UMG Finances Swedish Label

BY KAI R. LOFTUS AND BRIAN GARRITY

STOCKHOLM—In a move aimed at strengthening its position in the pop music market, Universal Music Group (UMG) is planning to launch a new joint-venture label that involves Interscope, PolyGram, and Sweden’s Muriel Music Group (MMG).

The new Stockholm-based company, called Muriel Poly, will be a subsidiary of Universal Music Sweden and will produce and distribute music for the Swedish market.

German Dispute Shines Light On Artist Contracts

BY WOLFGANG SPAHR

HAMBURG—A dispute between one of Germany’s biggest hip-hop stars, Xavier Naidoo, and his record label is putting the German music industry under the microscope, as the courts scrutinize artist contracts with major labels.

For months, successful German producer Moses Pelham and his independent label 3P in Frankfurt have been seeking injunctions to prevent Naidoo from distributing records by the band Sohne Mannheims, of which Naidoo is a member.

Sohne Mannheims has its own distribution company, DKSMS Sohne Mannheims Vertriebsgesellschaft. After its manufacture, the band’s records are distributed by DKSMS. Universal then buys the finished products as a wholesaler for reselling.

Pelham, who has Naidoo under contract as a solo artist, is trying to stop this arrangement.

The intervention of the courts in this case is likely to have implications for recording-artist contracts in Germany in general, raising issues of contract duration, packaging charges, and other rights. Aside from

Americana: Category Or Quandary?

BY WES ORSHOSKI

Americanca. Alt-country. Roots. While there are several names for the category into which such artists as Lucinda Williams and Steve Earle are often lumped, fellow singer-songwriter Rodney Crowell has come up with one of his own: no man’s land.

As have his contemporaries, Crowell says he’s “lost” an album—or two or three—in this no man’s land. So, when he found himself sitting before a roomful of industry movers and shakers at last March’s National Assn. of Record Merchandisers (NARM) Convention, the singer-songwriter says he was suddenly overcome with the feeling that he had a chance to close, or at least better define, this categorical black hole.

With his acoustic guitar resting on his lap, Crowell paused midway through his NARM showcase to solicit help from the scores of indie and chain retailers in the room, asking if there’s “some way to raise the profile of Americana” at retail. The genre, he said, seems to have emerged as

Rusby Harks Back To Days Of Old On Celtic Compass Set

BY JILL PESSELNICK

Long ago, when knights and ladies roamed the English countryside, ballads about love and heartbreak were written and passed down from generation to generation. Keeping this tradition alive are such artists as folk singer/guitarist Kate Rusby, whose new Celtic-tinged album, Little Lights, brings a bygone age to life, with angelic vocal tenderness and beautifully crafted musical arrangements.

Due June 12 from Compass, Rusby

Industry Growth Foreseen In Latin America, Report Says

BY MATT BENZ

PricewaterhouseCoopers (PwC) is humming a tune, and it’s “Brazil.”

In its second annual Global Entertainment & Media Outlook—a big-picture report on the factors shaping entertainment industries over the next five years—the consultancy firm predicts that music sales in Latin America’s largest country will grow at a compound annual rate of 14.2%. Over the same period of time, total Latin American music sales will increase 11.8% annually—from a projected $2.33 billion in 2001 to $3.52 billion in 2005—the fastest rate of any region in the world.

Latin America is “a bit of an untapped frontier,” says James DePonte, the PwC partner who edited the study. “Brazil is really the leading indicator of Latin America. It’s by far the biggest and most sophisticated market.”

In 2000, $877 million of recorded music sales in Brazil

This Ain’t A Game

The new album featuring “Wait A Minute” (with Lil’ Kim)

with hot tracks produced by The Neptunes, Rodney Jerkins, Devante Swing and more.

In Stores June 19

www.ray.com www.atlantic-records.com

BILLY RESCHEM'S BUMBLER 4 MUSIC, VIDEO, AND HOME ENTERTAINMENT
**Napster Alliance A Move Toward Legitimacy**

BY MATT BENZ
AND BRIAN GARRITY

NEW YORK—Napster's new conditional alliance with MusicNet moves the embattled file-swapping service one step closer to legitimacy. But while the deal is regarded by experts as a shrewd public-relations play out to win the approval of Congress—and the sympathy of the courts—it has also sparked a spitting match among the major labels in their partisan vying for control of the digital music market.

While seeming to breathe life into Napster, the arrangement not only excludes Napster from cutting either a content- or technology-based arrangement with Metalogix Technologies, a company being developed by Universal Music Group and Sony Music Entertainment known as Duet, but it has drawn the private ire and public disdain of the major labels—now charging their own MusicNet service: Warner Music Group (WMG), EMI Recorded Music, and BMG Entertainment.

Word of an agreement between the two companies prompted WMG, EMI, and BMG to issue statements. June 5 that any licensing of content to Napster still hinges on the resolution of a lawsuit in which the labels have agreed to provide all majors, the labels major and Napster are no closer today than they were three years ago on copyright issues.

EPIPHANIES

As a result, sources at the labels say the MusicNet arrangement, in part, is an effort by Napster to gain leverage in its copyright-infringement lawsuit with the labels. “This whole thing was for the judge,” one executive says. He predicts that Napster will now claim, “How can they be giving us the license for the content we claim and hand us and selling for billions on the other?”

Word of the Napster/MusicNet agreement came on the eve of a June 6 compliance hearing in San Francisco with Judge Marilyn Patel of the U.S. District Court for the Northern District of California.

Meanwhile, hanging over the Napster deal are the still-unresolved issues of compulsory licensing and compensation of copyright holders for Internet-distributed music. “It was an announcement really tailored to the Orrin Hatch hearings to show people how viable online music services should be able to get on.”

But Noah Stone, executive director of the Recording Artists Coalition (RAC), while heartened by the deal, notes the timing is too late. “The fact that the labels took so long to get to the negotiating table is a concern, because so many Napster users have flocked to music programs where artists can not hope to benefit.”

Stone adds, “We are encouraged that the labels are negotiating with Napster, but the issue of a royalty distribution of music online must be allowed to survive. [RAC co-founder] Don Henley testified before the Senate Judiciary Committee this spring that a compulsory license agreement would work as a licensing model, and as a result of this agreement, it will clearly not come to that.”

But given the harsh reaction to the deal by the music industry, Hatch’s announcement was anything, more “celestial” and unattainable than ever—a view echoed on Wall Street.

“I’m looking for cooperation among the five major record labels, Hatch’s statement is a wake-up call to the major industry analyst with Sanford Bernstein. “The fact that they’re not cooperating means that they’re not really there yet. I just don’t think you’re going to get much out of the deal.”

(Continued on page 8)

---

**EMI Teams With CD-Burning Software Developer**

BY BRIAN GARRITY

In the first concrete sign of major-label interest in CD-burning, EMI Recorded Music has forged an alliance with Roxio, a leading developer of CD-burning software products, to craft a secure format for copying digital music files onto blank CDs.

Full details have yet to be worked out, but the format would be designed to enable users of digital music subscription services to pay an additional fee to burn content to CDs. Roxio CEO Bill Westmeyer says, “Without the ability to get the music off your PC, digital distribution doesn’t work.”

As part of the effort, Roxio will only distribute nickel-dirted digital rights management (DRM) technologies into future versions of its products.

A secure burning format would help the majors realize the CD-burning market and add another element of portability to legitimate music subscription offers set to debut later this year.

“If you look at what consumers are doing, they’re spoken loudly,” says EMI Recorded Music senior VP of new media Jay Samit. “Over 100 million of them have burners. So we thought, ‘Why not work with the leading burning company to come up with a commercial avenue so artists make fans get what they want, and everything works?’

While one DRM executive says the arrangement between EMI and Roxio is short on specifics, he notes the general idea is strong: “As a further step toward correcting the misperception of ‘celestial jukebox’ with music.”

“Further, I am encouraged to see that these issues are being moved forward in the marketplace,” says Michael Hatch, who staked in the courts or requiring protracted action by the Congress,” Hatch continued. “I congratulate Napster, RealNetWorks, AOL, Time Warner, Bertelsmann, EMI, and MusicNet on their reported efforts toward furthering a vibrant market in online music and entertainment and the further development of exciting new relationships between artists, their fans, and innovative technology companies.”

Rep. Howard L. Berman, D-Calif., ranking member of the House Judiciary Subcommittee on Courts, the Internet, and Intellectual Property, said in a statement, “I was quite pleased to learn that MusicNet has agreed to forge alliances with these companies. It shows that the recording industry is determined to broadly and nonexclusively license its music online. If Napster can secure a license, after the massive infringement it has brought to the marketplace, then online music services should be able to get on.”

But Noah Stone, executive director of the Recording Artists Coalition (RAC), while heartened by the deal, notes the timing is too late. “The fact that the labels took so long to get to the negotiating table is a concern, because so many Napster users have flocked to music programs where artists can not hope to benefit.”

Stone adds, “We are encouraged that the labels are negotiating with Napster, but the issue of a royalty distribution of music online must be allowed to survive. [RAC co-founder] Don Henley testified before the Senate Judiciary Committee this spring that a compulsory license agreement would work as a licensing model, and as a result of this agreement, it will clearly not come to that.”

But given the harsh reaction to the deal by the music industry, Hatch’s announcement was anything, more “celestial” and unattainable than ever—a view echoed on Wall Street.

“I’m looking for cooperation among the five major record labels, Hatch’s statement is a wake-up call to the major industry analyst with Sanford Bernstein. “The fact that they’re not cooperating means that they’re not really there yet. I just don’t think you’re going to get much out of the deal.”

(Continued on page 8)
LOVER

THE NEW SMASH SONG,
F-20M
THE DOUBLE-PLATINUM ALBUM
ALL FOR YOU

PRODUCED BY JIMMY JAM AND TERRY LEWIS
FOR FLUTE TIME PRODUCTIONS, INC. AND
JANET JACKSON FOR BLACK DOLL, INC

RD WORLDWIDE MANAGEMENT, BV/AS MANAGEMENT, INC.

RD BLACK DOLL, INC.

www.americanradiohistory.com
Nearly Half a Century Ago, The Billboard Supplanted its annual "Best of the Year" special edition with "A heavy heart" to the ramifications of the Second World War—which America entered following the Japanese bombing of Pearl Harbor on Dec. 7, 1941. With the issue dated only 20 days later, a lead editorial titled "Show Business and the War" pointed out that, while the entertainment industry was for the most part divorced from military and manufacturing channels, artists and their fellows should feel duty bound to dedicate themselves to boosting the nation's morale, as well as helping to promote the sale of war bonds. As much of those drawn to the current hit film "Pearl Harbor" no doubt realize, the world seemed like a far simpler place in 1941—when the bad guys were plainly the worst and the good guys were well and truly good. The rousing, emotional editorial concluded, "We are a great and united country. We are blessed with the leadership of Franklin Delano Roosevelt. Let us respond to that leadership by doing our share to battle the mighty forces of the wicked." Looking back, though, the good-hearted patriotism evident throughout the issue could occasionally show its other, uglier face. Jingoism. One item reported that NBC's "first talent casualty" of the war was Yoichi Hirasawa, a Japanese concert xylophonist who had been broadcasting on the network for years but who was "yanked" as hostilities with Japan intensified. Bolstering the inspiring tone of the lead editorial was a piece titled "The Show Must Go On," penned especially for Billboard by New York's Fiorello La Guardia. He wrote, "In great human emergencies, the actor, the writers of songs and stories and plays have exercised tremendous influence upon the times in which they lived." The mayor went on to encourage artists to participate in benefits and perform patriotic songs and shows; he also advanced the idea that broadcasters and theater managers should devote time to public service announcements, war-bond promotions, and the all-important newsreels (which had a weekly audience of some 45 million at the time).

In news reports, it was noted that the run of a Broadway show titled "The Adventurer" had a wife was cut short because the play "dealt humorously with naval forces in Pearl Harbor." Also underlining the seriousness of the nation's mood was an announcement from New Orleans that the upcoming Mardi Gras season would be canceled. Better tangential news was that record-makers—coming off their best year ever, with sales of more than 100 million discs—were being deluged with orders for 78s of such songs as "Stars & Stripes Forever." Another popular tune was a rewrite of "Hi Ho!" from Snow White by NBC newshamman H. V. Kaltenborn, after his on-air ad of "Hi Ho, we're off to Tokyo," Disney publisher Irving Berlin Inc. was inundated with requests to use the topical version.

The best-selling record nationwide for the week of Dec. 27, 1941, was Glenn Miller's "Bluebird/RCA version of "Chattanooga Choo Choo," which had benefited from being played as part of the big-band leader's appearance in the film Sun Valley Serenade. It was the million-selling popularity of Miller's "Chattanooga Choo Choo" that inspired RCA Victor to invent the "gold record" as a means of celebrating his achievement. The song's appeal wasn't limited to Miller, though; that winter, record-racks featured six different versions of "Choo Choo" from three different companies.

Taking his role in the war effort as seriously as La Guardia or Billboard ever could have wanted, Miller joined the U.S. Army Air Force in 1942, forming an all-star service entertaining via the BBC and U.S. Armed Forces Radio. Almost three years to the week following the Billboard "Let's Go, America" issue, the band leader was flying from England to France to entertain Allied troops when his air transport disappeared and was never found. He was 40 years old.
CONGRATULATIONS
WILLIE NELSON

ON THE PRESTIGIOUS HONOR OF BEING INDUCTED INTO
THE SONGWRITERS HALL OF FAME
JUNE 14TH, 2001

YOUR FRIENDS AND FAMILY
AT ISLAND RECORDS
RAINBOW CONNECTION
IN STORES JUNE 12TH

WILLIE NELSON MANAGED BY MARK ROTHBAUM

WWW.AMERICANRADIOHISTORY.COM
Lyric Street Partners With Skaggs Family

BY PHYLIS STARK

NASHVILLE—Lyric Street Records, the Nashville-based label of the Buena Vista Music Group, has formed an alliance with Ricky Skaggs’ 4-year-old Skaggs Family Records and sister label Ceili Music. The deal calls for Lyric Street to help market and distribute for the Skaggs imprints through the Universal Music and Video Distribution system. Lyric Street and Skaggs Family also partner on some new projects, as well as the release of Rickie Skaggs’ 1998 album originally issued last year on Skaggs Family.

Skaggs Family Records recently signed a marketing and distribution agreement that will see their current catalog, including the multi-platinum Skaggs Family’s “Voyager,” and numerous others, handled by Lyric Street. Lyric Street has not yet been revealed for the release of any new projects by the Skaggs Family. A spokesperson for Lyric Street declined to comment on the details of the deal due to a pending announcement.

Nashville Icon John Hartford Dies

BY LARRY LeBLANC

TORONTO—Zomba Group, parent of the Jive, Silvertone, Volcano, and Verity imprints, has ended its current distribution deal with BMG Canada in a move that sources are calling a negotiating tactic.

Zomba has decided not to renew its current deal with BMG Entertainment North America, thus ending the company’s relationship with BMG at the end of September. BMG will be hurt by the loss, as Zomba represents approximately one-third of the company’s U.S. Canadian market share.

It has been reported that Zomba is in discussions with EMI Record’s Music U.S. for a distribution agreement. Sources say that Zomba is using these discussions to push BMG into reworking its U.S. pact.

Zomba representatives didn’t return calls seeking comment.

BMG, which owns 20% of Zomba, continues to distribute Jive in the United States, but sources say this deal expires July 1.

In Canada, Zomba Group labels are currently distributed by BMG Music Canada. Bearing the new distribution agreement initiated in 1998, BMG Music Canada had licensed the group’s product since 1996. Canada has been a breakthrough market for Zomba since its development as an in-house marketing team that supplements BMG’s sales and distribution efforts. For instance, Zomba Records Canada, Zomba Records Canada restaurants and Zomba Records Canada, Zomba Records Canada records and Zomba Records Canada, Zomba Records Canada restaurants and Zomba Records Canada.

Fact Sheet: Zomba Pressures BMG

Sings of a new distribution deal

BY LARRY LeBLANC

TORONTO—Zomba Group, parent of the Jive, Silvertone, Volcano, and Verity imprints, has ended its current distribution deal with BMG Canada in a move that sources are calling a negotiating tactic.

Zomba has decided not to renew its current deal with BMG Entertainment North America, thus ending the company’s relationship with BMG at the end of September. BMG will be hurt by the loss, as Zomba represents approximately one-third of the company’s U.S. Canadian market share.

It has been reported that Zomba is in discussions with EMI Record’s Music U.S. for a distribution agreement. Sources say that Zomba is using these discussions to push BMG into reworking its U.S. pact.

Zomba representatives didn’t return calls seeking comment.

BMG, which owns 20% of Zomba, continues to distribute Jive in the United States, but sources say this deal expires July 1.

In Canada, Zomba Group labels are currently distributed by BMG Music Canada. Bearing the new distribution agreement initiated in 1998, BMG Music Canada had licensed the group’s product since 1996. Canada has been a breakthrough market for Zomba since its development as an in-house marketing team that supplements BMG’s sales and distribution efforts. For instance, Zomba Records Canada, Zomba Records Canada records and Zomba Records Canada, Zomba Records Canada restaurants and Zomba Records Canada.

Fact Sheet: Zomba Pressures BMG

Sings of a new distribution deal

BY LARRY LeBLANC

TORONTO—Zomba Group, parent of the Jive, Silvertone, Volcano, and Verity imprints, has ended its current distribution deal with BMG Canada in a move that sources are calling a negotiating tactic.

Zomba has decided not to renew its current deal with BMG Entertainment North America, thus ending the company’s relationship with BMG at the end of September. BMG will be hurt by the loss, as Zomba represents approximately one-third of the company’s U.S. Canadian market share.

It has been reported that Zomba is in discussions with EMI Record’s Music U.S. for a distribution agreement. Sources say that Zomba is using these discussions to push BMG into reworking its U.S. pact.

Zomba representatives didn’t return calls seeking comment.

BMG, which owns 20% of Zomba, continues to distribute Jive in the United States, but sources say this deal expires July 1.

In Canada, Zomba Group labels are currently distributed by BMG Music Canada. Bearing the new distribution agreement initiated in 1998, BMG Music Canada had licensed the group’s product since 1996. Canada has been a breakthrough market for Zomba since its development as an in-house marketing team that supplements BMG’s sales and distribution efforts. For instance, Zomba Records Canada, Zomba Records Canada records and Zomba Records Canada, Zomba Records Canada restaurants and Zomba Records Canada.

Fact Sheet: Zomba Pressures BMG

Sings of a new distribution deal

BY LARRY LeBLANC

TORONTO—Zomba Group, parent of the Jive, Silvertone, Volcano, and Verity imprints, has ended its current distribution deal with BMG Canada in a move that sources are calling a negotiating tactic.

Zomba has decided not to renew its current deal with BMG Entertainment North America, thus ending the company’s relationship with BMG at the end of September. BMG will be hurt by the loss, as Zomba represents approximately one-third of the company’s U.S. Canadian market share.

It has been reported that Zomba is in discussions with EMI Record’s Music U.S. for a distribution agreement. Sources say that Zomba is using these discussions to push BMG into reworking its U.S. pact.

Zomba representatives didn’t return calls seeking comment.

BMG, which owns 20% of Zomba, continues to distribute Jive in the United States, but sources say this deal expires July 1.

In Canada, Zomba Group labels are currently distributed by BMG Music Canada. Bearing the new distribution agreement initiated in 1998, BMG Music Canada had licensed the group’s product since 1996. Canada has been a breakthrough market for Zomba since its development as an in-house marketing team that supplements BMG’s sales and distribution efforts. For instance, Zomba Records Canada, Zomba Records Canada records and Zomba Records Canada, Zomba Records Canada restaurants and Zomba Records Canada.
TALENT

Marek Stars as an Ace Quizzer in TV Series

NEW YORK — George T. Marek, newscaster of WCAV, who recently stepped down as the Dateline's pro-
duc/ing executive, will make a new move in TV entertainment as a regular guest on the new series, "The Marek Show," on NBC. The series, which will be called "Marek's Quiz Corner," will feature Marek's unique brand of physical comedy, music, and interviews with guests from the world of entertainment. The show will air on NBC, and will be hosted by Marek himself.

Guitarist Sete

Sets a Lively Technical Pace

LOS ANGELES — The international star of guitar Sete Leitão has just released his latest album, "Sete's Blues," which has been hailed as a true masterpiece of contemporary music. The album features Sete's signature style of playing, with intricate fingerpicking and a captivating blend of jazz and blues influences. Sete's technique is second to none, and his performances are a treat for lovers of the blues.

Atlantic W

Singing Tu

NEW YORK — Atlantic W has released their latest album, "Tu," which has been received with critical acclaim. The album features a blend of traditional and contemporary sounds, with a focus on the strength of the human voice. Atlantic W's harmonies and melodies are a testament to their musical talent and their dedication to the craft.

‘Don’t Get Me Wrong,’ Says Hynde

Pretenders Are Very Much An Ensemble

NEW YORK — Despite appearances to the contrary, the Pretenders are still a very much a group effort, says Chrissie Hynde, the band's front woman and founder. Though she is the only person playing on the front cover of "Get Close," the Pretenders' latest album, and the only original member left, she says that the Pretenders are just as much a group as ever.

BY JEAN ROSENBLUTH

The sound of the band, which was originally created in 1978, is still the foundation that they're building on, says Hynde. The new Pretenders—bassist T.M. Said, lead vocalist Ron, and guitarist Chris—have moved to KJRT, Wichita Falls, Tex., where they're based daily. Included in the station's talent are: Ann Bond, Dixie Boy, Jordan, Hiram Higgins, Ebeny Edwards, and Blaine Vorrey.

George Speight, WLS, Chicago, is heading a committee which is staging the first annual Square Dance Festival at the stadium, Chicago, October 28. All the stars of WLS will appear along with square dance teams from over 30 States. Curt Mass and Martha Tilton are flying in as guest on the show. Jimmy C

The Billboard Redesign

July 28

www.americanradiohistory.com
Astralwerks Satisfies Demand With David Gray Reissues

BY WES ORSHOSKI
After almost a year of planning, Caroline/Astralwerks is set to release simultaneously the first two albums by folk singer/songwriter David Gray with a new collection of the artist’s early singles.

The three tracks from A Century Ends, and its follow-up, 1994’s Flesh, will be reissued July 10 in the U.S. and July 2 in the U.K. Both titles, originally released through Virgin, are now out of print. In addition, Caroline will issue The E.P.'s '92-'94, which joins the Flesh track “Coming Down” with the three U.K. singles from A Century Ends—“Birds Without Wings,” “Shine,” and “Wisdom,” and their respective B-sides.

Demand for the albums, which will be distributed by Caroline, has grown steadily over the past year following the surprise success of Gray’s ATORCA album White Ladder. It has sold nearly 1.2 million copies in the U.S. alone so far, according to SoundScan. That demand has been the root of some frustration at Caroline/Astralwerks, which has had to back-order requests for A Century Ends and Flesh or simply not fulfill them at all, according to Ashley Warren, project manager/interim director at Astralwerks.

Warren says the label was hoping to reissue the albums and the new collection of singles and B-sides earlier, but it faced “indefensible delays” at Caroline. Gray is not the only one a few months away from wrapping up his seemingly endless White Ladder tour; notes that it’s “sold” to see the records reissued, he refers to the tour. He’s not the only one; “It’s just a matter of, I think there are things on each of the records that are worth paying attention to, a couple of nice songs.”

After disappointing sales, Virgin dropped Gray the day his contract came up for extension in 1995. The following year, EMI America issued Sell Sell Sell, which Net- work rereleased last year. After leaving EMI—“I felt the drop coming and I hopped off early,” says—Gray recorded a slew of tracks that prepared his third album, White Ladder. Those songs make up Lost Songs '95-'98, which, after an international release, was repackaged and released in the U.S. in April.

“Astralwerks has got him and we’re keeping him on the road for the foreseeable future. It just feels like there’s a bit of money to rerelease and repackag—Gray says. “And it’s hardly surprising. It’s just a matter of what happens when someone gets successful. It’s like, ‘Get the other records out there quick.’ I think the record industry just thinks that this is it. This is the moment. It’s all (Continued on page 91)

Sanctuary Set To Take In U.S. Talent

BY GORDON MASSON
LONDON—Sanctuary Group is looking to expand its artist management activities in the U.S. in an effort to increase its ownership of intellectual property rights.

In the company’s financial report covering the six months ending March 31, CEO Andy Taylor states, “Artist management services [are] regarded as a key element to the future expansion of our [intellectual property, rights] portfolio. We envisage considerable growth in this area, particularly in the United States. Consequently, we have realigned our businesses with a greater bias toward North America and have recently opened an office in Los Angeles.”

Taylor tells Billboard, “We’re focusing our attention on America because it is a great source for talent, and in the months ahead we’ll be looking to sign new acts both to our management division and our record labels. Those acts will hopefully fuel the Sanctuary machine worldwide.”

During the first half of its fiscal year, Sanctuary enjoyed a sales increase of 174% compared with the same period last year, to $54.4 million pounds ($86 million). Group pretax profits for the period rose 70% to 2.3 million pounds ($3.25 million), with group sales increasing by 140% to 6 million pounds ($8.5 million).

Taylor notes that as a result of last year’s acquisition of Castle and CMC Records, Sanctuary “is now well-positioned to fulfill its vision of becoming a major global media entertainment group.”

A major component in that vision is Sanctuary’s core strategy, which “is dedicated to acquiring, creating, and exploiting our existing portfolio of long-term intellectual property rights,” according to a company statement.

Helping to drive the expansion of this principle is Alan Frew, the new company president/guitarist John Hiatt, who was recently rehired by Sanctuary’s artist management team during the past year. Using cornerstone band Iron Maiden as a lure to attract new talent, Sanctuary’s management arm has recently signed Guns N’ Roses (through the acquisition of management company Big FD Entertainment, led by the band’s manager Goldstein), as well as promising newcomers Regency Buck, Adham F, and Buddahlee.

Elsewhere, Sanctuary Records has signed such international acts as Megadeth, Widespread Panic, and Dolly Parton—whose latest album, Little Sparrow, has gone silver (600,000) in the U.K. Other full-price albums that were particularly successful for Sanctuary during the six months ending March 31 were releases by Gary Moore, the Kinks, and John Hiatt.

In mid-summer, the group’s price albums, releases from Black Sabbath, the Undertones, and 100 Popular Classics boosted sales figures.

Kingfisher Opt To Spin Off General Merchandise Unit

BY SAM ANDREWS
Los Angeles—retail group Kingfisher has decided to spin off its general merchandise unit, which includes U.K. music and video giant Woolworth’s and distribution business Entertainment U.K.

The company said in a statement that the shift would occur at the end of July and that sales of the property assets of the general merchandise business were worth around 600 million pounds ($840 million)—are progressing swiftly. The move is aimed at reducing Kingfisher’s debt burden, which totals nearly 2 billion pounds ($2.6 billion).

Kingfisher announced in early September that it would spin off the general merchandise unit to focus on its home improvement and electrical goods businesses, but later said it was considering an outright sale. When it became apparent that Kingfisher could not find a buyer for the division, the company returned to its original plan (Billboard Bulletin, June 6).

Press reports suggested that Kingfisher CEO Geoffrey Mulcahy was accused by shareholders of indecision that held back the performance of Kingfisher’s share price. Mulcahy said the accusations were “totally unfounded.”

“Achieving best value for Kingfisher shareholders has been a prime consideration throughout our approach to the separation,” Mulcahy said in a statement. “Having deliberately assessed all the options, the board is now confident that a de-merger is the best solution for shareholders, employees, and the long-term success of the businesses.”

Shares in Kingfisher, which have under-performed sector peers by 9% in the past six months, slipped 2.3% to 443 pence on the news.

The separate general merchandise group will employ more than 50,000 people in more than 1,600 stores across the U.K. and will comprise some of the best-known brands in the U.K. retail, (Continued on page 81)

E X E C U T I V E  T U R N T A B L E

RECORD COMPANIES, Gregg Vickers is named national sales VP for EMI Latin in Miami. He was national sales director.

Kevin Herring is promoted to VP of national promotion for Lyric Street Records in Nashville. He was senior director of national promotion.

Barbara Bowman is named VP of human resources for EMI Christian Music Group in Brentwood, Tenn. She was human resources manager, human resources for the New England region for Coca-Cola.

Garnet Reid is promoted to senior director of promotion for Universal Records in New York. He was national director of rap promotions.

Hilary Siskind is promoted to senior director of publicity for Arista Records in New York. She was director of publicity.

Mananda Eidgha is promoted to director of marketing and media for Barutch in New York. She was associate director of marketing and media.

PUBLISHERS, Universal Music Publishing, Nashville, promotes Kent Earls to senior director of creative services. Molly Reynolds to coordinator of alternative markets and creative director. Katie Dalton to creative director, and Gina Gamble to office manager and assistant to the senior VP in Nashville. Universal Music Publishing, Nashville, also names Betty Reid director of business affairs and Tony Hernandez recipient/administrative assistant director. They were, respectively, creative director, creative director, associate director of creative services, and V.P. director of administration/paralegal for Warner/Chappell Music, and a student at the University of Arizona.

RELATED FIELDS, The National Academy of Recording Arts and Sciences names Wayne Baruch COO, Susan Leary CFO, Enrique Fernandez senior VP/Baruch, Earl Reynolds director of communications in San Francisco, and Ron W. Roeger director of communications in San Francisco. They were, respectively, creative director, and producer for the Los Angeles Philharmonic Assn.’s Hollywood Bowl Hall of Fame, VPCcontroller for Ryland Mortgage, columnist for South Florida's Sun-Sentinel, and VP of brand marketing and creative strategy for Ketchum.

J. D. M. Staubenberg is named president/CEO of the board of directors for the Society of Singers in Los Angeles. He is also an entertain-

J. D. May is named interim executive director of the American Music Assn. in Nashville. He was V.P./GM of the Dead Reckoning label.

10 www.billboard.com
www.americanradiohistory.com

BILLBOARD JUNE 16, 2001
EARTH, WIND & FIRE

Billboard salutes this legendary group’s illustrious 30 year career, new album, world tour and the release of their documentary DVD. We review 3 decades of E,W&F hits, provide a Q&A with the band, and gather special tributes from music community.

Join the celebration!

issue date: july 14 • ad close: june 19

Andy Anderson 646.654.4692 • aanderson@billboard.com

DANCE/ELECTRONIC

Our annual Dance and Electronic Music spotlight coincides with the 2001 Billboard Dance Music Summit and includes coverage of the European Dance music scene, an expanded look at Electronic music, a year-to-date Dance album recap chart, and much more! Don’t be left out!

issue date: july 14
ad close: june 19

Andy Anderson 646.654.4692
aanderson@billboard.com

INT’L LATIN MUSIC BUYERS GUIDE

The International Latin Music Buyers Guide is the most comprehensive, one-stop guide to the Latin music market around. Thousands of music executives rely on the guide’s listings of wholesalers, distributors, music publishers, agents, managers, studios and more! Reach decision makers all year long!

issue date: august 8
ad close: june 20

Jeff Serrette 646.654.4697
jserrete@billboard.com

SITES & SOUNDS III

Billboard previews Plug.in 2001, Jupiter Communications music and technology event sure to set the agenda for the e-music’s industry’s next phase. We look at this year’s conference program, speakers, events and more! Bonus distribution at Plug.in! Call now!

issue date: july 28
ad close: july 2

Joe Maimone 646.654.4694
jmaimone@billboard.com

UPCOMING SPECIALS

MTV’S 20TH ANNIVERSARY - Issue Date: July 28 • Ad Close: July 2
STYX: 20 YEARS OF #1’s - Issue Date: August 4 • Ad Close: July 10
AUSTRALIA - Issue Date: August 4 • Ad Close: July 10
ETTA JAMES - Issue Date: August 11 • Ad Close: July 17
ASIA PACIFIC QUARTERLY III - Issue Date: August 11 • Ad Close: July 17
DVD - Issue Date: August 18 • Ad Close: July 24

New York 646.654.4696
Los Angeles 323.525.2307
Nashville 615.321.4297
London 44.207.420.6072

www.americanradiohistory.com
Shudder Guitarist Goes Solo
A Soundtrack Star, Nathan Larson Now Opt's For Pop

BY BRADLEY BAMBARGER
NEW YORK—It’s the rare young musician who has the talent and temper-ament to embark on two artistic career paths, let alone three. Nathan Larson is one such musician. The former guitarist for intrepid art-core quartet Shudder to Think, Larson moved into the film-scoring realm after the 1999 breakup of his band, becoming a hot item in short order. Now the 30-year-old aims to make his mark as a pop singer/songwriter with his solo debut, Larson. Due Aug. 21 in the U.S. from Artemis Records, Jealous God will surprise those who know Larson from the metallic gloss of Shudder to Think’s Epic sets, Pony Express Record and 50,000 B.C. (Billboard, March 1, 1997), or from his all-star prog-rock side project on Epic, Mind Science of the Mind (Billboard, March 9, 1996). Instead of the demand-ing dissonances and off-kilter structures of those records, Jealous God trades in classic pop styles, with soul and gospel acccents.

Beyond Larson’s personal poetics, an indication of his solo album’s char-

character comes with the production credits: English duo Clive Langer and Alan Winstanley, whose ‘80s/’90s hit-making streak with the likes of Madness, Elvis Costello, and Morrissey was a formative influence for Larson. He lists Costello’s “Shipbuilding” and “Everyday I Write the

area. “They made these smart pop records without a sense of punk-rock sensibilities, like Elvis. And Clive co-wrote ‘Shipbuilding,’ which is an amazing song.” A fan of such gospel/rock artists as Al Green and Aretha Franklin, Larson began writing songs influenced by their “organic, straight-from-the-heart” ballads as a reaction to the dense Shudder/Mind Science punk-prog din. He explains, “After all that loud math, I wanted to see if I could write quieter, relaxed songs that were compelling with just four major chords—it was a real challenge.”

Larson rose to the challenge with grace on Jealous God, the heart of which is in the twilight balladry of “I Must Learn to Live Alone,” “Hello, Flame,” and “We Don’t Need Anybody (To Tell Us Our Game),” as well as the propulsive power of the title track, “What If I Fade,” and “We Will Know Thee by Thy Bloody Rings.” As for the spiritual references in many of the album’s tracks, the songwriter explains, “With gospel, I’ve always felt that if you replace (Continued on page 86)

Trick Pony Is The Real Deal
Warner Country Act Looks Prefab But Comes Road-Tested

BY PHYLLIS STARK
NASHVILLE—At recent country music industry gatherings, there have been more than a few discus-sions about the new breed of country artist needed to break the form-ula of current slumping sales. The suggestions most often heard is for labels to start signing—as opposed to manufacturing—groups that have already built a fan base through extensive touring.

If Warner Bros.’ act, Trick Pony is the test case for such a group, it’s proving the industry pundits correct. The band’s eponymous debut album, released in March, debuted at No. 12 on the Billboard Top Country Albums chart, the highest first-week album sales (17,000 pieces) of any country group or duo since the inception of SoundScan 10 years ago (Billboard, March 31). The album has gone on to sell 83,000 units in two months, while debut single “Pour Me” has sold 78,000 copies.

After nearly four years of touring, with an average of 300 shows a year, Trick Pony was road-tested and fan-approved long before signing with Warner Bros. Ironically, despite coming together organi-cal-ly, the band has the look of a pre-fab label concoction. Heidi Newfield is a petite sparkplug with big hair and an even bigger voice. Keith Burns is the group’s Marlboro Man, and Ira Dean, by his own admission, looks like Kid Rock.

“We’ve read some of the reviews where a lot of people had thought the label put us together,” Dean says. “My answer is, there isn’t a label in town stupid enough to dress me this way.”

But surprisingly, it is the band’s unique sound and musicianship— and not its look—that have con-tributed to its success. Unlike many acts in Nashville, the band members actually played on their album, and their honky-tonk-honed sound is “tested, tried, and true,” as Burns puts it: “If our albums don’t sound like most of the albums that come out of Nashville, that’s why.” Newfield adds that the band had creative control over the proj-ect, with the end result being “110% our heart and soul.”

Seeing the trio’s high-energy live show has turned more than one skeptic into a believer. “Trick Pony is a band I did not get until I saw them perform,” says Bruce Logan, operations manager of WESC and (Continued on next page)
Uni’s Powderfinger Exports Its Aussie Appeal Stateside

BY JILL PESSEL-NICK

On its native ground, rock quintet Powderfinger has earned a slew of awards—including Australian Record Industry Association Awards for album of the year and best rock album for 1998’s Internationalist, as well as song of the year for that disc’s hit single, “The Day You Come.”

Powderfinger’s latest Universal Music Australia album, Odyssey Number Five, is already five-times platinum in Australia (at 350,000 copies sold) after less than a year in the charts. That’s added to the band’s tally of multi-platinum discs, with Internationalist at four-times platinum and 1996’s Double Allergic triple.

But how does the Aussie band build on such homegrown success while trying to sway U.S. audiences with its rich, Beatle-esque melodies and thoughtful, heartfelt lyrics? By not giving them a second thought, according to band’s lead singer, Bernard Fanning: “In Australia, we’ve been working so long there we’ve gotten there. It’s a certain level. In America, we haven’t really done any work yet to deserve any major popularity. It sounds very plain, but work ethic, but we don’t expect it.”

Fanning believes that Powderfinger’s first headlining tour of North America, which will kick off at the end of May (and was booked by ArtistDirect’s Don Muller), is the true way to interest a new legion of fans. The trek—with Fanning joined by compatriots Ian Haug and Darren Muldleton on guitars, John Collins on bass, and Jon Coghlin on drums—will hit 22 major cities in the Midwest and on the East and West coasts.

“This is going to be the most telling time I suppose,” Fanning muses. “You have to put a certain amount of pressure on yourself to perform well and make sure that the things that you have control of, you actually pull off and do with aplomb.”

Shawn Cower, director of music for the Amarillo, Texas-based Bartlett retail chain, echoes Fanning’s beliefs, even though he stresses that cultivating a new fan base will take time. “They’re definitely hitting the right markets,” he says. “I think people also need to hear about their success in Australia, and we’ll manage to gauge them to give the band a listen.”

Odyssey Number Five—which was issued March 20 in the U.S. by Universal Music Group imprint Republic—was of course not the instant success in the States that it was in Australia. The disc peaked at No. 35 on the Billboard Heatseekers chart on the way to selling 25,000 copies here to date, according to SoundScan.

The first single from Odyssey Number Five, “My Happiness”—a unique blend of catchy guitar riffs and “longing to be home” lyrics that was recently named song of the year at the 2001 Australian Performing Right Award—reached No. 23 on the Modern Rock Tracks chart and was picked up by KROQ Los Angeles prior to the album’s release.

“This was actually a double-edged sword,” says Republic’s Avery Lipman. “KROQ was the first station in the country to play them. What goes with that is a set of expectations. If the band had worked its way up to KROQ, it might have been better.”

While “My Happiness” has fallen out of heavy rotation, Republic’s A&R rep (who wishes to remain anonymous) says that stations are continuing to give it high priority although Powderfinger is largely an unknown quantity to American airplay.

Susan Groves, operations manager for WHRI, Albany, N.Y., says, “The audience doesn’t really know about us. We’re just drawn to the song. The single is melodic, pretty. I think that, honestly, we’re turning a corner from the Stair/Islands/Don’t Doors Down/middle-of-the-road rock to an audience ready to accept a lot of things.”

With the video for “My Happiness” still making the rounds, and second single “Waiting for the Sun” serviced to modern rock outlets May 22, Republic is striving to make the band more recognizable by embarking on a retail and grass-roots awareness campaign. Additionally, the act will be taking part in radio shows for such stations as WNNX Atlanta and WUW Providence, R.I.

“They are brand-new, and we have to keep our expectations in check,” Lipman says of Powderfinger (which is managed by Paul Pitarco of Australia’s Secret Service and published by Egg the Nest Music/Festival Music Australia). “We’ve got to be patient. We’ve got to see how the band and the record itself is the best marketing tool we have.”

Sara Groves Spurs ‘Conversations’
Fans Show Faith In Christian Singer/Songwriter’s INO Debut

BY DEBORAH EVANS PRICE

NASHVILLE—In recent years, the day’s hottest female singer/songwriters have been showcased on the Americana scene, but now the time has arrived for a new Christian female artist to come into the national spotlight.

In Conversation, the INO debut album from Sara Groves, has been named one of Billboard’s Top Albums of the Year and was recently named one of 20 Best Christian Albums of 2001 by the Gospel Music Association.

Groves is one of the few female artists to have a music career that has evolved from a commitment to the Christian faith.

When she was 20, Groves enrolled at Harding University, a Christian college in Tennessee. While there, she was encouraged to pursue music as a career and decided to attend the country music business program at Tennessee State University.

While she was a student at Harding, Groves recorded her first album, “The Way I Feel,” which she self-released in 1999. The album contained her version of the song “My Prayer,” which was written by her father, Steve Groves, who was the lead singer for the popular Christian group, The Grassroots.

Groves’ second album, “The Road to Freedom,” was released in 2001 and contained her version of the song “I’m Yours,” which was written by her brother, Jeff Groves, who is the lead singer for the band, The Grassroots.

Groves’ third album, “The Road to Freedom,” was released in 2001 and contained her version of the song “I’m Yours,” which was written by her brother, Jeff Groves, who is the lead singer for the band, The Grassroots.

Groves’ fourth album, “The Road to Freedom,” was released in 2001 and contained her version of the song “I’m Yours,” which was written by her brother, Jeff Groves, who is the lead singer for the band, The Grassroots.

Groves’ fifth album, “The Road to Freedom,” was released in 2001 and contained her version of the song “I’m Yours,” which was written by her brother, Jeff Groves, who is the lead singer for the band, The Grassroots.

Groves’ sixth album, “The Road to Freedom,” was released in 2001 and contained her version of the song “I’m Yours,” which was written by her brother, Jeff Groves, who is the lead singer for the band, The Grassroots.

Groves’ seventh album, “The Road to Freedom,” was released in 2001 and contained her version of the song “I’m Yours,” which was written by her brother, Jeff Groves, who is the lead singer for the band, The Grassroots.

Groves’ eighth album, “The Road to Freedom,” was released in 2001 and contained her version of the song “I’m Yours,” which was written by her brother, Jeff Groves, who is the lead singer for the band, The Grassroots.

Groves’ ninth album, “The Road to Freedom,” was released in 2001 and contained her version of the song “I’m Yours,” which was written by her brother, Jeff Groves, who is the lead singer for the band, The Grassroots.

TRICK PONY IS THE REAL DEAL
(Continued from preceding page)

WSVL, Greenville, S.C. “They played our conference room and blew me away. Anyone who sees Trick Pony live is in for a treat. Their sound is unique. They have a different sound, a different look.”

Warner Bros. senior VP of marketing Fred Whitfield adds, “They are unbelievable work ethic,” adding that while both CNN and Access Hollywood covered the wider release of “This Is Life,” the group still has to conquer the gatekeepers of the late-night talk shows and entertainment magazine programs to ensure that the band’s hits like “God, You’re Beautiful” and “Pour Me” get heard.

“I look forward to working with Trick Pony,” says group manager Donnie Estes. “I think they’re going to be a real force in country music.”

Trick Pony is represented by Herb Graham of Graham Management and booked by Creative Artists Agency; the group’s members have co-publishing deals with Warner/Chappell. The band’s next career step should be “to tour with the right headliner,” Logan says, “someone to expose them to a lot of people other than the people in the house.”

Dean says Trick Pony’s touring agenda—although not its pace—has changed somewhat since the band’s debut album, “This Is Life,” was released. About 150 paid gigs a year, the band is now playing—mostly for free—about 60 radio station events, plus TV and print appearances. “We’re really excited,” Dean says. “We’re making the most of the limited stuff we have.”

Dean says the goal of the live show is always “to make a party out of it. We want the audience to forget about their bills and all the problems at home.”

“We’ve got to keep it fun,” says Dean. “That’s what we’re all about.”

Dean says Trick Pony’s touring agenda—although not its pace—has changed somewhat since the band’s debut album, “This Is Life,” was released. About 150 paid gigs a year, the band is now playing—mostly for free—about 60 radio station events, plus TV and print appearances. “We’re really excited,” Dean says. “We’re making the most of the limited stuff we have.”

Dean says the goal of the live show is always “to make a party out of it. We want the audience to forget about their bills and all the problems at home.”

“We’ve got to keep it fun,” says Dean. “That’s what we’re all about.”

Dean says Trick Pony’s touring agenda—although not its pace—has changed somewhat since the band’s debut album, “This Is Life,” was released. About 150 paid gigs a year, the band is now playing—mostly for free—about 60 radio station events, plus TV and print appearances. “We’re really excited,” Dean says. “We’re making the most of the limited stuff we have.”

Dean says the goal of the live show is always “to make a party out of it. We want the audience to forget about their bills and all the problems at home.”

“We’ve got to keep it fun,” says Dean. “That’s what we’re all about.”

Dean says Trick Pony’s touring agenda—although not its pace—has changed somewhat since the band’s debut album, “This Is Life,” was released. About 150 paid gigs a year, the band is now playing—mostly for free—about 60 radio station events, plus TV and print appearances. “We’re really excited,” Dean says. “We’re making the most of the limited stuff we have.”
Opportunities multiply as they are seized.

-Sun Tzu

Concrete: A continuing

Concrete has taken its 17 years of rock marketing expertise and expanded into urban marketing. Concrete can guarantee millions of consumers being exposed to your release through in-store visibility, the Urban Corner, Retail Marketing, In-store play video reels and our online marketing arm, Fan2Fan.com. Our Urban Corner Program based on the model of the Rock Concrete Corner is currently in 225 taste maker urban stores and guarantees the highest level of in-store visibility possible and inclusion on 10,000 free to consumer mix CDs.

CONTACT: STAN WHITE 212.645.1360 x110

1.3 MILLION UNIQUE VIEWERS A MONTH TO MAXIMIZE YOUR ARTIST'S VISIBILITY ONLINE

Concrete Interactive develops comprehensive online marketing/promotional campaigns to maximize your visibility within the online lifestyle community. The backbone of our online marketing is the grassroots oriented Fan2Fan network. Fan2Fan's network, consisting of over 500 mainstream and grass roots affiliated sites, is dedicated to urban, rock, and extreme sports. We offer on-line publicity, virtual street teams, mass emails, and e-cards targeted inside & outside our 1.3 million monthly user network.

CONTACT: CHRIS RIVERA
DEDICATED TO SIGNING, DEVELOPING AND DIRECTING FRESH, NEW TALENT FOR THE NEW MILLENNIUM.

CONCRETE ENTERTAINMENT

CONTACT: LISA ARMSTRONG 212.645.1360 x113
Artists & Music

Life Is Getting Sweeter For Lava/Atlantic Hitmakers Sugar Ray

BY LARRY FLICK

Mark McGrath is getting pumped up. The disarmingly charismatic front man for Sugar Ray is on route to MTV's Times Square studio with his bandmates to premiere their new video on the network's tastemaking show "106 & Park Request Rotunda Request". He promised to mentally slipping into "show mode.

"This is my time," he says with a wink and a wide grin. "This is when I get to turn on and have fun with the fans. This is the show, the part of what we do—and I'm not ashamed to say that I really enjoy it.

It helps that McGrath is "completely proud," of Sugar Ray's eponymous new set (Lava/Atlantic, June 12). "I've always dug what we've done, this is the first record we've done. I'm able to listen to from top to bottom." McGrath notes that the key to this project—"with all Sugar Ray recording actually—is compromise.

"When you've got five people, all of whom have very different, specific ideas, compromise and negotiation is vital. Every one of my first four albums, we've got a rhythm down. It works. This album is clear proof of that.

Produced by Don Gilmore (Linkin Park, Lit, Eve 6), with additional tracks produced by the band's long-time studio collaborator, David Kahne (Sublime, Fishbone), Sugar Ray deftly crafts four portraits of hip-hop influenced shufflers ("Ours.", "Under the Sun") to ornery, guitar-drizzled rock anthems ("Answer the Phone," "Disasterpiece."). Besides McGrath's boyish belting, the common threads linking each track are hooks that are immediate and unmistakable. Quite simply, Sugar Ray is the band that Linkin Park fans have been waiting for. That's a great thing. Sugar Ray is the band that kicks ass—and we're happy that more and more people will hear us."

McGrath chimed in, "There's nothing wrong with making music that lots of people dig. The trick is to make sure you dig it too. And we do." The band—also made up of: Stan Frazier (drums), Murphy Karges (bass), and Rodney Sheppard (guitar)—is particularly pleased with their new set.

Sugar Ray is a band that kicks ass—and we're happy that more and more people will hear us."

The band is also proud of the collaboration with the band's new producer, Scott McCauley (Turbo Fruits). "He's been a great friend to us," says McGrath. "He's been there for us through thick and thin, and we're happy to have him on board."

Sugar Ray is currently in the studio recording their third album with producer Mike Cotten (Sublime, Fishbone), who is expected to deliver the new set in time for the band's upcoming tour. The album is scheduled for release in the fall.

Sugar Ray is a band that is not afraid to take risks, and they've proven that with their latest release. They are proud of their new album and are excited to share it with their fans. Sugar Ray is a band that is sure to please any music lover.

Sneaker Pimps’ Ali Steps Out On Her Own; Brian Setzer Ignited By Comeback Band

By Ed Christian

NEW YORK—Murphy’s Law’s new album, The Party’s Over (Artemis, June 12), may lament the overall state of radio and TV, but lead singer Jimmy “G” Drescher is quick to note that after 18 years, there is still plenty of life left in the band—a venerable entity on the circuit.

Steve Pos of Thankless Management, who oversees Murphy’s Law, has been a big fan of the band and Jack Flanagan of New York’s Icahn Entertainment, says that there are high hopes for the Duniel Ray-produced album.

“This is the first record that has distribution, and it’s the first time a Murphy’s Law cut will be brought to the public,” says Pos, adding that “Vicky Crown” has gone to rock outlets.

Previously, label support has been lacking, due to affiliations with indie labels that either lacked enthusiasm or financial resources. But things are looking up. After whatever seemed like a revolving door for band members, Drescher has assembled one of the strongest incarnations of Murphy’s Law: guitarist Rick Racca, formerly of D-Generation, Sal Villanueva of Densuspense on bass, and Eric Aro of Starhead on drums.

“It can be a tough situation,” Drescher says. “If you’re Aerosmith, and you’re getting millions of dollars a year, it’s easy to stay together. But when you’re making $200 bucks a week, it’s a different story.

On The Forty’s Over, singer Drescher displays a wider range and a sense of melody only hinted at on past albums. The band (formerly published by Positively Cruel Productions, ASCAP) and radio is showing early interest in the project. “Artemis is” mean early pressing of ‘Vicky Crown,’ with strict instructions not to play it,” says Sean A. McCoy, assistant music director at KRQZ (WNOV, Reno, Nev. “So, I spun the hell out of it. The phone reactions were huge.” He says the set shows a mature sound, adding that “in a world so overrun with carbonated, artist-inspired, it’s refreshing to hear some old-school punk mixed up with some of the best songwriting around.”

The band’s fan base is anxious for a new Murphy’s Law album, adds Karl Groger Jr., co-owner of indie retailer Looney Tunes in West Babylon, N.Y., who reports that “the catalog sells well. The band’s second album Back With a Bang, has never come off my top 10 punk/hardcore wall.”

The album, booked by Tim Bars and Flanagan, is currently on the road with Chuck and Vision of Disorder.

Sneaker Pimps’ Ali Steps Out On Her Own; Brian Setzer Ignited By Comeback Band

By Ed Christian

NEW YORK—Lava/Atlantic’s new album, The Party’s Over (Artemis, June 12), may lament the overall state of radio and TV, but lead singer Jimmy “G” Drescher is quick to note that after 18 years, there is still plenty of life left in the band—a venerable entity on the circuit.

Steve Pos of Thankless Management, who oversees Murphy’s Law, has been a big fan of the band and Jack Flanagan of New York’s Icahn Entertainment, says that there are high hopes for the Duniel Ray-produced album.

“This is the first record that has distribution, and it’s the first time a Murphy’s Law cut will be brought to the public,” says Pos, adding that “Vicky Crown” has gone to rock outlets.

Previously, label support has been lacking, due to affiliations with indie labels that either lacked enthusiasm or financial resources. But things are looking up. After whatever seemed like a revolving door for band members, Drescher has assembled one of the strongest incarnations of Murphy’s Law: guitarist Rick Racca, formerly of D-Generation, Sal Villanueva of Densuspense on bass, and Eric Aro of Starhead on drums.

“It can be a tough situation,” Drescher says. “If you’re Aerosmith, and you’re getting millions of dollars a year, it’s easy to stay together. But when you’re making $200 bucks a week, it’s a different story.

On The Forty’s Over, singer Drescher displays a wider range and a sense of melody only hinted at on past albums. The band (formerly published by Positively Cruel Productions, ASCAP) and radio is showing early interest in the project. “Artemis is” mean early pressing of ‘Vicky Crown,’ with strict instructions not to play it,” says Sean A. McCoy, assistant music director at KRQZ (WNOV, Reno, Nev. “So, I spun the hell out of it. The phone reactions were huge.” He says the set shows a mature sound, adding that “in a world so overrun with carbonated, artist-inspired, it’s refreshing to hear some old-school punk mixed up with some of the best songwriting around.”

The band’s fan base is anxious for a new Murphy’s Law album, adds Karl Groger Jr., co-owner of indie retailer Looney Tunes in West Babylon, N.Y., who reports that “the catalog sells well. The band’s second album Back With a Bang, has never come off my top 10 punk/hardcore wall.”

The album, booked by Tim Bars and Flanagan, is currently on the road with Chuck and Vision of Disorder.

J ava SERVED HERE: Java, the imprint started by songwriter/producer Glenn Ballard, will end its association with Capitol Records when its deal runs out later this year. Island/Def Jam becomes Java’s next home. While Ballard would not comment about the deal with Island/Def Jam, he did say, “I love ‘em, they’re doing there work. I love LJ (Cohen, Island/Def Jam). We’ve really had an incredible partnership with them.” Island/Def Jam representatives declined to comment.

Ballard will not be taking Lisa Marie Presley, whose album debut he has been working on for nearly three years, with him. She will remain on Capitol.

SUMMER’S HERE: And the time is right for a new album of Brian Setzer’s infectious surfably music. Ignoring the first effort from Brian Setzer’s audaciously named trio Brian Setzer ‘68 Comeback Special, will be released Tuesday (12). The outfit’s name plays off of Elvis Presley’s legendary 1968 TV special. “One day, I had on black leather pants and a black leather jacket, and I had these big sideburns. We were getting ready to go out, and my wife said, ‘Wow, very ’68 Comeback Special.” Setzer’s first two albums were released on the same label’s name. “It’s a homage to Elvis. Some people will say this was Elvis when he got back to his roots.”

The album is being released on Surfdog Records, the Encinasis, Calif.-based label run by Setzer’s manager, Dave Kaplan. Setzer’s last few records were released on Interscope. “I was burnt out on being on a major,” Setzer says. “I’m not knocking Interscope, they have their jobs to do—to deliver music to radio stations that are so close-minded that they won’t play anything anyway. After Vivaoo! [the Brian Setzer Orchestra album released last year], I said, ‘Please let me go, and let me make my own record.’include this record in 10 days. I can’t spend a year-and-a-half making a record. This is the first time I haven’t had a record company come down and look over my shoulders.” Surfdog is distributed through Hollywood Records.

Ignition marks Setzer’s return to working in a trio since the Straw Cats and his first effort since performing in a big band since his days with the Legendary Shack Shakers. “I’m really excited to be out there,” Setzer adds. “It’s great to play in a three-piece and have the guitar be the centerpiece,” Setzer recalls. “I love the big band, and that will never go away, but all those other projects—I’d write and I’d think, ‘I’m going to put it out and do it my way.’”

Brian Setzer ‘68 Comeback Special will appear on The Tonight Show With Jay Leno Tuesday (12) and Late Night With Conan O’Brien July 12. The TV spots air during the group’s tour, which ends Aug. 18 in Reno, Nev.
BY GAIL MICHAN

LOS ANGELES—That voice. From Luther Vandross' early days as a jingle and background singer to his first R&B chart-topper on Epic (1981's "Never Too Much") through an ensuing string of R&B/pop hits, the Grammy winner's silky-soul tenor continues to elicit reverential comments. Its subtly powerful resonance has remained consistent throughout his much-publicized weight battle.

"Fortunately, you can't tell. My voice has remained the same," acknowledges the now-svelte singer, who also sang lead on the 1980 Change hit "The Glow of Love," which is sampled on the Janet chart-topper "All for You." "When I did 'So Amazing' [in 1987], recalls Vandross, "I had a 34-inch waist. But in 1980 with 'Here and Now' and 1991's 'Power of Love,' I was over 200 pounds."

Now, after a stint with Virgin (1989's 'Know') and three years of staying trim—"I guess I like Gacci better than McDonald's now"—that voice returns June 19 with an eponymous debut on J Records.

In addition to being his first self-titled effort, the album represents another milestone. With longtime musical colleagues Marcus Miller and Nat "Adderley Jr. in tow, the singer also collaborated with an enviable lineup of contemporary producer/songwriters. That circle includes Warryn Campbell, Babyface, Sheky Crawford, Harvey Mason Jr. and Damon Thomas (aka The Underdogs), Soulshock & Karlin, Jon B., KayGee, and Next's R.L.

Asked to assess the differences between his latest studio album and his new project, Vandross answers with two words: Clive Davis. The J Records chief says that, on this set, Vandross "shows why he's the best male singer in the world."

"The difference," explains Vandross, "is knowing you're recording with someone who's really ready to escort you into the world of artistry. I just like excellent music, music people can feel. And there's stuff on this album that will definitely move you."

Luther Vandross begins with a cha-cha-rhythmed lead single, the Campbell-produced "Take You Out," sent to radio May 7. At No. 29 on the Hot R&B/Hip-Hop Singles & Tracks chart, the tune is the opening salvo on an album that presents a new millenium Vandross without sacrificing his stature as one of R&B's premier balladeers—or alienating core fans by force-feeding a too-high-for-the-room version of the venerable artist.

"We wanted to take his timeless voice and pair it with contemporary tracks that didn't stretch that image," says J's senior VP of black music Ron Gillyard. "Luther is very aware of his first audience, but he also wants to reach a broader audience."

"The first single accomplishes that," says Gillyard.

Gillyard continues, "Lyrically, from the romance standpoint, it emulates every-thing Luther has always stood for. However, because he's played on urban AC radio and quiet-storm shows, people have short memories about his career. He's also done mid- and uptempo songs that people have parted to. Now we're giving them something else to groove on." A prime example of this is the uptempo "Grown Thangs," written by Jon B. and Babyface. Its sentiment—a couple finding time for each other while juggling work and kids—is reminiscent of his '86 hit "Stop to Love." Not stunting on the ballads, the album offers such choice selections as the tender "Bring Your Heart to Mine" (whose co-writers include KayGee and R.L.) the poignant, Crawford-penned and produced "If I Had a Heart," and the Vandross/Miller composition "Love Forgotten."

In keeping with his penchant for covering classic tunes, Vandross—whose songs are published by Uncle Ronnie's Music Co./EMI April Music Inc. (ASCAP)—interprets two '60s songs, both written by Bert Bacharach: the retitled and reworked "Are You There (With Another Guy)," recorded by Dionne Warwick, and "Any Day Now," a hit for Chuck Jackson.

The international version of the album will feature the bonus dance track "You Really Started Something," written by Vandross and Denise Rich. The album bows June 19 in Canada, Asia, and Japan. The European release is scheduled for September.

Sonia Askow, urban music buyer for the Musicland chain, says the album's contemporary/classic mix is "still Luther but updated. This project will put him back on the map."

Aiding in that quest, J Records has staged a series of mix-and-mingle album previews held at hotels and restaurants in various major markets, such as New York, Los Angeles, Chicago, Atlanta, Dallas, and Washington, D.C. Vandross has also made the rounds at radio morning shows.

The "Take You Out" video recently premiered on BET's 106 & Park. Vandross is also slated to appear on the cable network's first annual awards show (June 19), and he will appear on The Tonight Show With Jay Leno June 20. And during the month of June, 1-800-Flowers is offering a "Take You Out" bouquet.

KPRB Kansas City, MO, operations manager PD Sam Weaver says "Take You Out" proves that "old school isn't dead school. They didn't change this guy by the name of Santana, and he showed he was still viable."

Vandross—who's managed by Pat Dorn and booked by Dennis Arfa at Artist Group International in New York—wants to tour in the fall once "people are familiar with the album," he says. "There's nothing like seeing live on stage and seeing people accept the music. In fact, I'd love to join some of the big shows and do 'Glow of Love' at the end of 'All for You.'"

In the meantime, Vandross wants people to know his new album symbolizes a re-emergence, not a comeback. "It's a continuation," he explains. "Like Agatha Christie. She wrote different stories, but her theme was the same: murder. It's kind of like that. I still want to murder you with every song."

DNA Proudly Congratulates Our 2001 AFIM AWARD WINNERS!

DNA salutes our distributed labels' Association For Independent Music 2001 Indie Award winners! Congratulations to all of this year's Indie Award winners and nominees. Award winners were announced at the 2001 AFIM Convention on Saturday, May 5th at the Regal Biltmore Hotel in Los Angeles.

CEILI
TRADITIONAL CROSSROADS
BLUE PLATE MUSIC
JUSTIN TIME 
ROUNDER SELECT
VANGUARD

www.billboard.com
www.americanradiohistory.com
Jeff Lynne ‘Zoons’ Back To ELO
With Epic Disc

BY CHRIS MORRIS

LOS ANGELES—Jeff Lynne is taking
up the Electric Light Orchestra mantle after
an absence of 15 years, with the June 19 release of Zoons (Epic). And this latest issue from ELO is
literally handmade and homemade.

Lynne—who last utilized the ELO moniker on Balance of Power in 1986 and
whose last album released under his own name was Armchair Theatre
in 1990—hasn’t exactly been idle
during the past 10 years.

“I’ve spent such a long time, in
the last 15 years or so, producing other
people—working with all me thes in the
[music] business, like George Harrison
and Roy Orbison and all those guys,
and the Beatles,” says the self-effacing
ELO mastermind. “So that’s been a lot of fun,
but I haven’t been doing my own songs,
the way I like to do ’em.”

“I just thought, ‘Why not do a new
ELO record?’ It’s been that far away
since I did the last one, so I really see
how it was and what it was then. I had
each distance to try a new idea,
a new ELO.”

Zoons, for the most part, eschews
the overt-the-top orchestration of later
ELO efforts in favor of the robust yet
pared-down, melodic pop familiar to
fans of such Lynne productions as
Harrison’s Cloud Nine or the latter-
day Beatles single “Free as a Bird.”

“I’ve sort of tried to slim it down,
get away from the big orchestra
and try and make it more intimate,
real,” says Lynne. A reconsideration of
the production style for his band was
surred to some degree by work on
last year’s 3-CD Epic/Legacy ELO boxed set.

“I saw it as it was,” he says of his
past work. “The ELO sound] started
off as a little thing, and grew into this
enormous great thing, and then gener-
ally tapered to skinny again at the end of
that period. Then I did all this work with
these other guys, and I realized,
‘Wow, you can leave holes in things.’

The airy feel of Zoons also has
something to do with the fact
that Lynne cut the record almost solo
over the course of two years in his
house in Beverly Hills, Calif.

“Years ago,” Lynne says, “I would
have had eight or nine tracks on the

Lynne does receive support from
a couple of famous friends on the al-

Lynne says, “I saw him for

Another former Beatle, Ringo
Starr, sits in on drums on “Moment in
Paradise” and “Easy Money.” Lynne
says, “I saw him for dinner one night,
and he said, ‘I wouldn’t mind playing
on a track of yours, on your new stuff.’
I said, ‘That’s fantastic, why don’t you
come over to my house?’ and he did,
surprisingly good. He played on

The live manifestation of ELO—
which will be the first Lynne-led unit
to hit the stage since the mid-’80s—
now includes the band’s longtime key-
boardist, Richard Tandy; keyboardist/
guitarist Marc Mann (an engineer on
Zoons); vocalist Rosie Vels (the rhythm
section of Matt and Gregg Bissonet;
and cellists Peggy Baldwin and Nancy
Rose. Lynne, who is managed by Craig
Pain and booked by the Howard Rose
Agency, anticipates a U.S. tour begin-
ing in August or September.

Epic senior VP of marketing and special projects Steve Einczig says that
two-concert TV shows—a VH1 Story-
tellers that airs June 15 and a 90-
minute PBS special that will be telecast
in late August during the network’s
pledge drive—are “the special pieces”
in the label’s campaign for Zoons.

Epic has taken the album’s first
track, “Alright” (published by Shard
End Music/FMI), to radio. “We’re
going to triple-A, rock, and adult top
40 formats,” Einczig says. There are
various online promotions going, tar-
getting specific fans of the Wilbury
and Beatles audiences.

The ELO catalog will be woven into
the cross-marketing of Zoons, accord-
ing to Lynne. “At the same time we’re
releasing this album, we’ve got back
and remastered the albums [and
added] unreleased tracks and alter-

take, that kind of thing,” he says.

“The entire catalog has been remas-
tered, with new graphics and photos.
,”

The first four revamped titles,
El dorado, Discovery, Secret Mes-
as, and Time, produced by Lynne
and Al Quagliari, arrive June 12.
Two more sets of releases will follow in
fall 2001 and early 2002. Ross Kos,
Epic’s senior VP of international
marketing, says the label is mounting a
worldwide campaign for the album.

“The key markets will be Japan,
with the think will be a big seller,” Kos
says. “Scandinavia traditionally has
been great for ELO. There’s a lot of
interest out of the U.K., followed by
German and International pr.

Sony personnel were flown to New
York for ELO’s April Storytellers
taping and the May PBS show. Kos
concludes, “The mantra for us from
day one has been, ‘Forget what you
know about ELO. We want you to lis-
ten to this record.’”

Lynne
We Proudly Congratulate

BMI® Composer/Lyricist

MEL BROOKS

Best Musical
Best Original Score
Best Book of a Musical

THE PRODUCERS
The New Mel Brooks Musical

On The Record Breaking
Sweep Of The 2001
Tony Awards


**Artists & Music**

**SUGAR RAY**

(Continued from page 16)

upcoming Walt Disney World Summer Jam Concert later this month.

Sugar Ray will then hit the road in July for a five-week trek of the U.S. booked by New York’s Pinnacle Entertainment, they’ll be joined by labelmate Uncle Kracker.

“This is a record that will particularly thrive in a live setting,” offers Ron Shapiro, executive VP/General Manager of Atlantic. “It’s a real record from a band that never fails to deliver. This is a band with star presence.”

Among the marketing and promotional activities planned for the album is a collaboration with the Cartoon Network on the production of a Web-only animated companion clip for “When It’s Over.” The clip made its debut June 4. Lava/Atlantic has also partnered with Candies on a unique cross-promotional campaign in tandem with TransWorld, 1,100 stores, and Gadzooks and Leavitt & Parris. Come Back To The Fire & Dance is the Candies VIP Pass campaign, all consumers who purchase Candies shoes or Sugar Ray will receive a special VIP laminate that also includes Savock discount codes, gift certificates, and a chance to see the band perform in concert.

Managed by Chip Quigley of Kingdom Entertainment in New York, Sugar Ray first made waves in 1995 with the release of its Lava/Atlantic debut, Lenny/James Brown. “It was a good album that no one heard,” McGrath notes. In 1997, Sugar Ray hit paydirt “with ‘Fly,’ ” the breakthrough hit from their second set, Flavored. “It’s the type of song that changes things./Know the genre. McGrath adds.

“We started to understand our potential as a band—creatively and commercially.”

In a move, Sugar Ray created 14.5% that saw the band widen their scope to include elements of reggae and classic soul. The lead single, “Hey Morning,” peaked in the top 5 of The Billboard Hot 100.

With Sugar Ray, Lava president Jason Flom believes that the band has made “the right record to go even further. People used to cancel them out. Now they don’t. They’re such ambassadors of good will. They take nothing for granted. They treat everyone, from the daughter of a regional buyer to the head of a label, like gold.”

That’s clear as the band works the crowd in the MTV studio during Total Request Live. Although their star-power is undeniable, everyone accessibility also shines through.

“Anyone who says they didn’t get into rock ‘n’ roll for moments like this is lying,” McGrath says. “This is the best. And it only gets better as time goes on.”

---

**What Becomes An Epic Most?**

An epic score, of course. In the case of Disney’s mammouth animated adventure Atlantis: The Lost Empire, the honors went to venerable composer James Newton Howard.

During the '90s, Disney filled its animated films with vocal-driven material, notably the prolific and enjoyable work of tunesmith Alan Menken. But as those animated adventures became truly larger than life, Disney needed a composer that could help move the films to the next level—that of animated blockbuster. It has found a match in Howard, whose last score for Disney, Dinosaur, was nothing short of spectacular.

Howard loves rollicking music, as evidenced by his score for Vertical Limit. Atlantic: The Lost Empire (issued by Disney Records) lends itself well to that cinematically, with the story of a continent that lives in grandeur and ends in cataclysm. However, the soundtrack makes for hectic listening. In fact, the sequencing on the album leaves much to be desired.

The first cut, “Mya” “Where the Dream Takes You,” is average pop fare, penned by Diane Warren. (Can you say top 40 single)? From there, Howard’s score takes over, with the final half of the CD moving at breakneck speed—mirroring the action of the film. Once the score slows down, it showcases just how well Howard can take a large group of musicians and pull incredible sounds from them.

**Happy Anniversary:**

A great party starts with great music. So, when making a film about an anniversary party, it makes perfect sense to feature an eclectic array of songs—since most home music collections contain just a bit of everything.

Fine Line Features’ The Anniversary Party takes that theory to the next level. Howardscored the film, which is about the_visits to the next level—that of animated blockbuster. It has found a match in Howard, whose last score for Disney, Dinosaur, was nothing short of spectacular.

Howard loves rollicking music, as evidenced by his score for Vertical Limit. Atlantic: The Lost Empire (issued by Disney Records) lends itself well to that cinematically, with the story of a continent that lives in grandeur and ends in cataclysm. However, the soundtrack makes for hectic listening. In fact, the sequencing on the album leaves much to be desired.

The first cut, “Mya” “Where the Dream Takes You,” is average pop fare, penned by Diane Warren. (Can you say top 40 single)? From there, Howard’s score takes over, with the final half of the CD moving at breakneck speed—mirroring the action of the film. Once the score slows down, it showcases just how well Howard can take a large group of musicians and pull incredible sounds from them.

**Soundtracks:**

“Hot hit” compilations abound in most genres of music, but viable sets of this ilk are hard to find in film. Well, finally, there are two compilation CDs that will be a great addition to any store or fan and a perfect introduction to someone who has never listened to a score other than during a film.

First is a great idea and an overlooked gem, Criterion’s Choice: Leonard Maltin’s Best Movie Themes of the ’80s (Atlantic), as performed by the City of Philadelphia Philharmonic Orchestra and conducted by David Michael Frank. What does Maltin know about music? Plenty, as it appears.

This two CD collection offers cuts from American Beauty, Saving Private Ryan, Shakespeare in Love, The Lion King, Life is Beautiful, and 15 other film themes. Putting a familiar face on the cover is the perfect marketing ploy to get this CD into the hands of those who have never purchased a score album—on that should be explored with more fanfare for the good of the genre.

Next is the Hollywood Bowl Orchestra: Greatest Hits (Universal). Led by famed conductor John Mauceri, the CD covers the music of Gershwin, Hollywood film scores, and light classical. Vocalists include Patti LuPone, Patti Austin, Marilyn Horne, Dee Dee Bridgewater, Peabo Bryson, and Lea Salonga.

The film score includes cuts from Gone With the Wind, Fantasia, Cinderella, and Star Wars. There’s even a Wizard of Oz concert suite. Truly fab.

Finally, I’d like to extend many heartfelt thanks to the record companies, publicists, and others who sent flowers and cards upon the recent death of my life partner, Andrew Howard.
Tait Group: Michael Tait of best-selling contemporary Christian band of talks has formed a new group, appropriately called Tait. The new group makes its album debut with

Marley Legacy: Ky-Mani Marley, a son of the late Bob Marley, has returned with the reggae album Marley More Roads (Shang/Artists Only! Records). The artist says that "listening to R&B and gave me the chance to find my own style." Marley is currently on tour in Europe. The album is expected to have an "80s feel to it, when the band embarks on its next. Tait's lineup also consists of Chad Chapin, Lonnie Chapin, and Pete Stewart. "All You Got," the first single from Empty, was has been released to Christian radio. The group is currently on a U.S. tour. Upcoming dates include July 6 in Richmond, Va.; July 19 in Dallas; July 27 in George, Wash.; Aug. 7 in Dunwoody, N.Y.; Aug. 18 in Jacksonville, Ind. Kim's Heart: Kim Waters is bubbling under the Heatseekers chart with her album, From the Heart (Shanachie Records). The album was a No. 5 hit on the Billboard Contemporary Jazz Albums chart in the May 12 issue. Waters had previous hits on that chart with 1991's Sex Appeal (No. 9), 1998's Love's Melody (No. 10), and 1999's One Special Moment (No. 7). Waters's album is in support of the album, which is issued during the band's current hiatus, which is expected to end this fall, when the band embarks on its next tour. The lineup also consists of Charlie Chaplin, Lonnie Chapin, and Pete Stewart. "All You Got," the first single from Empty, was released to Christian radio. The group is currently on a U.S. tour. Upcoming dates include July 6 in Richmond, Va.; July 19 in Dallas; July 27 in George, Wash.; Aug. 7 in Dunwoody, N.Y.; Aug. 18 in Jacksonville, Ind.

Regional Heatseekers No. 1s

Paige Turner. Contemporary Christian singer Paige wrote all the songs on her self-titled debut album, due June 19 on Word Records. The album is like "a journal of the past two years of my life," says the 17-year-old singer from Kaly, Texas. Paige will be promoting the album at select Christian music festivals in the U.S.

Regional Roundup

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have made their debut in the top 100 of the Billboard 200 chart. When an album reaches this level, the album and the artist’s subsequent albums are marked as debuting artists. The chart is updated weekly.

The Heatseekers chart is compiled from a national sample of retail stores, whose names are available on request. The chart is provided by Billboard /BPI Communications.

1.空
2.空
3.空
4.空
5.空
6.空
7.空
8.空
9.空
10.空

The chart is updated weekly.
VITAL REISSUES

BERLIOZ: Symphonie Fantastique
Concertgebouw Orchestra/Sir Colin Davis
PRODUCER: EMI Classic
Philips 289-404-692

BRUCKNER: Symphony No. 5
Concertgebouw Orchestra/Eugen Jochum
PRODUCER: EMI Classic
Philips 289-404-693

RACHMANINOV: Piano Concertos No. 3/Suite No. 2 For Two Pianos
Marko Argerich and Nelson Freire, piano; Berlin Radio Symphony Orchestra/Riccardo Chailly
PRODUCER: EMI Classic
Philips 289-404-732

Although Philips is no longer a fully functioning separate entity (having been merged with Universal), Classic Records is celebrating the label's highly regarded half-century by remastering and reissuing some of the magnums of the year. The first batch of six tracks, all with the best recordings ever (or most nearly so) by leading Concertgebouw Orchestra and such peerless soloists as pianist Martha Argerich, Sir Colin Davis has long been the world’s greatest promoter of Berlioz, winning wider respect for the composer’s often-neglected oeuvre. His 1973 American premiere has been much-deserved pop star. Fleshing out the smooth, soulful voice of that young John Elton, the artist offers a material that is often start-lingly dark and unusually accessible at the same time. The title tune, for example, is an unflinching, briskly told tale of a young man’s descent into life-altering despair, wrapped in a sweet pop melody. Elsewhere, the artist doubles in more mainstream ideas, like enlisting Alca-Giordano’s electronic duo Propellerheads to collaborate on the front-focused “Shadows,” a future hit that is marked by its blend of driving drum loops and jazzy electric guitar. Overall, Pianos is essential for pop-thers with adventurous souls and a hunger for words that go deeper than “too baby, baby.” — LP

LEROY
PRODUCERS: Ric. Clawil and Leroy
Hollywood 52212
Six months before the release of Leroy’s eponymous debut, four of its tracks were on the Billboard charts and TV spots; the blues-etched opening track such a wonderful recording of the same works by John Eliot Gardiner). For the worst element of Philip’s 100, though, it’s the distinctly pitiful liner notes in most cases, they’re just the same old pot-
ted composer line, the ones that are even worse for coming from a major label. Such introductory titles, which these discs obviously aren’t. If these are such historic re-issues, and many of them certainly are, then why weren’t these notes written to give some historical context on the re-cording themselves—as with the compen-imentary “Decca Legends” series or EMI’s “Great Recordings of the Century.” The other exception is Argerich’s Rachmaninov (Third, as it’s blessed by Brynner’s characterization) the closest the series has come to the summit of the feat.) With that in mind, the reissues are a delightful display of the label’s great catalog and not recognize the technical masters who helped make it so great. And what about enough length? Yes, the album contains some masterful virtuoso tracks, but it’s the remastering that Universal trump-ets on behalf of this series—why aren’t they better? (It’s a shame the label cares so little for the content of its prod-ucts for the efforts of its producers. It’s a shame the producers have as much freedom to put them out on it all. —LP

CONTRIBUTORS:
Bradley Bamberger, Leila Cobb, Lars Flick, Brian Garrity, Steve Graybow, Rashawn Hall, Richard B. Henderson, Gail Mitchell, Michael Paolotta, Deborah Evans Price, Chuck Taylor, Philip Van Vleck, Paul Verna, Ray Waddell. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial importance, as well as some of the most significant reissues of the past. PICS: New releases, reviews of chart potential, highly recommended because of other critical merit. MUSIC TO MY EARS (U.S.): New releases deemed Piques that were featured in the Music to My Ears column as being among the most significant reissues of the year. All albums commercially available in the U.S. are eligible. Send reviews copy to Michael Paolotta (Billboard, 770 Broadway, 6th floor, New York, N.Y. 10003 or to the writers in the appropriate bureau.)

22
www.billboard.com
www.americanradiohistory.com
BILBOARD JUNE 16, 2001
REVIEW

**Country**

**Jim Lauderdale**

The Other Sessions

Producers: Rich Brotherton and Tim Cox

(2013, Concord)

The result: a sonic collage that blends classic country, soul, blues, and even punk rock.

**Bill Perry**

fire it up

Blind Pig (2013)

This is Perry’s first album for Blind Pig, and he has made the most of the opportunity. Having previously paid some loose lead guitar dues with the likes of Richie Havens, Joe Bataan, and Earth, Wind & Fire, Perry shows himself to be a drop-down dirty blues player when given his own shot. Perry likes to boogie, hitting that groove right away with “Iceman for It.” This isn’t a neo-50s boogie, though. Work such a melodic number as “Pressure” and “It’s A Shame.”

**Contemporary Christian**

**David Crowder Band**

The Mark of Jesus

Producers: Benji White and Ben Lovett

Sparrow (2013)

The result: a sonic collage that blends classic country, soul, blues, and even punk rock.

**Macy Gray**

Lenten
don’t

Dharma Records (2013)

This is a compilation of Gray’s best-known vocalists — together in a recording studio sounds like a dream come true. The result: a sonic collage that blends classic country, soul, blues, and even punk rock.

**Latin**

**Manu Chao**

De disco a nuevo
don’t

C Cape Records (2013)

This is a compilation of Gray’s best-known vocalists — together in a recording studio sounds like a dream come true. The result: a sonic collage that blends classic country, soul, blues, and even punk rock.

**Jazz**

**Tom Harrell**

Paradise

Producers: Giancarlo Spinelli and Angela Harrell

Bithell (2013)

An engaging mix of jazz and classical sounds, Trumpeter Tom Harrell’s latest release is the first project to appear on RHODES, which featured his new arrangement of the blues.

**Reviews & Previews**

The result: a sonic collage that blends classic country, soul, blues, and even punk rock.

**Blues**

**Bill Perry**

fire it up

Blind Pig (2013)

This is Perry’s first album for Blind Pig, and he has made the most of the opportunity. Having previously paid some loose lead guitar dues with the likes of Richie Havens, Joe Bataan, and Earth, Wind & Fire, Perry shows himself to be a drop-down dirty blues player when given his own shot. Perry likes to boogie, hitting that groove right away with “Iceman for It.” This isn’t a neo-50s boogie, though. Work such a melodic number as “Pressure” and “It’s A Shame.”

**Contemporary Christian**

**David Crowder Band**

The Mark of Jesus

Producers: Benji White and Ben Lovett

Sparrow (2013)

The result: a sonic collage that blends classic country, soul, blues, and even punk rock.

**Jazz**

**Tom Harrell**

Paradise

Producers: Giancarlo Spinelli and Angela Harrell

Bithell (2013)

An engaging mix of jazz and classical sounds, Trumpeter Tom Harrell’s latest release is the first project to appear on RHODES, which featured his new arrangement of the blues.
**SPOTLIGHT**

**MARIAH CAREY: Loveaby**

**PRODUCER:** Mariah Carey
**WRITERS:** M. Carey, J. Blackmon, T. Jenkins
**PUBLISHERS:** Song Rights/Single Minded Music/Film Music

Mariah Carey’s latest album, “Mystify,” was released in 1999 and features the hit single “Always Be My Baby.”

**TRAVIS: Sing (5:31)**

**PRODUCER:** Nigel Godrich
**WRITERS:** A. Hinds

TRAVIS’s latest album, “Hot Property,” was released in 2001 and features the hit single “Sing.”

**R&B**

**CASE Not Your Friend (5:39)**

**PRODUCERS:** Tim & Bob
**WRITERS:** T. Kelley, B. robinson

**R&B**

**Not So Sweet (12:21)**

**PRODUCER:** Tim & Bob

The album “Not So Sweet” was released in 2002 and features the hit single “Not So Sweet.”

**NEW & NOTeworthy**

- **ROB KENING: Levin Even Day (3:31)**
  **PRODUCER:** Greg Auerbach
  **WRITERS:** G. Auerbach, R. Nowell
  **PUBLISHERS:** Owner

- **ISSAC: More Than a Memory (2:40)**
  **PRODUCER:** Owner

The album “More Than a Memory” was released in 2001 and features the hit single “More Than a Memory.”

**FOR THE RECORD**

Due to an editing error, New & Noteworthy artist Sula’s name was incorrectly listed in the June 9 issue of Billboard.”

---

**SPOTLIGHT**

**BUDDY GUY: Laugh Don’t Leave Me (3:44)**

**PRODUCER:** Dennis Herring
**WRITERS:** A. Hinds

Buddy Guy’s latest album, “Laugh Don’t Leave Me,” was released in 1999 and features the hit single “Laugh Don’t Leave Me.”

---

**COUNTRY**

**JESSICA ANDREWS: He’s My Cowboy (4:08)**

**PRODUCER:** Jeff Akland
**WRITERS:** J. O’Keefe, D. O’Keefe
**PUBLISHERS:** Owner

Jessica Andrews’ latest album, “He’s My Cowboy,” was released in 2001 and features the hit single “He’s My Cowboy.”

---

**REVIEWS & PREVIEWS**

**POP**

**YOUNGSTOWN Sugar (3:00)**

**PRODUCER:** Oliver Leader and David Gannon
**WRITERS:** G. Leader
**PUBLISHERS:** Paul Peterson/Starzline, Paul Music, ASCAP

YOUNGSTOWN’s latest album, “Sugar,” was released in 2001 and features the hit single “Sugar.”

**HOLLYWOOD**

**11310 Iced Mind (4:00)**

In the midst of the boy-band fervor of a couple years ago, Youngblood made its bid for top 40 favor. And while it had some impact with the Radio Disney crowd, the trio never really found its place with the big boys of the genre (though it did hit gold with the single “I’ll Be Your Everything”). As often taming the U.S. and Japan, Misters D.C., Sammy, and Dolores return with their best track yet, a slightly edgier make-up pop-rock with some great instrumental hooks and a chorus that could make the grade with the format’s mainstream listeners.

---

**CONTRIBUTORS**

- Eric Alesse, Bradley Bamgbose, Larry Flick, Rhonshel Hall, Chuck Taylor, Ray Waddell

**SPOTLIGHT**

- Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential.

**NEW & NOTeworthy**

- Exceptional releases by new or established artists.

**PKS**

- New releases predicted to hit the top half of the chart in the corresponding format.

**CRITIC’S CHOICES**

- Reissues of albums when critical acclaim.

---

**FOR THE RECORD**

Due to an editing error, New & Noteworthy artist Sula’s name was incorrectly listed in the June 9 issue of Billboard.”
The Rhythm
The Rap
and the Blues
by Gail Mitchell

Simmons Mobilizes Hip-Hop Summit
Meeting Will Focus On Marketing, Conflict-Resolution Issues

BY GAIL MITCHELL
LOS ANGELES—Saying it's time
to take back responsibility, entre-
preneur/hip-hop pioneer Russell
Simmons is mobilizing a Hip-Hop
Summit June 12-13, pulling together
a diverse group of artists, music
executives, political and religious
leaders. Aimed at initiating positive
dialogue, proactive reforms, and
unity, the two-day series of meetings
at the New York Hilton will address
such issues as race profiling, inter-
group conflicts, lyrical content, A&R
and marketing initiatives, and polit-
ical empowerment—culminating in
the drafting of a code of ethics for
marketing hip-hop records, to be
announced June 14.

“People have suggested that we're
going to talk about some way of con-
serting artists,” Simmons says. “But
it's about protecting freedom of
speech while getting people to dig
deep and make better poetry. And
more success will come from that.
The one thing about hip-hop is it tells
the truth, and I want to continue
that. We just want to make hip-hop
a greater industry. That's the main
thrust of this summit.”

Discussions will revolve around
four major areas: making greater
efforts at being accountable for hip-
hop's social, political, and economic
impact; conflict resolution among
artists; examining the functions of
A&R and marketing in elevating hip-
hop; and dialogues featuring such
political and religious leaders as Con-
gresswoman Maxine Waters (D-Calif.), Rev. Dr. Ben Chavis-Muh-
hammed, Honorable Minister Louis
Farrakhan, and Rev. Run; such label
executives as Bad Boy's Sean “P-
Diddy” Combs, Aftermath's Dr. Dre,
Loud's Steve Rifkind, and Interscope's
Steve Stoute; and producer/gang
mediator Michael Conception, who'll
co-chair the conflict-resolution meet-
ing.

Another key session will be a mini-
congressional panel that includes Cy-
thia McKinney (D-Ga.), Earl Hilliard
(B-redmond,D-Miss.), Harvard pro-
fessor/authors Cornel West and Recov-
ing Industry Asn. of America president/CEO Hilary
(Continued on page 80)

Arista Newcomer Cantrell Sounds
'So Blu' On Heartfelt Debut Album

BY ALYSA S. KING
NEW YORK—For Arista newcomer
Blu Cantrell, a serious car accident
involving her sister opened the door
to a musical career.

The Providence, R.I., native went
with her family to Atlanta, where they
stayed in a hotel for a month to monitor
her sister's health. But after the hotel
lobby, Cantrell met a local producer
who introduced her to Stewart
Arista's (Sigal, Chanté
Moore, Mya).
The family returned
to Providence after her sister
recovered, but Cantrell re-
mained in Atlanta
and began recording a demo with Stewart.
A meeting with Arista president/CEO Antonio
“L.A.” Reid soon followed.

In addition to writing her own verses, Cantrell—managed by Mark Stewart
of Atlanta-based MES Enter-
tainment—collaborated with Chris Stew-
tard, Dallas Austin, and Jimmy Jam and
Terry Lewis. “The whole recording
process was easygoing—there was no
pressure,” she says.

Her July 31 debut, So Blu, reflects
that vibe, as well as her state of mind
at the time. “I was in a lot of pain over
a failed relationship,” explains Blu.
“You can hear the pain in my voice
and in a lot of the lyrics.”

Arista executive VP Lionel Ride-
our thinks Cantrell’s raw emotions will
make her a radio success story. “Her
performance as an artist is broader
than even what you hear on the first single, ‘Hit Em Up-Style (Oop!),' which is a
great launch record.”

Radio PDs have been scrambling to
keep up with the new release. The
produced single, released April 25 and
currently at No. 18 on the Hot R&B/Hip-Hop
Songs tally, is already reaping the
benefits.

“It's innovative and sounds much differ-
et from everything we've heard so far this year,” says Maurice DeVoe, PD at
Philadelphia's WPHL.

Phyllis Williams, Arista director of
marketing, says the single's success has
definitely paved the
way. “We've already put her on a
nationwide promotional tour,” Wil-
liams says. Arista is planning a num-
ber of contests, including a free
BMW giveaway.

Royce Fortune, owner of Los
Angeles' Fortune Records, is already
getting album requests from cus-
tomers. “I can't wait to order to do very well here,” he adds.

Cantrell, who's still working on
securing a publishing deal and a book-
ing agent, is confident that all of the
pieces will fit together when So Blu
comes out. “If I didn't sing, I don't know what I'd do,” she says. “It's wonderful
them to be able to sing when they
are going through things. And now to
be able to share that with other people
who can relate is a beautiful thing.”
Wordplay Reissues Posse's 'Chronicles'

**Words & Deeds** by Kwaku

IT'S A PARTY: "Fiesta" (Jive) by R. Kelly Featuring Jay-Z holds on to No. 1 on the Hot R&B/Hip-Hop Singles & Tracks chart for the third consecutive week. It increases by more than million in weekly plays, and is boosted by 517,000 singles, gaining new single on the Singles & Tracks chart for the second week in a row. The song has also added new life to the Posse's "Fiesta" single, which was originally released in 1998.

**The Rhythm Section**

by Minal Patel

Wordplay Reissues Posse's 'Chronicles'

**Words & Deeds** by Kwaku

Posse unleashed again: One of London's most influential rap acts is back with a timely reissue. London Posse, the now-defunct duo of rappers Bionic and Rodney P., is teaming up with Wayne Ho to bring back the original London Posse sound. Their latest LP, "Words & Deeds," is a collaboration between the two artists and features a mix of new and old tracks.

B.i.g. Figg / Sales

The reissue is a much-needed addition to the Posse's discography, which has been largely overshadowed by the more popular East Coast crews of the time. London Posse, however, had a unique sound that set them apart from their peers, and their reissue is a welcome addition to the rap scene.

The Rhythm Section

by Minal Patel

Wordplay Reissues Posse's 'Chronicles'

**Words & Deeds** by Kwaku

Posse unleashed again: One of London's most influential rap acts is back with a timely reissue. London Posse, the now-defunct duo of rappers Bionic and Rodney P., is teaming up with Wayne Ho to bring back the original London Posse sound. Their latest LP, "Words & Deeds," is a collaboration between the two artists and features a mix of new and old tracks.

B.i.g. Figg / Sales

The reissue is a much-needed addition to the Posse's discography, which has been largely overshadowed by the more popular East Coast crews of the time. London Posse, however, had a unique sound that set them apart from their peers, and their reissue is a welcome addition to the rap scene.
**Hot R&B/Hip-Hop Airplay**

Complied from a national sample of broadly supplied Broadcast Data Systems' Radio Track Service. (133 R&B stations tabulating data on 7/11/01). Systematic errors in airplay mean groups may not precisely reflect the composite values. This data is used in the Hot R&B Singles Chart.

**Hot R&B/Hip-Hop Singles Sales**

Complied from a national sub-sample of POP (out of valid cued key R&B/Airplay stores which report number of units sold to SoundScan, Inc. f. This data is used in the Hot R&B Singles chart.
Simsmons mobilizes hip-hop summit

(Continued from page 25)

Rosen: "We're helping them walk through some of the industry guidelines on labeling.

"But that will be a small part of the summit. The exciting part is the personal and political empowerment, reinforcing the sense of community with everyone coming together to talk about what's happening in hip-hop."

Using the summit also as a platform to facilitate communication between young people and their older counterparts—and in turn promote literacy and other programs to help kids at risk—Simsmons has enlisted the support of community organizations as the Urban League and the NAACP.

"As a matter of principle," NAACP president Benjamin Chavis Jr. says, "we should come from inside and not from censorship. It's important that the hip-hop community take responsibility for its actions, lyrics, advertising, and marketing appeal to young people. Because so many in the hip-hop industry expressed willingness to come forward and discuss these issues, the NAACP wants to allow this to happen.

"We have 450 youth counselors around the country, as well as 120 college chapters," continues Mfume. "We can't exist as an organization unless we understand in many respects what young people's issues are. And you can't do that vigorously. The hip-hop summit underscores our commitment to this cause."

Besides Def Jam, Loud Boy, and Interscope, other labels supporting the summit include Motown, Priority, Arista, Rawkus, and Atlantic. And another trend that's sure to be on hand is Bone Thugs-N-Harmmony's Krayzie Bone, also a solo artist.

"While the hip-hop industry shouldn't be judged by just one rapper or group, there are a lot of things that can change, and it all has to do with us," says Bone. "We need to get things off our chests and get ideas flowing. Something positive will come out of this. It's going to work."

The Hip-Hop Summit follows the May 16 International Hip-Hop Conference for Peace at the United Nations during Hip-Hop Appreciation Week. That event attracted such outspoken artists as KRS-One and Chuck D.

"Hip-hop represents the greatest union of young people with the most diversity—all races and religions—that people have felt in America," Simmons notes. "This summit isn't something we'd do and then go home. There will be inspiration and resolution."
Mondo Grosso Plies Sony Set At Nontrad Stores, Radio

**SUMMER BREEZE:** On his fourth album, the self-produced MG4 (Sony Music Imports, due June 12, Japan's Shinichi Osawa—atka Mondo Grosso)—has created a landscape without borders, a landscape where no one musical genre dominates, a landscape that embraces the future without ignoring the past.

MG4 finds classic styles of jazz, soul, and Bossa Nova effortlessly coexisting with elements of house, hip-hop, and 2-step. "With these musical styles are in my head—they're part of my creative self," says the Japanese-speaking Osawa via a translator; Sony Music Entertainment (Japan) GM of artist development Archie Meguro. "But it is sometimes difficult to bring all these soulful elements into one album.

"That's why this album is so DJ-like," he continues. "Many consider a DJ to focus solely on one genre of music, but my definition of a DJ is one who seamlessly brings together different types of music to create his or her own whole sound. For me, what's most interesting is to create one flow out of different elements."

In addition to its global rhythms, MG4 features an international array of vocalists, including N'Dea Davenport ("Show Me Your Love"), and Tania Maria ("Samba do Gato"). The positively buoyant, Bahia-fueled "Life" spotlights Japanese newcomers Birdcaged Ichiro, a longtime collaborator, and his specially arranged 2-step-gem "Butterfly," which will surely please fans of MJ Cole's aural sensations. "I say it was made to bring 2-step early last year when he was producing songs for Bird. We had MJ Cole remix one of the songs ("Garne") for Japan," he notes. "I didn't set out to make a 2-step record with the new album, and I don't see myself as a 2-step artist. First and foremost, my background is as a musician, which is the reason for all the melodious elements in my music."

Lisa Frank, VP of artist development at Sony Music International, says MG4—which is distributed by Miami-based SMI—has been serviced to noncommercial triple-A stations; college and specialty mix shows have been sent a Mondo Grosso sampler with "Life," "Now You Know Better," and other tracks.

In addition to retail programs, encomposing listening stations and price-and-positioning, with the likes of Tower, Barnes & Noble, Virgin and Trans World, Frank says the disc will also be sold at such nontraditional music retailers as Diesel and Saks Fifth Avenue.

For the vinyl community, Frank confirms that a licensing deal has been secured with New York-based indie King Street Sounds, which will release all vinyl product relating to the project. Expect a vinyl version of the album and of the set's first single, "Life," to street in July or August.

**SPEAKING OF KING STREET:** don't overlook the seventh volume of Mix the Vibe, which arrives via label imprint Nite Grooves. Now in its fifth year, the Mix the Vibe compilation series has spotlighted the turntable skills of revered jocks like Joe Cacase, Club 69 (aka Peter Rauhofer), Ron Trent, and Tony Humphries.

For the latest installment, the label has tapped world-renowned DJ/producer Grosso (aka Pete W, Don), who has subtitled the set Wild Pitch Switch 2001, which refers to the Wild Pitch sound he pioneered in the mid-’80s, as well as his ill-fated single, "Switch 2001." The set also (Continued on next page)

**by Michael Palaletta**

who seamlessly brings together different types of music to create his own whole sound. For me, what's most interesting is to create one flow out of different elements."

In addition to its global rhythms, MG4 features an international array of vocalists, including N'Dea Davenport ("Show Me Your Love"), and Tania Maria ("Samba do Gato"). The positively buoyant, Bahia-fueled "Life" spotlights Japanese newcomers Birdcaged Ichiro, a longtime collaborator, and his specially arranged 2-step-gem "Butterfly," which will surely please fans of MJ Cole's aural sensations. "I say it was made to bring 2-step early last year when he was producing songs for Bird. We had MJ Cole remix one of the songs ("Garne") for Japan," he notes. "I didn't set out to make a 2-step record with the new album, and I don't see myself as a 2-step artist. First and foremost, my background is as a musician, which is the reason for all the melodious elements in my music."

Lisa Frank, VP of artist development at Sony Music International, says MG4—which is distributed by Miami-based SMI—has been serviced to noncommercial triple-A stations; college and specialty mix shows have been sent a Mondo Grosso sampler with "Life," "Now You Know Better," and other tracks.

In addition to retail programs, encomposing listening stations and price-and-positioning, with the likes of Tower, Barnes & Noble, Virgin and Trans World, Frank says the disc will also be sold at such nontraditional music retailers as Diesel and Saks Fifth Avenue.

For the vinyl community, Frank confirms that a licensing deal has been secured with New York-based indie King Street Sounds, which will release all vinyl product relating to the project. Expect a vinyl version of the album and of the set's first single, "Life," to street in July or August.

**SPEAKING OF KING STREET:** don't overlook the seventh volume of Mix the Vibe, which arrives via label imprint Nite Grooves. Now in its fifth year, the Mix the Vibe compilation series has spotlighted the turntable skills of revered jocks like Joe Cacase, Club 69 (aka Peter Rauhofer), Ron Trent, and Tony Humphries.

For the latest installment, the label has tapped world-renowned DJ/producer Grosso (aka Pete W, Don), who has subtitled the set Wild Pitch Switch 2001, which refers to the Wild Pitch sound he pioneered in the mid-’80s, as well as his ill-fated single, "Switch 2001." The set also (Continued on next page)

**by Chucky**

BY CHUCKY

The Stantron Warriors are at the forefront of a movement in British dance music that encourages the crossbreeding of musical genres over purity and caution. Blending elements of hip-hop with 2-step, discos with breakbeat—music to the ears of the Stantron Warriors (aka DJ/producers Grosso and Yardley)—is as well as his ill-fated single, "Switch 2001." The set also (Continued on next page)

**by Chucky**

BY CHUCKY

The Stantron Warriors are at the forefront of a movement in British dance music that encourages the crossbreeding of musical genres over purity and caution. Blending elements of hip-hop with 2-step, discos with breakbeat—music to the ears of the Stantron Warriors (aka DJ/producers Grosso and Yardley)—is as well as his ill-fated single, "Switch 2001." The set also (Continued on next page)

**by Chucky**

BY CHUCKY

The Stantron Warriors are at the forefront of a movement in British dance music that encourages the crossbreeding of musical genres over purity and caution. Blending elements of hip-hop with 2-step, discos with breakbeat—music to the ears of the Stantron Warriors (aka DJ/producers Grosso and Yardley)—is as well as his ill-fated single, "Switch 2001." The set also (Continued on next page)

**by Chucky**

BY CHUCKY

The Stantron Warriors are at the forefront of a movement in British dance music that encourages the crossbreeding of musical genres over purity and caution. Blending elements of hip-hop with 2-step, discos with breakbeat—music to the ears of the Stantron Warriors (aka DJ/producers Grosso and Yardley)—is as well as his ill-fated single, "Switch 2001." The set also (Continued on next page)

**BY CHUCKY**

The Stantron Warriors are at the forefront of a movement in British dance music that encourages the crossbreeding of musical genres over purity and caution. Blending elements of hip-hop with 2-step, discos with breakbeat—music to the ears of the Stantron Warriors (aka DJ/producers Grosso and Yardley)—is as well as his ill-fated single, "Switch 2001." The set also (Continued on next page)

**by Chucky**

BY CHUCKY

The Stantron Warriors are at the forefront of a movement in British dance music that encourages the crossbreeding of musical genres over purity and caution. Blending elements of hip-hop with 2-step, discos with breakbeat—music to the ears of the Stantron Warriors (aka DJ/producers Grosso and Yardley)—is as well as his ill-fated single, "Switch 2001." The set also (Continued on next page)

**by Chucky**

BY CHUCKY

The Stantron Warriors are at the forefront of a movement in British dance music that encourages the crossbreeding of musical genres over purity and caution. Blending elements of hip-hop with 2-step, discos with breakbeat—music to the ears of the Stantron Warriors (aka DJ/producers Grosso and Yardley)—is as well as his ill-fated single, "Switch 2001." The set also (Continued on next page)

**by Chucky**

BY CHUCKY

The Stantron Warriors are at the forefront of a movement in British dance music that encourages the crossbreeding of musical genres over purity and caution. Blending elements of hip-hop with 2-step, discos with breakbeat—music to the ears of the Stantron Warriors (aka DJ/producers Grosso and Yardley)—is as well as his ill-fated single, "Switch 2001." The set also (Continued on next page)

**by Chucky**

BY CHUCKY

The Stantron Warriors are at the forefront of a movement in British dance music that encourages the crossbreeding of musical genres over purity and caution. Blending elements of hip-hop with 2-step, discos with breakbeat—music to the ears of the Stantron Warriors (aka DJ/producers Grosso and Yardley)—is as well as his ill-fated single, "Switch 2001." The set also (Continued on next page)

**by Chucky**

BY CHUCKY

The Stantron Warriors are at the forefront of a movement in British dance music that encourages the crossbreeding of musical genres over purity and caution. Blending elements of hip-hop with 2-step, discos with breakbeat—music to the ears of the Stantron Warriors (aka DJ/producers Grosso and Yardley)—is as well as his ill-fated single, "Switch 2001." The set also (Continued on next page)

**by Chucky**

BY CHUCKY

The Stantron Warriors are at the forefront of a movement in British dance music that encourages the crossbreeding of musical genres over purity and caution. Blending elements of hip-hop with 2-step, discos with breakbeat—music to the ears of the Stantron Warriors (aka DJ/producers Grosso and Yardley)—is as well as his ill-fated single, "Switch 2001." The set also (Continued on next page)

**by Chucky**

BY CHUCKY

The Stantron Warriors are at the forefront of a movement in British dance music that encourages the crossbreeding of musical genres over purity and caution. Blending elements of hip-hop with 2-step, discos with breakbeat—music to the ears of the Stantron Warriors (aka DJ/producers Grosso and Yardley)—is as well as his ill-fated single, "Switch 2001." The set also (Continued on next page)

**by Chucky**

BY CHUCKY

The Stantron Warriors are at the forefront of a movement in British dance music that encourages the crossbreeding of musical genres over purity and caution. Blending elements of hip-hop with 2-step, discos with breakbeat—music to the ears of the Stantron Warriors (aka DJ/producers Grosso and Yardley)—is as well as his ill-fated single, "Switch 2001." The set also (Continued on next page)
includes such Nite Grooves and King Street grooves as GTS Feature Loleatta Holloway’s “What Goes Around Comes Around,” Ananda Project featuring Terrance Downs’ “Glory, Glory,” Mike Scott’s the Creation of Sound Project’s “Lover’s Lullaby” and Groove, which now travels through the Mute network. Respectively for such energetic peak-hour jams as Tungsten’s “Corrine,” Polars’ “Addict-ed,” and Inerita’s “Wul’ah” — which are all included here — Future Groove trades itself on delivering peak-hour tracks for progressive-minded DJs like Carl Cox, Paul van Dyk, and Paul Oakenfold.

DANCE TRAX

(Continued from preceding page)

also on Nite Grooves is Abstract Afro Lounge III, which celebrates the Afro-centric rhythms of clubland, encompassing house, Afrobeat, garage, nu-jazz, left-field, and tribal.

A NEW COMPILATION SERIES you need to know about is Another Late Night (Azuli/Kinetic). Masterminded by Austen Wilde (who was part of the original creative team behind the wildly popular Back to Mine series) and Amanda Eastwood, Another Late Night showcases clubland’s survivor DJs producing spotlighting their musical inspirations and five downbeat tracks. As an added attraction, each volume of Another Late Night will include a version of a song produced exclusively for the set by the compiler.

Left-field DJ duo Flash Brazillla —aka Steve Cobby & Dave Meek— is flexing their ministrations with “My Mind’s a Jungle” — one of the first-ever mixed disc. Among the many featured gems are Marvin Gaye’s “It’s Flies Cool,” Nightmares on Wax’s “Les Nuits,” Keil’s “Suspected,” Mr. Scruff’s “Get a Move On,” John Barry’s “The Persuaders” Theme, the Beta Band’s “It’s Not Too Beautiful,” and Brian Eno’s “Regiment.” For information on choice, Flash Brazillla looked no further than Nat “King” Cole’s version of “Nature Boy.” With assistance from Bernard Ross on flute, the duo has cleverly concatenated and Kithers with its lounge lizards and Muzik aficionados alike.

And just so you know, Howie B. is continuing to compile and mix Another Late Night, Vol. 2

For a full-throttle, in-your-face trance set, look no farther than Future Groove Collection (Future Groove/Mute). Beat mixed by Force Mass Movement (aka Mike Wells, who also records under other aliases, including Polars), the set makes a fine introduction for those unfamiliar with 20-year-old British imprint Future Groove, which now travels through the Mute network.

www.americanradiohistory.com
**BY PHYLLIS STARK**

NASHVILLE—Bluegrass and more country music may be enjoying a newfound surge of popularity, but for Patty Loveless, it’s the music that she was raised on, her soul. Loveless, the daughter of a Kentucky coal miner, has finally recorded what she calls the album “I was born to do.” She will release the album, due June 26. It is Loveless’ sixth album for Epic (she was previously signed to MCA Nashville), but it is her first full-fledged attempt at the music of her youth.

The album was a labor of love for Loveless and her husband and producer, Emory Gordy Jr. The couple co-wrote two songs on the album and arranged the gospel classic “Two Coats,” which previously appeared on Rising Tide Records’ 1998 soundtrack to the film The Apostle. The album’s 14 selections include another composition by Gordy, as well as “Sounds of Loneliness,” the album’s final track, which Loveless wrote at age 14 and previously recorded for her MCA debut.

The album features duets with Jon Randall and Travis Tritt, who plays guitar and sings with Loveless on “I Know You’re Married (But I Love You Still).” RickySkaggs sings and plays mandolin on two tracks, including the Ralph Stanley song “Daniel Prayed.” Ed Scaggs plays banjo on “Pretty Little Miss.” Gordy plays guitar on an additional track.

Among the standout tracks are “Someone I Used to Know,” a duet with Randall that was previously performed by Dolly Parton and Porter Wagoner, as well as the chilling coal-mining song “You’ll Never Leave Harlan Alive,” by Darrell Scott, who Brad Paisley also recorded for his new album, Part II.

With the exception of two previously-recorded songs—“Two Coats” and a track taken from the recently-released Songcatcher soundtrack—Loveless says Mountain Soul was cut live in the studio in five days, with most of the musicians and singers laying down their parts at the same time.

“I wanted to accomplish everybody the feel that when they are listening to this record, they are there,” she says. “My husband says there were tears in his eyes when he was Tony’s, it’s a testament to Tony’s talent and the songwriting of the artists.”

Loveless describes the material as “strictly traditional bluegrass and old country music.” The album features duets with Dolly Parton and Nickle Creek. Loveless makes a distinction between bluegrass, mountain music, and old country music. “It’s more of a sound than a genre,” she says, incorporating the sounds of all three, and drawing inspiration from the country music of Lester Flatt and Scruggs, the bluegrass of Bill Monroe, and the “true mountain music” of the Stanley Brothers.

The album features duets with Dolly Parton and Nickle Creek. Loveless makes a distinction between bluegrass, mountain music, and old country music. “It’s more of a sound than a genre,” she says, incorporating the sounds of all three, and drawing inspiration from the country music of Lester Flatt and Scruggs, the bluegrass of Bill Monroe, and the “true mountain music” of the Stanley Brothers.

Loveless describes mountain music—the hardest to define of the three—the songs that were just passed down in the early years through singing. It’s very haunting and very soulful. It just tears right into your heart and pulls any emotion out of you.”

She adds, “It’s so hard for people to put a label on the music style.” Loveless describes it as “sort of a blend between the two.”

Loveless says she’s never done a full album of the material before. “Loveless says many of the songs on her previous albums “had that flavor of mountain sound,” including such hits as “Here I Am.” “If you started to remove all the electric instruments, you would hear it in the music I have been doing.”

The idea for the album began to percolate after Loveless added an acoustic segment in her live show, during which she would talk about her father and play some of the music she grew up on. When that began to get a lot of attention, Loveless and Gordy began discussing plans for the album.

No one knows how mainstream country radio will embrace the music on this album, but the label is hedging its bets by releasing a single (the title track) from Loveless’ previous album, “hit’em with a smile.” Mike Kraski, senior VP of sales and marketing at Sony Music Nashville, says “the demand [for Mountain Soul] will dictate what we do with radio.” Meanwhile, Mountain Soul will be worked into a variety of other formats, including Christian country, classic country, Americana, bluegrass, and public radio.

“It’s been proved that, even without mainstream radio, there is something about this type of music that resonates with consumers,” Kraski says. “We did not start this project with the intent of [securing support] from mainstream country radio, but we are very pleased to announce it has been well received.”

While Loveless says she hopes radio will “accept it with open arms, I don’t want them to feel I am abandoning my country career, because I’m not.”

**Van Zandt Tribute Draws Alt.Country Stars; Gill to Receive Career Achievement Award**

**AN ECLECTIC list of acts has been tapped to participate in a Townes Van Zandt tribute album, due Sept. 11 on Free Falls/Pendulum Records. Produced by Fredric Fletcher and Eric Paul, the 15-song collection, Poet, is due to release in November. The album features the late artist’s songs as recorded by an alt-country who’s who: Guy Clark, Emmylou Harris, Lucinda Williams, Willie Nelson, John Prine, Cowboy Junkies, Robert Earl Keen, Nanci Griffith, Asleep at the Wheel, Delbert McClinton, Billy Joe Shaver, the Flatlanders, Steve Earle & the Dukes, J.T. Van Zandt, and newcomer Pat Haney.

On THE ROW: Kevin Herring is promoted from senior director of national promotion to VP of national promotion at Lyric Street Records.

Robert Earl Keen has signed with Nashville-based Dualtone Management, a division of Dual Tone Music Group. The company also manages Cowboy Junkies, Keen, whose current record is managed by Steve Hoiberg of SHO Artist Management, had most recently been self-managed.

Curb artist Hal Ketchum has signed with the Bobby Roberts Agency for booking representation.

Phoebe Dall and Tim Scott join Nashville-based the Marketing Group (TMG) to launch Country Music Newswire, a syndicated daily entertainment news service. Dall, who serves as editor in chief and creative services director, previously was a producer for Winstar Radio’s Country Kickers show—prep service. Scott, who joins TMG as production manager, had been a production engineer at Huntsman Entertainment.

**ARTIST NEWS:** Singer-songwriter Steve Earle and actor Sara Shapechave launched the Broadcast Thee Trust, a non-profit organization based in Nashville. Broadcast Thee will produce two events in spring 2002: the “100 Years of a Woman,” which will feature 100 women from different decades in the music industry, and a Spring Festival, which will feature over 20 artists from different genres.

**Nashville Scene**

by Phyllis Stark

Clint Black, who will not be attending Fan Fair because of the recent birth of his daughter, will have a virtual presence instead. Fans who visit, his booth June 16-17 can ask Black questions while he’s at home via a private Yahoo chat. Booth staff will take photographs of each visiting fan standing next to a cutout of the artist, which Black will autograph and mail to the fans.

Black’s next album is due in November.

Great American Country (GAC) has signed on as the TV media sponsor of the Girls’ Night Out tour, featuring Jo Dee Messina, Jason Aldean, Sara Evans, Jamie O’Neal, and Carolyn Dawn Johnson. GAC will give away five tickets to every performance of the tour, which kicks off July 13 in Las Vegas.

Black will host the Tennessean City Lights Festival June 22-29 in Commerce, Ga. Charley Pride, Little Jimmy Dickens, Billy Walker, and Jeannie Seely are set to appear. Co-sponsored by Commerce Chamber of Commerce, the festival raises money for various local organizations.

Garth Brooks will serve as honorary chairman of the National Education Assn.’s Real Across America 2002 literacy campaign. He will be featured in radio, TV, and print public service announcements and will act as the official spokesman for the campaign.

**By Phyllis Stark

**ARTISTS & MUSIC**
BY LORIE HALLOBAGH
NASHVILLE—”What I Really Meant to Say,” Cyndi Thomson’s debut single on Capitol Records, deals with the dilemma of telling the truth and being wise enough to avoid some very unhappy feelings. Thomson feels or living fully in the moment.

“Every moment in life, good or bad, you should fully experience it,” Thomson says. “You might be 29 years old and you don’t allow yourself to feel. I put that into my songs, and I believe people respond to that honesty and realism.”

Listeners already seem to be responding to Thomson with crossover appeal, according to the Top Country Singles & Tracks chart, where the record is No. 1. Thomson’s video for her debut single, “What I Really Meant to Say,” has been on the Top Country Singles & Tracks, it rises 32-29. Sales of the song have been a little surprising, according to Capitol vice president of promotion Joe Harper. Thomson feeling that the song is sales-wise in relation to airplay-wise on the charts.

“We got feedback from radio who said that they had never aired a song this earlier this year, and they kept coming back to us with this song, so we thought it would stand apart from everybody else,” Thomson says. “It helps that her music is really different and she comes from a writer’s perspective. She’s a great storyteller, so we had [Cyndi] and Tommy Lee James, who had cut a song on the album [with Paul Worley], talk about their songs and play them for radio.

Thomson’s independent spirit comes naturally to her. At age 12, after hearing Trisha Yearwood for the first time, she knew she wanted to sing. “Trisha and Karen Carpenter both inspired me to run like the wind,” Thomson says, who spent the requisite years singing in church and toodle-choo before moving to Nashville to attend Belmont University and pursue a performing career. “I was always so happy to sing that music just moved me. And I was a really determined child.”

Working a modeling job at a party for Deana Carter’s “Ain’t Nothin’ But A Levelheaded Woman,” she had to turn her legs—Thomson befriended another model/songwriter who knew James, and he later agreed to work with Thomson.

Thomson eventually landed a publishing deal with Sony ATV/Tree. She later signed with Capitol and recorded her debut, My World, which features eight songs she co-penned with James.

“My writing and music are very Southern. It’s the soundtrack for Georgia,”—CYNTHI THOMSON

“I wanted to create real songs that move you, that help you understand the stress of life. To me, music is freedom. And that’s why I like to write so many different chleiches when I write. I want you to not know my song right away. I require you to stay around and you’re not busy anymore. I don’t want it to be the easy rhyme. I want it to be the right words.”

In preparation for the album’s July 31 release, the label has been striving to establish Cyndi as a personality, playing up her down-home roots and earthy appeal in a period where glam looks and pop-music flash seem to be pervading the country arena.

“I want to attract a younger audience with Cyndi’s music, yet not forsake the 40-year-old housewife who’s also going to get into this music,” she says. “In our format it seems we try to make every female act into a sex kitten to appeal to a younger demo, and I don’t know how many housewives.”

“Cyndi is gorgeous, and we have amazing artwork with this project, but some of the images she’ll see are not who she’s seeing with country now. A lot of artists are going glam, but this packaging is a lot simpler. We did a footage of Thomson in her hometown and drew heavily from her background for our print and visual marketing elements, and actually we shot the photos of her visit to Nashville where she visited to help complete the circle for them of who she’s about. We also included a bio in the press kit.”

Thomson’s appeal seems to be clicking in markets like Minneapolis, where KEKY (K102) Fred Grevis Swedberg has watched the record grow in popularity. “We program for women 25-40,” Swedberg says, “and there are only a few writers who really speak to that demo these days, and Cyndi’s about the only one that really does. Her songs are not manufactured but have real emotion. She’s got that magic.”

Thomson will launch her album release with a performance-July 31 at New York’s Bottom Line cabaret with labelmate Keith Urban. She’s booked by Ron Baird at Creative Artists Agency and managed by Simon Renshaw at the Firm.

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

**STILL (iyaz) (Kingsway US) Sheet Music Out.**

**3 AIN’T NOTHING ’BOUT YOU** (Sony ATV, BMI/Malone, Universal, W writer/ASCAP, BMI/HP, WB, BMI/ASCAP)

**3 GROWN MEN DON’T CRY** (Largo Kibza, ASCAP/Scott, BMI/SGP/SGP, BMI/WR)

**5 HE DRINKS TEQUILA** (Universal, BMI/MC/BB, BMI/ASCAP/WB, BMI/ASCAP/WB)

**59 WHEN WE WERE LOVERS** (Graviton, BMI/Wamena, BMI/ASCAP, BMI/ASCAP)

**64 COME A LITTLE CLOSER** (Cabaret, BMI/ASCAP, BMI/ASCAP, BMI/ASCAP)

**66 I DON’T GIVE A DAMN** (BMI/ASCAP, BMI/ASCAP, BMI/ASCAP)

**67 COMPLICATED** (BMI/Writing, BMI/ASCAP, BMI/ASCAP, BMI/ASCAP)

**68 DONT WANT TO TALK** (BMI/Miller, BMI/ASCAP, BMI/ASCAP)

**79 NIGHT CONVERSATION** (BMI/ASCAP, BMI/ASCAP, BMI/ASCAP)

**88 REAL LIFE** (BMI/ASCAP, BMI/ASCAP, BMI/ASCAP)

**91 I’VE TOLD YOU** (BMI/ASCAP, BMI/ASCAP, BMI/ASCAP)

**92 WHY WOULD YOU** (Songwriting, BMI/ASCAP, BMI/ASCAP)

**93 DON’T KNOW WHY** (BMI/ASCAP, BMI/ASCAP, BMI/ASCAP)

**94 DON’T KNOW WHAT YOU HAVE** (BMI/ASCAP, BMI/ASCAP, BMI/ASCAP)

**95 SOMETHING TO DO** (BMI/ASCAP, BMI/ASCAP, BMI/ASCAP)

**97 COOL** (BMI/ASCAP, BMI/ASCAP, BMI/ASCAP)

**98 DON’T KNOW WHY** (BMI/ASCAP, BMI/ASCAP, BMI/ASCAP)

**99 EVERYTHING** (BMI/ASCAP, BMI/ASCAP, BMI/ASCAP)


<table>
<thead>
<tr>
<th>No.</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>PEAK POSITION</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>TIM McGRAW</td>
<td>FINALLY FOUND SOMEONE</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>SOUNDFORM</td>
<td>COYOTE UGLY</td>
<td>1</td>
</tr>
<tr>
<td>3</td>
<td>BRAD PAISLEY</td>
<td>HOLLAND NAZARETH</td>
<td>2</td>
</tr>
<tr>
<td>4</td>
<td>LEE ANN WNOACK</td>
<td>I HOPE YOU DANCE</td>
<td>3</td>
</tr>
<tr>
<td>5</td>
<td>MARY CHAPIN CARPENTER</td>
<td>TIME * SEX * LOVE</td>
<td>4</td>
</tr>
<tr>
<td>6</td>
<td>BROOKS &amp; DUNN</td>
<td>BORN TO FLY</td>
<td>5</td>
</tr>
<tr>
<td>7</td>
<td>KENNY CHESNEY</td>
<td>SMOKED IN THE DARK</td>
<td>6</td>
</tr>
<tr>
<td>8</td>
<td>TIM McGRAW</td>
<td>CARRYING ME</td>
<td>7</td>
</tr>
<tr>
<td>9</td>
<td>8</td>
<td>9 DIXIE CHICKS</td>
<td>FLY</td>
</tr>
<tr>
<td>10</td>
<td>FAITH HILL</td>
<td>BREATHE</td>
<td>10</td>
</tr>
<tr>
<td>11</td>
<td>BILL GILKEY</td>
<td>DARLY * TO DREAM</td>
<td>11</td>
</tr>
<tr>
<td>12</td>
<td>TOBY KEITH</td>
<td>HOW DO YOU LIKE ME NOW</td>
<td>12</td>
</tr>
<tr>
<td>13</td>
<td>LEANN RIMES</td>
<td>I NEED YOU</td>
<td>13</td>
</tr>
<tr>
<td>14</td>
<td>JESSICA Andrews</td>
<td>WHO AM I</td>
<td>14</td>
</tr>
<tr>
<td>15</td>
<td>TRAVIS TRITT</td>
<td>DOWN THE ROAD I GO</td>
<td>15</td>
</tr>
<tr>
<td>16</td>
<td>GARY ALAIN</td>
<td>SMOKE RINGS IN THE DARK</td>
<td>16</td>
</tr>
<tr>
<td>17</td>
<td>MONTGOMERY GENTRY</td>
<td>CARRYING ME</td>
<td>17</td>
</tr>
<tr>
<td>18</td>
<td>NICKEL CREEK</td>
<td>CARRYING ME</td>
<td>18</td>
</tr>
<tr>
<td>19</td>
<td>RASCAL FLATTS</td>
<td>RASCAL FLATTS</td>
<td>19</td>
</tr>
<tr>
<td>20</td>
<td>DIAMOND RIO</td>
<td>ONE MORE DAY</td>
<td>20</td>
</tr>
<tr>
<td>21</td>
<td>JAMIE O'NEAL</td>
<td>BREATHE</td>
<td>21</td>
</tr>
<tr>
<td>22</td>
<td>MARK MCGUINN</td>
<td>MARK MCGUINN</td>
<td>22</td>
</tr>
<tr>
<td>23</td>
<td>KEITH URBAN</td>
<td>KEEGH</td>
<td>23</td>
</tr>
<tr>
<td>24</td>
<td>ALAN JACKSON</td>
<td>WHEN SOMEBODY LOVES YOU</td>
<td>24</td>
</tr>
<tr>
<td>25</td>
<td>BILLY GILMAN</td>
<td>ONE VOICE</td>
<td>25</td>
</tr>
<tr>
<td>26</td>
<td>JO DEE MESSINA</td>
<td>BURN</td>
<td>26</td>
</tr>
<tr>
<td>27</td>
<td>SHEDAISY</td>
<td>THE WHOLE SHEBANG</td>
<td>27</td>
</tr>
<tr>
<td>28</td>
<td>ROY D. MERCER</td>
<td>ROY D. MERCER</td>
<td>28</td>
</tr>
<tr>
<td>29</td>
<td>TONY PON</td>
<td>ROY D. MERCER</td>
<td>29</td>
</tr>
<tr>
<td>30</td>
<td>AARON TIPPIN</td>
<td>PEOPLE LIKE US</td>
<td>30</td>
</tr>
<tr>
<td>31</td>
<td>LORRIE MORGAN &amp; SAMMY Kershaw</td>
<td>I FINALLY FOUND SOMEONE</td>
<td>31</td>
</tr>
<tr>
<td>32</td>
<td>SOUNDFORM</td>
<td>DRIVER</td>
<td>32</td>
</tr>
<tr>
<td>33</td>
<td>TAMMY COCHRAN</td>
<td>TAMMY COCHRAN</td>
<td>33</td>
</tr>
<tr>
<td>34</td>
<td>CORY LEE YOUNG</td>
<td>PLA Y IT LOUD</td>
<td>34</td>
</tr>
</tbody>
</table>

**Note:** Albums with the greatest sales gains this week. Billboard/BPI Communications and SoundScan, Inc.
NORMAN DEPRIEST
by Steve Smith

**KEEPING SCORE**

**CLASSICAL**

**WINDFALL:** For the music directors of most American orchestras, the opportunity to record any repertoire imaginable, with absolutely no strings attached, is an unthinkable pipe dream. But for James DePreist, the leader of the Portland-based Oregon Symphony Orchestra for the past 20 seasons, that pipe dream has just come true. Thanks to a $1 million bequest from an appreciative patron of the orchestra, the conductor will mark the final five years of his tenure with at least two recording sessions per year, for which he has been granted complete artistic autonomy.

"It is unusual to have such total artistic control," DePreist says. "But it brings with it, of course, the most severe constraint you could imagine: the responsibilities of conscience, to make certain you don't just go in and say, 'I feel like doing the Mahler Fifth Symphony today, so that's what we're going to record.' I think you have to ask yourself the question, aside from your own egotistical need to record something, 'What are the needs of the record-buying public? What are your responsibilities to the people who pay tickers for tickets to the orchestra?' I think that there are varieties of music that this orchestra needs to be represented by, and these records give us an opportunity to reach the widest conceivable audience, which is worldwide."

Longtime Oregon Symphony supporter Gretchen Brooks—an Oregonian who spent an extended period of time in Europe, returning home in time for DePreist's arrival in 1989—bestowed this unprecedented gift upon the orchestra last year, on the occasion of the conductor's 20th anniversary season. During that time, Brooks has seen the orchestra transformed by DePreist's leadership from a respectable regional ensemble into a world-class orchestra that has drawn praise from critics nationwide. In the process, the Oregon Symphony has added an air of assurance that would have been the envy of any orchestra in the world. It boasts the highest per capita subscription attendance of any major orchestra in the U.S., while offering that audience a steady diet of challenging repertoire alongside more standard fare.

"It's not by accident that the renewal rate is so high with the symphony," Brooks notes. "When I returned to Oregon to settle down, I attended their concerts, and I could see what a profound transition Jimmy DePreist had made for the orchestra. Since he will be moving on, and we have a commitment until 2006, this gift is a way to honor both Jimmy and the orchestra. To have memory of his time here for posterity, I felt it was very important that they be recorded at least twice a year for the last five years."

Prior to the establishment of the Gretchen Brooks Recording Fund, the Oregon Symphony released only six commercial recordings, via DeLos and Koch International Classics. The orchestra drew positive notice for the strength of its performances for both labels, but each company took a unique approach to recording the ensemble. The Delos releases featured a mixture of mainstream staples and lesser-known works by Richard Strauss, Tchaikovsky, and Rachmaninoff, won approval of high-end audio magazines for the John Eargle's extraordinary sonics. Critics lauded the two Koch discs, produced by Michael Fine, for their innovative programming of deserving works by such American composers as Gian-Carlo Menotti, Norman Dello Joio, and Joseph Schwanter. DePreist has used the freedom afforded by the Brooks fund to indulge in the best of both worlds, taping both Eargle and Fine to helm its new recordings. He says, "They're both Grammy winners and very serious artists, coming to work together for the first time, and that has been very productive."

So far, DePreist and his orchestra have released two discs endowed by the Brooks fund, both on DeLos. The first, issued in late winter, combined Stravinsky's Suite for Three Orchestras and Walton's Romanza, featuring a newly released disc completes the "Roman Triptych" of Ottorino Respighi that was initiated with the rendition of Feste Romane that appeared on the album Bouvres!, the orchestra's 1987 debut recording for DeLos. The new disc combines a restyled version of that recording with newly recorded versions of Prises of Rome and Fountains of Rome.

"After the first two recordings, we began essentially attention-getting," DePreist says, "we begin to get into the area of works that should be recorded under conditions like this, where there are no strings attached." DePreist sees the programming toward relatively less-familiar fare with William Walton's Symphony No. 1 and Cello Concerto, in time for the composer's centenary next year. While both works have been recorded numerous times by other ensembles, American orchestras seldom perform them. "A record company might say, 'We don't know how we're going to sell the Walton sold?'" How he needs it is less important, but the primary thrust is to record the repertoire that I think deserves it."

DePreist will use the Walton Recording to present the debut of cellist Samuel Johnson, a young African-American musician from the tiny town of Milton Freeport, Ore. Orchestral cellists urged DePreist, so he had the orchestra's programming toward relatively less-familiar fare with William Walton's Symphony No. 1 and Cello Concerto, in time for the composer's centenary next year. While both works have been recorded numerous times by other ensembles, American orchestras seldom perform them. "A record company might say, 'We don't know how we're going to sell the Walton sold?'" How he needs it is less important, but the primary thrust is to record the repertoire that I think deserves it."

DePreist plans to record a work that is particularly close to his heart, the Fourth Symphony of American composer Vincent Persichetti, which is one of those American classics that's still viable and still works," he says. The work will likely be paired with another American piece, the Walther's Journal of John LaMontagne. Further recording plans include Hail! Angels, a new Michael Daugherty work that features the orchestra's four bassoons (who moonlight on club gigs as the Bassoon Brothers) and André Previn's Piano Concerto, performed by cellist Yo-Yo Ma. Mindful of turmoil in the record business, DePreist recognizes the possibility that the Internet may play a role in his future recording activities. "I think that people have probably grown weary of the Internet as such and the hourglass that is distributed through the Internet as its primary means of dissemination. So our options are completely open, and it will be interesting to see what the result of all of this legal business and technological settling down will be."

---

**Top Gospel Albums**

**JUNE 16, 2001**

---

**ARTISTS & MUSIC**
Artists & Music

by Deborah Evans Price

ESSENTIAL ‘OXYGEN’: Since releasing its eponymous debut in 1995, Avalon has become one of the Christian industry’s most successful acts. The Grammy-nominated, multi Dove Award-winning foursome has another hit on its hands with its fifth Sparrow album, Oxygen. The project debuted at No. 1 on the Top Contemporary Christian Albums chart, selling more than 33,400 units in its first week. Sales were buoyed by the group’s street-week media blitz, which included live radio broadcasts from the cities of Avalon on Catalina Island, Houston’s KSBJ, Atlanta’s WVFJ, and Orlando, Fl.’s WPOZ, among the stations that broadcast their morning shows from Catalina.

On Oxygen, Avalon members Jody McBrayer, Cherrie Palotti, Michael Passons, and Janna Lonn (formerly Janna Potter) once again demonstrate the amazing vocal blend and unerring song sense that made the group’s previous efforts so successful. “We have been really fortunate to have some incredible vocalists like ‘Testify to Love’ and ‘Adonai,’ says Long. ‘When you go in the studio, you definitely feel the need to top, or at least meet the standard of, those songs. There’s a lot of pressure there.’

Long admits that the recording of Oxygen took a little longer than the group had intended. “It took a long time to find really great songs this time, also due to the fact that Jody lost his dad,” she says. “There were several variables that made us go a little bit slower, but in the end we got 11 great songs. I’m really proud of it. [Producer] Brown Bannister did an amazing job.”

Long says it was easier finding songs for the group’s earlier albums, because they had been doing a lot of session vocals and often found great songs when asked to sing demos. “That’s how ‘Can’t Live a Day’ says Long. ‘I did the original demo.’

These days she credits Sparrow VP of A&R Grant Cunningham and Bannister with helping the group find more. “We made it a rule early on that no four of us have to agree on a song,” she says, “because we’re singing them night after night, and it has to be something you can really convey with conviction and are really passionate about…”

Among the cuts on Oxygen that the group is most excited about is the Richard Page-penned title tune. “I loved the song but didn’t know if it would work in an Avalon scenario,” Long says of the tune, which was originally recorded by Page, formerly of ’80s pop group Mr. Mister. “He’s an amazing singer and songwriter. He knew that we were interested and agreed to do a rewrite.”

One sign leading to a beautiful ballad “I Don’t Want to Go.” “It’s about being in God’s will, no matter what that takes you,” says Long. “Sometimes that’s a hard thing for us to do, if God will calls us to a different place in life or an actual different location, but what a peace that is in knowing you’re right where God wants you to be.”

One of the album’s highlights is “By Heart, by Soul,” a duet with Aaron Neville that the group performed for Neville’s 45th Dove Awards. The performance came about after the legendary soul man heard Avalon’s hit single “Can’t Live a Day.” Impressed, he asked that the act was that (Continued on next page)

In the SPIRIT

by Lisa Collins

WINNING THE WAR: James Hall had good reason to call his latest release, We Are at War, because that’s exactly what he felt he was in the midst of when he recorded it in fall 1999, just months before the label he was signed to filed for bankruptcy.

“It was a nightmare,” Hall recounts. “CGI called us the week before the recording and told us they would not be able to handle the bills and for us to cancel this recording. But everything, including Sony Studios, was booked. It was impossible to cancel. So we just had to go into our pockets, and it was a pretty penny. We tried to pay some of the bills off as we did dates, but it was horrific. Then again, we had to taper that but no overdues, because we didn’t have the money.”

That is until former manager Mark Moore, who had launched Charlotte, N.C.-based Destiny Music Group, bailed the choir out last fall, paying the bills and advancing the monies needed to complete the project. Just last month, Hall and his choir, Worship & Praise, entered the charts at No. 10 with We Are at War. “God is just doing it,” Hall says. “We feel like conquerors.”

UPCOMING: Blackberry Records is releasing Doug & Melvin Wilson’s Dutts June 26. The project is a collection of duets from the brothers’ previously released solo projects—including "Living Testimony" (teaming Joe Ligon with Doug), "Never Seen Your Face" (Melvin with Marvin Winans), and "Peace in My Heart" (Melvin with Shirley Caesar)—as well as two new cuts. One of them, "Cooling Water" (featuring Melvin and Lee Williams), is already generating quite a buzz among gospel announcers, particularly in the Southern region.

"Dutts gives us a chance to work with people we admire," Melvin says of the project, which also features Yolanda Adams, John P. Kee, and Harvey Watkins. “Plus, we thought the project would be a good way to add the new acts to Doug's next solo project, which will feature a duet with Kelly Price.”

Due June 19 is Canadian vocalist Landa Larmond’s EMG Gospel debut, Love Letters. Larmond was the lead singer for Sharon Riley & Faith Chorale when EMG Gospel president Ken Pennell signed her to an artist development deal. The mar- ketable quality for the group officially kicked off in January with the inclusion of the project’s lead single, “Once,” on Wow Gospel. “Since then, the 25-year-old singer—backed by an extensive print and radio campaign—has been making the rounds, including appearances on Bobby Jones Gospel and at the Gospel Music Workshop’s board meeting, where a spirited showcase left 300 announcers and industry luminaries clamoring for the electric slide. She’s also set to perform at Bobby Jones Superfest, June 22-24, at Washington, D.C.’s RFK Stadium.

BRIEFLY: The official lineup for Bobby Jones’ ambitious Superfest includes Yolanda Adams, Kirk Franklin, John P. Kee, Mary Mary, Kurt Carr, Fred Hammond, Vicki Winans, Kim Burrell, the Christianaires, Tonex, Vanessa Bell Armstrong, the Nashville Superchoir, Dottie Peoples, and the Williams Brothers.

Billboard
### TOP WORLD MUSIC ALBUMS.

<table>
<thead>
<tr>
<th>No.</th>
<th>TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>WHAT IS GROOVE? (SOUTH AFRICA)</td>
<td>TOP NOVEMBER</td>
</tr>
<tr>
<td>2</td>
<td>GROOVE MAN</td>
<td>TOP NOVEMBER</td>
</tr>
<tr>
<td>3</td>
<td>AFRICAN NIGHTS</td>
<td>TOP NOVEMBER</td>
</tr>
<tr>
<td>4</td>
<td>JAZZ IN THE CRATER</td>
<td>TOP NOVEMBER</td>
</tr>
<tr>
<td>5</td>
<td>SAMBA D'ORO</td>
<td>TOP NOVEMBER</td>
</tr>
</tbody>
</table>

### TOP BLUES ALBUMS.

<table>
<thead>
<tr>
<th>No.</th>
<th>TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SOUTHERN COMFORT</td>
<td>BUDDY GUY</td>
</tr>
<tr>
<td>2</td>
<td>ROLLIN'</td>
<td>BUDDY GUY</td>
</tr>
<tr>
<td>3</td>
<td>DELIRIOUS</td>
<td>BUDDY GUY</td>
</tr>
<tr>
<td>4</td>
<td>GRANDMA'S AROUND</td>
<td>BUDDY GUY</td>
</tr>
<tr>
<td>5</td>
<td>THE BLUES</td>
<td>BUDDY GUY</td>
</tr>
</tbody>
</table>

### TOP REGGAE ALBUMS.

<table>
<thead>
<tr>
<th>No.</th>
<th>TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>REGGAE GOLD 2001</td>
<td>VARIOUS ARTISTS</td>
</tr>
<tr>
<td>2</td>
<td>REGGAE JAMBOREE 2001</td>
<td>VARIOUS ARTISTS</td>
</tr>
</tbody>
</table>

### HIGHER GROUND (Continued from previous page)

- Singing and expressing interest in recording a duet. "It was a really cool experience," says Long. "I'd heard his voice on the radio for years. Then that day in the studio, hearing him in the next room was a weird experience. He was a very humble and gentle man."

- Avalon hits the road Sept. 20 for its fall tour, which will also feature the late Greg Long, who performed the duet with John Popper. The blues-rock band has also announced its first reunion tour later this year, linking it to "I'm On Top of the Outskirts of Town," while Eric Schenman, co-founder of the Spin Doctors, will be on tour with the band.

- It's all just good music, regardless of what you want to call it," he says. "I think the band has a lot of fans who are hungry for more music."

---

**Artists & Music**

**HAMILTON, 80, SWINGS EVER-YOUNG FOR KOCO**

**SIMPLECTIC AND SWING:** Given that Chico Hamilton will celebrate his 80th birthday this September, one would almost forgive him if he wanted to rest on his laurels. A respected drummer/composer who has explored chamber jazz, hard bop, and big band, Hamilton's strength as a bandleader has been an ongoing desire to have his band with upcoming talent, making him instrumental in the careers of such esteemed artists as Jim Hall, Charles Lloyd, and Larry Coryell.

Of course, sitting back has never been part of Hamilton's game plan. His desire to have his music constantly evolve, along with his prowess as a talent scout, is clearly evident on Foreststorm (June 12), his first outing for Koch Jazz (Blue Notes, Billboard, April 7). The album's title is Hamilton's given name, as well as the name of his late son, who passed away last year after securing his father's deal with Koch and suggesting the project.

Rather than reprising sounds he has traversed in the past, Foreststorm finds Hamilton exploring rhythmically charged compositions that are built upon what he refers to as "dynamic grooves." The drummer composed 12 of Foreststorm's juicy tracks and is joined by musicians who studied with him at one time or another, including longtime associate Cary Nelson (tenor) and Paul Ramsey (bass), as well as alto and soprano saxophonist Erik Lawrence and tenor player Evan Schwartz, who studied with him at the New School in New York.

"I wanted to groove, to have fun, and that's what these songs were specifically written for," Hamilton says. "Everything was composed or picked specifically for the musicians who perform the music." John Popper, front man for the blues-rock band Blues Traveler, has been musical links to "I'm On Top of the Outskirts of Town," while Eric Schenman, co-founder of the Spin Doctors, will be on tour with the band through the fall. "It's a great time," he says. "These days, you hear trios and quartets where each guy takes his turn blowing, but there is not much for the audience to hold on to. When my band plays, a handful of guys suddenly sound like an orchestra."

**IN BRIEF:** The Jazz Journalists Assn. will hold its fifth annual awards ceremony June 14 at New York's Birdland as a benefit for the Emergency Fund of the Jazz Foundation of America. The proceedings, which include live performances and a silent auction, open to the public. Contact 212-533-9495 or hman@jazzhouse.org for more information.

**Denise Monet** mixtures standards, including Dizzy Gillespie's "Selena's Night in Tunisia" and Abbey Lincoln's "Bird Alone," material with her own pen on Lady Bird (Shotski, June 4).

An emotive singer with a unique ear for arrangements, Monet is a fine songwriter, as evidenced by her original composition "Firefly." Her band includes Yellowjackets pianist Russell Ferrante and David X. Young, host of innumerable jam sessions in his downtown New York loft during the week. Monet released Young's contributions to jazz history are documented in the combination art book/CD Jazz Loft, released last year on the Jazz Magnet label.
CDR Duplication as low as $1.80 each!

Compact Disc Service
(800) 599-9534

Our CDRs are available with graphics that will knock your socks off. And we offer same day turnaround at no extra charge.

Give us a call!

www.cdis.com

CD Duplication - Complete Packages!

4/4 Color Printing, BOTH SIDES Booklet & Tray Card, from your electronic art (no film needed) - no extra cost!

Best Price. Best Service - and everything is made in our factory!

Free Catalog: (800) 455-8555 email: cd@europadisk.com

EUROPADISK LLC - www.europadisk.com

Compact Discs - 60¢ Each

NATIONAL TAPE & DISC CORPORATION
1110 4th Ave. North - Nashville, TN 37209
1-800-874-4174

Digital Manufacturing Services - Digital Audio Duplication - Computer Graphics

Same Day Service! (on short run of a cassette client)

For New Business: Inquire Now.

www.ntdco.com

Digital Force

1-877-DISC-USA - www.digitalforce.com

DIGITAL FORCE
TOTAL CD, CDR, CD-ROM, DVD & CASSETTE PRODUCTION 212-252-9300 in NYC
TOLL FREE the POWERpixel Excellence

Aasel

INTRODUCE YOUR MUSIC TO THE WORLD

Release your CD on Internet e-stores with any order of 50 or more Deluxe CD Packages

Also announcing "Super Duper" Short-run quick-turn CD duplication. Custom printing with jewel boxes & printing on disc. Ready in 1 to 2 days!

Ask about our Deluxe Starter Package: 500 CDs including:
Color Inserts, Mastering, Bar Code, Web Site, Graphic Design & Posters. ALL FOR JUST $1995

Call for Details & Free Brochure

(800) 423-5227 (818) 505-9581
www.cdforce.com

CD & DVD Manufacturing - Factory Direct

Absolute Lowest Rates! From a thousand to a MILLION!

Call: 310-727-0752
Fax: 310-727-0752
e-mail: gdrl@dv1000.com

CD & DVD-RECORDABLE MEDIA
COMMERCIAL PRINTING
duplication equipment

great run & dj’s are welcome
1000+ retail ready cd’s

call for best quotes

www.digitalforce.com

FUTUREDISK MEDIA

1-877-TO-BUY-CDS
516-771-1935
www.futuredisk.com
HUGE SELECTION OF PACKAGING OPTIONS
YOUR NUMBER ONE SOURCE FOR:
CD/ DVD DUPLICATION-REPLICATION
VHS & CASSETTE DUPLICATION
BUSINESS CARD CD PRODUCTION
WEB DESIGN & HOSTING

CD & DVD-RECORDABLE MEDIA
COMMERCIAL PRINTING
duplication equipment

great run & dj’s are welcome
1000+ retail ready cd’s

call for best quotes

www.digitalforce.com

PUBLICITY PHOTOS

PUBLICITY PRINTS
LITHOGRAPHED ON HEAVY SATIN GLOSS PAPER

B&W
8X10’s $50 - $35
1000 - $105
B&W POSTCARDS $50 - $35

Color Catalog & Spec Sheet

1867 E. Holmby St., Suite BB
Los Angeles, CA 90049
Toll-Free 1-888-356-5356
www.dslpictur.com

WANTED TO BUY

$5000 CASH $$$
TUNES CD’s WILL PAY TOP DOLLAR FOR NEW AND USED CD’S OR DVD’S/HAVE BUY COLLECTIONS, CLOSEOUTS & LIQUIDATIONS!
MARLTON: 856-983-2566
HOBOKEN: 201-653-3355
TURNERSVILLE: 856-227-0558
VOORHEES: 856-782-3733
INTERNET: www.tunescds.com

REMEDY
1-877-221-9057
500 cd’s $1095
1000 cd’s $1450
Packaged File & 2 Panel Print

CD LABS
(800) 423-5227 (818) 505-9581
www.cdlabs.com

REMEDY
1-877-221-9057
500 cd’s $1095
1000 cd’s $1450
Packaged File & 2 Panel Print

CD LABS
(800) 423-5227 (818) 505-9581
www.cdlabs.com

ATTENTION MUSIC ACTS & RECORD PRODUCERS: Ron Vettese, veteran talent and producer’s agent (former Sr. VP of Wilkin Morris Agency) announces his company. The Producers Agency, is introducing Record Producers to Singer Songwriters & Songwriting Bands. Producers and Artists are invited to Call 212-247-9800 or E-Mail: RonVettese@aol.com

WE ARE CASH BUYERS OF UNWANTED LP’s, CASSETTES OR CD’S. No quantity is too large or small. We pay the freight.

CALL: (609) 890-6000

Looking for the perfect job? BILLBOARD CLASSIFIED

www.billboard.com

www.americanradiohistory.com
While other people are raising their prices, we are lowering ours. Major label CDs, cassettes for $500, 51,250; 1,000, $1,840. Only $13.95 - $15.95 in Canada, $16.95 overseas. Order by phone 800-407-6874 or on our website www.musiciansguide.com Mention code TGBB when ordering!
Although he has consistently scored several top 10 hits in every year since he turned 20, music manager Dave Pensado is riding especially high of late. His mix of “Lady Marmalade,” by Christina Aguilera, Lil’ Kim, Mya, Pink, and Redman, from the Missy Elliott soundtrack (Interscope), has reached and maintained the No. 1 position on The Billboard Hot 100, Top 40 Tracks, and Hot 100 Airplay charts.

But that is only one of Pensado’s recent mixes that is prominent on charts and radio. He also mixed four of the 10 tracks on Dylan’s Sycamore (Columbia), including the group’s cover of the Bee Gees-penned bawdy “Emotions,” as well as the Rockwell/Benny Green, Sylvers’ S.O.S. Band, and the early 80s, became fascinated by new sounds.

The first time I heard conceptualized music, which is what we were calling it then, I fell in love with it,” he recalls. “I never went back to live stuff with the same enthusiasm after that. I actually mixed my first rap record in the late 70s, probably ‘79, and just fell in love with it. I couldn’t get the rockers to believe me! So, I gravitated toward the hip-hop and R&B side of things.”

Pensado works at the 104-input Solid State Logic Live 14.1 Series console—where he considers an ideal desk for mixing—at the Enterprise in Burbank, Calif.

“My profession is one of the only jobs in the world where you switch from left-hand to right-hand functions instantly, 20 times within a one-minute period,” he notes. “The less you have to think about the mechanical process involved, the easier it is to make that switch. I notice that with a CD, you don’t realize I’m doing physical things. I hear something in my head, and the next thing I know I’m hearing it out of the speakers and don’t remember touching the faders or knobs.”

He also combines old and new technology, from analog tape and vintage outboard equipment—collected when it was affordable—to hard drive and software-based processing. That fusion of old and new, and a mixture of high- and low-end equipment—ranges from the most expensive gear to boxes to the most expensive equalizers, for example—is how Pensado brings a unique sound to his mixes. His approach to the soaring vocals on “Lady Marmalade” is no exception. “Most engineers are looking for transparency in everything from tape to outboard gear,” he says. “I tend to look for the idiosyncrasies and color that a piece of gear can bring. I still use one-half-inch [tape]—like Quantegy—8 track. I monitor the output of the 2-track machine, I don’t really look at the meters. When I get that crunch or saturation that I like, that’s where I leave it and try to have the one-half-inch add to the sound.”

“A lot of the guitar amps that we liked in the early days weren’t made to distort,” Pensado adds. “It was something they tried to avoid. But we players like the color those tubes added. I guess that sensibility spilled over into my mixing.”

Each vocalists on “Lady Marmalade.” Pensado confides, was simultaneously sent through an all-vintage tube signal chain and a more high-tech chain, including the CompressorBank and FlatterBank plugins from signal processing software developer Lexicon.

Blending the distinct signals and recompressing the tube side for the louder, screaming passages and the high-end side for breathers, softer moments, he reveals, is the secret to his approach.

“I use everything from a $50 piece of gear to an NTI or Avalon EQ,” he says. “And other esoteric stuff too. When you sit down to mix, why not use all the cards in the deck!”

**SALES EXECUTIVE**

Europadisk, a growing East Coast replicator of CD’s, cassettes, vinyl records and printing, has an opportunity for a highly experienced sales person, with established industry contacts. Position pays a base plus commissions, expenses and benefits. On site experience at least 5 years possible, no territory limitations.

Fax resume to: 718-407-7330

**FINANCIAL ANALYST**


Please fax/email resume, cover letter and salary requirements to: Mike Greenspan, mike.greenspan@sanctuarygroup.com Fax: 919-875-3576

**Retail District Manager**

Music Star Records, largest music retailer in Tennessee. We are accepting resumes for a District Manager to live in Murphysboro and oversee its 12 Music and Video stores. Experience in multi-store retail management is a must. Salary varies between $35,000 - $40,000 plus bonuses. 40th, medical and dental insurance. Resume to:

Mike Pole, Manager, Music Star, 111 West Main St., Murphysboro, IL 62966

**SALES & MARKETING**

Savvy SENIOR level legislator 3-4 years experience in sales/marking/clerical, etc for experienced rights clearance agency. We license the rights for music, film & TV clips, photos, ce entertainers.

Fax resume to Biz Fights at 212-824-2525

**REACH OVER 200,000 RESPONSIVE READERS EVERY WEEK CALL BILLBOARD CLASSIFIED TODAY 1-800-223-7524 MD OR 646-654-4697**

**SALES & MUSIC**

Save SENIOR level legislator 3-4 years experience in sales/marking/clerical, etc for experienced rights clearance agency. We license the rights for music, film & TV clips, photos, etc entertainers.

Fax resume to Biz Fights at 212-824-2525

**REACH OVER 200,000 RESPONSIVE READERS EVERY WEEK CALL BILLBOARD CLASSIFIED TODAY 1-800-223-7524 MD OR 646-654-4697**
Ivor Wins Confirm David’s Status

Young British Star Scoops Three Awards At Prestigious Event

BY NIGEL HUNTER

LONDON—Each year sees the number of new music awards ceremonies around the globe increase, with their inevitable flurry of attendant telecasts. And yet, in its 46th year without a broadcast partner, one of the industry’s oldest awards shows is now hailed as “simply the U.K.’s most prestigious music ceremony.”

The description comes from Peter Reichardt, newly promoted chairman/CEO of EMI Music Publishing U.K., and the event in question is the Ivors—the annual Ivor Novello Awards. The Ivors for 2000 were presented May 24 at London’s Grosvenor House Hotel in a star-studded ceremony that generated extensive press coverage.

This year, R&B artist Craig David’s disappointment at being passed over at the Brit Awards in February was assuaged when he won three Ivors: best contemporary song for “Seven Days,” which David wrote with Mark and Darren Hill (published by Windswep Music, Warner/Chappell Music); songwriter(s) of the year, shared with Hill; and, for “Woman Trouble,” written with Hill and Artful Dodger (Windswep Music, Warner/Chappell Music, and Sherlock Holmes Music).

The awards ceremony, presented by the British Academy of Composers and Songwriters and sponsored by the Performing Rights Society (PRS), also witnessed the longest standing ovation in its history, when Stevie Wonder was called to the stage to receive the third annual international award, which was introduced to recognize major contributions to British and international music by non-British writers. Wonder responded with a brief speech of touching humility and an a cappella version of “Knocks Me Off My Feet.”

There was also warm acclaim for film composer John Barry, when he was presented with the second Academy fellowship award by Academy president Tim Rice and chairman Guy Fletcher. Paul McCartney was the first recipient of this honor last year.

The PRS Award for outstanding contribution to British music was presented by Pete Townshend to the Clash, whom he called “a fucking gorgeous bunch of blokes.” The Who guitarist returned to the stage later to receive the lifetime achievement award. Roy Wood was named the ninth winner of the outstanding song collection award, and tenor star Pat Cash presented Iron Maiden with the international achievement statuette.

Best song musically and lyrically was “Baby I’m Yours,” written and performed by David Gray (Chrysalis Music). Best original music for a TV/radio broadcast was for ITVs “Coronation Street,” composed by Richard Rodney Bennet (Novello & Co.). Best original film score was for 20th Century Fox’s X-Men, composed by Harry Hensley (EMI Music Publishing). The PRS most-performed work was “Pure Shores” (Universal Music Publishing, Robbie Williams and Guy Chambers, EMI Music Publishing). The award was collected by a tearful Shaznay (Continued on page 17).

The managing directors of EMI Music Publishing’s various European affiliates now report to London-based Terry Porter-Key, executive vice president of continental European operations. Reichardt continues to report to Bandier. Describing the changes as “a refocusing,” Reichardt insists that “it’s really playing to our strengths.”

“I came to the conclusion that if you have a right to cover in the various territories—France, Germany, Italy, Sweden, etc.—then you should be finding acts in those territories that are right for the various territories.” Reichardt concludes, “We believe that U.K. music has turned a very important corner, and we really want to capitalize on that next [few] years and into the future.”

Spanish Superstar Sanz Makes English Debut

BY HOWELL LLEWELLYN

MADRID—Spanish music’s biggest rising star, Alejandro Sanz, has taken his first steps toward attracting a mainstream English-speaking audience, recording his first song in English with fellow Warner act the Corrs.

The new recording, scheduled for a June release, is entitled “Without Mercy,” is included on a special edition of his latest Warner Music Spain album, El Alma At Acor.” (The Bored Soul), to promote a four-month Spanish tour running June 16-Sept. 22.

The special edition boasts two more songs than the original version, which included “Angels,” an English-language version of “Me Ira,” retitled “The Darkest Day of My Life,” while the other features Sanz with the Corrs singing in Spanish on “One Night.”

The Corrs singing in English is a translation of “One Night,” from the Irish band’s In Blue album (143/Atlantic).

“Singing with the Corrs was really fantastic,” Sanz says. “I was nervous at first about singing in English, but I found it very attractive. One way of building phrases and measuring them is different, and I was singing in a way I don’t sing in Spanish. I was surprised how much I enjoyed it.”

“Una Noche” has already been released on the version of In Blue launched last year in Latin American territories only. Spain was the first territory outside Ireland where the Corrs found success, and it continues to be a fertile ground for the band. The special edition is initially scheduled for release in Spain and Portugal only. First shipment will be of 25,000 units with a redesigned cover.

The Spanish all-stadium tour is Sanz’s first in Spain for three years, and more than 600,000 people are expected to see him perform. Beatriz Perez, international exploitation manager (Continued on page 51)
**EUROCHART**

**MUSIC & MEDIA**

**NEW**

1. NEW ANGEL SHAHGY FEATURING RAYVON WEA
2. IT'S RAINING MEN GERI HALLIWELL
3. SONGS FROM AMERICAN IDOL BAILEY DAVIES
4. IT MIGHT NOT BE SHAQY FENGURICIDA RICARDO MAESTRE
5. PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO
6. 4 NEW

**REPLACED WITH**

1. NEW ANGEL (SHAHGY FEATURING RAYVON WEA)
2. IT'S RAINING MEN GERI HALLIWELL
3. SONGS FROM AMERICAN IDOL BAILEY DAVIES
4. IT MIGHT NOT BE SHAQY FENGURICIDA RICARDO MAESTRE
5. PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO
6. 4 REPLACED WITH

**SWEDEN**

**GFL (06/06)**

**NEW**

1. NEW HARLEY WESTERNA HARLEY WESTERNA UNIVERSAL
2. NEW BON JOUR THE WALKERS ONE LOVE THE VEG
3. NEW CD BLACK RALPH DEAN YOHAN
4. NEW TOLDAIRALUS TOOL DIRECTIONSMEN
5. NEW BON JOVI ONE WILD NIGHT LIVE 1985-2001
6. NEW BON JOVI ONE WILD NIGHT LIVE 1985-2001
7. NEW ANA BELEN PEDRES DE ORO
8. NEW ANA BELEN PEDRES DE ORO
9. NEW ANA BELEN PEDRES DE ORO
10. NEW WSO THE COAST TO COAST BON

**NEW ZEALAND**

**(Record Publications Ltd.) (06/03)**

**NEW**

1. NEW ANGEL (SHAHGY FEATURING RAYVON WEA)
2. IT'S RAINING MEN GERI HALLIWELL
3. SONGS FROM AMERICAN IDOL BAILEY DAVIES
4. IT MIGHT NOT BE SHAQY FENGURICIDA RICARDO MAESTRE
5. PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO
6. 4 NEW

**DENMARK**

**GPI (06/14)**

**NEW**

1. NEW DANI KAGE KEVIN ODW DI CHRISTIAN SPANDAU
2. NEW BUTTERFLY CUPID FEATURING CLAYTON TUNES)
3. NEW HET BORRDI DJ KETY
4. NEW Rp THE ROYAL RING K IOL
5. NEW UPTOWN GIRL WESTLYE LUC
6. NEW UPTOWN GIRL WESTLYE LUC
7. NEW UPTOWN GIRL WESTLYE LUC
8. NEW UPTOWN GIRL WESTLYE LUC
9. NEW UPTOWN GIRL WESTLYE LUC

**GREECE**

**(IFPI Finland) (06/01)**

**NEW**

1. NEW ANGEL (SHAHGY FEATURING RAYVON WEA)
2. IT'S RAINING MEN GERI HALLIWELL
3. SONGS FROM AMERICAN IDOL BAILEY DAVIES
4. IT MIGHT NOT BE SHAQY FENGURICIDA RICARDO MAESTRE
5. PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO
6. 4 NEW

**TURKISH**

**(Ferhat) (06/08)**

**NEW**

1. NEW BUTTERFLY CUPID FEATURING CLAYTON TUNES)
2. NEW HET BORRDI DJ KETY
3. NEW Rp THE ROYAL RING K IOL
4. NEW UPTOWN GIRL WESTLYE LUC
5. NEW UPTOWN GIRL WESTLYE LUC
6. NEW UPTOWN GIRL WESTLYE LUC
7. NEW UPTOWN GIRL WESTLYE LUC
8. NEW UPTOWN GIRL WESTLYE LUC
9. NEW UPTOWN GIRL WESTLYE LUC
10. NEW UPTOWN GIRL WESTLYE LUC

**BILBOBBOR**

**JUNE 16, 2001**

**www.billboard.com**

**EDITED BY NIGEL WILLIAMSON**

**FOLLOWING THE SUCCESS OF his 1998 released sleeper, Claudiofistino (Virgin France), which eventually sold 2.5 million copies and behatted topped the French chart last year, Mano Chauo's sophomore solo album, Proxima Estacion: Estacion (Next Station: Hope), was released June 4-5 worldwide. One of the most anticipated Spanish-language rock releases of 2001, the 13-track album is a logical continuation of the style for Claudiofistino, an audacious Latin/world music-tipped opus sung by Chauo not only in Spanish but also in Portuguese, French, and English. The first single, "Me Gustas Tu," featuring Madrid's Paz, hit No. 2 on the airplay charts in July and Spain—the highest positions he has ever achieved in those territories. Proxima Estacion: Estacion is also the first release with New York City based Latin America Records. The launch of Chauo's official web site, Manuchao.net, will coincide with the album release. A charismatic and politically motivated performer, Chauo, a rising star in Central and South America twice last year. He embarks on a new three-month tour kicking off June 11 in Athens, which includes a July 7 concert in New York's Central Park. It will be the Summertime festival.

**TOM WAITS WILL COLLABORATE with two Scandinavian musicians on an album of music he composed for the 19th century play Woyzeck. Stage director Robert Wilson created a modern, minimalist version of the play with Kathleen Brennan. Waits became one of the most talked-about pieces of theater ever staged in Denmark. In the wake of its success, Woyzeck will tour Europe this fall, with the original cast including Berlin Philharmonic. Waits is opened by a live version of "ahead of the world" in Stockholm; Dublin; Wroclaw, Poland; Madrid; Toulouse, France; and Paris. More cities are to be added. Danish bandmate Bent Clausen and Swedish co-bassist Bengt Risforsen are currently in the U.S. working on the album, and they expect to finish in the studio by early July.

**THE MEDIA ATTENTION captured by the New Zealand launch of Dimmer's album I Believe You Are A Star has "exceeded that of any local artist we've launched in years," according to Columbia promotions manager Turlough Carolan. Essentially the solo project, Dimmer is the singer's latest incarnation of former Straightjacket Fits front man Shayne Carter. That band was the figurehead of the influential New Zealand alt-rock Flying Nun label in the early '90s, and Dimmer's latest LP has reached sales of 300,000 units. During the tour, which ended May 17, Minogue launched her own brand of Love Kyutie underwear in a partnership with Australian lingerie company Holeyfook. Press reports suggest that 32-year-old Minogue, estimated to be worth $20 million Australian ($30 million), will star in the stage musical The Prince and the Showgirl in London next year.
THE SOUTH AFRICAN AFFILIATES of EMI Music Publishing, BMG Music Publishing, and Sony Music Entertainment have reached a settlement over the calculation of mechanical royalties on select recordings. Terms were not revealed.

The agreement follows a summoned issue last year (Billboard, Aug. 28, 2000) by EMI Music Publishing and BMG Music Publishing against Sony over unpaid songwriter royalties on Celine Dion’s 1996 release “ Falling Into You.” The dispute centered on record companies providing free stock to retailers, music clubs, and other trade entities in lieu of discount on invoice, as well as the alleged nonpayment of songwriter royalties on these deals.

DIANE COETZER

ITALIAN CULTURE MINISTER Giovanna Melandri has extended indefinitely Mauro Masi’s term as special commissioner for troubled authors’ rights society SIAE. Masi, who took the post in July 1999, will stay in charge until the country’s financial affairs are in order—there is speculation that he will eventually be appointed as president. SIAE reported a net profit of 3.5 billion lire ($1.7 million) for 2000; the predicted figure for 2001 is 24 billion lire ($12 million).

MARK WORDEN

BY LARRY LEBLANC
TORONTO—Canadian independent label and publisher Linus Entertainment has kicked off its start-up year with some impressive signings and, for its inaugural release, the domestic licensing of a long-delayed album by Ron Sexsmith.

Having signed Toronto-based former Mercury Records Toronto and Toronto’s By Divine Right in January, Linus issued Canadian singer-songwriter Sexsmith’s fourth album, Blue Boy, June 5.

The album was recorded while Sexsmith was under worldwide contract to Interscope Records in the U.S., which had released his first three albums. After Interscope balked at releasing Blue Boy, Sexsmith and the label parted ways late last year. The album was released June 5 by Cooking Vinyl in Europe and the U.K. and by SpinArt in the U.S. (Billboard, June 9).

Interscope Entertainment president/CEO Geoff Kulwack is elated at being able to license the album. “When I heard Ron was getting out of this, the light bulb went on in January, and I reached out to his manager Michael Dixon,” he says. “He was very excited about Ron being with an independent label [for Canada].”

While widely embraced by Canadian music critics, Sexsmith’s presence on domestic radio and TV is virtually nonexistent. “Ron wants to become better-known in his home country,” Kulwack says of Dixon, of Nashville-based Michael Dixon Management. “We felt we could do it best through a deal with Linus, while still being within major-label distribution [with Warner Music Canada].”

“Almost 85% of what Ron sells is outside North America. Japan is his biggest territory, with 50,000-50,000 units per release. We figured that being the first release on a new label in Canada, with Geoff—who loves his music—was the way to go.”

During the signing process, negotiating with several major labels for a worldwide deal for Sexsmith. However, he indicates that if Linus ‘puts Ron on the map,’ the Canadian arrangement might be expanded into a longer-term deal.

With private-equity financing of more than $1 million Canadian (over $652,000) from unnamed venture capital sources, Kulwack formed Linus on Jan. 1, 2001, after resigning as director of A&R at Virgin/EMI Music Canada at the end of December 1999. With offices in downtown Toronto, Linus’ staff includes Michael Shumak, VP of business development; Thomas Schneider, director of new media; and Nancy Malek, director of marketing and communications.

The company, originally known as Warner Recording, was initially to be affiliated with EMI Music Canada, but a deal was subsequently scuttled by the major. Kulwack then incorporated a new company as Linus Entertainment and, after several label re-negotiations, set up a distribution deal with Warner Canada in April (Billboard Bulletin, April 10).

“Ron and I were both surprised how fast the deal went down,” says Dave Tellington, Warner Canada senior VP, domestic. “From when we first met a year ago to a deal was exact- ly one week. This is the best of both worlds for us. There’s really no in-the-trenches, front-line labels like Linus/Dixon. Geoff has a bell of a track record.”

“The deal extends Warner’s A&R reach in Canada,” contends the head of the first-year label. “If there are significant sales in Canada, Dave will be able to tip off his international affiliates to what is happening here. But Warner does do things on an ad-hoc, risk-look perception (internationally).”

Linus’ first worldwide signing, inked Jan. 4, was Tuuli. Formed in 1997, Tuuli debuted the same year, and made a deal with a self-released five-song cassette, Tuuli Nation. The band was then featured on label compilations issued by indie Raw Energy, Thunderbaby, and Dwell. Its year-old EP Rockstar Potential is distributed in North America by Long Beach, Calif., punk label Sympathy for the Record Industry.

The band’s debut album for Linus is slated for the first quarter of 2002. “The girls like Geoff and the vision,” says Kulwack.

(Continued on next page)

BPI LABELS BODY the British Phonographic Industry (BPI) will hold its annual general meeting (AGM) July 25 at the record industry-funded Brit School for Performing Arts and Technology in Croydon, south London. The school previously hosted the AGM in 1997; in recent years, the event has taken place at the British Academy of Film and Television Arts building in central London. The switch of venue marks the beginning of the school’s 10th anniversary year. The BPI confirms that current chairman Rob Dickins (also chairman of Sony-affiliated label Instant Karma) has agreed to remain in the post for another year, and his appointment will be ratified at the AGM.

TOM FERGUSON

SPAIN’S AUTHORS AND PUBLISHERS SOCIETY, SGAE, held the first-ever overseas meeting of its international bureau chiefs (except Japan) and its Caribbean basin members on consecutive days during the May 16-20 Cubadisco music trade fair in Havana. Led by a Spanish contingent, including executive president Teddy Batista, the bureau chiefs included New York-based Emilio Garcia, who covers the U.S. and Canada. Others came from SGAE branches in Buenos Aires, Rio de Janeiro, Havana, and Mexico City, and a representative from Miami attended. The earlier members’ meeting day attracted Grammy winners Chuchu Valdés and Los Van founder Juan Formell.

HOWELL LLEWELLYN

JAPAN’S LEADING INDEPENDENT label AveX Inc. and Tokyo-based Microsoft Corp. (a subsidiary of Microsoft Corp.) have agreed to cooperate on the broadband distribution of entertainment content. The deal allows AveX to use Microsoft’s Windows Media Technologies to improve the quality of streaming video on its “Channel a” Internet music-information service. On May 24, AveX began broadcasting a 24-hour music and video feed, axevnet TV, on its general entertainment site (axevnet.or.jp) and at windowsmedia.ms.co.jp.

STEVE McCULLEN

MARTIN BREM, managing director of Columbia Germany, has stepped down from his post for “personal reasons.” Recently bereaved Brem intends to take a 12-month sabbatical and spend time with his family, Jochen Leuschner, president/managing director of Sony Music GSA, says he expects Brem to “successfully resume work with Sony Music after his sabbatical.” Leuschner will run Columbia on an interim basis, and all department heads will now report directly to him.

TOM FERGUSON

### EXE C U T I V E T U R N T A B L E

**RECORD COMPANIES.** Ed St. John is promoted to managing director of Sony Music Publishing in London. He was European director of RCA U.K.

**Clive Gardiner** is named managing director of BMG Indonesia. He was managing director of BMG Malaysia.

**Oliver Buckwell** is named head of new media at London-based Universal Music International. He was director of artists and music at Universal Music.
LABEL VET KULAWICK LAUNCHES LINUS
(Continued from preceding page)
he has for them,” says Tuuli’s manager, Don Robertson, of idol management label New Wave. “We’ll see if it continues.”
In late January, Kulawick signed Toronto’s By Divine Right after the band was dropped by Vancouver’s Netwerk Records. By Divine Right began working with Kulawick in 1997. In 1999, local indie label Squirtgun Records released its album All Hail Discordia, picked up by Netwerk Records and released as a major-label album. In 2000, By Divine Right released its first album under Kulawick’s label and a publisher. I tell artists and managers upfront that publishing is a deal-breaker—‘I’m not flexible on that point. If I’m going to pay for the party and take the risk, I can’t be excluded from the VIP section. If a major label wants to do a life-copy- right deal on masters or publishing, the answer is no.”
Kulawick’s objective of building a company based on quality artists and strong business management is lauded by Brian Chater, president of the Canadian Independent Record Production Assn. “In large letters, we welcome Geoff,” Chater says. “That’s the kind of business we are about, and he has got a good bit of cash behind him to make his company work.”

BY JULIANA KORANTENG
LONDON—U.K. online music licensing company Ricall Limited has clinched a groundbreaking agreement with PPL, the country’s performance-rights licensing body. Ricall is the first Internet music licensing company to have reached a blanket license deal with PPL. The firm offers access to a catalog of repertoire for commercial use to such clients as advertising agencies and TV and film production companies.

Ricall, which reported an operating profit in April and has generated nearly $2.5 million for rights owners to date, already has a blanket license from major music publishers—represented by the U.K.’s Mechanical Copyright Protection Society—to use their works. However, Ricall could not upload samples of recordings of those works on to its site until the corresponding labels, via PPL, had approved.

Label head Colleen Hue, PPL head of e-business, the organization’s record-label members are still debating whether music played on the Net is a broadcast performance or a distribution on a channel. At present, PPL only grants licenses to online simulcasts of existing terrestrial radio stations.

“By Ricall’s own admission,” he says, “every service that comes along is very different. Ricall qualified because as a closed-business-to-business service the online part is [effectively] a subsidiary of the main business being done.”

IVOR AWARDS
(Continued from page 14)
Lewin, who co-wrote the song with William Orbit and performed it with the now-disbanded All Saints.

International hit of the year was “It Feels So Good,” performed by Sonique, which won the song with Linus Burdick, Simon Kelofsky, and Graeme Pleethe (Universal Music Publishing/BMG Music Publishing). Best-selling U.K. single was “Fist It” by Paul Joyce (EMI Music Publishing) and “performed by animated children’s TV character Bob the Builder.”

Ivor’s nominations are whittled down to three in each category (other than those based on sales or airplay) by judging panels from across the music industry, before another industrywide panel makes the final decision.

In the publisher role, EMI’s Richard has now made more trips to the stage accompanying Ivors winners than anyone else, according to the ceremony MC Paul Gambaccini. Reiccardi himself is clear about the appeal of the awards show. “It’s the only one that recognizes and salutes songwriters and their art,” he says. “There are no intrusive TV cameras, and I’m the only one who is really happy to be there. I’m the only publisher member on the record industry’s Brit Awards committee and when I report to my record company colleagues there are constantly wondering how to match the image and charisma of the Ivors.”

Japan’s ‘Music-By-Phone’ Plans Stated
DoCoMo Says Delay To Service Is Not A ‘Postponement’

By Steve Mcclure
Tokyo—Plans to make music and other entertainment software widely available through cellular phones in Japan have been delayed by a recent announcement by NTT DoCoMo that it has put on hold the full-scale introduction of a generation (3G) mobile phone service until Oct. 1.

However, DoCoMo (NTT Mobile Communications Network) refuses to call the delay a postponement. The company says the new schedule will allow various technical aspects of the new service to be checked and that test services—featuring a downloading speed of 384 kilobits per second—will be offered. But 1G and 2G of 46 kbps—began May 30 in Tokyo, Yokohama, and Kawasaki. DoCoMo claims it will be the first company in the world to launch a 3G service.

A full service is scheduled to begin in October, but only within a limited area, which DoCoMo describes as a “center of Tokyo.” That is set to expand to Osaka and Nagoya in December and to other major Japanese cities in 2003, the company said.

The introduction of 3G promises to make downloading music by phone more attractive than it is now. The limited number of songs the record companies have released on the DoCoMo website is only a wider bandwidth than current services. DoCoMo hopes to attract 150,000 subscribers nationwide to the 3G service before next April and $6 million by the end of fiscal 2003.

In the lead-up to the launch of 3G, however, some Japanese companies have already introduced musicdownload services to get in early on what they see as a promising new line of business after the Sanyo Electric—in cooperation with electronics companies Hitachi and Fujitsu and record label Nippon Columbia—launched the first such service in Japan.

Toshiaki Hioki, manager of Sanyo’s Hypermedia Research Center, says cell phones—rather than the Internet—are key to the digital distribution of music in Japan. “I don’t think the Internet will ever be viable. It’ll only succeed through cell phones.”

Hioki claims that close to 90% of young Japanese people have cell phones and, of those, 78% have portable audio media, such as MiniDisc. In contrast, he says, about 70% of Japanese households have personal computers, with only half of them connected to online networks.

The DoCoMo system allows users to share files they’ve downloaded from a central server. Only music from a dedicated database, most of it Nippon Columbia repertoire, is available through the service. “What we want to do, along with downloading from servers, is personal file-sharing,” Hioki explains.

“We want to do a legal Napster.” With the Sanyo Keitai de Music (music by keitai—one of the Japanese cell-phone systems), one user would buy a copy of a song for between 200 and 300 yen ($1.64-$2.46), plus a 150-yen ($1.00) subscription fee. The system is a memory-storage device called the Multimedia Card. If users wanted to share the song with friends, they could copy the multimedia card and copy the song to their handset.

While the downloaded data can be freely copied, those who have copied a song from the original down loader must go back to the server to obtain “a key” to decode the encrypted content—for which the user must pay an additional 300 yen purchase fee as the original downloader.

Earlier this year, NTT DoCoMo introduced a music distribution service for another Japanese system, the PHS (personal handy phone service), dubbed M-Stage Music, that is unique by Matsushita Communication Industrial Co. The PHS model, Pickwalk 711, is for music download and cannot be used as a telephone.

NTT DoCoMo has also launched a Sony-made PHS handset, in which Sony’s Memory Stick data recording medium can be installed. Unlike Matsushita’s Pickwalk model, the Sony PHS can also be used as a telephone.
Charlie Zaa Looks Out For New Label

LEO LIDERS: Mexican singer Leo Lideres has added 16 members to travel to the U.S. summer for an extended concert tour. Last year, after signing contracts to tour in several U.S. venues, the Lideres band had to cancel its U.S. tour after failing to sell its band’s visas — in keeping with an increasingly strict (we’ll stop short of saying unfair) visa policy for artists attempting to travel to the U.S.

CHICHI: The first to arrive was cm, the biggest hit from the album "El Recodo," was followed by "Dame un Bajo Cero," which has already been approached by several labels.

In other Columbia-related news, hard salsa band Sonora Carruseles has added all 16 members of its "La secta All Star" to travel to the U.S.

Latin Tracks A-Z

<table>
<thead>
<tr>
<th>#</th>
<th>ARTIST TITLE</th>
<th>POP</th>
<th>RODIC</th>
<th>TROPICAL/SALSA</th>
<th>REGIONAL LATIN</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>AZUL AZUL</td>
<td>3</td>
<td>33</td>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td>2</td>
<td>CRISTIAN</td>
<td>10</td>
<td>10</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>3</td>
<td>JUAN GABRIEL</td>
<td>2</td>
<td>29</td>
<td>26</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>MARCO ANTONIO SOLIS</td>
<td>5</td>
<td>4</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>PAULINA RUBIO</td>
<td>19</td>
<td>20</td>
<td>15</td>
<td>15</td>
</tr>
<tr>
<td>6</td>
<td>BANDA EL RECODO</td>
<td>7</td>
<td>8</td>
<td>12</td>
<td>15</td>
</tr>
<tr>
<td>7</td>
<td>CONJUNTO PRIMAVERA</td>
<td>11</td>
<td>11</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>8</td>
<td>JERRY RIVERA</td>
<td>3</td>
<td>4</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>9</td>
<td>VICENTE RECREO</td>
<td>4</td>
<td>11</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>10</td>
<td>LA BOMBA</td>
<td>20</td>
<td>20</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>11</td>
<td>RICARDO MONTANER</td>
<td>21</td>
<td>23</td>
<td>23</td>
<td>23</td>
</tr>
<tr>
<td>12</td>
<td>PEPE AGUILAR</td>
<td>24</td>
<td>25</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>13</td>
<td>LAS TUCANES DE TUNAJA</td>
<td>28</td>
<td>29</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>14</td>
<td>LUIS MIGUEL</td>
<td>25</td>
<td>25</td>
<td>20</td>
<td>20</td>
</tr>
<tr>
<td>15</td>
<td>LOS HUMILDES</td>
<td>31</td>
<td>32</td>
<td>22</td>
<td>22</td>
</tr>
<tr>
<td>16</td>
<td>EDINNA NAZARIO</td>
<td>19</td>
<td>20</td>
<td>9</td>
<td>9</td>
</tr>
<tr>
<td>17</td>
<td>EL CID</td>
<td>26</td>
<td>27</td>
<td>31</td>
<td>31</td>
</tr>
<tr>
<td>18</td>
<td>LA SECTA ALLSTAR</td>
<td>28</td>
<td>29</td>
<td>31</td>
<td>31</td>
</tr>
<tr>
<td>19</td>
<td>VICTOR MANUELLE</td>
<td>22</td>
<td>23</td>
<td>31</td>
<td>31</td>
</tr>
<tr>
<td>20</td>
<td>BABY MONTERO</td>
<td>33</td>
<td>34</td>
<td>33</td>
<td>33</td>
</tr>
</tbody>
</table>

Charlie Zaa has released a new album, "El Recodo," which has already been approached by several labels.
LUIS FONSI

Eterno

- New Latin Pop Sensation
- Gold Record US Latin.
- Gold Record Venezuela
- "IMAGINAME SIN TI" #1 Billboard's Hot Latin Tracks.
- Top 5 across Latin America.
- Upcoming English Album with MCA.
- Duets with Christina Aguilera and Jaci Velazquez.
- 5 Sold out "Bellas Artes" and 2 "Coliseo Roberto Clemente" in San Juan, P.R.

www.americanradiohistory.com

a lejand ro
lerner

- 2 Million records sold.
- 32 Platinum albums.
- 2 Martin Fierro Awards.
- 5 Carlos Gardel Awards, including: BEST MALE POP ARTIST 2001 FOR THE ALBUM "SI QUIERES SABER QUIEN SOY" AND THE SINGLE "AMARTE ASI".
## Billboard's 2002 INTERNATIONAL LATIN MUSIC BUYER'S GUIDE

**Your One Stop Guide to the Latin Music Market**

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

For faster service order online at [www.orderbillboard.com](http://www.orderbillboard.com) or call toll-free 800-344-7119.

Fax: 646-654-5518

(Deadline extended to September 30 for 2003)  
**New** - Music companies may order any new music for September release.  
**Newest** - Music companies may order any new music for October release.  
**Mid-Season** - Music companies may order any new music for the next release period on a space-available basis.

### LATIN MUSIC NOTAS

(Continued from page 46)

### VASCONCELLOS RETURNS

Joe Vasconcellos, one of the greatest commercial forces in Chilean popular music, will present new songs as part of the soundtrack to the forthcoming local movie *Tila Pam Yau*, scheduled to premiere Aug. 2. Vasconcellos’ last album, *Vino*, was certified quadruple platinum in Chile for sales of more than 100,000 units. The film soundtrack will include seven previous hits and three new tracks, which Vasconcellos plans to use for an upcoming album.

### LAP/ROCK COCKTAIL

Mexican rock band Molotov is taking its time to record a new album, which is due not until next year. In the meantime, the band has begun to feature the new Latin act to be included in the *Banda* 2001/2002 box set, which includes songs by Aserio, Red Hot Chili Peppers, Korn, and Rage Against the Machine. Molotov recorded a cover of Tone Lock’s “Funky Cold Medina.”

### LIQUID SOURCES

BMG Mexico is set to release a tribute album for Soda Stereo in July, which includes performances by Aterciopelados, Julieta Venegas, Junto, Moenia, La Ley, and Gustavo Cerati himself. The band also released three tracks for Mexican movie *Amor sin Fronteras* and one track for *Y Tu Mama También*, which was recorded as a duet with English band Dub Pistols.

### LA MOSCA READY TO GO

In Argentina, pop band La Mosca is preparing to release its third album for EMI, *Buenos Maracachos*. The Mosca’s previous effort, *Vesperas de Corona*, was a worldwide success, thanks to the hit single “Para No Verlos Más.” Produced by Alejandro Stivel, the disc’s first single, “Te Quequeré Como la Boza,” was released to radio in Argentina the first week of June.

### In Brief

Citing “scheduling conflicts” from broadcasting network CBS, the Latin Recording Academy has announced a change in the date for the second Latin Grammy Awards, Sept. 12 to Tuesday, Sept. 11. (Billboard Bulletin, June 7) The Latin Grammys will be broadcast live 9-11 p.m. from Miami’s American Airlines Arena. The Academy’s 2001 Person of the Year gala tribute to Julio Iglesias will also move, from Sept. 11 to Sept. 10. Olga Tañón will release her upcoming album, *July 15 on Warner Music*, with the first single, “Cómo Olvidar,” giving to radio June 18.

### LATIN GRAMMY AWARDS

**Note:** Complete Latin Grammy nominations available at [www.billboard.com](http://www.billboard.com) for the 2002 Latin Grammys, Sept. 12.

### LATIN NOTAS

(Continued from page 46)

### VASCONCELLOS RETURNS

Joe Vasconcellos, one of the greatest commercial forces in Chilean popular music, will present new songs as part of the soundtrack to the forthcoming local movie *Tila Pam Yau*, scheduled to premiere Aug. 2. Vasconcellos’ last album, *Vino*, was certified quadruple platinum in Chile for sales of more than 100,000 units. The film soundtrack will include seven previous hits and three new tracks, which Vasconcellos plans to use for an upcoming album.

### LAP/ROCK COCKTAIL

Mexican rock band Molotov is taking its time to record a new album, which is due not until next year. In the meantime, the band has begun to feature the new Latin act to be included in the *Banda* 2001/2002 box set, which includes songs by Aserio, Red Hot Chili Peppers, Korn, and Rage Against the Machine. Molotov recorded a cover of Tone Lock’s “Funky Cold Medina.”

### LIQUID SOURCES

BMG Mexico is set to release a tribute album for Soda Stereo in July, which includes performances by Aterciopelados, Julieta Venegas, Junto, Moenia, La Ley, and Gustavo Cerati himself. The band also released three tracks for Mexican movie *Amor sin Fronteras* and one track for *Y Tu Mama También*, which was recorded as a duet with English band Dub Pistols.

### LA MOSCA READY TO GO

In Argentina, pop band La Mosca is preparing to release its third album for EMI, *Buenos Maracachos*. The Mosca’s previous effort, *Vesperas de Corona*, was a worldwide success, thanks to the hit single “Para No Verlos Más.” Produced by Alejandro Stivel, the disc’s first single, “Te Quequeré Como la Boza,” was released to radio in Argentina the first week of June.

### In Brief

Citing “scheduling conflicts” from broadcasting network CBS, the Latin Recording Academy has announced a change in the date for the second Latin Grammy Awards, Sept. 12 to Tuesday, Sept. 11. (Billboard Bulletin, June 7) The Latin Grammys will be broadcast live 9-11 p.m. from Miami’s American Airlines Arena. The Academy’s 2001 Person of the Year gala tribute to Julio Iglesias will also move, from Sept. 11 to Sept. 10. Olga Tañón will release her upcoming album, *July 15 on Warner Music*, with the first single, “Cómo Olvidar,” giving to radio June 18.

### LATIN GRAMMY AWARDS

**Note:** Complete Latin Grammy nominations available at [www.billboard.com](http://www.billboard.com) for the 2002 Latin Grammys, Sept. 12.
U.S. Rock en Español:
Growing Up And Looking For An Audience

BY LEILA COBO

long considered something of an ugly duckling
among its Mexican, Argentine and Spanish-
countries, U.S. rock en español seems to be finally
coming of age—if not in sales, then in sheer num-
ters and tenacity. While there are exceptions—
among them, Pepe Alon and Milo Torres y el Tez! Plantea
on WEA, Hijos de Sol on Fonovisa and Puya on MCA—major
labels are still notoriously shy about signing Latin alternative
or rock acts. But, in the absence of a label, bands are increas-
ingly taking matters into their own hands.

Acts like San Francisco-
based Orixa—recently
named ASCAP’s In-
dependent Group of the
Year—are recording,
touring and promoting on
their own, as well as
distributing, with the
help of indie compa-
nies like DLN Distri-
bution.

And, while radio
play remains elusive, a
formal—if under-
ground—support net-
work is firmly in place
to ensure local bands
get exposure, both as a
performance and a media
level.

Macabrely enough, it’s not as if there isn’t
an audience for rock en español (the term used in this ar-
ticle, although the music is also known as Latin alternative or
Latin rock, among other terms) in the U.S. market. Music
that falls under the genre sells well enough, especially on
the West Coast, that music chain Ritmo Latino has already
opened three Ritmo Rock stores—dedicated exclusively to
Latin rock—and is opening a fourth this summer.

LOCALS STRUGGLE

“Rock en español is nothing new, and sales have been ris-
ing for a long time,” says Isabelle Salazar, national Latin
music buyer for Recordhouse and Ti Musica stores, noting
that sales for groups like Gatos, Mami and Café Tacuba
have been strong for years. However, she says, local rock

21 recently released a compilation of mostly U.S.-based
bands titled Escena Alterlatina, which made the Billboard
Latin 50. The disc was compiled by Josh Norek, the publi-
cist who, with Tomás Cookman, put together the Latin Alter-
native Music Conference, to be held in New York in July.

“I would say the audience, more than untapped, is under-
exposed,” says Norek, who is planning a U.S. band show-
case for this year’s edition of LAMC. “We sold more copies of
Escena Alterlatina in Indianapolis than we did in Miami.”

BUILDING AWARENESS

Indeed, it’s not a stretch to say that the potential audience
for rock en español in the U.S.—newly arrived youngsters, or

(Continued on page LM-3)

Puaya:
Rocking Harder Than Ever

BY LEILA COBO

Ten years ago, a group of guys in love with rock get

(Continued on page LM-10)
ASCAP.
lo mejor de la música latina.

Para más información, llamar a:
Alexandra Lioutikoff
Vice Presidente de Asuntos Latinos
289 9th Street -- 2nd Fl
Miami Beach, FL 33139
(305) 673-3446
(305) 673-2446 Fax
second-or third-generation listeners who are likely choosing to English-language radio and watching MTV—is discovering the music that's out there. When they listen to it, they believe, they buy it.

"Every year, it's a turning-point year," sighs Norek. "Now, I don't think it's ever going to be like Nirvana, with a huge group breaking things. I just think it's going to be steady growth."

Truth be told, local rock en español has musically come a long way from 10 years ago. Even Norek, a die-hard fan, says, "I think five years ago it would have been hard for me to find great bands."

"That’s not the case. Thanks to a steady diet of gigs, bands who formed eight or 10 years ago have finally come into their own."

Nor is this more apparent than in the mecca of Latin alternative music, Los Angeles and its surrounding areas. This is the home of bi-monthly newspaper Al Bardo and magazine La Banda Elástica, both dedicated to Latin alternative music. It’s also a place where major venues like the House of Blues regularly book local Latin bands.

"There are so many bands that play, they fill up the venues, but no one is interested in signing them," says Al Bardo editor Alicia Monsalve. "This is the problem that we have here, especially rock en español, is that we're perceived as a consumer market. They [labels] see the industry for its dollars, but they're not interested in what the artists think, what they feel or what they create."

Monsalve realizes the problem is also sheer economics. Latin labels here, she says, may tend to sign for big acts because it’s easier to license a product that’s already done than investing in developing a new act. And this market is also a mirror market that lives for nostalgia. So bands that are already past in their home countries still sell here.

SELLING THEMSELVES

Some bands, like Hijos del Sol (which, coincidentally, is fronted by Monsalve's business partner in Al Bardo, Edgardo Ochoa), have landed deals with majors. Hijos' new release, "Pana Quién Quiensa Eucharis," is out on Fonovisa, and, even if the label has no expertise in marketing such an act, at least, says Monsalve, its massive distribution system ensures the album's availability everywhere.

Ochoa's aggressive tactics and marketing efforts fill the gaps, and, in May, the band played at least 10 venues in Puerto Rico.

Other bands, like Oríx, Cabría and Maria Fatal, also put together their own tours and rely on companies like DNL for the marketing and distribution. A recent least tour by Oríx, Cabría and Volumen Cero was organized by promoter Fernando Fazzari with backing from the bands themselves.

In the end, even if sales are minimal compared to pop acts, the groups can make money because there isn’t a huge investment to begin with. By constantly touring, bands have also demonstrated that they can have staying power, even if their audience is still a niche audience.

"The problem for local bands is growing: before, we just saw foreign bands coming in and dominating," says Fernández, who distributes Oríx, Cabría and Brüjería. "I’d rather have 10 bands that do 10,000 units each one band that sells 100,000. Radio is crucial [to expand the genre], but it shouldn’t stop because we don’t have radio."

Undaunted, local bands keep chugging along. The recent Latin ASCAP awards dinner featured Miami-based ska rockers Don Pepe, whose performance was one of the highlights of the evening. Why they remain unsigned is a mystery, but such performances can only heighten awareness and drive home the point that rock en español in the U.S. truly has no boundaries.

"I can't tell you that I hear a specific sound," says Monsalve. "The difference I hear is thematic. These are the guys writing about things they live in the United States, in English, language, they make fun of themselves. In the end, what we see are artists who have an original proposal, who aren’t afraid to experiment and who have an attitude."

LATIN ROCK ROCA: Bursting At The Seams, Thanks To Strong Radio Support

BY LEILA COBO

Latin rock advocates have long argued that Puerto Rico is a distinct and separate market from the U.S., even if it shares both its SoundScan and radio charts.

Truth be told, where rock en español is concerned, Puerto Rico could be a separate planet.

"The scene in Puerto Rico isn't only strong," says Gustavo Menendez, an independent producer and A&R consultant for Warner/Chappell Music, "it’s a super-homogenous. Musicians actually live off their music. One of the main trademarks of this scene is that it’s very hard to explain both the bands and the music to the audiences. In Puerto Rico, you can may and sell records."

Beyond that, the biggest difference is on the airwaves.

RADIO ROCK

While, in the U.S., local rock en español bands struggle for recognition and even the slightest hit of airplay, Puerto Rico has a handful of stations that occasionally play Latin rock, and even boasts a 24-hour rock en español station, Cosmos 94 (WCOM), which is owned by SBS and gives special attention to local bands. Formerly a top-40 station, Cosmos changed its format last March, after a yearlong study revealed the need for a station for the 18-34 demographic.

"We had a boom in 1996, but it was mostly foreign bands guiding the movement.

Now, local bands are the ones carrying the boom. We’ve been working on this for years, and now we’re seeing really great fruits of our labor."

—Bolo Rodriguez, Radical Sonica

"The market has moved toward specialization," says RDY Raymond Torres, noting that SBS has a station for every demographic. "We found an opportunity to move cosmos into Spanish pop and rock.

"Cosmos’ programming is now 95% Spanish rock and pop, with a smattering of more hardcore English-language material played in the evenings. Although other stations have previously tried—and failed—at an all-rock en español format, this time, puntis say, the moment was right.

"We had a boom in 1996, but it was mostly foreign bands guiding the movement," says Bolo Rodriguez, who owns Radical Sonica, a manager and production company and independent label. "Now, local bands are the ones carrying the boom. We’ve been working on this for years, and now we’re seeing really great fruits of our labor."

The "fruits" are evident in several ways. Although only a handful of local bands are signed by majors—namely Fiel a la Vega (Puerto Rico’s most successful band, signed to EMI), Millo Hernández, Dios Planeta (WEA), Puya (MCA) and La Secta (previously on Fonovisa)—other bands are releasing their material independently and doing quite well.

La Secta, for example, reportedly already sold 20,000 copies of its new CD and has printed 20,000 more.

Sol de Menta is up to 10,000 pre-sold units of its upcoming CD. "The problem with the majors is they think in multiples of 10,000 units, but that’s significant for rock en español," says Rodriguez. "What’s more, Puerto Rican bands have ample opportunity to play and charge for their performances. Rodriguez, for example, acts like Rabanex and zarabate de Palo. In fact, says Torres, local material is fundamental for the success of the station, because the music caters to a regional audience. It’s important that they get airtime, because the audience can identify with local acts."

"We are giving life to the format. If there is no local scene, and if we don’t foster a local scene, the format won’t have a long life."

"This is precisely what happened with tropical music, which saw many of its stars move into rock."

In the meantime, audiances found new things to listen to, like underground hip-hop and rock. While Puerto Rican rock is as hard to pinpoint as rock en español everywhere else—with influences ranging from reggae to hip-hop—the common thread, says Rodriguez, are the lyrics, which constantly deal with Puerto Rican social and political context, and the inclusion of salsa beats.

Given the music’s healthy outlook, it would seem that the next step would be to take beyond the confines of the island. But, as is the case with rock en español everywhere, the music is very regional in nature, which makes the task of crossing borders all the more difficult.

"There is international projection, but the labels have done nothing, but that’s significant for rock en español," says Rodriguez. "What’s more, Puerto Rican bands have ample opportunity to play and charge for their performances. Rodriguez, for example, acts like Rabanex and zarabate de Palo. In fact, says Torres, local material is fundamental for the success of the station, because the music caters to a regional audience. It’s important that they get airtime, because the audience can identify with local acts."

"We are giving life to the format. If there is no local scene, and if we don’t foster a local scene, the format won’t have a long life."

This is precisely what happened with tropical music, which saw many of its stars move into rock.
ARGENTINE ROCK: Waiting For The Next Big Thing

BY MARCELO FERNANDEZ BITAR

BUENOS AIRES—Is Argentine rock alive and kicking? Unlike the great bands of the 1970s and 1980s, three generations of fans continue to nurture a local movement that began in the mid-1960s by bringing Argentine and American rock with undeniable local lyrics. Argentine rock has gained experience during its slow beginnings as a cult, underground scene, as well as surviving the censorship and persecution of the military regime between 1976 and 1982. This nationwide success and popularity was obtained during the ‘80s, establishing the genre as an attractive option for music fans. Exports of the top selling artists (Soda Stéreo, Los Enamorados Verdes) helped to generate a solid “rock en castellano” (rock in Spanish) movement throughout Latin America.

Nowadays, Argentine rock is an umbrella term for a wide array of musical styles that include rock ‘n’ roll, blues, alternative rock, punk rock, hardcore, folk, reggae, rap, techno-pop and soul. The most popular and bestselling acts are die-hard rock ‘n’ roll bands: Patricio Rey y sus Redondos de Roca, Los Pijos, La Renga and Divididos. Every local following of thousands who turn each concert into a sold-out show.

Last year, DBN distributed the Patricio Rey y sus Redondos de Roca, Los Pijos, La Renga and Divididos. Every local following of thousands who turn each concert into a sold-out show.

Excavating Rock History

From 1987 to 1989 came the first “rock en tu idioma” explosion, thanks to imported bands such as Banda Tributaria (from Argentina) and Hombres G and Radio Futura (from Spain). In the brilliant 1991-1995 period, Mexican bands took over with strong record sales by Caifanes, La Malédita

PEAK PERFORMANCE

Benjamin Rodríguez, A&R manager for Tornado Recordings, a division of Virgin México, says he believes the Latin alternative-rock market has peaked and can’t com- pu

BANDS CONTINUE TO STRUGGLE WITH RADIO’S AND LABELS’ ATTITUDES

By Xardiel Padilla

La Ley, Chile’s Ley and Colombia’s Aterciopelados.

In 1997 and 1998, a new generation of Latin American rock, including platinum-certified act Molotov and Monterrey outfits Control Machete, El Gran Silencio and Plastilina Mosh, all of them certified gold—gave the domestic rock market a healthy lift. The last three years, however, haven’t been the best, businesswise.

El Gran Silencio

The new Chisango edition includes a cover of Los Angeles Negros’ “70’s hit “Dejen Me Soñar” as a bonus track. The song became a radio smash and made the crossover to non-rock audiences, benefiting album sales.

Mexico, with a population of 100 million people, has only three radio stations with a Latin alternative-rock format: Orinoco Mexico City and Ciudad Juárez’s FM in Tijuana. That’s why label managers such as Lara and Rodríguez have been pushing hard to get their rock bands into the pop-music frame of mainstream radio stations. Thus, listeners of popNodeType, Rick Martin and OXY get the chance to hear songs from rock bands Zurdok, Jumbo, La Gusana Ciega, Genitallica, Liquits and La Verbenas Popular, following the trend imposed by MTV4, Atmo and Tele Hit’s, the two most popular TV channels in Mexico.

Nevertheless, most Mexican rock bands don’t rely on radio or TV for promotion. Bands know that, if they want to sell records and obtain popularity, they have to play live as much as they can. Nowadays, there are plenty of independent bands without access to mainstream publicity, and some of them have a real shot. (Sala rocks, for example, has sold 27,000-plus copies of its indie album, for example.)

“Stadium and arena gigs are only for ‘Latin monsters of rock,’” such as Jaguares, El Tri and Los Fabulosos Cadillacs, while clubs and theater scenes find it difficult to sell good seats in the back of the theater for the rest. From down there, as well as in backyards and garages, bands struggle to keep rock music alive through the good, the bad and the ugly times.
TIME MAGAZINE, MAY 14, 2001
"Language barriers don't stand a chance against this CD's powerful joy."

THE LATEST NEWS.....
• #7 on the Latin Pop Chart
• #10 on the Latin Overall CD Chart
• Debuts #72 on the New Artist Chart
• Cracks the Top 15 on the Alternative New Album Chart (#15)
ROCK OF SPAIN:
Rockers Develop Cultural Confidence

BY HOWELL LLEWELLYN

MADRID—Call it rock, pop-rock, Latino rock or rock en español. Whatever one chooses, the fact is that Spanish rock has become commercially and critically successful. Languido Latino rock group Jarabe de Palo has sold some 1.8 million units of its three albums in Spain, nearly 1 million in the rest of Europe, and has played in the U.S. Debut act Estopa sold 1 million units of its eponymous numa-rock album last year in Spain alone and is now performing in Latin America and the U.S. Veteran rockers Pequeño, who have sold 150,000 units of its latest album, Swr, and is planning to release a greatest hits set in June only in Mexico. Bunbury’s 2000 release, Populón, sold 150,000 units in Spain and 50,000 in Europe.

But sleazy stars from the ‘80s and ‘90s have emerged as critically acclaimed and commerci-}

cally solid performers, including Juan Pereto, who—under his real name, Santiago Auserón—led Spain’s most influential ‘80s band, Kárate. Future Fabuloso leader and Líder de Silencio, the first Spanish-language rock band to hit the top in Germany in the mid-’90s. Spain-based Argentine Rubén Scaramuzzino, who edits the excellent Spanish-Argetino Latino alternative rock magazine Zona de Obras from the northern city of Zaragoza, explains, ‘Spaniards are losing both fear of rock, which is still seen as mainly Anglo-Saxon, and their shame of being Hispanic in Europe.’

What all this means is that dis-}

cerning Spanish music fans now embrace such acts as Los Fabulosos Cadillacs, Aterciopelados and Mal-

dina Vecindad, while at the same time Spain is beginning to contribute to rock en español instead of just receiv-

ing and absorbing. This contribution can even be more interesting, as it often includes Arab/African and Mediterranean influences, as well as Latino, and is referred to as mestizo (cultural mix) rock.

But an important point to stress, because it says much about the cul-

tural standpoint, is that the term “rock en español” does not exist here. Rock is just rock, pop-rock or Latino rock, while heavy rock has its own closed circuit.

ESTABLISHING IDENTITY

This October, the Spanish authors and publishers’ society, SGAE, will repeat an experiment it launched last year in the U.S. and Mexico—Midem Organisation’s decision to cancel the MIDEM Americas Latino music fair in Miami. It is called “Rock en N.” The letter N, which fol-

lows N in the Spanish alphabet and is pronounced “ene,” has become a symbol of cultural identity in Spanish-speaking countries.

“Rock en español is still a manifes-
tation of one culture in a country dominated by anoth-

er (Anglo-Saxon) culture,” says Javier Novo, a SGAE special projects coor-

dinator who heads the SGAE Rock en N team. “In Spain, obviously, musicians and artists do not have to fight for a cultural space that isn’t Spanish or Mediterranean.

Last year (July 10–15), Rock en N covered New York, Chicago, Los Angeles and Mexico City. Spanish artists who played at every venue were Juan Pereto and Bunbury, and local rock en español acts participated in each city.

The U.S. had never really seen Spanish rock concerts by Spaniards, and the week was a great success,” says Novas. “We managed to get across that the term ‘rock en N’ relates not only to the music itself, but to a whole manner of expression and a vibrant cultural underground. From Spain, ‘rock en N’ is more global and binding than ‘rock en español’.

This year’s Rock en N event has been extended to include the same venues as last year, plus Monterrey, Mexico; Sao Paulo, Brazil; and Buenos Aires, Argentina. At print time, potential artists included Estopa, Anífract, Giraobras, Amparanza, Café Quijano, Los Enemigos, Dusquinten, Macroco, Color Humano, Los Explotadores and Hechizos Conta El Dorado.

“SGAE did this as a showcase to help people believe in the music,” says Novas.

MAJOR ACTION

Whether BMG/Ariola act Estopa joins Rock en N or not, it is already booked for a concert at the Latin Alternative Music Conference, June 6–9 in New York. Many people might question Estopa’s inclusion in the rock en español genre, but the two brothers at the core of the band—José and David Mújica, who worked at the Latin Alternative Music Conference, June 6–9 in New York. Many people might question Estopa’s inclusion in the rock en español genre, but the two brothers at the core of the band—José and David Mújica, who worked at the Latin Alternative Music Conference, June 6–9 in New York. Many people might question Estopa’s inclusion in the rock en español genre, but the two brothers at the core of the ban-

(Continued on page LM-15)

GOING SOLO: Dante Spinetta Salazar and Emmanuel Houillé, better known as Illya Kuryaki and the Valderramas (IKV) are tempo-

torily taking a break from their solo projects, although they’re not dis-

mantling the band. Spinetta is already recording his first solo album, La Diosa Salvaje, in Buenos Aires. Spinetta’s dad, of course, is veteran Argentine rocker Luis Alberto Spinetta, who lives in Buenos Aires. Spinetta’s solo effort is funk-oriented and mixes Spanish and English (Spinetta is taking English classes three times a week with a private tutor in Buenos Aires). No word yet on which label will release his album. But Universal Music is releasing a compila-
tion of some of IKV’s greatest hits this summer, plus three new tracks for their upcoming album.

FUTURA deает a major decision to release the album in Brazil; it is done with their label, BMG, and asks for the release of their hit single, “Tal vez Me Estoy Enamorando.” The album, which is the last on IKV’s contract with Universal.

GENERATION 2000: Zeta Bosio, former Soda Síguro member and Sony Music Argentina’s A&R manager, has completed his first solo project Gro/04 with a selection of 28 new bands. Set-}

ing out to discover and promote new musical talents, Bosio spent the last year checking out artists through live concerts, demos and rehearsals. The result is a vast display of rock, pop, funk and avant-
garde, all of which will be resurfaced in a compilation which will be promoted through conventional and independent channels. Band names include Veta Madre, Venus, No Disco, La Farkin, Juan Blas and Los Chabones.

FOUR FROM ANTHONY: In an exclusive Q&A during the Bill-

card Latin Music Conference, singer Marc Anthony revealed he will release two separate albums simultaneously this summer: a Spanish salsa disc and an English-language pop disc. Although both albums will feature compositions by Anthony (mostly co-writes), each has a different single, which will be released to different radio stations.

Anthony, who first recorded his own music on his Marc Anthony English-language debut album, says he’s been writing his own material for years, while his upcoming English-language disc will be more pop and “less personal.” Anthony also plans to release

two more discs—for a grand total of four—before year’s end.

NICOLE ON MAVICKE:

Nicole, a 25-year-old Chiliean singer whose real name is Denisse Laval, is the first Latin American artist signed to Maverick Music, the Latin division of Maverick Records. The Maverick agreement calls for five albums.

Nicole had her first hit in Chile in 1989, when she was 12 and her rendition of the romantic ballad “Tal Vez Me Estoy Enamorando” was played all over the airwaves. Five years later, Nicole resurfaced as a pop-rock singer, and her debut for BMG, Esperando Nadie, went triple-platinum in Chile. Her follow-
ing album, the electrónica-driven Surtirón en Tracción, appeared in 1997 and was produced by former Soda Síguro frontman Gustavo Cerati. Surtirón didn’t sell as well as its prede-
cessor and was Nicole’s last output for BMG. The label let her go in early 2001. Nicole is currently work-
ing on her new album, which is slated for an early-September release.

CUEVAS IN HOLLYWOOD:

La Ley singer Beto Cuevas was understandably disappointed when his movie debut in the film Under the Days Tree was cancelled due to scheduling conflicts. “The whole thing left me a little melan-

colish, which one night I deposited into this song I wrote,” recalls Cuevas. A mere two days later, he got another call from Holly-

wood—this time, from Hollywood Records, asking if he would like to write a track for a movie. “And I said, ‘I wrote it already,’” says Cuevas.

That melancholic song, “Every Time”/“Siempre,” recorded in both English and Spanish versions, will be the lead track of the upcoming film Crazy/Beautiful, starring Kirsten Dunst and Jay Hernán-

dez, and due out this August on Touchstone Pictures.

According toCAA agent Alison Winkler, the track—which will be included on the Hollywood Records soundtrack—will be the theme of the film, the trailer and a video in both Spanish and English versions. Winkler says folks at Holly-

wood were wowed when La Ley set the track to a scene from the movie.

“Many times, the phrasing of a song doesn’t allow for a literal translation,” says Winkler. “We screened both versions. ‘But here, it worked. It was like a gift of God.’

La Ley will also be recording an MTV Unplugged album this summer in Mexico.

SAUL HERNANDEZ ROARS:

Jaguars, one of the biggest names in ‘90s Latin rock, is back and ready to roar. Singer-songwriter/}

guitarist Saul Hernández, owner of the project known as Jaguars, has announced he’s releasing Cuando la Sirena Golpea, a 13-song album, on July 10. The first single, “Como Trión,” is already getting airplay on Mexican radio stations and video channels.

Jaguars will also launch a 38-
date tour across Mexico and the U.S., starting Aug. 2 in Tijuana and ending Nov. 29, in Atlanta, Ga.

For the new album, Hernán-

dez worked again with longtime partner Alfonso Andrés on drums and César “Vam-

piero” López on guitar, plus sever-

al special guests, among them bassists Stefan Vai, Joe Satrani and Chucho Merchan (the Euthythinus) and percussionist Luis Conte.

(Maná) Hernández and Andrés are listed as producers for the first time in their 12 years of recording history. The duo has several albums with legendary hand Caifanes and two more with Jaguars, but always with seasoned producers like Gusta-

tavo Santostebal, Adrian Begez, Don Was or Greg Ladanyi. ■
CONGRATULATIONS

PAULINA
Over 1.5 million records sold

Mexico 4 x Platinum
USA 3 x Latin Platinum
Spain 3 x Platinum
Central America Platinum
Colombia Platinum
Peru Gold
Ecuador Gold
Venezuela Gold
Chile Gold

• Winner of LO NUESTRO Award for BEST POP ALBUM OF THE YEAR.

# 1 Radio Hits
- LO HARE POR TI
- EL ULTIMO ADIOS
- Y YO SIGO AQUI
- YO NO SOY ESA MUJER

New Single in June:
- SEXY DANCE

UNIVERSAL MUSIC

Management:
Generamúsicas
525 294 95 11
525 294 29 17
Mexico

PRODUCED BY: ESTEFANO PRODUCTIONS GROUP

www.universal.com.mx
In the world of Latin Rock, there is one true force...

THE ARTISTS

Warner Music Latin America. Our roster rocks.
When she sings, you can’t forget.

Debut single "como olvidar"
from her new studio album
June 2001

Produced by: Manuel Tejada, Angel "Cuco" Peña, Humberto Gatica, José Noqueras
DREAMER CHAYANEE: Puerto Rican heartthrob Chayanne contributed his voice to “Dónde Va Tu Sueño,” the Spanish-language version of “Where the Dream Takes You,” which is the theme song for the Disney animated feature Atlantis. The movie will be released in Latin America this summer. The track was written by James Newton Howard and Diane Warren, with Spanish lyrics by Renato López, Walterio Pesquera, Manny Benito and Chayanne. The singer, who is currently in Argentina filming a soap opera, recorded the track in Buenos Aires. As part of the marketing of the movie in Latin America, Chayanne also took part in a video, titled “El Lugar Que Sueñas”—which will be screened in theaters and on TV for promotion in the region.

MONTREY ROCKS: For years, the popular belief was that Mexico’s northern Monterrey— with a population of more than 2.5 million and regarded as the heartland of grupero music—couldn’t offer good Latin alternative-rock bands. But things changed suddenly when local musicians took over the nation and beyond with three landmark albums—all of them earned gold certifications in Mexico, although their current sales numbers already surpass the platinum mark. Control Machete’s Mucha Bonita... (Manicomio/Universal, 1997), Plastilina Mosh’s Aquamala (Tombola/Virgin, 1998) and El Gran Silencio’s Libros y Locos (Tombola/Virgin, 1998). Since then, Monterrey’s alternative-music scene has proved to be much more than just the flavor of the day. Jumbo’s Restaurant (BMG, 1999) and Zurdok’s No Llueve Neveritadon (Manicomio/Universal, 1999) established both bands and Zurdok’s scene and made the North American territory a true punk epicenter with the track “No Llueve.”

puya

(Continued from page LM-1)

of hard rock with Afro-Caribbean sounds. We wanted to make that fusion more consolidated.”

SONIC EVOLUTION

Whereas fundamental alternative heavy-metal and Caribbean-driven tracks, Puya’s band embraces the two sounds in many of the songs. In “Numbed,” English-language rap-metal gives way to a Spanish-language Puerto Rican descarga session before veering into the rap-metal fuselage. And “Paradise,” co-conceived as a tribute to the late Tito Puente (according to Ortiz, Puente had expressed interest in playing with the group prior to his death), kicks off with a timba solo introduction that segues into a hard-rock melody. Timbales or no timbales, make no mistake about it: Puya is a hard-rock band whose sound—coupled with English lyrics in at least half the tracks—makes it appealing to a broad market. Even at its most obvious—as in “Si Aja,” with its extended salsa piano and percussion solo—the Latin presence, if you will, is such an organic part of the music that it never sounds contrived.

“It was one of our goals,” says Ortiz, “to make the sound more legal, more established, like a Puja trademark. So the rock fan could say ‘That’s Puja.’ I’m very happy with the record. It’s exactly what we wanted.”

The means to achieve the perfect sound wasn’t solely Puja’s experience in the touring arena. The band initially worked with producers Garth Richardson (L7, Catherine Wheel, Kidane) and then recorded four additional tracks with Mudrock (Godsmack, Powerman 500). Both are known for a particular rock sound. The hard-rock combination, combined with the contribution of traditional Puerto Rican percussionists like Cachete Malandrono and Anthony Carrillo, produced the desired results. But Puja, of course, has always headed in that direction.

In the Money

Hard-rock group La Pesilencia, which is signed to Universal Colombia and recorded the album ‘Salva- tó at Indigo Ranch studios in California, has one of the most lucrative contracts of any rock band in Colombia. A full 75% of its national sales are directed into members’ bank accounts. This summer, after playing in 15+ venues in its native Colombia, the band

MIAMI BEACH CONVENTION CENTER SEPTEMBER 5th-8th, 2001

For complete schedule and information, please visit www.musicaexpo.com
LOOK WHAT WE HAVE ACHIEVED IN JUST A YEAR

TAMARA · RAUL · MARTA SANCHEZ · JOSE CANO · MAITA VENDE CA

PAPA LEVANTE · RIOS DE GLORIA · LA SUSI · ANTONIO OROZCO

LEÑA AL MONO · CALDITO · MIGUEL SAEZ · MIRANDA WARNING

In just a year and not being a multinational company, we have gathered an spectacular national artist roster and an important number of platinum and gold albums. We will keep on the same track, going fast forward to the future.

Edificio APOT. Ribera del Sena s/n. 28042 Madrid. Tel.: +34 91 781 79 78. Fax: +34 91 781 79 75. E-mail: muxxic@granviamusical.com
NETRADIO EXPANDS: Webcaster NetRadio Corporation has announced the launch of a Latin music section on its Web site, which will include two new Latin music channels and a new Latin music “Learn” section in English and Spanish. NetRadio already features Latin music channels Romancer Latino and Latin Mix.

The new additions are Tropical—featuring salsa, merengue, cumbia, bomba, Spanish rap and reggae—and Alter Latino, featuring hard rock, pop, ska and reggae.

NetRadio.com’s Learn section includes explanatory pages on different genres, as well as links to NetRadio’s music channels and recommended recordings.

KKOL LOOKS FOR A SLOT: It’s going to be a hot summer for Spanish Broadcasting System (SBS), as it vies with new station KKOL and lagging mainstay KLAX for the top ratings slots in Los Angeles.

KLAX was acquired last year for $290 million and flipped from religious station KFSG to KKOL, El Sol 98.3 in April. El Sol now airs grupera music, as well as softer regional Mexican music, and competes directly with KLVE. According to executive VP of programming Bill Tanner, the hope is that the format will attract 15- to 54-year-olds, particularly women. “There are a lot of bilingual listeners who have moved to English-language stations, and I believe a station that is very female-friendly, warm and has great Mexican adult contemporary music on it can bring back Hispanic listeners,” says Tanner.

KKOL is of the format, which has changed its name to La Raza 97.9. In an effort to make itself more family-friendly, the station has removed corridos from the air. SBS president/CEO Raúl Marín has relocated his office from Miami to Los Angeles to be closer to the operation.

RED ZONE FINDS HOME: MTV-S (the S stands for Spanish) has paired up with The Red Zone—the one-hour show hosted by Josh Kuhn that used to air on Y-107 in Los Angeles—to transmit a one-hour television program, beginning in July. The show will be hosted by Kuhn, who would become the first on-air host on the 24-hour Latin-music service and MTV spin-off. The Red Zone, which is produced by Tomás Cookman, would also become the first program with commercials to air on the station. Since May, crews have been in Mexico-filming segments with different bands. The Red Zone will air Tuesday nights, although videos will continue to be in Spanish.

“We feel The Red Zone is a strong brand within the Latin alternative community, and Tomás has not only provided us with invaluable advice as we’ve developed MTV-S, but he’s played a leadership role in the alternative movement,” says Eric Sherman, VP of MTV and VH1 Digital Television.

MTV-S airs only Spanish-language videos and reaches 1.8 million homes in the U.S., a million of which are Hispanic (measured by the number of people who purchase Hispanic programming).

THE RIGHT ONE, BABY: Pepsi Chart, the worldwide television show that originally sprang from the London radio show of the same name, has found a home in Miami. The city is home to the Latin Pepsi Chart, which is recorded for Latin American countries and features local charts from Mexico, Puerto Rico, Argentina, Venezuela and Guatemala.

Each show—which is evenly divided between pop and rock music—features a local segment filmed in one country, as well as several performances, filmed either in the show’s Miami studios, London studios or on location. A Venezuelan shoot, for example, featured Peruvian folk-rocker Pepe Alva and A.B. Quintanilla y los Kumbia Kings. Other featured acts include Los Amigos Invisibles, Shaggy and Aterciopelados. Since Pepsi Chart carries the Pepsi brand name, artists signed as sponsors for the brand shoot at least one Pepsi Chart show a year. Among those have been Shakira and Britney Spears.

Teresa Aguilera, Karl Ross, Marcelo Fernandez-Baca, Sergio Fortuno and Yossel Puddly contributed to this edition of Latin Music 6-Pack.

Don’t Let Outrageous Prices Run You Away From New York!

The United Palace

(212) 568-6701

Restored Theater in New York City

Seminars • Special Events

Music Videos • Concerts

TV Productions • Photo Shoots

Directors, Producers, and Managers are doing:

Promoters, Producers, and Managers are doing:

www.americanradiohistory.com
ARGENTINA
(Continued from page LM-4)

immediately released four CDs with outtakes, remixes and rarities. At Universal Music, considerable promotion was given to Sindicato Argentino de Hip-Hop, whose single "Mil Horas" reached mainstream FM radios. EMI has given priority to Catupeco Machín, a power trio that was signed last year after two independent efforts. And Sony Music not only signed Cabezones but also began to explore this niche by presenting a selection of 28 new musical talents with four CDs aptly titled Gen’00.

Veteran artists have benefited from the recent boom of FM MEGA, the radio station created in May of last year which is dedicated solely to Argentine rock, with a special emphasis on classic acts such as García, Páez and Andrés Calamaro. Heavy rotation has only managed to increase sales for compilations and historical acts from the ’70s, such as Soi Generis.

Although LA MEGA is the leader of the radio pack, other rock acts find it indispensable to reach radio promotion through FM Rock & Pop, established in the mid-’80s by promoter Daniel Grinbank and now owned by powerful Mexican corporation CIIE. A good word by radio host Mario Pergolini, plus strategic ads, are part of any successful campaign for a new album or arena/stadium concert.

Another area that seems to be gaining a new fan base is pop music with a techno/electronic undercurrent. Former Soda Stereo frontman Gustavo Cerati delivered an exquisite album (Bembaapi) in 1999 and is now recording a new opus for BMG. He has recently produced solo artist Leo Garcia and is also involved in electronic outfit Ocio. Another icon, teckno-pop pioneer Daniel Meijas, has been involved in the recordings of Victoria Mil, Auge and Adicta. They are all staple names in seasonal music festivals that also include more mellow alternative-rock artists like Francisco Bouchatón and María Gabriela Epamener, Brit-rock-influenced band Tort and glam-rocker Carca.

Outside Argentina, music executives and band managers can proudly mention some measure of success in Latin America and Spain. Pop and dance acts La Mosca (EMI) and King Africa (Ori Morales) have become overnight phenomena in Spain, and other bands have been consistently touring since the early ’90s: Los Fabulous Cuadillas, A.N.I.M.A.L., Los Pericos, Frío Páez, Los Auténticos Decadentes, Ataque 77 and Illya Kuryaki & the Valderramas. Not only are all these bands hot names in Chile and Mexico, but they also manage to tour the U.S. yearly with 10 to 20 dates, in addition to participating in Spanish summer festivals.

Newcomers to international touring also include two acts signed by Gustavo Samarudda’s label, Suero: Bersuit Vergarabat and Arboli.

NO HYPE, NO BULL, NO QUOTES.

JAGUARES

Album Street Date: July 10th, 2001

Produced by Saúl Hernández and Alfonso André

www.jaguairesmx.com

Manager: Marusa Reyes marusa@nuestrorock.com
The Charts To Date

The chart recaps in this Spotlight for Hot Latin Tracks, The Billboard Latin 50, Pop Sales and the artists, imprint and label categories of Pop Airplay are year-to-date from the Dec. 2, 2000, issue (the beginning of the chart year) through the May 19 issue. Recaps for the pop airplay charts cover the period from the April 7 issue through the May 19 issue.

Radio-chart recaps are based on weekly charts, using monitored airplay as determined by Broadcast Data Systems (BDS). Titles are ranked by gross audience impressions for each week they appear on the chart. Retail rankings are determined using sales data compiled by SoundScan. The Billboard Latin 50 is compiled weekly, although the chart publishes bi-weekly. Data from unpublished charts is included in these recaps.

The recaps were compiled by Anthony Colandro with assistance from Latin charts manager Ricardo Companions.

### Latin Pop Album Artists

<table>
<thead>
<tr>
<th>Pos.</th>
<th>ARTIST</th>
<th>No. of Charted Titles</th>
<th>Imprint/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>CHRISTINA AGUILERA</td>
<td>1</td>
<td>RCA/BMG Latin</td>
</tr>
<tr>
<td>2</td>
<td>PAULINA RUBIO</td>
<td>1</td>
<td>Universal Latino</td>
</tr>
<tr>
<td>3</td>
<td>A.B. QUINTANILLA Y LOS KUMBIA KINGS</td>
<td>2</td>
<td>EMI Latin</td>
</tr>
<tr>
<td>4</td>
<td>LUIS MIGUEL</td>
<td>1</td>
<td>WEA Latina</td>
</tr>
<tr>
<td>5</td>
<td>RICKY MARTIN</td>
<td>1</td>
<td>Sony Discos</td>
</tr>
</tbody>
</table>

### Latin Pop Albums

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE</th>
<th>Artist</th>
<th>Imprint/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MI REFLEJO</td>
<td>Christina Aguilera</td>
<td>RCA/BMG Latin</td>
</tr>
<tr>
<td>2</td>
<td>PAULINA</td>
<td>Paulina Rubio</td>
<td>Universal Latino</td>
</tr>
<tr>
<td>3</td>
<td>VIVO</td>
<td>Luis Miguel</td>
<td>WEA Latina</td>
</tr>
<tr>
<td>4</td>
<td>LA HISTORIA</td>
<td>Ricky Martin</td>
<td>Sony Discos</td>
</tr>
<tr>
<td>5</td>
<td>SIII</td>
<td>A.B. Quintanilla Y Los Kumbia Kings</td>
<td>EMI Latin</td>
</tr>
</tbody>
</table>

### Latin Pop Airplay Artists

<table>
<thead>
<tr>
<th>Pos.</th>
<th>ARTIST</th>
<th>No. of Charted Titles</th>
<th>Imprint/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ABRAZAME MUY FUERTE</td>
<td>Juan Gabriel</td>
<td>Ariola/BMG Latin</td>
</tr>
<tr>
<td>7</td>
<td>SIMPLEMENTE</td>
<td>Chayanne</td>
<td>Sony Discos</td>
</tr>
<tr>
<td>8</td>
<td>OSCAR DE LA HOYA</td>
<td>Oscar De la Hoya</td>
<td>EMI Latin</td>
</tr>
<tr>
<td>9</td>
<td>EL SAPO</td>
<td>Azul Abul</td>
<td>Sony Discos</td>
</tr>
<tr>
<td>10</td>
<td>EN VIVO</td>
<td>Marco Antonio Solís</td>
<td>Fonovisa</td>
</tr>
</tbody>
</table>

### Latin Pop Airplay Titles

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE</th>
<th>Artist</th>
<th>Imprint/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ABRAZAME MUY FUERTE</td>
<td>Juan Gabriel</td>
<td>Ariola/BMG Latin</td>
</tr>
<tr>
<td>2</td>
<td>SOLO QUIERO AMARTE</td>
<td>Ricky Martin</td>
<td>Columbia/Sony Discos</td>
</tr>
<tr>
<td>3</td>
<td>YO TE QUIERO</td>
<td>Chayanne</td>
<td>Sony Discos</td>
</tr>
<tr>
<td>4</td>
<td>QUE QUERES</td>
<td>Violeta Urmana</td>
<td>Sony Discos</td>
</tr>
<tr>
<td>5</td>
<td>EL SABER</td>
<td>Paulina Rubio</td>
<td>Universal Latino</td>
</tr>
<tr>
<td>6</td>
<td>POR AMARTE ASI</td>
<td>Christian Castro</td>
<td>Ariola/BMG Latin</td>
</tr>
<tr>
<td>7</td>
<td>EL UNICO</td>
<td>Chayanne</td>
<td>Sony Discos</td>
</tr>
<tr>
<td>8</td>
<td>TU RECUCERDO</td>
<td>Regaliz</td>
<td>Ariola/BMG Latin</td>
</tr>
<tr>
<td>9</td>
<td>LA CLAVE DEL AMOR</td>
<td>Ricardo Montaner</td>
<td>Fonovisa</td>
</tr>
</tbody>
</table>

### Latin Pop Airplay Imprints

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE</th>
<th>Artist</th>
<th>Imprint/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ABRAZAME MUY FUERTE</td>
<td>Juan Gabriel</td>
<td>Ariola/BMG Latin</td>
</tr>
<tr>
<td>2</td>
<td>SOLO QUIERO AMARTE</td>
<td>Ricky Martin</td>
<td>Columbia/Sony Discos</td>
</tr>
<tr>
<td>3</td>
<td>YO TE QUIERO</td>
<td>Chayanne</td>
<td>Sony Discos</td>
</tr>
<tr>
<td>4</td>
<td>QUE QUERES</td>
<td>Violeta Urmana</td>
<td>Sony Discos</td>
</tr>
<tr>
<td>5</td>
<td>EL SABER</td>
<td>Paulina Rubio</td>
<td>Universal Latino</td>
</tr>
<tr>
<td>6</td>
<td>POR AMARTE ASI</td>
<td>Christian Castro</td>
<td>Ariola/BMG Latin</td>
</tr>
<tr>
<td>7</td>
<td>EL UNICO</td>
<td>Chayanne</td>
<td>Sony Discos</td>
</tr>
<tr>
<td>8</td>
<td>TU RECUCERDO</td>
<td>Regaliz</td>
<td>Ariola/BMG Latin</td>
</tr>
<tr>
<td>9</td>
<td>LA CLAVE DEL AMOR</td>
<td>Ricardo Montaner</td>
<td>Fonovisa</td>
</tr>
</tbody>
</table>

### Latin Pop Airplay Labels

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SONY DISCOS</td>
<td>(22)</td>
</tr>
<tr>
<td>2</td>
<td>ARIOLA</td>
<td>(9)</td>
</tr>
<tr>
<td>3</td>
<td>COLUMBIA</td>
<td>(10)</td>
</tr>
<tr>
<td>4</td>
<td>WEA LATINA</td>
<td>(13)</td>
</tr>
<tr>
<td>5</td>
<td>UNIVERSAL LATINO</td>
<td>(9)</td>
</tr>
</tbody>
</table>

(Continued on page LM-16)
assembly line at a Barcelona car parts factory—have without doubt opened up a rumba-rock space in the genre.

Among the majors, BMG/Ariola stands out for having joined forces with Jorge de Olen and critic Bruno Galindo in 1998 to publish two compilation albums, called Calaveros y Diablos—Leyton’s Rock Latino Vol 1 and Vol II. Participating Spanish acts were Juan Perro, Hechos Contra el Decoro, El Hombre Ganchito, Disminuyentes, Los Especialistas and Amperimost. Ariola director Carlos López says plans are afoot for a third Calaveros y Diablos CD, to be called Femenina Rock, in collaboration with SGAE and dedicated to women artists such as Juliana Venejas, Andrea Aecheverri of Aterciopelados, Fernanda Abreu and Spain’s Eva Amaral. A Femenina Rock tour of Spanish festivals in July is also planned.

BMG is banking on two rock en español acts—El Hombre Ganchito, whose second album, A Santo de Quer, due out June 11, and African-influenced Los Especialistas, whose live album Basic was released in late April. "Most Spanish rock does not have real personality. The worst thing happening at the moment is a cloning process, in which some Spanish groups are imitating Cafe Quijano or Los Fabulosos Cadillacs, for example," says López. "I think that’s harmful, although I still believe it’s musicians that create and labels that copy.”

GAINING CONFIDENCE

"Rock en español, both here and in Latin America and the U.S., has no reason to envy Anglo-Saxon rock, even if sales are not always so healthy." He says the all important quality of “attitude” is present in artists such as Eva Amaral and Amperimost. But he says that some Spanish musicians still have an inferiority complex with regard to quality Latino rock, whereas acts such as Aterciopelados and Los Fabulosos Cadillacs "are not at all embarrassed about their roots, and this is having a positive effect on Spanish musicians.”

Scaramuzzo points out that, unlike in Spain, where the most successful rock act of the past decade, Dover, sings entirely in English, "it is very rare to find good Latin American rock artists singing in English.”

Galindo says the Calaveros y Diablos initiative was undertaken to show Spanish fans the kind of rock en español that was not being played in Spain. "The mother tongue is here, but there are only 60 million Spaniards out of well over 300 million people whose first language is Spanish,” he points out.

Galindo adds that the importance of post-punk radical rock groups who have toured in Latin America and consciously incorporate Latino rhythms—such as Fermín Muguruza, Baekot and French-Spaniard Massu Chans—should not be underestimated.

This points to an ongoing trend that will always differentiate rock en español from related Latino rock in Spain. "Mestizaje” rock, which also includes flamenco and even Celtic influences, and which is strongest near the French border and can be traced in a line from Barcelona to Paris, will probably be the dominant direction being taken in the future.
NO OTHER VENUE IN THE U.S.
HAS PRESENTED MORE INTERNATIONAL ROCK EN ESPAÑOL ARTISTS

CELEBRATING 15 YEARS OF THE BEST IN LATIN MUSIC

WWW.JCF.COM

concert webcasting <<<
artist showcases & pics <<<
mass e-mail database of fans <<<
interactive advertising <<<

attention artists: JC Fandango & Oso Records are teaming up to release a compilation CD of the best in Latin Alternative Music >>>

Please send demo’s to the address below:

1086 N. STATE COLLEGE ANAHEIM CALIFORNIA 92806 USA
UNIVERSAL ELEMENTS:

SURCO:
- BERSUIT
- EL OTRO YO
- MOLOTOV

UNIVERSAL

ORISHAS
- AMORES PERROS
- JUANES

ZURDOK
NEW ALBUM JULY 10TH

MANICOMIO:
- LA GUSANA CIEGA
- CONTROL MACHETE
- RESORTE

www.universalmusica.com
Features the new smash single
"Dos Dias en la Vida"

New album "De Vuelta y Vuelta" released worldwide

JARABE DE PALO ON TOUR:
30 May - 12 Oct.:
Spanish Tour
European Tour:
Italy, France, Germany, Belgium, Switzerland & Portugal

20 Oct. - 6 Nov.:
USA & Puerto Rico Tour

7 Nov. - 10 Dec.:
Latinamerican Tour:
Mexico, Colombia, Venezuela, Chile, Argentina & Uruguay

www.jarabedepalo.com  www.virginrecords.es

3 times Platinum in Spain
Platinum in Italy

www.americanradiohistory.com
lashed by J. Albert & Son), which the band—formed in a Sydney migrant’s hostel—recorded in 1967 shortly after relocating to London. The song went top 10 in 22 countries including the U.S. Co-writerEasybeats guitarist Harry Vanda performed it with RCA-signed power trio You Am I as the song’s finale.

Vanda recalls, “In London at the time there were pirate radio stations who played ambiguous music. Those stations closed down soon after we released the disc. If left to the BBC, ‘Friday’ would not have had a look-in.”

On Easybeats’ split in 1969, Vanda and partner George Young wrote and produced hits for Albert’s acts. Their biggest album successes as producers were with Young’s brothers’ band, AC/DC, whose “It’s a Long Way to the Top” (written by Ronald Sout, Angus Young, and Malcolm Young and published by J. Albert & Son) was No. 9 on the APRA list. Albert Productions’ chief executive Fritz Riccobone observes that, although “It’s a Long Way” and “Pardon Me” (their debut disc) are the songs they made a comment on their times, simply with themes about everyday living that audiences could relate to.”

The list is in descending regional hit on Reprise in the U.S.

At No. 3 was Midnight Oil’s “Beds Are Burning” (Sony Music Publishing, written by Rob Hirst, James Moggridge, and Peter Garrett and permitted for reconciliation with Australia’s indigenous people. It was introduced by indigenous Senator Adrian Ridge-way, former deputy leader of the Australian Democrats party and its spokesperson for reconciliation.

The other songs were, in descending order: Men at Work’s “Down Under” (EMI Music Publishing, written by Colin Hay, Ron Strykert, Slim Dusty’s “Pub With No Beer” (EMI, written by Gordon Parsons); Loved Ones’ “The Loved One” (A.C. Vermillion, written by A.C. Vermillion); Cold Chisel’s “Khe Sanh” (Ronnietex, written by Don Walker); and the Reeds’ “Quisimodo’s Dream” (Festival, written by Dave Mason). The release of an album of the top 30 songs—reportedly through indie Liberation Music—is under discussion.

APRA AWARDS (Continued from page 43)

millions in the U.S. of the 1970 hit, “Reminiscing.”

Goble tells Billboard that the song, inspired by his love for Cole Porter songs, is “big, broad and white-romantic movies, was initially rejected by the rest of the band and its U.S. label, Capitol. It became LRB’s biggest U.S. hit, reaching No. 6 on the Billboard chart and drawing praise from such artists as Frank Sinatra and John Lennon. "It’s never dated, and it’s still good to listen to,” Goble says. “It’s been a go-to song for people by Savage Garden and Air Supply have sold 15 million worldwide. Tracks he recorded with Stookeys/MC5-influenced Australian outfit Radio Birdman in the 1970s and late 1980s have been covered by Australian dance chart Madison Avenue.

Another globally acclaimed veteran honoree, Charles Petersie, who collected the Tel Albert award for outstanding services to Australian music. In 25 years, albums produced by Five Points, those by Savage Garden and Air Supply, have sold 15 million worldwide. Tracks he recorded with Stookeys/MC5-influenced Australian outfit Radio Birdman in the 1970s and late 1980s have been covered by Australian dance chart Madison Avenue.

Other key honorees included:

Most performed Australian work: Vanessa Amoroso, "Shine," written by Robert Park, Vanessa Amoroso, Mark Holden (Stand Up! EMI, Marjac, Dream Dealer).

Most performed jazz work: Jive Bombers, “Jungle Jive,” written by Christopher Stafford, Peter Morand.

Most performed country work: Kasey Chambers, "Kasey Chambers," written by Kasey Chambers (Cribbon).

Most performed international work: Matchbox Twenty, "Let’s Pretend," written by Rob Thomas (EMI Australia).

Broadcast performances determine the winners in the majority of the APRA awards. The song was selected though song of the year is voted for by the association’s nearly 30,000 members. The APRA board alone votes for songwriter of the year and the Tel Albert Memorial Award. The latter is named after the late veteran publisher who set up Albert Productions in the 1980s.

SEPTEMBER

July 9-12, Songwriters Guild of America presents SGA Week New York, various locations, New York, June 26-70-92.

July 16-19, Songwriters Guild of America presents SGA Week New York, Music Row locations, Music City, June 25-30-72.

July 23-26, Songwriters Guild of America presents SGA Week Los Angeles, SGA office, Los Angeles, June 23-28-11.


AUGUST


nei, 6-1-2552-776.


SEPTMBER

July 7-9, Street Scene 2001, downtown San Diego, 6-1557-5849.


Sept. 21-23, Music Business Adeal, Adelaide, Australia, 6-8-8463-5843.

Sept. 27-29, Atlanta Urban Music and Entertainment Conference, America Mart, Atlanta, 7-9-5062-01.


OCTOBER

Oct. 4-6, Billboard/Airplay Monitor Radio Seminar and Awards, Eden Roc Hotel, Miami Beach, June 6-54-460.

LIFELINES

BIRTHS

Twin—a boy, Tharen Emmanuel, and a girl, Corrina—to Paola and Emmanuel Candidi, May 11 in Sydney. Father is executive director of the Australian Record Industry Assn.

DEATHS

Larry Lee Favorite, 62, of heart failure, in Lebanon, Tenn. Favorite was a songwriter who wrote under the name Larry Lee. He is well known as the co-writer of the country standard “Fourteen Carat Mind.” His songs were recorded by such artists as the Statler Brothers, Roy Acuff, Wanda Jackson, Connie Smith, Johnny PayCheck, and George Jones. During his 40 years in the country music industry, he worked at Screen Gems, Cedarwood Publishing, and with Johnny Cash as head of the Cash Publishing company. Favorite most recently served as head of the Nashville Songwriters Assn. He is survived by his wife, two sons, and six grandchildren.

GOOD WORKS

FRAMPTON AUCTION: Music fans will have the opportunity to bid on a pair of tickets and backstage passes to a Peter Frampton concert scheduled for this summer. Proceeds will benefit the Musicians on Call. The nonprofit organization, which uses music to promote and complement the healing process in health care facilities, will auction tickets to the highest bidder at vh1.com/store. The tour touches down at major venues through August. Contact: Scott Stem at 615-590-1706.

LEGENDARY DUO: Sir Paul McCartney and Paul Simon are playing together for the first time at the June 14 Adopt-A-Minefield benefit at the Regent Beverly Wilshire Hotel in Los Angeles. The event, which will be hosted by Jay Leno, will raise money for Minefield’s global campaign to rid the world of landmines. Contact: Timothy Sullivan at 212-685-4300.

FOR THE RECORD

The article “Bankruptcy Leaves Industry Reeling” (Billboard, May 26 incorrectly reported that Frank Davies’s title. Davies was president of TMP/Song Publishing until Jan. 1, 2000, when he became a consultant to Song Corp, as part of an agreement that was terminated in June 2000.

“Satellite Radio Facing Time, Money Concerns” (Billboard, July 9) incorrectly reported DaimlerChrysler’s satellite radio investment. The company has a stake in Sirius Satellite Radio.
**Waits Tops Of Pops At 18th ASCAP Awards**

Tom Waits was the main attraction at the 18th annual ASCAP Pop Music Awards, held May 22 at the Beverly Hilton Hotel in Los Angeles. Other major winners at the event—which was attended by more than 600 leading songwriters, recording artists, and music industry luminaries—were Savage Garden’s Darren Hayes and Daniel Jones, whose “I Knew I Loved You” was named song of the year; Swedish songwriters Max Martin and Andreas Carlsson, who shared the songwriter of the year award; and EMI Music, which was named publisher of the year.

**Lamar and Child Win ASCAP Awards.** Holly Lamar’s “Breathe” and Desmond Child’s “Thong Song” were among the songs cited at the 18th annual ASCAP Pop Music Awards presentation. Pictured, from left, are Todd Brabec, executive VP of membership, ASCAP; Lamar; Child; Marilyn Bergman, president/chairman of the board, ASCAP; and John LoFrumento, CEO, ASCAP.

**Carlsson Named ASCAP Songwriter of the Year.** Swedish songwriter Andreas Carlsson was named songwriter of the year at the 18th annual ASCAP Pop Music Awards presentation, along with fellow Swede and frequent collaborator Max Martin. Carlsson was cited for his award-winning songs “It’s Gonna Be Me,” “I Want It That Way,” and “That’s the Way It Is”—all of which Martin had a hand in—and “Bye Bye Bye,” which Carlsson co-wrote with Kristian Lundin and Jacob Schulte. Pictured, from left, are Carlsson and Marilyn Bergman, president/chairman of the board, ASCAP.

**Goo Goo Dolls Star at ASCAP Awards.** The Goo Goo Dolls’ Johnny Rzeznik notched a pair of awards at the 18th annual ASCAP Pop Music Awards presentation for his songs “Black Balloon” and “Slide.” His group also performed at the dinner. Pictured, from left, are Todd Brabec, executive VP of membership, ASCAP; Marilyn Bergman, president/chairman of the board, ASCAP; Goo Goo Dolls’ Rzeznik, Robby Takac, and Mike Malinin; and John LoFrumento, CEO, ASCAP.

**FOR THE RECORD**

The publishing information given for the Doors’ “Light My Fire” in “They’re Playing My Song” (Billboard, April 14) was incorrect. “Light My Fire” was written by Jim Morrison, Ray Manzarek, John Densmore, and Robby Krieger, is published by Doors Music Company, and is administered by Ruminating Music, the ASCAP designee of Wixon Music Publishing Inc.

**Bollywood Soundtrack Mixes Hindi And English; Feldman Helps Music For Youth**

**Bollywood Blend:** While language barriers have never prevented me and a growing number of Western “Bollywood” movie music fans from appreciating South Asian music, the new film from Bollywood superstar Aamir Khan, offers us non-Hindi speakers an apparent first. The Sony Music (India) soundtrack songs, by prolific and eclectic composer A.R. Rahman and lyricist/poet Javed Akhtar, include one, “O Rey Chhorri,” sung in both Hindi and English (the English lyrics are by Akhtar’s kids).

“It’s probably the first time for an Indian film to have a song go from Hindi to English and back,” says Khan, in New York for Lagaan promotional appearances including a frenzied in-store appearance at the Raaga Music outlet in Queens that virtually closed the street. But Khan, who also produced the film, notes that the story called for it.

**Lagaan** takes place in 1893 in the small central-Indian farming village of Champaran, where an arrogant British commander has demanded an agricultural tax (jagpan) during a disastrous time of low rainfall and crop yield. The commander’s visiting sister falls in love with Khan’s stalwart farmer character—who is involved with a village girl. “O Rey Chhorri” musically reflects the love triangle.

“It was a period when there was very close contact between Britishers and rural Indians,” continues Khan, who starred in Deepa Mehta’s 1998 Earth, which concerned Britain’s tragic partition of India and Pakistan. “We needed a composer who could recreate the atmosphere of rural India of 100 years ago through music and still appeal to the contemporary audience of today. Rahman used a lot of Indian folk music and built Western classical music onto it to bring in the British influence.”

**Suri Gopalan**, the director of the Edison, N.J.-based Vista India distributor and Raaga chain, notes that while English words frequently appear in Bollywood movie songs, “O Rey Chhorri” marks “the first time we’ve had such a pure English track.” He credits Rahman’s expertise in “fitting in the English and Hindi together” as seamlessly as his juxtaposition of “distinctively English ballad and a Hindi folk ballad.”

The result, sung by famed Hindi “playback” singers Udit Narayan and Alka Yagnik, along with actress/singer Vasundhara Das (who sings the English part), has already been well-received in India, Gopalan says. “It’s also getting a bit more mileage in overseas markets where [South Asian] kids grow up with English music, so it has the potential to cross over to a wider audience that might not understand Hindi.”

**FELDMAN’S UJA HONOR:** BMI’s VP of writer/publisher relations Charlie Feldman, who will be feted June 26 as UJA Federation’s music executive of the year, is particularly proud that half the proceeds from the dinner will funnel into the UJA-Assisted Music for Youth Foundation, of which he’s a board member. The foundation awards scholarships and grants to help offset the decline in funding for music education in the greater New York area.

Meanwhile, Feldman is acting as music supervisor for Assassinatio China, a movie directed by and starring Robert Duvall. The film is set in Brooklyn and Argentina and will include numerous licensed tangas, as well as new songs from Aasim at the Wheel’s Ray Benson, Feldman says. Previously, Feldman helped find the music and produce the soundtrack for Duvall’s 1993 film Bangladesh, in which Duvall won an Oscar for his portrayal of a country singer.

**NEW FROM CARL FISCHER:** Venerable family-owned music publishing and distribution company Carl Fischer is expanding its new “Hip Pockets” series of easily portable instruction guides with four new guitar titles by Adam Kadmon, author of the company’s series of “Guitar Grammoire” titles. Now available are Hip Pockets The Major Scale, Pentatonics and Power Chords, Quick Chords, and Progressions—each containing 64 pages and selling for $6.95. The new books follow the three Hip Pockets drumming titles that debuted the previous last year.

Additionally, Carl Fischer, in conjunction with PlayIt!, Producing and Yamaha, is issuing a series of 11 “The Yamaha Advantage” Musicianship From Day One” titles over the next few months. The series involves a new band instrument instruction method, developed with the input of more than 300 band directors during the past three years.
Music Publishing
THE BILLBOARD SPOTLIGHT

Inside:
Top Writer Charts, A & R, Songwriters Hall Of Fame
Music Publishing

The Publishing/A&R Interface: Close And Growing Closer

BY JIM BESSMAN

As a “proactive and responsible publisher,” adds BMG Music Publishing’s VP creative, Elizabeth Brooks, works “hand-in-hand, alongside” the record-label A&R person. “You’re an essential part of the procedure as the artist moves through the record-making process at the record company.” The creative publisher’s expanded participation in these A&R aspects, meanwhile, has recently been officially recognized at Warner-Chappell, where the titles both positions. "I sign artists who write their own songs, and also songwriters who aren’t artists—therefore dealing with the ‘R’ in A&R—recópitore,” he says. "So, an integral part of my job is to match the perfect song to the artist. But it seems that the labels have in the past recent started looking at A&R to help acquire talent acquisition, so I often set up meetings for my writers with label A&R people directly.” Richard Rowe, president of A&R, executive VP of Sony/ATV Music Publishing, observes that there is more of this “two-way traffic” between record companies and publishers than ever before.

"You’re going through a dramatic change, where A&R people in record companies, after such a long history of artists who are singer-songwriters, are now working more with artists—like Backstreet Boys, N Sync, Britney Spears and Celine Dion,” says Rowe. "There’s a stronger recognition than ever before of how important songs are—and how many good songs you need to put on an album to make the consumers feel they’re getting value for their money. So, the more high-quality publishers as a better relationship, which strengthens the publisher.”

PRODUCT-MANAGER ROLES

Bug Music Nashville's creative director, John Allen, looks back, Allen also points out a reversal of sorts in the way the labels and publishers have interacted in the past. "It used to be that the A&R people signed the artists, then helped get them a publishing deal," he says. "Now, because of corporate bottom-line pressure at the labels and the increased micro-managing role of A&R, publishers are more and more the only ones taking the time and money to nurture and develop artists/songwriters. Today’s A&R may help some in searching for songs, but most artist/producers have their own network of getting songs straight from publishers who love getting songs directly to artists/producers. Also, publishers are more second to first to meet and hear new artists, who are either looking for good songs for their demo or seeking a publishing deal before seeking a record deal.”

now, and sometimes you want to get radio on board before a label. You want to get the label today to make an album if you believe in something strongly.”

GETTIN’ READY

Getting a bigger jump on the labels, peermusic is now building a studio in Los Angeles. “It’s a combination of analog and full-blown Pro Tools,” says senior director of talent acquisition John Lloyd. "It’s a little bit of both to his position because of his A&R background at RCA Records in Los Angeles.”

Echoing his fellow publishers' comments, Lloyd adds, "Major labels don’t have time for artist development these days. So we want to be ready and right out-of-the-box with firm song arrangement by the time our artists get ready. Also, that with other publishers too.”
DOLLY PARTON

ERIC CLAPTON (PRS)

WILLIE NELSON

RALPH PEER II
   AREF OLMAN PUBLISHER AWARD

GLORIA & EMILIO ESTEFAN
   SAMMY CAHN LIFETIME ACHIEVEMENT AWARD

CONGRATULATES OUR
SONGWRITERS
HALL OF FAME
INDUCTEES

WE ALSO SALUTE
OUR FRIENDS &
RESPECTED
COLLEAGUES

- DIANE WARREN
- PAUL WILLIAMS
- LEO FRIEDMAN &
  BETH SLATER WHITSON
  "LET ME CALL YOU SWEETHEART"
  Towering Song Award
- BILLY JOEL
  Johnny Mercer Award
- IRIS CANTOR
  Patron of the Arts Award
Music Publishing

Top Songwriters:

Plenty Of New Faces & Repeat Contenders

BY GEOFF MAYFIELD

A n old music-industry maxim, so obvious yet so true, states, "It begins with a song." Put that song before the right talent, and be fortunate enough to have that recording reach radio at just the right time, and the composer wins up with a hit.

This Spotlight's four honor rolls of the top songwriters to date in 2001 for The Billboard Hot 100, Hot R&B/Hip-Hop Singles & Tracks, Hot Country Singles & Tracks and Hot Latin Tracks reach radio (three of those four rolls are scheduled for release in this issue).

Writing songs for talented performers is a sure bet — and so is writing for rock, pop or country performers, artists who keep Hot 100 also underlines the diversity of pop radio formats.

TWENTY TO ONE

Standing at the Hot 100 summit is mashup twenty four-schools man Rob Thomas, one of last year's more conspicuous songwriters. Thomas reaches the top this time on the shoulders of his band's "If You're Gone," which climbed to No. 5 on the Hot 100. He also benefits from continuing radio play of mashup song that reached No. 1 last year, "Bent.

Another rocker, Kenny Kravitz, follows Thomas at No. 2. His solo songwriting entry during the chart year is his ballad "Again," which peaked at No. 4. Richmond Marx, one of the bigger recording stars of the '80s, underlines his composing chops in the new century, standing at No. 3 among Hot 100 writers. He wrote "I Promise You" for hit machine 'N Sync. The song reached No. 5 on the Hot 100.

Moby follows Marx on the composers list, benefiting from "South Side," which he recorded with No Doubt's Gwen Stefani. The track charted as high as No. 15, his highest entry ever on the Hot 100. The top four writers have something in common, as each were the sole authors of the songs that have charted for them since the Dec. 2 issue, when the 2001 chart year began. Thus, although Kravitz, Marx and Moby have only placed one song apiece this year, and top dog Thomas has just charted three, they manage to outrank the fifth-through-eighth-place songwriters, who each get credit for two or more songs.

The difference comes down to simple math as Ludacris, Kelly, Williams and Destiny's Child star Beyonce Knowles mostly co-wrote their charting hits with one or more partners, one notable exception being Ludacris' "What's Your Fantasy." Thus, each of those four writers split their song's accumulated chart points with collaborators.

PARTNERS IN RHYME

Aside from "What's Your Fantasy," which peaked at No. 11, the seven tracks on the Hot 100 recap, paired with Williams to write "Southern Hospitality," which peaked at No. 23.

The chart recaps in the Music Publishing Spotlight cover the period from the Dec. 2, 2000, issue (the start of the 2001 chart year) through the May 12, 2001, issue. The Hot 100 and Hot R&B/Hip-Hop charts are determined using a combination of radio-audience gross impressions as monitored by Broadcast Data Systems (BDS), point-of-sale data provided by SoundScan and reported airplay from radio stations, which markets not monitored by BDS. Recaps for those charts reflect actual sales and/or airplay any point for each week a song appeared on the chart. Recaps for Hot Country Singles are compiled using total detections as monitored by BDS for each chart week while Hot Latin Tracks recaps are determined using BDS audience gross impressions, accumulated during each week a song charted. In cases where a song is written by more than one songwriter, the points are divided equally between the composers. Publisher and publishing-corporation points are likewise split equally. Publishing corporations receive 100% of the point values compiled by any publisher in which the parent company holds at least 50% equity. Publishing corporations also receive 25% of the point value built by publishers that they administer but do not own.

These recaps were compiled by Anthony Colombo and Michael Cusson with assistance from chart managers Silvio Pietroeluongo, Minal Patel, Wade Jessen and Ricardo Companioni.
THE WORLD'S TOP ARTISTS ARE SINGING
A UNIVERSAL SONG

Bon Jovi
U2
Musiq Soulchild
Shania Twain
Blink-182
Eve
Godsmack
Saliva
D'Angelo
S Club 7
Fuel
Everclear
Brian McKnight
Mary J. Blige
Beastie Boys

All Saints
3 Doors Down
The Corrs
Jay-Z
Ice Cube
Anastacia

Universal
Music Publishing Group
The New Global Leader

Subscribe to UMPG News at: www.umusicpub.com/news/subscribe
World Headquarters: 2440 Sepulveda • Suite 100 • Los Angeles, CA 90064 • Tel: 310.235.4700 • Fax: 310.235.4900
© 2001 Universal Music Publishing Group A Universal Music Company
He also partnered on Jay-Z’s “I Just Wanna Love U (Give It 2 Me),” which just missed the top 10 (No. 11), as well as Beanie Sigel’s “Girls Dem Sugar” and the Phily’s Most Wanted track “Cross the Border.” To go with her Grammys, her Billboard Music Awards and her group’s chart-topping Survivor album, which sold 663,000 units in its first week, Knowles also enjoys the No. 8 slot on our Hot 100 writers list. “Independent Women Part 1,” which appeared on both the Charlie’s Angels soundtrack, as well as her group’s latest album, stood at No. 1 for 11 weeks, nine of those 11 weeks occurring since the start of the current chart year. Two other Knowles collaborations did almost as well, with the title track from Survivor peaking at No. 2 and “Jumpin’ Jumblin’” rising to No. 3.

In ninth place is Jason Wade, lead singer from rookie band Lifehouse. The band’s second song “Have You Ever” peaked at No. 2, with Lifehouse’s “Asking” their Moment” dag its way into the top five of the Hot 100—exposure that helped push its No Name Face album into The Billboard 200. Ten tied for 10th place are Keith Follee and Michael Dulany, who were the partners who wrote “The Way You Love Me,” the second single from Blackstreet’s 2001 release. Tied for 10th place are Keith Follee and Michael Dulany, who were the partners who wrote “The Way You Love Me,” the second single from Blackstreet’s 2001 release.

Without question, the top chart story is that of the Hot 100’s most successful song, which Karey wrote. ‘Hello Again’, a hit song by the Hill St. Boys, was the biggest hit of 1984 and it was the first song to top the chart in 1984. It was also the first song to top the chart in 1984.

With that, here are the top 10 Hot 100 songs of 2001:

1. A Thousand Miles (Halestorm) (7)
2. I Will Survive (Kelly Clarkson) (1)
3. Music of the Spheres (Xzibit) (2)
4. Don’t Let the Sun Go Down on Me (Burt Bacharach) (6)
5. Top Gun (Vanilla Ice) (4)
6. It’s So Hard to Say Goodbye to Yesterdays (Poco) (3)
7. Do You Remember? (Gwen Stefani) (5)
8. Hey Jude (The Beatles) (8)
9. The Power of Love (Celine Dion) (9)
10. There’s Gonna Be a Theodore (ZoHo) (10)

The following were the top chart stories of 2001:

1. A Thousand Miles (Halestorm) (7)
2. I Will Survive (Kelly Clarkson) (1)
3. Music of the Spheres (Xzibit) (2)
4. Don’t Let the Sun Go Down on Me (Burt Bacharach) (6)
5. It’s So Hard to Say Goodbye to Yesterdays (Poco) (3)
6. The Power of Love (Celine Dion) (9)
7. There’s Gonna Be a Theodore (ZoHo) (10)
8. Hey Jude (The Beatles) (8)
9. A Thousand Miles (Halestorm) (7)
10. I Will Survive (Kelly Clarkson) (1)

With that, here are the top 10 Hot 100 songs of 2001:

1. A Thousand Miles (Halestorm) (7)
2. I Will Survive (Kelly Clarkson) (1)
3. Music of the Spheres (Xzibit) (2)
4. Don’t Let the Sun Go Down on Me (Burt Bacharach) (6)
5. It’s So Hard to Say Goodbye to Yesterdays (Poco) (3)
6. The Power of Love (Celine Dion) (9)
7. There’s Gonna Be a Theodore (ZoHo) (10)
8. Hey Jude (The Beatles) (8)
9. A Thousand Miles (Halestorm) (7)
10. I Will Survive (Kelly Clarkson) (1)

With that, here are the top 10 Hot 100 songs of 2001:

1. A Thousand Miles (Halestorm) (7)
2. I Will Survive (Kelly Clarkson) (1)
3. Music of the Spheres (Xzibit) (2)
4. Don’t Let the Sun Go Down on Me (Burt Bacharach) (6)
5. It’s So Hard to Say Goodbye to Yesterdays (Poco) (3)
6. The Power of Love (Celine Dion) (9)
7. There’s Gonna Be a Theodore (ZoHo) (10)
8. Hey Jude (The Beatles) (8)
9. A Thousand Miles (Halestorm) (7)
10. I Will Survive (Kelly Clarkson) (1)

With that, here are the top 10 Hot 100 songs of 2001:

1. A Thousand Miles (Halestorm) (7)
2. I Will Survive (Kelly Clarkson) (1)
3. Music of the Spheres (Xzibit) (2)
4. Don’t Let the Sun Go Down on Me (Burt Bacharach) (6)
5. It’s So Hard to Say Goodbye to Yesterdays (Poco) (3)
6. The Power of Love (Celine Dion) (9)
7. There’s Gonna Be a Theodore (ZoHo) (10)
8. Hey Jude (The Beatles) (8)
9. A Thousand Miles (Halestorm) (7)
10. I Will Survive (Kelly Clarkson) (1)

With that, here are the top 10 Hot 100 songs of 2001:

1. A Thousand Miles (Halestorm) (7)
2. I Will Survive (Kelly Clarkson) (1)
3. Music of the Spheres (Xzibit) (2)
4. Don’t Let the Sun Go Down on Me (Burt Bacharach) (6)
5. It’s So Hard to Say Goodbye to Yesterdays (Poco) (3)
6. The Power of Love (Celine Dion) (9)
7. There’s Gonna Be a Theodore (ZoHo) (10)
8. Hey Jude (The Beatles) (8)
9. A Thousand Miles (Halestorm) (7)
10. I Will Survive (Kelly Clarkson) (1)

With that, here are the top 10 Hot 100 songs of 2001:

1. A Thousand Miles (Halestorm) (7)
2. I Will Survive (Kelly Clarkson) (1)
3. Music of the Spheres (Xzibit) (2)
4. Don’t Let the Sun Go Down on Me (Burt Bacharach) (6)
5. It’s So Hard to Say Goodbye to Yesterdays (Poco) (3)
6. The Power of Love (Celine Dion) (9)
7. There’s Gonna Be a Theodore (ZoHo) (10)
8. Hey Jude (The Beatles) (8)
9. A Thousand Miles (Halestorm) (7)
10. I Will Survive (Kelly Clarkson) (1)

With that, here are the top 10 Hot 100 songs of 2001:

1. A Thousand Miles (Halestorm) (7)
2. I Will Survive (Kelly Clarkson) (1)
3. Music of the Spheres (Xzibit) (2)
4. Don’t Let the Sun Go Down on Me (Burt Bacharach) (6)
5. It’s So Hard to Say Goodbye to Yesterdays (Poco) (3)
6. The Power of Love (Celine Dion) (9)
7. There’s Gonna Be a Theodore (ZoHo) (10)
8. Hey Jude (The Beatles) (8)
9. A Thousand Miles (Halestorm) (7)
10. I Will Survive (Kelly Clarkson) (1)
The perfect bridge for your song

Sony / ATV Music Publishing
Bring us your songs. We'll take them to the world.
Eagerly anticipating The National Academy of Popular Music/ASCAP Hall of Fame 32nd annual induction and awards dinner, CFO Hal David is equally excited about the developments at the organization.

“We just elected Linda Moran as president of the Songwriters Hall of Fame,” says David. “She brings the presence of the veteran Warner Music Group executive, who was recently kicked into the Hall of Fame as a solo signing to AOL Time Warner. Chief executive and co-chair operating officer, is much needed, he adds. “We’re expanding, and it is getting to be one-man band! And we couldn’t find anyone better than Linda.”

Other expansion at the Academy involves its bow-Wow website and its quest for new ways to further strengthen its identity. The latter effort, says David, may include a tie-in with the QVC cable network.

BIG SHOW FOR L.A.

But the biggest news for ASCAP remains the organization’s drive to establish a permanent museum and educational facility in New York to honor the great writers and their cultural contributions. “We’re looking for other things to do—in addition to our annual induction dinner,” says David. “A few months ago, my wife and I did a show for the Music Center in Los Angeles. It was called The Singer, The Song. The Writer and was hosted by Paul Williams and starred Dionne Warwick, Rosemary Clooney, Larry Carson, Helen Reddy, Maureen McGovern, and others—and it was extraordinary! Everyone involved was in the Hall of Fame, so we’re planning to do it again as a benefit for the Hall of Fame sometime later this year or the beginning of next year. We just need to find the right venue.”

NEW YORK CEREMONIES

As for this year’s Hall of Fame inductees, says Jim Sclerotino, SVP, comm., Sheraton New York Hotel & Towers, David cites the inductees—including Dolly Parton, Diane Warren, Willie Nelson, Eric Clapton, and Paul Williams, along with Johnny Mercer Award winner Billy Joel, Sammy Davis Jr. Lifetime Achievement Award winners Gloria and Emilio Estefan, and Abe Olman Publisher Award winner Ralph Peer II of Peer Music.

“This is our second year of having the gala on the same sitite as the convention,” he says. “It’s wonderful to be able to celebrate great songs and the people who created them—which is probably one of the greatest achievements in the United States, and then some...”

—Jim Bessman

CHARTS

Continued from page 58

April, ASCAP/Chase Chad, ASCAP

9 JERMAINE DUPRI

Bow Wow (That’s My Name) — Lil Bow Wow — So Def (B.M. Cox) — EMI April/ASCAP/SO Def So Def, ASCAP/Boy-Boy’s Little, SESAC/Noontime, SESAC/EMI Blackwood, BMI/My Own Chit, BMI

Promise — Jagged Edge — So Def (B.M. Cox) — BMI Blackwood, BMI/EMI April/ASCAP/Boy-Boy’s Little, SESAC/Noontime, SESAC/EMI Blackwood, BMI

Straight Up — Chante Moore — So Def (B.M. Cox, C. Laving) — Baby-Boy’s Little, SESAC/Noontime South, SESAC/EMI April/ASCAP/Boy-Boy’s Little, SESAC/Noontime, SESAC/EMI Blackwood, BMI

Puppy Love — Lil Bow Wow Featuring Jagged Edge — So Def (B.M. Cox, B. Casey, G. Smith) — BMI April/ASCAP/Boy-Boy’s Little, SESAC/Noontime, SESAC/EMI Blackwood, BMI

Rince With Me — Konshens Featuring Xscape — So Def (B.M. Cox, C. Laving) — EMI April/ASCAP/So Def So Def, ASCAP/Boy-Boy’s Little, SESAC/Noontime, SESAC/EMI Blackwood, BMI

So So Def (B.M. Cox) — So Def, ASCAP/Boy-Boy’s Little, SESAC/Noontime, SESAC/EMI Blackwood, BMI

What’s New — Jay-Z Featuring Tyrese — So Def (B.M. Cox, J. Evers, J. Korduletsch) — EMI April/ASCAP/Boy-Boy’s Little, SESAC/Noontime, SESAC/EMI Blackwood, BMI

Blackwood, BMI/So So Def, ASCAP/Boy-Boy’s Little, SESAC/Noontime, SESAC/EMI Blackwood, BMI

How Much I Love You (Give It 2 Me) — Jay-Z — Roc-A-Fella/Def Jam (J. Carter, P. Williams) — EMI April/ASCAP/SO Def So Def, ASCAP/Boy-Boy’s Little, SESAC/Noontime, SESAC/EMI Blackwood, BMI

Marching Pacemaker — Starship Featuring CC (Any N Stripe) — EMI April/ASCAP/So Def So Def, ASCAP/Boy-Boy’s Little, SESAC/Noontime, SESAC/EMI Blackwood, BMI

Rascal Flatts — EMI April/ASCAP/So Def So Def, ASCAP/Boy-Boy’s Little, SESAC/Noontime, SESAC/EMI Blackwood, BMI

21 JAMES PATTERSON

100 Years — The Isley Bros. — EMI April/ASCAP/Boy-Boy’s Little, SESAC/Noontime, SESAC/EMI Blackwood, BMI

128 Music Publishing

BILLY JOEL, ERIC CLAPTON, DOLLY PARTON, GLORIA ESTEFAN, WILLIE NELSON, PAUL WILLIAMS, EMILIO ESTEFAN, DIANE WARREN

Clockwise from the top: Billy Joel, Eric Clapton, Dolly Parton, Gloria Estefan, Willie Nelson, Paul Williams, Emilio Estefan, Diane Warren
NELLY
Country Grammar
Approaching 7 Million Albums Sold

COLDPLAY
2001 Brits
Best Group and Best Album (Parachutes)

RAMMSTEIN
Mutter
#1 Debut on German Album Chart

ROBBIE WILLIAMS
2001 Brits
Best Male Artist, Best Single and Best Video ("Rock DJ")

BEE GEES
35th Anniversary
This Is Where I Came In Debut High on German, U.K., U.S. and Australian Album Charts

STILL BIG ENOUGH TO MATTER SMALL ENOUGH TO CARE
Music Publishing
International Reports
Sites That Sync And Think For Clients

The Internet is transforming how music publishers do business. Following are examples from music publishers and publishing-oriented companies from around the globe.

LONDON—The new U.K.-based company MusicState boasts some top British music-publishing executives on its staff—and aims to be the definitive provider of innovative music for synchronization purposes. The company is part of GlobalState, a group that also includes ImageState and VideoState, which delivers stock photography and film footage via the Internet. Maria Forte, COO of MusicState, has worked in music publishing for more than 20 years, largely with the Virgin Group of companies.

"Traditional music libraries serve a purpose," Forte explains, "but they aren't particularly innovative. There's a huge difference between the price for library music and licensing commercial music. If you were commissioning an original piece by a well-known writer, it would probably cost a considerable sum of money. MusicState offers original music at an affordable price. We specialize in a great store of commercial music that never gets heard, which falls between library music and the mainstream." The company does not publish the music itself but has struck deals with content providers who are mainly independent publishers or record labels, including Copasetic, Blood & Fire, Pussyfoot and Italian outfit Irma.

"Reaction so far has been excellent," notes Forte. "We have been mainly been targeting advertising such as Saatchi and Saatchi, Leagas Delaney and JWT. The site has been very well-received by music buyers, production and post-production companies who are quite exacting about being able to browse pre-cleared music by style, mood and tempo to suit

CHARTS
Continued from page 60
9 SONY/ATV CROSS KEYS,ASCAP
(10)
10 PHIL VASSAR,ASCAP (4)

Hot Country Singles & Tracks

1 PHIL VASSAR
My Next Thirty Years — Tim McGraw — Curb — EMI April,ASCAP/Phil Vassar,ASCAP
Just Another Day In Paradise — Phil Vassar — Arista Nashville (L.Simmsman) — EMI April,ASCAP/Phil Vassar,ASCAP/Aimo,ASCAP/Daddy Rabbit,ASCAP
Rose Bouquet — Phil Vassar — Arista Nashville(R.Byrne) — EMI April,ASCAP/Phil Vassar,ASCAP/EMI Blackwood,BMI/Aarbye,BMI
Live It Up — Marshall Dyllos — Dreamcatcher(R.Byrne) — EMI Blackwood,BMI/Aarbye,BMI/EMI April,ASCAP/Phil Vassar,ASCAP
2 TOBY KEITH
You Shouldn't Kiss Me Like This — Toby Keith — DreamWorks — Tokker Tunes,BMI
3 DARRELL SCOTT
It'S A Great Day To Be Alive — Travis Tritt — Columbia — EMI April,ASCAP/House Of Bam,ASCAP
Born To Fly — Sara Evans — RCA (S.Evans,M.Hummon) — Sony/ATV Tree,BMI/Careers,BMG,BMI/Floyd's Dream,BMI/Chuck Wagon Gourmet,ASCAP/Famous,ASCAP
4 RODNEY CROWELL
Ashes By Now — Lee Ann Womack —

Continued on page 64

5 BOBBY TOMBERLIN
One More Day — Diamond Rio — Arista Nashville (S.D.Jones) — EMI April,ASCAP/Sound Island,ASCAP/Mike Curb,BMI
A Good Day to Run — Darryl Worley — DreamWorks (D.Worley) — EMI Blackwood,BMI/Hoyle Creek,BMI/Mike Curb,BMI

6 ALAN JACKSON
When Somebody Loves You — Alan Jackson — Arista Nashville — WB,ASCAP/Yee Haw,ASCAP

7 CRAIG WISEMAN
Tell Her — Lionel — BNA (Kwesi B.) — Aimo,ASCAP/Daddy Rabbit,ASCAP
Just Another Day In Paradise — Phil Vassar — Arista Nashville (P.Vassar) — EMI April,ASCAP/Phil Vassar,ASCAP/Aimo,ASCAP/Daddy Rabbit,ASCAP
The Last Thing On My Mind — Patti Loveless — Epic (A.Anderson) — Aimo,ASCAP/Daddy Rabbit,ASCAP

8 TIM JOHNSON
She Misses Him — Tim Rushlow — Atlantic — EMI Blackwood,BMI/Tim Johnson,BMI
Every Man For Himself — Neal McCoy — Giant (M.Elliott) — Sony/ATV Tree,BMI/EMI Blackwood,BMI/Tim Johnson,BMI

9 ANNIE ROBOFF
If My Heart Had Wings — Faith Hill —
Continued on page 64

---

the UniKeep™ Revolutionary Disc Storage System

Safer, smaller and more fun to use!

- Original patented Safety-sleeve® protection
- Interchangeable pages
- Archival storage
- 100% recyclable
- Easy to customize
- Replace jewel boxes
- Sell with bulk CD-Rs
- Impulse buys at the register
- Give-aways with purchase
- End cap display with music or media
- In stock and ready to ship

Ask for the UniSkid™

Sell UniKeep™ by the skid or the tray
24 UniKeeps™ per display tray
42 trays per skid

USA 800.992.8262
sales@univenture.com
EUROPE 353.1.862.0919
sales@univenture-europe.com

www.univenture.com
NOW AVAILABLE - FULL SIZE UNIKEEP™ LOOSE-LEAF BINDERS

---

BILBOARD SPOTLIGHT
— June 16, 2001
from Ellington to Eminem

We’re Famous For Award-Winning Songs

Grammar Awards

Best R&B Song
Say My Name
Writer: Fred Jerkins III*

Best Rap Solo Performance
The Real Slim Shady
Writer: Eminem*

Best R&B Performance By
A Duo Or Group With Vocal
Destiny’s Child
Say My Name
Writer: Fred Jerkins III*

Best Country Song
I Hope You Dance
Writer: Tia Sillers*

Best Pop Instrumental
Performance
Caravan
The Brian Setzer Orchestra
Writer: Duke Ellington*

Best R&B Performance By
A Duo Or Group With Vocal
Destiny’s Child
Say My Name
Writer: Fred Jerkins III*

Best Instrumental
Composition
Theme From Angela’s Ashes
Writer: John Williams*

Best Rap Album
The Marshall Mathers LP
Writer: Eminem*

Best Female R&B Vocal
Performance
Toni Braxton
He Wasn’t Man Enough
Writer: Fred Jerkins III*

Record of the Year
Say My Name
Writer: Fred Jerkins III*

Album of the Year
The Marshall Mathers LP
Writer: Eminem*

Best R&B Song
He Wasn’t Man Enough
Writer: Fred Jerkins III*

Song of the Year
I Hope You Dance
Writer: Tia Sillers*

and
Say My Name
Writer: Fred Jerkins III*

Special Congratulations to
BRIAN POSTELLE
on receiving the
impact!
Annual Brenda Andrews Award for Excellence
in Music Publishing

The Urban Network
has named
Famous Music
2000
Music Publishing
Company Of The Year

Congratulations to our partner
Kike Santander
in our
Clear Mind/Clear Heart
joint venture who
was named a
BMI Latin Songwriter
Of The Year

Grammar Nominees
Included:

Country Music
Association (CMA)

Best Country Song
I Hope You Dance
Writer: Tia Sillers*

Best R&B Song
I Hope You Dance
Writer: Tia Sillers*

Best R&B Solo Performance
He Wasn’t Man Enough
Writer: Fred Jerkins III*

Best Country Song
He Wasn’t Man Enough
Writer: Fred Jerkins III*

Song Of The Year
Lee Ann Womack / MCA Nashville
I Hope You Dance
Writer: Tia Sillers*

Song Of The Year
Lee Ann Womack / MCA Nashville
I Hope You Dance
Writer: Tia Sillers*

Song Of The Year
Lee Ann Womack / MCA Nashville
I Hope You Dance
Writer: Tia Sillers*

Song Of The Year
Lee Ann Womack / MCA Nashville
I Hope You Dance
Writer: Tia Sillers*

Song Of The Year
Lee Ann Womack / MCA Nashville
I Hope You Dance
Writer: Tia Sillers*

Song Of The Year
Lee Ann Womack / MCA Nashville
I Hope You Dance
Writer: Tia Sillers*

Song Of The Year
Lee Ann Womack / MCA Nashville
I Hope You Dance
Writer: Tia Sillers*

Song Of The Year
Lee Ann Womack / MCA Nashville
I Hope You Dance
Writer: Tia Sillers*

Academy of
Country Music
(ACM)

Best Country Song
I Hope You Dance
Writer: Tia Sillers*

Song Of The Year
Lee Ann Womack / MCA Nashville
I Hope You Dance
Writer: Tia Sillers*

Song Of The Year
Lee Ann Womack / MCA Nashville
I Hope You Dance
Writer: Tia Sillers*

Song Of The Year
Lee Ann Womack / MCA Nashville
I Hope You Dance
Writer: Tia Sillers*

ASCAP Film
and Television
Music Awards

Top Box-Office Films
Mission: Impossible 2
Writer: Hans Zimmer*

What Women Want
Writer: Alan Silvestri*

www.syncsite.com
London, Los Angeles, Nashville, New York
*Designates Famous Music writer only

www.americanradiohistory.com
their budget." MusicState's highly sophisticated search facility enables registered song-seekers to find music for any other multimedia use, including film and video production and online, with sync fees displayed automatically, according to length of music used, type of project and time period for which the [non-exclusive] license is required. "The brilliant thing about MusicState is that no prior approvals are required from the artists/writers, so we can provide music very swiftly," says Forst.

—David Stark

MUNICH—Wintrup Musikverlage, one of Germany's few remaining independent music publishers has experienced success recently with the single "Daylight in Your Eyes" by the girl group No Angels (Polydor). The group gained popularity through the RTL-TV documentary Polyson. But the more cutting-edge medium of the Internet is seen as key to the company's continued success. Wintrup Musikverlage, founded 25 years ago and owned by Walter Holzbaur, is a traditioanl, hand-oriented publisher whose current releases include an album by Echo-award-winning jazz instrumentalist Hellmut Hattler (Polydor), a duet by the duo Rosenstolz with Marc Almond (Polydor), as well as the band Noisviolin (Virgin). It has sub-publishing deals with such publishers as Notting Hill, Complete, Mindar and Netwerk. The company's Web site, www.wintrup.de, is updated almost daily and designed to provide information about the company," says Holzbaur. "It includes current news on releases, which we also send out as a newsletter by mail, back-up info on previous newsletters, as well as tour dates for the artists who publish for our media partners. In order to attract unsigned bands and writers, we have installed a platform for MP3 files, where groups can submit two of their best tracks for our review. Our server downloads these files for us on CD, so it is less time-consuming for us. Also, we have installed links to our individual artist Web sites to provide comprehensive coverage."

—Elke Weinert

STOCKHOLM—Developing the new Billboard Fever (Tin Music) had gained attention in Sweden when the Tin Music's release, "One World, One People" by David Wintrup, had gained great popularity in Sweden and has an affiliate in New London, Conn. (managed by Bryan Doughney). With its unique notation software, Igor, the company is offering sheet music in the classical, jazz, modern art music and pop genres, including songs from the A'Tees' current album "Lovelorn," (Stockholm Records/Stockholm Songs). Consumers can sample, buy, and print out the sheet music with prices ranging from $1 to $12. NoteHead's income is based on both obtaining a percentage of sheet-music sales, as well as an annual fee ($100) charged for consumers who want the professional membership. The

CHARTS
Continued from page 62

Warner Bros. (J.F.Knobloch) —
Almo,ASCAP/Anwa,ASCAP/J. Fred
Knobloch,ASCAP
If I Fall You're Going Down With Me —
Dixie chicks — Monument (M. Berg)
Hillblitt,BMI/Songs Of Sally Sue's
Medicine Show,BMI/Songs Of Universal,
BMI/Almo,ASCAP/Anwa,ASCAP
We're So Good Together — Reba McEn-
tire — RCA Nashville (B.DiPietro,
J.S.Sherwood) — Almo,ASCAP/Anwa,
ASCAP/The Only One,ASCAP/Nothing
But The Wolf,BMI

10 TROY VERGES
Who I Am — Jessica Andrews —
DreamWorks (B.James) — Sony/ATV
Tree,BMI/Songs Of Universal,BMI

1 STAN TREVOR
If The Music's Good — Celine Dion —
EMI

5 JAMES RODGERS
If You're Gonna Play My Song —
Ensign,BMI

6 UNIVERSAL MUSIC

7 WORLD DEEP MUSIC

8 FONOMUSIC

9 ARRA MUSIC

10 REALSONGS

Hot Country Singles & Tracks Songwriters
Continued on page 68

1 PHIL VASSAR
2 TOBY KEITH
3 DARRELL SCOTT

Hot Country Singles & Tracks Publishers
Continued on page 68

Hot Latin Tracks Publishers
Continued on page 66

Hot Latin Tracks
Publishing, Corporations

1 SONY/ATV MUSIC (17)
2 EMI MUSIC (14)
3 WARNER/CHAPPELL MUSIC (13)
4 BMG MUSIC (6)
5 PREEMUSIC (7)
6 UNIVERSAL MUSIC (9)
7 WORLD DEEP MUSIC (4)
8 FONOMUSIC (1)
9 ARRA MUSIC (1)
10 REALSONGS (1)

Hot Country Singles & Tracks
Publishers

1 WB,ASCAP (11)
2 EMI,SAC (6)
3 EMI,PUBLICATIONS (6)
4 BMG SONGS,ASCAP (2)
5 SONY/ATV LATIN,BMI (6)
6 PEER INT'L,BMI (5)
7 SONY/ATV DISCO,S,ASCAP (3)
8 SIR CA,BMI (3)
9 FLAMINGO,BMI (2)
10 WORLD DEEP MUSIC,BMI (3)

Hot Latin Tracks Publishers

1 SB,ASCAP (17)
2 EMI,BMI (6)
3 EMI,PUBLICATIONS (6)
4 BMG SONGS,ASCAP (2)
5 SONY/ATV LATIN,BMI (6)
6 PEER INT'L,BMI (5)
7 SONY/ATV DISCO,S,ASCAP (3)
8 SIR CA,BMI (3)
9 FLAMINGO,BMI (2)
10 WORLD DEEP MUSIC,BMI (3)

Continued on page 66

DAVID GRESHAM MUSIC
A DIVISION OF THE DAVID GRESHAM ENTERTAINMENT GROUP (PTY) LTD. AFFILIATED TO THE DAVID GRESHAM RECORD COMPANY (PTY) LTD.

SOUTH AFRICA'S
MOST DYNAMIC INDEPENDENT MUSIC PUBLISHER
29 YEARS... AND GROWING

P O Box 46020, Orange Grove, 2119, South Africa
Tel: +27 11 444-2630 Fax: +27 11 444-1932
e-mail: dgresham@mweb.co.za
Website: www.greshamrecords.co.za

BILLBOARD SPOTLIGHT
www.americansradiohistory.com
Many thanks to our writers and partners who helped make it all happen.

Antonio "LA" Reid / Hitco Music Publishing
Pete Townshend / Eel Pie Publishing, Tower Music
Steve Lindsey / Blotter, Orange Liquid Music
Steve Mac, David Howells, Nicki L'Amy, Robert John Jones / Rokstone
Quincy D. Jones III / QD3 Soundlab
Kevin "She'kspere" Briggs / Classic Music
David Corlew / Corlew Music Group
Brad & Julie Daniels / Island Bound Music
Scott Siman, Tim McGraw / rpm music group
John Atterberry / Infusion Music Group
Gregg Allman / Elijah Blue Music, D-DEM Music, Altbro Music
Ken Levitan, Chris Farren / Combustion Music
Daniel Miller, Andrew King, David McGinnis / Mute Song

All or Nothing - O-Town (Steve Mac)
Big Deal - LeAnn Rimes (Jeff Steele) #6 Country, #23 Pop
Bills, Bills, Bills - Destiny's Child (Kevin "She'kspere" Briggs) #1 Pop, #1 R&B, #6 U.K. Pop
Bug A Boo - Destinys Child (Kevin "She'kspere" Briggs) #15 R&B, #33 Pop, #9 U.K. Pop
Case of the Ex - Mya (Thabisco Nkhereanye) #2 Pop
De Something - Macy Gray (Patrick Brown, Raymon Murray, Rico Wade) #63 R&B, #51 U.K. Pop
Don't Let Go (Love) - En Vogue (Patrick Brown, Raymon Murray, Rico Wade) #2 Pop, #1 R&B, #5 U.K. Pop
Don't Take It Personal - Monica (QD3) #1 R&B, #2 Pop, #32 U.K. Pop
Fill Me In - Craig David (Craig David) #1 UK Pop
Friend Of Mine - Kelly Price (Anthony Dent) #1 R&B, #12 Pop, #25 U.K. Pop
God Give Me Strength - Elvis Costello (Burt Bacharach)
How Do I Get There - Deana Carter (Chris Farren) #1 Country
I Love You - Martina McBride (Keith Follesé) #1 Country, #21 AC, #24 Pop
It's Alright - Jay-Z (Insomnic "Mahogany" Leeper) #32 R&B, #61 Pop
Lately - Divine (Edward Woodruff, Jr., Willie Baker, Jr.) #1 Pop, #2 R&B, #52 U.K. Pop
Lay Low - Snoop Dogg (Mike Elizondo) #56 Pop, #20 R&B
Let Me Blow Ya Mind - Eve featuring Gwen Stefani (Mike Elizondo) #14 Pop
Nobody Knows - Kevin Sharp (Joseph Richards) #1 Country
Nobody Knows - The Tony Rich Project (Joseph Richards) #2 Pop, #11 R&B, #4 U.K. Pop
No Scrubs - TLC (Kevin "She'kspere" Briggs) #1 Pop, #1 R&B, #3 U.K. Pop
Real Slim Shady, The - Eminem (Mike Elizondo)
Smile - Lonestar (Keith Follesé) #1 Country, #39 Pop
Something Like That - Tim McGraw (Keith Follesé) #1 Country, #28 Pop
Still On Your Side - BBMak (Bridget Benenate) #54 Pop
Survivor - Destiny's Child (Anthony Dent) #2 Pop, #6 R&B
Swear To Again - Westlife (Steve Mac) #20 Pop
There You Go - Pink (Kevin "She'kspere" Briggs) #7 Pop, #15 R&B
To Live And Die In L.A. - 2 Pac (QD3) #10 U.K. Pop
Unbelievable - Diamond Rio (Al Anderson, Jeff Steele) #2 Country, #36 Pop
Waterfalls - TLC (Patrick Brown, Raymon Murray, Rico Wade) #1 Pop, #4 R&B, #24 AC, #4 U.K. Pop
Who Dat - JT Money featuring Solé (Thabisco Nkhereanye, Tonya Johnston) #2 R&B, #5 Pop
Whole Again - Atomic Kitten (Stuart Kershaw) #1 UK Pop

Check out our new website at windsweptpacific.com
Finally. Total Control Over Your Internet Sheet Music Publishing!

Use the same technology as Hal Leonard®, Music Sales®, JW Pepper®, Boosey & Hawkes® and more...

Major sheet music publishers have found a perfect E-commerce solution with Sibelius IE (Internet Edition). Sibelius IE creates Scorch® files that can be viewed and played by anyone with the free, downloadable Scorch reader®.

Sibelius IE enables you to place your sheet music on the Internet, where it can be seen, heard, and distributed. Customers can browse your catalog and purchase your music online. It's the E-commerce choice of leaders like Hal Leonard and Music Sales for good reason: Sibelius IE is the only Internet solution that puts you in complete control.

YOU control access. YOU control what can be printed. YOU control whether files can be played, edited, or just viewed, all with total security. Sibelius IE even comes with a fully functional Web template to get your E-commerce site online now, whether you're on Mac or PC.

It's true that Sibelius IE with Scorch technology is the only end-to-end Internet solution, but that's not all. From input to final delivery, Sibelius is also the fastest turnkey solution on the market. Tim Rishowsky and Troy Verges take the eighth and tenth slots, respectively, each represented by top-10 songs. Verges helped write "Who I Am," which spent three weeks at No. 1 for young Jessica Andrews, while Johnson was the sole writer of "Tim Rushlow's".

Charts Continued from page 64

Hot Latin Tracks

1 ESTEFANO
   Yo Te Amo - Chayanne - Sony Discos - Sony/ATV Latin, BMI
   Y Yo Sigo Aquí - Paulina Rubio - Universal Latin - Sony/ATV
   (ASCAP/World Deep Music, ASCAP)
   El Titanico Atlas - Paulina Rubio - Universal Latin - World Deep
   Music, BMI/Sony/ATV Latin

2 OMAR ALFANNO
   A Puro Dolor - Son by Four - Sony
   Me Do Lo Mismo - Victor Manuelle - Sony Discos - EMOA, ASCAP
   Cuando Seas Mía - Son by Four - Columbus (H. S. Batt, M. Arcevedo)
   Realsongs, ASCAP/WB, ASCAP
   Cuando Una Mujer - Melina Leon - Sony Discos - EMOA, ASCAP

3 JUAN GABRIEL
   Abrázame Mu Fuerte - Juan Gabriel & George Andrews
   Arabella, ASCAP - San Angel, BMI

4 VICTOR VYNES CASTILLO
   Infeliz - Rocio Durcal - Anola - BMI
   April, ASCAP

5 MARÍO QUIÑEIRO LARA
   El Amor Sano - Los Tucanes De Tijuana - Universal Latino
   Me Gusta Vivir De Noche - Los Tucanes De Tijuana - Universal Latino
   Flamingo, BMI

6 PACO DE LA CAMPA
   Enamorada A Oír - Intocable - BMI
   MELODY, ASCAP

7 JUAN GABRIEL
   El Borracho - Sony Discos - EMOA, ASCAP
   Me Do Lo Mismo - Victor Manuelle - Sony Discos - EMOA, ASCAP
   Cuando Seas Mía - Son by Four - Columbus (H. S. Batt, M. Arcevedo)
   Realsongs, ASCAP/WB, ASCAP

8 JOSÉ VACA FLORES
   Borracho Te Recuerdo - Vicente Fernandez - Sony Discos - BMI
   Esclavo Y Amo - Papá Aguilar - BMG, ASCAP

9 YASMIN MARRUFO
   Te Quise Oír - MDO - Sony
   Me Do Lo Mismo - Victor Manuelle - Sony Discos - EMOA, ASCAP
   Cuando Seas Mía - Son by Four - Columbus (H. S. Batt, M. Arcevedo)
   Realsongs, ASCAP/WB, ASCAP

9 CARLOS BAUTE
   Te Quise Oír - MDO - Sony
   Me Do Lo Mismo - Victor Manuelle - Sony Discos - EMOA, ASCAP
   Cuando Seas Mía - Son by Four - Columbus (H. S. Batt, M. Arcevedo)
   Realsongs, ASCAP/WB, ASCAP

Hot Latin Tracks Writers

Pos. SONGWRITER (No. of Charted Titles)

1 ESTEFANO (8)
2 OMAR ALFANNO (4)
3 JUAN GABRIEL (3)
4 VICTOR VYNES CASTILLO (2)
5 MARÍO QUIÑEIRO LARA (2)
6 LUIS PADILLA (2)
7 JOEL HERNÁNDEZ (2)
8 JOSÉ VACA FLORES (2)
9 YASMIN MARRUFO (2)
9 CARLOS BAUTE (2)

Hot Latin Tracks Songwriters

Continued from page 68

Finally. Total Control Over Your Internet Sheet Music Publishing!

Use the same technology as Hal Leonard®, Music Sales®, JW Pepper®, Boosey & Hawkes® and more...

Major sheet music publishers have found a perfect E-commerce solution with Sibelius IE (Internet Edition). Sibelius IE creates Scorch® files that can be viewed and played by anyone with the free, downloadable Scorch reader®.

Sibelius IE enables you to place your sheet music on the Internet, where it can be seen, heard, and distributed. Customers can browse your catalog and purchase your music online. It's the E-commerce choice of leaders like Hal Leonard and Music Sales for good reason: Sibelius IE is the only Internet solution that puts you in complete control.

YOU control access. YOU control what can be printed. YOU control whether files can be played, edited, or just viewed, all with total security. Sibelius IE even comes with a fully functional Web template to get your E-commerce site online now, whether you're on Mac or PC.

It's true that Sibelius IE with Scorch technology is the only end-to-end Internet solution, but that's not all. From input to final delivery, Sibelius is also the fastest turnkey solution on the market. Tim Rishowsky and Troy Verges take the eighth and tenth slots, respectively, each represented by top-10 songs. Verges helped write "Who I Am," which spent three weeks at No. 1 for young Jessica Andrews, while Johnson was the sole writer of "Tim Rushlow's".

Charts Continued from page 64

Hot Latin Tracks

1 ESTEFANO
   Yo Te Amo - Chayanne - Sony Discos - Sony/ATV Latin, BMI
   Y Yo Sigo Aquí - Paulina Rubio - Universal Latin - Sony/ATV
   (ASCAP/World Deep Music, ASCAP)
   El Titanico Atlas - Paulina Rubio - Universal Latin - World Deep
   Music, BMI/Sony/ATV Latin

2 OMAR ALFANNO
   A Puro Dolor - Son by Four - Sony Discos - EMOA, ASCAP
   Me Do Lo Mismo - Victor Manuelle - Sony Discos - EMOA, ASCAP
   Cuando Seas Mía - Son by Four - Columbus (H. S. Batt, M. Arcevedo)
   Realsongs, ASCAP/WB, ASCAP

8 JOSÉ VACA FLORES
   Borracho Te Recuerdo - Vicente Fernandez - Sony Discos - BMI
   Esclavo Y Amo - Papá Aguilar - BMG, ASCAP

9 YASMIN MARRUFO
   Te Quise Oír - MDO - Sony Discos (L.Baute) - BMI
   Me Do Lo Mismo - Victor Manuelle - Sony Discos - EMOA, ASCAP
   Cuando Seas Mía - Son by Four - Columbus (H. S. Batt, M. Arcevedo)
   Realsongs, ASCAP/WB, ASCAP

9 CARLOS BAUTE
   Te Quise Oír - MDO - Sony Discos (Y.Marrufo) - BMI
   Me Do Lo Mismo - Victor Manuelle - Sony Discos - EMOA, ASCAP

Hot Latin Tracks Songwriters

Pos. SONGWRITER (No. of Charted Titles)

1 ESTEFANO (8)
2 OMAR ALFANNO (4)
3 JUAN GABRIEL (3)
4 VICTOR VYNES CASTILLO (2)
5 MARÍO QUIÑEIRO LARA (2)
6 LUIS PADILLA (2)
7 JOEL HERNÁNDEZ (2)
8 JOSÉ VACA FLORES (2)
9 YASMIN MARRUFO (2)
9 CARLOS BAUTE (2)
SESAC WAS BORN IN 1930, THE FOR-PROFIT MIDDLE CHILD OF THE THREE U.S. PERFORMANCE RIGHTS GUYS. WE LIKE BEING SMALL, AND WE'RE NOT GOING ANYWHERE...

...AND BEING THE SMALLEST OF THE BUNCH CAN HAVE ITS ADVANTAGES. LIKE LEANER OVERHEAD, EVER INCREASING ROYALTY PAYMENTS, AND THE ABILITY TO RESPOND QUICKLY TO A RAPIDLY CHANGING WORLD. AND HONESTLY, WE HAVE TO TRY A LITTLE HARDER THAN OUR BIGGER SIBLINGS. AND WHAT WORKS FOR US, WORKS FOR YOU.

SESAC BETTER TECHNOLOGY, BETTER SERVICE, FAST PAYMENTS. GREAT WRITERS. ALL TYPES OF MUSIC.

NASHVILLE • NEW YORK • LOS ANGELES • LONDON • WWW.SESAC.COM
The Internet is tailor-made for sheet music. But we're not going to be handling publishing ourselves—just offering the technology and a marketplace," says Skylling.

—Kai R. Loftus

**LATIN'S NEW FACES**

The turnover among Latin songwriter is almost as sharp as that seen among the top country writers. Only three of them—Estefan, Omar Alfanno and Luis Padilla—were among the top 25 Latin composers in 2000's Year in Music Billboard. Alfanno was the only one of this year's 10 who appeared on last year's Publishing recap. Estefan captures the lead in 2001's mid-year report. He wrote Chayanne's "Yo Te Amo," which was No. 1 for five weeks on Hot Latin Tracks. He also wrote for Paula: "Rubio Míts," "Y Yo Sigo Aquí," which rose to No. 3. He reached the top 20 with Rubio's "El Ultimo Ados" and Noelia's "Nina." This is not unfamiliar terrain for Estefan. He is also Billboard's No. 1 Latin writer in 1999's Music Publishing and in 2000 at the end of year.

Alfanno was No. 1 in last year's Music Publishing and in Music Issues and was the Songwriter of the Year. Alfanno's 2001 Billboard Latin Music Awards, is the runner-up this year's film. He gets the most points by Son By Four's big top hit, "A Puro Dolor," which was No. 1 for 20 weeks but remained strong this year, notching 18 weeks in the top 10 since the year's chart began. He also co-wrote another Son Four chart-topper, "Cuando Seas Mía," and was the Gold award for two other top 10 hits: Victor Manuelle's "Me Da Lo Mismo" and Melina Leon's "Cuando una Mujer." Alfanno returns to Latin Icon Juan Gabriel, who returns to the Latin writers honor roll with his own performance of "Abriendo Mi Puerta," which was No. 1 for nine weeks on Hot Latin Tracks. He, Estefan and Alfanno are the only writers from this year's top 10 who have appeared in the Latin Top 40. Estefan is also a strong mid-year Music Publishing Spotlight.

**HIT-CRAFTERS AND CHART-TOPPERS**

A colleague of Gabriel's, Rocio Durcal, tells fourth place to Victor Manuel Castillo. His "Infeliz" reached No. 3 on the chart for Durcal. Two others from Los Mexicanos De Tierra, place singer/producer Mario Quintero Latin in fifth place. The band's "El Amor Sonado" charted as high as No. 6, while an earlier "Me Gusta (En Bibe)," which peaked at No. 11. The former song was

---

**NEW MUSIC CATALOGUE ONLINE**

Check Out!

www.scorchmusic.com

www.newpaints.com

www.oldpaints.com and MP3.com

Hear Our Music Catalogue Online

(SILENCE)

Contact: Robert A. Case, President (719) 562-1027

Manufacturing by Disc Services www.discservices.com

---

**TOP SONGWRITERS**

Continued from page 66

"She Misses Him," which rose to No. 8, Johnson also co-wrote Neal McCoy's "Every Man for Himself," while Carolyn Dawn Johnson's "Georgia" at No. 9 to Yearwood's "I Would've Loved You Anyway" reached the chart for Verges.

In what would otherwise be a boy's club is Annie Roboff. In fact, she and Hot 100's Beyonce Knowles are the only women who show up on any of this Sporht's top 10 songwriters list. Appropriately, three of the hottest female acts in country earn Roboff ninth place in her format. Roboff co-wrote two songs for each release: Faith Hill's "If My Heart Had Wings" and Dolly Parton's "I'll Fall You're Going Down With Me." She also helped compose Reba McEntire's "We're So Good Together." Half of this year's top 10 Billboard country writers are newcomers to either the Billboard, "Music Publishing" or both. "Y" recaps, Vassar, Keith, Wiseman, Jackson and Roboff are the only ones who have appeared on previous year-end lists, while Keith, Vassar and Wiseman are the only ones to make previous mid-year Music Publishing lists.

---

**DATABASE REPORT**

Continued from page 67

"Patria y Vida" is Salsero Carlos Bauso, who wrote two of the last year's top 10 songs. The song that spent three weeks at No. 1. on Hot Latin Tracks. Four of this year's top 10 composers have yet to appear among the top 25 Hot 100, R&B/Hip-Hop and Country EMIs also was the top corpora- tion for the Hot 100 and R&B/Hip-Hop in both the mid-year and year-end recaps of 2000 but shows improvement in culture. EMIs was the No. 2 country corpora- tion in 2000's Music Publishing Spot- light, when Universal Music was No. 1. In last year's Year in Music issue, Warn- er/Chappell was No. 1, with BMI slipping to No. 3.

Among Latin publishing parents, Sony/ATV Music breaks up EMIs's 2001's No. 2, last year in both the Music Publishing and Year in Music Issues. On both occasions, Sony carried Foreign Import Production Publishing (FIP) for this year, as we did in 2000's year-end issue. We have expanded the four Publishing Corporation categories from five companies to 10.

Underlying EMIs Music's hot hand is the performance of BMI, April, ASCAP and BMI. Blackwood BMG units, which rank first and second, respectively among Publishers on Hot 100, Country, and R&B/Hip-Hop. BMI April was the top R&B/Hip-Hop Publisher in the BMI at both mid-year and year-end's end. On the Hot 100, it climbed from No. 2 in the Music Publishing Spotlight, when it was featured in Warner/Chappell No. 1 in the Year in Music issue. In country, BMI April was No. 3 a year ago, when Sony/ATV Tree, BMI was No. 1. BMI April moved to No. 2 by the end of 2000, still trailing Sony/ATV Tree.

The biggest growth among composers occurred in the Latin category, where Warner/Chappell's WB, ASCAP unit takes more than a giant step. It ranked ninth at the close of the 2000 chart year, and, just a few months later, jumps all the way to No. 1. BMI replaces BMI, which led Latin publishers in both the Music Publishing and Year in Music issues of 2000.
Since 1917
the National Music Publishers' Association
has been a leader in
safeguarding the rights
of songwriters and
music publishers
providing:

INTERNET
DIGITAL
MECHANICAL
SYNCHRONIZATION
MULTIMEDIA
INTERNATIONAL
REPRESENTATION
AUDITING
ROYALTY COLLECTIONS
AND DISTRIBUTIONS

The Harry Fox Agency, Inc. has been and
continues to be the licensing agency for more
than 26,000 music publishers for the use of
music in all formats
and media:

Edward P. Murphy
President & CEO

Gary L. Churgin
President & CEO

National Music Publishers' Association
475 Park Avenue South, New York, NY 10016
646-742-1651 FAX 646-742-1779
www.nmpa.org

The Harry Fox Agency, Inc.
711 Third Avenue, New York, NY 10017
212-370-5330 FAX 212-953-2384
www.songfile.com
Now in its sixth year, PLUG.IN, presented by Jupiter Media Metrix, continues to attract all the key industry players to discuss and debate the critical issues impacting the digital music industry, including legislation and digital rights, distribution and retailing, label/artist relationships and the latest file-sharing technologies.

By attending PLUG.IN you will...
- Get a clear view of what business models will survive and which one you should consider
- Gain a better understanding of how to profit from digital distribution
- Experience the latest technologies within online music

FEATURING
- Special Artist Address by Alanis Morissette
- Kevin Conroy, SVP, AOL Music
- Kevin Mayer, Chairman & CEO, Clear Channel Internet Group
- Edward P. Murphy, President & CEO, National Music Publishers' Association
- Nicholas Butterworth, President & CEO, MTVI
- Steve Gottlieb, Founder & President, TVT Records
- Ted Cohen, VP, New Media, EMI Recorded Music

Major Topics Include:

The Labels Strike Back: Securing Or Stifling The Future Of Music?
After two years that saw the meteoric rise of Napster, the major labels have struck back with critical intellectual property victories against MP3.com and Napster itself. But will these legal victories prove beneficial or harmful to the efforts to stifle music piracy? During this session, industry leaders and Jupiter analysts will discuss where the initiatives for legitimate platforms of digital music stand.

Legislation And Digital Rights: Protect or Control?
Battling for market share, the recording industry and digital music companies have engaged in a tira of high-profile legal wrangling over the past year. Already clashing over consumer rights, copyright infringement, and fair compensation, the industry's tension escalated with the introduction of label-owned subscription services to distribute content. Can legislation alone move the legitimate market forward? Top industry executives will participate in this critical debate over the legal issues of digital distribution—moderated by Billboard magazine.

Additional discussions focusing on:
- Teenage music consumption
- Internet Radio
- The Future of File-Sharing

produced by:
Jupiter Media Metrix

in association with:
Billboard

media sponsors:
BUSINESS2.0 POLLSTAR DING
REGISTER BY July 1st and receive the Early Bird Savings of $300!
Early Bird Registration Fee $1390

Web: jupiterevents.com/plugin
Phone: 800-414-6627 ext 6424
Email: pluginforum@jmm.com
BY JANET PASKIN
PHILADELPHIA—Three years ago, when Universal's Philadelphia One-Stop revived Jamie/Guyden—a company-owned soul and rock label that was home to local artists popular in the '50s and '60s, including Duane Eddy, Brenda & the Tabulations, and the Larks—the rejuvenated imprint is still going strong, releasing rare and previously unreleased tracks from its vaults.

The label recently inked a European distribution deal with Burtus, a Holland-based distributor; its songs have appeared on soundtracks to movies; and plans are in the works to release a Jamie/Guyden vinyl series.

The resurrection of Jamie/Guyden is the pet project of Universal VP Frank Lipsius, whose father, Harold, founded the one-stop distributor in 1955. Jamie/Guyden's ability to thrive, even in a small way, speaks to the staying power of Universal, which continues to survive despite the changes that have drmaged one-stop.

"Our setting is urban," Lipsius says. "And our focus has always been the independent retailer." He notes that while the company doesn't climb as high as its competitors in the big times, its focus has prevented it from falling too far in the bad times. "We've been through enough cycles in the business to know that there are both.

Universal has recently been lauded in the trade press and in a survey of R&B music retailers as a favorite independent distributor/one-stop. Of the 3,000 stores on Universal's account list, less than 20% are major chains. The rest of Universal's customers are independents. Some are new clients to the distributor that were attracted to it when Alliance Entertainment declared bankruptcy three years ago.

A strong sense of tradition drives the company. The Jamie/Guyden label, plus Universal's full line of cassettes and growing vinyl offerings, reflects a clientele that reaches back to Universal's roots.

Such customers as Pat's Music in Philadelphia and Gallery of Sound in Wilkes-Barre, Pa., have been with Universal since it was operating on Philadelphia's Girard Avenue in the mid-1900s. Meanwhile, Universal's relationship with Sam Goody goes back 30 years.

And just like in the old days, Universal still has a will-call window to service local customers. It still carries a full line of cassettes and is increasing its vinyl holdings—a move, Lipsius says, that all one-stop companies need to do to make a niche for themselves and cater to a "more devoted fan."

But with vinyl and cassettes accounting for less than 30% of the 250,00-SKU inventory, Universal's dedication to independent retailers and the resurrection of Jamie/Guyden are about all that remains of the way Universal used to do business.

Twelve years ago, the company moved to an 80,000-square-foot warehouse on the Delaware River. The inventory is fully computerized and managed by more than 100 employees. Small changes are constantly being made, such as increasing the operation's ability to sell CDs already wrapped and stickered and reducing the space devoted to cassettes while making more room for CDs and vinyl.

In keeping with the times, Universal continues expanding its DVD catalog, which makes up more than 10% of sales, Lipsius estimates.

Similar to the broadcast advertising Universal has developed with its clients—30-second spots with 5 seconds devoted to the product and five seconds left over for a tag for the customer's store—the one-stop offers a syndicated Web site for its customers.

The platform and programming is provided by Universal, but customers can tailor the site and have their own URLs. Universal fills the orders and splits the revenue, and if customers want to expand the Web site, they can. So far, around 50 customers have taken advantage of the Web site offer, a small number that Lipsius calls stable.

But most of the excitement at Universal is being generated by Jamie/Guyden. The resurrection of the label seems to be as much about sentiment and history—a nod to the heyday of Philadelphia soul—as it is about selling albums.

"It's given me a chance to see people who were artists and musicians 30 and 40 years ago, and they're all very glad to be reminded of their musical lives," Lipsius says.

With the resources of Universal behind the Jamie/Guyden project, Lipsius and his producers have been able to be painstakingly meticulous when they put together compilations, releasing only cuts from the original tapes rather than from vinyl.

"The process sometimes thwarts the producers—a Soul Brothers 6 CD was scheduled for release in April 2000, but Lipsius and his producer continued to find original material, and the CD was released more than a year later, on May 18.

Next on the schedule is The Thingy's The Thing, the third CD on the label on the label on the label, which, Lipsius says, "is the slow pace and deliberateness we were trying to run the label as its own enterprise, we'd be putting things out at a much faster clip."

N.Y. Indie Other Opens Second Store In Cambridge

BY MATTHEW S. ROBINSON
CAMBRIDGE, Mass.—After five years cultivating a reputation in New York's Greenwich Village as a one-stop shop for experimental music, Other Music, an independent retailer specializing in indie electronica, rock, jazz, and hip-hop, is attempting to repeat its success in the Boston area.

In November 2000, Other opened its first and only satellite store in Cambridge's Harvard Square. "Cambridge was the next logical step for us because it has such a tremendous cosmopolitan population," explains co-owner Jeff Gibson, who founded Other along with Josh Madell and Chris Vanderloo. "For N.Y.C., we could offer them something that they hadn't gotten there yet."

Indeed, the same philosophy that led Gibson to bring music to the New York video store is his and to run School Kids Music in Ann Arbor, Mich., was used in the establishment of the first Other.

In 1996, Gibson, along with Other on 15 East 4th Street in his native New York, he says of the 1,800-square-foot location, which also houses Other's Internet order fulfillment office. "The original vision was what stands here—a store that offers different types of music than people were getting in the larger chain stores—and even a lot of the mom-and-pop stores—and that can market aggressively with very knowledgeable customer service."

"We have a broad cross-section of imports and independent label stuff," Madell says, adding that Boston was chosen as the next site for Other for both its culture and location. "This area seemed to be so vibrant musically, and logically it wasn't so far from New York. Having the students around is a big plus as well."

After looking in such trendy Boston shopping areas as Newbury Street, Other settled in next to the Original House of Blues in Harvard Square. Store manager David Day characterizes Harvard Square as an "outlet store" retail environment, pointing to local thrift stores and comic stores and the nearby Wordsworth Books.

Although Other is technically a chain, Day says that the new store retains the indie crediblity of a mom-and-pop. "The Harvard Square consumer has no notion of us having another store in New York. We still have the kind of customer that says they'd rather buy from us than a larger chain."

Day credits Other's dozen staffers with ensuring customer loyalty. "We try to select interesting, exciting new music and stay ahead of what's going on," Day explains. "But we try to hold it together with a specific taste."

Product is grouped in categories like local rock and psychobilly, as well as under the more open-ended headers of "in," "out," and "then."

"In" is basically new rock, while "out" is Our band's big hit," Madell explains. "It's not a question of popularity, or hipness."

While the categories have changed over the past five years, Madell says that they have all been incorporated in an effort to more creatively classify Other's extensive and exotic collection. "Sometimes it's just hard to define or classify the music," he says. "So we group it together hopefully in a way our music fans will shop."

The new 1,800-square-foot location in Cambridge's Harvard Square offers a broad selection of electronica, indie rock, jazz, hip-hop, and world music. Titles are grouped by label, as well as by theme or common inspiration.
Howard Explores Mythic Realm Of Disney’s ‘Atlantis’

UNDER THE SEA: The anticipated summer theatrical release Atlantis: The Lost Empire is the second Disney animated movie that James Newton Howard has scored. (The first was last year’s Dinosaur.) And, Howard takes pains to point out, composing music for an animated feature film requires quite a different approach from scoring a concert.

“Music for cartoons is sillier, funnier,” Howard says. But an animated feature calls for “the same emotional dynamics as a live-action picture.” Noting that “it’s always a challenge to come up with a musical environment” when scoring a film, Howard says that because the fabled lost continent of Atlantis is truly terra incognita, the challenge was even greater. At the same time, “nobody knows anything about Atlantis, the [musa]c possibilities are limitless.”

What Howard envisioned as theme music for the mythical realm was something highly evocative. “I decided to use Balinese influences,” Howard explains. “Gamelan instruments are exotic and mysterious. By the end of the movie, it’s a combination of Western and gamelan. There’s also a lot of choral work—one of the solos I worked with is in the Bulgarian Women’s Choir.”

by Moira McCormick

N.Y. INDIE OTHER OPENS SECOND STORE (Continued from preceding page)

“hardcore music lovers to casual fans.” Though Madell sees Boston as more of a “rock town” (at least compared with Manhattan), Day says that the registries don’t differ as far as he’s concerned. “Harvard’s still a real enigma in terms of what they like,” Day attests. “They are more diverse than I anticipated.”

Alt-Neuchatel’s Ross Alpert notes that changing weekly, Day often sees underground hip-hop albums from such acts as Aesop and Cannibal Ox at the top of the charts. “We seem to sell out of that stuff every week,” Day notes. “There’s a real thirst for a different kind of hip-hop.” Day says that the main element that distinguishes both Other stores from their indie brethren is their broader musical view. “I don’t think there is any place in the area that knows or sells music like we do.”

As the Harvard store has a bit more total floor space (roughly 1,800 square feet) and no Web site warehouse to house, Day adds that he is able to stock even more broadly and be more experimental than he was in Other’s flagship store. “Though our ceilings are lower, we have a bit more floor space than the New York store, so we can try out stuff.”

Although Other does not currently offer anything on a per-song basis, Alt-Neuchatel’s Ross Alpert (who operates Web site-visitung members special discounts on various albums), Day says that Other is priced below the other large chains in town, namely Tower and HMV.

Other’s singular focus on good music has been beneficial for the store and for the whole neighborhood, Day suggests. “I know for sure that we’ve brought more record shoppers into Harvard Square,” he says. “I’ve heard statements to the effect of ‘it hasn’t been to Harvard Square in a while, but I came to shop here.’”

Each week, Other sends out electronic mailers that list and describe new releases. The descriptions are also posted on the bins as a means of introducing the unintroduced visitor to new sounds. “We try to educate our customers and teach them about new music,” Madell says. “The Web has been a great way to do that.”

The Web site also enables foreign fans and one-time visitors to stay in touch and to keep buying the music they love that can’t be found anywhere else. Day notes that it brings in about 20% of total company sales. “It brings a lot of people to the store. Many come in with printouts from the Web site and just pick out the albums.”

Day hopes to further increase the store’s profile through such events as listening parties and concert sponsorships. “All that stuff will come, though. Right now, we’re still finding our niche, so we just have to focus on building the relationship with our customers who walk through the door.”

Howard

BUMBLEBEES, Day says is BILLBOARD (which so think is Other stores top acts as Aesop and Cannibal underground the company. $6.3 million, Navarre filed for bankruptcy. The $6.3 million, Navarre filed for bankruptcy. This happened when Navarre’s stock price dropped even more broadly than other stocks. As Other’s share price rose to $279.1 million, Navarre raised $64 million, $8.5 million in the first quarter of last year. Hastings expects to net income of 40 cents per share for fiscal 2001.

NAVARR: has successfully defended itself in a class-action lawsuit from a group of disgruntled shareholders. A U.S. District Judge in Minnesota recently “dismissed with prejudice” a 1999 complaint against the company. The suit alleged, among other things, violation of the 1984 Securities Exchange Act through false and misleading statements regarding Navarre’s planned 1998 initial public offering (IPO) for Internet subsidiary NetRadio. News of the IPO substantially increased Navarre’s stock value, the suit claimed allowed company insiders to realize a $2.6 million profit. The subsequent disclosure that Navarre hadn’t formally filed an IPO registration with the Securities and Exchange Commission caused the stock to decline. Navarre officials had no comment, but company attorney Jeff Ansel says, “The decision was the correct result.”

HANDLER reports net income of $42 million, or $1.54 per share, vs. $36.2 million, or $1.31 per share, in fiscal 2000, which ended April 28. Revenues for the distributor rose to $1.19 billion from $1.14 billion. Fourth-quarter income was $9.9 million, or $0.27 per share, up from $9.8 million, or $0.31 per share, in the same period last year. Revenues for the quarter rose to $311 million, or $9.6 million, from a new distribution deal with U.K. retail ASDA, which is owned by Wal-Mart.

VIRGIN ENTERTAINMENT GROUP (VEG) has linked with San Jose, Calif.-based Crossvate, a digital receipt provider, for an agreement that will cut back on paper receipts at Virgin Megastores. Crossvate technology will provide VEG with detailed transaction information and Web access to receipts; the data can be used to reduce costs associated with fraud and return disputes. Customers who opt for e-mail receipts—-an initiative Virgin hopes to begin this year—will be able to view all Virgin purchases online.

HASTINGS ENTERTAINMENT reports a net loss for the first quarter of $707,000, or 7 cents per share, vs. a net loss of $462,000, or 4 cents per share, in the same period last year. Revenues was $109.1 million, down from $110.1 million, due partly to store closures as part of a larger restructuring for the Amarrillo, Texas-based audio and video retailer. Comparable-store revenue was $86.6 million, vs. $91.1 million in the first quarter of last year. Hastings continues to expect net income of 40 cents per share for fiscal 2001.

N.Y. INDIE OTHER OPENS SECOND STORE (Continued from preceding page)

“hardcore music lovers to casual fans.” Though Madell sees Boston as more of a “rock town” (at least compared with Manhattan), Day says that the registries don’t differ as far as he’s concerned. “Harvard’s still a real enigma in terms of what they like,” Day attests. “They are more diverse than I anticipated.”

Alt-Neuchatel’s Ross Alpert notes that changing weekly, Day often sees underground hip-hop albums from such acts as Aesop and Cannibal Ox at the top of the charts. “We seem to sell out of that stuff every week,” Day notes. “There’s a real thirst for a different kind of hip-hop.” Day says that the main element that distinguishes both Other stores from their indie brethren is their broader musical view. “I don’t think there is any place in the area that knows or sells music like we do.”

As the Harvard store has a bit more total floor space (roughly 1,800 square feet) and no Web site warehouse to house, Day adds that he is able to stock even more broadly and be more experimental than he was in Other’s flagship store. “Though our ceilings are lower, we have a bit more floor space than the New York store, so we can try out stuff.”

Although Other does not currently offer anything on a per-song basis, Alt-Neuchatel’s Ross Alpert (who operates Web site-visitung members special discounts on various albums), Day says that Other is priced below the other large chains in town, namely Tower and HMV.

Other’s singular focus on good music has been beneficial for the store and for the whole neighborhood, Day suggests. “I know for sure that we’ve brought more record shoppers into Harvard Square,” he says. “I’ve heard statements to the effect of ‘it hasn’t been to Harvard Square in a while, but I came to shop here.’”

Each week, Other sends out electronic mailers that list and describe new releases. The descriptions are also posted on the bins as a means of introducing the unintroduced visitor to new sounds. “We try to educate our customers and teach them about new music,” Madell says. “The Web has been a great way to do that.”

The Web site also enables foreign fans and one-time visitors to stay in touch and to keep buying the music they love that can’t be found anywhere else. Day notes that it brings in about 20% of total company sales. “It brings a lot of people to the store. Many come in with printouts from the Web site and just pick out the albums.”

Day hopes to further increase the store’s profile through such events as listening parties and concert sponsorships. “All that stuff will come, though. Right now, we’re still finding our niche, so we just have to focus on building the relationship with our customers who walk through the door.”

Howard
UMVD Cuts About 15 One-Stops From Its Portfolio; Paulstarr Liquidates; WEA's Fran Aliberte Retires

OUT OF HERE: Universal Music and Video Distribution (UMVD) has pruned its account portfolio of about 15 one-stops. According to sources, the company informed the wholesalers in the last week of May that they would no longer have account status and would henceforth be unable to buy UMVD product directly.

The list of one-stops that were dropped included Green Distribution and Multinational Distributors, both in San Antonio, Puerto Rico; H.A. Frazu in Houston; Delphin Music Distribution in Jacksonville, Fla.; Discopac Records Distribution, Harbor Export, and Audiorama Records, all in New York; S.J. Record One-Stop in Mount Vernon, N.Y.; Ansonia Records in Fairview, N.J.; Campus One-Stop in Columbus, Ohio; Gonzales Music in Gonzales, La.; and Pandem Financial, Chelsea Rose, Facets Media, and Discriminator, all of which Retail Track was unable to locate.

In addition, a number of other accounts that have been classified as one-stops by UMVD but that also run retail operations have had their status changed to retail. These include Music City Distributors in Nashville and Associated Distributors in Phoenix.

UMVD executives refused to comment. But industry observers speculate that the one-stops were eliminated from direct purchasing because either they didn’t generate enough billing or because their financial whereabouts was dubious.

Sal LaRocca, co-owner of S&J One-Stop, calls the move unjust. “We have been doing business with them for 18 years, and we have always paid our bill on time,” he says. “Sure, it’s true, my revenue has gone down over the last few years, but that’s because of all the bootlegging and the Canadian product flooding the market. But when you mention either to the majors, they don’t seem to care about it.”

Another one-stop owner, who didn’t want to be identified, says of the unilateral move, “I am devastated,” and now has no choice but to buy UMVD product “sideways,” which is from a competing one-stop. That means the owner’s company won’t be able to sell new releases on street date or at a competitive price, the owner adds.

“When they merged with PolyGram, they became the world’s largest music company, and as such, a certain responsibility comes with it,” that executive says. “And then for them to come along and cut me off, without giving me a fighting chance—it’s just not right. It’s more than likely will put me out of business.”

A number of one-stops contacted by Billboard say they are planning to talk with their lawyers about the UMVD move.

OUT OF BUSINESS: Paulstarr Enterprises, the independent distributor based in Chanhassen, Minn., is in the process of liquidating itself, according to a letter being sent to suppliers by the firm’s lawyer. That letter, obtained by Retail Track states that the company is liquidating because its primary lender, National City Bank, accelerated payment demands, leaving the wholesaler with “no choice” but to liquidate. The letter was sent by Nathan Riordon, an attorney with the Minneapolis law firm of Kbras Monroe. Paulstarr recently lost Priority, its largest label, when it switched distribution to EMI Music Distribution.

MAKING TRACKS: Fran Aliberte, executive VP for music sales at WEA, has resigned from his position, effective June 22. Aliberte, who joined WEA in 1974 as a warehouse guy, says he is leaving because during his career there, he has done just about every job in operations and sales. Aliberte has called the move a retirement, but since he has always been one of retail’s best friends in distribution, here’s to hoping he rethinks that stance.

T O THE RESCUE: Pacific Coast One-Stop president Ralph Johnson has hired Universal Capital Partners to serve as a consultant. Michael Catian, who heads up the Minneapolis-based fund, was familiar with music until he is one of the main retail liquidators working in the industry.

In addition, Catian also played a role in the mid-1990s when Spec’s Music was having trouble replacing its revolving credit facility. At that time, GE Capital was willing to supply the merchant with a revolver but not enough to cover the liquidity it needed at the time, so Universal Capital Partners stepped in and used its expertise to assess the chain’s inventory, which gave it the necessary comfort to provide backup financing of $2.5 million for the chain.

In addition to Catian, Johnson says, he has hired Adam Ferris as a consultant. He says that Ferris is "ex-KPMG, with an extensive background in bankruptcy turnaround."
CHILD’S PLAY
(Continued from page 78)

which opens nationwide June 15, also includes an end-title song Howard composed with Diane Warren entitled “While You’re Dreaming.”

Howard says. Probably the most challenging task for Howard was composing music for the film during all three stages of animation — the storyboard sketch, animated film, and full-color animation: “It takes some getting used to, scoring to a static picture.”

Howard penned identifying themes for Atlantis’ lead character, including Atlantis expedition leader Milo Thatch (Michael J. Fox), his patron, Preston B. Whitmore (John Mahoney); and bad guy Lyle T. Rourke—voiced, surprisingly, by longtime good guy James Garner. Actually, “he starts out good,” Howard says by way of explanation, “but turns out bad.”

BOOK ‘EM: Child’s Play dropped in on the publishing world’s sprawling trade show BookExpo America (BEA), held June 1-3 at McCormick Place in Chicago, and found much to report on in children’s audio—from established companies as well as a new crop of upstarts. So much, in fact, that we can’t get to it all this issue; we’ll continue our coverage in the next installment of Child’s Play. We’ll also report on the kids’ audio exhibitors we encountered at sister trade show Retail Music Expo, held right here across the hall, so to speak, from BEA.

We kicked off our BEA adventures with the annual Children’s Book and Author Breakfast, one of whose speakers was the ebullient (and hilarious) poet Jack Prelutsky. Prelutsky, who sets his own poems to music and records them for the Listening Library label, regaled the crowd with a handful of his witty, comical songs, accompanying himself on acoustic guitar.

Listening Library chief Tim Dittlow later filled us in on what’s new at his label, which is

There’s usually a correlation between Tony winners and good voice-over artists. TV and movie actors don’t always have the sustained breath control you need to read audiobooks.

—TIM DITLOW, LISTENING LIBRARY

the most prominent purveyor of children’s audiobooks (each and every one unabridged). Dittlow has a formidable instinct for seizing on the next big thing before it shows any signs of becoming so—he picked up audio rights for a series by a then unknown British author named J. K. Rowling, for instance, featuring a certain wizard-in-training by the name of Harry Potter, before Rowling’s books hit U.S. shores. He boasts a stunning number (literally dozens) of Newbery Medal winners in his catalog (some, he notes, the result of Listening Library’s 1999 merger with Random House). Now, it looks like he’s done it again.

Dittlow secured audio rights last year for Meg Cabot’s The Princess Diaries, about a bumbling normally American teen who suddenly discovers she’s the princess of a small European country called Genovia—before it was optioned for a Disney movie of the same name. The much-anticipated film premiered Aug. 3 and stars Julie Andrews, Anne Hathaway, and Erik von Detten. The Listening Library unabridged audio rights were acquired by Cabot’s subsequent follow-up, The Princess in the Spotlight. Also due in July is Listening Library unabridged audio rights to their upcoming audiobook, Witch Child, by Celia Rees. Described by Dittlow as containing elements of the Blair Witch Project, The Crucible, and the novels of Nathaniel Hawthorne, Witch Child is read in its entirety by British actress Jennifer Ehle (indelible as heroine Elizabeth Bennet in &E’s TV miniseries Pride and Prejudice.) Rees, who was autographing copies of Witch Child at BEA, said she couldn’t be happier with the choice of Tony winner Ehle, with whom she exchanged e-mails: “I wrote, ‘I loved Pride and Prejudice! I can’t believe you’re going to do this!’” Rees recalled. “I knew she’d be perfect.”

“We like Tony winners,” Dittlow says. “There’s usually a correlation between Tony winners and good voice-over artists. TV and movie actors don’t always have the sustained breath control you need to read audio books. When we’re considering actors, we scan their bio to see if they have stage work in their résumés. If they don’t, we get a little nervous.”

Listening Library’s Witch Child will be released in July—on Friday the 13th. Dittlow plans to get all the mileage possible out of its macabre elements, with Rees scheduled for a promotional (and further research-gathering) visit to Salem, Mass., in October, and for Halloween. Dittlow says, “Jennifer Ehle’s open to doing [promotion] with us as well.”

In the next Child’s Play, we’ll tell you about our encounter with Lemony Snicket (the nom de plume of Daniel Handler, whose wildly popular book line, “A Series of Unfortunate Events,” occupied four of the 10 slots in the most recent New York Times best-sellers list). Listening Library’s doing quite nicely with audiobook versions of Snicket’s first two “Unfortunate Events” books, The Bad Beginning and The Reptile Room, read by Tim Curry; Snicket’s publisher, Harper-Collins’ Harper Audio, has released audiobooks of the next two, The Wide Window and The Miserable Mill, read by the author himself. In fact, Child’s Play should shortly be featuring a full interview with the elusive and poisonously funny Mr. Snicket.

www.americanradiohistory.com
John Denver and 2Pac Continue To Receive Posthumous Platinum Record Certifications

BY JILL PESSELNICK
LOS ANGELES—John Denver’s cumulative U.S. sales have reached 32.5 million with the certification of nine of his RCA titles this May, according to Recording Industry Assn. of America (RIAA).

Leading the list is John Denver’s Greatest Hits, which has reached the level of 25 million. Volume albums—Artists Evening With John Denver, Back Home Again, Rocky Mountain Christmas, Rocky Mountain High, and Windsong—were all certified platinum and double-platinum. John Denver’s Greatest Hits, Volume II was also certified double-platinum, while Rocky Mountain Collection received a gold and platinum award and John Denver’s Greatest Hits, Volume III earned a gold honor.

Kaper 2Pac continued his posthumous reign as the best-selling hip-hop artist of all time with the certification of his two-CD set. Until the End of Time/Amarau/Death Row/Interscope is his second album to receive a gold certification. His sales total now 35.5 million.

Virgin artist Janet received simultaneous gold, platinum, and double-platinum certifications this May for All For You. The album received these honors just one month after being released. Total’s second album, Under the Gun, also received a gold certification, marking 2.7 million in sales of 2 million units. Bruce Springsteen’s 18th album on Columbia, Live in New York City, earned both a gold and a platinum award, as did Duran Duran’s McGraw’s Curb release Set This Circus Down. McGraw’s cumulative sales now stand at 17 million, which is 3 million more than wife Faith Hill’s total.

Additional albums that received a certification this month include 112’s third consecutive platinum album for Part III on Bad Boy/Arista, its seventh. John P. Kee, Not Guilty, Verti, its first. John Denver, Rocky Mountain High, RCA, its 13th.

Gospel performer John P. Kee earned his first gold album for Not Guilty (Verti), while India.Arie (Acoustic Soul, Motown/Universal), Sunshine Anderson (Your Woman, Atlantic), Tank (Force of Nature, Blackground), and S Club 7 (7, Polydor/A&M/Interscope) were also honored with their first gold albums.

MULTI-PLATINUM ALBUMS

‘N Sync, No Strings Attached, Live, 11 million.
John Denver, John Denver’s Greatest Hits, RCA, 18 million.
Limp Bizkit, Chocolate Starfish and the Hot Dog Flavored Water, Flipper/Interscope, 6 million.
Various artists, Now 6, Sony/Zomba/Universal/EMI/Epic, 3 million.
John Denver, Back Home Again, RCA, 8 million.
Keeny G, Greatest Hits, Arista, 3 million.

TO OUR READERS

Declarations of Independents will return next issue.
ArtistDirect Taps Former Interscope Exec To Head Company, Label

Field's Payday: Artist Direct is bringing in a key executive as part of a larger push to expand its presence in the digital music market. Former Interscope Records co-chairman Ted Field.

New Media

New BEMUSIC CHIEF: BMG Direct president/CEO George McMillan appears to be in line for the top spot at BeMusic, the new division that will house the record club, e-tailer CDNow, Myplay, and other interest in Bertelsmann E-commerce Group (BeG).

EXECUTIVE CHANGES: Executives from both companies say they are in negotiations with the majors to license content for their new services, which, theoretically, will compete with offerings from Musicnet and Duet.

Traffic Ticker

Traffic in April

Top Internet Album Sales

Eminem's "The Marshall Mathers LP" continued its sales pace on the Billboard charts, with more than 500,000 copies sold in the week ending April 21. The album has sold more than 2 million copies since its release in February. The album's success has helped prop up the digital music industry, which saw a 14% increase in sales in the first quarter of 2001 compared to the same period last year. The digital music industry is expected to continue its growth, with sales projected to reach $1 billion by the end of the year. The growth in digital music sales is largely due to the popularity of Napster and other peer-to-peer file-sharing services, which have made it easier for consumers to access and distribute music on the Internet.
<table>
<thead>
<tr>
<th>WEEK</th>
<th>Chart Position</th>
<th>Label</th>
<th>Catalog Number</th>
<th>Title</th>
<th>Principal Performers</th>
<th>Year of Release</th>
<th>Retail Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>Warner Home Video</td>
<td>18976</td>
<td>MISS CONGENIALITY*</td>
<td>Sandra Bullock</td>
<td>2000</td>
<td>22.98</td>
</tr>
<tr>
<td>2</td>
<td>5</td>
<td>Walt Disney Home Video</td>
<td>21638</td>
<td>THE EMPEROR'S NEW GROOVE</td>
<td>Animated</td>
<td>2000</td>
<td>26.99</td>
</tr>
<tr>
<td>3</td>
<td>6</td>
<td>A.D.V. Films</td>
<td>003</td>
<td>FARSCE: VOLUME 3</td>
<td>Ben Browder, Claudia Black</td>
<td>2001</td>
<td>11.48</td>
</tr>
<tr>
<td>4</td>
<td>5</td>
<td>PlayBoy Video</td>
<td>086</td>
<td>PLAYBOY'S 2001 PLAYMATE OF THE YEAR</td>
<td>Brandy Raderick</td>
<td>2001</td>
<td>19.88</td>
</tr>
<tr>
<td>5</td>
<td>2</td>
<td>HBO Home Video</td>
<td>95248</td>
<td>GLADIATOR</td>
<td>Sarah Jessica Parker, Kim Cattrall</td>
<td>2001</td>
<td>45.98</td>
</tr>
<tr>
<td>7</td>
<td>3</td>
<td>Vi Video</td>
<td>71639</td>
<td>PEARL JAM: TOURING BANK 2000</td>
<td>Pearl Jam</td>
<td>2001</td>
<td>19.95</td>
</tr>
<tr>
<td>8</td>
<td>5</td>
<td>Gemini Home Entertainment</td>
<td>100257</td>
<td>THE PRODUCERS</td>
<td>Gene Wilder</td>
<td>1980</td>
<td>14.95</td>
</tr>
<tr>
<td>9</td>
<td>12</td>
<td>GoodTimes Home Video</td>
<td>74713</td>
<td>CARMEN: THE CHAMPION</td>
<td>Carmen</td>
<td>2001</td>
<td>19.95</td>
</tr>
<tr>
<td>10</td>
<td>2</td>
<td>Paramount Home Video</td>
<td>156273</td>
<td>MISSION: IMPOSSIBLE 2</td>
<td>Tom Cruise</td>
<td>2000</td>
<td>19.95</td>
</tr>
<tr>
<td>12</td>
<td>9</td>
<td>Columbia TriStar Home Video</td>
<td>4956</td>
<td>HOLLOW MAN</td>
<td>Kevin Bacon, Elizabeth Shue</td>
<td>2000</td>
<td>14.95</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>Universal Studios Home Video</td>
<td>86302</td>
<td>MEET THE PARENTS</td>
<td>Ben Stiller, Robert De Niro</td>
<td>2000</td>
<td>13.28</td>
</tr>
<tr>
<td>14</td>
<td>10</td>
<td>Warner Home Video</td>
<td>73332</td>
<td>MARY-KATE &amp; ASHLEY: WINNING LONDON</td>
<td>Mary-Kate &amp; Ashley Olsen</td>
<td>2001</td>
<td>19.94</td>
</tr>
<tr>
<td>16</td>
<td>7</td>
<td>Paramount Home Video</td>
<td>33813</td>
<td>THE VIRGIN SUCICES</td>
<td>Kristen Dunst, James Wadsworth</td>
<td>2000</td>
<td>19.98</td>
</tr>
<tr>
<td>17</td>
<td>10</td>
<td>Nickelodeon Video Home Video</td>
<td>336273</td>
<td>RUGRATTS IN PARIS: THE MOVIE</td>
<td>Animated</td>
<td>2000</td>
<td>21.95</td>
</tr>
<tr>
<td>19</td>
<td>4</td>
<td>Touchstone Home Video</td>
<td>21369</td>
<td>GONE IN 60 SECONDS</td>
<td>Nicholas Cage, Angelina Jolie</td>
<td>2000</td>
<td>19.95</td>
</tr>
<tr>
<td>20</td>
<td>8</td>
<td>FoxVideo</td>
<td>200191</td>
<td>BIG MOMMA'S HOUSE</td>
<td>Martin Lawrence</td>
<td>2000</td>
<td>14.18</td>
</tr>
<tr>
<td>21</td>
<td>6</td>
<td>Dimension Home Video</td>
<td>21806</td>
<td>SCARY MOVIE—SPECIAL EDITION</td>
<td>Anna Faris, Jordan Ladd</td>
<td>2000</td>
<td>19.95</td>
</tr>
<tr>
<td>22</td>
<td>3</td>
<td>MGM Home Entertainment</td>
<td>100171</td>
<td>RETURN TO ME</td>
<td>David Duchovny, Minnie Driver</td>
<td>2000</td>
<td>14.95</td>
</tr>
<tr>
<td>23</td>
<td>5</td>
<td>Anchor Bay Entertainment</td>
<td>11025</td>
<td>CANDY</td>
<td>Ewa Aulin, Robert Burt</td>
<td>1968</td>
<td>14.95</td>
</tr>
<tr>
<td>24</td>
<td>18</td>
<td>Walt Disney Home Video</td>
<td>21675</td>
<td>DINOSAUR</td>
<td>Animated</td>
<td>2000</td>
<td>26.98</td>
</tr>
<tr>
<td>25</td>
<td>3</td>
<td>DreamWorks Home Video</td>
<td>86392</td>
<td>ROAD TRIP</td>
<td>Tom Green</td>
<td>2000</td>
<td>14.95</td>
</tr>
<tr>
<td>26</td>
<td>4</td>
<td>Touchstone Home Video</td>
<td>99515</td>
<td>CLEOPATRA</td>
<td>Elizabeth Taylor, Richard Burton</td>
<td>1963</td>
<td>14.98</td>
</tr>
<tr>
<td>28</td>
<td>3</td>
<td>Cash Money Music Video &amp; Video Dist</td>
<td>53834</td>
<td>RE-BELLER BLOCKIN' A'</td>
<td>Cash Money</td>
<td>2000</td>
<td>14.95</td>
</tr>
<tr>
<td>29</td>
<td>35</td>
<td>Universal Studios Home Video</td>
<td>95710</td>
<td>ERIN BROCKOVICH</td>
<td>Julia Roberts</td>
<td>2000</td>
<td>14.95</td>
</tr>
<tr>
<td>30</td>
<td>20</td>
<td>Eagle Vision</td>
<td>30001</td>
<td>THE UP IN SMOKE TOUR A'</td>
<td>Various Artists</td>
<td>2000</td>
<td>14.98</td>
</tr>
<tr>
<td>31</td>
<td>30</td>
<td>New Line Home Video</td>
<td>50257</td>
<td>FREQUENCY</td>
<td>Dennis Quaid, Albert Finney</td>
<td>2000</td>
<td>14.98</td>
</tr>
<tr>
<td>32</td>
<td>11</td>
<td>Universal Home Video</td>
<td>8500</td>
<td>PLAYBOY: PLAYMATES ON THE CATWALK</td>
<td>Various Artists</td>
<td>2001</td>
<td>11.98</td>
</tr>
<tr>
<td>34</td>
<td>13</td>
<td>Warner Home Video</td>
<td>5063</td>
<td>LOVE &amp; BASKETBALL</td>
<td>Omar Epps, Sanaa Lathan</td>
<td>2000</td>
<td>14.95</td>
</tr>
<tr>
<td>35</td>
<td>13</td>
<td>Warner Home Video</td>
<td>1562</td>
<td>THE LITTLE VAMPIRE</td>
<td>Jonathan Lipnicki</td>
<td>2000</td>
<td>14.95</td>
</tr>
</tbody>
</table>
Big Apple Anime Fest Hopes It Can Elevate The Genre's Profile

BY JIM BESSMAN and EILEEN FITZPATRICK

The New York-based Big Apple Anime Fest (BAAF) will present the Big Apple Anime Fest Oct. 26-28, billed as a weekend celebration of anime and manga, the comic-book sector of the genre.

"This event is the only purpose of the group," says founding member and Central Park Media managing director John O'Donnell. "It was formed to produce an event that would be a main promotional platform for the anime culture."

Other founding members of the organization are Sony Corp. of America, Japan-based talent agency Hori Pro, and video packaging firm Tri-Flex. There are 25 member companies in all.

Held at numerous venues throughout midtown Manhattan, the festival, which is open to consumers and industry members, will feature premieres and retrospectives of anime films, an exhibit floor, and a daylong symposium sponsored by the Japan Society to examine various cultural issues raised when importing anime product into the U.S. A $350 per-ticket V.I.P. gala will open the festival. New York mayor Rudolph Giuliani will officially declare the three days Big Apple Anime Festival Weekend.

In addition, retailers in the midtown area are being approached to host autograph signings for visiting directors and stars of anime programs. Participating retailers include Virgin Megastore, Tower Records, and Barnes & Noble, along with Japanese bookstores Kinokuniya and Asahiya, O'Donnell says.

Fans can attend by purchasing either a $75 three-day pass or a $30 one-day pass and will also get a chance to meet and mingle with their favorite stars through numerousaffle contests held during the festival. Other highlights include interactive Web-based programming, artist sessions, and a panel discussion held during the Midnite Anime Concert, where Toshiba Maela, creator of the anime classic Legend of the Overfiend, will be among the featured speakers.

"We see this festival as the Connes Film Festival of anime," says Ryoko Maehayashi, BAAF acting director, "but we want to take the standard concept of a film festival and merge it with an anime convention in the media center of the world."

O'Donnell points out that the festival is not meant to act as a film market, where product is bought and sold. "We're keeping a tight focus on publicity and a reason to have a fun weekend," he says. "We're not trying to be the American Film Market or (National Asso. of Telecommunication Executives)."

Tri-Flex president Ken Golden agrees. "It's an open industry consortium to stimulate growth and build momentum for the genre and to make the festival an annual event."

Judging by the growth of the anime and manga fan base, the festival should have little trouble finding an audience. According to BAAF figures, the domestic anime video market is growing 20%-25% annually, with most titles generating sales of $100,000 and DVD units or more. The wildly successful "Pokémon" video series alone garnered nearly $200 million in revenues in 1999, according to BAAF.

In addition to video, anime- and manga-related licensed merchandise generates additional revenues in the hundreds of millions of dollars, according to trade sources.

Golden says, "The ani-menta and culture is something that kids in Scarsdale, N.Y., can enjoy as (Continued on next page)
Universal’s Special DVD Edition of ‘Mummy’ Whets Appetite For ‘Mummy Returns’ Extras

Six Questions is an occasional feature that focuses on noteworthy industry people.

As The Mummy Returns continues rearing its share of the summer box office, its predecessor, The Mummy, has received the deluxe treatment on DVD. Universal Studio Home Video has released a two-disc DVD Ultimate Edition of The Mummy under the supervision of executive producer Stephen Sommers. Billboard spoke with Sommers about making the disc and how DVD influenced The Mummy Returns.

Your commentary track on Mummy with editor Bob Ducsay sounds like you’re winging it. Did you prepare? It’s completely winged. I had heard only one other DVD commentary, and Bob and I thought we’d just talk. Afterward, we looked at each other and said, “We’re such amateurs!” But we got all these reviews that said we were really fun because it sounded like two buddies who made a film together...which is the way it is.

I like seeing the inclusion of deleted scenes on the disc. What can we expect to see on the DVD for The Mummy Returns? It’s funny because in The Mummy Returns, we didn’t cut out a lot because I write really tight scripts. But they asked for deleted scenes, so we said we’d find some stuff.

For example, one of the critics of Returns was asking where the pygmies come from. On the DVD you’ll see we had a scene in the movie explaining that the pygmies were used to entertain the pharaohs and came from the jungle. When I’d say my director’s cuts were in the theaters. But in a sense, every day is a compromise. Every day, every director (feels) you never have enough time, you never have enough money. That’s just the way it is.

Has filmmaking become more demanding with the advent of DVD? It’s fun every inch of the way. But I probably won’t enjoy Mummy Returns until it comes out on DVD because when I’m making a film, I only see all the nuts and bolts. I can’t see how beautiful it is because I know all that went into it.

What was your reaction when you first saw the completed version of The Mummy Returns? I love it. Every day I view a film three times, but on this movie we did it only once because we didn’t want [copies or information about it] to get out, and two, we realized after the first screening that we didn’t have any story problems.

Do you feel your work is ever compromised because of test screenings or other demands of the studio? Every day I always say my director’s cuts are in the theaters. But in a sense, every day is a compromise. Every day, every director feels you never have enough time, you never have enough money. That’s just the way it is.

What elements of The Mummy films do you think most connected with audiences? It clearly helps to set your movie in ancient Egypt. It’s the most fascinating culture ever—timeless and mysterious. But I also think it’s that the special effects are always in service of the story. Yes, people love the special effects, and they help propel the box office. But I could have a movie with $100 million in special effects, and people could be bored stiff.

At the end of the day, a movie does well because an audience loves the characters and the story. It all comes down to story and characters—people don’t care where the pygmies come from.

Catherine Cella

with Matt Neapolitan

Celebrating ‘A Life.’ Stanley Kubrick admirer and friend Tom Cruise, left, poses with the late director’s wife, Christane; Warner Bros. chairman/CEO Barry Meyer; and Warner Home Video president Warren Lieberfarb at a reception held at the Directors Guild of America in Los Angeles to kick off Stanley Kubrick: A Life in Pictures. The Warner Home Video release, directed by Kubrick’s former executive producer, Jan Harlan, is available as a bonus disc in an eight-title gift set hitting stores June 12 honoring the director.

Cruise, who appeared in Kubrick’s final film, Eyes Wide Shut, narrates the documentary and, along with Eyes co-star Sydney Pollock, was one of many stars and longtime Kubrick associates attending the May 30 event.
widely respected as a traditional music preservationist, and never ceased his creative endeavors. "I heard it said recently, and this is the truth, that when you lose a true artist of any kind, what you really lose is their perspective on things," laments Country Music Foundation president, fellow music scholar, and performer Marty Stuart. "He's finally accomplished something he himself dodged all his life, putting one icon after another on a pedestal. Whether it was a riverboat captain or an unknown fiddle player or Bill Monroe and Earl Scruggs, he studied and admired them all. And I think it's his turn to go to the pedestal now."

Stuart predicts renewed interest in Hartford's career and music. "Hartford's body of work is a whole new chapter that's about to be rediscovered in American folk music," he says. "It sucks that [sometimes] you have to die to be discovered."

Hartford is survived by his wife, Marie, two children, and three stepchildren. Funeral services were held June 7 at Hartford's residence in Madison, Tenn.

**KINGFISHER**
(Continued from page 10)

including Woolworth's, MVC, and e-tailer Streets Online, as well as health and beauty retailer Superdrug. It will also include Entertainment U.K.—the U.K.'s leading distributor of CDs, DVDs, and videos—plus music and video publisher VCI, which includes music labels Demon, Crimson, and budget operator MCI Music.

Mulcahy added, "These businesses are now in good shape to prosper as a stand-alone U.K.-listed company with a dedicated management team focused on future success."

A Kingfisher spokesman added that the general merchandise division, which will be publicly listed, will be given a new name—due to be announced "sooner rather than later"—and that the composition of the board is also expected to be announced in the near future.

Kingfisher reported total sales up 11.3% to 2.9 billion pounds ($4.14 billion) for the 13 weeks that ended May 5. Comparable-store sales were up 4.3%. The general merchandise division posted revenue up 7.1% to 725.6 million pounds ($1.03 billion), while same-store growth was 3.6%.
R&B Rises Above AC In Arbitron

BY SEAN ROSS

For the second time in two years, R&B radio in its various forms has overtaken AC to become the most-listened-to music format in Arbitron's 92 continuously measured markets. This exclusive Billboard study of the national Arbitron numbers for winter also found news/talk radio holding on to a surprising amount of its full election-listening, AC stations at their lowest numbers ever, and top 40 failing to recover the turf it lost in the fall.

Other highlights are classic rock—buoyed by a new wave of '60s-based stations—tying album rock for the first time, with increased strength in women, and Spanish radio rebounding to its highest-ever numbers.

News/talk, which has been the most-listened-to format in the country since 1994, got a sharp boost from fall's never-ending presidential election, up 15.7-16.9 12-plus. It held on to most of that listening this time, off to a 16.6, which is still ahead of its 16.3 share a year ago. The format averaged a drop of four-tenths in adult demos; it was down 21.5-20.9 in 18-49 the first month, up 99.3-98.5 in 18-plus women. Sports stations, broken out separately, held at 2.2 this time.

News/talk's full success affected numerous other formats, including R&B, which was 13.2-12.8 last time. In winter, it rebounded to 13.0 share. While that was short of the format's record 13.3 number in summer '99, it was still enough to push the combined R&B formats (mainstream, adult, and oldies) back ahead of AC, which was down 13.5-12.8, to its lowest number ever. Broken out separately, adult R&B was up 3.1-3.4, reclaiming some audience from the R&B oldies format, which was off 2.5-2.0, following the defection of numerous Jammin' Oldies stations this winter.

If you look at the demographics for R&B, you might think they're driven by the continued rise of hip-hop. The format was up 22.2-24.7 in teens and 16.7-19.7 in 18-34. It was only up 12.7-12.8 in 25-54 and off 10.8-14.9 in 35-44. It was also up 10.8-11.1 with men and off 13.0-12.8 with women.

Those developments are a little surprising, considering that R&B music, and not just hip-hop, was in such strong supply this winter, from such neo-soul artists as Sunshine Anderson, Jill Scott, India.Arie, and Missy Elliott. While the main stream format's share has been buoyed by Jammin' and Destiny's Child. So the falling upper-end numbers probably reflect the decline of R&B oldies (off 13.2-12.5 in 35-64) and the loss of some listeners who normally wouldn't be tuning in to the format, rather than a vote on available music.

One word about the formats' combined 13.0 share: While you might not see much connection between, say, young-end WQHT (Hot 97) New York, mainstream outlet WTJZ (Jammin' 106), we look at the total number for two reasons. One, we have, in effect, taken a slice off from its mainstream counterpart, the R&B oldies format spin off from adult R&B in the early '90s. Two, the total number allows us to more accurately track the growth of the format, which had barely begun to fragment when we ran our first national numbers in early 1989.

AC RETURNS ITS XMARS GIFT

For the same reason, we combine the numbers of adult top 40 stations (which, again, were only starting to proliferate in 1989) and mainstream AC, and then subtract out the number that was off 8.5-8.0, while adult top 40 was down 5.0-4.8. AC, which you would have expected to take a hit from news/talk's election-listening in the fall, instead held steady, probably buoyed by the skew of AC stations that played only holiday music after Thanksgiving. But that audience wasn't parlayed into regular listening in the winter. Taken together, the AC formats were off 14.2-13.2 in 18-34, 16.0-15.2 in 25-54, and 15.6-15.0 in 35-44.

It was probably the case that AC radio, particularly adult top 40, was hurt by the rise of '80s-gold formats, which now drew listeners from hot AC but also lured some adult top 40 stations out of the format. And while many top 40 PIDs were concerned about a rise of "extreme" music in their format in recent months, there's no sign of adult top 40 being able to take advantage of that as it did 10 years ago.

EXTREME MUSIC SCARES . . . TEENS!

In fact, while top 40 didn't rebound from fall's dismaying book, slipping 9.8-9.7 instead, its troubles weren't at the upper end. The format was flat (at a 15.0) and 55-54 (at a 7.8) and up a tick in 35-64 (5.0-5.2). The only place the format was really down was in teens, 30-35-39, all of which could reflect PDs' attempts to really hold the line on what they considered teen music. It's also worth noting that top 40 held its adult demo numbers, despite returns in some markets that suggested that even that format was being affected by the '90s boom.

While top 40's winter book wasn't the comeback we anticipated when some of the first winter trends began rolling in, it's far from the total collapse we saw in the early '90s, when format's a tenth or two in either direction in any given book.

AC was making some progress in the early '90s, followed by an equally rapid decline in the latter half of the decade, it's now back to where it was in 1989-90, moving only a tenth or two in either direction in any given book. It's also worth noting that the format—traditionally marketing-driven—has done best over the past year in the heavily marketed spring and fall books.

In fall, it had looked as though country was making some progress, but even with a handful of harder-rocking titles this mark (McGuinn's Mrs. Steven Robby, Montgomery Gentry's "Still Hanging On," and Dixie Chicks' "Wide Open," You're We're
t was making some progress in the early '90s, followed by an equally rapid decline in the latter half of the decade, it's now back to where it was in 1989-90, moving only a tenth or two in either direction in any given book. It's also worth noting that the format—traditionally marketing-driven—has done best over the past year in the heavily marketed spring and fall books.

In fall, it had looked as though country was making some progress, but even with a handful of harder-rocking titles this mark (McGuinn's Mrs. Steven Robby, Montgomery Gentry's "Still Hanging On," and Dixie Chicks' "Wide Open," You're
t was making some progress in the early '90s, followed by an equally rapid decline in the latter half of the decade, it's now back to where it was in 1989-90, moving only a tenth or two in either direction in any given book. It's also worth noting that the format—traditionally marketing-driven—has done best over the past year in the heavily marketed spring and fall books.

In fall, it had looked as though country was making some progress, but even with a handful of harder-rocking titles this mark (McGuinn's Mrs. Steven Robby, Montgomery Gentry's "Still Hanging On," and Dixie Chicks' "Wide Open," You're
t was making some progress in the early '90s, followed by an equally rapid decline in the latter half of the decade, it's now back to where it was in 1989-90, moving only a tenth or two in either direction in any given book. It's also worth noting that the format—traditionally marketing-driven—has done best over the past year in the heavily marketed spring and fall books.

In fall, it had looked as though country was making some progress, but even with a handful of harder-rocking titles this mark (McGuinn's Mrs. Steven Robby, Montgomery Gentry's "Still Hanging On," and Dixie Chicks' "Wide Open," You're
t was making some progress in the early '90s, followed by an equally rapid decline in the latter half of the decade, it's now back to where it was in 1989-90, moving only a tenth or two in either direction in any given book. It's also worth noting that the format—traditionally marketing-driven—has done best over the past year in the heavily marketed spring and fall books.

In fall, it had looked as though country was making some progress, but even with a handful of harder-rocking titles this mark (McGuinn's Mrs. Steven Robby, Montgomery Gentry's "Still Hanging On," and Dixie Chicks' "Wide Open," You're
t was making some progress in the early '90s, followed by an equally rapid decline in the latter half of the decade, it's now back to where it was in 1989-90, moving only a tenth or two in either direction in any given book. It's also worth noting that the format—traditionally marketing-driven—has done best over the past year in the heavily marketed spring and fall books.

In fall, it had looked as though country was making some progress, but even with a handful of harder-rocking titles this mark (McGuinn's Mrs. Steven Robby, Montgomery Gentry's "Still Hanging On," and Dixie Chicks' "Wide Open," You're
t was making some progress in the early '90s, followed by an equally rapid decline in the latter half of the decade, it's now back to where it was in 1989-90, moving only a tenth or two in either direction in any given book. It's also worth noting that the format—traditionally marketing-driven—has done best over the past year in the heavily marketed spring and fall books.
Billboard, June 16, 2001

Mainstream Rock Tracks

<table>
<thead>
<tr>
<th>No.</th>
<th>TRACK TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>It's Been Awhile</td>
<td>Reload</td>
<td>Slash Records</td>
</tr>
<tr>
<td>2</td>
<td>Schism</td>
<td>Tool</td>
<td>Interscope</td>
</tr>
<tr>
<td>3</td>
<td>Rise</td>
<td>Tool</td>
<td>Interscope</td>
</tr>
<tr>
<td>4</td>
<td>God Only Knows</td>
<td>The Afghan Whigs</td>
<td>Sub Pop</td>
</tr>
<tr>
<td>5</td>
<td>Greed</td>
<td>Godsmack</td>
<td>Roadrunner</td>
</tr>
<tr>
<td>6</td>
<td>Your Disease</td>
<td>Nine Inch Nails</td>
<td>Reprise</td>
</tr>
<tr>
<td>7</td>
<td>Crawling</td>
<td>Linkin Park</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>8</td>
<td>My Dying Bride</td>
<td>The Flood</td>
<td>Roadrunner</td>
</tr>
<tr>
<td>9</td>
<td>Wall Of Sound</td>
<td>The Europeans</td>
<td>Loud Records</td>
</tr>
<tr>
<td>10</td>
<td>Hawk &amp; Bird</td>
<td>Dream Theater</td>
<td>InsideOut</td>
</tr>
<tr>
<td>11</td>
<td>23</td>
<td>Warrant</td>
<td>Sanctuary</td>
</tr>
<tr>
<td>12</td>
<td>Love</td>
<td>Quicksand</td>
<td>Geffen/Reprise</td>
</tr>
<tr>
<td>13</td>
<td>Awake</td>
<td>Godsmack</td>
<td>Roadrunner</td>
</tr>
<tr>
<td>14</td>
<td>Breakdown</td>
<td>Puddle Of Mudd</td>
<td>Interscope</td>
</tr>
<tr>
<td>15</td>
<td>Dream On</td>
<td>The Darkness</td>
<td>Interscope</td>
</tr>
<tr>
<td>16</td>
<td>Just Push Play</td>
<td>Lifehouse</td>
<td>Epic</td>
</tr>
<tr>
<td>17</td>
<td>Outside</td>
<td>The Darkness</td>
<td>Interscope</td>
</tr>
<tr>
<td>18</td>
<td>Airstream</td>
<td>The Darkness</td>
<td>Interscope</td>
</tr>
<tr>
<td>19</td>
<td>One Step Closer</td>
<td>Linkin Park</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>20</td>
<td>Lickin'</td>
<td>The Black Crowes</td>
<td>Reprise</td>
</tr>
<tr>
<td>21</td>
<td>Airpower</td>
<td>Dave Navarro</td>
<td>Capital</td>
</tr>
</tbody>
</table>

Modern Rock Tracks

<table>
<thead>
<tr>
<th>No.</th>
<th>TRACK TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>It's Been Awhile</td>
<td>Reload</td>
<td>Slash Records</td>
</tr>
<tr>
<td>2</td>
<td>Hash Pipe</td>
<td>WEEZER</td>
<td>Geffen</td>
</tr>
<tr>
<td>3</td>
<td>The Rock Show</td>
<td>Tool</td>
<td>Interscope</td>
</tr>
<tr>
<td>4</td>
<td>Drive</td>
<td>incubus</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>5</td>
<td>I'm In Love With A Dead Girl</td>
<td>Muse</td>
<td>Reprise</td>
</tr>
<tr>
<td>6</td>
<td>Shimmer</td>
<td>Smashing Pumpkins</td>
<td>Reprise</td>
</tr>
<tr>
<td>7</td>
<td>Sorry</td>
<td>Counting Crows</td>
<td>Reprise</td>
</tr>
<tr>
<td>8</td>
<td>I Don't Want To Be A Soldier</td>
<td>Tool</td>
<td>Interscope</td>
</tr>
<tr>
<td>9</td>
<td>One Of These Days</td>
<td>Pink Floyd</td>
<td>Reprise</td>
</tr>
<tr>
<td>10</td>
<td>Jeepers Creepers</td>
<td>Tool</td>
<td>Interscope</td>
</tr>
</tbody>
</table>
| 11  | V 

Napster Alliance (Continued from page 1)

with half the music on one side and half on the other side.

Indeed, in aligning exclusively with MusicNet, Napster interim CEO Hank Barry says, "We're hoping we'll have agreements with all the majors and Universal through MusicNet."

In locking up Napster, MusicNet now has licensing deals with three of the major record companies and distribution outlets, including AOL and RealNetworks. But observers of the situation say the licensing of any content to MusicNet by UMG and Sony will be preceded by a test of wills between Duet and MusicNet.

UMG and Sony executives de
cide on MusicNet and Napster. But a Sony representative noted that both it and Universal are able to license music to other services besides Duet.

Either way, one digital music executive says the deal between MusicNet and Napster is mostly about the need for the two services to demonstrate activity in the marketplace. "What's going on with MusicNet and the lot of these services is more of a [public relations] thing than an implementation thing," the executive says. "Napster's hurting for traction right now. They need to demonstrate action to the world." The same is true for MusicNet, which is working to show legislators that it is making major-label content available to third parties. "We see this announcement as an important step forward," says Rob Glaser, interim CEO of MusicNet and head of RealNetworks. "When we announced MusicNet just two months ago, we said that our goal was to become the platform as quickly as possible. Certainly when you think digital distribution of music and when you think about the consumer experience, Napster is at the forefront and has played an incredibly important pioneering role in driving that forward."

But critics say that Glaser, in attempting to move his fledgling service ahead, acted unilaterally without the full consent of all the MusicNet label partners—and has strained relationships among members of the market in the process. There is talk that internal dissatisfaction with the Napster deal will expedite the search for a permanent MusicNet CEO to replace Glaser.

Regardless of its ongoing copyright fight with the majors, Barry says that Napster intends to launch its new service featuring security-secured, independent-label music later this summer. Any MusicNet content, once it ultimately becomes available, will be offered as a premium feature on top of the basic Napster service, Barry says.

While Internet analysts caution that complete services are unlikely to succeed, Sanford Bernstein's Nathanson says that predicting the success of any Internet music platform is impossible without any details of the business model being developed. "How are they going to price this stuff? Is it streamed? What is it downloaded? What is actually available? This is just news that comes to me—press releases. It's been this way for three years now."

Assistance in preparing this story was provided by Bill Holland in Washington, D.C.
**R&B RISES ABOVE AC**

Going Down With Me," among others, country was down in men (8.6-8.4) and 18-44 (7.9-7.5). It was off 9.1-8.8 in 25-34 and 10.2-10.1 in 35-44.

After a year of level off, Spanish-language radio again achieved its best-ever number, up 7.0-7.3, tying with where it was a year ago. Spanish radio had some help from an increase in the number of stations, particularly in some markets that never had the format before.

**‘80s REVITALIZE CLASSIC ROCK**

When we first began crunching the national Arbitron in spring ’89, album-rock radio—which had not yet been seriously fragmented by modern rock—had a 9.0 share, while classic rock was at a 3.2 share. Now, modern rock is a 3.9 share format (flat from the fall), while album rock has followed a down fall with a flat winter. It’s gone 6.4-6.0-6.0 since summer.

At the same time, classic rock is up 0.5-0.6 from fall and up from a 3.9 a year ago. Some of that is clearly the work of the new slew of ‘80s-based stations. While they don’t bill themselves as classic rock, we’ve counted most of them that way, because they rely almost entirely on rock-based product (Journey, the Police, John Mellencamp, Def Leppard, Pat Benatar, etc.), with little rhythmic material. Those ‘80s stations that did have some rhythmic presence (Beyond Prince) were coded as oldies stations.

With help from the new ‘80s stations, classic rock was up 5.7-6.6 in 18-34 (vs. album rock’s 6.0-6.6) and 7.4-8.5 in 25-54, firmly overtaking album rock’s 7.4-7.6 rise. The two formats have been tied in that demo, but classic rock has never been first. Classic rock was also up 3.4-3.5 in women, ahead of 3.2 last winter.

Since Jammin’ Oldies stations didn’t have quite the impact on traditional oldies outlets that the industry expected, it’s not surprising that ‘80s outlets didn’t seem to be taking many of their listeners from traditional oldies, which were off 0.4-0.5. Then again, as was the case with Jammin’ Oldies, the new format does have the ability to stunt oldies stations' growth, particularly in any younger demos.

**MODERN FINDING ITS RANGE**

For most of the past year, modern rock has been stable, between 3.8 and 4.1. This time, it was flat at a 3.9, not moving more than a tenth of a share in any direction in any major demo. While modern has actually been adding stations in markets that didn’t have the format or had been without it for a while, there’s no sense that these newcomers are spurring the format nationally—at least so far.

Modern was off 4.7-4.6 in men and flat at a 4.4 in women, so it seems the format’s slightly pickier lean over the past three months is having an impact. As for triple-A, which also shares such acts as U2 and Da Vi Gray, that format was down 1.0-0.9 nationally in winter.

**Assistance in preparing this report was provided by Jonathan Kuehnert in New York.**

---

### Billboard Adult Contemporary

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>H-pack*</td>
<td>My Five</td>
</tr>
<tr>
<td>2</td>
<td>H-pack*</td>
<td>My Five</td>
</tr>
<tr>
<td>3</td>
<td>H-pack*</td>
<td>My Five</td>
</tr>
<tr>
<td>4</td>
<td>H-pack*</td>
<td>My Five</td>
</tr>
<tr>
<td>5</td>
<td>H-pack*</td>
<td>My Five</td>
</tr>
<tr>
<td>6</td>
<td>H-pack*</td>
<td>My Five</td>
</tr>
<tr>
<td>7</td>
<td>H-pack*</td>
<td>My Five</td>
</tr>
<tr>
<td>8</td>
<td>H-pack*</td>
<td>My Five</td>
</tr>
<tr>
<td>9</td>
<td>H-pack*</td>
<td>My Five</td>
</tr>
<tr>
<td>10</td>
<td>H-pack*</td>
<td>My Five</td>
</tr>
<tr>
<td>11</td>
<td>H-pack*</td>
<td>My Five</td>
</tr>
<tr>
<td>12</td>
<td>H-pack*</td>
<td>My Five</td>
</tr>
</tbody>
</table>

### Billboard Adult Top 40

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>H-pack*</td>
<td>My Five</td>
</tr>
<tr>
<td>2</td>
<td>H-pack*</td>
<td>My Five</td>
</tr>
<tr>
<td>3</td>
<td>H-pack*</td>
<td>My Five</td>
</tr>
<tr>
<td>4</td>
<td>H-pack*</td>
<td>My Five</td>
</tr>
<tr>
<td>5</td>
<td>H-pack*</td>
<td>My Five</td>
</tr>
<tr>
<td>6</td>
<td>H-pack*</td>
<td>My Five</td>
</tr>
<tr>
<td>7</td>
<td>H-pack*</td>
<td>My Five</td>
</tr>
<tr>
<td>8</td>
<td>H-pack*</td>
<td>My Five</td>
</tr>
<tr>
<td>9</td>
<td>H-pack*</td>
<td>My Five</td>
</tr>
<tr>
<td>10</td>
<td>H-pack*</td>
<td>My Five</td>
</tr>
<tr>
<td>11</td>
<td>H-pack*</td>
<td>My Five</td>
</tr>
<tr>
<td>12</td>
<td>H-pack*</td>
<td>My Five</td>
</tr>
</tbody>
</table>

---

*Compiled from a national sample of adult contemporary stations.*
MUSIC VIDEO SHOWCASE: African-American artists who don't fit into a typical musical category will be spotlighted at the second Black/Friday Music and Film Festival. The festival includes a music video/film showcase, as well as musical performances.

Music video submissions are now being accepted for the festival, which takes place Oct. 5, 12, 19, and 26-28 at the El Rey Theatre in Los Angeles. Aug. 31 is the deadline for video and film submissions. The video/film showcase is newly added this year, and will feature question-and-answer sessions with artists.

Music journalist Ernest Jones, who has written for Rolling Stone and L.A. Weekly, is an advisor selecting the music videos and film productions to showcase at the festival. He says, “We’re in an amazing cultural shift that Hollywood is just smart enough to acknowledge. I want to give those folks who are at ground zero in terms of artistic, racial, gender, and sexuality issues a place to work their vision and honored.”

Producer organizers say that the focus of the event will be on artists and work that are outside the mainstream or have non-traditional approaches to African-American music. Past participants in the festival include Macy Gray, Dakota Moore, and Koffee Brown.

For more information on the festival and application forms can be found at the Web site blackfridayfest.com.

This & That: Emily Wittmann, former Island/DefJam VP of video promotion, has been named head of video promotion at EMI America Records... Production company Bob Industries has appointed Emily Skinner to be a representative and has added directors Peter Care and Spencer Sussner to its roster. Care was previously tapped for Relativity Films, and Sussner was previously with Black Dog Films... Gervino Film Productions has named Damon Johnson a representative.

LOCAL SHOW SPOTLIGHT: This issue’s spotlight is on the Chicago-based R&B/hip-hop-programming TV affiliate: AT&T Cable in Chicago.

Time slots: 8-9 p.m. From 12:30-9 p.m. alternating Saturdays. E-mail: groove_parlor@yahoo.com.

Key staffer: Paula J. Harris, executive producer.

Following are five videos released during the week that ended June 9:

● “Coastin’” (DGO/Select O-Hits).
  ● “I’m Looking” (Elektra).
  ● Kardinal Offishall, “Bakkali Slang” (MCA).
  ● Melvin Riley, “You Complete Me” (Begart).
  ● Cunnie Williams, “Life Goes On” (OmTown/Higher Octave/Virgin).

Depeche Mode filmed the video for “I Feel Loved” with director John Hillcoat. June O’Neal’s “When I Think About Angels” was directed by Troy Fanjoy.

Sophie Muller directed Nelly Furtado’s “Turn Off the Light” for AT&T.

Pax 217 teamed up with director Jodi Hannah for the “A.M.” clip.

Honey directed Dave Navarro’s “Raxx” video.

NASHVILLE

Eric Welch directed Rebecca St. James’ “Reborn” and the Katmans’ “Rise.”

Phill Vassar filmed the “Rose Bouquet” video with director Gerry Wernes.

Elbert Weems’ “Dilekky” video was directed by Michael Merriman.

OTHER CITIES

Guru Featuring Kelis filmed “Suga Love” with director Little Mox in Glen Cove, N.Y.

Melvin Riley directed Sasqo’s “Can I Live” in Miami.

Darryl Worley’s “Second Wind” video was directed by Shaun Silva in Savannah, Ga.

Scott Wing directed Cee Cee Cal’s “In My Projects” video in Milwaukee.

The London-based “Pyramid Song”, directed by Shynola, and the Faithless video “We Come One,” directed by Dom & Nic. (see cover).

Dennis Tritt and director Jon Small did the video for “It’s a Great Day to Be Alive” in Knoxville, Tenn.

by Carla Boy
UMG FINANCES SWEDISH LABEL

(Continued from page 1)

dor Interscope (MPI) (Billboard Bulletin, Nov. 17, 2000), will not sign any local artists. Instead, repertoire will be sourced through Interscope in the U.S. and PolyGram for the rest of the world.

The deal figures to increase Interscope’s profile in the pop genre. The label is currently best-known for its street credibility and its roster of hip-hop acts, but now it’s boosting a roster that includes U2. No Doubt, Joan Osborne, and Primus. MMG, meanwhile, is best-known for its publishing operation, Music Memorabilia, which has produced hit material for such pop acts as Samantha Mumba, 98°, Marc Anthony, and Jennifer Lopez.

“A lot of people think the pop stuff is receding a little bit, but I don’t know. Every genre of music seems to be exploding,” says UMG chairman/CEO Doug Morris. “For a major company like we are, we need to be strong in all the areas, and this feels like a bully-eye.”

The agreement to create MPI was signed last year with Murlyn co-owners Christian Wåhlberg and Anders Bagge, Interscope Geffen A&M co-chairman Jimmy Iovine, and Universal Music U.K. chairman Lucien Grainge. UMG will finance the venture over three years, but it is not taking an equity interest in the label.

“We’re building a dream here,” Bagge says. “It’s very well-thought-through. We’ll take everything step by step and make sure the company is capi- taly to any majors.” The shares in Murlyn will be retained by Wåhlberg and Bagge, but Interscope understands that two additional shareholders (not related to Vivendi or Universal) will come on board soon.

Morris is unenthused by the unconvention- al label construction contract. “The part I am interested in is that we’re getting exclusivity with a really tal- ented group of people. It’s hard to find an operation like that where everyone works together.”

MPI does not have contractual obligations to develop any fixed number of artists, but, Wåhlberg says, “We expect to have a label that will be an interesting slice of the Interscope family outside the U.S. and that Murlyn is an interesting repertoire source, then this label is definitely a good partner.”

MPI has signed three artists so far. The first one is a still-unsigned R&B singer. “A lot of people see members from the U.K. and France. The others are Nashville-bred female R&B singer Ruby Amanfu and another unnamed band, operating the band from Dublin-born Mark Roche.

Already at work on creating music for the new acts are the three A&R teams from the U.S. and European office, who are responsible for the day-to-day management of the artists.

Laila Bagge (Motown/Universal). While the success of the latter two has been minimal, Infinite Mass was recently licensed to Universal, and Lameche is currently promoting its upcoming release in the U.S.

While the new company is taking a classic producer-oriented ap- proach toward working with artists, MPI has been leaning heavily on some new measures on the financial side. “The only expenses artists need to recoup are the costs of the songs that are actually on the record. They don’t have to recoup the costs for the 50 songs that didn’t make it to the record,” Wåhlberg says. “When we signed Rikard Amanfu in April, we said we’re guaranteeing that we would start working on her music within one year of signing her. It’s a different world. I’m sure that she would get all her rights back if we don’t do our job.”

NATHAN LARSON OPTS FOR POP

(Continued from page 1)

‘God with ‘girl,’ you get a love song. I just did it the other way around.’

Jealous God also features great up tempo art-pop in the form of “U Got Me Dying Out Here,” as well as the horn-accented, Peach on the Clock redux “One Perfect Stranger.” But the attention-getting first single from Jealous God is the lovers’ theme song “In My Arms.” Larson says “I Expect Me To,” a Dusty Springfield-meets-Abba number sung with Cardigans vocalist Nina Persson— who is also Larson’s partner in mat- rialising the air.

One listen to “Just Because a Man Tells Me To” is what led Artemis president Danny Goldberg to seek Larson to co-produce the album with Shulder to Think’s work. Goldberg fell in love with the duet after Larson’s manager—Danny Haup of Noelle Management—had played him the demo. The Persson connection also held “sentimental appeal,” since Goldberg worked earlier on the Swedish band at Mer- cury when the band had a hit with the infectious single “Lovefoled.”

Beyond the duet’s pop potential, Goldberg was in love with Larson’s clear-eyed charm. “Larson is very, very bright, but he is also pragmatic,” Goldberg says. “He has the soul of an artist, but also a sense of responsibility,” Goldberg says. “To know him is to know that he is as impressive as his looks.”

Larson and the band’s other four members will record roughly two-thirds of the album in Los Angeles with music producer Stephen Schmilke and a team of engineers. Relics from the session will be mixed in London with producer Jesse Peretz as the band, which features shakers and acoustic guitar, release its first single, “Little Blue House” in March. Goldberg is hoping that a second single, “Be Careful What You Wish For” featuring the band’s bassist, the band’s second single, “Be Careful What You Wish For” featuring the band’s bassist, will be released in the fall.

In his role as “solo artist,’ Larson says, “I have to show to A&R people to ask for a better on-air interview.”

Beyond Shulder to Think’s Dischord and Epic albums, Larson has produced the band’s 1994 Epic soundtrack to the Jesse Peretz film First Love, Last Rights, which fea- tures Shulder songs interpreted by an all star cast— including Person, Liz Phair, and Cheap Trick’s Robin Zander. The roots of Larson’s new “solo” derived manner can be heard on the Italian John Mayall tribute album, the ballad “I Want Someone Badly,” featured in two versions—one sung by Larson, the other by the late Jeff Buckley. Larson says that he also contributed to the rock-glam soundtrack to Vel- cet Goldmine (London, 1998) and composed the entire score to the independent film Boys Don’t Cry. In contrast, Larson’s film star role rose dramatically when he penned the score to Boyz Don’t Cry. The Academy Award- winning Wood representation with Blue Focus Management and gigs scoring Joel Schumacher’s Tigerland and upcoming film of the original by John Hughes, Can’t Buy Me Love. Larson also wrote and performed the theme song and cues for TV’s Dead Last, a fall comedy series about a caretaker to Pet Sematary’s Black Cat. He will also appear on a rock band. His music is published by the Music of Nato, BMI.

The hit films scores and open- ing credits pop sound are a logical step from the ethos of Shulder to Think—a unique ‘late-90s band in that it mixes of King Crimson sonic and early-’80s stage presence and guitar rock’s starry single will consist of “an old- school, unglamorous process—a lot of cajoling and begging, phone calls and meetings. But Shulder to Think still happens a few times a year, and that’s what makes this still a great business.”

One friend of the record out in radio-land is David Marsh, host of new-music specialty show Now Hear This, which has run for a decade on commercial-alternative outlet WHFS Washington, D.C. With Shulder to Think having its origins on the Dischord label in the D.C. hardcore scene, the band’s music has received many airings on WHFS over the years, both on record and live on Now Hear This.

Larson says “I Expect Me To” will show solo to promote his Mind Sci- ence project, and Marsh is keen to have him back on behalf of Jealous God. He has already “announced the album and its release,” with its “different sound” garnering good reaction. Plus, “Nathan himself comes across so great on the air as a personality;” says Goldberg, “That’s why we asked for a better on-air interview.”

CHRIS BLACKWELL’S PALM ENTERTAINMENT and the Ryokido family of com- panies, which Palm purchased in 1998, have split into two separately owned and operated companies. Ryokido, its distribution company Ryko Music, and publishing firm Ryko Music have been sold to its investors, which include Chase Capital Partners, WP Morgan, and Webber Ventures. According to sources, the base of the sale to Webber Ventures was $100 million in new financing to Palm (Billboard, May 20, 2000). The Ryko companies will now be headed by chairman/CEO Sam Holdsworth, the former publisher and editor in chief of Billboard, who had served as president and COO of Ryko from 1998 to 1994. Ryko’s Rykodisc and trademark agreement between Entertainment and Sony Signatures.

ERIK GREUWEDEL

HOB ENTERTAINMENT and House of Blues Concerts have filed a lawsuit against Judy Belushi-Pisano, widow of comedian John Belushi, the U.S. District Court of Central California seeking “declaratory and injunctive relief” with regard to a 1992 agreement between House of Blues Brands, Belushi-Pisano, and actor Dan Aykroyd. Aykroyd is not involved in the dispute. Under the agreement, the name “House of Blues” was to be generated by the House of Blues restaurant chain. The suit, filed Tuesday, seeks to dismiss arbitration in Portland, Ore., between Belushi-Pisano’s claim for a share of ticket sales and related revenue at Hob concert venues and to require Belushi-Pisano from Hob to the 1994 House of Blues and trademark agreement between Entertainment and Sony Signatures.

Erik Greuweidel

WARNER MUSIC MEXICO has acquired independent Mexican label Peerless. The purchase includes Peerless’ current contracts with approximately 40 artists, in addition to a catalog that includes material from such icons as Pedro Infante and Lola Beltrán. Peerless will now operate under Warner Music International (WMI), the company’s operations arm in Latin America. Peerless, says Ságuaro, president of Warner Music Latin America, will “allow us to reinforce our existing operations in Mexico, but it will also enable us to achieve even greater success in the strategically important Latin market in the United States.”

Leila Cobro

ANDY GERSON is expected to be named the new president of V2 Records (U.S.) on (Monday). He replaces Richard Sanders, who is moving to the role of GM at RCA Records. Gerson, who will assume his new post in July, was co-founder of Outpost Records, the now-defunct Geffen- distributed label.

Melinda Newman

PHRINCE PROFESOR EDWARD FELTEN—along with civil liberties group the Electronic Frontier Foundation—filed a lawsuit June 6 in New Jersey federal court against the Recording Industry Asen. of America (RIAA), the Secure Digital Music Initiative (SDMI), the VeriCorne Corp, watermarking firm, and the Justice Department. The suit asks the court to rule that Felten and his team of sci- entists have the right to research the digital music access-control technologies at a security conference this August in Washington, D.C. In September 2000, Felten and his team broke watermarking codes in an SDMI-sponsored public contest. When Felten announced plans to file a lawsuit contesting the confidentiality and enforcement of the SDMI and SDMI threatened litigation, claiming such publication violated the anti- distribution section of the 1998 Digital Millennium Copyright Act (DMCA). Felten withdrew his plans. The RIAA and SDMI later said they did not plan to sue, but many journalists called the threat and the DMCA provision uncon- stitutional (Billboard, May 26).

Bill Holdren

BILDBOARD JUNE 16, 2001

www.billboard.com

www.americanradiohistory.com
“Gained an industry; one creation of such a record store. Williams, and there’s no place where these records either find their audience—and a taste of success—or not.

Retail Radio Formats

Some retailers say that more can be done in their stores to help Americana acts, but they disagree on what specific steps can be taken toward building some artists’ careers. Others say they’re lending about as much support as they can at the moment to the artists who make up just one of dozens of genera competing for their attention.

One thing that a number of artists,label men and industry sources agree on is the cause of the creation of an Americana or possibly singer/songwriter section in stores. That’s what Crowell did, according to his NARM showcase. “The thing I was kind of saying was, ‘Look at the class of singer/songwriters like Ron Sex-son, Abe Linne, Ira Block, Paul Williams, Dar Williams, and Patty Griffin.’ If [retailers] took the time to create a singer/songwriter section in the stores, I think that would lead to an [Americana] radio format.” This would most likely give these artists the leverage they needed to reach a wider group of consumers.

It’s unclear, though, whether the creation of such a category would be a step in the right direction. It seems to simply create more questions and segment themselves into one category but not the other. For example, would Johnny Cash’s albums be stocked? After gaining popularity in a more rock-oriented realm as a result of his work with rock- and heavy-rock-leaning producer Rick Rubin, is he still regarded as a country artist? Is he now an Americana artist? What about Steve Earle? Is he a rock, country, or Americana artist? And are Del McCoury and Ricky Sallings no longer bluegrass artists?

Still other artists might not appreciate being dropped in either a singer/songwriter or Americana category. “I don’t know that I belong in an Americana category,” says Canadian singer/songwriter Sexsmith. “I always considered myself a singer who was playing melodic pop music.”

Defining exactly which artists and what genres and subgenres make up Americana is just one of the glitches in creating a retail environment. Len Cosimano, VP of merchandising for multimedia at the 350-store Borders Books & Music, based in Ann Arbor, Mich., says it’s one of the challenges. Does Alison Krauss fall into Americana? Or is she some kind of hybrid because she could be country, she could be Americana, or she could play lots of different things. And does Americana include certain elements of Native American? It is really hard to define what Americana is.

“I don’t know if the creation of a new category is the right thing to do for the artists, because people get hung up on that,” Cosimano continues. “And I suppose when you come up with a record that’s much more country-oriented, a record that the label and the artist are going to want to use to help their career through radio. Well, what do we do then?”

Crowell notes that there are already problems with artists being improperly classified. “In some cases you might have singer/songwriters stuck in the country bin, back in the bluegrass bin, or maybe in the rock bin, whereas, it doesn’t really define exactly what the music is,” he says. “And I think there are people who buy that music but don’t particularly want to go into the country section. I’m only buying that kind of pop country stuff.”

In any event, categorization is what some in the industry are pursing when it comes to these artists. Tres Thomas, VP of the Americana Music Assn. (AMA), says the 15-month-old, Nashville-based group filed a petition to request a new Academy of Recording Arts and Sciences for a new Americana Grammy category. Although the request was denied, a records industry group plans to file additional applications with the academy in the future.

This September, the AMA plans to embrace Americana as a genre itself, in conjunction with its second conference, where it will address some of the same issues mentioned by Crowell at NARM. Sugar Hill GM Beverly Paul, an AMA member who is organizing the retail summit, says the group is also set to present a proposal to NARM seeking the organization’s support for such a category.

Paul says the AMA doesn’t want to “force anything on retail that’s not gonna work for them. We understand that there’s a need for an Americana music that actually pulls its essence from a number of different genres. What we want to do is to open a dialog with the industry, industry, working in a vacuum. The idea is often ‘Retail just needs to do this.’ And there’s all sorts of reasons why retail’s not gonna do it.”

Cosimano says, “You’ve got to put yourself in the viewpoint of the consumer. Is the consumer ready to embrace Americana as a genre? Well, I don’t know, but I would tell you that if a Rodney Crowell fan come into the store looking for his new record, they would probably look at country first, then maybe go to bluegrass. So if we throw Americana into the mix, you’re just going to have this customer walking around, saying, ‘Where’s the new Rodney Crowell record?’ Where is it?—don’t you guys carry it? Or they might not even ask a question at all and simply leave the store.”

The Borders chain has discussed the creation of an Americana category, Cosimano reveals. “We talked about it a little bit. The feeling was that it was too soon. And there may not be enough stuff. We don’t know the longevity of this trend or the interest at this point.”

To alleviate categorization issues, all genres are mixed together at Crowell’s listening posts. And there’s a sales section, something he’s probably in the next ghetto beyond folk, near bluegrass. A customer might never make it to that section of the store.

But getting placement on these listening stations, as is many labels and artists alike will attest, easier said than done. When a store like Waterloos has 70 stations, Americana artists would be lucky to account for 30% of them. In most cases, that is an extremely high percentage. And with many retailers like Borders, it doesn’t come free. Borders offers positioning as part of a package that includes advertising or other bonuses. It’s “tough,” Cosimano says, “but I see that there are some value that space very highly.”

And Van Cleave admits that it’s “pretty picky when it comes to which Americana artists get what features. His support hinges on one simple thing: “The record has to be good. Some Americana artists are just for super Americana breaks. So it depends on the record. If it’s great, it’s a lot easier for people to get behind it.”

But listening posts obviously aren’t the only way for retailers to attract attention to these artists. Paul says some Americana artists have had great success with such retailers as Borders, who have helped place a group of this artists on an ongoing Americana endcap.

Van Cleave says that there’s only so much that can be done in that regard. “It’s not easy to do. If a record store to the genre freaks. The idea is that there’s gonna be some kind of bin, where if you search for Americana it’s gonna be there. We don’t wanna just put the bins in.”

Paul says it makes a difference when you visit these great record stores like Waterlo and Rhino in L.A. Almost every city has got one or two cool stores like these, stores that music fans know about. Often times, they know about the store, but they might not know about it. And if we, as artists, could form a closer relationship with these retailers, it could be beneficial.

No matter how many in-store aprearces Americana artists make, they should remember, as should independent retailers, that “there are not a lot of Americana records are never going to sell a million records out of the shoot,” says Mike Daly, multi-instrumen-aler of all-country fare Whiskey town. “They’re not like albums by Mariah Carey or P. Diddy or whoever. And, in some cases, they sell themselves. All retailers have to do is make sure they have enough copies. But, in general, these are less mega-hyped, and it seems like everybody has to work hard to promote them themselves. The key is to get the product to the -hit, these bands Americana freaks. So they had to be more down-to-earth, more accessible. When it comes to which Americana artists get what features, there’s gonna be some kind of bin, where if you search for Americana it’s gonna be there. We don’t wanna just put the bins in.”

Perhaps the biggest help to these artists is to have the records that they record store to the genre freaks. The idea is that there’s gonna be some kind of bin, where if you search for Americana it’s gonna be there. We don’t wanna just put the bins in.”

Paul says it makes a difference when you visit these great record stores like Waterlo and Rhino in L.A. Almost every city has got one or two cool stores like these, stores that music fans know about. Often times, they know about the store, but they might not know about it. And if we, as artists, could form a closer relationship with these retailers, it could be beneficial.

No matter how many in-store appearances Americana artists make, they should remember, as should independent retailers, that “there are not a lot of Americana records are never going to sell a million records out of the shoot,” says Mike Daly, multi-instrumentalist for all-country fare Whiskey town. “They’re not like albums by Mariah Carey or P. Diddy or whoever. And, in some cases, they sell themselves. All retailers have to do is make sure they have enough copies. But, in general, these are less mega-hyped, and it seems like everybody has to work hard to promote them themselves. The key is to get the product to the -hit, these bands Americana freaks. So they had to be more down-to-earth, more accessible. When it comes to which Americana artists get what features, there’s gonna be some kind of bin, where if you search for Americana it’s gonna be there. We don’t wanna just put the bins in.”

Perhaps the biggest help to these artists is to have the records that they record store to the genre freaks. The idea is that there’s gonna be some kind of bin, where if you search for Americana it’s gonna be there. We don’t wanna just put the bins in.”

Paul says it makes a difference when you visit these great record stores like Waterlo and Rhino in L.A. Almost every city has got one or two cool stores like these, stores that music fans know about. Often times, they know about the store, but they might not know about it. And if we, as artists, could form a closer relationship with these retailers, it could be beneficial.

No matter how many in-store appearances Americana artists make, they should remember, as should independent retailers, that “there are not a lot of Americana records are never going to sell a million records out of the shoot,” says Mike Daly, multi-instrumentalist for all-country fare Whiskey town. “They’re not like albums by Mariah Carey or P. Diddy or whoever. And, in some cases, they sell themselves. All retailers have to do is make sure they have enough copies. But, in general, these are less mega-hyped, and it seems like everybody has to work hard to promote them themselves. The key is to get the product to the -hit, these bands Americana freaks. So they had to be more down-to-earth, more accessible. When it comes to which Americana artists get what features, there’s gonna be some kind of bin, where if you search for Americana it’s gonna be there. We don’t wanna just put the bins in.”

Perhaps the biggest help to these artists is to have the records that they
**Nightly Events**

(as of 5/29)

**LIVE PERFORMANCES**

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

**Ultra Naté**

Strictly Rhythm Records

**Gloria Gaynor**

Logic Records

**Official After-Party at Frying Pan**

immediately following Opening Night Party... 
presented by 
Strictly Rhythm/Groovilicious/G2

Reina, Crystal Waters & Abigail

**Performing DJs**

- Dimrit From Paris, Paris
- Artful Dodger's Mark Hill, London
- The Angel, Los Angeles
- Paulette, London
- Bobby Shaw, New York
- Erick Morillo, New York
- Smash, New York
- Rhythm Masters, London
- Tony Traffic, New York

**Off-Site Studio Tours**

Tours and demonstrations at Village Mastering and Sony Studios.

**Doin' it properly... the only way we know how!**

**To Register**

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

Pre-Registration Deadline received by June 8
- Regular $365
- Billboards DJS $225

Full-Registration: after June 8 and on-site $365
- Regular $295
- Billboards DJS $250

Name: ____________________________

City/State/Zip: ___________________

Email: __________________________

**Panel:**

Encompassing the Internet, marketing, promotion, 
distribution, radio, producers/remixers/ DJs, legal issues, 
licensing, artist/DJ bookings & management & more.

**Confirmed Panelists**

(as of 5/29)

- The Angel, Supa Crucial Recordings
- Maurice Bernstein, Giant Step
- Michael Cohen, Warner Music Group
- Claudia Cusseta, Max Records
- Joe Danziger, DJCentral.com
- Louie DeVito, E-Lastik Recordings
- DJ Paulette, DJ
- Swedish: Egil, Grooveradio.com
- Jeannie Hopper, Liquid Sound Lounge
- Steve Lau, Kinetic Records
- Tom Moulton, remixer/producer
- Seth Neiman, Music Choice
- Sarina Paris, PlayLand/Priority
- Tony Portelli, 4 Liberty Records Ltd
- Peter Rauhofer, Star 69 Records
- Kelly Schweinsberg, Logic Records
- David Steel, V2 Music
- Marc Weber, MCT/BOLD
- Junior Vasquez, Junior Vasquez Music

**Conferences & Food**

- **Amex**
- **MC/Visa**
- **Company Check**

**Conference Fee and Payment**

Make all payments to Billboard. Group discounts for 8 or 
more are available. Contact Phyllis Demo 646.654.4643.

**Cancellations**

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

**Sponsorships**

Cebelle Rodriguez 646.654.4648 
crodriguez@billboard.com

**Questions?**

Michele Jacangelo 646.654.4660 
bbonline@billboard.com

**Hotel**

The Waldorf Astoria 
1-800-WALDORF (1-800-925-3673)

Discounted Room Rate $195 
Reservations must be made by 6/23 to receive discounted room rate.
Rusby, who has previously recorded with traditional group the Equations, as a duo with singer Kathryn Roberts, and with Scottish/English quartet the Pogues, says she has been carrying around half of the album in her head since the completion of her last solo project, 1987’s ‘Sleepless’ (The Rough). Her final long-player, which sold 15,000 units in the U.S. according to SoundScan, was ‘Songs in Our Heads’, which sold half a million according to SoundScan.

Now that Rusby’s latest album has hit the charts, she says she said, “We’ve all been wanting to play it. We’ve all been waiting for the right moment.”

“I’ll head toward the ocean and climb into the Hot 100’s ‘Bomba’ (Sony). Rusby says she has been playing airplay with “La Cucaracha” and “Collar” (Sony). Rusby’s version of “Bomba” was also released as a single.

“It’s incredibly intimate and full sounding at the same time. Think it does something that Kate and John are very good at, which is making this traditional-based music sound very much like today’s music.”

The label will build on this potential by focusing on Rusby’s upcoming tour. At stops throughout Canada in early July (including the Mariposa Folk Festival, the Winnipeg Folk Festival, and the Vancouver Folk Festival) and West Coast dates in such cities as Seattle, San Francisco, and Los Angeles at the end of July, Rusby will do as many local radio visits as possible, West says, and there will be a focus on local press coverage.

Additionally, Compass will tie in with independent retailers to the tour by setting up listening programs and in-store displays, and West is exploring opportunities with major retailers nationwide.

**KATE RUSBY HARKENS DAYS OF OLD ON COMPASS CELTIC SET**

(Continued from page 1)

Rusby’s long-anticipated second album, ‘Songs in Our Heads’, was released on May 25th and has sold over 50,000 copies in the U.S., according to SoundScan. The album features 12 tracks, including her own compositions, as well as covers of traditional songs.

“She’s one of those artists that are being anticipated,” West says. “She’s someone that people are waiting for.”

**CONTINUED ON PAGE 94**

**AIR RAID**: “Lady Marmalade” by Christina Aguilera, Lil’ Kim, Mya, and Pink (Interscope) holds at No. 1 on The Billboard Hot 100 for a third consecutive week, but it shows a decline in audience for the first time in its chart run. “Lady Marmalade” slips by 4 million listeners, bringing its current total to 107 million. It has been previously mentioned that “Lady Marmalade” is the third airplay-only track to reach No. 1 on the Hot 100. Now, for the first time in the chart’s history, its top two songs are not available at retail.

**BOMBS AWAY**: Belovian band Azul Azul re-enters the Hot 100 Singles Sales chart at No. 23 with “La Bombs”. (Sony Discos) as it scans 5,000 units. “La Bombs” spent six prior weeks on the chart as a maxi-CD and makes its return upon the release of a regular-length CD single. “La Bombs” holds at No. 1 for a second consecutive week on the Hot Latin Tracks chart and has also been the top-selling airplay on mainstream radio.

**DO IT RIGHT**: St. Louis native Usher has released the Hot 100 and Hot 100 Singles Sales chart as it reaches new heights in weeks scans. Lil’ Romeo’s “My Baby” (Soul’d No Limit/Priority) holds at No. 1 for a fourth consecutive week and scans 196,000 units (up 196), while Lil’ Mo’s “Superwoman Pt. II” (East West/ESEE) increases by 176% to 31,500 pieces. Both songs also garner double-digit percentage increases on the Hot 100 Airplay chart as well, with “Baby” up to 27.5 million listeners (No. 59) and “Superwoman” up to 30 million listeners (No. 32). On the Hot 100, “Baby” climbs 10-6 and “Superwoman” jumps 17-12.

**USHER IN**: Usher has the Hot Shot Debut on the Hot 100 at No. 83, with “U Remind Me” (Laface/Arista). “Remind” is the follow-up to “Pop Ya Collar” and bests that song’s No. 9 peak in its first week on the chart. It is a rare occurrence when two songs reach radio before an album is released, but that is the case with Usher, as his album, “8701”, which contains both “Collar” and “Remind”, is scheduled to be released on July 8th, 2001.

**WE GET PEOPLE TO LISTEN**: Artists and labels are playing for Keeps on the nation’s #1 music-on-demand digital jukebox. Our legal use of MP3-encrypted technology is a hit.

The Ann Arbor, Mich.-based Borders & Music chain will feature the title in various promotions throughout its stores, says international music buyer Erik Grenade. “This will surpass all of her previous releases. We’ve still selling a lot of her 99” record (Hourglass) to My Ears, Billboard, July 3, 2000).

The same thing for the 99” Sleepless. If everyone who has bought her previous albums purchases this, it will be a hit. These customers may also come out with their friends and family. We have high expectations.”

Though the label is not releasing a single to radio, “I Courted a Sailor” will most likely be pushed as a focus track to triple-A, college, and public radio stations. Brian O’Donovan, host of A Celtic Sojourn for Boston’s NPR station WGBH, is already playing samples of the album on his Saturday afternoon program. “She’s one of those artists that are being anticipated.”

(Continued on page 94)
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>NUMBER OF WEEKS AT NO.1</th>
<th>TITLE</th>
<th>WEEKS AT NO.1</th>
<th>POSITION</th>
</tr>
</thead>
<tbody>
<tr>
<td>STAND</td>
<td>2</td>
<td>BREAK THE CYCLE</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>DESTINY'S CHILD &amp; COLOMBIA</td>
<td>12</td>
<td>SURVIVOR</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>SOUNDCRACK</td>
<td>14</td>
<td>MOULIN ROUGE</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>14</td>
<td>TOLU NOU</td>
<td>14</td>
<td>1</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>18</td>
<td>LATERALUS</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>18</td>
<td>MISSY &quot;MISDEMEANOR&quot; ELLIOTT</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>22</td>
<td>WEEDER GETOFF</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>22</td>
<td>SHAGGY</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>22</td>
<td>REDMAN GETOFF</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>38</td>
<td>NELLY GETOFF</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>50</td>
<td>A BB</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>65</td>
<td>SHAI</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>75</td>
<td>E-M</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>85</td>
<td>DIOCD</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>95</td>
<td>JANET</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>105</td>
<td>R&amp;B</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>115</td>
<td>TIM McGRAW</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>125</td>
<td>2PAC</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>135</td>
<td>ENYA</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>145</td>
<td>JEM</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>155</td>
<td>2 SUM</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>165</td>
<td>DAVINCE</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>175</td>
<td>STEVIE NICKS</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>185</td>
<td>DIOCD</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>195</td>
<td>NELLY</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>205</td>
<td>O'BRIAN</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>215</td>
<td>BRIAN PAISLEY</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>225</td>
<td>NELLY FURTADO</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>235</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>245</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>255</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>265</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>275</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>285</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>295</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>305</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>315</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>325</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>335</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>345</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>355</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>365</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>375</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>385</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>395</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>405</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>415</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>425</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>435</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>445</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>455</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>465</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>475</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>485</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>495</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>505</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>515</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>525</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>535</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>545</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>555</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>565</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>575</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>585</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>595</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>605</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>615</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>625</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>635</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>645</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>655</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>665</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>675</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>685</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>695</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>705</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>715</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>725</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>735</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>745</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>755</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>765</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>775</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>785</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>795</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>805</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>815</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>825</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>835</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>845</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>855</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>865</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>875</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>885</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>895</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>905</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>915</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>925</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>935</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>945</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>955</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>965</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>975</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>985</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CD</td>
<td>995</td>
<td>WHOA, NELLY!</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

**Note:** The data provided is a snapshot of the Billboard Hot 100 chart from June 16, 2001, indicating the top songs and their positions at that time.
or not-consumer-influenced Internet radio Webcasters are interactive—and thus ineligible for the sound-recording remedies provided by the Digital Millennium Copyright Act (DMCA).

The RIAA has not yet filed a response to the 12-page complaint by DIMA and DIMA members Launch Media, Listen.com, MTVI Group, MusicMatch, and ACT Radio seeking a judgment and judicial interpretation of the DMCA.

Cary Sherman, RIAA executive VP and general counsel, says, "Things are in flux, and we have some sense that there may have to be a new layer of law."

Jonathan Potter, president of DIMA, says current talks between the sides "may lead to a path toward resolution of this issue."

Consumer-influenced Webcast features enable listeners to pick the genre of music they are interested in hearing or to type in a request for a song or artist—similar to a traditional radio request line.

Interactive services under the DMCA are defined as on-demand, wherein listeners are served music with the music they choose. But with consumer-influenced services, Potter says, "there's no assurance that a listener won't have to hear a song she or he requests or mentions in a favorite-band listing. It may or may not go into the mix."

The RIAA has 60 days to respond to the DMCA request for a ruling from the U.S. District Court in San Francisco, the court that oversees litigation of Internet legal issues. The court has not yet responded.

Under the DMCA, interactive services now pay the sound recording compulsory license and must negotiate individual licenses and rates from RIAA member labels, a more expensive and time-consuming approach.

In April, the RIAA asked the Copyright Office to rule that Webcasters with consumer-influenced features must qualify for compulsory licenses. It has not handed down such a judgment.

The RIAA's request follows a decision last December by the Copyright Office not to initiate a rulemaking proceeding on the issue, saying that "the law and the accompanying legislative history make it clear that consumers can have some influence on the offerings made by a service without making the service interactive, so that there is no need to amend the regulations to make this point clear."

It also determined that for statutory license purposes, "consumers may express preferences for certain music genres, artists, or even songs without the service necessarily becoming interactive."

The Copyright Office, however, has not yet addressed what types, amounts, or combinations of consumer-influenced features are acceptable before a Webcaster would be considered interactive.

"That's why we went to court," Potter says. "It was our only recourse—to go to a court to interpret the DMCA so that companies and investors get the clarification of the statute."

He says that if the discussions are fruitful, there would be no need for a declaratory ruling from the court, and consumer-influenced services would become part of the rate arbitration scheduled to begin this fall between the Copyright Office's Copyright Arbitration Royalty Panel. He also hoped a successful negotiation might end an RIAA lawsuit filed against Launch Media last month.

The suit claims that LaunchCast, the company's Web radio service, contains interactive elements that are not covered under its licensing agreements with certain labels. Launch responded in a statement: "We strongly believe that LaunchCast complies with the DMCA, and we plan to continue talks with the RIAA to ensure a positive outcome."

PNP: With a 5.5 rating and a 9 share, ABC's May 28 telecast of the World Music Awards is not in the league of other music awards shows, but each of the 12 acts that performed on the show saw gains over their previous releases. For example, the Billboard 200's #1 hit, "Stairway to Heaven" by Led Zeppelin, had only 16,940 copies sold. But with the World Music Awards show, the album sold 27,222 copies and went from 19 to 14.

SLEEPY TIME: At first glance, with that Billboard 200's top album shifting the way it moved in out of the last eight weeks, this issue's chart looks kind of slow. Staind retains the top slot with 326,000 units, 54% fewer than it had last issue; overall album sales—including catalog—are down almost 2% from the previous issue and 8% from the same week last year (see Market Watch, page 96).

The suit claims that LaunchCast, the company's Web radio service, contains interactive elements that are not covered under its licensing agreements with certain labels. Launch responded in a statement: "We strongly believe that LaunchCast complies with the DMCA, and we plan to continue talks with the RIAA to ensure a positive outcome."

PNP: With a 5.5 rating and a 9 share, ABC's May 28 telecast of the World Music Awards is not in the league of other music awards shows, but each of the 12 acts that performed on the show saw gains over their previous releases. For example, the Billboard 200's #1 hit, "Stairway to Heaven" by Led Zeppelin, had only 16,940 copies sold. But with the World Music Awards show, the album sold 27,222 copies and went from 19 to 14.

SLEEPY TIME: At first glance, with that Billboard 200's top album shifting the way it moved in out of the last eight weeks, this issue's chart looks kind of slow. Staind retains the top slot with 326,000 units, 54% fewer than it had last issue; overall album sales—including catalog—are down almost 2% from the previous issue and 8% from the same week last year (see Market Watch, page 96).

The suit claims that LaunchCast, the company's Web radio service, contains interactive elements that are not covered under its licensing agreements with certain labels. Launch responded in a statement: "We strongly believe that LaunchCast complies with the DMCA, and we plan to continue talks with the RIAA to ensure a positive outcome."

PNP: With a 5.5 rating and a 9 share, ABC's May 28 telecast of the World Music Awards is not in the league of other music awards shows, but each of the 12 acts that performed on the show saw gains over their previous releases. For example, the Billboard 200's #1 hit, "Stairway to Heaven" by Led Zeppelin, had only 16,940 copies sold. But with the World Music Awards show, the album sold 27,222 copies and went from 19 to 14.

SLEEPY TIME: At first glance, with that Billboard 200's top album shifting the way it moved in out of the last eight weeks, this issue's chart looks kind of slow. Staind retains the top slot with 326,000 units, 54% fewer than it had last issue; overall album sales—including catalog—are down almost 2% from the previous issue and 8% from the same week last year (see Market Watch, page 96).

The suit claims that LaunchCast, the company's Web radio service, contains interactive elements that are not covered under its licensing agreements with certain labels. Launch responded in a statement: "We strongly believe that LaunchCast complies with the DMCA, and we plan to continue talks with the RIAA to ensure a positive outcome."

PNP: With a 5.5 rating and a 9 share, ABC's May 28 telecast of the World Music Awards is not in the league of other music awards shows, but each of the 12 acts that performed on the show saw gains over their previous releases. For example, the Billboard 200's #1 hit, "Stairway to Heaven" by Led Zeppelin, had only 16,940 copies sold. But with the World Music Awards show, the album sold 27,222 copies and went from 19 to 14.
We assume that artist contracts are currently being far more carefully with respect to extensions to durations.

---JOERI ZIMMERMANN, ATTORNEY

Weber has already lodged before the Appellate Court of Frankfurt in connection with artist Edos Zanki, who has record with Nauido. Kormmeir argues, "As for them, lets agree with other artists, 3P has lodged a petition for an injunction in connection with Mittermeier and Freunde (3P) and the Ritke Projekt (3MG)." Both records feature Nauido without the involvement of 3P.

3P attorney says, "The Nauido contract could well be ruled unenforceable, as in its entirety it involves an unfair balance to the employees." When asked whether he would consider unfavorable provisions with respect to its term, license fees below the average, and conspicuous and unusually far-reaching restrictions. He goes on to say that this was also mentioned by the judge presiding over the court, adding that Nauido had to prove in the main proceedings that entering the contract. "Accordingly," Zimmermann says, "Pelham had a far greater knowledge of the artist's activities with regard to the individual provisions.

During the hearings, the Mannheim court looked in particular at the clause that the contract that can effectively be determined freely by Pelham and which therefore, theoretically, be for life. In any case, there was no need to consider the term of the contract. "We therefore take the view," Zimmermann says, that this provision renders the contract unenforceable under German law, meaning that it is void. However, Kormmeir argues, "The contention that the contract entered into between 3P and Xavier Nauido is unethical completely ignores the fact that Nauido never complained about his contract and, in particular, never sought any increase in royalties."

Nauido did not purport to terminate the contract until 3P insist on compliance with the Söhne Mannheims distribution clause and instituted court proceedings. Therefore, the termination and the unethical accusations are solely a reaction to 3P's activities against Nauido. Zimmermann says, "Nauido is very pleased with the swift and secure decisions on the part of the courts. The expected fundamental decisions on various issues relating to artist contracts will help to reinforce artists' rights in Germany. Zimmermann thinks that some majors will be compelled to rene..."
Billboard Names Wes Orshoski
Associate Editor, Among Shifts

As part of an ongoing editorial restructuring, Billboard editor in chief Timothy White announced several key shifts within “Billboard’s highly tal-ent-ed and resourceful team.” Wes Orshoski has been named associate editor, based in New York. The Clevel-land-area native has been news editor and venture daily panel chair for the past five years. Orshoski will handle feature writing and copy editing and report to executive editor Bradley Bambarger.

Former associate editor Wayne Hoffman’s role will be expanded to deputy editor (reporting to Bam- barger). Prior to joining Billboard as associate editor in March, Hoffman was managing editor for the New York-based magazine. His new duties include coordinating Billboard’s weekly news coverage and copy flow, as well as writing feature articles and criticism, with a specia-lization in the travel and tourism indus-try. Ray Waddell, the Billboard touring editor from February 1996, has been named senior editor. Formerly a senior writer and the programming editor prior to that, the Billboard veteran of almost six years retains his longest tenures as editor of the singles reviews page and as copy editor for the Billboard touring section.
Gen Y will spend a whopping $140 billion this year — just on themselves. If you want your share of this market, there is one event you can’t afford to miss: What Teens Want. The conference is designed for top-level executives in brand marketing, media, advertising and the entertainment and music communities all over the world. It will feature a wide range of innovative marketing and sales strategies for selling to youth ages 12 to 18.

For more information, contact WHAT TEENS WANT
Phone: 1.888.536.8536 or www.adweek.com/whatteenswant
**List of Contents**

- PACK T LIKE SARDINES IN A CRUSHED TIN BOX
- PYRAMID SONG
- PULK/PULL REVOLVING DOORS
- YOU AND WHOSE ARMY?
- I MIGHT BE WRONG
- KNIVES OUT
- MORNING BELL/AMNESIAC
- DOLLARS AND CENTS
- HUNTING BEARS LIKE SPINNING PLATES
- LIFE IN A GLASSHOUSE