicity in Santa Monica. They were, respectively, brand manager, senior manager of promotions and director of publicity 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 Digital Manufacturing at its Springfield, Ore. He was senior business analyst.

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.
**Merchants & Marketing**

**DNA Sets Optimistic Tone With Annual Confab: Blue Öyster Cult Pays Tribute To Helwen Wheels**

DNA DOES TAHOE: Sadly, Declarations of Independents wasn’t able to make it to DNA’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 includes a couple of Frank Sinatra tunes essayed by the company’s ever-swingin’ central regional sales manager Scott “Scotty Jack” Cameron.

From the evidence of a (some-thing-or-other) live music event put on by us for 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 scoreh- ing Sacramento Valley.

DNA GM Jim Colson rec- ommends a few bars in July at the [Sacramento] Radisson, and people were saying, “Can you have it someplace fun?”

He was relaxing. People enjoyed the setting... Everybody was pleased to be able to go out jogging or go to a show during their downtime.

When it was over, everyone was satisfied with the event. The day was a success, and it was a great way to kick off the year.

Colson gave 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 various speakers outside our four labels were up in calendar [year] 2000 vs. calendar [year] 99.”

He adds, “We’re ahead of our plan, and that’s the current trend for the entire year, very strongly. [Parent] Valley’s been there with us for a long time.”

Despite 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 DNA’s present status.

“They’ve been really support-

иве,” Colson says. “There’s a whole bunch of new guys at Valley, and they very much get DNA.”

DNA/Emerge Notes: Val- ley Entertainment will release The Great Stupa Project, a two-CD set featuring a Tibetan Buddhist choir composed of Artists will include Billboard Century Award honoree for 1995 Joni Mitchell, Sting, Delbert McClinton, Levon Helm, and Graham Nash... Louisiana Red Hot Records’ fourth-quarter offerings will include a Christmas album by Orleans great Frankie Ford... Before the start of the year, Fantasy Records plans a John Coltrane box set incorporating much previously unreleased live studio material, as well as a Creedence Clearwater Revival box of the group’s complete studio output... Smartax Records... has released the first album by Chris Thile, mandolinist for the super-hot bluegrass group Nickel Creek, due this summer... Vanguard will debut the “Joni Baez Original Master Series” Aug. 14 with the release of three remastered and expanded albums... Vanguard set Muddy Waters with an electric set in September... Matador’s late-2001 schedule includes albums by Pavement, Hot Snakes, School of Industry (Aug. 28), electro-terror- rist Techno Animal (Sept. 11), and U.K. faves Belle & Sebastian (Sept. 22)... Di/Death Row drops That Dog Paved 2002, the latest from the top rap act, July 31... Emerge Distribution sales manager Michelle Haunold has shifted her own imprint, Gear-Head Records, from Morgam to Emerge... Emerge has picked up the Long Beach, Calif.-based punk label Devil Doll Records, Bob Keano’s L.A. rock ’n’ roll surf label Del-Fi Records, and Chicago roots label Checkerboard Past (formerly The Persuasion), for- merly with the Northwest Alliance of Independent Labels, has been hired by Emerge as a marketing consultant.

Flag Waving: If, like Declarations of Independents, your company’s annual confab 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 recording ventures (as the Stack-forrest Group), you may want to check out Cell- sum Records’ just-released To Helwen Wheels.

The album is a tribute to Hel- wen Wheels, BOC’s longtime costume designer and frequent lyricist, who died at 80 Jan. 17, after an extended battle with back surgery. Helmed by the Brain Surgeons—ex-BOC drummer Albert Bouchard and drummer Deborah Frost, who run Cellsum—the collection features appearances by Scott Kempner, Andy Shernoff, “the Boss” Panicelli, Hype’s ”Duck Dharma” Roesser. It’s the first time the three have recorded together since 1981. (Note: We’re feeling a little Rock & Roll &crap for our 1982 &crapfor our 1982 show.)

The set is highlighted by three tracks in which Bouchard and his brother, ex-BOC bassist Joe, plays BOC guitarist Buck Dharma “Buck Dharma” Roesser. It’s the first time the three have recorded together since 1981. (Note: We’re feeling a little Rock & Roll &crap for our 1982 &crapfor our 1982 show.)

Soon, she was making clothing for the band, then known as Soft Rock and Rhenal. “We didn’t have that leather look—we had a hippie band,” Bouchard recalls. “We were like the East Coast Grateful Dead. She made stuff with velvet.”

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

After Wheels’ sudden death, Bouchard and Roeser met. Bouchard had already decided to cut a tribute album, and Roeser agreed to contribute. Though the Bouchards left BOC on less-than- harmonious terms, their reunion with their great guitarist on the tracks “Hero,” “Goodbye Joe,” and “Elle Sol” was inspiring. “It was just amazing,” Bouchard says. “It really was fun. The night before the session, I couldn’t sleep... When we started playing, the song was so ter- rific. It was like we never stopped playing together.”

To Helen With Love! is being distributed by the Orchard and is also available through the label’s Web site, cellsum.com.

**Billboard**

**Top Independent Albums**
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 $833.5 million for the West Sacramento, Calif.-based chain. In the previous fiscal year, Tower lost $3.7 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, $8.3 million in interest expense, and a loss of $2.1 million in foreign currency translation are included.

According to the company’s 10-Q filing 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 further 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 to mention Moody’s. When Tower announced that it had extended its revolving credit facility for another year, albeit with a reduction to $225 million from $275 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, music 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 can use retailers to reach consumers as well, but these 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 product is due Jan. 10.

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 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.
Disney Presents Wholesome Teen-Pop Singer Myra, With Emphasis On Fashion

by Moira McCormick

Landers observes that trying to break a teen queen without showing miles of bare 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 not like Myspace Molotov or Teenage View Pond and "Smithsonian Oceanic Collection" (Harp Seal/Islands of Ice), and a pair of titles in Soundprints′ "Wild Habitats" series (Lemur/Lemur Landing and Hedgehog/Hedgehog Haven)." Landers says, "Buena Vista is a name that doesn't excite children to listen to—it quite the contrary. But as the vast majority of children's music is aimed at the preschool market, Disney's concern is valid. Landers notes, "Buena Vista is a name that doesn't excite children to listen to—it quite the contrary."

"Myra intends to make it on her 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 audio-book company Soundprints displayed a handsome collection of book and toy titles, all centered on animals. The company sports a number of different series, including several in conjunction with the World Wildlife Fund and the Chicago Zoological Society, and offers its products in many configurations—hardcover book, audio, and tape, hardcover book and toy, etc., with price points ranging from $4.95 to $32.95. New titles this fall include a pair in Soundprints' series "Let's Go to the Zoo" (Flamingo Grows Up, Sea Lion Swims), one volume each from Smithsonian's "Backyard Science" series (Hummingbird Meadow View Pond) and "Smithsonian Oceanic Collection" (Harp Seal/Islands of Ice), and a pair of titles in Soundprints′ "Wild Habitats" series (Lemur/Lemur Landing and Hedgehog/Hedgehog Haven)."}

In a recent interview, designer and entrepreneur Thomas Lichtenstein, the sent the song title in both English and Spanish, says: "The children's market is huge, and the direct-to-video release The Little Mermaid II—Return to the Sea, as well as the end title song from the theatrical release Reesos: School's Out—"Dancing in the Street"—which was a big hit on Disney Channel," Landers says. She also sings the retitle song, "Miracles Happen," for the upcoming Disney theatrical film The Princess Diaries. She's been doing many Radio Disney concerts and is currently on the road with Aaron Carter.

"Wherever she goes, kids already know her," Landers continues. "It's been a marvellous experience for her that we have here to expose this new artist to the public in interesting and cool ways." After the single from The Princess Diaries made its mark, according to Landers, a follow-up single from the album will be released: "Like a Girl in Love." Landers notes that the Spanish version of Myra has just been 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, Senior VP 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," Rabney adds. "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 chain is also sponsoring a 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 as in July's; in the August version, she'll be in a photo spread modeling clothes from the chain. Rabney says there will be an editorial off her as well.
## Top VHS Sales

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<th>Week Ending</th>
<th>Title</th>
<th>Label</th>
<th>Catalog Number</th>
<th>Principal Performers</th>
<th>No. of Retail Sales</th>
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**Notes:**
- RAA gold cert. for sales of 50,000 units or $1 million in sales at suggested retail.
- RAA platinum cert. for sales of 100,000 units or $2 million in sales at suggested retail.
- RAA gold certification for a minimum of 175,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles.
- RAA platinum certification for a minimum span of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 2001, Billboard® Communications, Inc.
Tim Meadows is a lean, clean profit machine

The Ladies Man

VHS available for the first time at sell-through

$14.95 S.R.P.

OVER $13 MILLION AT THE BOX OFFICE

BASED ON THE POPULAR SNL SKIT

ULTRA-FINE STAR POWER!

Tim Meadows

(TV's Saturday Night Live)

Karyn Parsons

(TV's The Fresh Prince of Bel-Air)

Billy Dee Williams

(Star Wars: The Empire Strikes Back, Return of the Jedi, Batman)

Tiffani Thiessen

(TV's Beverly Hills 90210, Son-in-Law)

Lee Evans

(There's Something About Mary)

SMOOTH CRITICAL ACCLAIM!

"A HILARIOUS GAG-BAG...A SWEET, FUNNY GROOVE!"

--Gene Seymour, The Los Angeles Times

"LOVE 'THE LADIES MAN!' FURIOUSLY FUNNY!"

--Patty Spitalter, CBS-TV

NEW-TO-VIDEO BONUS FEATURE:

• CAST AND CREW INTERVIEWS
  (ALSO INCLUDED ON DVD)

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!

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WIDESCREEN DVD COLLECTION

Dvd #357644

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Paramount Home Entertainment DVD product will contain a Sensormatic source tag. Should your business require a Checkpoint source tag instead of a Sensormatic source tag, please contact your sales representative or distributor.

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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—these 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% over two years.

The installed base of DVD players grew by 873% over two years.

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 20% 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 16 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."

DVD RELEASES INSPIRE INNOVATIVE LICENSING OPPORTUNITIES

(Continued from page 82)

home video plans."

Universal Studios Consumer Products Group has taken advantage of numerous licensing opportunities for The Grinch and will be looking for another sales bump when the film is released on DVD and VHS on Nov. 20. One Grinch licensee is offering a free plush toy when consumers purchase the DVD or VHS, marketing VP Amy Taylor says.

The studio expects to debut a new line of licensed merchandise for the video release of Jurassic Park III, anticipated for the fourth quarter, Taylor says. (The movie opens in theaters July 18.) “As we did with the original Jurassic Park and The Lost World, we’ll have more licensed merchandise linked to the DVD and VHS releases of Jurassic Park III later this year.”

Licensed merchandise linked to the DVD release of New Line’s new film from the Lord of the Rings is already in the works. The first film in the series, The Fellowship of the Ring, doesn’t arrive in theaters until Dec. 19 and won’t be on video until summer 2001. Lord of the Rings film will be released in theaters for the next two holiday periods.

Licensed merchandise for Fellowship includes action figures from Toy Biz; video and mass merchants have already placed orders. New Line Cinema executive VP David Linhoff says, “We’ll use each home video release to get more interest among the younger demo.” The title will also get additional exposure with kids through Burger King, the global marketing partner for the film.

While movies steal much of the merchandising spotlight, clinic characters are getting their turn as well. At MGM Consumer Products, according to worldwide marketing director Traci Herbert, there’s a need to expand opportunities for the Pink Panther franchise, which represents 60% of the studio’s licensing revenue.

MGM has licensed the character to Owens Corning insulation and wireless services from Deutsche Telecom. But, Herbert says, the feature film release of Birth of the Pink Panther next fall will open up other retail opportunities. The studio is already working on special kiosks that will house Panther merchandise, as well as DVDs and games to entice retailers to call the line.

Warner Bros. Consumer Products will provide marketing support in its sister video division when film versions of Scooby Doo and The Powerpuff Girls, now in production, are ready for home release. Kids’ WB VP of worldwide publishing Michael Harkavy says, “For all our projects, we work closely with Warner Home Video to give them as much support as possible for the DVD, because it helps get additional exposure for our licensees.”

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BILLY BLANKS: TAE-BO WORKOUT ADVANCED/TAE-BO LIVE 34.95
BASIC 23.95
TONY HAWK: SKATEBOARDING TRICK TIPS - VOLUME 1 15.95
VOL. 2 14.95
VOL. 3 13.95

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SOUNDBUZZ STRIKES DIGITAL DEAL
(Continued from page 67)

dustries chairman Kumar Taurani notes, “This gives us an opportunity to further exploit our catalog worldwide.”

SOUNDBUZZ India is headed by director of music and marketing Mandar Thakur, a former senior executive with music TV network Channel V India. Thakur says that the decision by a key player like Tips to World Circuit to Soundbuzz in will encourage other Indian labels to do similar deals. “I reckon that our India catalog could eventually include about 200,000 tracks just with these six labels—and there are still so many labels out there.”

Compared with other markets, the deals in India have been less complicated: A lack of independent publishing companies means that India’s music publishers also generally own the publishing rights on recorded repertoire.

SOUNDBUZZ India, established last summer, has priced its online digital downloads at about 45 rupees ($1) per track. However, given that India still lacks efficient Internet connectivity, with an installed base of about 2.7 million users according to a computer-industry analysts International Data, the online potential will clearly take a while to earn revenue. The per-track download load model, according to Sarronwala, will introduce a single culture in India that traditionally has not existed. “Our target audience also includes the substantial population of Indians residing in various countries who do not have easy access to Indian music.”

A bigger opportunity than online revenue is expected in the mobile-telephone market, Sarronwala says. “Beyond online and offline sales, the third channel for Soundbuzz is at a publishing level, in clearing composition rights for ring tones for mobile phones. That is going to be the biggest market, simply because of the number of mobile phones,” he concludes.

For the Record

Contrary to what was reported in “Cooler, Ferrer Cook in Cub” (Billboard, June 9), veteran Cuban singer Ibrahim Ferrer and producer/guitarist Ry Cooder have been recording Ferrer’s upcoming World Circuit album at Egrem Studios 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 be released early next year, licensed by World Circuit to Soundbuzz in the U.S. and to other labels around the world.
Assist Corey Lowery says Stereomud will be getting in everybody’s face soon, so people should prepare themselves for the group’s invasion of melodies with hard 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 a 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 that is what everybody wants.”

When Lowery, who was previously in the band Stuck Mojo, teamed up with former Life of Agony members Dan Richardson (drums) and Joe Z. (guitar), he opted to explore this unique sound. After guitarist John Fattoruso and vocalist Eric Rogers joined Stereomud, the chemistry among the quintet was instant.

Stereomud kept itself under wraps to diligently put together 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.”

The group’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 the positive. You can’t understand love unless you understand hate.”

**Billboard**

**JULY 14, 2001**

**Mainstream Rock Tracks**

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**Music Video Programming**

**The Clip List**

A sampling of playlists submitted by national & local music video outlets for the week ending July 14, 2001.

**Music Video Monitor**

The most-played clips as monitored by broadcast data systems. "New Ones" are reported by the networks (not by BDS) for the week ahead.

**NEW ONES**

**Kurtat**, It's Over 11 
**Next**, Don't Match Me to the Radio 12 
**Crystal Method**, This Is Not a Test 13 
**Marilyn Manson**, The Nobodies 14 
**Beach Boys**, The Ballad of the Pyramids 15 
**Dr. Dre**, The B.I.G. Story 16 
**J-50**, Get It 17 
**Aaliyah**, Dope 18 
**Jill Scott**, Why Are You Scared of Me 19 
**Beastie Boys**, Plastic Bag 20 
**Lil' Mo**, The Way I Love You 21 
**2 Unlimited**, We Can't Stop 22 
**Backstreet Boys**, Show Me the Way 23 
**3000 Girls**, I'm In Love With a Girl 24 
**Tears for Fears**, Sowing the Seeds of Love 25 
**Redman**, Let's Go 26 
**Sisqo**, Bia Bia 27 
**Mark Wills**, Loving You 28 
**Gary Allan**, You Love Me 29 
**Gary Moore**, The Weekend 30 
**Gary Moore**, You Go Again 31 
**Gary Moore**, There I Go Again 32 
**Gary Moore**, I'd Rather Go Blind 33 
**Gary Moore**, Wild Night (Live) 34 
**Gary Moore**, When It's Over 35 
**Gary Moore**, Peachy Keen 36 

**THE CLIP LIST**

**NEW ONES**


**Los Angeles**

The Brothers Straus directed Powerman 5000's "Bombshell" video.

**Philadelphia**

The Call filmed the "I'm Your Girl" clip with director Michael Q.

**Miami**

Dallas Wahlberg directed the "It's Over" video.

**San Francisco**

Steven T. Miller and Brad Murano directed Neal Cotty's "Breathe" clip in Fort Worth, Texas.

**CT**

Spacehog filmed the video "At Least I Got Laid" in New York with director Adolfo Doring.

**Atlanta**


**Nashville**

John Hillcoat directed two Nick Cave & The Bad Seeds videos in London: "As I Sat Sadly By Her Side" and "Fifteen Feet of Pure White Snow.

**Beverly Hills**

The developing HBO and AOL partnership, announcing new programming opportunities, was launched with a billboard featuring the Tagline of "HBO and AOL: New Ones at 6:54-6:46 PM or e-mail bbevent@billion.com. Information can also be found online at billboard.com/events/mvc..." Music Choice has named Claire McCabe West Coast director of sales, artist and label relations. She was previously Disney Channel director of alternative programming. McCabe says that Music Choice is actively looking for more artists to be included in its weekly OnStage concert series on cable and satellite TV.

**Los Angeles**

"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. 1. The series will air 9-9 p.m. ET on Wednesday.

**New York**

Some of the acts scheduled for Reverb this season are Green Day, the Black Crowes, Bruce Springsteen, Coldplay, Grandaddy, Guided by Voices, Creeper Lagoon, Prime, Old 97's, Renny Zero, Lucky Boys Confusion, Pete, Bouncing Souls, and Pennywise.

**New York**

New for this season is an interactive online element. AOL will feature Reverb content designed to promote the show, including such exclusive content as extended performances for chat rooms with Reverb artists. HBO and AOL are both owned by AOL Time Warner.

**Los Angeles**

Unlike most concerts on TV, the Reverb shows are uncensored, giving the program an authenticity that's rare for televised concerts.

**Los Angeles**

Reverb executive producer Will Tanous says the show wants to maintain its focus on "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."

First and foremost, the artists chosen for the show have to be "genuine, living artists," Tanous continues. "We want to preserve the balance of established and developing artists."

He reveals that Reverb will feature more R&B and hip-hop acts and that it may base special episodes around music festivals.

**Nashville**

This & That: Friday (13) is the deadline for record 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 Arielle Zelig at 646-654-4600 or e-mail bbevents@billion.com. Information can also be found online at billboard.com/events/mvc...
NAPSTER temporarily shuttered its file-swapping service July 2 while it attempts to retool its new filtering technology (Billboard Bulletin, July 3). Sources say the decision was voluntary. No time frame for reinstatement of file-sharing has been disclosed. The move comes as Naper gets ready to launch a pay version of the service later this summer.

BRIAN GABRTY

THE GAY-THEMED WOTAPALAVA TOUR, which was to hit 18 cities throughout July and August, has been called off by organizers. Organizers say they are exploring "other means of participating in Beach Boys concerts." The action, filed in California Superior Court in Los Angeles, seeks compensatory and punitive damages to be determined.

CHRIS MORRIS

SONGWRITER/PRODUCER KIKE SANDANTE 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 alleges numerous breaches of Santander’s exclusive songwriting agreement with FIPP and exclusive production agreement with Estefan Enterprises and seeks to terminate both agreements.

LEILA COBO

A GROUP OF SONGWRITERS and publishers have filed a copyright infringement suit against BMI’s CEO, John K. Hill, BMI and its affiliates, and BMI Buddha 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—songwriters Leifer & Stoller and publishing companies Kachtig & Co., Saget & Shure, and Famous Music—are illegally available on Amster (Billboard Bulletin, July 5). The plaintiffs seek $150,000 for each infringement and an injunction to prevent Amster from making the songs available.

TODD MARTENS

CHRISTIAN LABELS RISE IN NASHVILLE

(Continued from page 1)
corporate landscape—in the wake of acquisitions by major corporations Zomba and EMI, respectively—a new crop of indie labels has sprung up, including several artist-owned ventures.

Michael W. Smith, who has spent nearly 20 years on the Reunion roster, started Zomba Records five years ago. The company has since signed the careers of Dove Award-winners Chris Rice and Gina Owings, among others. Toby McKeen, one-third of ForeFront Records’ Drive Talk, formed Gotee Records eight years ago with Joey Elwood and Todd Collins. Audio Adrenaline members Bob Herdman, Mark Stuart, and Will McGinnis launched Flicker Records in January at Polygram, with Herdman coming on the road to helm the fledging venture. And the Newsboys’ Peter Furler teamed with manager Wes Benson, and Tom LaRue, to launch Ino Records.

Artists aren’t alone in the business of launching new ventures. Jeff Moseley, who in his career has served as president of the Benson, Starlight, and Opus labels, has launched two record companies: M2:0 Communications and INO Records. (He’s also a partner in Inpop.) Susan and Rod Riley started the church-oriented Spirit-Led Records in 1999 and followed suit earlier this year with Pebble Beach Boys, which, they say, will target “Generation Y” consumers. It bowed

with the July release of new act
By the Tree’s Inside My Soul.

FEARFUL SOIL

A major factor behind the proliferation of independent Christian labels has been the consolidation that occurred in the ‘90s. It all began when Universal, Sony, and Warners all continued to build the EMI Christian Music empire by purchasing the StarSong, rethink, and ForeFront labels.

Not to be outdone, Zomba began with the acquisition of Brentwood Records and subsequently added other labels to its stable—including Reunion, Verity, and the now-defunct Beattitudes. That’s 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 and INO 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, makes the decisions, and checks the checks.”

Smith admits that consolidation was a business in his decision to start Rocke-
town. “When the corporate folks were buying up 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 1982 and remains the label’s flagship artist—says he modeled Rocktown after Columbia, the label he was with from 1987-99. “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 and not-so-good things.”

Herdman seeks the Rodgers and Hammerstein approach. “I’ve been a fan of Rodgers and Hammerstein, and I think they did certain things,” Herdman says. “Being an artist, a lot of times you’re up with the label because you don’t think they do many things, or few things, or whatever. But you do certain things.”

“If you’ve done a few years, you still get to be involved. I must say, I’m very, very happy to be involved in a new boy band, Phat Chance.”

“I look back at ForeFront [Audio Adrenaline is still with the label], and I can’t believe they let us do certain things,” Herdman says. “I’m happy to be involved, and now I get to do that. I don’t travel anymore.”

Upcoming projects that Herdman is shepherding include Soul Lift, a compilation featuring Johnny Cash, Vestal Goodman, Russ Taff, LaRue, T-Bone, Mark Stuart, the Benjamin Gate, and others due Aug. 15, as well as the Rocktown Records’ first hit of a new boy band, Phat Chance.

“More people are hearing about bands all over and want to offer up opportunities for those bands.”

ROD RILEY

LAURIE MOSELEY

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 releases have held their own at the Gospel Music Assn.’s Dove Awards and the Grammy Awards.

Rocktown’s Rise won the Dove for male vocalist of the year in 1999—beating out label owner Smith—and Owens took home the best new artist. Dove in 2000, an award won the previous year by Gotee’s Jennifer Knapp. Along the way, Flicker band Pillar picked up a Dove, as did Inpop’s Trees33. M2:0’s first release, the Brookyln, has been nominated for the Dove for “God is Working,” a Grammy.

“That’s when you go home, sit in your chair and say, ‘I’m a blessed man,’ because you realize that says the most of anything,” Moseley says of independents winning awards. “Evidently somebody cared, because somebody voted for them over their colleagues and exclusive producers.”

Corporate consolidation has displaced many of Christian music’s veteran executives, as well as a fleet of freelance professionals, including personnel who now supply services to independents that operate with relatively small staffs and rely on outside talent for most of their needs.

Though limited resources are a challenge for independent labels, several factors in today’s environment are making it easier to launch

new indie ventures. Moseley says, “Where the market is today, some of the most talented people are out of the corporate structure and are freelancers or consultants. I don’t believe that used to be the case.”

In addition, Moseley says, “Technology has really allowed the birth of the independent label. Voice mail, e-mail, for example, make it possible to get by with less support staff.”

“Design production work, we need to cut corners on computers, proof them online, and e-mail them back and forth,” Moseley says. “It’s tremendous for independent labels. We have Web sites where we sell our products, and we can get our message out in a much more cost-effective manner. [Arti-
stes] are uploading MP3 files on the Web and I’m listening to their stuff.”

Susan Riley says that “the world is smaller than it used to be,” citing the Internet as a great way to become an award-winner: “It’s a great tool. More people are hearing about bands all over and want to offer up opportunities for those bands.”

DOLLARS AND SENSE

Since indies don’t have the advan-
tage of a major corporation’s deep pockets, cash flow is almost always a challenge. “It forces you to creatively do something you don’t throw money at problems,” says Gotee president Dave Crowder. “It’s a business. The best businesses always throw off the best ideas. It puts you where you have to be creative. Sometimes when you have more money you have, you size them too, not saying you’re not creative. You buy creativity.”

Gotee is among the Christian industry’s best-established inde-
pendent labels. The label bowed seven years ago with the release of Out of Eden’s Live the Day. Its current roster includes the Kitajas, DJ Maj, and Jennifer Knapp.

Rocktown president Don Dahne says that to turn a profit, indie labels must be "a class act" and "a class act" is a lot of direct-mail marketing, and all the direct mail drives people to the Web site (www.cventure.com).

Now the label has accessed the used music industry fanfare. “I can spend $25,000 on launching this. I’ve watched people do it, and you burn through your money too fast. I just want to find our niche, core audience, and hit those consumers over and over again.”

One factor that has played a role in the independent -label scene says the challenges are great, but the rewards are greater.

“First you think, ‘This is fun,’ but it is a serious business,” Riley says. “A label is all about long-term investment. 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.”
good music to the marketplace. The artists, meanwhile, view indies as a vehicle to retain—or obtain—creators and their audiences.

In the past few years, numerous country-based indies have opened homes with industry veterans at the helm. They include Audium, Bandit, Broken Bow, Dual Disc, East Coast Records, Family Tree, Mercury Records, Music City Records, Radio Records, Relentless/Nashville, SunBird, VFR, and WE Records.

Several artist-owned labels have also emerged, including Joe Stampley's Critter Records, Kenny Rogers' Dreamcatcher, Eddy Raven's RMG, Paul Overstreet's Scarlet Moon, and Sandy Alisyn's NC Music Group.

wealth of artistic and business opportunities over more than a couple of months. We're being more selective about what we work with. We've got a number of really talented artists on our label. They're coming to us with their own ideas and we're helping to develop those ideas. I think that's really important. We're not just signing artists because they're available. We're looking for artists who have something special to offer. And we're committed to helping them bring that out.

Assistant: "It's like a full-time job trying not to get tagged as a country-music label," admits Steve Taylor, president of Sixpence None the Richer and the label's only hot name: "We don't want to be pigeonholed into just being about country music. We're trying to break that stereotype and show that we can work with artists from different genres."

E-Squared has been successful with several projects, including collaborations with Nashville's Fontanel and Capitol's Music Row. Projects have been released from artists such as Bebe' Cease, jazz violinist Antoine Silverman, and guitarist James "Bo" Jego.

Howard says there was concern that Sixpence None the Richer might not be taken seriously, but those concerns were alleviated "when people saw the quality of our work and the passion behind it. We have a great, jazz community here in Nashville that people don't know about. Jazz artists like Larry Carlton, Kirk Whalum, and Jeff Coffin live here, and they keep our community thriving."

INDIPENDENCE INDEPENDENCE

Nashville-based independent labels are small but mighty. They are a driving force in the independent world, competing with majors for talent and success. Some, like Sixpence None the Richer and the label's only hot name, are not just about country music. They're trying to break that stereotype and show that they can work with artists from different genres. They are more than just labels, they are part of the community. They are helping to develop those ideas and commit to helping them bring that out. They are not just signing artists because they're available. They are looking for artists who have something special to offer. And they are committed to helping them bring that out.
from the show.

"We wanted to get a syllah around the [May 15] CD release," says Steve Orsese, RCA Victor Group VP of sales. The cast arrived at 11 a.m., after the curtain came down on the show at the Circle in the Square Theater a few blocks away. The idea was for fans to stick around to buy souvenirs, which cast members then signed.

It worked. Virgin scanned more than 400 copies of the cast album that night, putting the trickle into the mainstream.

"It'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 6'6 feet tall in heels, the real big man on Broadway right now is someone of smaller stature: Mel Brooks, the composer and comic mind behind The Producers, this season's singular smash hit. Unlike The Producers (Sony Classical) reached No. 149 on The Billboard 200 when it debuted—the biggest cast album opening since Rent five years ago (Between the Bulletts, Billboard, May 12). With 84,000 units moving in the first week, the release has sold more than twice as many copies as two other new cast albums this year, according to SoundScan.

Moresco notes that the album has both the window display and the buzz for the show, making it a successful release. It's a great way to build momentum for the show and increase exposure for the album.

"At majors, what everybody's into is this new moment of Window displays, and the Leightons," says Paul Moresco, head of independent record labels. At majors, "what everybody's into is a lifetime of making music."
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**Top 10 Greatest Gainer/Artist**

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**Greatest Gainer/Airplay**

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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 its release, its first single, the Ol'ive 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 squirmed by with a slim margin and a modest first-week sum. 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 placements from critics, and a big assist from Oprah Winfrey, Keys rolls up impressive numbers, with an opening gumbit of 236,000 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 J-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 MTV (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 exceeded when Nelly bowed at No. 3 with 252,000 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. 6 with 181,000 units, and the soundtrack from The Fast and the Furious, which motors into the top 10 with a 37% 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 marks 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, camps out 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 daystar June's 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 (Between the Bullets, Billboard, July 7), Scott advanced 67-49 on The Billboard 200 with a 55% increase, while Adams and Mary Mary reentered, respectively, at No. 172 (up 84.5%) and No. 187 (up 49%). Scott is the only one of those four to show a gain on this issue's chart (No. 42). This issue, India.Arie, Adams, and Mary Mary, rank, respectively, at Nos. 45, 181, and 183.

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 hats 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, with only two other country sets or groups, Dixie Chicks and Brooks & Dunn, having made it that 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 greatest effort. That 1996 album peaked where it bowed, at No. 28, and in its biggest sales week, sold 65,000 units (see Country Corner, page 57).

Despite Lonestar's latest pleasant surprise, there is still big 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).
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**Greatest Gainer**

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**Heatseeker Impact**

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The Billboard Redesign
July 28
## Billboard 200: July 14, 2001

### Top Albums

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<td><em>The Life</em></td>
<td>Bob Marley and the Wailers</td>
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<td>111</td>
<td><em>The Invisible Band</em></td>
<td>Travis</td>
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<tr>
<td>112</td>
<td><em>Your Woman</em></td>
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<td>113</td>
<td><em>No Strings Attached</em></td>
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<td>114</td>
<td><em>Teen Angel</em></td>
<td>Backstreet Boys</td>
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<td>115</td>
<td><em>Living On Love</em></td>
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<td>116</td>
<td><em>Coldplay</em></td>
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<tr>
<td>117</td>
<td><em>Black &amp; White</em></td>
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<td><em>O.C.</em></td>
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<td>119</td>
<td><em>The Quiet Storm</em></td>
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<tr>
<td>120</td>
<td><em>Intimacy</em></td>
<td>Ace of Base</td>
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### Variuos Artists

- Various Artists: *Intimate Intimacy & Love* (58 #1) | RE ENTRY 6
- Various Artists: *Blessings From Above* (59 #2) | RE ENTRY 6
- Various Artists: *Songs & Worship——ceive Be With The Lord* (58 #1) | GREATEST HITS 2
- Various Artists: *Soulful Intimate Love* (58 #1) | REMEMBER THE TITANS 49
- Various Artists: *Footsteps Of My Father* (58 #1) | FREELY 6

### Billboard 200 Continued

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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.

For more information, call: 1.888.536.8536 or register online at www.adweek.com/whatteenswant
here: A darkened stage, lit with one solitary spotlight cast upon a favorite Atkins guitar, placed next to a WSM Grand Ole Opry vintage microphone and stand. Projected on the dark curtain that hung silently behind the artifacts was the image of the man who was the face of modern country music for 50 years.

On hearing the news of Atkins' death, longtime friend and Columbia labelmate Garrison Keillor paid tribute to the musical icon by making a donation to the public radio program, A Prairie Home Companion, leading his studio audience in a rendition of the Carter Family song, "Wildwood Flower."

With a unique classical-fingerpicking style influenced by such guitar greats as Leo Robin, Travis, the Delmore Brothers, and Django Reinhardt, Atkins virtually revolutionized country guitar playing after World War II. His signature model Gibson was sold in 1947 and in 1970, was under exclusive contract with the label to play guitar on all its Nashville sessions. Atkins recorded most of his hits with 75 instrumental albums and sold approximately 75 million records, influencing countless guitar luminaries, including the Ventures, Duane Eddy, Mark Knopfler, George Harrison, and Eddie Cochran.

Born June 20, 1922, in the rural Appalachian hamlet of Luttrell, Tennessee, near Knoxville, Chester Burnett Atkins was the son of a classically trained Irish tenor father and a piano-playing mother. Although the guitar became his instrument of choice, he was still left behind by a visiting family friend who was his first instrument. Atkins bartered an old pistol for his first guitar, a 10 cent Banjo. He later became one of the most recognizable faces in music with a recognizable sound.

In a 1977 interview with Billboard editor Ken Regan, Atkins celebrated his Century Award honor, Atkins reminisced about his early life. "I built myself a radio in 1955 and had one of those old-fashioned handheld telephone earpieces I'd listen through," he recalled. "So I got to hear the announcers on the big radio shows on NBC and CBS, which were just starting at that time. The neighbors played gospel, so the first country music I ever heard was the Blue Grass Boys. It was difficult to decide who was the Sons of the Pioneers... That was my first influence, and I listened to those guys and tried to imitate what they did."

"I liked all kinds of music—any kind that had a good melody. That's what helped me so much, I think, when I was a kid. I'd be out in the fields, and I'd draw from so many different sources, 'cause I grew up in the sticks, listening to the Holy Rollers sect or hearing my mother sing as she cooked and cleaned."

Atkins dropped out of school at age 17 and was working as Archie Campbell and Bill Carlisle's fiddler on WNOX Knoxville a year later. After three days of playing "non-descript fiddle music" on the instrument: "I asked Archie at one point, 'Why do you and Bill just pay me $3 a night when we are playing all night long?"' he recalled. 'You're just a fiddle player! You're no damn good!'"

During this time, Atkins had a difficult time keeping a radio job because he couldn't play the fiddle. He told White, "Back in these days, country music wasn't as sophisticated as it is now, lyrically and melodically, and I was playing at least 100-120 songs like (Django) Reinhardt and George Barnes. In the radio days, your value was determined by how much mail we got. I didn't draw any mail. I sounded like two bad guitar players, 'cause I played rhythm and melody at the same time. But I was a better musician than most of the fiddles and banjos, and I couldn't understand what it was he was doing."

By 1943, Atkins had landed a job as a guitarist with Kitty Wells and John Wright. In 1946 he formed his own Merle Travis and Midnite Revue and recorded his first single for RCA Victor. In 1947, Atkins formed his own Midnite Revue and recorded "Gibson Guitar Blues," produced by Owen Bradley. Atkins' future partner in what would be the Nation's most commercially successful guitar recording at the time, "Gibson Guitar Blues.""Airborne Atkins" was a name given to the Grammy-winning "Gibson Guitar Blues.""

Atkins rode the radio barn dance circuit, including the famed county fairs at Cincinnati, Dayton, and Louisville. Atkins was known as "the first guitar player to use a pick." He is regarded as one of the most influential guitarists in country music history. Atkins was inducted into the Country Music Hall of Fame in 1961, the Nashville Songwriters Hall of Fame in 1987, and the Rock and Roll Hall of Fame in 1992.

Atkins' career spanned more than 60 years, recording more than 2,000 songs and selling more than 100 million records. His influence on the genre is immeasurable, and he is considered one of the greatest guitarists in country music history. Atkins passed away on February 15, 2001, at the age of 78, leaving behind a legacy that continues to inspire musicians today.

"Not only did he play on their records, he helped define their sound by setting the standard for what their records sounded like instrumentally. There was a whole new range of things that the Louvin Brothers and others would hire after Chet would play like that," Atkins' first RCA album, "Chet Atkins' Gallopin' Guitar," was released in 1945, a year before the label's country A&R chief, Steve Sholes, recruited Atkins as a talent scout. In 1945, Atkins designed and endorsed his own line of instrument for the Gretsch Guitar Co. He would later become the key spokesman for the Gibson Guitar company, with the introduction of the Gretsch Chet Atkins CE solid-body classical model in 1982. Seventeen units were produced by the company.

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Most important roots rocker of his generation, says Billboard editor in chief Timothy White. “Descended from German farmer pioneers who came to America in 1851, he has preserved both the agrarian heritage and musical folkways the original Mellencamp clan experienced as settlers in southern Indiana. John has made fiddles, hammer dulcimers, Autoharp, and accordions lead rock instruments on a par with electric guitar, bass, and drums, and he also brought what he calls his ‘new Appalachia’ lyrical outlook to his songs. “Mellencamp’s best music is rock-'n'-roll stripped of all escapist,” White notes, “and it looks directly at the messiness of life as it’s actually lived. In his music, mortality, anxiety, acts of God, questions of romance and brotherhood, and crises of conscience all collide and demand hard choices. Anything good has a hurting aspect, and even the pleasure of ‘Just Another Day’ probes the wisdom of living fully in the moment. This is rock music that tells the truth on both its composer and the culture he’s observing. “But what’s seldom addressed and perhaps most important, White adds, “is Mellencamp’s career-long esteem of the black and white socio-musical traditions that emerged in the 1960s. All of Mellencamp’s important bands have been integrated, and all his recordings have openly acknowledged the meld of gospel/blues/R&B tunes with European-derived song lines, band forms, and parlor ballads; this mix is the crucible of the American musical experience. Mellencamp’s music also directly confronts the frontierless cultural distances that must be conquered/transcended in order for rock-'n'-roll to achieve a true unity of spirit. In Mellencamp’s records, all racial, social, or spiritual divisions are unnatural and perverse, and all organic daily efforts to embrace human diversity are causes for celebration. For these reasons and more, Billboard is thrilled to award John Mellencamp the more deserving of the 2001 Century Award than John Mellencamp.”


Mellencamp, who is reading his new Columbia album, Cattin’ Henda, and who starts a summer tour July 31 in San Diego State University, was excited to hear that he had earned the accolade. “I was surprised and I thought it was a good thing. I didn’t think it would happen with me. I just wanted to make records,” said Mellencamp of Cattin’ Henda, his September release, that features Mellencamp of exploring different sounds, as it features collaborations with country artist Trisha Yearwood, neo-soul singer India.Arie, and European-derived song lines, band forms, and parlor ballads; this mix is the crucible of the American musical experience. Mellencamp’s music also directly confronts the frontierless cultural distances that must be conquered/transcended in order for rock-'n'-roll to achieve a true unity of spirit. In Mellencamp’s records, all racial, social, or spiritual divisions are unnatural and perverse, and all organic daily efforts to embrace human diversity are causes for celebration. For these reasons and more, Billboard is thrilled to award John Mellencamp the more deserving of the 2001 Century Award than John Mellencamp.”

Mellencamp first delved into music to rebel against his ultra-fundamentalist father, Richard. An electrical engineer by trade, Richard forced his five kids, including John, to attend Bible classes and church services.

By age 13, Mellencamp was playing hookey to play rock’n’roll when he was supposed to be at the First Church of the Nazarene. “I was a member of a band Crepe Soul with my friend Fred Booker after he turned 14, and they chummed out rewrites of Wayne Cook’s song ‘All About That Girl’ by rhythm and blues group the Intruders. The internecial duo endured a 1966 gig in Salem, Ind., where a knife fight between the bands was the result of a mutual crush on the same girl. We were pretty shocked by that,” Mellencamp says, “but it didn’t affect us as a band. What eventually broke up Crepe Soul was too much beer, and people going to rehash anymore. But we had more fun at frat parties than you can imagine.”

Mellencamp’s stint with Crepe Soul led him to join fellow Northwest Indiana native Snooko/ Rama Banana Farm from which he was fired because the members said he couldn’t sing, he recalls with a laugh. “I was the lead singer! (I don’t know them, and they said I wasn’t cool”) and the accident-prone Mason Brothers, which broke up after a portion of the songs that Mellencamp was starring a show on a boat. He also experimented with solo folk singing. When Mellencamp was attending Vincennes University, he organized the David Brown Band, which he renamed Distiller and dyed his hair green and blue, and wrote “Lover,” his first original song.

After graduation and a failed job installing telephones for Indiana Bell, Mellencamp traveled to New York to break into the record industry with the demo of the Paul Revere & the Raiders hit “Radar Love.” He went to the offices of Main Man Management, run by Bowie’s manager, Tony DeFeo, and had soon signed a contract with His Music. Mellencamp’s first album, 1975’s Chestnut Street Incident, was released under the nom de guerre Johnny Cougar, which was assigned without his consent. He dropped the surname and began to write more pop songs, including “Do You Believe in Magic?” and “Shadow.”

In 1977, Mellencamp signed to Billy Corgan’s Stoner Pitch Records. The group’s 1978 album, ’76-’78, is a hybrid of songs of his that are a mix of punk and rock and roll.

In 1987, Mellencamp switched from Riva to Mercury Records, with his 1987 release, “Lovers on the Loose,” a major selling album of the year. In 1991’s “Blue Arrow,” he includes songs about the lives of blue-collar workers, which address issues to rock music of immediacy and heart, informing the whole country of the emotions at stake.

With Wilie Nelson and Young, Mellencamp also organized Farm Aid in 1985. The multi-artist concert, which raised awareness and funds for farmers, remains a staple event. The 16th Farm Aid concert was held Sept. 29 at Noblesville, Ind.’s Verizon Wireless Music Center and will include performances by Mellencamp, Nelson, and Young, which will feature their country-rock hybrid and has raised more than $15 million.

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Mellencamp’s latest release under his Mercurial contract, was culled from live studio albums at Mellencamp’s own studio in Belmont, Ind., and includes covers of Bob Dylan’s “In My Time of Dying” and “Farewell Angelina,” along with acoustic editions of Mellencamp’s “This Time” and “Never Tear Us Apart,” mid-70s rockers. John Mellencamp’ s latest album, “How Long Will I Cry,” was released in 1997, after a 1997 tour which he says is “180 degrees away from what is on the radio.” Also, Mellencamp—who not only shot Dylan’s “Like a Rolling Stone” video in 1965 but directed the feature film Falling in Grace in 1992—is continuing a collaboration with novelist Stephen King, with whom he is writing a musical (Billboard, Oct. 28, 2000).

Yearwood sums up her appreciation of Mellencamp’s talents: “He just represents the kind of music that I love—which is roots rock’n’roll.”

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**News Content:** Jonathan Cohen jc@billboard.com
Isleys Set New Record On The Hot 100

Two acts made their Billboard Hot 100 debuts in the September 22 issue. One was E.C. Beatty, from Charlotte, N.C. He entered at No. 70 with "Ski King" on the Colonial label, had a six-week run, and then never returned to the Hot 100. A little lower down, 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 "Ski King," peaking at No. 47 and remaining on the chart for a short nine weeks.

Another difference between Beatty and the Isley Brothers is that the latter act has the Hot Shot Debut issue, thus becoming the act with the longest span in Hot 100 history. Counting back to the debut of "Shout," the Isleys have a chart span of 41 years, nine months, and three weeks. That figure beats the previous record, a 38-year, eight-month, and two-week term 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 '63 (Oh, What a Night)" in 1966.

"Contagious" (DreamWorks), which enters at No. 68, is already credited to the Isleys 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 is Ron's youngest brother Ernie Isley, who charted as part of Isley, Jasper, Isley and who has been rewriting 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 "Tea," which reached No. 86 in 1996. 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 week. But the Isleys' R&B span is shorter, because "Shout" never appeared on that chart. The first Isley Brothers single to show up on the R&B tally was "Twist and Shout" in June 1962.

J Is for Jumpin': That's what the joint they call the office of J Records must be doing, thanks to the No. 1 hit 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 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 albums released to date, except for Olivia's self-titled debut, which peaked at No. 56 and fell off the chart this issue.

TOKK SOME TIME: Enya 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.

**MARKET WATCH**

Billboard Dance Music Summit Waldorf Astoria • New York City • July 24-26

Billboard/BET R&B Hip-Hop Conference & Awards New York Hilton • New York City • August 25-26

Billboard/Airplay Monitor Radio Seminar & Awards Eden Roc Hotel • Miami Beach • October 4-6

Billboard Music Video Conference & Awards Beverly Hilton • Beverly Hills • October 11-12

For more information contact Michele Jarcangelo at 631-654-1600, email lrbevents@billboard.com, or visit www.billboard.com/events.

Visit our Web site at www.billboard.com
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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)

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PLUG.I.N. the labels strike back

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.

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