BUDDY GUY GOES SOUTH FOR ‘SWEET TEA’
Silvertone Set Has Chicago Blues Hero Tapping Fat Possum Repertoire

BY CHRIS MORRIS

To record his intrepid new Silvertone/live album Sweet Tea, due May 15, bluesman Buddy Guy says, “They sent me down to Mississippi and said, ‘Buddy, get on top of this.’” What 1998 Billboard Century Award honoree Guy got on top of at producer Dennis Herring’s Sweet Tea Studio in Oxford, Miss., was the elemental, hypnotic blues style of the North Mississippi hill country—such a quantum leap, formally speaking, from the brawling Chicago blues that the Louisiana-born guitar wizard has played since he began his Windy City career in 1957.

Yet tucked by a sympathetic group of mostly regional musicians, Guy thrillingly navigates the rough-hewn songs of such North Mississippi blue men as T-Model Ford, CeDeR Davis, Robert Cage, and the late Junior Kimbrough. Applying his formidable chops and soulful voice to this unlikely repertoire, Guy has crafted what may be his most exciting and dramatic record since his 1991 Silvertone/live Damn Right, I’ve Got the Blues, which re-established him internationally.

According to Michael Tedesco, director of Silvertone Records North America, Sweet Tea was an attempt to break the mold for Guy’s albums, which for a decade have involved pairing the singer-guitarist with established rock, pop, and blues performers and songwriters. From the star-studded Down Right to Guy’s last studio album Henry Voo (1998), which featured a guest appearance by axe wizzzard Sonny Land, there has been little deviation from the formula. (Continued on page 81)

Worldwide Music Markets Hurt By Copying, Piracy

Global Sales Drop 1.3%

BY GORDON MASSON

LONDON—Global recorded music sales fell 1.3% in value to $36.9 billion and a 1.2% in units to 3.5 billion in 2000 from the year before, reportedly as a result of CD copying.

Jay Berman, chairman/CEO of the International Federation of the Phonographic Industry (IFPI), says, “If we had not suffered so dramatically from what I believe to be a CD-R problem, both on a commercial piracy (Continued on page 87)

German Biz Falls 2.2%

BY WOLFGANG SPRAH

HAMBURG—A marked downturn in German record industry sales 2000 is a direct result of the spread in private copying and piracy, according to record label body the Federal Association of the Phonographic Industry (BPW).

Music revenue in Germany last year declined 2.2%, in retail price terms, to 4.78 billion deutsche marks ($2.17 billion), from 4.83 billion deutsche marks. (Continued on page 89)

Ever-Evolving Latin Market
A Likely Topic At Conference

BY LEILA COBO

MIAMI—With its sales slumping at a time when more attention is focused on the genre than ever before, the U.S. Latin music industry is at a crossroads. Latin music, too, must adapt and compete in a rapidly changing, mainstream global marketplace.

Long gone are the days when Latin music was sold only to Spanish-speaking consumers and marketed only through Spanish-language outlets. Now, Latin labels must cater not only to that audience but also to a growing multicultural, bilingual market that, until recently, was all but ignored.

The multifaceted aspects of Latin music and its marketplace are the core of the 12th annual Billboard Latin Music Conference, which will take place April 24-26 in Miami Beach. “I see the market for Latin music moving toward second- or third-generation Latinas,” says Rodolfo Lopez-Negrete, BMI’s VP for the Latin American region and one of the featured speakers at the conference’s president’s panel. April 25, “I see (Continued on page 92)

Tracing The Roots And Branches Of Americana
Combustion’s ‘Songcatcher’ Revisits Appalachian Ballads

BY JILL PESSELNICK

The roots of today’s country, bluegrass, folk, and Americana singer-songwriter musical styles can be traced directly back to the haunting ballads created by Appalachian women of the early 20th century.

This spring and summer, contemporary listeners will be able to sample some of these passionate tunes via the Songcatcher film and soundtrack—the latter an all-star, all-female project featuring performances by 1999 Billboard Century Award winner Emmylou Harris, Rosanne Cash, Allison Moorer, Sara Evans, and Marla Meece, among others.

Due May 8, the Combustion/Vanguard Records soundtrack album (Continued on page 92)

Latin Music 6-Pack

BILLBOARD’S 2001 LATIN MUSIC CONFERENCE & AWARDS

FOLLOWS PAGE 50

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American Film Welcomes Film Conference

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Deciphering Music’s Digital Devolution

Taking a hard look at the Internet’s commercial disappointments for the music industry, it’s becoming clear that what had once been called digital music is more accurately an extrablast on a door that’s already wide open and hanging by one hinge. For all its surface marvels, the Web duplicates a range of existing technologies that already deliver electronic entertainment, with abundant efficiency.

But some Digital Divas and Divos have evidently sampled the last music downloads, notched sales of approximately $3 million and $4 million, respectively, with another $3 million in revenue generated by the remainder of the market (including the principal offers from the various offerings). The key to Digital Devolution by the close of 2001 is in what has been a market worth $10 million in gross sales is negligible at best. That kind of annual figure is customarily attained by a single music mega-outlet or a modest major-city department store.

“Commercial values, when they rule the roost, have proven deadly for artistic creativity,” author Robert W. McChesney writes in the latest edition of the excellent Richard Michelson biography, “Politics in Dishonest Times” (The New Press, 2000). McChesney goes on to quote a 1976 interview with rock veteran Patti Smith in The Progressive in which she stated, “I don’t want it to be great because it’s the people’s art. But it’s not our art.”

“Rock & roll belongs to business. We don’t even own it.”

“Today,” McChesney adds, “the ‘windows’ of opportunity for exciting new music genres to develop before they are incorporate doomed. The only career in music that has not been shortened. If the original rock & roll went before Madison Avenue up to its promise, the 1960s rock renaissance went years before meeting the same fate, and if 1970s punk, reggae, and hip-hop movements also were washed up but stayed there for a decisive incubation, by the 1980s the system was geared toward exploiting any ‘new trend’—or creating the trend so possible as to have ownership—long before it could establish any artistic integrity.”

But the Internet’s biggest claim to fame is co-hoaxing middle-class-lavatory—parenting the white-collar crime and corporate welfare that goes unreprimanded in society—and those who operate and/or applaud for it are often cynical opportunists. But music companies are dead to allocate consumers who will shop electronically—even though, as Peter Tatchell of The Guardian (London) points out, it’s possible to buy a single from a merchant without ever having to ask for Rockefeller’s music on this continent.

“Rape, that’s the music industry!”

Deepoverin scares in this battle involve not just the technological but the social as well. It’s no longer about Napster but more about the bandwidth that is flying freely.

This aim can be gauged against incursion by malts, the far more tangible/transposable intrusions of Internet scams.
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B.B.-BING: Although many of us have forgotten, none other than swing-era bandleader and swing artist Artie Shaw advised people to remember that Bing Crosby was “the first hip white person born in the United States.” Gary Gildin uses that quote as an epigraph in his peerless new biography Bing Crosby: A Pocketful of Dreams—The Early Years, 1903-1940 (Little, Brown), which emphasizes Crosby’s role as not only a golden-age entertainer but also a real show-business revolutionary.

There are some astounding statistics confirming that Crosby wasn’t just hip but a multimedia superstar to outdo any we have today. As a vocal soloist, he notched 38 No. 1 hit songs (more than the 24 by the Beatles and 18 by Elvis) while making more studio recordings than any singer in history—and selling some 400 million of them before his death at age 73 in 1977. Crosby was also a world-class cellist. attraction, from his Academy Award-winning role in 1944’s Going My Way to his endlessly popular string of “Road” movies with Bob Hope. But as a star of radio’s wave, Crosby remains unrivaled. He was a radio fixture across three decades, appearing on nearly 4,000 broadcasts. And it was one of his postwar programs on ABC that at a single stroke transformed radio into the modern medium as we know it.

Apropos of these unprecedented broadcasts, Crosby appeared on the Oct. 26, 1946, cover of Billboard. The trade newspaper ran a remarkable package of stories examining the implications of Crosby’s Philco Radio Time, which was the first network program to be presented as an electrical transcription (e.t.)—that is, as “canned” rather than live programming. The show’s great success with affiliates, audiences, and the arts—drew to Crosby’s distinctive vocals, consummate musical taste, and famous ad-lib charm—moved radio from revolving around real-time shows to being driven by prerecorded performances (captured on wax discs in this era).

Crosby was well-positioned as the country’s prime radio driver at this time, as he was coming off his star turn in Going My Way, four Billboard No. 1 singles in 1944, and two more chart-toppers in ’45 (all on American Decca). In the weeks before his new show debuted at 10 p.m. EST Oct. 16, 1946, “the Grooner” had a top five collaboration with the Andrews Sisters in “South America, Take It Away.” Moreover, the Philco-sponsored program was heralded by a $1 million promotional campaign—the biggest in radio history to that point. By the next week’s issue, Billboard had covered the Crosby program from every angle, reporting on the expected ramifications for musicians’ unions, talent agencies, advertisers, competing networks, record makers, and other top-name artists. That’s not to mention gauging the audience acceptance of the first major “platterized” series, over which the entire entertainment industry was holding its breath. As a nationwide Billboard survey conducted with the C.E. Hooper ratings firm determined, it was all history—75% of polled audience members felt positively toward Crosby’s prerecorded half-hour, during which he sang solo and bantered with such guests as his cinematic partner Hope. The front-page headline was “Bingle’s Transcribed Tingle.”

ABC beat rivals NBC and CBS handily with Crosby’s show, jumping into the big leagues. Yet Billboard raised the question worrying networks at the time: If sponsors themselves could pay an artist to record shows and then market the discs directly to individual stations around the country, then why not have radio networks? Obviously, the web continued to thrive, enjoying such wax-era bonuses as being able to store up shows for the summer off-season.

Of Crosby’s artistic peers canvassed by Billboard, none was more enthusiastic about the advantages of prerecorded broadcasts than young crooning sensation Frank Sinatra: “Transcriptions are definitely the coming thing. I hope Crosby is successful, because he’s paving the way for others. As nearly all of us experienced in doing command-performance transcriptions for service-men, recorded shows are perfect. You can cut out fluffs, gags that didn’t go over, etc. I just don’t like the idea of cutting e.t.’s too far in advance, because I want to sing tunes on each week’s show that are currently popular.”
IN MEMORY OF THE MAN WHO CHANGED THE FACE OF ROCK 'N' ROLL FOREVER.

JOEY RAMONE

1951-2001

YOU WILL BE MISSED.
Rumors Of HOB Takeover By SFX Stir Tour Industry

BY RAY WADDELL
NASHVILLE—While talk of an impending acquisition of House of Blues Concerts (HOB) by SFX is premature at best, the mere idea has set the concert industry abuzz.

The touring business is ripe with speculation that SFX has closed—or nearly closed—a deal to purchase HOB, its closest rival. However, while officials at both companies admit, off the record, that lengthy talks have taken place, a deal announcement is not imminent. “There is no negotiation and no sale taking place,” one high-ranking HOB official says.

Still, industry scuttlebutt has been rampant, and its sources have been varied and widespread. The reason such talk is a hot topic is simple, according to independent promoter Jon Stooll of Fantasma Productions in West Palm Beach, Fla. “This creates a buzz because if SFX did buy HOB, it would leave very few non-SFX major players,” he says. “This would be a very safe assumption. There is a lot of growth for leave agents, managers, and artists few options.”

While HOB, with its numerous amphitheater properties and successful concert promotion arm, appeared to be a likely target for SFX, roadblocks arise upon examination. The first would be the parent House of Blues moved from the club level to the big leagues when it purchased what was then known as Universal Concerts from Universal for $100 million in July 1999. The deal that at time included Universal’s amphitheater business, including large ensemble such as New York’s and Miami’s, was completed the following year of about $100 million—and subsequent placed an armed guard at the company’s headquarters, taking control of the inventory, sources say.

The buzz: Lowell’s-based Coast Business Credit, a secured lender, which on April 14 froze the bank account of Pacific Coast—the third- largest concert promoter in the country—was paid $9.5 million to cover the following year of about $100 million—and subsequently placed an armed guard at the company’s headquarters, taking control of the inventory, sources say.

“Our business plan is sound,” Johnson says. “Our intention is not only to save [Pacific Coast] but to get it back on its feet.”

However, the time the deal closed in mid-December last year, some sources suggest, the agreement had been revised and the final price was in the $4 million ballpark, with a $500,000 down payment. Whatever the balance, it apparently has been withheld after irregularities were discovered in the value of the inventory and receivables. Other than to call the above numbers “wrong,” Johnson refused to comment.

By Frank Saxe

NEW YORK—As broadcasters, new-media executives, and engineers gather April 21-25 in Las Vegas for the National Association of Broadcasters’ (NAB) annual convention, the future of broadcasting on the Internet remains cloudy by storms ravaging the broadcast world. At the same time, five broadcasters are banding together in the hope of building a critical mass on the Web.

One only needs to look at the Internet was seen as a great promise, not only as a new medium but as an opportunity for a new generation of broadcast engineers to distribute content, programming, but also as an opportunity for a new crop of broadcasters to take their products to the people.

“By the time that promise is still alive, but it has been tempered by a heavy dose of economic reality. The time to get on the Internet was seen as a great promise, not only as a new medium but as an opportunity for a new generation of broadcast engineers to distribute content, programming, but also as an opportunity for a new crop of broadcasters to take their products to the people. The time to get to where the Internet is now, it’s beginning to seem like 1993,” one Internet executive says.

“It’s more of a measured response now,” Fox Radio Interactive VP Greg Shoemaker says. “There’s a lot more pressure before to develop solutions very quickly so that companies could roll out their Internet activities as a separate stand-alone offering and reap the rewards. Certainly that’s not a reality anymore.”

However, he believes that brick-and-mortar companies that can capitalize on the Internet can maximize opportunities, as well as solid cash flow and business models, are in the best position to take advantage of the Web. Emissaries Communications CEO Jeff Smulyan, while bullish on the Web, is more concerned about the future of streaming. “None of us know how streaming is going—whether it’s the next revolution or just another fad,” he says.

Longtime radio executive Corinne Baldiserano, who joined the now-defunct SoundScape.com, says the situation is not so bleak. “As the Internet becomes more of a reality, the future for new technologies looks brighter than ever,” she says. “We need to take the time to develop the technology and get it right.”

Radio Looks For Web Niche

The thing is, the Internet is not really new to radio. In fact, radio has been on the Internet since the early days of the World Wide Web. However, the Internet is still in its infancy, and there are many challenges that radio must overcome to succeed.

One of the biggest challenges is how to monetize the Internet. Radio stations have been trying to monetize the Internet for years, but the results have been mixed. Some stations have been successful in monetizing the Internet, while others have struggled.

Another challenge is how to compete with other media on the Internet. There are many different types of media on the Internet, and radio stations must find a way to stand out from the crowd.

Despite these challenges, radio stations are beginning to see the potential of the Internet as a new revenue stream. In the future, radio stations may be able to use the Internet to reach new audiences and to monetize their content in new ways.

Radio stations must be prepared to adapt to the changes on the Internet. They must be willing to take risks and to try new things. In the end, the future of radio on the Internet looks bright, but it will take time and hard work to make it a reality.

Leonard Ahlstrom Named Head Of Tribe Records

BY DEBORAH EVANS PRICE
NASHVILLE—With an eye toward broadening Tribe Records’ reach, the company has named Leonard Ahlstrom president/CEO of the Orlando, Fla.-based label. Ahlstrom has more than 20 years’ experience in contemporary Christian music, having entered the field in 1974 while working for former Benson act Farrell & Farrell. He met Brown while living in Lafayette, La. “He dropped by the studio and asked if they had a loft called ‘Street’,” Ahlstrom recalls. “We did some dates together. I never realized that after 16 or 17 years we’d be working together like this.” It’s really neat to see how things come around, and God really does orchestrate your life.

Ahlstrom has spent the past 7½ years with the band NewSong as vocalist/guitarist, as well as one of the group’s producers and principal songwriters. Ahlstrom performed his last concert with NewSong in Houston the first weekend in April. He says the split from the band was amicable, and he still plans to contribute songs to upcoming projects.

Signed to Warner/Chapell Music Publishing in Nashville, Ahlstrom has had songs cut by a variety of Christian and country artists, including Margaret Becker, Wynonna, Russ Lee, Point Dume, Phillips, Craig & Dean.

Ahlstrom notes that while Tribe has been primarily a praise-and-worship label, there are plans to sign a new contemporary Christian artist soon, with other acts to follow. “I just need to have time to come in and help diversify. The label will be much broader than

hard by defections—VP of sales and marketing Mike DeFazio took a team of four Pacific Coast salesmen to Alliance Entertainment (Billboard—Nashville, April 9), while a few others are said to have signed on with Nor-
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WMG Is AOL’s Weak Link

BY MATT BENZ
NEW YORK—Warner Music Group (WMG) is disappointed amid otherwise strong first-quarter results for AOL Time Warner.

For the three months that ended on the company’s first quarter as a newly merged entity—New York-based AOL Time Warner posted a net loss of $1.4 billion, or $0.31 per share, due mostly to merger costs and losses in its investment portfolio. Revenue totaled $8.1 billion.

AOL Time Warner’s six main business areas, posted revenue of $881 million, 6% less than the same period in 2000. Its cash flow (earnings before interest, taxes, depreciation, and amortization) fell 6.9% to $844 million from $101 million a year ago.

Lower unit sales produced one-third of that decline. AOL Time Warner executive VP/COO Michael Kelly says two-thirds of the decline came from losses on the exchange of yen and European currencies into dollars. He notes that about 40% of WMG’s revenue comes from abroad.

Elsewhere, the core AOL Internet unit—the “jewel in the crown of the company,” according to CEO Jerry Levin, and the center of its synergistic initiatives—had a strong quarter, adding 2 million members to bring the total number of subservices in the quarter to 29 million. Revenue for the period rose 17% to $2.1 billion.

Film and entertainment revenue also rose to $2.2 billion, as the strength of the television-syndication unit, the surprising box-office success of Miss Congeniality, and higher DVD sales of product.

Overall, investors and analysts cheered the results. On the day the results were released, AOL Time Warner shares rose 11.02% to $43, although markets were buoyed by the Federal Reserve Board’s surprise 0.5 percentage-point cut in the

Napster Nears Court Shutdown As Filters Fail

BY EILEEN FITZPATRICK
LOS ANGELES—Six weeks after Napster was ordered to remove copyright material from its Web site, thousands of its users will still be able to access recordings.

The surprise ruling, which comes as the music industry prepares to meet a May 6 court-ordered deadline to come up with a plan to stop onlineCopyrights are owned by the respective publishers\owners. This document is not to be reproduced in any form. All rights reserved.

AOL Time Warner’s six main business areas, posted revenue of $881 million, 6% less than the same period in 2000. Its cash flow (earnings before interest, taxes, depreciation, and amortization) fell 6.9% to $844 million from $101 million a year ago.

Record Companies. Columbia Records promotes Joanne Gardner to senior VP, video production, in Santa Monica, Calif. Columbia Records also names Christine Chippetta national director, alternative promotion, in Santa Monica. They were, respectively, VP, video production, and national director, modern rock promotion, for Mercury Records. Staci Robinson is promoted to VP, finance and administration, Latin region, for BMG Entertainment in Miami. He was VP, finance and administration, for BMG Entertainment in Miami. Michelle Santoso-Soso is named VP, crossover, for J Records in New York. She was editor of crossover music for Hit. Kira Florida is named VP of marketing for Lost Highway Records in Nashville. She was VP of Mercury Nashville. Grace Heck is named VP of publicity for Priority Records in New York. She was VP of publicity for Loud Records. Heath Kuder is promoted to senior director, business and legal affairs, for the Island/Def Jam Music Group in New York. He was director, business and legal affairs. MCA Records promotes Mike Nobrega to national director of sales and marketing for Universal Music and Video Distribution. Rich Pangilinan is named director of dance and mix-show promotion for Capitol Records in New York. He was executive VP of marketing and promotion for Capitol Records. PUBLISHERS. Herky Williams is promoted to assistant VP of creative services, membership group, for ASCAP in Nashville. He was director of creative services.
Arrest, BMG Latin See Blue Skies
For Colombia’s Aterciopelados

BY LEILA COBO
MIAMI—When Andres Echeverri and Hector Buitrago went into the recording studio last year, they had no label, no recording budget, and quite a sizable artistic debt to make up in their native Colombia, a country in the midst of a civil war and fraught with socioeconomic problems. Yet out of the mire, the duo—known collectively as acclaimed art-rock act Aterciopelados—produced Gazo Podemus (Powerful Joy), one of the most commercially successful Latin albums in recent memory.

“If things get hairy, remember, life is easy. The sky is blue, the space around you is light,” Echeverri exults in “Luz Azul,” the opening track of a disc that celebrates life and music through a uniquelyColombian blend of folk, electronics, and pop.

Even though the pair had to record in Buitrago’s home studio without a dedicated control room, they felt the album needed to be made. “We were ready to record, and the moment was right to be independent and take a chance. The disc we made,” Echeverri says. “More than an album made in a fancy studio with famous producers, we think it’s a good album, with personality and good songs. The concept is simple: let’s offset all these bad vibes.”

Such an intensely personal statement—sung in Spanish—has struck a universal chord. Gazo Podemus, to be released May 15 on BMG U.S. Latin, will be jointly promoted through an alliance created by BMG and Arista, making it possible for the first rock en español album to be worked together by a major mainstream label and a major Latin label.

“Their music pervades your soul. The language they sing in is irrelevant,” says Jerry Blair, executive VP for Arista. “It’s the feeling that it instills.”

Blair says he was interested in Aterciopelados the moment its label—BMG Colombia—closed shop in the middle of last year: “When it was liquidated, I was handy to the head and in hand with a label the way we’re doing now. What got happened was we’ve had five years of hard work, and I’m the one to set in a store, there was no adequate marketing.”

Now, Aterciopelados will benefit from the marketing expertise of BMG on the Latin side and Arista in the mainstream market, with both labels working jointly for the first time, as part of their alliance.

The band is signed to the William Morris Agency, which is helping promote the album; street teams are distributing more than 390,000 teaser cards at target events; Gazo’s whimsical first single—“El Album”—is already playing on 109 NPR stations nationwide, according to BMG; and the band is scheduled to headline three summer tours.

Negotiations are under way to have the duo open for a major mainstream act, and there are plans to feature them on The Tonight Show With Jay Leno, although no date is set. The album’s release date, in fact, was moved back from January to May in order to set it up properly, an anomaly for a Spanish-language project.

“I want to sell in one week what they’ve sold in the course of each album,” Blair declares, and Matt Stringer, senior VP of marketing for Arista, agrees, saying, “No stone will be left unturned.” However, the Aterciopelados marketing strategy is at first of its kind—a blueprint that may define future efforts not only between these two labels but also between others.

What if Gazo fails to sell? “It’s just not going to happen,” Stringer says, “obnoxious as it sounds.”

Echeverri and Buitrago did not have any commercial expectations when they recorded Gazo over a two-month period, whittling down the songs they’d written in the past two years to a list of 15, all reflecting their feelings on Colombia’s political and social upheaval.

“It wasn’t something done to appeal to the masses. It’s a very defined and honest position, and that makes it appealing to a minority. But in the U.S., it’s going to have a life.”

Gazo’s tracks range from a title song that features a feel-good ’80s vamp—“Music is love,” says the cho-rus—to “El Luto” (In Mourning), a dirge for Colombia that includes a “measure of silence for the dead” that Echeverri recorded in tears.

It wasn’t merely lip service. Unlike such major Colombian stars as Shakira and Carlos Vives, who no longer record or reside in their native country, Echeverri, Buitrago, their four-man band, and their manager have been adamant about remaining there. In a further show of patriotism, Gazo had two ground rules: All guest musicians had to be Colombian, and all album art had to be the work of Colombian artists. Instead of photos, the disc features paintings, drawings and etchings by 16 artists. In fact, Gazo’s release party in Bogotá was an art exhibit featuring those pieces.

While album promotion will keep the band away from Colombia for months, Aterciopelados’ plans—which include scoring two Colombian films—don’t include leaving the country for good.

“Everyone leaves,” Echeverri says, referring to the current exodus of Colombian bands. “It’s an awful thing. But things will get better. Wait and see. And anyway, there’s no other option. The other day I read a story that talked about a little bird that lived in a forest that burnt down. The little bird flew to a lake, took a drop of water, and flew back and threw it into the forest. He said he did what he could. And you do make a difference.”

Mumba’s Makeover Spells Success for A&M

BY CARLA HAY
NEW YORK—Samantha Mumba has gotten a makeover, and it has launched her pop-music career and boosted her U.S. record sales. But this Irish pop singer’s makeo-ver hasn’t been just about her image; it’s also been a musical one.

A new version of her debut album, Give Me Your Heart (A&M/Wild Card/Polydor Records), has been released with new covers and songs that are either new or reworked, including current single “Baby, Come Over” (This Is Our Night). The 18-year-old Mumba, a native of Dublin, was already a well-known entertainer in Ireland by the time Give Me Your Heart was initially released state-side Oct. 3, 2001. This first version of the album bowed in No. 9 on the Heatseekers chart in the Nov. 18, 2001, issue. Although the title track was a No. 4 hit on The Billboard Hot 100 and the album reached No. 1 on the Heatseekers chart last December, Give Me Your Heart subsequently dropped off the Heatseekers chart. It was then that a dramatic overhaul was set into motion.

First, the album was re-released March 27 on A&M, although Wild Card and Polydor remain linked to the album. The cover, previously a darkly lit closeup of Mumba’s face, was changed to a brighter, colorful portrait of the singer in a sexy outfit.

Two songs from the old album were dropped, while one song was added: “Don’t Need You (To Tell Me I’m Pretty)—written by top hitmaker Diane Warren. The revamped album also has reworked versions of “Baby, Come Over” and “The Boy” (featur ing Will. LAM of the hip-hop group Black Eyed Peas), “Don’t Need You” is set to be the third single, to be released at an undecided date.

According to A&M president (Continued on page 81)
Wellwater Conspiracy Unfurls ‘Scroll’

**TVT Release Features Pearl Jam, Ex-Monster Magnet Members**

BY JONATHAN COHEN

NEW YORK—Even after a grueling 75-date tour of Europe and North America, Pearl Jam drummer Matt Cameron wasted no time getting back into the studio.

He and cohort John McBain (ex-member of Monster Magnet) quickly wrapped The Scroll & Its Consequences, their third full-length set under the moniker Wellwater Conspiracy, and are already working on another new album. Scroll, the band’s first set for TVT, drops May 22.

Wellwater Conspiracy has its basis in the 1990s punk/A&M album by Hater, which featured McBain, Seattle musicians Brian Wood and John Waterman, and Cameron and their then Soundgarden bandsmate, Ben Shepherd. After two limited-edition singles in 1993 and 1994, WWC’s debut, Declaration of Conformity, was released on tiny indie label Third Rail in 1997. Brotherhood of Electric Operational Overdrive comes out in 1998 on Time Bomb.

“It started out as a side project of a side project,” Cameron says with a laugh. “Now it’s a loose collective.” McBain “likes the word ‘entity,’ he says. “What’s we are.”

Although WWC’s sound is not entirely free of comparison to its members’ past projects, Scroll finds Cameron and McBain switching instruments liberally and reveling in everything from gritty garage rock (“Tidepool Telegraph”) to oddball instrumental “(Keppy’s Lament).” The album, recorded at Cameron’s Spaceport in Seattle, also includes covers of tracks by two obscure 1960s acts: Dutch band the Quo’s “I Got Nightmares” and Mercer & Driscoll’s “Deception.”

“I like picking these kinds of bands, because you normally wouldn’t hear these songs,” McBain says. “They say: ‘We don’t need to play a song seven minutes long if we can get the idea across in four minutes.’

A prime example of this perspective is first single “Linchpin.” Bell says it has always been a Fear Factory, just simplified with a great melody, some hooky riffs, and a great beat.”

KXTE Las Vegas “pounding the tracks, insists station music director/assistant PD Dave Douglas. “They’ve grown up, and they’ve honed their sound.” WAFF Boston PD Dave Douglass agrees. He believes the song will cement Fear Factory’s status as a forerunner in new metal. “It’s a nice progression for them. Their time to rise to the top of it all.”

Bob Johns, senior director of marketing for Roadrunner, hopes “Linchpin” will do for Digimortal what the group’s rendition of Gary Numan’s “Cars” did for the band. “Their sound has gone up,” he says. “It’s a notch above.”

As for a release date, Mellencamp says, “I hope to have it out sometime in September, but I’m still recording tracks, and it’s like, ‘Goddamn, I’m tired,’ and I thought I was done with it twice before. When you’re looking for a sound and shedding old skin, it’s like shedding old lovers. It’s hard work. Their ghosts linger on.”

The ghosts of Mellencamp’s past albums, especially his most recent ones, haunt him still. “My records have gotten too musical, with too many melodies. They’re too quiet. My latest one has been ‘Loopy.’ Is so sophisticated. If I hear a song from that on the radio, I think, ‘Was I in Yes or something?’ I just wanted to make a very simple record, and get away from loops and instruments.”

That’s the same feeling that inspired the new tour, which will last through next spring. “The stage is going to be totally black,” he says. “I want to make sure that we present ourselves as a very unpolished, workaday, honest rock band. No frills, no cars coming down from the ceiling. I want to make sure that people know after all these years we’re just a notch above a garage band.”

Goodbye Say Hey Kid: When I was growing up in North Carolina, I was terrified of the Ramones. For a young Southern girl who loved music with all her heart and soul but whose limited tastes were still largely defined by top 40 radio, the Ramones were just a little too scary in their black leather jackets. Blondie was about as far from my punk explorations went until I moved to New York. Then, as I started listening to and the Ramones and realized that the band was about as threatening as a lighting bug and a damn sight more fun, I thought, “What the hell had been the matter with me?”

I never interviewed Joey Ramone, who died of lymphoma April 15, until the Ramones called it quits in 1996. Sadly, despite the influence the band had on legions of musicians that came after them, the day I talked to Joey, he was understandably bitter about the group’s lack of mainstream success. “I feel very underappreciated,” he said. “I know life isn’t fair; but there’s no justice. We gave our all, and we just got shuffled on left and right [in the U.S.]”

“Everything I hoped for, my dreams shifted from his own success to the success of those he championed, and, if anything, his pride in those acts was stronger than it had ever been in his own music. He would frequently call to me to see the Independents, a band from Florence, S.C., who was working with, as well as to talk to me about how much he loved working with Ronnie Spector. Although he had already been diagnosed with cancer; we’d seldom talked about his illness, other than his giving me the briefest of updates on his condition. He much preferred to talk about the music.

I didn’t know him well, but even after only a few conversations, it was easy to see the gentleness in his soul and to realize that he was just a big kid. What I really appreciated was his devoted, utter belief in the acts he was promoting. For my part, I never got over the thrill of picking up the phone and hearing, “Hey Melinda, it’s Joey Ramone” in his lead, Queens, N.Y.-accented voice.

We fell out of touch after I moved to Los Angeles in 1998. However after his death I found his last e-mail to me from two years ago. He wrote about what a tough year it had been for him in terms of his health, but he concluded with his dreams for Ronnie, saying, “Everything I hoped for [and] envisioned is coming true.” That’s how I’m going to remember him.

**Roadrunner’s Fear Factory Goes Sci-Fi On “Digimortal”**

**BY CLAY MARSHALL**

LOS ANGELES—It’s classic sci-fi: In the near future, technology evolves into such an important component of life that humans cannot function without it; computers and constant presence. Cloning is common. Memories are downloaded. Mortality is optional.

But what of the soul? If a person’s body sounds like the plot line for a potential sequel to The Matrix. But this concept of a digital afterlife may already be the basis for Fear Factory’s new album, Digimortal, the group’s fourth sortie (24) on Roadrunner Records.

The set marks the fourth chapter in the group’s evolving tale of man’s interactions with machines. “It presents interesting ideas when man and machine come together—when they’re battling or when they’re fighting for survival,” says Burton C. Bell, the group’s front man.

The Ryhs Fuller-produced Digimortal opens with “pounding” the sound, combining its signature aggression with a heightened melodic sensibility. Bell notes that the album also incorporates the act’s streamlined approach to songwriting.

“When we sat down to write this record, we had to think of what had to happen to Fear Factory to evolve. ‘Simplification’ was the one word we constantly reminded ourselves of. We just need great songs that got lost.”

Despite the varying ages of the 11 songs on Scroll (“There are a couple of moments where I’m using riffs that I’ve had for eight to 10 years,” McBain admits), the set never sounds like a haphazard collection of ideas.

“What’s good about this situation is that it’s pretty much just John and myself that do the writing and the arranging,” Cameron explains. “As far as ideas, we run the gamut of bringing in complete songs or just (Continued on page 21)
Billboard takes a look at the acts hitting the road this summer and the rest of the year in our highly anticipated touring spotlight. Spearheaded by Billboard's touring expert Ray Waddell, this comprehensive report will profile the hottest tours, artists and venues. Also featured are the agents and promoters making it all happen.

Promote your artists and shows in the year's most anticipated special. If it's on the road, it's in this issue! Don't be left out!
The Heatseekers chart counts the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist’s subsequent albums are listed, along with music videos and singles. The chart is based on SoundScan data, with the greatest sales gains in 2001, Billboard/SOPII Communications.

**Red House Revival**

San Francisco rockers Red House Painters have been a favorite among critics since their album debut in the early '90s, but the band has never quite achieved the kind of commercial success that would make it a familiar name on the Billboard charts.

While a Red House Painters album has yet to chart, the band's new album, *Old Rover* (Sub Pop Records), might turn out to be an exception. The album, currently bubbling under the Heatseekers chart, is the long-awaited studio follow-up to the group's 1996 set, *Songs for a Blue Guitar*. A “best-of” Red House Painters collection, *Retrospective*, was released in 1999. The band's introspective, often tortured music has drawn musical comparisons to such acts as Nick Cave and the American Music Club.

Since Red House Painters parted ways with their previous label, IAD Records, lead singer/guitarist Mark Kozelek released two solo albums, one last year and one this year (though many consider Songs for a Blue Guitar Kozelek’s unofficial first solo album, since he was the only band member to appear on the set). Kozelek was also featured last year’s critically lauded film *Almost Famous*, as the bass player in the movie’s fictional band Stillwater.

The material on Old Rover was actually recorded around 1996, but record company legal wranglings left the album’s release in limbo for several years. Not surprisingly, sales for Old Rover have been strongest in the band’s home Pacific region, according to SoundScan.

Red House Painters will perform concerts over the next few months. The band is scheduled to play London May 15 and Philadelphia June 22.

**Latin Super Hero**

Latin hip-hop artist Vico C has returned with *El Super Hero “Vico”* on EM! Latin. The first single, “El Super Hero”, has been released.

**Clear As Mud**

Members of the heavy-metal band Stereomud include members of Life of Agony, Pro-Paran, and Stuck Mojo. Stereomud is currently on a U.S. tour, and the band’s label (Columbia Records) debuts perfect, set, is set for release May 22. Stereomud drummer Dan Richardson says the band aims for a sound that is “more than just yelling.”
WILLY CHIRINO

A 25TH ANNIVERSARY BILLBOARD SALUTE
From Salsa Singer To Label Head, Willy Chirino Celebrates 25 Years

Willy Chirino never took a music lesson in his life. But he always knew he'd be a musician. And, while it'd be a stretch to say Beethoven took him out of the gutter, salsa certainly took Chirino out of the dire straits most Cuban immigrants face when they arrive in the U.S. Indeed, while most Cuban-born artists tell of how their exile forged or changed their art, Chirino is the first to admit that his exile at age 14 made him a musician.

Today, recognized as one of the architects of the "Miami sound" that placed the city in the world's collective conscience in the 1970s, Chirino continues to be a powerful creative force in both the tropical and pop arenas. With 16 studio albums to his name, in addition to an arsenal of production and composing credits, Chirino—at age 53—could have been content to kick back and relax.

INDEPENDENT CREATIVITY

Instead, he's taken on what may well be the most daunting challenge of his career—the creation of his own, independent label, Latinum. The venture, whose debut release is distributed through independent distributor BLM, continues in the tradition of producers like Emilio Estefan, who've successfully integrated Latin pop and dance music into the U.S. mainstream.

CUBAN ROOTS

Chirino was born in Cuba, where his lawyer father forbade him from taking piano lessons as a child. But in Miami, under economic duress, Chirino picked up a drum set and started playing gigs around town to make ends meet. It wasn't salsa at first, but rock, jazz and anything else.

With the tentative title Afrodance, a tropical blend of styles in which Chirino experiments with newfound abandon. Other artists currently on the Latinum roster are Chirino's back-up singers Marlene and Marco Prado, the former lead singer of Grupo—a band originally produced by Chirino during the first incarnation of Latinum. Latinum, in fact, was originally created in 1996 in association with PolyGram Records, which was going to promote and distribute Latinum product. When PolyGram disappeared, Latinum was put on hold, only to return not only with renewed vigor but total autonomy.

All Latinum releases are produced and recorded in their entirety in Chirino’s production studios and continues in the tradition of artists like Emilio Estefan, who've successfully integrated Latin pop and dance music into the U.S. mainstream.

From his newly painted Miami studio—a self-contained, high-tech space where Chirino records, arranges and produces—the singer speaks about his musical past and the unlimited prospects of his own Latinum label. By Leila Cobo

You’re very excited with this new album, perhaps more than with any other in the past...

I'll tell you why I like it so much. I think it's just about the most universal sound that I've ever done. When I say "universal," I mean it covers a lot of territories. It could be played and could be a hit in many parts of the world. Most of the songs I've done have been regional, salsa oriented, the lyrics are very Cuban. This actually could be played anywhere.

It's still essentially a salsa album?

It’s a tropical topic album.

It’s hard to get excited about salsa albums these days.

It’s such a boring thing to do an album with a cliché type of music—12 songs that go tiki-tiki, tiki-tiki [Chirino taps out the beat with his hands]. And I don’t feel an artist should be pegged in. If you can accomplish several styles of music honestly and well, why do you have to do one style? I don’t think so.

"Labels don’t like it, but I always refused to do it differently. If you listen to any of my albums, they all have several different styles of music."

Has this been problematic?

Labels don’t like it, but I always refused to do it differently. If you listen to any of my albums, they all have several different styles of music.

For example, Cuba Libre is a beautiful album. And I kept thinking, "Why isn’t this album pushed further?" Was this frustrating for you?

It was a great concept album, and I’ll tell you what happened. The original idea for that album came from my

Continued on page 28
Daddy,

No one in the world is more proud of you than we are. To us, you have been the music. You have taught us not just how to harmonize but how to love doing it. You have shared a wonderful gift with us and we are grateful and privileged to have you as a father. Congratulations on 25 years of doing it for the love of music.

— Angie, Olqui, Jessica, Nicolle, Alana, and Gianfranco

Papu,

I love you Papu. Congratulations to Papu and I love you so much. I am so proud of you. Me and my mommy presentationed this for you together. I love you because you say that I am beautiful. I am going to come to your house and have a sleep over and I really want you not to turn off the T.V. and then you will take me to Lincolm Road. The heart of your heart is for me and Happy Birthday Papu.

Elis
(Granddaughter, age 3)

Willy,

You've paid your dues, you play the part, you deserve it all, you stole my heart. Happy 25th!

From your fan, partner, lover, wife and friend

Lissette
Willy Chirino
Foundation As Diverse As The Singer’s Music
Charitable Efforts Aid Hospitals And Refugees

BY JUDY CANTOR

It comes as little surprise that the passion for the well-being of the Cuban people that Willy Chirino so often expresses in his songs would drive his philanthropic efforts. What’s less expected is the amount of time and effort that Chirino has put into helping not only the displaced and interned from his native country, but also underprivileged children from all over Latin America. Over the past decade, Chirino has been equally apt to be found on stage as he is touring Disney World with young refugees, heading up toy drives or helping a sick child get care at a Miami hospital. Sometimes, his two priorities converge. The annual Willy Chirino Foundation Gala is a star-studded event at which Chirino is joined by his wife Lissette and friends like Cuban legend Celia Cruz and crooner Marco Antonio Solís in a benefit performance. “There’s so much to do, and we’re such blessed people,” reasons Chirino, who was recognized with Billboard’s Spirit of Hope Award in 1998. “We love making music, and, wherever we go, we get recognition. We get paid to do what we love. Trying to give back has become a total necessity for me.”

Chirino’s efforts have had a significant impact on the lives of people like Mariol Cutiño and her two children. In 1995, Cutiño, a Cuban émigré, and her family were living in Ecuador. Her husband, Romulo Osvaldo Díaz, had advanced cancer and the family did not have the means to pay for proper medical care. Díaz’s relatives contacted the Chirino Foundation in Miami, which took on the case, securing visas for the whole family and paying costs for treatment at a Miami hospital. Sadly, Díaz died of his illness. But Cutiño says the Foundation’s actions allowed the family to live comfortably in his absence. “We really are so thankful,” says Cutiño, who remained in Miami. Her daughter is now in college, and her 12-year-old son is excelling in school. “The Willy Chirino Foundation gave my children the greatest opportunity of their lives,” she says.

HELPING HAND
Chirino conceived the foundation in 1994 with the idea of aiding Cuban artists. “As I traveled the world, I witnessed the hard times that Cuban artists endured when they left Cuba,” says Chirino, who wanted to give other Cuban artists—singers, writers, painters—living assistance, as well as a way of exposing their art to new audiences. But a greater humanitarian calling presented itself that summer, when thousands of Cubans began fleeing the island on homemade rafts. Chirino’s Foundation began a crusade to help the refugees, delivering 20,000 tons of food to the Guantánamo camp and providing assistance to those who had survived the dangerous journey to South Florida. Chirino also worked to help Cubans who had taken refuge in other parts of Latin America. “I visited Panama and the Caiman Islands,” Chirino recalls. “I started helping a sick child get care at a Miami hospital. Sometimes, his two priorities converge. The annual Willy Chirino Foundation Gala is a star-studded event at which Chirino is joined by his wife Lissette and friends like Cuban legend Celia Cruz and crooner Marco Antonio Solís in a benefit performance. “There’s so much to do, and we’re such blessed people,” reasons Chirino, who was recognized with Billboard’s Spirit of Hope Award in 1998. “We love making music, and, wherever we go, we get recognition. We get paid to do what we love. Trying to give back has become a total necessity for me.”

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Willy - Let's Go For 25 More!

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Willy Chirino is not only a master musician; he is a leader in Latin music who has unquestionable integrity, morals and ethical standards. He’s the good guy, and the good guy always wins in the end.

Desmond Child

Willy Chirino is a 6’5”, good-looking Cuban, who is a multitalented musician. He has contributed so much to society and to the industry, onstage as well as off stage. I am honored to be his friend and always wish him only the best with his musical career. May God continue to bless him throughout. Te quiero mucho, mi amigo!

Tito Nieves

The Diabetes Research Institute congratulates Willy Chirino on his outstanding 25-year career in the music industry, and thanks him for his involvement with Hope & Harmony and the Entertainment Industry Council, an ever-increasing circle of entertainers and industry executives committed to finding a cure for diabetes.

Join us as we honor Willy with this year’s Noteworthy Award at the

**WILLY CHIRINO**

25th Anniversary Salute

**THE BILLBOARD INTERVIEW**

Continued from page 26

friends at Baccardi. [They wanted] a song celebrating the 100 years of the invention of the Cuba Libre, the most popular Cuban drink in the world—Bacardi, cola, ice and lime. So I wrote a song called “Cuba Libre,” which talks about the drink and mentions Bacardi.

So, we were sitting at the office, and they said, “Why don’t we do a whole album?” And I said, “Great.

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Congratulations Willy Chirino

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From the top: with the Eddie Lester Quartet; solo’ing on the skins; with Gloria Estefan and Lisette

Let’s do a whole album of Cuban standards, and let’s get some of my Cuban friends to come and sing with me.” They went crazy. Then we went to Sony [Chirino’s label at the time], and Sony loved the idea. When I finished the album, Bacardi was expecting Sony to do everything and Sony was expecting Bacardi to do everything. So, bottom line, neither of them did anything. That album sold more than 100,000 copies—which, for this market, isn’t bad. You wonder what could have happened if they had really gone for it.

**Was your contract with Sony up when you left the label?**

As a matter of fact, it wasn’t up. But we were on very friendly terms, and I said, “Listen, I want to do my own thing.”

**At that point, were you interested in going to another label?**

No, I had no interest. I wanted to chart my own strategic steps to creating, promoting and marketing this album.

**Why didn’t you do it, say, five years ago?**

Well, five years ago, I don’t think the moment was right. It was difficult to reach your audience. Now, it’s easy. And what’s done it for established artists is the Internet.

Continued on page 21
En nuestra constelación brillas con luz propia:

Willy Chirino
25th Anniversary Salute

THE BILLBOARD INTERVIEW
Continued from page 30
Latinum is distributed by [indie distributor] DLN Distribution, as opposed to a major distributor...

I love Gustavo [Fernandez, DLN's owner and president], he's like a one-man band. He's like the Willy Chirino of distribution. I tend to try to do everything in the creative part. I produce and write and sing and arrange. He does everything on the other side. This guy is exactly what I need and what I want. It's a personal relationship. I know what he's going to do, there's open communication 24 hours a day, he's a workaholic like I am, and I love that. These multinationalos, it's such a hassle. I don't want to put anybody down, but communication through these big companies is a hassle, even for established artists inside the company. And I understand it, because they have a lot of artists.

So, going back to this album, do you feel you went more out on a limb, or do you feel you took the same direction?

In a sense, I am following the same direction, but I'm more in control. For example, this is the first album I've done where I wrote every single song. It's not because I decided to do it, but because it came out that way. I became creative. I started writing songs every night.

And you were more creative because...

I was pushing for it. When I was writing these songs, I wasn't part of my contract yet. It wasn't something that happened because of something; it's something that just happened.

The songs I've heard, they're almost lighthearted.

I never do any deep, deep songs. The language of my songs is very de pueblo [of the people]. You don't have to look in a dictionary to figure out what I have to say. Some people have tried to do it, but you don't mix fun music, dance music, with heavy, heavy lyrics—not in a language that isn't understood by the people. I believe that an artist can actually touch different aspects of human emotion, that's what we're really all about. At least, that's what I try to do with my records and my live performances. I try to make people laugh, think, I love them to get emotional. I see people who don't understand a word I'm saying but can actually get emotional over a song because there is an emotional link through the picture. It's amazing. It's something that's like a miracle. You don't know why it happens, but it happens. I think that is the purpose of the artist: communication. That is what I try to do, and I think I accomplish it.

What do you think of the current trend of salseros singing ballads?

I think it's wonderful, if they can do it. As long as they can do it, let them sing a pasodoble, let them do rock, if they want to do it and they do it artistically and it sounds great. What I don't like is somebody doing something they don't know how to do. Don't do it. Do something else.

You were born in Cuba and came here as part of the Pedro Pan project [which brought children to

Continued on page 32

Alexis Núñez Oliva
FELICITA A
Willy Chirino

Congratulates Willy Chirino, for 25 years of successful musical career!

"Willy Chirino is a musician who says what the rest of us just dare to think"

Alexis Núñez Oliva
Director and Executive Producer
of Ritmoson Latino and Televisa

"Chirino es un músico que sabe decir lo que otros sólo nos atrevenos a pensar"
Congratulations for your 25th Anniversary!

Willy Chirino

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Willy Chirino

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Willy,

Congratulations for your 25 years of making great music. We always admired you as a musician while in Cuba and we continue to admire you today as a musician and grand human being.

Thank you for the friendship you have offered my family and me since our arrival.

Your friend,

Arturo Sandoval

FOUNDATION

Continued from page 28
While the yearly galas bring in about $100,000, the bulk of aid comes through donated services and products. Willy and wife Lisette frequently approach doctors affiliated with Miami hospitals to lend their services to their cause. Chirino laments that the Foundation still fills as many requests as possible, be it from an elderly woman in Cuba in need of eyeglasses or sending another group of children on a holiday to Orlando.

"When we started it, I was told that people starting foundations usually focus on one thing," the singer muses. "But we see someone who has a problem, and we try to solve it. We just help people, that's all—and we love it."

THE BILLBOARD INTERVIEW

Continued from page 31

The U.S. and settled them in homes until their parents were able to leave Cuba. You were here without your parents for a while?

For about a year in the early '60s. I was 14. I lived in San Raphael Hall [in mid-town Miami]. There were 87 boys with four sets of house parents. We were the privileged ones, as a matter of fact. We were bussed to La Salle High School; they bought us clothing from Sears, and every Friday they would give us $1.50 for expenses. You know what $1.50 was back then? But I was emotionally stricken because, for the first time in my life, I was away from my parents. Back then, we had the notion that this Castro thing was going to be over soon. We would say, "He cannot stay there." How wrong we would be.

Then, a year later, my parents came, and I had to leave San Raphael. And then, my hardships, economically speaking, started. My

Not only is Willy Chirino a wonderful man and a beautiful human being, he is a very contemporary person, very avant-garde. He and his family have an incredible aura. I admire him as a singer, a producer and a musician. He captures you onstage, and he's appealing to people of all ages.

Lucia Méndez

father was a lawyer, my mother was a pharmacist, but they did not know English. Back then, Miami was not a bilingual city. No English, no work. So my mother worked as a waitress, did every type of work. My father picked tomatoes. He worked in a fiberglass company in Hialeah. I don't know if you know that the dust gets under the skin, and it itches. It doesn't go away; it's a horrible pain. They did every work possible. Me, I had a newspaper route, I cleaned dishes, I parked cars, I sold donuts door-to-door every single day after school. It was hard times.

Did you play music as a boy in Cuba?

No. I had the dream of being a musician, but I never owned a musical instrument. For example, three houses away from us there was a bakery, and we used to get together over there and use the upside-down bread boxes as instruments. My father wouldn't even let me sit at the piano, but my sisters were forced to take musical lessons. It was, "Get away from that; that's for them."
listen to tropical music. There are many great artists, but it doesn’t entertain me.

Why did you decide to go so tropical?

I didn’t decide; it just happened. I taught the company to be the least tropical I could be. And they didn’t like it. As a matter of fact, I did some hardcore tropical records when I was with TH in the early ’80s. I did what most singers do—go to the studio, sing the songs and leave. And, I don’t like to do that at all. It doesn’t fulfill my artistic soul.

But you got that later on.

Willy Chirino is an example that you don’t have to insult the intelligence of people to do popular music. His music is so much fun, but also intelligent. A lot of people think that pop music has to be silly. He’s an example of the opposite. His poetry is so beautiful and never vulgar. I love his approach to music. I really respect what he’s doing.

Paquito D’Rivera

The Sony discs were very much yours. As a matter of fact, I gave them my finished product. They had no say and no control over whatever it is that I did. They probably suggested a couple of things, but that was it.

Continued on page 31

Richard Wolfe and the Law Firm of Zack Kosnitzky, P.A., wish to congratulate

Willy Chirino

on 25 spectacular years of making music.

It is an honor to be a part of it.

Richard C. Wolfe, Esq.
Zack Kosnitzky, P.A.
100 SE 2nd Street, Suite 2800
Miami, Florida 33131
Three Decades Of Albums

1974
One Man Alone
1975
Chirino #2
1976
Chirino #3
1977
Chirino
Música original de la película "A mí me importa que explote Miami"

1978
Coming to my Music
1979
En la Intimidad-Bertha
1979
Diferente
1980
Lissette & Willy's Collector's Item
1981
La Salsa y Yo
1982
Chirinísimo
1983
Sabiendo
1984
14...Exitos
1985
Zarabanda
1986
Caricatura-Lissette
1988
Amándote
1988
Miami Si
1989
Acuarela del Caribe
1990
Fiesta de Navidad
1991
Oxígeno
1992
Un Tipo Tipico y Sus...Exitos
1993
Habana D.C.
1993
South Beach
1994
Danzón—Arturo Sandoval
1995
Hey Jude/Tributo a Los Beatles
1995
Carlos Oliva
1995
Ace
1997
Baila Conmigo
1998
Cuba Libre

Could be both. But, definitely, you have to have the product to market.

When did you start producing for other people?
I have produced all my life, for myself and then others. It's fascinating, producing these people you have admired so much. To have them in the studio is overwhelming sometimes. I remember, for example, Raphael. When I started in music, he was God. He was untouchable. And he became not only a good friend but a person who actually wanted me to do something and actually got into the studio and put himself in my hands.

Even though you're a tropical musician, your production credits are very diverse. How do you hook up with someone like Raphael?

The Billboard Interview

When people think of a "Miami sound," they think of Miami Sound Machine, Los Sobrinos Del Juez and you. I imagine that wasn't planned either. It didn't happen with mambo, cha cha cha or rock 'n' roll. Those things get developed by people in the same line that just work and feed from each other and develop something.

What, for you, is a Miami sound?
Miami sound is a salad. The main ingredient is Cuban music, with rock-style arrangements—horns, vocals and a little flavor of Brazil, the islands, the Caribbean.

You say this new album is more international. Do you think your prior albums were too "Miami"?
Not too Miami, but "too regional" is the word. Sometimes too Cuban, lyric-wise. And, of course, being a salsa or tropical music artist has limited possibilities of crossing over to other tastes.

You really think so, or do you think it's a question of marketing?
They come to me. I think they just listen to the albums.

Do you consider yourself more a writer, producer or performer?

Performer. That’s what I enjoy the most, and that’s what I think—although I don’t consider myself a good singer at all. I don’t give me the vocal qualities. With what I have, I do the basic thing an artist has to do—I communicate.

Another big problem nowadays is artists who cannot perform. Do you feel something fundamental has been lost?

You said it. Something fundamental has been lost, which is the groundwork of talent. That’s probably why I’m doing what I’m doing. One of the requirements of this label is that we don’t intend to manufacture a product. We intend to get somebody out of the street who has the talent to deserve a break in music.

Let’s talk about your label. You have four artists—your wife Lissette and your two singers. How much do you want this label to grow?

I want it to be as strong as it can be. I’m very optimistic. What it boils down to is the music. The first thing you have to have is the product. Then comes the rest of the stuff.

That essential ingredient seems to have been forgotten lately, don’t you think?

"Something fundamental has been lost, which is the groundwork of talent. One of the requirements of this label is that we don’t intend to manufacture a product. We intend to get somebody out of the street who has the talent to deserve a break in music.”
Telemundo le desea muchas felicidades a

¡Willy Chirino!

...por sus 25 años de carrera artística y tener el honor de contar con su sincera amistad.

¡Y que cumpla muchos más!
ARTISTS & MUSIC

SPOTLIGHT

JANET

All for You

PRODUCERS: Jermaine Dupri and Lewis Jackson.

Robert Mirabal

Music From a Painted Cave

Silverwarp Records 927

One of the Native American music community’s most charismatic artists, Robert Mirabal is an incredibly gifted writer, vocalist, instrumentalist, dancer, and storyteller. These talents coalesced beautifully on Music From a Painted Cave, the Terry-Goldstein concert special that spawned this powerful album.

Recounted live last December at the Fox Theater in Manhattan, this album showcases the creative skills Mirabal has been honing since the late 1990s. The Two Medicine Native American Johnnie Dancers, a performing troupe from New Mexico’s Tuba Pueblo, the fluting Mirabal has always had the ability to blend his own colorful heritage with myriad global influences, and this project is a worldwide music triumph. When the spirit of the concert collides with reality of the present—do as it does on the bluesy “1000 Miles” and thought-provoking “Navajo Fire”—it becomes apparent that Mirabal is a master for all seasons and all cultures. Contact: 303-445-1617.

Robert Mirabal

TOP POP

POP

VITAL REISSUES

The Best of Miles Davis & John Coltrane (1955-1961)

REISSUE PRODUCERS: Bob Belden and Michael Cuscuna

Robbie Coltrane

Back to the Future:

An Original Soundtrack Recording

Robert Silverwave

ODE 12106

The music of Miles Davis with his quintet and sextet featuring saxophonist John Coltrane in the title role. The quintet recorded the first two of these albums; the sextet took over on All the Way and the Real Miles Davis.

At Newport 1958

REISSUE PRODUCERS: Bob Belden and Michael Cuscuna

Miles Davis

COLUMBIA/Legacy

The Jazz at the Plaza

REISSUE PRODUCERS: Bob Belden and Michael Cuscuna

The Plaza Sessions

COLUMBIA/Legacy

Spots

Chicago, IL

The Butches

PRODUCERS: the Butches and Greg Griffin

Mr. Lady 16

Initially, it might have been easy to dismiss this album as an a cappella pop record. After all, how much mileage can be drawn from a lesbian band that merges creative pop with pulsating guitar riffs? Yet with the durham, N.C., based trio moves beyond such potentially suffocating parameters. What emerges is a fully formed, rich band, one that remains thoroughly true to its musical heart while also proving to be more than just a conceptual one-trick pony. It shows bandleader kai wilson (previously in her butch days for the affiliation with mad kris, melissa york, and aaron marles) tempering the raw energy that enlivened 1996’s Are We Not In Love? and 1999’s Future about 1975 with notably more complex pop melodies and instrumentation that brings as much from led zeppelin as it does from the sex pistols. For every primal roar, like the swaggering “forget your calendar”, there’s a meditative, musically expansive composition like the heartbreaking “Junior High Guest”—both of which the band manages to push through the genre boundaries. Ultimately, it’s that kind of versatility on what is largely an experimental album. It’s a captivating record by the San francisco-based madman.

R&B/hip-hop

CASE

Open Letter

PRODUCERS: various

Dressed 8925

Case carries the banner of the sensitive male singer-songwriter on his third full-length. Despite the third release’s mix of compositions, the new album is now known to be a world-class instrumental. Flick, R&B producer and Case don’t deviate much from this sound, which was turned earlier "happy face" tracks like "happy face" (after "Dawg 1995", personal construction) into success stories. "Missing You," the album’s first single, combines tight time & R&B production with written love-lyrics. Equally impressive are marmelo tunes like "Love Of My Life," "Corrected Letter," the Stevie Wonder-influenced "Shine" finds Case realizing his true vocal potential. The same goes for "Song For Sky," a musical dedication to his newborn daughter. For all his soul searching, Case can autumnally maneuver around the sensuous "Sex Games." —RH

Milkbone

U Got Me

PRODUCERS: various

Kbiker

454439

When it comes to making a comeback, there is no greater method to break back into (Continued on next page)

Contributors

Brimmer, Leila Cote, Gordon Eyly, Larry Fick, Raskin Hall, Martin Johnson, Michael Paolotta, Deborah Evans Price, Phillips van Dyke, Ray Waddell. SPOTLIGHT: Reissued albums of special archival, artistic, and commercial interest, and outstanding collections of works by one or more artists. PICTURES: New releases predicated to hit the top half of the chart in the corresponding format. CRITICS’ CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (★): New releases deemed Picks that were featured in the Music to My Ears column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paolotta (770, 770 Broadway, 6th floor, New York, N.Y. 10003), or to the writers in the appropriate bureaus.
Back in the late ’60s, when the Rolling Stones sang “Street Fighting Man” and the MC5 signed on as the house band for the White Panthers, rock’n’roll seemed to be part of the revolution. It was a brief lull, and soon, such political rabbles-r-oosing soon fell out of fashion. Yet rock’s subversive role was never quite extinguished, and the British journalist Matthew Collin has written a gripping account of how during the past tumultuous decade in Eastern Europe, music played a pivotal role in opposing the Soviet dictator Stoban Milosevic.

Collin’s story begins in 1990 in a Belgrade ruled by a gravy, cheerless regime, still communist in all but name. It was in these conditions that the student radio station B92 began broadcasting, using the music of punk, pranksterism, political satire, and rock’n’roll against Milosevic. “It was a brave move,” Collin writes, “and the station was at first blacklisted.”

Over the next 10 years, B92 used rock music to oppose the Milosevic authoritarianism at every turn, and as Collin graphically relates, the station’s staff was constantly harassed and bullied for its resistance. The station’s directors were first kicked in by police in March 1991, following a rally calling for the liberalization of the media. Staff were threatened and tortured. As soon as the funerals of the station’s colleagues were over, and the station was allowed to continue playing records. They responded by repeatedly spinning the Clash’s “White Riot” and Public Enemy’s “Fight the Power.”

As history records, Milosevic lost the vote, although the people had to storm the Parliament building before he accepted the result. On Oct. 5, 2000, the very day he fell from power, B92 triumphantly returned to the airwaves under its original name as Serbia celebrated its freedom.

Collin’s account of how a small group of rock and roll militants awoke the spirit of hope and democracy using little more than a radio transmitter and a bunch of rock’n’roll records is inspiring. It was not always just peaces and anarchy. Matic admits. “But we were dreamers who thought we could change the world. And, at least in their corner of the world, they helped to do just that.”

NIGEL WILLIAMSON
PRODUCER: Emanuel Kinakou
WRITER: JIMMY

behind this perfectly suited to sit

sterling can

be a hit: a

PRODUCER: Mike Mangini

video

*Records

EDITED

the brain,

JOEY

-McINTYRE Rain

Joe Mac

Nothing Wrong With You) (3:30)

Nothing Wrong With You)

Joe Mac

Byrne

Eric Aiese,

Bennett

A. Dean

His

Like

Byrne

Eric Aiese,

with

586

100%

40

B. LEE

R.

the

40

96%

100%

92%

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B. LEE

R.

The

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92%

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100%

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B. LEE

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92%
Patience Pays Off For J’s Olivia

‘Bonzounde’ Singer Expresses Range Of Emotions On Her Debut

BY RASHAUN HALL

The phrase “Good things come to those who wait” definitely applies to R&B ingénue Olivia. The 20-year-old singer/songwriter has been waiting for that big break, and it has come in the form of her self-titled J Records debut, Olivia (May 15).

“I’ve known that I wanted to do this since I was 15, but my mother always told me to wait,” Olivia says. “Whenever people ask me about the business, I always say, ‘Patience is a virtue,’ because I might not have gotten a deal with Clive Davis otherwise.”

Olivia, whose last name is Longe, was introduced to Davis through producer Josh Stansell and Thompson. Known for his work with Joe and Babyface, Thompson produced Olivia’s six-track demo. It was his manager who set up a meeting with Arista executives, which led to a later meeting with J Records.

“When I got there, he was actually playing the songs for all the executives that were coming to J Records,” says the singer, who is managed by Paul Johnson for New York-based Wolf Management. “I walked in, and they gave me a standing ovation. They saw how much potential I had. Then, we went up to talk, and once the contracts down and said, ‘Are you ready to sign?’ We went into his living room, sat down and said a little prayer, and I signed right there.”

From the sexually driven “R U Capable” to the lush “When Two Souls Touch,” Olivia offers a range of emotions. (Continued on page 44)

A Force To Be Reckoned With: Bowlegged Lou and Paul Anthony, members of the Full Force writing and producing team, recently posed with one of its latest successes—3LW. The group’s debut Nine Lives/Epic album has been certified gold by the Recording Industry Assn. of America. Pictured, from left, are 3LW’s Nautica Naughton, Lou, 3LW’s Kiely Williams, Anthony, and 3LW’s Adrienne Bailon.
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>1. Gotcha</td>
<td>Layzie Bone</td>
<td>Humble Sig Radio</td>
</tr>
<tr>
<td>2. If It's Good to You</td>
<td>Lyfe Jennings</td>
<td>Virgin Records</td>
</tr>
<tr>
<td>3. Don't Play Games</td>
<td>The Game</td>
<td>Atlantic Records</td>
</tr>
<tr>
<td>4. Top of the Pops</td>
<td>Ja Rule</td>
<td>Aftermath Records</td>
</tr>
<tr>
<td>5. My Life</td>
<td>Aaliyah</td>
<td>Arista Records</td>
</tr>
<tr>
<td>6. Baby Mine</td>
<td>Aaliyah</td>
<td>Arista Records</td>
</tr>
<tr>
<td>7. Real Love</td>
<td>Usher</td>
<td>Jive Records</td>
</tr>
<tr>
<td>8. Get Lucky</td>
<td>projekt</td>
<td>Def Jam Records</td>
</tr>
<tr>
<td>9. Ready For It</td>
<td>Jadakiss</td>
<td>Jive Records</td>
</tr>
<tr>
<td>10. He Got the Money</td>
<td>Outkast</td>
<td>EMI Blackwood</td>
</tr>
<tr>
<td>11. Got Ya</td>
<td>Mystikal</td>
<td>Elektra Records</td>
</tr>
<tr>
<td>12. Can't Help Myself</td>
<td>Meek Mill</td>
<td>Roc Nation/Sony</td>
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<tr>
<td>13. I'll Be Around</td>
<td>Keyshia Cole</td>
<td>Sony Music</td>
</tr>
<tr>
<td>14. Nothin' to Me</td>
<td>Shane Krey</td>
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<tr>
<td>15. Underneath the Moon</td>
<td>Jason Derulo</td>
<td>Columbia</td>
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<td>16. When She Loved You</td>
<td>Nelly</td>
<td>Epic Records</td>
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<tr>
<td>17. No One Else</td>
<td>Nelly</td>
<td>Epic Records</td>
</tr>
<tr>
<td>18. In My Candy Shop</td>
<td>Nelly</td>
<td>Epic Records</td>
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<tr>
<td>19. No One Else</td>
<td>Nelly</td>
<td>Epic Records</td>
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<tr>
<td>20. Don't Hesitate</td>
<td>Kendrell Phillips</td>
<td>Atlantic Records</td>
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**Notes:**
- This chart reflects the top 20 R&B/Urban Airplays for the week ending April 28, 2001.
- Data sourced from Billboard magazine.
tions on her debut. “I love that Clive let me explore every part of me on this album,” the singer says. “You’re getting a variety on my album.”

According to Clive, it has a “realistic, down-to-earth, not-overshadowed” sound. “Bizzou,” the album’s first commercial single, is “an empowering women’s song—letting girls know that you have a voice and will not be ignored and taken for any crap by anybody.”

The response to the song, currently sitting at No. 11 on the Hot R&B/Hip-Hop Singles & Tracks chart, “has been off the hook,” says Olivia, who is booked by Rich Murphy for International Creative Management. “I did a show in St. Louis, and when I did the song, the crowd went wild. Everybody knew the words. They were on the dancefloor, bugging out and having fun—it was crazy.”

Executives at J Records understand that, even with a hit single, the key to breaking a new act is visibility. For Olivia, that means continuously hitting the road for an ongoing promotional tour, which began Feb. 15. “The one thing that I want to get across about Olivia is that she is the real deal,” says Ron Gillyard, J Records senior VP of black music. “She is a songwriter, a singer, and a rapper. It’s not aインタフェース job. Olivia is talented as she is, you want to put that person out there for the world to see.”

In addition to her rigorous touring schedule, Olivia has also made appearances on Soul Train, BET-MTV’s DFX, and The Source Sound Lab. J Records has also serviced sampler featuring “Bizzou” to restauraunts and lifestyle clothing accounts.

“It doesn’t hurt that she is affiliated with J Records,” says Sony Askow, urban music buyer for Musicland. “The single is cute and timely, and Olivia is a part of the New York scene. I think this will build groups out today. I am curious to see what the second single will be.”

Olivia couldn’t be happier. “With a roster that includes such musical veterans as Luther Vandross and fol-lowing stars Alicia Keys and Jimmy Cozier, the J roster has been one big family.”

“Luther gave us the biggest complement,” says Olivia, who is currently co-writing a song with Keys for Vandross’s new album. “We were all in L.A. for the Grammys, and we got together and went out to lunch. Lookouts at Alicia and me and says, ‘It’s a wonderful thing to be sitting here next to you two labelmates to see how much two you love each other when people always think that girls on the same label are supposed to hate each other—you guys are like my Diana Ross and Aretha Franklin, back in the days.’
The Angel, who has resided in London and currently lives in Los Angeles, parted ways with Delicious Vinyl in the mid-’80s. “I learned a lot about the music business and what it means to have a label,” she says of her experience. “Now, with the knowledge I’ve gained—no remixed tracks, no commercial, no working on my material—I felt the time was right to form Super Crew, a new label, and invite a few friends.”

The Angel says she and Herlihy formed a production company six years ago. As the duo began cultivating production credits, the pair started to attract attention. In fact, it was through her work on New Line’s Boiler Room that Super Crew was born. At the time, New Line VP of soundtracks Mitch Rotter was starting a label, and one of the first records he acquired was the Angel’s “Sasha.”

“You can’t have all the elements together, and before I knew it, I was producing,” says the Angel. “And I’ve been producing ever since.”

**No Gravity** intertwines a variety of musical influences, from jazz and lounge to hip-hop and funk, along with a unique sound that is as recognizable as the pair’s signature sound.:

The Angel and Herlihy formed a company called No Gravity, which has been active for several years. The duo has released several albums and singles, and their music has been featured in films, television shows, and commercials.

**No Gravity** is available on all major music streaming platforms and is also available for sale as a CD or vinyl record. The duo is currently working on new material and is looking forward to performing live shows in the near future.
Artists & Music

by Leilani Cobo

New Label Looks for New Market: The January launch of the Praviana label in Miami was done with little fanfare. But following the February release of Los Cuartetas, the debut album by Panamanian reggae/nop group Los Dementes, the Praviana imprint is trying to establish a place for that genre of music in the U.S. and Puerto Rican markets.

“We wanted to specifically target the U.S. market,” says Praviana president Ramón “Pucho” Bustamante, who owns Praviana, a similar label in Panama. Bustamante pitched a joint-venture idea to Fonovisa, a label that didn’t carry any reggae or rap. The result is an alliance where Praviana functions as an independent label (funded and distributed by Fonovisa) that will release 10 to 12 titles a year for the next couple of years. Praviana continues to exist but isn’t releasing titles while the Fonovisa deal is in place. Although Praviana is in charge of finding, producing, and developing acts, all artists have Fonovisa contracts.

“We think there’s a market for that product, and obvi- ously it wasn’t what we did,” says Gilberto Moreno, GM at Fonovisa. “We saw a good option with [Busta- mante]. He knows how to find the artists, and we’ll pro- vide him with the resources necessary to operate and promote them.”

In fact, Los Dementes came to life after six individ- ual artists on Praviana got together as a group. Busta- mante took the band to the studio for a test run and decided the chemistry was right for an album. Pressure is now getting ready to drop its second title, a self-titled album by former Sony artist LatinFresh, in mid-May. Like Dementes, Latin Fresh has a reggae/reggae base but incorporates more R&B and dance elements. Bustamante hopes to break the artist on the East Coast and in Puerto Rico—in fact, Latin Fresh’s disc features guest appearances by two Puerto Rican artists, Master Joe and Og Black. Puerto Rico, in recent years, has become a bastion of reggae.

However, Bustamante says that “you won’t be as underground as what you hear in Puerto Rico. Our product is clean, so it can be played on the radio.” Indeed, says Bustamante, the main obstacle to promoting the genre in the U.S. has been the perception that the material is full of obscurities and therefore unsuitable for radio or TV.

“That’s the stigma,” he says. “And that’s not what we’re about. What we want to do is establish the genre. We know there’s dozens of reggae/reggae acts in Puerto Rico and South America. And we know there are immi- grants here from Colombia, Venezuela, and Mary- land, who know this music. But other genres have made it to radio. Now, we want to take this to the U.S.”

Rap/reggae already enjoyed widespread commercial success in the U.S. with Panama’s El Recodo General near 10 years ago. Nothing has quite matched that since, even though a big rap/reggae movement has developed in Puerto Rico. Coincidentally, it happened after a three-year hiatus.

(Continued on page 32)

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Billboard

Hot Latin Tracks.

April 28, 2001

<table>
<thead>
<tr>
<th>No. 1</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
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<tr>
<td>1</td>
<td>RICKY MARTIN</td>
<td>SOLO QUIRO AMANTE</td>
<td>SONY DISCOS</td>
</tr>
<tr>
<td>2</td>
<td>JERRY RIVERA</td>
<td>PURO DOLOR</td>
<td>RCN/MGM/LATINO</td>
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<tr>
<td>3</td>
<td>MIGUEL MIGUEL</td>
<td>EN EL RECODO</td>
<td>EMI LATIN</td>
</tr>
<tr>
<td>4</td>
<td>LUPILLO RIVERA</td>
<td>DESPERDICIADO</td>
<td>UNIVERSAL LATINO</td>
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<td>5</td>
<td>CHAVANEE</td>
<td>CANELESA</td>
<td>SONY DISCOS</td>
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<td>RICARDO MONTANER</td>
<td>CONQUISTA</td>
<td>SONY DISCOS</td>
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<td>ROCIO DURCAL</td>
<td>DURO</td>
<td>SONY DISCOS</td>
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<td>8</td>
<td>CHRISTIAN CASTRO</td>
<td>MUSICA DE NADA</td>
<td>EMPIRE/LATINO</td>
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<td>9</td>
<td>RAMON BUSTAMANTE</td>
<td>MIO AMOR</td>
<td>FONOVISA</td>
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<tr>
<td>10</td>
<td>GILBERTO SANTA ROSA</td>
<td>MAS QUE VINO</td>
<td>SONY DISCOS</td>
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Tropical/Caliente

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<td>1</td>
<td>JERRY RIVERA</td>
<td>PURO DOLOR</td>
<td>RCN/MGM/LATINO</td>
</tr>
<tr>
<td>2</td>
<td>RICKY MARTIN</td>
<td>SOLO QUIRO AMANTE</td>
<td>SONY DISCOS</td>
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<tr>
<td>3</td>
<td>MIGUEL MIGUEL</td>
<td>EN EL RECODO</td>
<td>EMI LATIN</td>
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<td>4</td>
<td>LUPILLO RIVERA</td>
<td>DESPERDICIADO</td>
<td>UNIVERSAL LATINO</td>
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<tr>
<td>5</td>
<td>CHAVANEE</td>
<td>CANELESA</td>
<td>SONY DISCOS</td>
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BILBOARD APRIL 28, 2001

www.billboard.com
Blakes

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London and Amsterdam

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Keizersgracht 384, 1016 GB Amsterdam, The Netherlands Telephone: 31(0) 20 530 20 10 Fax: 31(0) 20 530 20 30
LATIN TRACKS A-Z

**TITLE**
1. *Pocito Pasito* (ENOA, ASCAP)
2. *En El Primer Vuelto* (EMOA, ASCAP)
3. *Para Hoy* (EMOA, ASCAP)
4. *Quiero Sí* (EMOA, ASCAP)
5. *Quiero* (EMOA, ASCAP)
6. *Quiero* (EMOA, ASCAP)
7. *Quiero* (EMOA, ASCAP)
8. *Quiero* (EMOA, ASCAP)
9. *Quiero* (EMOA, ASCAP)
10. *Quiero* (EMOA, ASCAP)

**ARTISTS**
1. *Pocito Pasito* (ENOA, ASCAP)
2. *En El Primer Vuelto* (EMOA, ASCAP)
3. *Para Hoy* (EMOA, ASCAP)
4. *Quiero Sí* (EMOA, ASCAP)
5. *Quiero* (EMOA, ASCAP)
6. *Quiero* (EMOA, ASCAP)
7. *Quiero* (EMOA, ASCAP)
8. *Quiero* (EMOA, ASCAP)
9. *Quiero* (EMOA, ASCAP)
10. *Quiero* (EMOA, ASCAP)

**COMPOSERS/SONGWRITERS**
1. *Pocito Pasito* (ENOA, ASCAP)
2. *En El Primer Vuelto* (EMOA, ASCAP)
3. *Para Hoy* (EMOA, ASCAP)
4. *Quiero Sí* (EMOA, ASCAP)
5. *Quiero* (EMOA, ASCAP)
6. *Quiero* (EMOA, ASCAP)
7. *Quiero* (EMOA, ASCAP)
8. *Quiero* (EMOA, ASCAP)
9. *Quiero* (EMOA, ASCAP)
10. *Quiero* (EMOA, ASCAP)

**LABELS**
1. *Pocito Pasito* (ENOA, ASCAP)
2. *En El Primer Vuelto* (EMOA, ASCAP)
3. *Para Hoy* (EMOA, ASCAP)
4. *Quiero Sí* (EMOA, ASCAP)
5. *Quiero* (EMOA, ASCAP)
6. *Quiero* (EMOA, ASCAP)
7. *Quiero* (EMOA, ASCAP)
8. *Quiero* (EMOA, ASCAP)
9. *Quiero* (EMOA, ASCAP)
10. *Quiero* (EMOA, ASCAP)

**RECORDING COMPANIES**
1. *Pocito Pasito* (ENOA, ASCAP)
2. *En El Primer Vuelto* (EMOA, ASCAP)
3. *Para Hoy* (EMOA, ASCAP)
4. *Quiero Sí* (EMOA, ASCAP)
5. *Quiero* (EMOA, ASCAP)
6. *Quiero* (EMOA, ASCAP)
7. *Quiero* (EMOA, ASCAP)
8. *Quiero* (EMOA, ASCAP)
9. *Quiero* (EMOA, ASCAP)
10. *Quiero* (EMOA, ASCAP)
The Annual Billboard Latin Music Conference Recognizes And Celebrates Success Of The Genre

BY LEILA COBO

Twelve years ago, barely 100 people registered for the first Billboard Latin Music Conference, held at the Hyatt Regency Hotel in Miami. An unknown pop-flamenco guitarist named Otmar Liebert played a showcase at the now-defunct Cameo Theater, and perhaps 20 people showed up. This year, what started as a tentative experiment surrounding an incipient music genre and marketplace has become the longest-running, most respected and certainly most forward-looking Latin music conference in the world. The 12th annual Billboard Latin Music Conference will begin April 24 in Miami Beach with Plug.In Latin. Superstar Marc Anthony kicks off the 25th at the Eden Roc Hotel with a one-on-one interview, and the conference will conclude the evening of April 26 with the Billboard Latin Music Awards held at the Jackie Gleason Theater. The awards show will air April 29 on the Telemundo network for the third consecutive year, signaling the continuing and expanding commitment of Billboard to Latin music. Awards will be given in 39 categories, based on artists' performances on the Billboard charts. In addition, the Spirit of Hope Award will be given to Los Tigres del Norte, the Lifetime Achievement Award to seminal East L.A. band Los Lobos, the Hall of Fame Award to legendary percussionist Mongo Santamaría and the Star Award to Thalia. Beyond the awards, however, this year's conference expands the path set by its predecessors with a richer than ever schedule of panels, musical showcases and other events that highlight what is most noteworthy, relevant and decisive in Latin music today.

EVENT HIGHLIGHTS

Few people personify these traits as thoroughly as singer, songwriter and producer Marc Anthony, whose in-depth (Continued on page LM-3)
La más reciente obra musical de

MARCO ANTONIO SOLIS

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And The Award Goes To...!

Los Angeles Azules

After a two-year absence from the recording studio, Los Angeles Azules released Una Divina de Rosas, of which the single "El Liston de tu Pelo" entered the Regional Mexican chart on Nov. 20, 1999, at No. 10. The track, which peaked at No. 1, a position it kept for seven weeks, and remained in the charts for 22 weeks.

Enrique Iglesias

rueda since his debut Regional Mexican Album of the Year, New Artist category. Produced by A.B. Quintanilla, III, Enrique Iglesias' album features Kumbia Kings singer DJ Kane in a duet with Celia Cruz.

A spot it kept for seven weeks, giving Estefan the award for Tropical Album of the Year, Female. Beyond the traditional sound, Estefan also paired up with the likes of Celia Cruz and José Feliciano for sparkling duets.

GRUPO LIMITE

Grupo Límite's face is singer Alicia Villareal, an artist who has become a national trendsetter in her native Mexico. The group is a consistent bestseller, and its 2000 release, Por Encima de Todo, spent 22 weeks on the Regional Mexican charts since its debut at No. 1. It peaked at No. 4 on the Hot Latin Tracks chart. Although other Límite albums have sold better, this one is considered by many to represent the group's peak musical achievement. It won Regional Mexican Album of the Year, Female, Group or Solo Artist.

ENRIQUE IGLESIAS

Enrique Iglesias, once a mainstay on the Latin charts, has been working on his English-language debut on Interscope since last year. Included in that album was "Be With You," a track he co-wrote with Paul Barry and Mark Taylor. At the assistance of his label, Iglesias translated the track, which was titled "Sólo Me Importas Tu" and released as a single. The remix version charted on Billboard's Hot Dance/Mix Singles Sales chart, making its debut at No. 4 on April 29, 2000, and peaking at No. 3 in June. The track, which was later added to the album in some markets, stayed 28 weeks on the chart and won this year in the Latin Dance Music Single of the Year and the Latin Dance Club Play Track of the Year categories.

Jennifer

Only 17 years old, Jennifer Peña already has four albums and two Tejano Music Awards to her name. But Abinalter y Bézame, recorded with her band Los Jetaz, featuring mostly cumbias, made it to the Regional charts, peaking at No. 8 on Sept. 15, 2000, and remaining there for seven weeks. It makes Peña and her group winners in the Regional Mexican Album of the Year, New Artist category. Produced by A.B. Quintanilla, III, Abinalter y Bézame features Kumbia Kings singer DJ Kane in a duet with Celia Cruz.

Peña on the title track.
BILLBOARD MAGAZINE'S #1 POP ARTIST OF THE YEAR, 2000

OVER 80 WEEKS ON SOUNDCAN
LATIN TOP 50 - MI VIDA SIN TU AMOR

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Emilio Estefan Jr.
Alejandro Fernández
Vicente Fernández
Alejandro Jaen
Melina León
Ricky Martin
MDO
OV7
Milly Quezada
Gilberto Santa Rosa
Eddie Santiago
Jon Secada
Shakira
Son By Four
Leading Cause of Global Warming?

Congratulations to the hottest stars of this year's Billboard Latin Music Awards
THE BEST IN LATIN MUSIC

(Continued from page 1M-6)

Luis Miguel

Ancucho Es un Placer may have won
Luis Miguel a Latin Grammy award
and a nomination for Best Latin Pop
Album in this February's Grammy
Awards, but that album doesn't begin
to compare with his wonderfully
exhilarating Fama, a live album that
encompasses his broad range of styles,
from straight-ahead pop to canciones.
Although the disc never made it to

that entered the Billboard Latin 50
chart at No. 1 (on March 18, 2000),
a position it claimed for four weeks.
The album wins for Regional Mexi-
can Album of the Year, Male Group.

LOS TRI-O

Many people thought the Los Tri-O
formula—three young, hip singers
performing old boleros from Latin-
standard repertoire—was a one-hit
wonder. Not so. The Colombian
group's follow-up, Mi Gloria Eres Tu,
delved into more diverse repertoire
and dabbled in pop elements. At the
core was a cohesive group with fine
well-blended voices and a strong
stage presence that convinced skeptics.
Mi Gloria debuted on Nov. 20,
1999, at No. 11 on the Latin Pop
Albums chart. It peaked at No. 2
Jan. 15 and spent a total of 32 weeks
on the chart, winning for Pop Album
of the Year in the Group category.

RUDY PEREZ

Established Miami-based producer
Rudy Perez had a very good year,
thanks to an extraordinary amount
of work in a wide variety of genres.
Perez's stamp appeared on 13 records
in every genre imaginable, from
Regional Mexican (Los Temerarios' "Te
Hice Mal") peaked at No. 2) to
tropical (Frankie Negron's "Enamorado
de Ti") peaked at No. 12) to
pop. Not only did Perez navigate a
variety of styles, he also navigated
a variety of labels, with credits on each
of the majors, as well as Fonovisa.

That he history of both Latin and
American music would be incomplete
without Raynán "Mongo"
Santamaría, this year's
recipient of the Billboard Latin
Hall of Fame Award. A band-
leader, composer and arguably the
world's greatest living conga play-
er, for the past six decades, Sante-
maría has been a constant bridge
between Afro-Cuban grooves, jazz
and R&B. His career spans
versely every genre and includes col-
laborations with virtually every
significant name in music—from
Tito Puente to Perez Prado to Cal
Tjader—six Grammy nominations,
50 albums and a string of
hits, including "Watermelon Man.
" (How many Latin jazz
tracks have made it to Top 10
radio?) Santamaría's trajectory is a
virtual history of Latin music in the
U.S.

Born in Havana, Cuba, in
1922, Santamaría was already a
seasoned musician by the time he
moved permanently to New York City
in 1950 and began recording
and touring with the Mambo
King, Dámaso Pérez Prado. A year
later, he became Tito Puente's Perez
Prado in the intern, Santam-
maría recorded his first album,
Changó, acknowledged as the first
album of Afro-Cuban folkloric
music recorded in the U.S. His
following, 1958's Yambú, followed
the same musical line. But his
definitive imprint on the world's
musical fabric began with his
ephemeron titled 1959 album,
which blended Afro-Cuban folk-
lore with Latin jazz and
included Santamaría's "Afro Blue," a com-
position that would become a
jazz standard and marked the first
time traditional Cuban culture
and bata drums were in a jazz context.

In the ensuing years, Santam-
maría experimented with
every imaginable genre
and style, from traditional
Cuban chachachá to Brazilian bossa
nova. During his productive association
with Riverside Records in the 50s,
Santamaría organized his
now-legendary Latin jazz group, which
included pianist Chick Corea (then
21 years old) and, later, Herbie
Hancock, whose "Watermelon Man"
Santamaría would make into
a jazz standard. During this time,
Santamaria also recorded another
historical album: Mongo Introduces
La Lupe, which brought legendary
Cuban singer Lupe Victoria Yoló
Santamaria to international
consciousness.

In 1965, Santamaría signed with
Columbia and recorded 10
groundbreaking albums that
showcased the development of a
unique sound, a rich mix of Latin,
soul, R&B and jazz. Most of these
recordings made it to the pop
charts, making Santamaria the
most successful Latin musician of
the 50s. Santamaría would also
record extensively with Atlantic
and later with Vaya, a label associ-
atied with Fania records. Musical-
ly active well into his 70s, Santamaria
was part of the most cel-
brated collaborations of the last
decade, including the now-legendary
Tito Puente's Gold
en Latin Jazz All
Stars.

Eddy Santiago

Prior to recording his solo album,
former DLG singer Eddy Dunbar
recorded a duet with Eddie Santiago
as part of a duet salsa album on Sony
Discos titled Peces Dulces. The single
"Qué Locura Enamorarse de Ti" hit the
Billboard Tropical Tracks chart
Feb. 5, 2000, and peaked at No. 22
a week later. It spent eight weeks
on the charts.

(Continued on page LM-34)
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The new Microsoft Windows Media® 8 technology delivers CD-quality audio and improved compression for smaller file sizes. Your customers can now enjoy the full fidelity that the artists and producers intended. And with rock-solid security, you receive control over your business again. With an audience of over 240 million Windows Media Players on the PC and beyond, the future never sounded so good.

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SHOWCASE TALENT
(Continued from page LM-14)

creating a label and for giving free rein to his creativity. Chirino will debut his new material at the Billboard Latin Music Conference.

DOMINIC
Born to a Dominican mother and a Puerto Rican father, salsa singer Dominic has been in New York since 1981. The congruence of influences, coupled with formal musical training—including vocal training—in the

Dominic

Dominican Republic, is palpable in his recordings and performances, which mix salsa, merengue and ballads. Already a veteran of the touring arena, Dominic released two albums before signing with Prestigo Recordings last year. Mi Gran Sueño, his debut on the label, yielded the hit "Lloran las Rosas."

GEORGE LAMOND
One of the most promising young voices in salsa, George Lamond catapulted onto the tropical-music scene with debut album Entrega, which spent 29 weeks on Billboard's Tropical/Salsa chart. The album's single, "Que Te Vas," remained on Billboard's Hot Latin Tracks chart for 22 weeks. Lamond's highly anticipated follow-up, GL (Prestigo Recordings), released last January, once again displays the singer's extraordinary voice—equally at ease singing ballads and straight-ahead salsa—and is highlighted by contemporary, high-energy arrangements.

George Lamond

(Continued on page LM-20)
Balboa Records Co. & Discos Musart

**Congratulations** Joan Sebastian For His Nomination
In The Category Of Hot Latin Track Of The Year,

**Winner** Of The Regional Mexican Album Of The Year Award
For His Album "Secreto De Amor"

Joan, Celebramos Todos Tus Exitos Contigo.

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12:00pm  TEE OFF
9:00pm  THE HIT FACTORY CRITERIA MIAMI GALA OPENING PARTY
1755 NE 149th Street, Miami
Transportation provided from the EDEN ROC RESORT & THE DORAL GOLF RESORT

TUESDAY, APRIL 24
12:00pm - 5:00pm  Sports Center
TRADESHOW/EXHIBITS
• Pick up your REGISTRATION GIFT BAG sponsored by Universal Music Latino.
• Enjoy Häagen Dazs treats!
• Check your e-mail! Free internet access provided by InterTrust Technologies.

EXHIBITORS
• 13th Floor Productions
• H.I.T. Communications
  (Daily News & VIVA Magazine)
• H.L. Distributors
• HTV
• InterTrust Cyber Cafe
• LARAS
• Latino Impact
• LIFEbeat
• Medtech Wristbands
• Miami Arena
• Ocean Drive en Español
• Reyes Music Distributor
• TouchTunes Music Corporation
• Urban Latino Magazine

12:00pm - 5:00pm  Cotillion Court
REGISTRATION & HEINEKEN LOUNGE
Check out MTVS and VHUno playing your favorite Latin videos for the next 3 days on channel 5 and at registration.

PLUG IN LATIN
Billboard has partnered with Jupiter Media Metrix to present the first ever Plug In Latin day, featuring two panels of experts exploring internet issues in the area of Latin music.

2:30 pm - 3:30pm  Cotillion Ballroom
THE FUTURE OF ONLINE MUSIC IN LATIN AMERICA
Don’t miss this chance to benefit from Jupiter research as top analysts discuss the prospects and pitfalls that are emerging as the music industry in Latin America moves online. What characterizes the emerging Internet economies of this market? How can alternative platforms, new technologies and electronic distribution strategies help the music industry fulfill its potential? And which Latin American players are winning the race to deliver music to consumers when, where, and how they want it?
Moderator: Lucas Graves, Senior Analyst, Latin America, Jupiter Media Metrix
Panelists:
Charly Alberti, Yeyeye.com
Ivan J. Parron, Ritimteca, Inc.
Javier Rabago, Latinoise.com

4:00 pm - 5:00pm  Cotillion Ballroom
RADIO PROGRAMMING FOR UNLIMITED CHANNELS
As Internet channels begin to make headway with Latin American audiences, the race for audience control heats up. Online radio stations with interactive personalization tools are battling the personality-driven loyalty of the terrestrial stations. Which format will end up being more important to the listeners? What roles will be played by online media channels and portals?
Moderator: Aram Sinnreich, Senior Analyst, Content & Programming, Jupiter Media Metrix
Panelists:
Luis Brandwayn, Batanga.com
Little Judy, LaMusica.com
Melanie Masterson, EMI International Latin
Betsy Scolnik, StarMedia Network

6:00pm - 8:00pm  Poolside
WELCOME COCKTAIL RECEPTION
Sponsored by HTV!

8:00pm  Grand Ballroom
WARNER MUSIC LATIN AMERICA SHOWCASE
Ricardo Montaner  Carolina Lao  Bacilos

10:00pm
PRESTIGIO RECORDINGS & RMM SHOWCASE
Cristal Nightclub
(1045 5th Street, South Beach)

George Lamond  Prestigio Recordings
Dominic  Prestigio Recordings
Kevin Ceballo  RMM

WEDNESDAY, APRIL 25TH
9:30am - 4:30pm  Cotillion Court
REGISTRATION & HEINEKEN LOUNGE
Enjoy a ZIRH Skin Nutrition Travel Kit delivered to Latin Music Conference guests staying at the Eden Roc!

10:00pm - 5:00pm  Sports Center
TRADESHOW/EXHIBITS
WEDNESDAY, APRIL 25TH

10:00am - 11:15am Cotillion Ballroom
A ONE-ON-ONE INTERVIEW AND Q&A WITH SUPERSTAR MARC ANTHONY

11:45am - 1:00pm Cotillion Ballroom
PRESIDENT’S PANEL
With the advent of digital music, the ever-increasing cross marketing between Latin labels and their English counterparts, and the threat of piracy, how are the label heads adjusting to the new millennium?
Panelists:
Bruno del Granado, Maverick
Manolo Diaz, Universal Music Latin America
Rodolfo Lopez-Negrete, BMG
Itigo Zabala, Warner Music Latin America

1:00pm - 3:00pm Grand Ballroom
LUNCH & SHOWCASES
Sponsored by Latino Impact
the exclusive industry news source providing coverage of the Latino entertainment business.

3:30pm - 4:45pm Cotillion Ballroom
REGIONAL MEXICAN PANEL
Although it is the biggest selling Latin music genre in the US, Regional Mexican music has yet to receive mainstream exposure and acceptance. What are the challenges facing the genre and how can they be overcome?
Panelists:
Kevin Baxter, The Miami Herald
Gilberto Moreno, Fonovisa
Lupillo Rivera, Sony Discos
José Rosario, Seven Rivers Music

5:00pm - 6:15pm Cotillion Ballroom
THE LATIN ROCK TOUR
More and more touring is being touted as the primary marketing tool for Latin rock. What does it take to be successful on the road?
Panelists:
Pau Donés, Jarabe de Palo
Javier Fernández, Aristas Creativos Inc.
Juanes, Universal
Jorge Naranjo, Cardenas, Fernandez & Assoc.
Tony Parodi, Acme Productions
Phil Rodriguez, Water Brother Productions

6:15pm Cotillion Ballroom
LATINUM MUSIC LAUNCH PRESS CONFERENCE & COCKTAIL PARTY
Willy Chirino, Lissette, Marleni, Marco Prado

8:30pm SONY DISCOS LIVE SHOWCASES
Level Nightclub (1235 Washington Ave @ 12th Street, South Beach)
立即 following Sony Showcase...

THURSDAY, APRIL 26TH

9:30am - 2:00pm Cotillion Court
REGISTRATION & HEINEKEN LOUNGE

10:00pm - 3:00pm Sports Center
TRADESHOW/EXHIBITS

10:00am - 11:15am Cotillion Ballroom
PROMOTING THE ALBUM - RADIO & BEYOND
With Latin radio becoming an increasingly hard nut to crack, labels are having to become more resourceful in finding alternative ways of promotion. What are they and what does it take to win at promotion?
Panelists:
Luis Balgauer, Latin World Ent. Agency
Jerry Blair, Arista Records
Kid Curry, WPOW Power 96
Giselle
Jorge Pino, Sony
John “Gungie” Rivera, Prestige Recordings

11:30am - 12:45pm Cotillion Ballroom
SONGWRITER’S PANEL
Sponsored by ASCAP
Calling all aspiring writers! Our influential panelists will offer feedback on your work!
Panelists:
Omar Alfanno
Rodolfo Castillo
Chein Garcia, Hey Chubby Music
Alexandra Lioutikoff, ASCAP
Lewis Martinee, Extreme Music
José Negroni, Sony Publishing
Totty Salazarvilla, Deston Songs

6:15pm Cotillion Ballroom
LATINUM MUSIC LAUNCH PRESS CONFERENCE & COCKTAIL PARTY
Willy Chirino, Lissette, Marleni, Marco Prado

8:30pm SONY DISCOS LIVE SHOWCASES
Level Nightclub (1235 Washington Ave @ 12th Street, South Beach)
immediately following Sony Showcase...

MIDNIGHT

MONDAY, APRIL 29TH

7:00pm - 9:00pm
Latin World Music Visitors Bureau

THE BILLBOARD LATIN MUSIC AWARDS
Televised on Telemundo
Jackie Gleason Theater
1901 Convention Center Drive
(Washington Avenue @ 17th Street)
Doors open 6:45pm
Doors close 7:15pm
Show starts promptly at 8:00pm
scheduled to perform

Gloria Estefan
Luis Fonsi
Alejandro Fernandez
Juan Luis Guerra
Grupo Limite
Julio Iglesias
Melina Leon
MDO
Ov 7
Lupillo Rivera
Paulina Rubio
Gilberto Santa Rosa
Alejandro Sanz
Son by Four
Thalia
Banda El Recodo

ALSO SCHEDULED TO APPEAR:
Marc Anthony, Willy Chirino, Celia Cruz, Lissette, Los Lobos, Los Tri-O, Noelia, Tito Nieves, Jennifer Peña, Tito Puente Jr., Jerry Rivera, Mongo Santamaria, Joan Sebastian, Jon Secada, Shalim, Carlos Vives, and more!

12:30am - 3:00am
THE AWARDS SHOW AFTER-PARTY
The Party of the Year at Bongos!
601 Biscayne Blvd., downtown Miami
(at the American Airlines Arena)

www.americanradiohistory.com
CAROLINA LAO

As a college student majoring in business in Bogotá, Colombia, Carolina Laó decided to try her luck at a music audition almost on a whim. She landed a gig as a singer with Alquimia, a new band created by producer brothers Jorge and Sad

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Beginning June 1st full registration $299.00

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SHOWCASE TALENT
(Continued from page LM-16)

Ricardo Montaner

Recognized as one of Latin music’s premiere singers and songwriters, Ricardo Montaner has made a career of exquisitely interpreted songs. In a 15-year career, he’s sold millions of albums and has earned a string of honors—including 1995’s Latin Male Vocalist of the Year in Billboard. Montaner has been remarkably consistent in his output and in his capacity for generating hits across Latin America. Signed to Warner Music International since 1996, Montaner took a different musical direction when he worked with producer Betin Silvetti on Ricardo Montaner With The London Metropolitan Orchestra, a greatest-hits compilation on which he sang backed by a full symphony. The album also generated one original hit, “El Poer de Tu Amor,” co-written by Montaner and Silvetti. Continuing in that vein, Montaner has paired up with Silvetti for his newest release, the aptly titled Saito Reperti. Featuring broad, sweeping ballads rooted in Italian and Latin pop, the album—like its predecessor—once again uses a full string orchestra for a lush sound and universal appeal. Montaner co-wrote three of the songs on the album, which is already on the Billboard Latin charts.

MARCO PRADO

Venezuelan singer Marco Prado garnered success as the lead singer for Grupo N, with whom he had the hit single “Corazón Partido.” Now, he’s recording his first solo project on Lattitude. Also a back-up singer with Chirino, Prado is a fixture in both the Miami and tropical-music circuits and has sung with artists like Johnny Rivera and Tito Rojas.

MARLEN Ramos

Arriving from Cuba just two years ago, Marlen Ramos has already become a familiar face in the Miami music scene, where she sings back-up with Willy Chirino’s band and is a member of El Grupo Zarabanda, the core band at Chirino’s club, Zarabanda. A versatile singer, Ramos has toured with numerous artists. Her first solo album will be released on the Latinam label this year.
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Few Latin artists have the universal name recognition of actress/singer/songwriter Thalía. Possibly the most widely recognized Spanish-speaking soap star on the planet, Thalía has also developed a parallel, unequivocally successful career as a singer, with recordings in Spanish, English, French, Portuguese, and even Tagalog.

Her status as a world phenomenon in two disciplines makes her the recipient of this year's Star Award. Created in recognition of the explosion of Latin expression at all artistic and cultural levels, Billboard's Star Award is a nod to those artists whose artistic achievements cross barriers beyond music.

Thalía's "Star" follows a year that saw her Billboard Latin Music Award-nominated CD Arrasando climb the charts and her newest soap opera, Rosalinda, shot up in the ratings. In addition, Thalía made her English-language big-screen debut in the indie film Mambo Cafe, alongside Paul Rodriguez.

These are but the latest developments in an artistic career that's been astutely and persistently pursued since Thalía, at only 9 years old, joined kiddie pop group Din-Din and proceeded to tour her native Mexico and record four albums.

Already an accomplished singer and dancer by her early teens, Thalía got into acting as a chorus girl in a staging of the musical Grease in Mexico City. She eventually landed the lead role and, in 1996, was invited to join popular teen group Timbiriche, with whom she toured and recorded three albums.

At the same time, she developed her acting career, playing small parts in a succession of soap operas. Her breakthrough in the genre came with Quimiquillos, and, at that same time, she released her eponymously titled solo debut in 1999.

Ten years and five albums later, Thalía has risen above the clichéd image of the singing soap star. A string of successful albums, notably 1995's En Extasis— which included the hit single "Piel Morena" —have defined her musically and established her as a force to be reckoned with in the Latin music market. Notably, Thalía has done that without diminishing her presence in the television arena, where she continues to dominate the soap-opera genre. Following the release of three soap operas in which Thalía played lead parts by the name of María—María Mercedes in 1992, Marimar in 1994 and María la del Barrio in 1995—Thalía last year shot Rosalinda and again catapulted to the top of the ratings in the U.S., Mexico and the rest of the world.

Far from working against her, her television-star status has helped take her image and music to places as far-flung as the Far East. But Thalía remains essentially connected to her native Mexico. Her upcoming album, due out in the summer, will feature banda versions of many of her old hits.

The willing return to her roots following the development of an international sound make her choice the more remarkable and highlight an artist who—not yet 30 years old—has already developed a sound, an image and an identity that crosses borders, languages and disciplines. —L.C.

**ARTISTS & MUSIC**

**NEW TEEN GROUP EMERGES:** A new player has entered Chile's teen pop market. Male trio Stereo 3, whose recently released debut, Purr de Cero, was released by Sony Chile, is gaining notoriety through generous airplay of its first single, "Avevete A Aperlarla." Stereoa, made up of singers Gianfranco, Nacho and Vittorio, who are between 17 and 23 years old and go by their first names—is the brainchild of producers Koko Stambuk and Christian Heyne. Stambuk and Heyne also produced the female teen trio Supernova, whose eponymous BMG debut first reached gold status in Chile for sales of more than 15,000 units.

**CARAMBULA SOLO:** Gabriel Carambula, former guitarist for Fito Paez and Fabiana Cantilo, has released his second solo album, Puro, produced by Didi Gutman in New York, featuring session players Michael Bland (Prince), Fernando Saunders (Lou Reed) and Skip Krevins. Songs include "Tengo Que Aprender," co-written with Andrés Calamaro, and the title cut and video clip. With executive production by Warner Music, the record was finally released through indie label Del Cielo, with distribution by BMG.

**ROJAS WITH JUAN GABRIEL:** Hollywood Records' burgeoning diva Nydia Rojas is currently recording her upcoming album, produced by Carlos Gálib (Junior). The disc will feature contemporary pop arrangements of Juan Gabriel songs, which the composer himself helped select and, in some cases, rework for Rojas. It is Rojas' first entirely Latin pop album (as opposed to mariachi) and will feature at least one duet with Juan Gabriel, who has praised his admiration for the young singer's chops and style. Slated for a summer release, the disc will also coincide with Rojas' guest appearance on the Juan Gabriel/Cristian Castro tour, which kicks off May 13 at Anaheim, California's Arrowhead Pond. A total of 15 dates have been confirmed through November, with dates in Puerto Rico and New York yet to be announced. Rojas also opened up for Juan Gabriel during his U.S. tour last year with Ana Gabriel.

**SANZ GOES IRISH:** Alejandro Sanz continues his American tour, which, after a successful Latin run (including eight sold-out dates at Mexico's Auditorio Nacional), kicks off May 2 in the U.S. While in the States, Sanz will go into the studio to record a duet with Irish band the Corrs. David Foster will produce an English adaptation of "Me Iré," from Sanz's album El Alma Al Aire, and a Spanish adaptation of the Corrs' "One Night." Sanz already performed "Me Iré" with Foster—a self-proclaimed fan of his—during the 2001 MIDEM Convention in Cannes.

The planned duet, says Sanz, was the result of finding common musical ground between all involved. "We'd met with the Corrs and coincided in some things. Even though I don't speak much English and they don't speak much Spanish, there was something there," he says. "When they proposed it, I spoke with them because I really wanted to know their opinion. I thought, if this was all a marketing ploy it can't happen, but if there was a musical foundation, yes." Beyond merely singing each other's songs, says Sanz, doing duets should bring out the best in both parties. "You always sound better singing duets than recording solo," he says. "At least do it."
an entertainment corporation that includes record label URL, a free magazine of the same name, and expanding rock en español Web site yeyeye.com. Since its inception in Buenos Aires, the site has opened offices in Mexico, Chile and Miami, all with a staff dedicated to providing original information.

"Yeyeye is based on a total knowledge of music, and our responsibility is to provide quality and to respect our visitors," says Albert.

"I opened yeyeye.com to live with it. It was a project I wanted to develop slowly. With the Internet boom, everyone started to spend millions, trying to sell a brand. My investment was not very big. I knew the Internet would be a complementary part of media. Now we have a healthy economy, good sponsors and the biggest provider of music in Spanish on the Internet."

Aside from a restructured yeyeye home page, the site now also features a new subsite, dibujosanima- dos.com, dedicated to cartoons. By the second half of the year, another pop subsite is planned, featuring news and music.

A BILINGUAL ALLIANCE:

New York-based Arista Records and Miami-based BMG U.S. Latin have announced a new marketing and strategic alliance that will permit both labels to work jointly—in two languages and in two distinct markets—in the promotion of dance, world-music and alternative Latin acts with crossover potential. The first project to be tackled under the new partnership, whose name is yet to be determined, is Gato Poderoso, the new album by Colombian alternative rockers Aterciopelados, slated for release on BMG U.S. Latin May 15.

"It's the beginning of a new frontier," says Arista executive VP Jerry Blair. "It will not only be Aterciopelados. It will be artists for whom there's no typical place in the traditional marketplace."

Although critically acclaimed at all levels, artists like Grammy-nominated Aterciopelados and Mexican rocker Julieta Venegas—also slated to fall under the new alliance's umbrella—have traditionally not sold well in the U.S., ostensibly due to a lack of proper marketing.

A major drawback has been the lack of airplay on commercial Spanish-language radio, which has mostly shunned Latin rock and alternative music.

The partnership between BMG U.S. Latin and Arista seeks to resolve that issue by pooling resources from both labels and tapping into different audiences in different ways. And by formalizing their alliance, both labels are, in effect, making a commitment to the development of alternative Latin music.

In the specific case of Aterciopelados, which will serve as a sort of blueprint for the alliance, plans are underway to promote the band to Hispanic, world-music, dance and alternative audiences with determined initiatives targeted toward each group. Among the plans are an intensive online promotional campaign, club promotion with special remixes and an aggressive guerrilla-tactic street-marketing campaign.

LATIN JAZZ AT THE MOVIES:

Calle 54, the soundtrack to the film by the same name, has become the biggest-selling jazz album ever in Spain. The double disc, released on EMI Spain, received a gold record in that country for sales of more than 60,000. EMI plans to release the album in Latin America in May, timing it with the commercial release of the Calle 54 film. In the U.S., jazz label Blue Note released the album April 11 and is planning to market it around the movie. The album features performances by Latin jazz greats like Tito Puente, Chucho Valdés, Cachao, Michel Camilo and Paquito D'Rivera.

According to Blue Note VP Tom Evered, the label will initially focus on those markets where the film is going to be released. Blue Note is working closely with distributor Miramax, and tie-ins, such as selling CDs in theaters, are being planned.

"Obviously, a movie gives a whole new dimension to marketing a jazz CD," adds Evered. Calle 54 is also the subject of a coffee-table book and a DVD.

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**Latin Music**

passionate, full of rhythm and red hot
keeps you up
BACHATA: The Other Dance Music

Once Confined To Girlie Bars And Brothels, The Dominican Republic's Bachata Is Making Inroads In The Latin Music Mainstream

BY KARL ROSS

It's the Dominican Republic's antidote to depression and heartache: la bachata. Percolating in the underground of Dominican society since the 1960s, this sultry, emotive, mid-tempo dance music—accompanied by a twangy, C&W-style guitar against a backdrop of bongos and rasping percussion—is, after years of disdain at home and overseas, steadily infiltrating the Latin mainstream.

Listen closely to the beginning of MP sabroso Tito Rojas' Latin single to hit the Billboard charts, "La Genie Dice"—the refrain is pure bachata. Sony Discs heartthrob Huey Dunbar made his solo debut with a bachata-flavored release, "Yo Si Me Enamore." Dunbar's musical alma mater, DLG, also paid homage to this roots music in 1999 with its Grammy-nominated disc, Guateja, which included two bachatas and made the plaintive cry bachatero masu a part of the Latin hipster's vernacular. Soo Dunbar's manager, New York-based Adam Torres, "Bachata, at least here in the Northeast region, is a genre that's actively in tune with the youth. It's their new reggae, like dancehall in the late 1980s. It's something they can dance to and really grind with each other on the dance floor."

Evidence of bachata's commercial potential: this year, for the first time, two bachata compilations—one by JN Records, the other by Fonovisa—coincided on Billboard's Latin 50 album sales chart. JN's compilation, Bachatuhats, cracked the top 10, suggesting the time for a major crossover could be close at hand.

"There hasn't been that big marketable act yet," Torres says. "Whoever finds a bachata act with youth appeal is going to win up scoring big. And I think, all the majors are going to get on the bandwagon immediately."

Sony Discs tried last year by breaking the first major label bachata CD, "Yo Somos De Tierra" (Treasures of My Homeland), featuring hitherto merengue star Milly Quezada.

The album spawned a Hot Latin "back to back" with "Pídeme" (Ask Me), a duet by Quezada and merenquero Julio Iglesias and Fernando Villalona. But the duet was performed against a backdrop of violins that emitted a Muzak-like quality. Sales were tepid, perhaps because the disc's sanitized fare lacked the earthy quality at the music's core.

DOMINICAN BLUES

What matters most is the mixture of culture and emotion that Grammy winner Juan Luis Guerra finds in another U.S. musical tradition. "Bachata for us is like the blues for Americans," says Guerra, the Dominican musical giant whose hitting 1991 love song, "Bachata Rosita," made the genre respectable at home and introduced it to the rest of the world. "It's a music that speaks of bitterness." Yes, bitterness—amargue, in Dominican parlance.

It's about the kind of bitterness you feel when you just can't do anything to satisfy the woman in your life, as in Platanito Records stalwart Luis Segura's timeless tune "Tena" (Tears), released in 1983 and sampled in 1997 by Cutting Records' Fulanito. Known as "el papá de la bachata," musical pioneer Segura's outlook on life is a telling commentary on this music form: "Nobody is happy in life. There are only moments of happiness, that's all."

For the rest of the time, there's bachata and its cathartic powers. Much like during the formative years of merengue—the Dominican Republic's better known musical export—bachata was repudiated by the upper crust of Dominican society. And that's not surprising, considering its origins as a house music of sorts, in brothels and girlie bars, most frequently referred to as "calabares."

Bachata became the soundtrack for lowdown military policemen, who were often assigned to posts far away from their homes, as they sought the solace of young women in cabarets across the country. When observing its lurching, yet sensual dance style, it was easy to envision a drunken soldier clutching his favorite party girl. In fact, Segura says, "Bachata in the early days was commonly referred to as la música del guayaba zahara, that is "the music of the policeman on payday."

THE BITTEREST BACHATA

Segura traces the genesis of bachata back to the 1950s, a time when the art form was referred to as canciones de amor, or songs of bitterness. Its leading performers, he says, were José Manuel Calderón and Rafael Casimiro. Segura launched his career in 1964 and quickly joined their ranks.

Before long, Segura had to seek his claim in the bitterest batch of them all with his trademark—crying on stage while he sings. "I'm very sentimental, very romantic," he says. "I cry because the people I'm playing for don't understand the songs. They make me shed a few tears myself. A lot of times at private parties, I've had to stop playing because the songs of bitterness touch people too deeply."

One thing that makes Segura, 56, happy is the flourishing bachata industry in the Dominican Republic. A generation of bachata growers—led by Platanito idolo Anthony Santos, labelmate Raúl Rodríguez, JN's Reyes and Guitarra from Tito Rojas' label, back the Dominican consumer, making bachata as popular in most parts of the country as merengue, the musical staple.

Only a handful of true bachatans have made any chart noise—most notably, Guerra's "Bachata Rosa" and Alex Bono, among others. "Even with "Rego Sanyo" in 1997 and "Que Vuelva," which charted in January. Nonetheless, a few U.S.-based bachata recorders have discovered the genre. Among them is singer Nend Sublette, whose Quahibes label was the first U.S.-owned label established in Cuba since Fidel Castro's rise to power.

"The thing that fascinates me about [bachateros] is that they're huge but below the radar," Sublette says. "The stars stay in New York two months at a time, working doubles and triples a night. But they don't play anywhere the chic people go. It's strictly the hard-core Dominican circuit."

The Texas-born Sublette—who is training with the idea of an English-language bachata album in which he would play the part of The Bitter Cowboy—says the bachata economy is worth studying for other reasons.

"I think what's significant is that bachata is the model for future development of music in the U.S.—by which I mean, the artist doesn't expect to see royalties from his records, even when they sell hundreds of thousands of units. That's because they're $3 cassettes sold to people who can't pay any more, and a big percentage of their sales is piracy," says Sublette.

"They live off their gigs—and the stars live well. Which also means that they have to play very solidly. Listen to those records, the fingering is solid. They don't miss a note."
UNIVERSAL MUSIC

congratulates its artists for their nominations and participation at this year's Latin Billboard Music Awards

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Paulina
RIAA certified Gold (500,000 units)
New single "Yo no soy esa mujer"
US Latin Double Platinum album

Enrique Iglesias
Enrique
New album summer 2001

Luis Fonsi
Eterno
US Latin Gold
New single "Eterno"

Grupo Limite
Por encima de todo
US Latin Platinum album
Current single "Toque de amor"
Scheiner Opens Up Magical Vibe On 5.1 Mix Of ‘Moondance’

**STUDIO MONITOR**

by Christopher Walsh

**PREDICICTIONS CREDITS**

**BILBOARD’S NO. 1 SINGLES (APRIL 21, 2001)**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST/RECORER (Label)</th>
<th>CATEGORY</th>
<th>HOT 100</th>
<th>R&amp;B</th>
<th>COUNTRY</th>
<th>ADULT CONT.</th>
<th>DANCE SALES</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ALL FOR YOU</strong></td>
<td>Janet</td>
<td>ALL FOR YOU</td>
<td>Janet</td>
<td>J. Jam, T. Lewis</td>
<td>J. Jackson (Vigil)</td>
<td>I HOPE YOU DANCE</td>
<td>STRANGER IN MY HOUSE</td>
</tr>
<tr>
<td><strong>FLYTE TIME</strong></td>
<td>(Edina, MN)</td>
<td>FLYTE TIME</td>
<td>Edina, MN</td>
<td>Jimmy Jam, Terry Lewis</td>
<td>Brad Yost, Xavier Smith</td>
<td>OCEAN WAY</td>
<td>JAVALENA</td>
</tr>
<tr>
<td><strong>HARMONIC SERIES</strong></td>
<td>Harrison Murray</td>
<td>CONSOLE(S)</td>
<td>Harrison Murray, Harrison Series Ten</td>
<td>Harrison Murray, Harrison Series Ten</td>
<td>Custom Ocean Way</td>
<td>API Legacy</td>
<td>SR4, 9000J</td>
</tr>
<tr>
<td><strong>SONY R8</strong></td>
<td>Otis MTR 100 w/dolby SR</td>
<td>MIXED MEDIUM</td>
<td>Otis MTR 100 w/dolby SR</td>
<td>Sony 3348</td>
<td>10000J, Focus Rite</td>
<td>8000J, 9000J, Focus Rite</td>
<td>8200, 8200, 8200</td>
</tr>
<tr>
<td><strong>RECORDING</strong></td>
<td>Edina, MN</td>
<td>MIX DOWN STUDIOS (Engineer)</td>
<td>Edina, MN</td>
<td>Steven Hodge</td>
<td>SESSION RECORDING (Sherman Oaks, CA)</td>
<td>SOUND KITCHEN</td>
<td>LARRABEE NORTH (Hollywood)</td>
</tr>
<tr>
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**ENGINEER/PRODUCER MONITOR**

**THE ARTISTS & MUSIC**

Scheiner Opens Up Magical Vibe On 5.1 Mix Of ‘Moondance’

At the risk of sounding like a broken record (does anyone know what that means anymore?), multichannel music is coming on strong. The long-awaited increasing call for surround mixes, while not yet a deluge, is under way. Mixing facilities—and mix engineers—that are capable of providing 5.1 music mixes are reaping the rewards of this demand.

I recently visited Westport, Conn., where engineer Elliot Scheiner was revisiting a project he initially recorded in 1969: Van Morrison’s masterpieces Moondance. Long a favorite recording, Moondance will be released in a 5.1 mix by Warner Music Group on DVD Audio, pending the artist’s approval. And it is astonishing.

The project, remixed at Presence Studios Westport, is a study in the evolution of recording technology—and of popular music itself. Despite the antiquated equipment (by today’s standards) at New York’s A&R Studios, where the album was initially recorded and mixed, the master tapes reveal the magic of those sessions in 1969. With the possibilities afforded by today’s technology, both in professional recording environments and consumer playback equipment, the full scope of the brilliance of Moondance unfolds all around the listener.

“Everything was tracked live,” says Scheiner, recalling the summer and fall of 1969 in New York. “The vocals were live—I think there was only one or two songs where he decided to do a different vocal. Horns, guitars, lead guitars, everything was live."

The 31-year-old master tapes—Scotch-3M 2021-inch—one were in excellent condition, Scheiner notes with appreciation. Retrieved from storage at the Warner Bros. tape library in California, the tapes were recently transferred by Scheiner, at Capitol Studios in Hollywood, to two hard-disk multitrack recorders: Euphonix R-1 and the new Alesis ADAT-HD24, using Pro Tools multichannel digital-to-analog converters. At Presence Studios, he is using Swissonic digital-to-analog converters on the ADAT-HD24.

“There’s a 1-inch, 8-track tape from ’69, and we didn’t have to bake it,” Scheiner says. “It just played, and it sounded unbelievable, incredible. There was nothing across the heads—no dirt, no gunk, nothing. It was just great. The Euphonix sounds great, mind-boggling, and the Alesis sounds absolutely amazing, too. I was shocked at how good this thing is. (The ADAT-HD24 carries a $2,490 list price.)

Moondance was initially recorded on a Scully 8-track tape machine, through A&R’s Class A Neumann console. Morrison’s vocal microphone was a Neumann U 87, Scheiner recalls.

In the mix room, he adds, there was little to offer in terms of processing equipment.

“There was no in-line EQ on the console,” he remembers, “so I know I didn’t do anything to it. It was fairly flat, basically. It was just eight big rotary faders. The desk was angled; it was this funny console that was sitting on a table-top. Up the side of the console were three additional faders, big rotaries, and the master fader was a big rotary as well. We had some outboard equalizers—we always made sure there were a bunch of Pultecs, so I’m pretty sure I used Pultecs. And we had Fairchild compressors; I know we used that on a couple of things. But generally it was fairly flat; there wasn’t much going on. It wasn’t real rocket science back then—it was more the vibe."

The vibe, clearly, was magical. With all the musicians in the same room—save Morrison and guitarist John Platania, situated in isolation booths, the doors open—the tracks were subject to plenty of leakage from other instruments. When Scheiner solos Morrison’s rhythm guitar track on “These Dreams of You,” on the New VR console at Presence, for example, drums are also distinct. But the simplicity of the recording and the magnificence of the young Morrison’s muse create a timeless, exquisite statement.

The 5.1 mix is truly revelatory. After listening to the 10 tracks of Moondance literally hundreds of times on LP, cassette, and CD, I was nonetheless shocked to hear, on every track Scheiner played, details uncharted by the separation of left, center, right, left surround, and right surround speakers. Platania and pianist Jeff Labes playfully riffing on Morrison’s jazz-inspired vocal phrasing or echoing each other’s improvisational licks, the crisp snap of Garry Malabar’s drumming on “Caravan,” each note of Platania’s acoustic guitar licks on “These Dreams of You,” even Morrison drawing a breath to sing the next line of “Crazy Love”—all are revealed here in detail that cannot be conveyed in two channels or on a 16-bit, 41.1 kilohertz CD. Close your eyes, and it’s easy to picture A&R Studios, 1969, a 24-year-old genius making his joyous declaration.

“You got the vibe, and you recorded it that way,” Scheiner says. “(But) you hear everything now. That’s good thing about 5.1. When you open it up, you don’t have things on top of each other. In some cases, you get to hear things you never heard before. In other cases, you are hitting things that come out too clear. Not in this case.

Scheiner recently remixed another classic album, the Eagles’ Hotel California, at Glenn Frey’s Doghouse Studios in Los Angeles for multichannel release. That session was the first surround mix done at Doghouse. Scheiner says, and he brought a set of Yamaha MSP10 monitors for the mix, which he had recently discovered. (He used KRK E8s for Moondance.) They were very comfortable to mix on,” he says of the Yamahas.

“I’m going to keep a set here and a set in L.A."

Scheiner also used the Lexicon 960 multichannel digital effects system for Hotel California. At Presence, he used the new Yamaha SREVI digital sampling reverberator.

“They have the most amazing-sounding EMT 140 echo plate [samples] in there,” he says of the SREVI. “That’s what I used originally [at A&R], so I’m using that for this. I’m also using the TC Electronic M3000 [reverb processor] and the Eventide Orville [digital effect processor]. That’s got some very nice sounds in it.”

Scheiner’s surround mixes are subtle, tasteful. Like most engineers remixing catalog material, he does A/B comparisons with the 2-channel mix while creating the 5.1 mix.

“It’s a great vibe, and I don’t want to change that too much,” he explains. “But you do have the opportunity to open it up. And people who have bought these [home theater] systems don’t want to hear stereo. I don’t want to disrupt the musicality of the record, but I do have to make use of all the speakers. So I try and do it as subtly and as musically as I can, so it’s not disruptive to the song.”

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Arista's Paisley Follows Hit Debut Album With 'Part II'

BY DEBORAH EVANS PRICE
NASHVILLE—“He's able to keep one foot on the stage of the Grand Ole Opry and the other foot on the CMA [Country Music Assn.] stage," says Country Music Assn. chairman Jim Galante of Brad Paisley's appeal. "He understands what got us here, but he also has a way to present it in today's society that's very contemporary.

Indeed, Paisley's feet seem to have been everywhere in the past two years. The 28-year-old West Virginia native will become the country industry's most-acclaimed new artist—winning the CMA's Horizon Award, the Academy of Country Music's (ACM) new male vocalist, and the TNN Country Weekly Discovery Award. His 1999 Aristar Nashville debut, Who Needs Pictures, has been engaged to release on Capitol and is in the running for album of the year at the May 9 ACM Awards. His breakthrough single, “He Don't Have to Be,” has netted airplay, including slot 2 on the year-end album chart at the TNN Country Weekly Music Awards, and is the newest chart member of the Grand Ole Opry.

Needless to say, his forthcoming Part II, due May 25, will be one of the year's most closely watched new releases. “I don't think we are going to suffer from any sophomore slump,” says Galante confidently. "He raised the bar. There's a definite maturity here in terms of what he did musically and vocally."

Paisley's breakthrough success has provided a much-continued appreciation of the artistic vision that shaped Who Needs Pictures. Most of the songs were written during the same time period. "It wasn't like I hibernated in a corner and then popped up with the songs for this record," Paisley says. "They are very much out of the same exact material, the same place we were, the first few hits out of "We Dance." [from the first album] and "I Wish You'd Stay" [from Part II] were written within the same couple of months."

The title track is a beautiful ballad that finds Paisley wishing love was more like the movies, where the best ones get a sequel. Inspired by an old flame, Paisley says, "It's a personal song, but it's almost such a distant memory now that it's not painfully personal. I don't think I could have sung it [when I wrote it] but now it's been at least six years."

Paisley co-wrote 10 of the album's 13 cuts. They include songs with beloved, including Chris DuBois and Kelley Lovelace and the album's producer, Frank Rogers. He's also been writing with other artists, including Chet Biggs and Brad Paisley on long-time album-in-numbers: "All You Really Need Is Love" and "I'll Miss You."

It's a party song, but at the same time, it's more of a celebration of a person's flaws. How much more common does it get than to celebrate flaws? It never ceases to amaze me how that song ends up coming off like a hit to crowds that have never heard it.

The first single from the album, "Two People Fell in Love," is already at a hit on the country Top 40 charts, sold out Nashville's CMHG Sports & Tracks charts. Paisley says it's one of his most favorite songs that he has written. "It explains the question, What's between the girl and the boy, the black and white, the white and black, et al. and, that's why I'm here. They fell in love, and it was great, and I'm the product. It's a nice feeling."

"I Wish You'd Stay" is a party ballad that will introduce Paisley to a whole new band of people. In his own words, "If I rode a horse, I'd be out on the range loving someone enough to let her go. "It's something I'm proud of in my past. In relationships, there have been some guys I didn't have any pride, and I begged and looked like an idiot," he confesses, adding that "I'm proud of it and I've been there.

Many of Paisley's fans have already learned some of Part II during his performances on the current George Strait Country Music Festival tour. "The George Strait show has been a major setup for us," says Galante. Awareness will also be heightened via "it within before you can buy it" contests of radio and an extensive national blitz that will include performances during the ACM Awards show. Perpetuating the movie concept, the album cover will look like a black and white movie poster with the title and credits in "film"-style type. The whole theme will be run through the entire campaign," says Galante.

Sizzle'n' Country Concert For Cystic Fibrosis To Be Headlined by Andrews, Gilman

ARTIST NEWS: Jessica Andrews and Billy Gilman will headline the seventh annual Sizzlin’ Country Concert benefiting the Cystic Fibrosis Foundation May 8 at Warner Bros. Studios in Los Angeles. Their manager, Scott Page; Sinim of ran management, will receive the Heart of Country Award at the fundraiser. The award recognizes contributions to the community. Performers will include Tammy Cochran, Andy Griggs, Carolyn Dawn Johnson, Lila McCann, Tim Rushlow, Trick Pony, Ryan Byrd, Mark Chesnutt, Richard Marx, and Keith Urban. Appearing on the new faces of the show will be Sonny Burgess and Rodney Redman

Grand Ole Opry star Johnny Russell underwent a partial amputation of both legs April 17 at Nashville’s Baptist Hospital as a result of diabetes. Russell also suffers from heart and kidney problems.

In addition to releasing Ryan Adams’ next solo project, Gold, in early September (Billboard, April 14), Lost Highway Records plans to release a new album by Adams Nashville-based side-projects both titled April 17 at Nashville’s Baptist Hospital as a result of diabetes. Russell also suffers from heart and kidney problems.

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"It's a ballad, but it has a lot of life in it. It's about the establishment instead of a divorce or a breakup. It's got a lot of people pulling for him because of that. The themes in his songs are simple, and anybody can relate. When you hear his songs, you say 'Yeah, I've been there.'”

Many of Paisley’s fans have already heard some of Part II during his performances on the current George Strait Country Music Festival tour. "The George Strait show has been a major setup for us," says Galante. Awareness will also be heightened via "it within before you can buy it" contests of radio and an extensive national blitz that will include performances during the ACM Awards show. Perpetuating the movie concept, the album cover will look like a black and white movie poster with the title and credits in "film"-style type. The whole theme will be run through the entire campaign," says Galante.

John Trapani exits his position as a regional promoter for Dreamcatcher Records. He had been working out of Houston stations KIKK FM and KILLI-FM as assistant PD/vocal music director. As expected, Warner Bros. West Coast regional promoter Bruce Adelman has decided to take the AOL Time Warner retirement package. He will exit June 30 after 21 years with the company.

Sonia Nelson joins Nashville-based public relations firm Webster & Associates. She is opening the company’s New York satellite office.

SINGINGS: Songwriter-producer David Malloy has signed with Famous Music for a long-term publishing deal. Among his hits are Billy Gilman’s “One Voice” and Reba McEntire’s “One Horse Heart.”

Fielder Aly Bain and record/Musician Phil Cunningham, two of the best-known musicians on the Scottish traditional music scene, have been signed to ASCAP's award-winning Compass Records. The pair previously released two albums for Green Linnet Records. Compass will release their new album, Another Glen, May 8.

Joe Dee Messina signs with Rubin Media for publicity representation. Nashville-based MSP has signed Elvis Presley impersonator Travis Ledoyt for booking representation.
### Billboard Top Country Albums

**Compiled from a National Sample of Retail Store, Mass Merchant, and Internet Sales Reports Collected, Compiled, and Provided by SoundScan.**

**AUGUST 25, 2001**

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Schlitz’s Broadway-Bound With ‘Tom Sawyer’

BY JIM BESSMAN


The show is based on Mark Twain’s great American novel, “The Adventures of Tom Sawyer,” which opened at Chicago’s Goodman Theatre in 2000. The story is set in Hannibal, Illinois, in the 1850s, and centers around Tom Sawyer’s adventures and misadventures.

The music for the show is composed by Schlitz, with lyrics by Leslie Bricusse. The score features songs such as “Tom Sawyer,” “The Wave of the Future,” and “The Spect-Actors of the World.”

Schlitz’s version of many of his country hits, meanwhile, are available on Don Schlitz Live at the Bluebird Café, recently released on the American Originals label.

“I basically the bookends of my life,” he says. “From Broadway, where ticket prices are up there, to Tom Sawyer, where I have the time of my life with songs sung the way the world did not intend to hear them.”

Celebrating All The Years ASCAP recently held a party to honor Arts & Music Nashville recording artist/songwriter Phil Vassar for the song “My Next Thirty Years.” The concert was curated by Country artist Tim McGraw, the tune recently spent five weeks at No. 1 on Billboard’s Hot Country Single & Tracks chart. Pictured, from left, Ray McGraw, ASCAP’s Connie Bradley, and Vassar.

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

TITLES Publisher Licensing Corp. Dept.

1 AM I NOT WORRIED ‘Bout You (Country Mile)

2 AM I NOT WORRIED ‘Bout You (Country Mile), BMI/EMI

3 AM I NOT WORRIED ‘Bout You (Country Mile), BMI/EMI

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UNCONVENTIONAL CONDUCT: Recording large-scale orchestral music in the 21st century is a daunting task, especially for conductors. However, in the hands of experts like Zander, who has a profound understanding of the works and a deep appreciation for the musicians, the process can be both rewarding and fulfilling. The idea of releasing new recordings of Bartók's Concerto for Orchestra is something that is not only exciting for the musicians involved but also for the audience who has been waiting for a fresh interpretation of this classic piece. The work is a testament to the power of music to transcend time and space, and Zander's approach to it is a true celebration of the art form.

For more information on the upcoming recording of Bartók's Concerto for Orchestra, please visit www.americanradiohistory.com.

Artists & Music

by Steve Smith

TOP CLASSICAL ALBUMS

Artist: Various Artists
Title: Top Classical Crossover

TOP CLASSICAL MIDLINE

1. THE #1 OPERA ALBUM: Various Artists
2. BEST OF THE MILLENNIUM: Various Artists
3. VIOIN ADAGIOS: Various Artists
4. SNOOPIN'S CLASSICAL CLASSICS: Various Artists
5. 4-ZF OF OPERA ARTISTS: Various Artists
6. ESSENTIAL MOZART: Various Artists
7. MOZART: Various Artists
8. ONLY CHORAL CD YOU'LL EVER NEED: Various Artists
9. ONLY CLASSICAL CD YOU NEED: Various Artists
10. MOZART FOR YOUR MIND: Various Artists
11. NOVAKOVA RELAXATION: Various Artists
12. PREMIER CLASSICS: Various Artists
13. MASS OLD ARTISTS: Various Artists
14. ROMANIC ADAGIOS: Various Artists
15. SWIS-30 GREAT PRIME DONNAS: Various Artists
by Steve Graybow

**Helo, Nick:** For years, Nicholas Payton has been dogged by comparisons to Louis Armstrong, and not without merit. Payton is a trumpeter, he's from New Orleans, and his features and stocky build bear more than a passing resemblance to the jazz legend. But with the comparisons comes an unspoken message to somehow channel Armstrong's genius, a heavy burden for any musician.

**Dear Louis** (Verbe, Tuesday [24]) finds Payton putting his own spin on a collection of tunes associated with Armstrong and turning what could have been a sweetly nostalgic romp into a creative declaration of independence. Rearranging material such as "Potato Head Blues" and "Tiger Rag," Payton utilizes Armstrong's familiar melodies as a bridge to his own arrangements and harmonic concepts, enticing listeners with the known while drawing them into a rich, thoroughly modern jazz gumbo.

Perhaps the most radically altered tune on **Dear Louis** is "Hello, Dolly." When Armstrong recorded it, it clocked in at under three minutes. Opening with a percussive rain stick and featuring Payton on a Fender Rhodes piano, the "Hello, Dolly!" found on **Dear Louis** is a percolating post-lyric fusion piece lasting more than eight minutes.

"My version of the song is always a shocker, because the feel is so different," says Payton. "People think the song is kind of hokey, and I took that element away, while keeping the optimism of Armstrong's original. People are surprised, but they seem to warm up to what we've done with it." Payton's electric piano spices up several cuts, including "Sunny Side of the Street," which features Diane Reeves on vocals. Dr. John appears on "Mack the Knife" and duets with Reeves on "Blues in the Night."

The project also marks Payton's vocal debut on "I'll Be Glad When You're Dead, You Rascal You" and "I'll Never Be the Same." "I've been singing in private for a couple of years, but it took me a while to become comfortable in front of an audience," admits Payton. "The vocal aspect of Armstrong's music was as important as his trumpet playing, and I wanted to reflect that."

Payton expects to be performing interpretations of the Armstrong catalog throughout the rest of the year. "It is a tribute, but it is also fresh and different," he says. "I hope it will inspire people to listen to Armstrong and to see that so much of modern jazz comes from him in the 1920s and 1930s.

**And:** Label M and the Florida Music Group have signed free jazz guitarist James "Blood" Ulmer for a project to be recorded this month at the legendary Sun Studios in Memphis. Guitarist Vernon Reid, a founding member of Living Colour, will produce. The project is expected to include Ulmer's takes on blues songs by Willie Dixon, Jimmy Reed, and Robert Johnson. Japanese pianist Makoto Ozone's Pandora (Verbe, Tuesday [24]) features drummer Clarence Penn and bassist James Genus, a recent addition to Ozone's trio. Saxophonist Branford Marsalis guests on two tracks.

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### Billboard Top Jazz Albums

**Top Contemporary Jazz Albums**

1. **No. 1**
   - **RICK BRAUN**
   - *Baby Plays Around* (Warners Bros., 47394)
   - **7 weeks at No. 1**

2. **2**
   - **ST. GERMAIN**
   - *Blues in the Night* (Columbia, 61449)

3. **3**
   - **WILLIAM TYSDALE**
   - *Atlantic Skies* (Blue Note, 46906)

4. **4**
   - **HERB ALPERT**
   - *Individually Yours* (Mirage, 27694)

5. **5**
   - **RICK BRAUN**
   - *Baby Plays Around* (Warners Bros., 47394)

6. **6**
   - **KIM WATERS**
   - *Shadawn* (Kazoo, 61449)

7. **7**
   - **KIRK WHALUM**
   - *Living for Today* (Epic, 61449)

8. **8**
   - **KIM WATERS**
   - *Shadawn* (Kazoo, 61449)

9. **9**
   - **THE RIPPINGTONS**
   - *Feelin' Good* (Columbia, 46906)

10. **10**
    - **SOULIVE**
    - *Don't Let That Girl Get Away* (Positiva, 46906)

11. **11**
    - **BONEY JAMES/RICK BRAUN**
    - *Shake It Up* (Warner Bros., 47394)

12. **12**
    - **JEFF LORBER**
    - *Shake It Up* (Warners Bros., 47394)

13. **13**
    - **DAVE KOZ**
    - *Capital City* (Capitol, 46906)

14. **14**
    - **BOB LAROCCA**
    - *Acquainted With The Night* (Blue Note, 46906)

15. **15**
    - **FOUR EAST**
    - *Four East* (Atlantic, 61449)

16. **16**
    - **PAUL HARDCASTLE**
    - *Can't Stop The Music* (Warner Bros., 47394)

17. **17**
    - **BET ON JAZZ**
    - *The Complete Life Of Big Band Jazz* (Rhino, 46906)

18. **18**
    - **BET ON JAZZ**
    - *The Complete Life Of Big Band Jazz* (Rhino, 46906)

19. **19**
    - **BET ON JAZZ**
    - *The Complete Life Of Big Band Jazz* (Rhino, 46906)

20. **20**
    - **BET ON JAZZ**
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Aussie Publishers Seek Web Income
Bill Providing Tighter Security Increases Appeal Of Net Business

BY CHRISTIE ELIEZER
SYDNEY—In the wake of the long-awaited Digital Agenda (Copyright Amendment) Bill, which went into effect here March 4, it’s not only Australia’s record companies that are assessing new business opportunities.

In light of the greater digital security afforded by the bill’s changes to the Copyright Act (Billboard, April 7), the Australian Performing Right Assn. (APRA) and the Australasian Mechanical Copyright Owners Society (AMCOS) have also been identifying new sources of income.

APRA administers the rights of composers, songwriters, and publishers in Australia and New Zealand; it collects $80 million Australian ($48 million) in fees annually. Since 1997 APRA has administered AMCOS’ licensing activities, encompassing a number of music reproduction rights.

AMCOS collects an additional $20 million Australian ($10 million) a year.

The bill brought about a number of important changes to the Copyright Act, specifically regarding the use of music online, including the introduction of a new right of “communication to the public.” Responsibility for obtaining copyright licenses for this new right lies with individual content providers—it applies to all content communicated from Australia, whether accessible locally or overseas.

Before the amendments, APRA was only able to issue licenses on behalf of AMCOS for the reproduc- tion of music on Web sites. The performance of that music was not protected.

After March 4, APRA and AMCOS can issue joint licenses, where applicable, to cover both the reproduction and performance of music online.

Two weeks after the digital law came into effect, both bodies signed licensing agreements with three major online radio stations: the Base- ment.com.au, connected to the Base- ment nightclub in Sydney, streaming visuals and audio 24 hours of the day; former INXS manager (and manag- ing director of MMA Music Publishing) Chris Murphy’s Digita On music radio group; and netFM, which was the country’s first online radio station.

APRA director, broadcast and online licensing, Richard Mallett says, “The majority of online radio stations operate from a radio back- ground, so they’re aware of the importance of copyright and the need to supply us with logs so we can identify what material is being broadcast and how frequently.

“We’re not finding a lot of hurdles, but identifying these Internet stations is one problem. We believe there are between 20 to 30 of them in Australia.”

Last year, the three major online stations mentioned above were awarded experimental licenses by AMCOS because they were reproduc- ing music on their sites. The new deal for music includes fees for AMCOS and APRA—reportedly about $4,000 Australian (2,000) from each station. That fee is based on a percentage of the station’s revenue. Web sites such as theBasement.com, which also shows visuals, pay a higher fee.

Negotiations have begun with other online stations. Existing commercial radio stations that simulcast their normal signals online now need an extra license. “They’re not covered under the standard AMCOS license,” Mallett says.

Figures released April 6 by the Australian Broadcasting Authority (a regulator) for the 1999-2000 period show that the combined profits from the 240 commercial radio stations grew 36.1% to 146.3 million Aus- tralian ($73.15 million), while total revenue went up by 16% to 737.5 million Australian ($439 million).

Mallett says APRA and AMCOS intend to begin talks with the Feder- ation of Australian Radio Broad- casters (FARB) regarding online fees, and he expects these to be deter- mined by June. David Bacon, CEO of FARB, could not be reached for com- ments at press time.

APRA is also negotiating various license plans with online magazines and sites that Webcast concerts and festivals, as well as a license plan for mobile-phone ring tones.

Mallett says, “It’s hard to know just how much we could make in extra revenue from the Internet. We’re not sure how big that online market is, and a lot of dotcoms are currently restructuring their operations.

“In the post-Napster structure, people are genuinely looking for legitimate forms of subscriptions,” he adds. “But we really need better bandwidth to support music and video applications. We’re not sure when we’ll get those, but that’s when we’ll be able to charge higher fees.”

BMG Appoints Prescott To New Asia-Pacific Role

BY STEVE McCLURE

In the wake of reports that it will soon move its Asia-Pacific regional office from Hong Kong to Sydney, BMG Entertainment has announced the creation of a new senior management role for the region, based in the latter city.

BMG Australia managing director Tim Prescott has been promoted to head BMG’s operations in Australia and New Zealand until July.

He will report directly to Michael Smellie, senior VP for the region. Smellie says the title of Asia-Pacific GM is a new one and reflects the seniority of Prescott’s position.

Prescott’s new role will find him overseeing all Asia-Pacific market- ing and A&R as well as other oper- ational activities in the region. Notes Smellie, “Tim brings to the Asia- Pacific region a wealth of experience and expertise.” He adds, “I have every confidence that under his leadership the region will continue to thrive.”

Prescott concedes that he will be sad to leave the familiar setting of BMG Australia but adds that “the company is well-placed, and we have developed a strong music team.

Looking forward, he says he is “excited at the challenges in the Asia-Pacific region,” which he describes as “the most rapidly developing and diverse region in the global music industry.”

In his capacity as regional mar- keting/A&R VP, Prescott takes over responsibilities held until recently by Frances Georgeson, formerly BMG Australia but adds that “the company is well-placed, and we have developed a strong music team.

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Cash Brothers’ Eyes On ‘Tomorrow’

BY LARRY LeBLANC
TORONTO—Five years ago, after more than a decade of performing and recording separately in Canada, the Cash Brothers—singer-guitarists Andrew and Peter—decided to join forces professionally.

Today, the Toronto-based siblings are producing and gunning responses to their first internationally released album, How Was Tomorrow, issued outside Canada on Rounder Records Group’s pop-music imprint Zoe. The acoustic-based, alternative-country/pop set was issued in Europe April 10 and in the U.S. April 17. Its Canadian release will be June 5 on Gift Shop Music, distributed nationally by Universal.

JIM-TV Pumps Up The Volume

VMM-Owned Music Channel Targets Flanders Viewers

BY MARC MAES
BRUSSELS—Belgian broadcaster VVM, the owner of cable TV channels VTM and Kanaal 2, plus radio networks Top Radio and Radio Morgen, has signed a new music-driven TV channel in Flanders. JIM-TV, which went on the air in the Dutch-speaking part of Belgium April 1, is available on all Flemish cable networks. It has an initial goal of capturing “at least 10% of its potential audience in its first year of existence,” according to VVM CEO Erik Caeys.

“We want to position JIM-TV to appeal to a slightly older audience than [public TV channel] Ketnet or [commercial music TV channel] TMF Vlaanderen,” says Peter Hoogland, JIM-TV channel manager and PD of the Top Radio network. Some 70% of JIM-TV programming consists of music videos. Hoogland says the channel is also airing three hours of live TV a day, including the weekly chart show, JIMlist. Other output includes “features on the Internet and short news bulletins,” Hoogland says.

Bert Bieseman, TV promotion manager at Warner Music Belgium, says, “I have the impression that they have a very motivated and dynamic team at JIM-TV.” He cautions, however, that “there’s a lot of competition in the music TV market—they’re all fishing in the same pond.”

Johan Vansina, product manager with BMC Ariola in Belgium, adds, “With [Flemish public broadcaster] VRT axing its main music program, I think JIM-TV will be an excellent competitor.” Their approach goes beyond just videoclips and offers extra possibilities for artists.

New Head Of Collection Society in Hong Kong Seeks Global Links

BY WINNIE CHUNG
HONG KONG—The Composers and Authors Society of Hong Kong (CASH) has looked outside the music industry to appoint a CEO who has declared his aim of modernizing the group and building up its international relations.

Elton Yeung took up his newly created post as CASH CEO April 1. He replaced Leslie Ching, who left the society a little over a year ago, six years spent in his final post of GM. Yeung arrived from DG Publishing in Hong Kong, where he was regional head of corporate banking, and brings with him extensive banking and marketing experience.

“It is my vision to build on my expertise to lead CASH to a modern society which works not only with our members but with the community at large, so that the use of their musical and literary works is licensed and the returns on use are maximized,” says Yeung. “I am also committed to enhancing corporate relationships with affiliated societies around the globe.”

Chan Wing Wah, who became CASH’s chairman in January, says the society has been looking for a new CEO since last August. “We are pleased to have Elton, who apart from his strong commercial experience in the banking field, also possesses a special passion for music. The council of CASH believes that Elton will build upon the existing values of CASH and elevate the society to new heights in the new millennium.”

CASH collected $15,074,396 on behalf of its members in 1999, the last year for which figures are available. Figures for 2000 will be published in October.

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  - "I'm Not In Love" by Craig David
  - "I'm Not In Love" by Craig David
- **France**
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**Additional Information:**
- The chart includes music from various artists and genres.
- The songs listed cover a range of release dates and are indicative of popular hits from different countries.
- The chart highlights the diversity in musical styles, from pop to rock, and from contemporary to classic hits.

**Sources:**
- Billboard, London
- Various music publications

**Contact:**
- Contact details for contacting the source of the chart are provided.

**New Entries:**
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SUMMER STARTS EARLY in Spain, and that means the summer hit machine is already in top gear. The six-strong teenage girl group Pasha Levante has gone platinum (100,000 sales) and reached No. 6 with its debut album, Tomahawk (MuXxx), on the back of two hit singles, “Ya Había” and “Me Pongo Colorada.” The group’s flamenco-flavored pop is fresh and danceable, and its modern teenage hymns are surprisingly mature. It’s not in fashion to practice sex—if there is no reason for the heart to do so! And though I might seem dumb if I don’t drink alcohol, the girls sing on “Practicar Sexo.” Hailing from the sherry-exporting port of Sanlúcar de Barrameda in Andalucia, the girls are still struggling to come to terms with their rapid rise. “Just a few months ago, we’d never been on an airplane, and when we first went on the Madrid subway, we couldn’t believe it,” says Pasha Levante’s Sandra.

HOWELL LEWELLEN

NOW IN ITS SEVENTH YEAR, the Standard Bank South African Music Awards has pulled out all the stops for its latest album, alumina. The prize-winning album, album of the Year 2001, was the result of a herculean effort by the talented Masakadza, who has been recording in the area for five years and was part of the legendary musical band King Kong along with Mbulu, who lived in exile in the U.S. and worked with the likes of Quincy Jones before returning home recently. Jazz singer Rathebe made her mark in the 50s and continues to perform with the Elite Swingsters, while the reclusive Tabane is an innovative guitarist who still performs with his band, Malombo.

DIANE CORTES

STANDING IN LINE as the latest Swedish pop export is 15-year-old Amanda Lameleon. She recently conducted a monolingual radio tour of 40 U.S. cities to promote her single “Everybody Doesn’t” (Maverick Records), due this summer! “I’m really committed to making this work,” Lameleon has already learned a lot of things about the industry, radio stations, and how everything is built up.” Although the teen pop star is relatively green, she is under the protective wings of the songwriters and producers of Stockholm-based Murlyn Songs. She was discovered at the age of 10 by the wife of Murlyn co-owner Anders Bagge and was signed to a recording deal with Maverick in 1999. Lameleon’s song “You Don’t Stand a Chance” was featured on the soundtrack to Robogals in Paris—The Movie.

KAI K. LOFTHUS

THE CONTINUING economic boom in Ireland is good news for Dublin concertgoers, who now have another venue at which to see touring international rock acts. Located in an old quarter of the city called Smithfield, the open-air space will play host in coming months to the Manic Street Preachers (May 4), Barbra Streisand Social Club (May 5), David Gray (July 19-21), Van Morrison (July 22), and Sting (July 25). Simply called Smithfield, the venue has a capacity of 5,000. Fittingly, the first time the area was used in a rock ’n’ roll context was when local heroes U2 received the Freedom of the City award by Dublin’s lord mayor last year.

NICK KELLY

JORI HULKONEN, the Finnish DJ and musican who records for the Finnish-based label F-Communications, has embarked on a U.S. and European tour in support of his new album, released in April in the U.K. and U.S. of the album When No One Is Watching We Are Invisible, following its release in continental Europe last year. From April 26 to 28, Hulken plays in San Jose, Calif., San Francisco, and Madrid before returning to Europe for gigs in Finland, Portugal, and Spain. “Let Me Love You,” the title track of his latest album, was released in early April, accompanied by his first video. The music ranges from experimental jazz to ’90s synth-pop. “The techno and house elements are still there,” says Hulken, “but it’s very much on the cutting edge when making the album I didn’t focus on whether it would be danceable.” Hulken has also recently produced Jonny Bro and 22 Pimpertikko.

JONATHAN MANDER

WITH 1.7 MILLION ALBUMS sold in the U.S., the Lords of Acid have returned to their home base in Belgium just in time for the European release of Fastarke (Antler-Subway/EMI). Released in the U.S. Feb. 27, the new album has already circulated widely in Belgium via Internet sales. According to the band’s front man, Praga Khan (aka Maurice Engelen), who is also managing director of Antler-Subway, the European release is due to “public demand.” Since the band’s 1991 debut album, the Lords of Acid have become a popular dance act in the U.S., where the band’s two previous albums, Lust and Voodoo U, went gold. The European version of Fastarke features the release of the group’s anthemic hit “I Sit on Acid,” Khan describes the sound as “technorock.” Several songs, such as “Slave to Love,” “Sex Bomb,” and “I Love My Chakras,” are reworked with sexual overtones. The Lords of Acid will return to the U.S. for dates in June and July, followed by European festival appearances in August.

MARC MAES
Spanish Rights Society Sees 13% Gain
U.S. A Key Contributor To Revenue Received By SGAЕ Last Year

By HOWELL LLEWELLYN

MADRID—The current high standing of Latin music in the world is reflected in the latest figures from Spain's authors and publishers' society SGAE, which collected more than 40 billion pesetas (about $2 billion) in revenue during 2000, a 13% increase over the previous year.

During the year, about 38 billion pesetas ($296.4 million) were distributed to authors and publishers for some 559,000 works. SGAE's membership has increased by 3,700 last year to 65,000. Of the latter total, some 3,500 are non-Spaniards, about half of them Cuban.

"The most important foreign source of revenue in 2000 was the U.S.," says SGAE executive president Teddy Bautista. "The overseas rights collections increased from 6% of the overall annual total to 11.2% during the decade ending Dec. 31, 2000, adds Bautista. "We are soon to be the third-biggest Spanish-speaking country in the world after Mexico and Spain, and we have more and more [of a writer] presence in the U.S., as well as SGAE offices in New York and Miami."

Bautista notes that SGAE has reduced the cost of financing its own administration by 15.5% of funds collected—down from 15.6% in 1999 and 17.2% in 1995. This, he claims, makes it "the second-most economic right society in the world, after Australia's." (Australasian Performing Right Assn.)

After the success of an anti-piracy campaign, SGAE has achieved last year for SGAE, labels' body AFPYVE, and artists' association AIE—plus the post-sumo release of such big-sell- ing albums as Alejandro Sanz's El Alma Al Aire (The Bare Soul) (Warner), La Oreja de Van Gogh's El Viaje De Copperpot (Copperpots' Travels) (Epic), and Estopa's Es- topa (BMG Ariola)—unit sales were up 10.1% to 76 million from 1999's 69 million.

Spanish radio networks played 57,490 songs in 2000, the most popular, in order, being "Para No Verde Más." (Not to See You Anymore), performed by La Mosca; "Corazón Espinado" (Torn Heart) by Santana with Maná; "Atrapados en la Red" (Trapped in the Net) by Tam Tam Go; "Mambo No. 5 (A Little Bit Of...)", by Lou Bega; and "19 Dias y 500 Noches" (19 Days and 500 Nights) by Joaquín Sabina.

A total of 33,530 SGAE-registered compositions were played abroad during 2000. The top overseas royalties earner was Los Del Rio's "Macarena," followed by Joaquin Rodrigo's evergreen "Concerto de Aranjuez."

Some $106 million of the revenue collected came from radio and TV broadcasts and other "public communication" in bars and restaurants (85.8 million from unit sales; $24.2 million from SGAE repertoire sold outside Spain; $83 million from live music performances; and the rest from non-music revenue.

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Waterman Mania. Universal Music Group U.K. chairman/CEO John Kennedy, left, and Universal Music TV (UMTV) managing director Brian Berg, right, congratulate pop producer Pete Waterman as he collects gold awards for U.K. sales of more than 100,000 units apiece of the compilation album The Hit Factory—Pete Waterman's Greatest Hits (UMTV) and the multi-artist tribute record Motown Mania (Universal/Island).

TMF AWARDS INCREASE VIEWERS IN NETHERLANDS
(Continued from page 62)

viewers. The viewer share in the 13-19 age group was 25.5% (up from 17.5% last year) and 8.8% in the 20-34 age group (up from 4.7%).

The live screening on Saturday, before the show, drew more than 2.5 million viewers in Holland and Flanders, the Dutch-speaking region of Belgium.

Niel van Hoff, managing director of EMI Music Netherlands, says those figures are good news for the Dutch music industry. His group, the second biggest single in the Netherlands, said that "the TMF Awards is growing," van Hoff says.

The awards ceremony, which reaches its target audience very well.

He admits, however, that "it's hard to say how it affects sales figures at this stage, because Robbie Williams already has a top 10 album in Holland anyway."
Sam Goody Heralds Unsigned Bands

BY LIANA JONAS

Retailer Sam Goody recently crowned its Best Unsigned Band of 2001 and promoted music from a range of new artists as part of the sixth annual Bandemonium Spring Break showcase, held here March 21 at Spinnaker Beach Club by Panama City Beach.

Philadelphia’s Meaningless Tag was the grand-prize winner for the event. The 7-year-old band received a prize package worth more than $20,000, including cash, studio time, a producer, and new music equipment. Meaningless Tag will also receive exposure through Sam Goody retail outlets, SamGoody.com, and national advertising. In addition, one of their newly recorded songs will be included on a Sam Goody compilation CD.

More than 500 bands from across the country entered the contest, which was first announced last October, with hopeful contestants, only four—Meaningless Tag, Lift, Mark Needs a Chick, and Spaz-jack—were picked to compete for the title at the Spring Break event.

Three of the four selected bands came from 10 semifinalists that were chosen by representatives from SFX Entertainment, one of the event’s sponsors. In a new method that was adopted for this year, the fourth band was selected through online voting at SamGoody.com.

Online voting lasted roughly six weeks, from early January through mid-February. “We thought [it] was a great way to find the best talent, really analyzing the fan base, which was the prior method used,” Stephanie Maki, director of partnership marketing and national promotions of the Music Group, says of the Internet voting.

The event marks the culmination of Sam Goody’s year-round promotion of local and unsigned acts. According to Maki, Sam Goody stores maintain a year-round 4-foot section called the Bandemonium Wall, which is devoted to new talent, bands on consignment with the retailer, and regional talent. Some stores also may feature artists who are only known locally. Maki says that very few unsigned acts from this year’s event may perform later at the music retailer’s stores.

Marketing opportunities also abound as a result of the Bandemonium program. The showcase capped a two-week run of Sam Goody’s Bandemonium Village on Panama City Beach, which featured displays and teams of music salespeople from Pepsi, World Wrestling Federation Entertainment, Gibson Guitars, Rayovac, Big Red, 20th Century Fox, Rio, Sony, Artisan Home Entertainment, and Playboy.

The village featured an ongoing schedule of contests and giveaways, and a stage set up on the beach offered performances from BMG- and EMI-signed acts, as well as Sam Goody’s New Talent Spotlight artists.

“Our headliners were those bands who needed a break. This is an opportunity to find those bands who are going to play our stages.”

—MICHAEL PRINCE, SFX

Meaningless Tag of Philadelphia won the title of Best Unsigned Band of 2001 at Sam Goody’s Bandemonium Spring Break showcase in Panama City, Fla. Pictured, from left, are Sam Goody’s Bruce Martin and Jonathan Recebo; Meaningless Tag’s Frank D’Agugniano, Chris Armato, and Philip Straha; Pepsi’s Rand Eyberg; Meaningless Tag’s Joey Potts; and Sam Goody’s Stephanie Maki.

“Meaningless Tag of Philadelphia was the right fit for our band, and also helps to get out the message to our benefit,” says Maki.

“We have an opportunity to work with one of the top retailers, and we can work with young and unsigned bands and give them a break,” Prince says. “From a promoter’s point of view, our unsigned headliners are the right break artists. This opportunity is to find those bands who are going to play our stages and amphitheaters.”

“We have heard stories of artists that we can help forge for them to our benefit,” adds Prince. “We will make sure that, as a vehicle, SFX promotes these bands to their full potential.”

For winning bands, the exposure from the event can be very beneficial. Bandemonium’s 1999 winner, Durwin’s Waiting Room, got a headlining tour with MCA Records last summer.

“Winning Bandemonium was huge for us,” says John D’Agugniano, lead singer for the band. “It opened up our music to the mainstream and we’ve been heard by other artists.”

“We’ve had CDs in the past and went through Sam Goody’s ‘Bandemonium’ program; we did pretty well with our first CD. Our second CD sold well, too,” says Frank D’Agugniano, lead singer for Meaningless Tag. “We’re trying to promote this out and take it as far as we can.”

“Of course, the primary goal is music,” says Maki. “We want to keep the momentum going. The next big step is national distribution.”

“In addition to L.A., the Loup network can be accessed in Phoenix, Seattle, Philadelphia, and Chicago, with San Francisco coming this summer.”

“Getting Teens In The Loup

BY STEVE TRAIGAN

A teen chat-line service and community targeted to 13- to 18-year-olds is gaining interest from the music industry as a new way to promote artists and events to adolescent consumers.

The service—known as the Loup—offers video voice mail, live voice-chats, and instant messaging, as well as local event news, entertainment reviews, and contests geared to teens. The kids dial in, get a prompt to add their user number and password, and then add various asterisks and punctuation combinations for different user options.

“We really have the idea of a teen connection to the entertainment marketplace,” says Loup president/CEO Bob Botch.

In the latest deal between the Loup and a music company, the Loup is partnering with Ticketmaster to explore cross-promoting opportunities targeting teens. Under the alliance, which was finalized last month, Loup members in the Los Angeles metro area will be offered the latest concert and ticket information, with special access to Ticketmaster’s call for popular events.

Through weekly updates, the new Loup provides callers with the latest breaking news on what tickets are going on sale for the upcoming weekend’s concerts, sporting events, etc., as well as access to Ticketmaster’s nationwide calendar of events. The Loup also will feature contests to win tickets to the hottest events in each market, with Ticketmaster providing promotional tickets as its contribution to the partnership.

“The Loup approached us on the cross-promotional opportunities and we saw this as a great way to appeal to the younger market,” says Steve Loup, president of Ticketmaster Internet marketing and sales director for the Western region.

“We looked at the exposure to that group that the Internet offers as an information source, and it made sense to connect their members to Ticketmaster, using our Citysearch as a portal to event information and ticket purchases.”

He observes that Ticketmaster can now go to such a client as House of Blues and come up with targeted marketing programs, like special pre-sales to Loup members. “We get to approach the 13-to-18 crowd to look at us as their resource for this information and use Citysearch to find restaurants near a concert site, for example.”

Schmalle expects to expand the program to other cities in the Loup network later this year if the L.A. test works out.

In addition to L.A., the Loup network can be accessed in Phoenix, Seattle, Philadelphia, and Chicago, with San Francisco coming this summer.

“Our membership has grown at a phenomenal rate,” Botch notes, “and as we gain more Loupsters, we want to be the source of the coolest and latest information that interests teens.”

Launched in Phoenix in the fall of 1999 by parent company VoiceWeb—a venture-funded, privately held firm now based in L.A.—the Loup now claims more than 500,000 registered users. (Registration is free.)

In terms of advertising, what makes the Loup appealing is that companies can direct their messages to the teen community—now more than 31 million—by gender, age, ZIP code, area code, and chat-room subject.

And research indicates that each member spends an average of 13 minutes on each network connection, according to Botch. As a result, the Loup has already attracted such sponsors as Virgin Records, RCA Records, Priority Records.

“We know how prevalent phones are with this demographic of high school kids who also use cellphones,” says Botch.

(Continued on next page)
CBNOW has fired 40 staffers as part of the ongoing consolidation within the Bertelsmann e-Commerce Group (BeCG). Most of the cuts—which represent about 10% of CBNOW's work force—occurred at the Fort Washington, Pa., headquarters. The company has also closed its Los Angeles office, where there were two full-time employees. In February, CBNOW eliminated 55 jobs. Earlier this month, BeCG announced that it was folding the e-tailer and the

CBNOW record clubs into a new entity called BeMusic (Billboard-Bulletin, April 10).

In other CBNOW news, Judge Marvin Katz of U.S. District Court for the Eastern District of Pennsylvania has dismissed a shareholder lawsuit filed last year against the online retailer. The suit alleged that the company failed to disclose in a timely manner that its independent auditors were issuing a report stating that CBNOW couldn't survive unless it merged with another company (Billboard-Bulletin, Aug. 28). The suit also alleged that CBNOW failed to disclose that a proposed merger with Columbia House would be terminated. In his ruling, Katz wrote that CBNOW had no duty to disclose that the report would be issued or that the merger would fail until the events actually occurred. Bertelsmann acquired CBNOW in September 2000 for $117 million.

LAUNCH MEDIA has signed Amazon.com as a nonexclusive e-commerce provider for CDs, cassettes, and music videos. Terms of the deal were not disclosed, but Launch says it receives a share of the revenue from merchandise sales. The deal replaces Launch's exclusivity arrangement with defunct music and movie site CheckOut.com.

BARNESANDNOBLE.COM says it expects sales for the quarter that ended March 31 to total $108 million, up 25% from the same period last year. The company will announce its first-quarter results after the markets close Thursday (26).

REALNETWORKS reports a first-quarter net loss of $24.4 million, or 15 cents per diluted share, compared with a loss of $18.8 million, or 12 cents per diluted share, for the same period last year. Revenue fell from $353.5 million to $306.4 million. Seattle-based RealNetworks recently announced the formation of digital-music platform MusicWeb, with AOL, Bertelsmann, and EMI Group (Billboard-Bulletin, April 3).

PRIME CD has signed a pressing and distribution deal with Valley Entertainment. The New York-based indie was previously distributed by Allegro. Valley will distribute Prime CD releases in North America and will aid the label in its promotion activities. First releases under the new deal, due Tuesday (24), are Swerve by singer-songwriter Annie Gallup and Another Sleepless Night by bluegrass act Northern Lights.

KOZMO.COM has shuttered its operations. The move comes less than a month after the service—which offered home delivery of movies, music, groceries, and other goods—named as its CFO Tom McIntyre, who previously held the same title at BMG Entertainment. New York-based Kozmo—which was backed by Amazon.com, among others—has closed its Web site, let go its staff of 110, and is liquidating its assets. The 3-year-old, privately held company, which had operations in nine U.S. cities, was said to be negotiating a merger with PDQ, a Camarillo, Calif.-based online grocery service. However, a deal failed to come together.

EMUSIC reports a net loss of $6.1 million, or 15 cents per share, for the fiscal third quarter that ended March 31, down from a loss of $22.5 million, or 62 cents per share, in the same quarter last year. Music revenue increased to $2.2 million, up from $1.5 million a year ago. Overall revenue for the quarter was up 36% to $4.3 million from $3.2 million last year. As of March 31, the company's cash and short-term investments totaled approximately $10.9 million. EMUs recently entered into an agreement to be acquired by the Universal Music Group for approximately $24 million.

HANDLEMAN president/COO Peter Cline has been named chairman of the board of the National Assn. of Recording Merchandisers for the 2001-2002 term.

GETTING TEENS IN THE LOUP (Continued from preceding page)

buy a lot of music," says Brad Fox, Virgin director of artist development. "It's very hard to pin a kid down, as they're always on the phone with their friends. The key was to get them to talk to us. They were calling and were able to get them behind our whole program on a local basis for the groups.

Virgin, which used the service to promote the group Outsiders 4 Life last fall, is focusing on the latest releases from its newest artists in key markets across the country, to set up support for both singles and debut albums. The label also supplies promo product to the Loup network as giveaways, including CDs, posters, and other merchandise.

"We've held phone chats with Outsiderz that worked out real well with the kids," Fox says. "[We] already are looking for the next group we hope to promote through the network later this spring."

For Verizon, another sponsor, the ability to target a segment of the country's youth market was most appealing. "We won't approach anyone under 16 for our mobile service," says Lucy Bridges, youth marketing manager for Verizon for Verizon's Southwest area. "The ability to slice and dice the information any way we need it is certainly a bonus."

The company offered members a special Audiocast cell phone with 1,700 minutes a month at $10 off for the release months. The plan focused on night and weekend events, which is when the kids talk the most.

"[The Loup] is an interesting place for us to put our Pump platform because they have all those kids there chatting up a storm," she says. "Radio would have been the prime way to do this, and since Orange County [in L.A.] tends to be a trendsetter area, if the program works, there are a lot of things we can launch off that in other network markets."

Botch sees nothing but expanding revenue from what he calls "V-commerce" (voice commerce). "No one under 13 is allowed on the network, and kids must get parental permission to sign up. While the Loup notes each member's gender age, and ZIP code, the information is only used "in aggregate" for various sponsors and advertisers, he explains.

By early summer, the Loup will have links to advertiser/telemarketing destinations on the network, so members can call to get details on special offers and to enter contests.

In theYour forward, Botch sees more revenue opportunities from referral fees, so that every sign-up with the likes of a Verizon deal will bring in a small bonus to the network.
Case Shepherds Vanguard's Multi-Act Tribute To Mississippi John Hurt; Catehats Branch Out

BACK TO AVALON: Singer/songwriter Peter Case has taken the opportunity to re-explore some of his roots as executive producer of the forthcoming Vanguard Records album Avalon Blues: A Tribute to the Music of Mississippi John Hurt. Case has assembled a potent collection of artists to salute the late bluesman. The June 12 release includes newly recorded tracks by Beck, Lucinda Williams, Steve Earle and his son Justin, Taj Mahal, John Hiatt, Gillian Welch, Ben Harper, Geo Mundula, Mark Selby, Alvin Cashand Bruce Cockburn, Chris Smither and Bill Morrissey (who released a Hurt tribute set of his own on Rounder a couple of years ago). Even as Case is signing the project to Vanguard, his own new album, Soul blood, is due out later this month.

One of the true giants of Delta blues, Hurt made a series of recordings for OKeh Records in 1928 that were distinguishable by their unconventional song forms, dazzling guitar work, and subbed, almost sweet vocals. He disappeared back into Mississippi after cutting those sides. But, after his rediscovery by Tom Hoskins in 1963, Hurt enjoyed a remarkable career resurgence during the American folk revival and made a number of new albums, most notably for Vanguard, before his death in 1966. Case, who recorded for Vanguard years after Hurt's death, says the new album is a 14-year-old haunting the music collection of the library in his hometown of Hamburg, N.Y.


Hurt's gentle singing and intricate fingerpicking, as heard on Today! and his two subsequent albums, were reissued as a three-CD set last year), had a pronounced impact on Case. He went on to perform Hurt's music as a street busker in San Francisco in the period during the '70s before he moved to L.A. and founded the influential publication the Nerv and the Pilmscool.

"I went off on the whole rock-'n-roll adventure, and I didn't think about [Hurt] for a few years," Case says. But, over-distribution retail distribution for the line.

FLAG WAVING: Are the Street-walkin' Catehats the best rock-'n'-roll band in America? After hearing their new Triple X album, Waiting for the Death of My Generation, you'll be very tempted to answer in the affirmative.

A sequel to their super-hot 1999 set, Live at KZL, and their first studio effort in four years, Waiting is a typically wild and impassioned collection that expands the Catehats' sonic frontiers well beyond their career's Stoops/MC5 attack. The group shows off a sharp pop rock sound on the Cheap Trick-influenced "Lookout," and bruising horns (supplied by Jon Wahl of Clawhammer and Dirty Walt of Fishbone, among others) lend a soul-style surge to several numbers. One cut, "No More," even features an electric sitar.

"We weren't afraid to show some of our other influences besides the Motor City punk sound," says singer/guitarist Frank Meyer. "Even our earlier records have some of those songs . . . We weren't afraid to explore on this record."

Meyer, who is a fine rock critic and a member of his own punk band, noted in his right notes that the Catehats' Detroit idols were inspired by the likes of John Coltrane, James Brown, and Sun Ra. And it was obvious they were reaching for something beyond three-chord rock," he says.

Some of the adventurousness of the album may be the product of working with producer Brian Kehe. A member of the droll synth-pop group the Moog Cookbook, Kehe also produced albums for such artists as Dickies that the Catehats loved. The band's attorney Michael Ackerman brought Kehe in to meet the group.

"We instantly knew he was the guy," Meyer says of Kehe. "He has this diverse musical palate. He's kept the whole vibe fun. What's very important for us—we're all goofballs."

Another important component was the addition of new bassist-vocalist Jeff Watson, who recorded a number of his own solo albums. Rob Gillis, sales manager and reissue producer at Music Direct, says the company hopes to release new Mobile Fidelity titles by October and is in talks with several labels about licensing specific titles for audiophile reissues. Gillis says the company is also exploring

by Chris Morris

DELAWARE'S INDEPENDENTS

"Nearly all of the songs are written by the artists," Gillis explains. "When they're not, they're licensed to us. We've hands-on relationships with a few labels, but we're not involved with the recording process."

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www.americanradiohistory.com

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MUSIC MATTERS

"We're very excited about the line," says Gillis. "It's well worth the price. Every release is a limited edition, and we're not going to reissue the titles after they sell out. The line is currently available in stores and on the Internet."

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www.music-matters.com

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Bad Kitti

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BAD KITI

www.BADKITTIdiscs.com
SoundScan Numbers Show .35% Of Albums Account For More Than Half Of All Units Sold

BE FOREWARNED: All right, in this column I am going to throw numbers at you and nothing but. So, if you don’t think numbers are important or don’t like reading about them, you might want to skip this and move on to something else.

COUNTING: Last year in the U.S., SoundScan tracked a total of 288,591 albums, which generated total sales of 784.8 million units. Of the total universe of albums available last year, SoundScan says that only 88 topped the 1 million-unit plateau, which, in Recording Industry Assn. of America-speak, is good enough to be labeled platinum. Those albums combined sold a total of 197.1 million units, accounting for 25.1% of all albums last year.

Another 114 albums sold 500,000-999,999 units, or, in “labelsese,” good enough for gold, up to just short of platinum. (Actually, that would be an extremely honest label person speaking; to most label types, 500,000 units is gold, while scans of 500,001 would be characterized as “on its way to platinum.”) Those 114 albums collectively moved 79.1 million units, or 10.1% of all albums sales last year.

In addition, 204 albums sold between 250,000 and 499,999 units each, with combined sales of 69.4 million units, or 8.8% of total album sales; while 614 albums each sold more than 100,000 units but less than 250,000, with combined sales of almost 156 million units, or 12.1% of all album sales.

Looking at it another way, a total of 1,020 albums each sold 100,000 units or better last year. Those albums combined had total sales of 440.6 million, or 56.1% of all album sales. That means that less than 1% of all available albums were responsible for more than half of all units scanned last year. The exact figure is .35%, which is roughly one-third of 1%. So if one-third of 1% account for 56% of all album sales, what were the other 287,751 albums doing in the way of business?

Here’s what: Another 1,026 albums each sold between 50,000-99,999 units for a combined total of 71.2 million units scanned, or 9.1% of total scans; while 1,860 albums sold between 25,000 and 49,999 for a total of 65.1 million units, or 8.3% of total scans; and 4,012 titles each sold between 10,000-24,999 for a combined total of 71.6 million units, or 9.1% of all scans. That means 7,498 titles that sold between 10,000 and 99,999 units each collected 207.8 million units last year, or the equivalent of 26.5% of all album sales.

So let’s total up sales for albums that have moved at least 10,000 units. Looking at the numbers above, that means 8,518 albums accounted for sales of 648.4 million units, or 82.6% of all album sales. In other words, about 3% of the total universe of available albums in the U.S. last year accounted for more than five-fifths of all album sales.

Now, let’s look at albums that have each sold more than 1,000 units but less than 10,000, or 1,000-9,999. In total, 34,073 titles, or 11.8% of all available albums, qualify to be in this category, according to SoundScan. Combined, they have sales of 10.6 million units, or 13.6% of all scans.

Do you know what that means? It means that if you consider the entire universe of albums tracked by SoundScan in the U.S. last year, 246,000 titles, or 85.2% of all albums scanned, each sold less than 1,000 units. Breaking that out, 71,486 titles each scanned between 100 and 999 units, while another 174,514 albums each sold at least one unit but less than 100.

Of those 184,591 albums, 98.2% of all albums, the major labels accounted for 83,378 titles, or 28.9% of all available albums, which, when combined, accounted for about 65% of all sales, while the independent label sector had 106,212 titles in the marketplace, or 71.1% of all albums, and accounted for about 16.0% of all sales.

Of the 106,212 independent albums, average sales per album was 2,719. The major-label albums averaged 7,843 units, while the independents averaged 685 units per title.

Let’s look only at albums released last year: According to SoundScan, they totaled 35,516, including reissues. Those albums accounted for 37.8% of all scans. Of the total released last year, 6,188 were from major labels, and the remainder, 29,328, were from independent labels. Of the total released by the independent sector, 24,585 new albums each scanned less than 1,000 units last year.

So, looking at the total sales for new releases, that means that titles issued in 2000 averaged scans of 8,560 units per album. Of that, the majors achieved scans of 11,100 units per album, while the independents averaged 4,188 units per album.

In 1999, there were 38,597 releases, which accounted for 308.6 million, or 40.1% of all album sales in that year. Of that total, the majors accounted for 6,924, while the indie sector issued 31,673 new titles. Back in 1995, a total of 29,439 new releases were tracked by SoundScan. Combined, those albums sold about 260 million, or one-third of all album sales.

Due to rounding, percentages might be off by a point or two.

Making Tracks: Bob Cahill has joined Sanctuary as VP of sales . . . Bob Tylsdy, formerly head of sales at Koch Entertainment, has left the label and is seeking opportunities. He can be reached at 804-896-9038 and at bobtyld@iol.com.
CASH BROTHERS’ EYES ON ‘TOMORROW’

(Continued from page 59)

shopped it around and got a lot of interest from American labels,” says Peter. “But when we realized it’d take a while to get a deal, we decided to put it out in Canada. When we signed with Rounder, they wanted to change it a bit. We were up for that but also wanted to keep the feel of the record intact.”

“We wanted to release the best possible album,” explains Rounder VP of A&R Troy Hansbrough. “Instead of taking the chance of losing any of the magic by trying to rework the tracks, we decided to remix them and get the best possible sound... This is one of those rare bands in the alternative country world which is truly great. They blend fantastic songwriting with gorgeous vocal harmonies and understand the value of subtlety in songwriting.”

“Nightshift Garin” was serviced to triple-A stations in the U.S. April 2. “I like the whole album, and I think they are great,” says Barbara Decaux, station manager at WKM in Nashville, Tenn. “We’re going to promote it on Adult Contemporary stations with gorgeous vocals and gorgeous harmonies.”

Keith Coxx, PD at triple-A WSLV in Asheville, NC, praises the singles “really closeted book that swells up with... Lyrically, it’s an interesting song.”

In December 2000, to keep their grass-roots supporters content, the brothers independently released the album Phonebooth Tornado on Four Court. The album has sold 2,000 units to date in Canada, according to Pandora. “It’s a cool little indie thing for us to have in this country,” says the brothers. “We sell it to mom-and-pop-type stores.”

Andrew and Peter were reared with six other children in the Toronto suburb of Agincourt but never played music together while growing up. Even as teenagers, when they both played guitar and had the same musical influences passed on by their older brothers Simon & Garfunkel, Bob Dylan, and Neil Young, performing together never occurred to them.

“As kids, Peter wasn’t into playing guitar, and I was,” recalls Andrew. “As we got into our teens, he was dabbling with guitar, but we weren’t hanging out together. Then I was playing in groups. By the time he got into the Skydiggers in 1987, I was into a solo career. We never had time to work or record together. Like most Canadian musicians, we were both always playing.”

From 1980-86, Andrew fronted Toronto band L’etranger, a fixture on Toronto’s club circuit along with the Cowboy Junkies and Blue Rodeo. Following two independently released albums on Ground Zero and a split—Stars and Stones—on its own L’etranger label, the band folded in 1986.

Signing to Island in 1987, Andrew released two albums before switching to MCA for his final solo set, Hi, in 1998. He then formed Ursula, which independently released Happy to Be Outraged (Shy Records) in 1996.

Peter’s career accelerated in 1988 when Enigma Records established a Toronto office, and the Skydiggers became its first local signing. However, following the release of the band’s self-titled debut album that year, the U.S.-based Enigma abruptly folded. The follow-up album, Realitas, released independently by the Records, didn’t appear until three years later. The Skydiggers won a Juno Award as most promising group in 1983, but after the commercial failure of two more albums, Just Over This Mountain on the (1990) and Road Runner on WEA (1995), Peter left in 1996.

That coincided with Ursula disbanding, and the brothers finally found the opportunity to work together. “We took everything very slowly,” says Peter. “We wanted to be sure we were ready.”

After writing and demoing about 25 songs, the two booked into Chemical Sound with their band in Toronto in 1997. The first song recorded was “Raceway.” While listening to the song’s playback in the control room, the brothers were impressed.

“We immediately realized that how we sounded together was interesting and working together was worth pursuing,” says Andrew. “We tried to make a record people would like to listen to. We don’t have hugely different tastes musically; we share a lot of common ground. We both like Steve Earle and Bruce Springsteen-type of records.” In recording what would become How Was Tomorrow?, the two were determined to forge a distinctive sound. Says Peter, “The issue early on was how to make a record which didn’t sound like two records: one Peter Cash record and one Andrew Cash record.”
AOL Time Warner Says Web Will ‘Rebuild’ Its Music Business

The executives, who have been named inter-continental chairman/CEO Strauss Zelnick to take the top spot, but a deal never materialized.

‘The music industry has always done best when you have multiple formats, because people are replenishing their libraries.’

— Dick Parsons, AOL Time Warner

By Brian Galway

SCHUON TO DUET? Speaking of Duet, sources say Andy Schuon, president/COO of Farmclub, is in talks to be named chief of the subscription service, a joint venture between Farmclub parent Universal Music Group (UMG) and Sony Music Entertainment. Schuon did not return calls; a UMG spokesman had no comment.

NAPSTER USAGE DOWN: Napster usage declined by about 3.1 million visitors in March, according to a new Jupiter Media Metrix survey tracking the most-visited Internet sites for the month.

Use of the file-swapping service this year peaked in February at 15.2 million U.S. visitors but was down to 12.1 million in March, the same month the temporary injunction against the company was issued (Billboard Bulletin, March 7). Unique visitors to Napster’s Web site, however, increased from 5.9 million in February to 8.2 million in March. The survey attributes this in part to a new window on the site that enables users to register for a mailing list.

Meanwhile, Bearshare.com, a free, non-secure, Gnutella-like service, became one of March’s top new sites—sites that appear on the survey for the first time—with 529,000 visitors.

DOT-CARNAGE CONTINUES: Music storage-locker company Musicbank has ceased operation after failing to secure additional financing. The San Francisco-based company, which had licensing deals with all five major record companies, laid off its 40-person staff, and principals Michael Downing and Pierre Ledbetter have exited. The company’s assets are now handled by Bay Area-based Diabolic Management.

In other news, LoudenTeknologies is laying off about 135 of its 300 permanent employees and combining the operations of four Seattle facilities at its headquarters there. The digital-delivery system expects to record a $2.5 million second-quarter cash charge from the restructuring, which should save $12 million annually.

NEW SUBSCRIPTION SERVICE: Italy-based download network Vitamix has launched its subscription service in the U.S. The offering, known as Vitamix Music Club, provides subscribers with unlimited access to Vitamix’s catalog of downloadable tracks, at rates of $9.95 for six months and $9.95 for one year. The service—which offers more than 5,000 licensed tracks from 50 indie labels—launched in Europe earlier this year.

In other news, Vitamix has inked a deal to offer free downloads from the London Symphony Orchestra’s budget-priced 1.50 Live album, marking the first time the orchestra’s recordings are digitally distributed. Two tracks from a performance last year of Berlioz’s La Damnation de Faust are available at Vitamix’s sites.

Sources say Andy Schuon, Farmclub’s president/COO, is in talks to be named chief of Duet, a new digital-music subscription service, including De La Soul, Everlast, Delbert McClinton, Prince Paul, Daz Dil, and Stabbing Westward. DCN, which currently Webcasts and archives more than 100 live performances each week, has existing deals with Lookout! Records and Bloodshot Records. MusicMatch.com has launched the world-web music Internet station World Beat. The personalized MP3 radio service, available with the Musicmatch Jukebox 6.0 software, now offers 21 formats... Berkeley, California-based Gracenote will launch early next month a service to track computer-based music listening habits. The service is based on the firm’s CDDB (CD Database) title-recognition technology and will track which albums listeners rip to their hard drives. CDDB drives equipped with the Gracenote service, says Hugo Cole, GM of Gracenote Data Services. He notes that the technology’s findings, which can also be analyzed by geographical region, do not include information about the listener. The service—which is being beta-tested in participation with EMI, Sony Music Entertainment, and Warner Music Group—is expected to eventually be able to track individual songs and other digital music files, such as MP3s.

Online marketing company EverAd will begin using Microsoft’s digital rights management (DRM) system for downloads and streams distributed by its Fluid music-delivery. The technology will allow EverAd business customers to include shopping-cart features on their Web sites. With Microsoft’s DRM, consumers will be able to make instant digital copies of physical purchases while listening to the songs. Downloads available through Fluid and its affiliates carry paid advertising and promotional messages.
Home Video

MERCHANTS & MARKETING

‘Left Behind’ Puts Cloud Ten Ahead
Film Finds Its Audience After Being Released First On Video

BY CATHERINE CELLA
Cloud Ten Pictures’ apocalyptic Left Behind is anything but.
Heavy on action with a good dose of religion, the Kirk Cameron feature has taken everyone by surprise—except its producers, who say Left Behind is appealing to millions of consumers who want the thrill ride of an adventure film without the gratuitous violence, foul language, and nudity present in mainstream movies.

There are 170 million Americans who go to church every Sunday,” notes Byron Jones, Cloud Ten VP of entertainment and sales. “Most of these people want to see an edgy action movie without all the other stuff.”

Jones notes that while Cloud Ten’s films lean toward a PG rating, they don’t gloss over tough subjects. “Yes, in our movies people get shot, people have accidents—that’s a normal part of life in America,” he says. “But we don’t need to see the bullet going into the guy’s head or what goes on behind closed doors.”

The St. Catherine, Ontario-based company had originally intended a theatrical release prior to video, but Hollywood studios weren’t interested in distributing the feature.

Released in October 2000, Left Behind has sold 2.5 million copies on VHS. Based on its video success, the company self-released it in theaters in February, with Alliance Atlantic handling distribution in Canada. It has earned $4.2 million in box-office revenue, according to Cloud Ten.

“Left Behind was an audience for edgy but clean films,” says Digital Circus president Mattrick. “If we’d have a problem, both clouds and Mattrick expect the audience will be staggered enough to avoid any complications.

DVD MARKDOWN: Columbia TriStar Home Entertainment is in the process of releasing four of its DVD titles to $19.96 on June 26. Titles scheduled for the price drop are The Patriot, Bad Boys Special Edition, Stripes, and Urban Legends: Final Chapter.

The titles will be part of Columbia’s VIP Pass Promotion, a joint effort with Fye that awards points to consumers who purchase movies and DVDs from the supplier. The points can be used for an online auction that awards award-winning stories to visits and the sets of popular TV programs.

The price cut will do no harm to DVD player sales, which were once experienced record gains during the first quarter. According to the Consumer Electronics Assn. (CEA), 2.4 million players shipped to retailers during that time period, a 100% growth over the same period last year.

The CEA estimates that nearly 16.5 million player units have shipped to retail since the final quarter 1996. More than 16 million units have been sold to consumers. In addition, the trade group predicts 17 million players will ship to retail this year.

KUBRICK TRIBUTE: Warner Home Video will release on June 12 seven Stanley Kubrick films, plus the newly discovered Stanley Kubrick: A Life in Pictures. Each of the films will be available individually for $24.98, and the eight-title set is priced at $149.92. The documentary, which contains rare photos and footage supplied by Kubrick’s widow, Christiane, is only available in the boxed set.

Digital Circus Offers Internet Viewers The Chance to Pick Their ‘Point Of View’

“Point of View” is a thriller about a reclusive artist who becomes obsessed with her neighbor. Even the chapters of the film can be viewed at pointofview.com, but only by users with DSL or cable modem connections.

“The film streams at a high byte rate, and a user needs a broadband connection to experience it,” explains Al Mattrick, director of business development for Interactive Point of View, a streaming company that is providing the technology for the Point of View site. The picture quality is equal to that of a CD-ROM.

Based on recent studies, Wheeler estimates about 6 million consumers in North America have DSL or cable modem connections. Mattrick says that the site can handle several thousand visitors at any one time.

“We’re confident we can handle traffic in the thousands,” Mattrick says, “but if the whole world comes at once, we’ll have a problem.” Both Wheeler and Mattrick expect the audience will be staggered enough to avoid any complications.

As technology advances, faster Internet connections delivering better picture quality could make the movie-watching experience on the Web. “Maybe a year from now, we’ll produce a movie that’s only available on the Internet,” Wheeler says, “but right now we’re just interested in pushing the envelope.”

RecordTV Can’t Broadcast TV Shows, Films On Web Site, Under Court Order

BY EILEEN FITZPATRICK
A U.S. District Court judge in California has granted a permanent injunction against RecordTV.com that prohibits the company from broadcasting TV programs and movies via its Web site.

The injunction is part of a settlement reached between RecordTV.com and the 12 motion picture and entertainment companies that sued the Web site last year on June 15 for copyright infringement, unfair competition, and violation of cable-TV laws. The suit was filed by the Motion Picture Assn. of America (MPAA) on behalf of its member companies.

Los Angeles-based RecordTV.com and its CEO, David Simon, must also pay the plaintiffs $50,000 in damages.

“I am pleased, after nine months of litigation, that this case has been resolved,” said Simon in a statement. “The cloud of litigation has always acted as a roadblock to industry cooperation and the raising of venture capital. I am hopeful that one day the right balance between copyright protection, security, and consumer access will be achieved, such that software-based Internet VCRs will become a regular part of everyday life.”

The site is currently down while the company works on redesigning it. While the financial settlement does not include damages for past copyright infringements, an MPAA spokeswoman says the trade organization is satisfied. “We were most concerned with getting an injunction. We think $50,000 was a fair agreement for a portion of our legal fees,” she says.

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Dances With Wolves,
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STEVEN CULP
Nurse Betty, Fearless, TV’s JAG

TV NETWORK CAMPAIGN
WILL GENERATE 100+ MILLION CONSUMER IMPRESSIONS!

CROSS-TRAILERING:
PROOF OF LIFE, THE PLEDGE, STATE AND MAIN

STREET DATE: 07/10/01
Announcing...infinitifilm, a groundbreaking DVD brand designed just for your customers: the moviegoer who wants the ultimate entertainment experience. Explore. Escape. Interact. Take your movie-watching experience to a whole new level. Discover the fascinating facts and the intriguing stories surrounding your favorite films.

An infinitifilm is a unique, one-of-a-kind viewer-directed experience. Your customers are in control of what they watch and when they view it!

Brand identity and packaging is simple and easy to recognize. Your customers will distinguish infinitifilm as a brand they can trust to provide outstanding entertainment and enhance their movie-viewing experience.

**THIRTEEN DAYS DVD FEATURES**

**ALL ACCESS PASS** Features Include:
- Filmmaker commentary with director Roger Donaldson, producer/star Kevin Costner and others
- Deleted Scenes - with director commentary
- Visual Effects Scene Deconstructions

**BEYOND THE MOVIE** Features Include:
- Historical Commentary featuring John F. Kennedy, Pierre Salinger, Sergei Khrushchev and others
- Documentary: *Roots of the Cuban Missile Crisis*
- Documentary: *Bringing History to the Silver Screen*
- Historical Information Subtitle Track - features facts about various historical figures and events throughout the movie

Widescreen version of the film with Dolby Digital and DTS 5.1 Surround Sound
### Top Video Sales

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<thead>
<tr>
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<th>Label</th>
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**Notes:**
- MPAA gold certification for sales of 50,000 units or more in suggested retail.
- MPAA platinum certification for sales of 100,000 units or more in suggested retail.
- MPAA gold certification for a minimum of 125,000 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 video. (PG = PG-13) for a minimum 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 video. (C) 2000, Billboard Communications Inc.
'KIPPER' KICKOFF: The home video debut of Nickelodeon's 'Kipper', will mark Lyric Studios' first foray into budget-priced product.

On June 5, Lyric will release the 60-minute 'Kipper: Pools, Parks and Picnics and Kipper's Tiger Tales', priced at $9.99 apiece. Each video—about the adventures of a curious hound and his animal friends—will contain seven episodes from the series, which is based on popular books by British author/illustrator Mick Inkpen. The books have sold 6 million copies worldwide, according to Lyric.

Although Lyric normally prices new releases at $12.95 or more, Lyric VP of Debbie Ries says the lower price point will ensure that 'Kipper' is placed at supermarket checkout lanes and other retail spots that inspire impulse buying.

In addition, several 'Kipper' videos that had been previously released by Hallmark Home Entertainment carried a $9.99 price point, and several large accounts had already placed new titles into their marketing plans at that price. Lyric inherited the line when it was acquired by Lyric producer HIT Entertainment. "One of the two titles we're releasing is in the mass market Plan-o-gram," Ries says. "We didn't want to be side by side with different price points.

Catalog titles will be updated with new packaging and added programming per video, says Ries. The new 'Kipper' titles will be cross-promoted on Lyric's A to Z

"So many people have read one or more of the books that the demand for seeing it on the screen was a natural," delivers Nashville-based LifeWay Christian Stores book buyer David McGee. "Left Behind is in a class by itself, selling 10 times more than other videos in our stores."

Cloud Ten built sales of Left Behind by translating the best-selling book series into a quality production and by working closely with retailers. "Working with retailers has been key," Jones says. "We're very open and say, 'OK, what do we need?'"

For example, Cloud Ten couldn't afford a national TV advertising campaign for the title but shipped retailers an in-store terminal for customers to view clips of the film. Jones says stores that took the boxes saw sales five times over.

Jones says the film's religious message is presented differently than in other similar product, making the film more appealing to customers. "Other videos are often preachers talking. It's just talk, talk, talk. What we've done is put it into live action. That's why people love it."

"The factor leading to the success of Left Behind was break-

Lyric Promotes Midline World With Newly Inherited 'Kipper'

'LEFT BEHIND' PUTS CLOUD TEN AHEAD

(Continued from page 69)

Jones says the sales volume at Christian outlets is four times larger than at mainstream retail. "Left Behind is a must-have title," for specialty retailers, as well as Wal-Mart, Target, and Sam's Club. "Left Behind is an interesting mix of Stephen King and Robert Ludlum, with a Christian apocalyptic theme," Amazon's Englehart adds. "It sounds like a goofy concept, but it makes a fun action/thriller."

Last month, Cloud Ten followed up Left Behind with Judgment Day. From its "Apocalypse" series is screening it in the theaters. After five weeks on the Top Video Sales chart, the title is No. 23. A sequel to Left Behind, called Tribulation Force, is slated for a fall 2002 release.

Retailers say Bible-based action films could be the next big trend. "It's a new model," Jones says, "A number of our suburban locations have done very well, and we're pleased that independent filmmakers are exploring faith issues—it's really good for the marketplace."

'NILLS PLAY'

by Moira McCormick

and has a running time of 50 minutes. Initial titles are Big Little Bill, Me and My Family, and, in the Dora series, Wish Upon a Star and Swing Into Action. Each video also contains a free activity book. For the Dora titles, one activity is a free E-card that can be accessed through the Nick Jr. Web site.

 Paramount is supporting the titles with network and cable TV advertising on Nickelodeon and Nick Jr. and other networks, as well as in print publications, including People, Women's Day, InStyle, TV Guide, and Family Circle.

Also upcoming from Paramount and Nick Jr. is the first full-length direct-to-video title from the Little Bear franchise, Maurice Sendak's The Little Bear Movie. The 70-minute movie is priced at $19.95 and is set for an Aug. 7 release. A new Blue's Clues title, Blue's Clues: Playtime With Periwinkle, is due in stores May 1, priced at $9.95.

"Blue's Clues and Rugrats are mature franchises, [and] while Little Bear has been out there, it's still growing," Paramount spokesman Martin Blythe says. "But with Little Bill and Dora the Explorer, here are two new franchises that will keep the Nick Jr. brand fresh."

 Paramount will also try to tap the wide audience for Little Bill and Dora, which feature African-American and Latino leads, respectively.

"Both series have demonstrated their universal appeal," Blythe says. "They'll probably grow in popularity as video franchises in much the same way that Blue's Clues and Little Bear have grown."

SEEING SPOTS: Wait Disney Home Video has launched an instant-win game connected to its just-released 102 Dalmatians.

The grand prize includes an opportunity to be drawn as a character in the upcoming direct-to-video 101 Dalmatians: The Animated Sequel and a trip to southern California. One specially marked 102 Dalmatians videocasette and one DVD will determine the winners. Contestants can also enter by mailing their name and address to Disney. 102 Dalmatians is on sale for $24.99 on VHS and $29.99 on DVD.

BIllboard

AUGUST 29, 2001

Top Kid Video

COMPILLED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS

<table>
<thead>
<tr>
<th>TITLE</th>
<th>Label</th>
<th>Distributing Label</th>
<th>Catalog Number</th>
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<td>RUGRATTS: MARIE THE MOVIE</td>
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<td>2001-24 55</td>
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<td>Walt Disney Home Video/Buena Vista Home Entertainment</td>
<td>20659</td>
<td>1999-11 0</td>
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<td>2000-23 99</td>
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<tr>
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<td>19751</td>
<td>2000-23 99</td>
</tr>
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<td>1724</td>
<td>2001-04 95</td>
</tr>
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<td>BBC Video/Warner Home Video</td>
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*RMRA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or at least 75,000 units and $1 million at suggested retail for nontheatrical titles. **RMRA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and at least 500,000 units and $2 million at suggested retail for nontheatrical titles, © 2001, Billboard/BPI Communications.
**Aretha Franklin Special Breathes New Life Into ‘Divas’**

VH1 DIVAS LIVE 2001: Let’s face it: VH1’s “divas live” concept has got to be pretty old. But this year’s event—VH1 DIVAS Live: The One and Only Aretha Franklin—managed to present something new and refreshing among the most musically diverse Divas special to date.

The fourth annual special—televised live April 10 from New York’s Radio City Music Hall—featured not just the usual R&B and pop hits but also jazz, gospel, opera, salsa, and rap. This musical variety was due in large part to Franklin’s legendary talent as well as to the roster of performers, including Mary J. Blige; Celia Cruz; Marc Anthony; the Backstreet Boys’ Nick Carter, A.J. McLean, and Kevin Richardson; Jill Scott; Nelly Furtado; and Kid Rock.

VH1’s Divas special—one of the network’s biggest events—benefits VH1 Save The Music, a charity aimed at raising money for Hidden Beach Recording Studios in U.S. public schools. As the event has evolved, VH1 has given up any pretense that the concert is supposed to be strictly for female artists who can be considered “divas.” Instead, the focus now seems to be on getting the best artists available, regardless of their gender. (There are only so many “divas” to go around before that title wears pretty thin.)

The two most recent Divas concerts, both tributes to a star performer, showed the event moving away from the original concept of an all-female lineup where each of the performers received an approximately equal share of the spotlight.

“Queen of Soul” Franklin could have done the safe and predictable thing by turning the concert into a greatest-hits set, much like last year’s Divas tribute to Diana Ross. But Franklin lived up to her star billing with one tour-de-force number after another. The versatile singer belted out some lesser-known tunes (“I Can’t Turn You Loose,” “ Ain’t No Way”) in addition to her classic signature hits, such as “Chain of Fools” and “Respect.” The VH1 concert’s all-star performers also performed opera (Puccini’s “Nunson Dorma”), gospel (“Precious Memories” with Bishop Paul Morton Jr. and the New Jersey Mass Choir), brass, and modestly jazzed improv with an all-star band that included James Carter, Ron Carter, Herbie Hancock, Roy Haynes, Rodney Malone, and Frank Wess.

Salsa performers Cruz and Anthony added a touch of espanyol to the event, while Kid Rock stormed the stage for a rap hommage to Franklin. Blige and Scott also proved to be the evening’s standout performers. Blige’s artistic growth in recent years has led many critics to dub her the new Queen of Rap. Scott, who co-headlined VH1’s Divas Made In America tour last year, proved to be a worthy choice for the role of Diva.”

Scott dazzled the crowd with three different renditions of Franklin’s “Natural Woman” and “Respect,” and Blige closed the night with a moving version of “Ain’t No Way.”

Franklin’s strongest moment of the evening came when she performed with her daughter, Peoria, and granddaughter, Leah. The three shared a duet of “Think,” with Franklin singing the first verse and her daughter taking the second.

And while the concert was certainly a celebration of Aretha Franklin’s legacy, it was also a reminder of how far we’ve come as a society. The evening’s finale was a moving tribute to the civil rights movement, with Franklin singing “Respect” alongside a<Renderer:13521>ampler of samples submitted by national & local music video outlets for the weekend ending APRIL 28, 2001</<Renderer:13521>
MTV." A "Dig" video single, released only on DVD, debuts this issue at No. 9 on this week’s unpublished Music Video Sales chart.

Even with strong video exposure, radio airplay has taken longer to develop because the band’s music is so heavy. "Dig" wasn’t released to radio until February because, according to Greer, Epic wanted to wait until L.D. 50 hit the 100,000 sales mark. He further stated, "I’ve been in a situation in which listeners would call up radio stations and demand to hear the song because they saw the video on an awards show." John Osterling, music director of active rock station WAAF Boston, says of the single, “Listener reaction has been strong.”

Mudvayne has also pushed its record through constant touring. Last year, the band headlined clubs and joined the Tattoo the Earth tour. Mudvayne, booked by the Agency Group, is currently on a U.S. tour that will be playing the second of this year’s Ozzfest tour, which launches June 9 in East Troy, Mich. By the time Mudvayne is on the Ozzfest tour, the next single, which is expected to be "Death Blooms," should be released.

Mudvayne was formed in 1998 in the band’s home base of Peoria, Ill., and released an independent album, Kill I Oughta, before signing to No Name/Epic. The band is managed by Chuck Tolker of Middleton, Wis.-based management company Shane Cran (aka No. 6) executive-produced L.D. 50 with Steve Richards, while Mudvayne produced the record with GOGarth Richardson. When the band signed to Epic, the label initially chose not to focus on Mudvayne’s visual presentation, Greer says, noting that early promotional materials bore a logo rather than pho- tos of the musicians, so fans came to see the band and then to purchase the album. As Mudvayne released its album, Greer says, "I think the band, by playing road shows and promoting the album, built a strong following. The fans really got it, and they really cared about the band."
I don’t think it’s reached a peak yet.”

Stanley is among several veteran bluegrass artists who have jumped on the O Brother soundtrack and in the film (Billboard, Oct. 21, 2000). The movie’s central song, “I Am a Man of Constant Sorrow,” is a version of a bluegrass classic by Stanley and his late brother, Carter. The song’s prime placement and attendant popularity have helped propel the album to chart-topping status.

“O Brother” is the No. 1 country album, and the movie had to help— but it’s not Titanic,” says bluegrass vet Larry Cordle, whose group Lonesome Standard Time’s original version of the 2000 Country Music Award-winning George Strait/Aaron Alan Jack duet “Mudcracker” gave voice to the growing disaffection with commercial country music. (O Brother held the No. 1 position for nine weeks; this issue, it is No. 2 on the Top Country Albums chart.)

“I think there’s a bit more at work here,” Cordle observes. “I realize the world’s more urban today, but no matter where you are, most people still have contact with the earth—and [the popularity of bluegrass] is a return to it. Country music is further and further disassociated with everyday life, so Skaggs is going back to his roots, Dolly Parton’s making a return, and Rhonda Vincent’s bailing out of the country thing because it’s not going anywhere. I just think people are recognizing bluegrass for what it is.”

The bluegrass format, Cordle thinks, is “just a hit song away” from its peak in the ’90s, when Flatt & Scruggs scored with soundtrack tunes “The Ballad of Jed Clampett” from The Beverly Hillbillies and “Pure Country: Breakdown” from Bonnie and Clyde. But it’s already “a pretty unique time” for bluegrass, according to Dan Hays, executive director for the International Bluegrass Music Assn. (IBMA) trade group.

“A recent look at the country album charts showed six arguably bluegrass records—probably the most ever,” Hays says, citing the O Brother soundtrack, Parton’s Little Sparrow and The Grass is Blue (Sugar Hill), Skaggs’ Big Mon: The Songs of Bill Monroe tribute disc (Skaggs Family), Nickel Creek’s eponymous debut (Sugar Hill), and Alison Krauss’ Forget About It (Rounder).

“These artists and projects are certainly at least bluegrass-influenced,” Hays adds. “And there are others out there also doing very well and bringing in a new legion of fans to the music. Thus, while Sam Bush—whose New Grass Revival progressive bluegrass quartet with Béla Fleck, John Cowan, and Pat Flynn disbanded a decade ahead of its time—may not see Big Mon as a “true” bluegrass record, he does praise it for “opening the door again” for exposing Monroe’s music to a wider audience.

“As a person on the fringe, as I’ve always been, seeing bands play New Grass-style music is pretty healthy, all in all,” Bush says. His own music, meanwhile, recently gained a larger audience when the Augusta Ballet incorporated it for a week of performances that also featured Bush’s bluegrass band.

**BROTHERLY LOVE**

At the Borders Books & Music chain, music buyer John Bronicki has likewise observed “heightened interest” in bluegrass—again spurred by the movie—while Rick Quesada, who also done real well with the artists on the soundtrack and with Nickel Creek, because Sugar Hill’s been very enthusiastic about supporting them out here.”

For their effect in widening the base of bluegrass, Bronicki also points to the Big Mon project, which featured such bluegrass roots acts as Dave Freeman, head of the traditional bluegrass specialist Rebel, mail-order retailer Country Stores, and country/warehouse Record Depot, says he is experiencing robust bluegrass health not only with crossover but also “across the board.”

“Nickel Creek’s videos are attracting newcomers, but the traditional artists are selling very well,” Freeman explains. “Ralph Stanley sees a lot more of the younger generation these days—and having the catalog on our label is a boon to our business. But it doesn’t hurt to have Dolly Parton doing a couple big sellers, and Allman Brothers has been accepted. And at the same time, there are links with Vince Gill and Marty Stuart, who regularly draw on their bluegrass backgrounds in creating a sound that we’ve blessed to have many of the pioneers of the music still with us: Ralph Stanley, the Osborne Brothers, and more of his pop singing [and] experience still headlining shows.

“Then there are newer ones like Del McCoury who are still very traditional and successful,” Hays adds. “And at the same time, there are ties with Vince Gill and Marty Stuart, who regularly draw on their bluegrass backgrounds in creating a sound that we’ve blessed to have many of the pioneers of the music still with us: Ralph Stanley, the Osborne Brothers, and more of his pop singing [and] experience still headlining shows.”

Another indication of bluegrass’ current popularity is at radio. According to a recent national sampling, the number of bluegrass stations and hours of programming have increased significantly, even in the heart of country territory. These stations now play bluegrass at least some of the time; the average number of hours devoted to bluegrass programming has increased from 430 last year and only 2.5 in 1995. Moreover, he adds, “these programs have loyal listeners who will seek out and focus on the music if they know it’s there, and they are also listening casually in the background.”

Bluegrass concert and festival attendance is also increasing, according to Hays. “We’re still relying on multi- market, multi-day festivals as the primary source for touring income for artists,” he says. “But in the last several years, there’s been growing interest from performing arts centers. And the festival season used to be an outdoor spring/summers festival phenomenon; that’s still the mainstay, but a lot of promoters are bringing them indoors for the winter months and drawing good crowds. And today, there are over 500 multiple-day bluegrass festivals around the country with some, like Merlefest and Teluride, attracting crowds of 5,000 to 25,000 or more.”

Hays credits this new, more progressive bluegrass artists as Nickel Creek with perpetuating the genre, though, he adds, that some might question their authenticity. “If the country world’s name for ‘true, original bluegrass’ should refer to the likes of Del McCourey, but I’d characterize Nickel Creek as bluegrass.” Indeed, the young California trio won last year’s IBMA emerging artist of the year award.

“Using the well-worn ‘true’ analogy, do new people and styles that branch out hurt the rest of the tree?” Hays asks. “Our evidence shows that it feeds the roots rather well at the same time, and I’d encourage that we’re blessed to have many of the pioneers of the music still with us: Ralph Stanley, the Osborne Brothers, and more of his pop singing [and] experience still headlining shows.”

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**VETERANS AND YOUNGINS**

As far as its talent base goes, “bluegrass is as healthy as I’ve ever seen,” Cordle says. And New York bluegrass performer Edie Skye, who recently released her eponymous String Band recorded an acclaimed bluegrass version of Madonna’s “Like a Prayer”—observes that the genre “has become the ‘jazz of country’ because of the virtuosity of its musicians.”

“It’s like in order to prove their mettle in country, people are making bluegrass albums,” says Skye, who also heads a more traditional bluegrass group, the Blackwater Shoals. “Steve Earle, Jim Lauderdale, and even Dolly Parton are having fabulous success with bluegrass albums, because country’s gone so pop and lost its soul,” she adds.

People who hear the real thing “just think it’s so cool,” Watkins says. “We get people who don’t know about bluegrass, who aren’t country music fans but fans of Pearl Jam, who happen on our videos or Alison Krauss’ and then dig deeper and find Del McCoury or Ralph Stanley and traditional bluegrass CDs.”

All this heralds the start of the “bluegrass wars,” says Stan Strickland, who manages McCoury and Skaggs and is the managing partner for Skaggs’ labels, Skaggs Family Records, and Ceili Music.

“Finally, we have a sense of community in people who have invested in a full-frontal media assault in pushing the bluegrass agenda,” Strickland says, reflecting on such recent skirmishes as February’s appearance by Ceili act/O Brother stars the Whites on Late Show With David Letterman. “Obviously, we’ve got a lot of interest from O Brother,” he says. “It’s nothing that while country radio has largely rebuffed the album, the [retail sales] numbers are hitting the whole industry in the face. It might not necessarily be the greatest thing, but there’s a lot of real bluegrass on it. But it’s got rave reviews and shows that at least people are looking on it.”

**BILLBOARD**

Strickland compares the threshold moment in bluegrass now to that of country music in the ’90s, “when there was a lot of good music out there with nobody giving it a chance.” Regarding bluegrass now, however, “many journalists are starting our own thing. People are starting to understand the difference between the perception of bluegrass and the reality: It’s not warmed-over country, but a totally distinct art form featuring world-class musicians.”

**SOLOCIFIED SOUNDS**

The key to the O Brother soundtrack is that it successfully presented not only music with energy—as “I Am a Man of Constant Sorrow”—but also music of a more eclectic, new-age nature, as in Krauss’ “Down in the River to Pray.” “People think bluegrass is all hillbilly stuff, but it’s very sophisticated,” Strickland says. “That’s why you see rock and jazz fans when Ricky plays venues like the Blue Grass Performing Arts Center in Fort Worth, Texas, one of the top the- aters in the area for symphony and opera. The diehard symphony fans in that crowd love bluegrass because it’s real music, and they think people and average musician in bluegrass is a better musician than in any other [song format].”

Strickland also notes that such bluegrass acts as Nickel Creek are attracting the bigger agency and management companies instead of the smaller firms that have traditionally represented acts in the genre. He adds that the Big Mon album, which was issued on the Skaggs Family label last August, is “as far as I’ve heard” farthest mainstreamed with a major-label partner.

“People aren’t treating us as an ‘al-so-naught’ anymore, because we’re mak-
**Allison Moorer Catches Her Own Songs, Too**

**BY JILL PESSELLIN**

From even a cursory hearing of Allison Moorer’s deeply personal brand of country music, it’s evident that the singer/songwriter wears her heart on her sleeve. But she devotes just as much passion to covering a vintage tune—such as “Moonshine”—heard on Vanguard’s upcoming Songcatcher soundtrack.

The plaintive song tells the story of a woman who regrets her addiction to “moonshine” even as she’s aware of her inability to overcome it. When Moorer sings “If moonshine don’t kill me, I’ll live till I die,” listeners can grasp an alcoholic’s perspective from both the early 20th century and the modern day.

“I always try to bring something of my own to a cover song,” Moorer says. “I really don’t want to sing songs that don’t mean anything to me. That’s not what it’s about for me. I just think this is a cool song, and I love its language.”

Moorer wove her own language around the ups and downs of one relationship into her most recent album, The Hardest Part, issued by MCA Nashville last September. Though the disc ends on a positive note, the hidden track “Cold, Cold Earth” brings to light Moorer’s own personal tragedy. Her father killed his mother and then himself when Moorer was just 14 years old; she was raised by her older sister Shelby Lynne, winner of this year’s best new artist Grammy.

A multi-artist showcase at the Grand Ole Opry is also in the works, and Moorer is likely to appear on Late Show With David Letterman to perform “Wayfarin’ Stranger.”

**MUSICAL HISTORY**

Songcatcher provides listeners with a historical look at the Appalachian ballad tradition, which has its roots in the Civil War era. Soldiers from Appalachian mountain villages first came into contact with African Americans and melodies that had been passed down primarily by the region’s women.

In the late 19th century, African Americans introduced the blues style with such instruments as the banjo and mandolin. The older European ballads were given new life, and lyrics soon reflected more recent events, with war songs tying in with the effects of coal mining in the industry was introduced to the area. It wasn’t until the 1920s that record companies discovered the trove in the often heart-wrenching Appalachian ballads, as well as Southern rock’n’rollers.

Songcatcher writer/director Maggie Greenwald became fascinated by the background of Appalachian music while she was conducting research for another film idea. At first, she says, “the [film’s] producer, Ellen Riggs, was interested in doing something about the early days of the country music business. I love country but wasn’t particularly interested in this in the beginning. The research took me way back to when this music was discovered. The concept of the piece started with the love of the music, particularly that it was a tradition handed down by women.”

Greenwald formulated the fictional story of Dr. Lally Penneric (played by Janet McTeer), a musicologist who travels to the isolated Appalachians in 1907 to record and study the region’s music traditions. Local girl Penneric, not unwarily, the “songcatcher,” a term that refers to anyone who collects songs.

As research for the movie—a Lions Gate Films and Riggs Entertainment project in association with the Independent Film Channel—Penneric collaborated with her husband, composer David Mansfield. An extensive research trip to both Canada and Appalachia was in order to experience the music firsthand and discover the fair reach of its influence. “Penneric research was the most fun,” Mansfield recalls. “It was a wonderful, exciting adventure. I’d heard some of this music, not always knowing what I had heard. Back 25 years or more, artists such as Bob Dylan and Joan Baez were influenced by these tunes.”

With the help of Cecil J. Sharp’s folksongs, which later became Appalachian ballads, Mansfield says, “I painstakingly picked songs based on if they were lyrically appropriate to the people music, time, and place they made emotional statements.”

Mansfield and Greenwald also consulted with several Appalachian musical experts—including eighth-generation banjo player Sheila Kuy Adams, who helped coach the film’s unaccompanied ballad singers (such as actress Pat Carroll’s performance of “Single Girl,” also on the soundtrack). Further assistance came from country/folk artist Hazel Dickens, star songwriters trio Dement, and blues/folk legend Taj Mahal.

What resulted was a critically acclaimed film—it has already been nominated for a Sundance Festival Jury Prize for outstanding ensemble performance at the 2000 Sundance Film Festival—and a soundtrack that6 the O Brother, Where Art Thou? The Mercury Nashville soundtrack has sold 772,000 copies, according to SoundScan, and has remained on the charts as No. 13 on The Billboard 200.

John Bronicki, music buyer for the Ann Arbor, Mich.-based chain Borders Books & Music, says, “This is an opportunity which Songcatcher definitely appeal to our customers;
Fat Possum Provides Grist for Guy's Mill

By Bradley Bamberg

Buddy Guy's upcoming Silvertone album, Sweet Tea, features the landed 64-year-old bluesman braving some of the unknown by singing and playing the guitar. The tunes are far removed from his usual Chicago idiom. Most of these songs hail from north Mississippi's hill country, a region of spiritual key as well as the crestone with the legendary Fat Possum label of Oxford, Miss. (which is manufactured and distributed by Los Angeles punk-roots indie Epstein).

As a tribute to the blues genre's commercial domestication, Matthew Johnson founded Fat Possum in the early '90s to record such undervalued, uncrafted rural jug-band jointed veterans as Junior Kimbrough and R.L. Burnside. Produced by the late journalist/anthropologist Robert Palmer with engineer Bruce Watson (who's now Johnson's co-partner), these were the first, even if unintentionally, Fat Possum tunes went on to inspire burned-out new comers like Biggzy Pop and Tom Waits to the Jon Spencer Blues Explosion and the young Mississippi All-Stars.

Abetted by agile production, Guy has now tapped into his down-home roots to make these age-old grooves his own. The original, though, are mandatory listening for all who value the deep blues, as well as the more formal brands of rock they breed.

"Done Got Old" (Junior Kimbrough).

The very electric Sweet Tea cuts Little Miss Washington as well as his acoustic guitar interpreting this framework on graying days from the late Kimbrough on his own Silvertone debut, 1962's All Night Long. Kimbrough died in January '98 at age 67 in his longtime hometown of Holly Springs, Miss., in a car.

"Baby Please Don't Leave Me" (Kimbrough). The trance-inducing nature of the cyclonic, and very African, Kimbrough's version is that of a lover's lament, with Guy's howl at the moon vein and legato-based guitar bringing with it a blood of a wounded heart. The original appears on Meet Me In The Bottom, a 1997 release of home recordings Kimbrough taped prior to All Night Long.

"Look What All You Got" (James "Mama" Pate Floyd). A mellow, but still stompin' version of an item from the eccentric T-Merton Floyd's low Fat Possum release, 1968's You Better Keep Still. Guy does justice to the now obscure bluesman with a rip-roaring vocal and stone-cryin' solo.

"Stay All Night" (Kimbrough). Bruce Watson joined Paladin to give the great eratic, hypnотic slow-burn a another slice of Mississippi minimalism from Kimbrough's All Night Long.

"Tramp" (Lowell Pulsifer/Micky McNicking). Destined to be a classic, the Sweet Tea centerpiece is Guy's Hendrixian revision of Kimbrough's rendition of "Tramp," a hatey hit by "Mama" Pate Floyd, who cut it on Paladins.

Kimbrough's low-down take on the tune appears on God Knows I Tried, a posthumous studio collection from '68. Guy adds some of Paladins verses that are not heard in Kimbrough's version, and he unifies some late sixties blues with a mix that's as much like chain lightning over the delta.

"She Got The Devil In Her" (Ce- dell Davis). Originated by slide-guitar savant Ceddell Davis, the album version is a soulful blues with a wicked, bassline.

"What 'll I Do" (Daniel Moore). A frontiersman song, this is the album's most straightforward treatment of the blues style.

"Gotta Try You Girl" (Kimbrough). A fine example of Dennis Herring's tasteful basement-tapes production style, as band arrangements and cross-talk are kept in as flavor for this loose-limbed, 12-minute jam on another primal comes-on from Kimbrough's God Knows I Tried.

"Blues Biscuits" (Rob. Cage). A "gus" from Woodville, Miss., Robert Cage has made one Fat Possum disc, 1999's Robert Cage. Cage's version, with a misspelled wisdom with a shout rather than a grunt, Guy makes the point of Cage's good-time admonition to a young girl.

"Who's been foolin' you? You've three times seven! And you don't know what you want to do..."

"It's a Jangle Out There" (Buddy Guy). Sweet Tea closes with a moody new Guy original, whose simplicity is belied by the gravity of the tempeor of his voice, the tone of his guitar: The blues rouse, console, and advise, whether shrewdness or as an ethics or a buck at me-

road after the album is released.

Kimkau says, "What we're planning, right after the album comes out on May 16, is to create an extensive promotional tour that will allow Buddy to perform the record on key syndicated radio shows, as well as television shows, and do a couple of key radio and TV appearances.

Chicago's triple-A stronghold WXRT will broadcast a May 16 show at Guy's club Legends, with a special appearance by "Sweet Tea" live, with special guests sitting in.

Guy will also make his customary blues festivals appearances, including one at the Chicago Blues Festival, which kicks off June 8. United Airlines, the flag carrier for the festival, will have an all-Buddy Slovenia promotional tour that will include a June, featuring the entire Sweet Tea album, narration, and selections from Guy's Silvertone cata-
yogue. The show will feature blues and soul blue steers, such as blues elders, B.B. King, in August and September.

Bruce Warren, PD at triple-A WXPN Philadelphia, is one programmier enthusiastic about the prospects for Sweet Tea. "The reaction has been fantastic, and it has been fantastic on our show WOULCA," he says. "Buddy is a blues leg-
end, and people generally want to hear him right now. It's got a really unique sound, too—more aggro. He's doing something a little different, and it's an in your face kind of record. People who have followed him for a long time will be surprised with this." As far as Internet promotion, Silvertone will be streaming the al-
bum, and the station will be making a lot of promotion.

"What we'll be doing with that is linking up with many radio stations, Web sites so that they can have the opportunity to stream the record to their audiences as well.

For retail, Silvertone is preparing a special-point-of-purchase poster—a five-foot printout designed by Yee Haw of Knoxville, Tenn. "It's very evocative," Kaimau says. "I'm doing a limited run—I'm only making 5,000 of them for the entire world.

Guy—who is booked by Garry Buck at Monterey International in Chicago—touried extensively in February and March, and he'll also hit the
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Hot 100 Airplay.

AUGUST 26, 2001

Compilation from a national sample of airplay supplied by Broadcast Data Systems’ Radio Track service. 859 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impression, computed by CROSS, are based on broadcast times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

Billboard

Hot 100 A-Z

AUGUST 26, 2001

Compilation from a national sample of POS point of sale equipped retailers and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

Records with the greatest airplay gains. © 2001 Billboard/BPI Communications.
THE HIT FACTORY CRITERIA MIAMI WELCOMES THE 2001 LATIN MUSIC CONFERENCE
more and more an integration between the Anglo market and the Latin market. Whether we like it or not, the two cultures are moving closer together. There’s a need for the business to become more sophisticated.”

That need is recognized, even as the Record Industry Association of America’s first genre-breakout for Latin music (Billboard, April 21) shows regional Mexican music as the market for the future, with an astounding 51% share of the $608 million Latin market in 2000, representing 56% of all units shipped. The relevance of regional Mexican music—copying has become an English-language release, says Warner Music Group, lupillo Rivera, who recently topped the Billboard charts and will also be a speaker at the regional Mexican panel.

At the retail level, RTM Latino, Latin music’s biggest chain, has seen its sales increase in the past year amid shifts in strategic inventory control in each store, according to president David Massey. He says he is opening his fourth RTM Latino outlet this summer—an offshoot of RTM Latino that specializes only in Latin rock. All four stores are located in California, the biggest market for the genre, which will be the subject of a conference panel dealing with Latin rock tours.

While regional Mexican music continues to be a “very strong seller,” according to RTM Latino’s head buyer Alberto Uribe, says he has also been a dramatic shift in the way Latin music is bought. “We’re selling much more music in English,” says Uribe, stating that in several stores, Tupac Shakur’s recent album has outsold Latin releases. “A year ago, that happened maybe in one or two of our stores. Now it happens in many. Our consumer is also more willing to accept Latin acts buying in English.”

But of that widening interest, labels are now looking at the development of Latin artists within the U.S., as a bigger priority.

“The Latin market in the U.S. is changing at a frenetic pace, and the U.S. is fast becoming one of the most important sources of repertoire,” says Ifigo Zabala, head of Warner Music Latin America, who will also sit on the president’s panel. “Latin artists from the U.S. can have greater opportunities to sell at a world level than we ever thought. One of our priorities is to focus the U.S. operation toward A&R.”

Conversely, such record companies as Warner Music Group (WMG) and Sony Music Entertainment are starting to better position their non-U.S. Latin artists in this market as well. Universal Music Group, formerly the U.S. label just signed a deal to distribute product by regional Mexican label DISA and by the newly created Univision Music Group (see story, page 16). Universal also was involved in recent negotiations with the latter, labels, including Lideres and Max. But the alliances extend beyond distribution.

With a multilingual, multicultural market in place, labels are increasingly working in tandem with their English-language partners. Artists are now working closely with mainstream Sony Music labels Epic and Columbia. Universal, by the same token, is working closely with sister label MCA in the development of such artists as Luis Fonsi, who is planning an English-language release this year.

In Latin music shifts and expands (despite a slowdown in sales this year, the genre has seen steady growth since 1997), it’s also a time of rising pains in its executive offices.

“Our main challenge is, and will be, to develop artists who will have an impact beyond our territory,” says Lopez-Negrete. “But the other important issue I see is a manpower crisis within the industry. We have to identify and develop new and energetic young management people.”

Gambling that the business is still in diapers.

GERMAN BIZ FALLS 2.2% (Continued from page 1)

marks ($2.22 billion) in 1999.

Unit sales fell from 2.22.2 million, down 3.8%, says Thomas Stein, chairman of BWP. That means Germany now appears to have lost its claim to being the world’s third-largest market for recorded music to the U.K., which last year had sales of 2.26.6 million units.

Music sales in Germany during 2000 was 190.6 million CDs (186 million the previous year); 19.7 million cassettes (from 20.2 million in 1999); 29.3 million vinyls (from 69,000); and 51.1 million singles (53.7 million).

At the same time, the number of high-volume buyers purchasing more than $3,000 worth of music in a year fell from 6% in 1999 to 5.4% in 2000. However, this category accounted for roughly 44% of revenue.

Despite the losses and the decline in the number of high-volume buyers should not be construed as evidence of waning interest in music, Stein says. On the contrary, he says, illicit and private copying has become almost as important a source of music as retail outlets, albeit with dire conseque
content, and advertising sales support to stations owned by Bonneville Broadcasting, Emmis Communications, Entercom, and Jefferson-Pilot, as well as Canadian broadcaster Corus Entertainment. They have contributed $40 million to the effort to date, but the ultimate goal is to spend less money and get a more effective technology and deeper understanding of the content. This week, beta testing has begun on a handful of sites, including WKQX (Q101) Chicago; top 40 WSTR (Star 94) Atlanta; modern rock KNRX Portland, Ore.; newswalk WTOP Washington, D.C.; and Corus Entertainment’s Toronto cluster.

You’ll see some content that is served off of this data base, but these are first and foremost lifestyle destinations, such as AOL: Digital City and Yahoo!

Although it was conceived during the dotcom frenzy on Wall Street, LMV has continued moving forward in the more sober time. Swarbrick says that is because the goal is to do more than just stream content.

He says LMV learns from the mistakes of each company that closes its doors, “As we analyze the advertising market, for example, that information is important to us. But at least as significant is that it reinforces the things that brought us together. You can’t be effective only on a limited content mass, and you have to have an asset base that addresses the failings of the past 18 months. You show me any failed company, and I can point to their lacking brand, customer base, distribution, promotion, and advertiser relationships. We have those—we see that challenge is, How do we leverage them and use them?” Entercom is the largest of LMV’s broadcasting groups; executive VP/ CFO Steve Fisher says Entercom remains firmly committed to LMV despite the bursting of the Web bubble. “We believe in the extension of the Internet for our brands for our listeners, and our brands, and LMV represents the ability to achieve the vision on a national basis and bring superior resources to our local sites.” In particular, Fisher says LMV can push out features to all of Entercom’s nearly 100 sites simultaneously, as well as sell Web advertising more easily than local sales staff can.

Swarbrick says LMV will begin meeting with advertisers in June, when it can show how the rollout is progressing. The two-year process, which has cost $12 million to date, will eventually allow LMV to nearly 200 radio sites by the time its initial rollout is completed early next year.

"Every few weeks, it seems that radio stations that want to stream are facing new obstacles. No one has the magic answer yet, but they shouldn't abandon the search."

—CORINNE BALDASSANO

TOUMII STARTS DANCE LABEL
(Continued from page 16)

Last year, Tomii wrote/produced his debut album, Full Life, which arrived via C2 Records. The set featured singer Keli Ali (formerly of the Sneaker Fingers), Diane Gough, and HVAC. Bows and swamped international dance hits such as “Up in Flames,” “Darkness,” and “Love in Traffic.”

Tomii has already launched his bilingual (Japanese and English) Web site, Tomii5tone.com, and is constructing the label’s site, Savorecordings.com. He is also working on a beat-mixed compilation for Def Mix International and preparing the album launch at the Pacha club in Ibiza, Spain. “Ultimately, my label is about keeping quality music alive on dancefloors,” says Tomii. “I think I’m out of my love of the music.”

DUTCH WANT MTV TO KEEP TFM INTACT
(Continued from page 16)

local music industry insiders are heartened when TMF’s Broekhuis speaks of the station’s future independence within the MTV organization. “Considering TMF’s successful formula, it wouldn’t be very sensible to change that,” she says.

TMF’s Dutch formula has proved an essential aid for the Dutch music industry and retail in the six years since its station manager KPN Mobile and Nokia more freedom. However, the takeover alone won’t change TMF’s status, a spokesman for Liberty media toldus last week, “We haven’t made up our minds on what’s going to be the future of TFN. TMF. Niels Pijpers—A&R manager of Mid-Town, the Rotterdam-based dance label and six-store retail chain—expresses the importance of TMF’s dance shows in particular: “It would be a very bad development for the Dutch dance industry if MTV pulls the plug on TMF: MTV is very much a pop station and hardly programs any dance music. Furthermore, we did have some special projects with TMF, like sponsorship deals. To see an end to these contacts would be a blow.”

Niels has won the award for best DJ at the Amsterdam dance festival every edition of the six TMF Awards shows. But Niels Albeerts, A&R manager of Briels, a Dutch music company Universal Music, is not concerned the takeover will affect the channel.

"TFM and MTV are very different stations, and I think they’ll leave that as it is,” he says. “TMF’s success proves there is huge demand for Dutch music, and this trend will not diminish. For us, it doesn’t matter whether our national product is shown on TMF or on a local edition of MTV. But MTV would be very silly to change TMF’s formula."
Gaylord Sued By ‘Twang’ Partner

BY PHYLIS STARK

NASHVILLE—A partially completed Linux film that traces the roots of country music hit a snag with the filing of a $10 million lawsuit against financier back Gaylord Entertainment.

The suit, filed in Davidson County (Tenn.) Chancery Court by film production company Project 8, charges Gaylord with fraud, breach of contract, bad faith, and tortious interference with contractual relations.

The film, which has been under production without a title Twang, was being produced by Gaylord in conjunction with the principals of Nashville-based production firm the Collective, which had formed a separate, limited liability company, Project 8, exclusively for the project. In the suit, Project 8 claims Gaylord illegally breached its contract and stopped paying on or after the film ran more than $1 million over budget. Gaylord’s position is that Project 8 is contractually responsible for the overage. Project 8 claims the revenue is true.

In January, Project 8 was terminated from the film in what the suit names “a carefully choreographed computational disaster by Gaylord” to use Project 8’s own words. Gaylord claims the film was “a creative and technical disaster” but ultimately securing the partnership. The suit calls Gaylord’s alleged actions “a inexcusable failure to fulfill obligations.”

Project 8 claims the film ran over budget because of Gaylord’s alleged meddling. According to the suit, Gaylord, armed with an arsenal of unilateral authority, repeatedly and without explanation altered the script, vision, schedule, budget, and final production many times. "Claims Biscogli, a consultant to Gaylord, who had been appointed the film’s executive producer. After confronting Biscogli with her concerns, Project 8’s business manager, Susan Bowman was "unilaterally terminated" and "barred from the set," according to the suit. Bowman’s colleague, Thom Oliphant, was also allegedly barred from a screen shotting Chuck Cichos in Detroit.

The suit claims Gaylord secretly recruited two Project 8 producers to work on Gaylord’s behalf and induced them to withhold their shooting schedules, budgets, cash flow documents, invoices, and purchase orders from Project 8 staff. It also claims that Gaylord’s bad faith is demonstrated by its refusal to commit to pay $250,000 to St. John’s Children’s Research Hospital, a key incentive to attract outstanding talent to perform on the project at scale (vaxing).”

Gaylord spokesman Tom Atkinson says the contract dispute is the central issue. “We contracted with the Collective to deliver a film project on time, and on budget, and the budget was agreed upon. There is an overage of more than $1 million. We discovered that there was a significant budget issue back around [November] and immediately started discussions to determine how big the problem was and how we and they both could minimize it. But the size of the overage is one of the central issues. Discussions continued but, regrettably, the parties did not reach an agreement.”

The St. John’s suit is “a total rerouting,” Atkinson says. “We expect to make that contribution to St. John’s, but we can’t do that until we’re able to complete and release the movie, because the contribution comes from revenues.”

Steven Goldmann, a partner in the Collective/Project 8 who wrote and directed the film, says, “The sadness of all of this is there’s never been any true attempt for Gaylord to come to the table with a resolution. They said I was in breach of contract for going over the approved budget, but they could never show me an approved budget.”

The cast of Twang is a large who’s who of country music stars, including Dolly Parton, Vince Gill, Alan Jackson, Dixie Chicks, Loretta Lynn, and Blake Yearwood (Billboard, Nov 25, 2000). The film was expected to premiere in Nashville during Fan Fair in June and move to about 150 from theaters in 30 countries. Atkinson is optimistic that it will still be released at some point. “I think everybody involved expects the film to be completed,” he says. “The timing is uncertain right now.”

The plaintiffs seek a judgment of more than $1 million for breach of contract, at least $10 million in punitive damages, plus recovery of attorney fees, interest, and other penalties. Gaylord has 30 days to respond to the suit.
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