AN UNLIKELY MUSIC-BIZ SAGA: VIRGIN’S BIRTH AND REBIRTH
Nearly 30 Years Later And More Corporate-Minded, The Still Artist-Friendly Record Label Works To Re-Energize Itself

BY ADAM WHITE and MELINDA NEWMAN

LONDON—For a company founded by a practical joker, Virgin Records has turned awfully serious of late. Now it’s hoping to put the fun back in.

The suspended animation of the past 17 months hasn’t helped, as accountants and attorneys flamed their way through tens of millions of dollars enumerating and advocating the EMI Group’s back-to-back merger plans for the benefit of shareholders, analysts, and European Commission (EC) bureaucrats.

There was even a moment, somewhere in that 17-month tunnel, when EMI offered to sell Virgin Records—to find out if the EC regulators really had any intention of letting five major record companies become four. (They apparently did not.)

“Everyone was distracted,” agrees EMI Recorded Music chief executive Ken Berry. “The media fascination with the idea of selling Virgin Records didn’t help. You write that just once and five other newspapers write it up, and every one of your employees has read it before breakfast.”

Ashley Newton, co-president of Virgin Records America, says, “I just couldn’t see such a vital part of the EMI group being sacrificed—I just didn’t think it would happen.”

For Paul Conroy, president of Virgin Records U.K., the difficulty was what to tell colleagues and friends. “There were no answers,” he states. “And you got sick of people saying ‘What’s happening?’ that it made you get more low-key and get on with it.”

For the moment, EMI’s travails aren’t hot copy over breakfast. “Now,” says Virgin Continental Europe president Emmanuel de Buretel, “I hope the headquarters will have time to focus on the main issues of the company.” Maybe it’s an omen that one of his developing artists from France is called Phoenix and that another, Manu Chao, has just released an album called Proxima Estacion: Esperanza (Next Station: Hope).

Berry, asked whether he is specifically considering a new flight plan for Virgin in the slipstream of the aborted Warner and BMG transactions, replies, “No, not in any way that’s different from what we would have considered before we had the merger discussions. This is just a continuing process of self-examination.” He adds, “It doesn’t matter whether it’s in Japan or Australia, or a Virgin company or an EMI company. That’s the way we want the business to work: a continual re-examination.”

(Continued on page 98)

Zomba Launches Brazilian Operation With Som Livre

BY LEILA COBO

In a continuing effort to expand its international presence, the Zomba Record Group is moving into Latin America. July 1, with the launch of Zomba Records Brazil. The stand-alone operation—headed by Martin Davis as managing director and based in Rio de Janeiro—will be bolstered by a domestic partnership with Som Livre, the music arm of Brazil’s Organicaes Globo, South America’s largest media conglomerate.

Zomba—which has 15 other companies around the world, as well as marketing operations in five other countries—will initially use its Brazilian operation to further develop its international repertoire in that market. Eventually, Zomba Brazil will also move toward signing and developing local acts. Zomba product—previously distributed in Brazil by Virgin/EMI—

(Continued on page 103)

Attendance, Revenue Decline At North American Concerts

BY RAY WADDELL

As 2001 reaches its midpoint, North American concert grosses are off a whopping 28% from last year. Although the decline is severe, the number may be more indicative of inconsistent box office reporting than industry-wide malaise.

That’s not to say that all is completely well in the touring world. Both average concert attendance and per-show grosses are off from this time a year ago, according to numbers reported to Billboard sister publication Amusement Business. The 2,514 North American concerts reported is off by 28% from a year ago. With little or no drop-off in touring volume, the decrease in reports points mostly to incom-

(Continued on page 97)

RIAA & Lawmakers At Odds Over Webcaster Lawsuits

BY BILL HOLLAND

WASHINGTON, D.C.—Members of Congress, already poised to amend the 1998 Digital Millennium Copyright Act (DMCA) to make it less draconian in its fair-use and infringement sections, say they are unhappy that the Recording Industry Assn. of America (RIAA) is using the DMCA as a litigation tool to sue prominent Webcasters.

“It is unfortunate that the recording industry has responded in this fashion,” says Rep. Rick Boucher, D-Va., who, along with Republican co-sponsor Rep. Chris Cannon of Utah, plans to introduce several bills to amend the DMCA. “There is an honest disagreement, and some genuine uncertainty, over the reach of the compulsory license that has been provided under section 114 [of the DMCA] for non-interactive services, and there is an ambiguity concerning whether or not Webcasting,

(Continued on page 100)
WE'RE HARDER THAN YOU THINK
Linkin Park
Disturbed
Deftones
Static X
Tantric
Beautiful Creatures
Pete

Insolence
Oneside Zero
Unico

Priefight Earshot
Cholly Atkins: Jazz Hoofing & Hip-Hop Heritage

Whenver the tongue gets too tangled, or poetry reaches an impasse and other creative gestures fall short, the most expressive output of the artist may be his feet. If there be a hard link between the art of hoofing and the rhythm of the blues, Cholly Atkins has long since learned it. As a result, the heritage of rhythm hoofing that underlies the history of jazz, R&B, and hip-hop has never been as strong. If all this comes as news, don’t ever again question the value of Cholly Atkins or the contributions of other hoofers who have mentioned classic music genres without having first read Class Act: The Jazz Life of Chlorella Cholly Atkins (Columbia University Press, 2001), by Atkins and Jacqui Malone. Because until you do, you may be half-informed at best and largely ignorant of the fact that the past century of black land and sea music was the impetus of vernacular hoofing.

Atkins recalls his “university” years in the late-1920s black vaudeville scene: “The chorus line dancers were doing what we characterize now as authentic jazz. None of that modern jazz stuff. That came along much later. The hoofers had the right idea, and the hoofing that came out of street dancing. A lot of it had flash steps or expansive physical moves as opposed to close floor work. There was also what we called picture numbers or picture short-dancing, which had soft movements. The choreography was made up of traveling steps that led the dancers into various formations or figures, all performed to a flowing melody.”

The soft, shoed, Atkins informs, “evolved from a minstrel-dance called the Essence of Old Virginia. Steps are executed in a light and deliberate manner, usually performed to a medium tempo with easy, relaxed motion.” The flash was original dance movements based on the folk dances of the areas or the dances of the people.

Atkins was born on Sept. 30, 1913, in Pratt City, Ala., he and his mother and brother were soon abandoned by his well-to-do dad. Occasionally obligated to this point, he admits Atkins had few role models and no ready career path to pursue. But after winning a Charleton contest in 1928 in Buffalo, N.Y., he worked as a singing water dancer, bootbluff, and then prominent tap dancer in the chorus on the 1928 “chitlin circuit” that was built around the idea that it “did” the Saturday night band. He returned back to Buffalo for more secure work at theaters like the Lafayette and Shems—where he was part of an act called the Rhythm Pals and met legendary dance star Bill “Bojangles” Robinson, who blessed the Pals’ intermission standards, ““Sometimes you can hear the future.”

In 1935, the Rhythm Pals got booked downtown in Harlem’s Apollo Theatre, where another famous hoofer, Charles “Honda” Cole, pronounced the Pals a typical Midwestern-type act: “good feet, but no conception.” A determined Atkins further refined his craft through contact with the leading hoofers and took him west to California. In 1935 he met first wife Catherine while appearing in the chorus of an all-black production that took second Lionel Hampton at a bistro called Cafe De Paris. In between dates, Atkins also appeared in Hollywood film shorts, danced in such films as “Tap Dancers on Parade” (1937) and “Irish Dancer” (1938), and was “the first of the big Cat Steamin’ Frankenstein.”

At the end of his 1940s career, Atkins returned to New York to work at the Savoy Ballroom and was featured in Hollywood films such as “Babes on Broadway” (1941) and “Going My Way” (1944). He performed at the Apollo Theatre in Harlem, danced at the Old West Show and Old West Dance in the 1950s, and worked with the Bill Doggett band in the 1960s.

Cholly Atkins died on May 31, 1989, in Los Angeles, Calif., and was buried in the South Central Los Angeles Cemetery. He was survived by his wife, Carolyn Frankel, two daughters, eight grandchildren, and four great-grandchildren.

Details regarding the show’s host, presenters, and performers will be announced in the coming weeks.

MusiQ Soulchild Leads R&B Hip-Hop Award Nominations


The nominees were announced by the National Association of Recording Merchandisers (NARM) and the National Association of Recording Service Bureaus (NARSB) on Wednesday night.

MusiQ Soulchild leads the nominees for best male R&B/hip-hop album with his Album. The album features the single “Li’l Woman,” which is up for best male R&B/hip-hop performance.

MusiQ Soulchild is also nominated for best male R&B/hip-hop single with his single “Li’l Woman.” The single was released in September 2001.


MusiQ Soulchild is a multiple nominee for the 2002 Billboard R&B Hip-Hop Awards. The awards will be presented in New York City on April 21.

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**Emperor's Frankie Lee Departs CEO Post**

BY WINNIE CHUNG

HONG KONG—Frankie Lee, CEO-director of Emperor Entertainment Group (EEG), will leave his position at the end of June, after building the label into Hong Kong's biggest stable of local artists.

Lee announced his departure June 7, after months of speculation that he was leaving the company. Rumors of his imminent departure started circulating early this year following press reports that EEG artist Dave Wang was disenchanted with the label and was planning to start his own record company.

Lee told Billboard that he has been considering leaving EEG for some time, and that he is leaving for personal reasons.

Lee was a key figure at EEG, having helped to grow the label from a small independent company into one of the largest in the region. He was instrumental in signing many of EEG's biggest names, including Nicholas Tse, who is one of the label's most successful artists.

Lee's departure is expected to have a significant impact on EEG, which is already struggling with financial difficulties. The label has been hit by a series of legal battles and has been forced to lay off a number of employees.

Lee's replacement has not yet been announced, and it remains to be seen how EEG will fare without its charismatic leader.
The wait is over ... He's back with the album of his career!

LUTHER VANDROSS

Featuring TAKE YOU OUT

It's the album everyone's been waiting for!

See Luther Performing on:
**Cars And Guitars Go Hand In Hand**

**EMI Exposing U.K. Acts To The U.S.**

BY JIM BESMAN

A new exhibit at the Petersen Automotive Museum in Los Angeles formalizes rock 'n' roll's relationship between guitars and cars.

The *Cars and Guitars of Rock-'n'-Roll*, which opened last week (14) and runs through January 2002, presents an overview of the relationship between music and machines, showcasing some of the greatest instruments and vehicles of all time, says Bob Merlis, event director and former Warner Bros. Records senior VP of corporate communications. "It traces the development of the modern electric guitar, parallel ing the development of the postwar automobile.

The first rock 'n' roll hit, in fact, was arguably a song about a car, Merlis notes. "Jackie Brenston's 'Rocket 88,' which was written, recorded and came out almost exactly 50 years ago. The refinement of the electric guitar was virtually at the same time, with Gibson, Les Paul, and Leo Fender. I like to think of a cosmic alignment in the technology of the Oldsmobile Rocket 88 and these guitars, which made loud, amplified music possible."

The *Cars and Guitars of Rock-'n'-Roll* showcases a Rocket 88, of course, as well as a 1933 Hudson Motor Company Terraplane—immortalized in blues legend Robert Johnson's biggest hit, "Terraplane Blues."

Rock 'n' roll obviously sprang from blues and country music, Merlis explains. But the show is built on cars owned by contempor ary and historic rock stars, including ZZ Top's Billy Gibbons, who owns a 1949 Lincoln Capri—chairman—as well as Elvis Presley, Roy Orbison, Elton John, Janis Joplin, Brian Setzer, Bob Weir, Frank Zappa, Cher, Melissa Etheridge, and Coolio.

The show also features hot rods owned by Jeff Beck, who builds his own, and Eric Clapton (his is with a matching guitar). Merlis notes, "We also use cars to illustrate songs, such as 'May belline,' which one reviewer was "motorvating" in a Ford V8 and chasing Maybelline, [who's] in a (Continued on page 109)

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**IFPI Report Shows Surge In Pirate Music Sales**

**Klein Leaving Reprise Records President Will Become A Consultant To Warner Bros.**

**IFPI**

LONDON—While the global music industry endured flagging sales during the year, piracy profited more than ever before, with worldwide sales of illegal music discs soaring by 25%. This surge in piracy was facilitated by the proliferation of Internet file-sharing services and the latest statistics compiled by the International Federation of the Phonographic Industry (IFPI). Worldwide sales of pirate music, which include pirated compact discs of CDs and music downloads to an estimated 640 million units, compared to 510 million units in 1999, increased to 820 million units in 2000. A total of 1.8 billion pirate recordings (CDs and cassettes) are estimated to have been sold during the year, a 50% increase over 1999. Sales of pirate music have increased dramatically in Asia, particularly India, where sales soared to 1.1 billion units.

One problem is that the price for piracy products has dropped to as low as $2.23 per unit—far cheaper than legitimate product. But IFPI chairman/CEO Jay Berman believes that consumers know that pirated product is often linked with organized crime, they would think twice about buying it.

Berman says the two main reasons for the rise in piracy are "the proliferation of new, cheap technologies for illegal commercial copying and inadequate enforcement by governments." With that in mind, the IFPI and its music industry member companies have stepped up their investment against pirates, especially in the online environment. In its report, the IFPI stresses that while the Internet will not replace physical recordings, it's the Internet, with the proliferation of file-swapping, is virtually a 100% pirate medium. During the first half of 2001, the industry has responded with a combination of anti-piracy measures, litigation, and a variety of legitimate online investments.

Klein—whose family-run label was recently acquired by Warner Bros.—will become a consultant to Warner Bros. Records. He says he has been very specific about his role have not yet been finalized. Klein—who came to the top role at Reprise after terms as VPGM at Sire Records—works at Warner Bros. since 1978. His departure is believed to be a result of developments at Warner labels since the mid-90s.

"When Mo [Ostin] and Lenny [Warfel] were there, they were the chairman and the president of Warn er and Reprise," Klein tells Billboard. (Continued on page 87)
There’s only one winner.

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The Billboard Redesign
July 28
EC To Examine MusicNet, Pressplay

BY LARS BRANDLE
LONDON—Europe’s struggling Artists & Music

BY JONATHAN COHEN
Afro-Celt Sound System Teams With Plant, Gabriel On Third Real World Set

BY CARLA HAY
Cold’s latest success story from Flip Records, the modest but harmless label that has led Limp Bizkit and Staind to glory through patient, persistent artist development. Nearly a year after the release of its sophomore album, 10 Ways to Bleed on Stage (Flip/A&M Records), Cold is garnering newfound attention, thanks to powerful word-of-mouth, airplay for the single “No One,” and the band’s constant touring.

BY RAY WADDELL
Joan Osborne Promotes Interscope Set Troubadour Style

Sony Holland Regroups
Expert Centers Set Up to Focus Marketing

BY ROBERT HEEG
renoirs directly to Dream, who

Flip/Geffen’s Cold Finally Getting Hot, With Hit Rock Single, Video

BY LARS BRANDLE
London—Europe’s struggling Artists & Music

Sony Holland has regrouped with the creation of Expert Centers, new marketing teams that will work closely with artists and distribute the product to radio and retail.

Joan Osborne promotes Interscope’s next set, Troubadour Style, with a video for “No One,” her latest hit single. Since the band’s debut album, “Just Got Wicked,” in 1999, Osborne has been working on new material, with the help of producer Tony Sh服."
Sisqó’s ‘Return’ Aims To Best ‘Thong’

Dragon/Def Soul Readies Dru Hill Singer’s Sophomore Set

BY RASHAUN HALL

From platinum cuffs to corn rows, Sisqó is never one to stay the same for long. The Baltimore native proves he’s more than merely a singer with a love of thong lingerie on his sophomore set, entitled Return. Ron Tom, a full-time caterer who once dreamed of creating a themed restaurant, says that’s why the album is so ballad-heavy, he says. “With this album, I wanted people to understand who Sisqó is.”

As a result, Return of Dragon is a more mature effort for the 25-year-old singer, who tackles subjects of sex, adulterous and otherwise, on a 12-track set. “I try to [continually] reinvent myself, so people can’t pigeonhole me,” says the artist, who is managed by Kenneth Creer for Los Angeles-based CMG.

While the tempo of Return of Dragon is a bit faster than its predecessor, it does have its softer moments with ballads like “Dream.” “It’s the solidification of our actual vocal talent,” Sisqó says. “Often, with my upbeat songs, people get the misconception that I’m a rapper or something of that ilk. So, a song like ‘Dream’ gives me my vocal skills.”

On 1999’s Unleashed (the Dragon), Sisqó wrote the majority of the tracks. This time, though, the artist (whose songs are published by BMG/ASCAP) turned over some of the writing and production duties to outside sources, opting to write only about half the set. “When artists try to do a whole album by themselves, the songs start to sound similar,” Sisqó says. “I want each song to be a different experience. I want as far as I felt I can tell [it was written for the album, and then I went to look for outside producers].

A sign of the “new” Sisqó is the first single, “Can I Live,” which features two recording acts signed to his Dragon imprint, LovHer and the Associ (Continued on page 20)

London/Sire Sweetens Up Roster With Pop/R&B Trio The Sugababes

BY MICHAEL PAOLETTA

Multicultural U.K. act The Sugababes aren’t just another female pop/R&B trio. On their refreshing debut, One Touch (London/Sire, June 20), 16-year-old bandmates Siobhan Donaghy, Mutya Buena, and Keisha Buchanan completed two but both of the album’s songs.

“It’s more about proving and finding ourselves,” says Buchanan of One Touch, which was released earlier this year in the U.K. on London Records. “We’re not just another female pop trio. We sing and we write.” (The Sugababes’ songs are published by EMI Music Publishing.)

For pianist Nicholas, director of marketing at London/Sire, the fact that the members sing and write is what makes them so unique. “We don’t want them to get pigeonholed as a team act, because they’re so much more than that,” he says. “We don’t want another bubblegum pop act.”

In May, London/Sire introduced The Sugababes to top 40 radio with the ultra-funky album track, “Overload.” Since then, the label has launched One Touch to lounges, boutiques, cafes, and hair salons. Nichols explains, “Our mission is to build the Sugababes from the underground up, hitting trend-setters first and then crossing them to the teen/pop market.”

London/Sire is laying the foundation for a grass-roots Internet campaign, encompassing pie-to-pier marketing and Sugababes placement on music lifestyle Web sites. According to Donaghy, seconds after meeting Tom, we were auditioning for him in the back seat of his car. He wanted to work with us immediately.

Tom, who now manages the Sugababes, kept the trio in the studio for close to one year. “We recorded demo after demo,” Buena recalls. With 60 demos completed, “the time came to select the best of the best.”

One Touch mixes a handful of musical elements, including R&B (“Look at Me”), pop (“Soul Singin’), also featured in the film Summer Catch, which stars Freddie Prinze Jr.), 2-step (“Some Old Story”), and all-teen rock (“New Year”). Production credits go to Tom, Cameron McVey, Matt Rowe, and Paul Simm, among others. According to Nichols, plans for a possible North American tour will be realized as the album develops.

The Nearness of Jazz. Lauded saxophonist Michael Brecker recorded his new Concord album, Nearness of You: The Ballad Book, at Right Track Studios in New York. Pictured, from left, is the all-star band for the project: pianist Herbie Hancock, bassist Charlie Haden, Brecker, guitarist Pat Metheny, and drummer Jack DeJohnette. The album also features guest vocals from James Taylor.

Wm. Brothers, Austin, Etheridge Serve Up New Tunes For The Summer

SUMMER’S HERE: With our white shoes pulled out of the closet and our winter sweaters put away for another season, we’re ready to face summer head on. But we need tunes for our journey. The following is a sampling of upcoming or just-released albums that I threw into the CD player.

Melissa Etheridge, Siser, Island, July 10: The good thing about Etheridge is that you know exactly what you’re getting: impassioned rock songs about neurotic relationships. Her opening track, driving, “Lover Please,” is this album’s “the Only One” or “Like the Way I Do.” What succeeds much better are the songs: where Etheridge uses a velvet glove rather than a hammer to make her point, such as the lovely, country-tinged “The Prison” or the plaintive “Down to One.” Clearly informed by her breakup with longtime partner Julie Cypher, “the Prison” is Etheridge’s production for the first time with the help of David Cook. The album is preceded by first single “I Want to Be in Love” and Etheridge’s autobiographical, The Truth Is… , due June 29.

Various Artists, Substitute: The Songs of the Who (Real Gone), June 12: The flow of tribute albums has slowed over the past few years, but this entry that suffuses Pete, Roger, and the boys with a little extra spice is well worth a listen. Opening with a live version of “The Kids Are Alright” by Pearl Jam, the album doesn’t really find a groove until David Bowie’s “Pictures of Lily,” which sounds like it’s filtered through “All The Young Dudes.” It takes nerve to tackle such a classic as “Who Are You,” but Stereophonics aced themselves admirably with a faithful reading, and Phil’s guitar-blasting take of “5:15” should please fans of the jam band and The Who alike. The set closes with The Who and Stereophonics’ Kelly Jones on the title track.

Evan & Jaron, evan and jaron, Columbia: OK, we know we didn’t feel you—this album actually came out last September but has so far failed to find the wider audience it deserves, so we want to give it a little extra plug. First single “Crazy For This Girl” was a top 20 hit on The Billboard Hot 100 and second single “From My Head To My Heart” is slowly gaining an adult contemporary audience, but album sales are at a trickle. This pop gem, executively produced by T-Bone Burnett, should be heard by everyone who’s ever been in love. “From My Head To My Heart” is a classic love song that summertime should be a time of love, and the song’s video captures the essence of love and the joy that comes with it. The music video features a young couple on a bike ride through a field of flowers, with the man playing guitar and singing the song. The music is airy and romantic, with harmonies that will make you smile and a melody that will stick in your head for days. The lyrics talk about the beauty of love and the importance of cherishing every moment spent together. The video is a perfect representation of the song’s message, and it’s sure to be a favorite among those who appreciate good music and heartfelt storytelling.

Edge of the World. This is not a record that instantly grabs the listener, but repeated plays reveal a deep, rich, layered production worthy of the effort.

“There are two ways that you can go after a soundtrack,” says Kirkpatrick, who is an Elektra VP of soundtracks/ADR. “You can just look at it as, ‘Let’s just do more films so we can put compilations out there.’ But I believe it’s really selective and try to find projects that use music the right way and have enough cultural impact that people and artists and everyone involved are going to care. With Lara Croft, this is a video game that sold 24 million copies. Even if you didn’t play the video game, you have some idea of what Lara Croft is. She’s iconicastic. We had an enormous response from all the artists we approached for the soundtrack.”

But finding artists and original material for a soundtrack of this scope still presented its challenges. Afterman notes, “On the film side, when you go out to a band and say, ‘Give me a new song,’ they will often either pull out something that they were working on or they’ll write something and won’t really think about the movie.”

Afterman and Kirkpatrick proved everyone’s commitment to the music in an unconventional way. “We knew that the director, Simon West, was supportive of all this music,” Afterman says. “He was very generous and allowed us to take footage of his film—uncut, unedited scenes—and let us put music in it temporarily to show the artists how important the music was going to be in the movie. That’s extremely unconventional. Directors don’t let that footage out.”

That seems to have helped to get the artists they wanted. “I wanted to see what this [movie] was all about before finalizing anything,” Reznor says. “When I met the parties involved, they flew in and showed me as much of the movie as they could show me at the time. That was unusual, and it impressed me.”

As for [2], they felt they actually owed it to the character to provide an official “Lara Croft” remix of their track “Elevation,” which is also featured on their current Interscope epus, All That You Can’t Leave Behind.

“Lara Croft is a fan of this movie,” Kirkpatrick says afterman, “and calling me a fan of this movie, the public’s side view. She’s iconicastic. Many of the participating performers are crazy about the film.”

“Angelina Jolie is my favorite actress,” Elliott notes. “And Lara Croft is a strong woman. That’s a message I like.”

For Nine Inch Nails mastermind Trent Reznor, the project had to be just right before he got involved. “I’m a fan of video games, but I’m not a big fan of video game movies. There’s not a great track record out there. I was also not just taking a bunch of pop songs and sticking them with the name of a movie on them and calling it a soundtrack. So, I was very conscious of the idea.”

“ Casting Angelina Jolie was a brilliant move, because she’s a great actor,” Reznor adds. “And the people putting the soundtrack together showed me it wasn’t just a bunch of music thrown together haphazardly. It would try its best to be music relevant to the film.”

Kirkpatrick jumped into the soundtrack as soon as the film was given the green light. He quickly enlisted the help of Afterman not only to supervise but to help him pitch the idea of completely original songs by contemporary and viable commercial artists who also fit the movie’s needs.

* * *
You say you want a revolution?

MEET THE NEW BOSS, SAME AS THE OLD BOSS

Millions of Napster users can't be wrong. The major labels have defeated the freeloaders, but music consumers want digital delivery. Will the legal victories really stifle music piracy? Which legitimate platforms for digital music will emerge? Is the recording industry prepared to win in this new era?

How will they make it pay?
How will they make you pay?

GYPSIES, TRAMPS AND THIEVES

The hackers, the inventors and the entrepreneurs are already working on the next digital challenge to the status quo.

Who are the leaders of the next digital revolution?
What new technologies are poised to overthrow the powers-that-be?

YOU GOTTA FIGHT FOR THE RIGHT

New forms of artist contracts are the necessary first step before any next-generation music products and services can emerge. But artist negotiations will be a cakewalk compared to the looming battles with publishers, broadcasters and rights collection agencies.

Who will own the music?

HERE COME THE LAWYERS

The DMCA has been alternately labeled as restrictive, vague, prohibitively expensive and unrealistic. Others argue that it is the first, last and only line of defense against the complete implosion of the music industry.

Who will set the rules?

THE STORY SO FAR

The muzzling of Napster. The collapse of the SDMI. The acquisition of MP3.com. The apparent victory of the recording industry establishment over the upstarts of the web.

Where do we go from here?

PLUG.IN is the only conference that attracts all the key industry players to 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. The audience at PLUG.IN will be comprised of industry leaders and decision-makers who come from all aspects of the music business. Participants at PLUG.IN 2000 included executives from Arista Records, BMG, Microsoft, EMI, Viacom, Columbia House, Liquid Audio, ASCAP, DreamWorks, Sony, BMI, AOL Time Warner, Tower Records, Hard Rock Cafe Int'l, Amazon.com, RIAA, Universal Vivendi, RealNetworks, Walt Disney Co., Virgin, and more than 500 other companies. You need to be there.
**Play**

The digital music revolution cannot be stopped, derailed, diverted, taxed to death, or legislated out of existence. A new generation of music lovers demand nothing less, and the visionaries in the industries are cued up to deliver it all. Or...

**Pause**

The recording industry has forced a delay in the march to the future — and good thing, too. Serious issues have to be resolved among artists, labels, distributors, retailers and the Internet pioneers before we can let the music play. Or...

**Eject**

The revolution is over — and the revolutionaries have sold out or given up. The music industry establishment, using a combination of legal action and economic power, has forced the pioneers to the sidelines. The digital music revolution will proceed if it serves the vested interests of the powers-that-be — or it will not proceed at all.

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For a complete agenda and additional speakers, see the PlugIn website at: jupiterevents.com/plugin

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**PICK YOUR FUTURE**

For the sixth year, Jupiter Media Metrix and Billboard magazine are bringing together the key players in the digital music drama for two days in July. The best minds in a rapidly revolving business will sort out the scenarios.

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**HEAR FROM:**

**Gene Kan**
Grutella Project

**Nicholas Butterworth**
MTV

**Kevin Conroy**
ADL Music

**Gerry Kearby**
Liquid Audio

**Johnny Deep**
AllStar

**Bill Holland**
Billboard Magazine

**Zach Zalon**
Riad Free Virgin

**Kevin Mayer**
Clear Channel Internet Group

**Jonathan Potter**
Dimax

**Jenny Toomey**
Coalition for the Future of Music

**Ian Clarke**
Freenet & Upirzer

**Andrew Rasiej**
Digital Club Network

**Michael Dorf**
KnitMedia

---

**HEAR FROM:**

**Steve Gottlieb**
IPO Records

**Ted Cohen**
CNET Records/Music

**Marc Geiger**
IPO Records/Music

**Manus Cooney**
Registar

**Jeff Camp**
Music脐

**Jim Long**
SetPoint

**Andrew Nibley**
Outfitters

**Frank Hausmann**
CNet/Sports

**Clay Shirky**
The Accidental Group

**Dan Beck**
Accelerated Development

**Michael Krupit**
Dr Now

**Thomas Stein**
AMG

---

**HEAR FROM:**

**Dennis Mudd**
ClearChannel

**Kenneth Steinthal**
CEO, Telstra & Morgan

**Ann Chaitovitz**
APMA

**Jonathan Zavin**
Major League Baseball & NBA

**David Kang**
JEP Entertainment &

**Edward P. Murphy**
American Music Publishers Association

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Grammy, Warner, Atlantic & Motown

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**With special presentations by:**

**Alanis Morissette,** Artist

**Edgar Bronfman, Jr.,**
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Produced By:

Jupiter Media Metrix
will connect me with an entirely different audience. But, I did what my fans would expect out of Missy. The style will be carried through on my record, because that just happened to be where I was heading. But it was a challenge. I had to create an entirely new sound for myself; it's a totally different style of music."

The blockbuster appeal wasn't lost on Reznor either. "I'm always looking out for what's best for Nine Inch Nails," Reznor states. "They were coming at us with the idea of a single, a video. I appreciated hearing from them, 'Hey, this is a summer blockbuster movie, there are tie-ins with Pepsi and Taco Bell; this isn't Eraserhead.'"

The producers have reached their goal and created a soundtrack that both complements and drives the movie while appealing to a demographic that is apt to plunk down cash for the release. Commercial tie-ins include Ericsson, Pepsi, and Land Rover, with Ericsson using the Fluke track, "Absurd," in its commercials. "The demographic appeal actually happened by default," Kirkpatrick notes. "We needed a particular sound for this movie, so the artists we went after to give us that sound luckily are also the artists that appeal to the movie's primary demographic. We couldn't go after a Rolling Stones track or something like that because it simply would not have worked."

Afterman adds, "Almost every soundtrack usually panders to what they believe they need to go after commercially. For us, the list of who is commercially viable fit the sound we needed."

In the final piece of the marketing puzzle for the soundtrack, two videos have already been completed, for U2's "Elevation" and Nine Inch Nail's "Deep." Neither takes the standard route of having film footage cut into a performance.

"I told them upfront about the video," Reznor recalls. "I warned them they shouldn't expect it to be inter-cut with scenes of the film. If there was a way to tie it in with Tomb Raider, then it will be a unique way of doing it. It wasn't going to be me singing in front of a blue screen with motorcycle stunts going on in the background."

On Broadway. The cast of Broadway's 42nd Street recently recorded the cast recording to the show at Edison Studio in New York. The album, produced by Hugh Fordin, is due on Q Records this month. Pictured, from left, are Daniel Johnston, musical adaptation/arrangements; cast members Michael Cumpsty and Mary Testa; Don Spielvogel, director of sales and marketing, Q Records; Fordin; and cast member Kate Levering.

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**Amusement Business**

**Boxscore: Top 10 Concert Grosses**

<table>
<thead>
<tr>
<th>Artist(s)</th>
<th>Venue</th>
<th>Date(s)</th>
<th>Gross (Ticket Prices)</th>
<th>Attendance Capacity</th>
<th>Promoter</th>
</tr>
</thead>
<tbody>
<tr>
<td>U2, Pitbull</td>
<td>FirstMerit Bank Pavilion at Northerly Island, Chicago</td>
<td>June 9-11</td>
<td>$1,330,868 / $110,000</td>
<td>66,130</td>
<td>multiple setbacks</td>
</tr>
<tr>
<td>Nine Inch Nails</td>
<td>Hershey Park Stadium, Hershey, Pa.</td>
<td>May 27-28</td>
<td>$1,252,128 / $115,000</td>
<td>61,896</td>
<td>multiple setbacks</td>
</tr>
<tr>
<td>Nine Inch Nails</td>
<td>Estadio Olimpico, Mexico City</td>
<td>June 1-3</td>
<td>$74,104 / $75,000</td>
<td>75,000</td>
<td>multiple setbacks</td>
</tr>
<tr>
<td>Nine Inch Nails</td>
<td>Radio City Music Hall, New York</td>
<td>June 4-5</td>
<td>$279,045 / $115,000</td>
<td>131,384</td>
<td>multiple setbacks</td>
</tr>
<tr>
<td>Nine Inch Nails</td>
<td>The Forum, Inglewood, Calif.</td>
<td>June 6-7</td>
<td>$255,045 / $115,000</td>
<td>131,384</td>
<td>multiple setbacks</td>
</tr>
<tr>
<td>Nine Inch Nails</td>
<td>Rogers Arena, Vancouver</td>
<td>June 8-9</td>
<td>$1,535,478 / $115,000</td>
<td>135,335</td>
<td>multiple setbacks</td>
</tr>
<tr>
<td>Nine Inch Nails</td>
<td>Estadio Nacional, Panama City, Panama</td>
<td>June 10-11</td>
<td>$175,000 / $125,000</td>
<td>125,000</td>
<td>multiple setbacks</td>
</tr>
<tr>
<td>Nine Inch Nails</td>
<td>Caesars Palace, Las Vegas</td>
<td>June 12-13</td>
<td>$293,478 / $125,000</td>
<td>125,000</td>
<td>multiple setbacks</td>
</tr>
<tr>
<td>Nine Inch Nails</td>
<td>The Forum, Inglewood, Calif.</td>
<td>June 14-15</td>
<td>$275,000 / $115,000</td>
<td>131,384</td>
<td>multiple setbacks</td>
</tr>
</tbody>
</table>

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**Artists & Music**

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SISQO'S 'RETURN' AIMS TO BEST 'THONG'  
(Continued from page 13)

ates. The Teddy Riley-produced track hit radio June 5, while its accompanying clip, directed by Dave Myers, premiered May 21 on MTV's Making the Video.

“We chose ‘Can I Live’ because it was totally different from anything else I had ever recorded,” Sisqo says. “It was showing the fans, as well as the critics, that I’m not a one-dimensional character.

“It shows everyone listening where my roots are. My roots stem really deep in the urban community. ‘Can I Live’ shows that even though I’m climbing the proverbial pop ladder, I haven’t lost my heart.”

In addition to working on his own music, Sisqo is also getting behind the Def Soul-distributed Dragon imprint.

He says, “People won’t realize that I am the driving force behind my music until I prove that I can do it outside of myself—even though I was quite instrumental in the beginning of Mya’s career with her first two singles.

Nobody knew I wrote them. I felt like, to come on my own, with my own groups, with my own vision of where music should go for the future.

There is some concern at retail that consumers will be looking for more of the same from Sisqo. “My worry is that coming off a career-making song, like ‘Thong Song,’ that’s what people will come to expect from you,” says Eric Kiel, VP of purchasing for South Plainfield, N.J.-based Compact Disc.

‘Even though I’m climbing the proverbial pop ladder, I haven’t lost my heart.’

—SISQO

World. “Sisqo definitely didn’t do that with this record—I’m a little nervous about that. He might have been better-served by trying to do that.”

Def Jam/Def Soul president Kevin Liles is aware of the anticipation and expectations surrounding Return of Dragon.

“Many want to see if he could do it again,” Liles says. “The key to solidifying his position in mainstream America is to produce great records.

“When you have a big record like ‘Thong Song,’ the sword cuts you both ways,” Liles adds. “It may bring you success, but it also pigeonholes you. We intend on building his credibility as a culturally defining artist.”

In addition to the standard marketing tools, Def Jam has recently launched Sisqo’s Web site (sisqo.com). The site features Sisqo’s Word Search, a contest in which fans are challenged to find missing words on the album’s packaging. Winners will win two tickets to see Sisqo perform live.

Although Sisqo wants to be known for more than “Thong Song,” he acknowledges the formula that made him successful with tracks like “Dance for Me.”

Although Sisqo hasn’t signed on to do any tours as of yet, he will keep busy this summer with a performance at the inaugural BET Awards (airing June 19), as well as a number of radio festivals across the country. Def Jam is contemplating a headlining tour that would kick off later this year.

“I’m not going to do a tour until I feel people get the album,” Sisqo insists. “It’s going to take them a minute to figure out where I’m coming from because it’s so different. I want to give them time to digest the album before I tour.”

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

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

Artists & Music

All That Jazz: If clichés are born out of truth—irrefutable, repeatedly proven truth—then Shane Kelly confirms that they simply don’t write pop songs like they used to.

Not content to waste her time on less than sterling new material, this San Francisco-based belter is opting, instead, to devote herself to the standards, injecting jazz spice into pieces that are time-tested and stronger than ever. On her sterling eponymous disc, she bravely—and deftly—tackles such challenging tunes as Hal David and Burt Bacharach’s “The Look of Love” and Richard Rodgers and Lorenz Hart’s “I’ll See You Again.”

Boasting a voice that fondly recalls Sarah Vaughan, Shirley Bassey, and Natalie Cole, Shane Kelly brings a smoldering sensuality and worldly confidence to these and the set’s 10 other tracks.

“I only took on songs for which I felt like I had something to contribute as a stylist,” Kelly says, noting that there are songs that she’ll never consider covering. “Can you imagine anyone having the nerve to do ‘Over the Rainbow’ or ‘People?’ Talk about career suicide. There are definitely lines that you simply do not cross.”


You need to see a little of what’s out there in order to be a convincing singer. And, honey, I have seen it all!”

Kelly is prepping for a series of showcases in her San Francisco homebase in August. Dates elsewhere in the States are being eyed for the fall. “My dream is for this CD to be the catalyst for lots of different performance opportunities. I’d also love to do something elaborate—like mount a big ol’ theatrical production or revive the music-and-comedy variety format on television. It sounds wild, but you never know.”

For further details, contact Kurt Burgess at Burgess Entertainment, 510-734-1561. Also, take a few minutes to investigate Kelly’s Web site (shanekeellysings.com). Besides being fully stocked with song snippets and useful information about the artist, it also features a page of her favorite Southern recipes. We’re looking forward to trying out her bourbon sweet potatoes and Ozark pudding.

For those who wanna rock: You’ve got to dig a band that exudes modern-day gimmickry and trendiness in favor of good ol’ fashioned, guitar-laced rock. The Alvarados make the kind of music that could have been made 10 years ago or 10 minutes ago, as illustrated by the ditty “Why or When or Where.”

Led by Drew Weaver, the San Francisco-rooted band runs the gamut of classic sounds: country-spiked roots-rock, surf-pop, swampy blues, and rockabilly. Weaver is joined by Mel Greco (guitar), Eddie Van Ness (bass), and Raoul Rockwell (drums), slamming through well-crafted songs of remorse, carnival rides, mass murder, and Internet romance. The band is at its best onstage, and its due to spend much of the summer touring the West Coast club scene. Don’t miss the chance to watch the Alvarados jam live.

For additional information, call 415-820-1575, or check out their Web site (alvarados.com).

Pressing Forward: We love industrious artists. In addition to shopping a killer demo of radio-ready tunes, Gary Shurell (one of our favorite young pop-stars-in-waiting) has developed a TV program, Sound Control—a countdown show à la the ’70s-era Gem Solid Gold. He’s working in conjunction with producer Steven Giziki. The project has been optioned by Leeca Gibbons Enterprises. Gibbons’ company has a first look with Time-Warner’s Telepictures (which houses Extra and The Rosie O’Donnell Show). We’re keeping our fingers crossed for this industrious, talented young man.
GULBERTON JAZZ: Brian Gulberton's current album, *Nice & Slow* (Atlantic Records), narrowly misses the Heatseekers top 50 chart this issue. The album, however, makes an impres-

Seger's 'Project.'

Singer/songwriter Shea Seger doesn't easily fit into any categories, but her music incorporates rock, pop, and the blues. She says her RCA Records debut album, *The May Street Project*, has an emotional rollercoaster theme because "my life has been up and down." Seger has toured with David Gray and has appeared on Late Night With Conan O'Brien.

From the Street. Insolence is currently on a U.S. tour in support of its major-label debut album, Revolution (Maverick Records). The San Jose, Calif.-based rock band plays "world street music," says bassist Paul Perry. Insolence has developed a grassroots following by releasing several indie albums.

regionnealheatseekers 1

Wwww.americanradiohistory.com
...
Classical

Kudos

Gospel

New Age

Latin

Country

Jazz

Dance

reggae explosion: the story of jamaican music

lyrics contain bib-
that I wanted to be in love," of course, is only "approximate," and it's a rather whimsical approximation, in which the composer is saying that there's no reason why he shouldn't be in love with the woman who loves him, despite the fact that he's not sure whether he himself is in love with her or not.

JANET - Someone to Call My Lover (4:14)

PRODUCERS: Jimmy Jam & Terry Lewis, Janet Jackson
WRITERS: S. Jackson, J. Harris III, T. Lewis, and S. Brown
PUBLISHERS: Black Publishing Inc., BMG/AE, and MCA
Songwriter's note: "I wrote this song for myself and my friends, and I hope that it will also inspire others to take a chance and be bold, even if it means taking a risk."

SPOOTLIGHT

DAZZ LEON Steals The Show (3:39)

PRODUCERS: Dr. Dre, Marsha Hunt
WRITERS: P.един
PUBLISHER: Interscope Records, Interscope Records
Songwriter's note: "I wrote this song to express my feelings about the impact that music can have on people, and to encourage others to follow their dreams and pursue their passions."

STONE TEMPLE PILOTS Days of the Week (3:35)

PRODUCERS: Brendan O'Brien
WRITERS: D. Delson, S. Weiland
PUBLISHER: Universal Music Publishing, ASCAP
Songwriter's note: "I wrote this song to explore the concept of time and its effects on relationships, and to encourage listeners to cherish the moments they have with others."

AC

JOHN WAITE Keys To Your Heart (3:41)

PRODUCERS: J. Waite, J. Kuehn
PUBLISHERS: J. Waite, K. Kuehn
Songwriter's note: "I wrote this song to convey the importance of communication and understanding in relationships, and to encourage listeners to listen to each other and to value the connections they share."

RAP

FOXY BROWN Oh Yeah (4:08)

PRODUCERS: J. Marquise, T. Calloway, B. Merlyn
PUBLISHERS: J. Marquise, T. Calloway, B. Merlyn
Songwriter's note: "I wrote this song to celebrate the strength and empowerment of women, and to encourage listeners to embrace their inner strength and to believe in themselves and their abilities."

Contributors:
Eric Aries, Rashan Hall, Deborah Evans Price, Chuck Taylor, Christina L. Titus

Spotlight: Reissues 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 upcoming artists.
Can hard music continue its current assault on the mainstream market? While some say the best is yet to come, others believe that oversaturation and the resurgence of the “power ballad” may soon drive metal back into the underground.

BY BRYAN REESMAN

The upper echelons of the rock and pop charts may be commandeered by saccharine teen groups, pompous divas and homogenous hip-hop, but heavy metal/hard rock has returned to combat them, reinvigorated by a new generation of bands with popular concert tours and mounting radio airplay. Sales figures reflect this renewed boom period: Korn, Papa Roach, Limp Bizkit and Godsmack are multi-platinum acts; Slipknot, Disturbed, Crazy Town, Powerman 5000, System of a Down, the Deftones and Linkin Park are members of the platinum club. Meanwhile, Kittie, Mudvayne, Sevendust, Static-X, Rammstein and Fear Factory are all gold-sales winners.

Yet, in the face of such success, is the market already becoming oversaturated?

GETTING BACK IN THE PIT

“I don’t think we’ve hit the weeding-out period yet,” states Bob Chiappardi, president and owner of Concrete Marketing. “I think by next year we will. We’ve got great new bands that are coming up the ranks—Systematic, Saliva and Stereomud—that I predict will be platinum-plus bands this year.” Other bands are also on the verge, including The Union Underground, Taproot, Nonpoint and Skrape.

“Bandwagon fans that jumped on the alternative scene have started growing their hair back and getting in the pit again,” declares Munsey Ricci, president of Skateboard Marketing, who sees the growing metal movement as a multiform market. “Rap-metal is as viable as hardcore and progressive. The music has evolved to become something new. In most cases, it’s nothing that hasn’t been done before, but it’s better. It’s by new young bands that fans relate to.”

ROCK BALLADS ON THE RISE

Young bands are sprouting up everywhere these days, and it is becoming difficult to distinguish between them. KNAC.com managing editor Frank Meyer believes it’s like any other trend. "The torchbearers come in and open up the floodgates by proving the genre can sell," he says, "and then the major labels sign every copycat band and saturate the market till it gets overexposed. The same thing happened with the metal scene in the '80s and early '90s."

"I think we’re starting to see more bands that, unfortunately, don’t have the chance or the time to forge their own identity out there," observes Sean Roberts, senior director of A&R at TTV Records. "Beyond where the single goes or what the video does, the live aspect really is the true test of who’s going to succeed." Or whose work will stand the test of time.

(Continued on page 30)
MEGADETH ★ QUEENSRYCHE ★ ROLLINS BAND

GRAVITY KILLS ★ HALFORD ★ OUST TO OUST

BIOHAZARD ★ IRON MAIDEN ★ MOTÖRHEAD

CORROSION OF CONFORMITY ★ W.A.S.P.
For Those About to Rock...

KATHERINE TURMAN SALUTES UP-AND-COMING BANDS POISED FOR STARDOM

Adema

While Anita might not be the preeminent metal label, Adema may just be the band to change that. Sure, Adema has a leg up: Singer Frank Chavez is the half-brother of Korn's Jonathan Davis, and drummer Kris Kohis was in Videodrone (on Korn's Columbia label). These factors, in addition to Adema's emotional, pure, dark sound, incited a fierce bidding war which led to a three-album deal with Arista. Adema is now poised to become the 1990's version of The Coral Trees.

Beautiful Creatures

Singer Joe Leste was never really tarred the same way some of his 80's era metal peers have been. With the band Bang Tango far behind him, Leste has re-emerged with Beautiful Creatures. A reckless aggressive Warner Bros. bow. Straight-ahead and classic, the eponymously titled debut didn't hit until August, but songs like "Kick Out" are pure testosterone-driven, blues-based timeless metal. As Leste admits, "I can't rap to save my life, and I'd look like a fuckin' idiot if I tried." Of course, the singer is aware of what the current "metal" sound is, with the band as one of the most "retro" bands on this year's Ozzfest. "I think it's going to be a lot of fuckin' fun," Leste says of the tour. "We've got balls, attitude and nothing to lose.

Drowning Pool

After one listen to Drowning Pool's provocative debut on Wind-Up, Sinner, and its chart-climbing first single, "Bodies," it's clear that the band is a noisier for stardom. The buzz has been surreal," observes singer Dave Williams. The front man believes "you gotta be entertaining, with a show like Halen or the Crue, if it wasn't for the Crue, I wouldn't have gotten through high school." Well, he did, and so did Adams and they're in town. The quartet to sneak a look at. Drowning Pool's debut is an instant classic, a quintessential metal album that will go down in history as one of the greatest of all time.

Halfcocked

Just as Poison Man 1000's Spider One emerged from brother Rob Zombie's shadow, Halfcocked will quickly outgrow the "first act signed to Spider's label" tag. On Megaton/Rockworks, the Boston-based bunch are raucous—as evidenced on the debut The Last Star—rawer and not as tech-no-lean as their label head. This band sounds like AC/DC and ABBA had a bar fight. Basically, we make music for people with ADD, and we're more than

Mudvayne

Will it play on Peoria? Well, this time, it came from Peoria. Like pals Slipknot, the members of Mudvayne have their person's point of view," explains Mudvayne drummer SfG. On an earlier plane, "Dig" is in heavy rotation on MTV2, where it has been the No. 1 most-played video. With a huge fan base, a slot on Ozzfest and active rock, Mudvayne is a band to watch.

No One

Immortal Records has both a prophetic name and a reputation for breaking Korn and Incubus. And Chicago's newly minted lineup, No One, is looking to be another success story for the label, if the strength of the single "Down on Me" is any indication. Though the buzz isn't deafening yet, No One's 13-song eponymous

Skrape

With strong songs and popular acu-

Snipeshank

Roadrunner is synonymous with quality nu metal. And Snipeshank's second record, The Height of Calami-


such a good family feeling (from MCA). We're touring for the third time since September, and it's now pay-

Pure Rubbish

Is the world ready for teenaged girl New York Dolls worshippers who are as authentic as Johnny Thunders and as catchy as Cheap Trick? Lemmy from Motorhead, the members of Nashville Pussy and Ozzy Osbourne think so, the first two taking the then-unsigned Pure Rubbish on the road, the third inked to a record deal with Star Leste records. With Mike (GnR) Clink producing the Glamorous Youth debut set for fall/winter release, a four-song EP due out momentarily and a slot on Ozzfest's second stage, the band is set to stun. "This is going to be an interna-

Saliva

"Your Disease," the contagious first hit from Saliva, is one of a dozen care-

Sneak Preview... of the Maybelline metal of Slipknot, the band's debut, Statement (MCA), features heavy and heady music meshed with quality vocals by Elias Soriano. The single "Mindtrip" is just one of the band's intense and pointed musical/lyrical statements. Together since 1997, the group released an AMCD that year and realized that "every label was looking for the next Limp Bizkit." But in Non-

Nonpoint

With manager/producer Jason Bie-

Spineshank

Roadrunner is synonymous with quality nu metal. And Spineshank's second record, The Height of Calami-


30 of this issue, Spineshank's (Continued on page 40)
SUSTAINING SUCCESS
(Continued from page 25)

“I think, instead of time, we should look at standing the test of class, the test of nasty, the test of an inordinately demanding system of a Dawn from whom Tankian, Powerman 500’s and Staind, who might help bring progressive music back into the mainstream spotlight with its eclectic sound.”

“Progressive metal is growing in the States but is even stronger in Europe. It’s definitely bigger there,” notes Brian Slagel, chairman/CEO of Metal Blade Records, home to Spock’s Beard, Labyrinth, Transatlantic and Ayreon.

The unfairly stigmatized progressive genre seems due for another breakthrough. Following its original ’70s heyday, it splashed again with Marillion in the mid-’80s and Dream Theater in the early ’90s. Everything goes in cycles—remember that musicianship was in during the ’80s and out during the ’90s.

Goldren reports that while “progressive metal is a subgenre of a subgenre,” it’s definitely growing and being acknowledged by numerous indies. Limb Music Products (via SPV) has Rhysaphe, Lana Lane, Ivory Tower and Vanishing Point; Koch Records has Opeth; Nuclear Blast has Steel Prophet and Savatage; and Century Media has Royal Hunt. And many more.

The Sustaining Success of ‘Progressive Rock is Ready to Make a Comeback’

PROGRESSIVE ROCK IS READY TO MAKE A COMEBACK

BY BRyan Reeseman

Progressive rock is in the midst of a new revolution. Long stigmatized as a genre full of dinosaur bands reliving the glory days of the ’70s, it has become vibrantly reinvented in heavy-metal form.

“Progressive rock is the most interesting of all the subgenres of hard rock today,” asserts Ken Golden, director of operations for Sensory, the progressive-metal sublabel of The Laser’s Edge that includes Gordion Knot, Spiral Architect, Zero Hour and Edenbridge. “The guys who are listening to [and playing] this stuff grew up listening to bands like Manilow, Iron Maiden and Rush, so this new generation of bands is more rooted in that sound than they are in the old-school progressive sound [à la Yes and ELP].”

FESTIVALS ARE THRIVING

While the music remains as complex and challenging as ever, with its guitarists and keyboardists both playing important instrumental roles, newer bands are broadening its scope and giving it renewed commercial appeal. “It’s not just an egotistical subgenre of metal,” declares InsideOut America’s managing director Jim Pitulski, whose roster includes Platypus, Planet X, Pain of Salvation and DC Cooper. “It’s got power and passion, and it’s got credibility and a growing fanbase. Younger kids are starting to come into the fold, which is always encouraging.”

The downside to this phenomenal growth is the inevitable competition spurring up. “I think there are so many new bands that the market can’t accommodate them all,” observes Pete Morticelli, president of Magna Carta Records, whose artists include Shadow Gallery, Trent Gardner, Tempest and Ice Age. “Nobody can release all those records—the bands can put them out on their own, but that’s just not viable. Somebody has to come up with a way to get some visibility, and it’s probably going to come about as a result of playing live.”

Other insiders concur. Touring is an important factor in breaking through to a larger audience, but it’s tough sell to convert clueless booking agents and resistant radio programmers. Nonetheless, groups like Planet X, Spock’s Beard, Symphony X and Transatlantic all hit the national circuit recently to prove the genre’s commercial viability.

For those groups that don’t attempt a nationwide trek, festivals are a good way to amass new fans. Many one- or two-day annual festivals exist throughout the country, including NEARest

30,000 sales mark overseas, Japan also offers sold salads for some bands—Symphony X is rumored to have hit the 60,000 mark there with one of its four previous import-only albums.

Morticelli remarks that, while he is hoping and waiting for a young new band to break through, his veteran artists have been selling well. He says Liquid Tension Experiment (Tony Levin and three Dream Theater members) has sold 100,000 copies each of its two albums worldwide, with U.S. sales reaching 40,000. Meanwhile, the label’s recent Kansas release, “Somewhere Else to Elsewhere,” also hit 40,000. On the flip side, Slagel says that in Europe and America, his label sold 40,000 copies of Labyrinth’s sophomore effort, Return to Heaven Denied. On the veteran-band front, he estimates that Fates Warning has sold 900,000 units globally of its nine-album catalog.

NEW TALENT, NEW FANS

The new generation has plenty of talent to offer, as well. “It’s really the new kids on the block who are going to do it,” declares Pitulski, who previously managed Dream Theater and Spock’s Beard before forming InsideOut America, which is “looking to take this thing someplace else.” He says bands like Transatlantic, which combines old- and new-school proggers, brings the generations and draws attention to new talent. The upcoming seven-date summer tour of Tool and support act King Crimson, Jr., is likely to prove to all fans of different ages to different bands. Some feel that Tool—and front man Maynard Keenan’s other band, A Perfect Circle—might bring progressive music back into the mainstream spotlight with its eclectic sound.

Many newer progressive-metal groups include veteran rockers. Platy- pus encompasses members of King’s X, Dream Theater and the Daze. Transatlantic features musicians from Dream Theater, Marillion, Spock’s Beard and the Flower Kings; and the forthcoming Gordion Knot will include contributions from King Crimson drummer Bill Bruford, Genesis guitarist Steve Hackett, former 10,000 Maniacs frontman Michael Stipe and many more.

The European indie labels are also discovering crossover appeal in different forms, including recent fusion-based albums by Simon Phillips, Derek Sherinian and Niacin; an electronic remix album of Magna Carta artists by Vapor Space; and that same label’s forthcoming Sounds Like Christmas compilation featuring traditional Xmas tunes done in prog-rock style.

The surprising survival of progressive rock may be due to the fact that it’s Riding The Wave, bringing together a diverse group of musicians, like Bruce Dickinson (Iron Maiden), Anni Deris (Helloween), Fabio Lione (Rhapsody) and Lani Lane.

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FIRST.

BEST.

ALWAYS.

2001
SLIPKNOT
NICKELBACK
FEAR FACTORY
MACHINE HEAD
TYPE O NEGATIVE
DRY KILL LOGIC
COAL CHAMBER
SPINESHANK
SEPULTURA
CHIMAIRA
ILL NIÑO
DOWNER
SOULFLY
ANYONE
GLASSJAW
36 CRAZYFISTS
DISLOCATED STYLES
By Clay Marshall

December 1994 is a time that will forever live in infamy for head- 

bangers. On an otherwise normal Saturday night, as usual, legions 

of rockers were gathered around their TV sets for their favorite 

weekly ritual, a two-hour ceremony known as MTV's Headbanger's 

Ball. But, at the end of the night's show, when host Riki Rachtman 

bid viewers farewell, he also dropped a bombshell: That evening's broadcast 

would, in fact, be the program's final episode. Grunge had officially defeated 

metal.

For eight years, the show had presented the best (and worst) in hard-rock videos. It created stars—Metallica didn't explode until it made a clip for "One"—and it was a platform for young and up-and-coming performers. But, after all hailing from the univer-

sity city of Osaka, appear together for the first time in 13 years on the new album Spiritual Canoe, 

release Japan and the Virgin label but Germany this year he 

exclaims. Currently, singer Hansi Kursch and his bandmates are working on their next opus, tentatively titled Pil- 

grims and Storytellers. The group is shooting for a February 2002 release, with a teaser single planned for this October. "The album can be seen as a 

synergy of Nightfall in Middle-Earth and Imaginations from the Other Side," says Kursch of the forthcoming album. "We took the best out of each of them—the raw power and electrifying energy of 

imaginations...and the epic dimension and wide swings of dynamics from Nightfall...all in all, it will be nothing but a pure Blind Guardian album." It should only add to the band's growing repu-

tation as true metal rainmakers.

—Bryan Reesman

Stockholm—With its highly creative music output, Rocket Flem-

et. Instead, 10,000 turned up, a clear sign of how the band's hard touring was paying off. "The crowd was dancing all the way back to the mixing desk," recalls guitarist Richie "D.W." Norton, a producer who runs his own Fautrite label and discovers new bands. "It was a 

thrilling sight. We have a three-year plan to break into America, but this just gave us more incentive to grab the glit-

tering prize." In April, the band's brutal

riffed album The Prize Room was shock 

debuted on the Australian Record Industry Association chart at No. 2. Aiming to build interest from the Trivial , the band's better bet for radio support is Eric Paar, the Boston-based program direc-

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common, even the Chemical Brothers and The Beatles," he says. Universal Music Sweden marketing manager Mika Lepistö hauls Rocket FM as being one of the most important vehicles for breaking rock music in Sweden. "Most radio stations in Sweden feel that if they are to playlist rock, it needs Superheist in the U.S., and preferably with as little guitar distortion as possible. We always try to find the right channels and least format rigid people to work with," he says.

—Kai R. Lofthus

Melbourne—When Superheist played the opening spot of the 

Melbourne tour on the Big Day Out tour, the band expected 5,000 to 6,000 people. Instead, 10,000 turned up, a clear sign of how the band's hard touring was paying off. "The crowd was dancing all the way back to the mixing desk," recalls guitarist Richie "D.W." Norton, a producer who runs his own Fautrite label and discovers new bands. "It was a thrilling sight. We have a three-year plan to break into America, but this just gave us more incentive to grab the glit-

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In Loving Memory Of Liz Smith (2/15/1966-2/18/2001)

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SUSTAINING SUCCESS
(Continued from page 30)
Sabbath, Maiden, Megadeth, Metallica and Guns N' Roses are obviously going to be fine," forecasts Merck Mercuriadis, CEO of Sanctuary Music Group. "Their success is enhanced by radio, MTV and mainstream media, but it does not rely on it."

"I think we have a role to play; we still have something important to say," concurs singer Rob Halford, whose recent Resurrection album sold more than 50,000 copies. "We're still around, and people still want to experience and enjoy what we do."

"The beautiful thing about the old-school bands is they still have a hardcore following," remarks Chiappardi. "Granted, they're not going to fill Madison Square Garden (Iron Maiden exempted), but there are a lot of bands out there that can fill 2,000- to 3,000-seat venues. Slayer can sell 5,000 tickets."

Classic bands also play an important historical role. "They set the rules that everyone else follows," asserts Meyer. "In the case of Ozzy and the Ozfest tours, the granddaddies sometimes handpick the new bands and unleash them on the public." In other cases, the classic acts are revived by a nostalgic demand from their original fans. However, recent attempts by Portrait, OMC and other labels to revive hair-band sales fell short, even though concert sales stayed strong.

"I don't think you're going to see Poison, Warrant, Slaughter or any of those guys ever having big records again," says Eddie Trunk, host of the "Saturday Night Rocks" radio show on New York's WHTD. "I do think that you'll see the spirit of what those bands were about come out in new bands. That's something to look forward to. A lot of people now want to have a good time, they want a little bit of a show, and they want the rock star back in music."

CHANGING FACE OF METAL
Regardless of how history repeats itself, there are some major differences between old- and new-school metal bands. One recent factor is the growing ethnic diversity found in younger hard music acts. Latinos have become a strong force in the new-school scene via the Deftones, Puya, Sepultura, Nonpoint, Endo, Unico and Fear Factory. Sevendust, Sepultura and God Forbid have African-American front men, and the latter band is almost entirely black. Meanwhile, R.O.D. represents both groups. It's a long way from the days when a metal band could be stereotyped as four or five white guys with big hair.

Summer concerts for 2001 certainly offer many different styles to choose from. Ozfest will feature the likes of Black Sabbath, Marilyn Manson, Linkin Park, Papa Roach, Slipknot, Crazy Town, Disturbed, Godhead, Nonpoint, Mudvayne and Zakk Wylde's Black Label Society.

The Extreme Steel tour includes Pantera, Slayer, Static-X and Skrape. Heavy bands on the Van's Warped Tour include 311, the Misfits, Pennywise, the Rollins Band and Alien Ant Farm. Old-school fans will dig tours by The Cult with Monster Magnet and the Living Colour reunion tour, and industrial-metal bands can revel in current and forthcoming treks by Stabbing Westward and Rammstein. Lightweight rockers will enjoy the Glam Slam Metal Jam with Poison, Warrant, Quiet Riot and Enuff Z'nuff, while shred fanatics will worship the G3 tour, featuring Joe Satriani, Steve Vai and Dream Theater's John Petrucci.

Pundits wanting to predict the next big thing may be overwhelmed by all the choices out there. "I think there's a lot of bands out there that are really good," proclaims Megadeth frontman Dave Mustaine. "There are so many different ways that people are trying to take apart the music industry and figure it out. It's really simple: Good music sells."

So, for now, at least, hard music looks set to continue as a dominant force in the mainstream.

METAL VIDEOS
(Continued from page 32)
that play videos. So, whether your video is being played on mainstream or not, I think it's still important. It's just not something we delve into."

Paul says Pantera shot three videos for its 1994 No. 1 album, Far Beyond Driven, for around $250,000 each, but MTV rarely played them. "For us to be on the radio and on MTV has never really been part of our success," he says, instead crediting it to a strong touring ethic.

Pantera's not the only artist MTV won't play. Amen manager John Reese says the station found the group's video for "The Price of Reality," directed by Dean Carr, too controversial. "MTV laughed at us and said [we had] to basically reshoot the video," he says. "We made a softer version, but it still wasn't soft enough for them to play." Accordingly, Reese turned to the Internet, where he says the clip has experienced an "incredible" amount of downloads.

Offering videos online is just one way in which computers present new possibilities for rock videos—fans can peruse online music-video libraries such as Launch.com. Bands can also now include them as "bonus tracks" on CDs. Even without MTV, Reese still feels the clip has been a good marketing tool for Amen. "At the end of the day, faces and songs drive things," he says. "It's important to put those two together."
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A decade since the grunge revolution killed off the strongest-off, ’80s hair bands were thriving again, with acts like Faster Pussycat, Vince and Britney Fox reuniting for summer tours and Poison headlining a summer package for the third straight year. VH1 is making a movie about beleaguered British pop-metal heroes Def Leppard, and ’80s metal has again become profitable radio programming.

PACKAGING NOSTALGIA TOURS

“I don’t think the fan base for this type of music ever really went anywhere; this audience never left,” opines Troy Blakeley, senior VP at APA, where he heads the West Coast concert department and books Poison, Warrant, Cinderella and Great White. “All we had to do was put the artists out there in a package [that audiences] wanted to see.”

Convincing promoters to book the Poison-Ratt-Great White lineup in 1999 took a bit of effort, however. “Not everybody believed in it,” Blakeley says. “I think we only had about 40 dates, but they really lined up the second year. There are a lot of believers now. It has nothing to do with changes in America, other than the attitudes of the promoters that we were able to convince to take the chance on this three years ago.”

The lack of new product doesn’t seem to matter. Poison independently released the mostly live Power to the People in 2000, but its last full studio album by the original lineup was 1990’s Flesh & Blood. “As long as you change [the show] every year, you can keep it viable and working without hit records,” believes Blakeley, who has increased bookings for this summer’s Poison package and notes that Europe “is a possibility for the fall.”

Marilyn Manson helped metal

Eddie Trunk, who hosts New York talk radio station WNEW’s sole remaining music program, plays hard rock and metal on his Saturday late-night show, for which “the great majority of requests [are for songs] from the ’80s,” he says. “It serves an audience that’s otherwise not being served. I make a point of presenting it without prejudice or bias. The people who grew up with this music have been beaten over the head with how uncool it is for so long.”

Trunk credits VH1’s Behind the Music, in particular, for renewing interest in ’80s bands. “They’ve done a tremendous job of repackaging and remarketing the music that MTV broke,” he says. “It made it look cool. There’s not such a heavy stigma against it anymore.”

Trunk thinks that Kiss’ 1996 reunion and Marilyn Manson’s theatricality during the height of grunge paved the way for other bands to reunite and for the music’s resurgence, but he also sees it as limited to a classic or recurrent format. “It may be fun for people to see a show and relive some memories, but it won’t go to a massive breakout level again. It’s more of a nostalgia thing,” he adds.

That’s why he believes that, for the most part, with the exception of bands like Bon Jovi—which has “completely reinvented themselves and evolved into a mainstream pop act”—these bands won’t have any success selling records.

“There was this big bulldozer that took any band that came out in the ’80s, pushed them in a ditch and covered them with the dirt of Nirvana and Alice in Chains,” Trunk observes. “But what was forgotten was that some of these bands were real, credible bands that never were about image and hair. Tesla was always a real American rock-and-roll hard-rock band that made great records and wrote great songs.”

THE CYCLICAL NATURE OF TRENDS

Tesla’s original lineup is currently touring, a reunion that arose from a one-shot KQRL radio concert at Sacramento’s Arco Arena last October. “It’s been a snowball effect since then,” says bassist Brian Wheat. “We certainly didn’t plan to get back together at this point in time, it just happened. No one has seen us in five years, and they want to see us. But that’s good for one tour. After that, we’ve got to put out a new record.”

Tesla is currently recording shows for (Continued on page 40)
**CathedraL**
*Endtyne*

Ten years after their unholy birth, Cathedral emerge once more from the netherworld! Produced by Billy Anderson, Endtyne is a splintered odyssey through hellbent Sabbath riffage, otherworldly psychedelia, and groove-laden astral rock.

**CadaVer Inc.**
*Discipline*

A masterpiece of futuristic savagery, Discipline is the next wave of Norwegian Black Metal, as envisioned by four pioneers of the scene. Features guest appearances by Fenriz (Darkthrone) and Faust (Emperor).

**Amorphis**
*Am Universum*

Fusing tradition and foresight, Amorphis' Am Universum is a triumphant collection of ambitious, unparalled song-craft. A breathtaking sonic landscape that is as graceful as it is magical, seamlessly melding harmonious vocals with lavish melodies and hypnotic guitar/keyboard interplay.

ON TOUR THIS FALL!

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The madmen of Savatage have created their most astonishingly poetic album yet with the aptly titled Poets And Madmen. 2001 promises to be an extremely triumphant year for these true veterans of metal!

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**Neurosis**
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**Iced Earth**
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The latest release from America's premiere power metal act, Iced Earth, features a collection of haunting tales based on the classic monsters of past and present. Limited edition first pressing features a bonus interview disc with a cover version of Iron Maiden's "Transylvania".

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*The Perfect Element*

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Metal Fans Unite...Online

The Internet Is Weaving A Tight Web Of Success For Bands And Labels Alike

BY CLAY MARSHALL

From Zero front man Jett loves his computer. “It’s like an addiction,” he says. “I wake up in the morning and can’t wait to see some new E-mails.” The Chicago band, whose debut album was recently released by Arista, presents a perfect case study for do-it-yourself music marketing, in which a primary means to build a web of support is, well, the Web.

Jett personally builds From Zero’s Web site and brings his laptop on the road to update an online tour journal and communicate with fans. “People really freak out when they realize they’re getting a reply from one of the guys in the band,” he says. “I think that-taking time out to really care about the fans and answer their questions has been a very important part of our success.”

Creating Sales

Many other bands and labels are taking hands-on approaches when it comes to metal and modern. System of a Down, for example, first began to make waves in cyberspace thanks to the group’s manager, David “Beno” Benveniste. “I realized that there wasn’t a lot of radio-friendly stuff on this record, so I had to come up with a way to make it sell,” he says.

Accordingly, Benveniste began to anonymously log on to online chat rooms, where he would ask if anyone had heard of the band. He’d then give out his phone number: “They’d call and I’d play them a demo song over the phone,” he says. “If they liked it, I’d tape a copy and send it to them.”

Soon, he was copying 60 tapes a day, he says. And it worked. System of a Down has since gone platinum, and Benveniste has founded Streetwise Marketing, where he has helped artists such as Slipknot, Papa Roach and Static-X find similar success.

KNAC.com editor-in-chief Lon Friend agrees that interactivity is key. “What’s successful about the Internet is the gathering of tribes to a certain location; and heavy-metal fans are a tribe, galvanized by their faith and love of the bands, the music and the culture,” he says.

Sites like KNAC.com, Metal Edge Online, MetalIs and Metal Sludge remind Metal Blade Records CEO Brian Slagel of the underground fanzines of old, with a high-speed twist. “It was similar in the early ’80s, when the underground was really coming up,” he says. “But the Internet has made this community even lighter, because, instead of waiting to get your magazine in the mail, you can go on the Web and find stuff instantaneously.”

Speed is paramount, says Tony Ward, Arista’s VP of marketing. “Music fans today are incredibly Web-savvy, they want information very quickly,” he says. “Having a strong Web presence makes your marketing much more effective, because you’re able to reach them quicker.”

Brian Schleper of the New Jersey band Chaos Theory says the group’s Web site helps sell both the band and its music. “It’s such an excellent medium, where anyone in the world can come and visit the site, get background on the band and download songs,” he says, noting that most of the group’s CD sales are through the site.

FANS HELP OUT

When Linkin Park charted at No. 16 with its debut, Hybrid Theory, publicist Deb Bernardi credited it in part to the group’s pre-release Internet interviews.

“We did everything from CDNOW to YouNeverListen.com, and it had a huge impact on awareness,” she says. “There was such a ground swell of support for the band months before [the street date], and it just kept building and building.”

If Linkin Park couldn’t have been in the top 20 without the Internet, Mike Keneally wouldn’t be on the road with- out it. When not playing with Steve Vai’s band, Keneally fronts a seven-member project called Beer for Dolphins. “We’ve got this huge band that sounds wonderful, but it’s nightmarish-ly costly to travel,” he says. But, thanks to his Web site, he began communicating with Greg Kucharo, a fan who recently invested $12,000 of his own money to aid the band with expenses.

But such stories are still unique, and Kyle Ellis, Immortal Records’ head of Internet/marketing promotions, says the impact of the Internet on music marketing hasn’t yet been revolutionary. “We reach out to people online the same way we reach out to people offline,” he says, comparing traditional flyers to E-mails with Flash animation. “The communication’s the same; we’re giving out the same information, it’s just another avenue.”

Bob Chippard, co-owner of Concrete Interactive, agrees. “I look at the Internet as a tool, no different than a telephone or a letter,” he says. “The people who look at it that way are the ones who are going to be successful.”

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a live album, to be followed by a studio album. "We don't want to rest on laurels, Tesla has never rested on those," says Wheat. "His only gripe? Being "jumped in" among VH1's Top 40 Hair Bands of All Time. "Hopefully, when we have a new record out, people will realize we weren't a hair band. The music has always been at the best revenge."

Jen Kapper of Seton Hall University's hard-rock station 89.5 WSDU programs the Tuesday-night "Vintag" '80s show, playing bands like Tesla, Warrant and Motley Crue to a listening audience within a 90-mile radius of South Orange, N.J. "It's our most successful program. It's nostalgic. People are reliving their youth," she says. "It's fun and reminds everyone of a happier time."

Steve Rachelle, front man of a new incarnation of pop-metal band Tuff, is tapping into that nostalgia with "American Hair Band," a new song recorded for his independently released History of Tuff compilation, sold via his Web site, TuffDogs.com. Universal Music Enterprises is also capitalizing on the genre's renewed popularity. Ultimate Collections featuring Black 'N Blue and Vand will be released July 2, joining Best Of sets from Tesla, the Scorpions, Cinderella and Whitesnake.

Mike Ragaglia, A&R director at Universal and former A&R/catalog director at Razor & Tie, which issued the Monsters compilation series, believes that the hard-rock audience never disappear, it just fell victim to the cyclical nature of music trends. "Now that alternative seems to have had its day, we've already been saturated with '70s nostalgia, there's room again," says Ragaglia, who also credits KISS, Motley Crue and TV ads for the Monsters CDs for "keeping the format visible. All those commercials remind now-grown-up kids just how much fun and anarchic the genre was, it can't help but attract new fans for the same reasons."

TOUGH TIMES OVER
Drummer Roxy Petrucci of the all-female band Vixen, now touring for the first time since 1992, agrees that the "climate is right" for an '80s revival. "Bottom line, the music was great. It's been black and white for too long. It's time for some color," she says, hoping to record a new album following projected fall trips to Europe and Japan.

Chip Z'Nuff of Enuff Z'Nuff, now occupying the opening slot on Poison's tour, is grateful for the "terrific break" but harbors no illusions. "It's been a tough uphill battle, as it has for a lot of bands. But we've been around for a long time, and I think our music will stand the test of time - at least I hope so," he says.

APRIL BAKELY'S equally optimistic. "The market is there, we've established that. We'll see more acts reunite," he says. "There's a very good circuit of clubs and barrooms now, so there's a place for these artists. Some of them have value, some don't, but those were themselves out over time, anyway."

ABOUT TO ROCK
Strictly Diesel debut and shows with the likes of Soulfly and Coal Chamber started a ground swell that has turned into a buzz of seclusive proportions. The band's strong live show will certainly make it a favorite on the second stage of Ozzfest, and a tour with Disturbed and Fear Factory is also putting it in front of the fans who will worship the band's smart, quality heavy rock. "There's no point in riling the line, says vocalist Johnny Santini. "This whole record is extreme from one end to the other."

STILL ROCKIN' (Continued from page 36)

Still Rockin' (Continued from page 28)

Systematic
Success isn't a given simply because Systematic is signed to Metallica's Lars Ulrich's label. Indeed, the lineup is quickly making its own name on its considerable merits. The band's The Music Company/Elektra debut, Somewhere In Between, features edgy onaloligths of speedy metal meshed with scorching solos, riffs and vocals, at once timeless and current. Manager Nick John of Rick Sarris Management notes that he was initially attracted to the band for its "true attention to the songs, arrangements, melodies and lyrical content. They have an amazing ability to write quality songs, something not so popular today."

Radio station 90.1 South FM in N.J. says. "This band is ready for the big time!" "stereo sound stereo sound" "Dark Mysterious, Pounding, Lourured Fun." "decidedly tribal... more than worth the wait" J.Bestren

"unlike anything I've ever seen"
"ready to tour across the globe"

"finally, the band will finally be released!"

"This CD is a monster, a true monster."

"Here's what they're doing:"

Movies: "Rage Power" featured in Artisan Ent. Soul Survivors due 08/01

Videos: "No Pain" 03/01
"Rage Power" from Soul Survivors due 08/01

Feature Press: MeanStreet 06/01 /RCN cover 09/00

Stereomud
A nu-metal supergroup? Pretty much. The May 15 release of Stereomud's debut, Perfect Self, was preceded by the single "Pain" and tours with new-breed brethren including Saliva, Crazy Town and Nonpoint. Formed by Corey Lowery of Stuck Mojo and Dan Richardson and Joey Z of Life of Agony, the band's no gimmicks attitude and crack production team helped shape Stereomud's organic, honest sound. Columbia clearly has a lot of heaviness on its roster, including System of a Down, Flybanger, The Union Underground, Endo, Slayer, Spike 1000 and Linda. Stereomud is also handled by Rob McDermott, part of the metal monarchy that is Andy Gould Management, adding up to a win-win situation for this deserving lineup."

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BET Co-Sponsors Contest, Readies Awards; Rap, R&B Summer Tours Kick Into High Gear

Music goes better with...: Coco-Cola Classic is once again sponsoring the True Talent Artist Search, in conjunction with Universal Music Group, Ecko, BET, and Magic Johnson. Now in its second year, the talent showcase convenes June 15 in Birmingham, Ala., and will then stop in St. Louis June 30; Cleveland July 7; Oakland, Calif. (July 14); Baltimore/Washington, D.C. (Sept. 8); Charlotte, N.C. (TBA); Los Angeles (TBA); and Nashville (TBA). This year's co-hosts are BET's Tiaa (Rap City) and Hits (Hits From The Street). Confirmed performers at the June 19 BET Awards in Las Vegas include Eve and A Tribe Called Quest (pre-mixing new song “Hova”), OutKast, Destiny's Child, Lil' Bow Wow, Usher and gospel stars Donnie McClurk in Luther Vandross and Christina Aguilera will do the honors during the broadcast.

ASCAP Honors Jermaine Dupri and Timbaland, who tied for songwriter of the year, were among the music writers/performers at ASCAP's 43rd annual Rhythm & Soul Awards June 7 in Atlanta. Dupri (who hosted) and Timbaland were both recognized for three songs: Dupri for “Bounce With Me,” “Let's Get Married,” and “What a Life!”, Timbaland for “Big Pimpin,'” “Hot Boyz,” and “Try Again.” Taking home performer of the year honors were dual winners (with 14 songs each) EMI Music Publishing and Warner/Chappell Music. "I Wanna Know," penned by Jolyn Skinner and Joe, was named top R&B/hip-hop song, as well as top soundtrack song of the year (from The Wood). Top rap song was claimed by Missy Elliott and Timbaland-penned "Hot Boyz," while Madonna's "Music" won top dance song. Reggae artist of the year went to Bob Marley. Peabo Bryson received the Rhythm & Soul Heritage Award, presented by Roberta Flack and highlighted by a musical tribute that featured Kenny Lattimore, Gordon Chambers, and others.

Tour Tunes: It's summertime, and tour gridlock is common. Recently announced fare includes the 24-city Family Tree tour, headlined by Shaggy. It begins June 28 in Chicago and ends Aug. 3 in Park City, Utah.

By Marc Kenon

New York—Since summer is prime season for family reunions, it's fitting that the Violent Family of artists has united again for Violator: the Album: Volume 2.

The July 24 Violator/Loud Cumbria release—which features such Violator Management artists as Missy Elliott, Busta Rhymes, LL Cool J, and Goodie Mob's Cee-Lo—is the follow-up to 1999's Violator/Def Jam compilation that debuted at No. 1 on Top R&B/ Hip Hop Albums and has sold more than 500,000 units to date, according to SoundScan.

This second time around, the tracks on the 14-track set were tailored with specific artist and producer pairings in mind. Eric Nicks, senior VP of A&R at Violator Records/Management, says that he and Violator president Chris Lighty “wanted to hear certain artists together and get other producers with specific acts. The combination of LL with Swizz Beatz providing or pairing with Jadakiss and Prodigy [of Mob Deep], two of hip-hop's hottest MCs and lyricists—what a concept. I also wanted to get Noreaga back with the Neptunes, who worked on his first solo album.”

"Ever since SuperThug," Chris has loved the collaboration between me and the Neptunes," adds Noreaga (aka Victor Santana) who, along with partner C.J. and Def Jam brokered by manager Lighty.

On May 4, club and mix-show DJs were sent a double gatefold with three vinyl singles and asked to help determine which should be released first. Enclosed were "Gimme," the Neptunes-produced Noreaga track; LL Cool J's "Put Your Hands Up," produced by Swizz Beatz, and Busta Rhymes "What It Is," also produced by the Neptunes and featuring Virgin artist Kelis.

"The three singles were all put out there equally," says Violator Records/Management VP of promotions James Cruz. "And radio (Continued on next page)
responded that “this week is a monster.” The song stands at No. 23 on the chart. 

Other V2/0 highlights include elliott (who's making her first Violator compilation appearance), Ja Rule, and Tweet on "Ex"; Ludacris and Groove Theory on "Hoppin' in My Car"; and Cee-Lo doing "Sexual Chocolate." 

Da Franchise, a rap group signed to Violator/Loud/Columbia and introduced on the first compilation, is featured on "Livin' in da City" with Butch Cassidy and on "Apology Not Accepted" with Deshara Renee. Da Franchise labelmate Jojo Pellegrino joins Kurupt on "Grind Season."

The V2/0 marketing campaign kicked off with the March unveiling of the album. On the V2/0 last album we had these real interesting artist caricatures," Nichols says about the solution that was concocted with fashion company Akademiks to create T-shirts with the artists' individual illustrations that will be sold online. "We're actually going to be where you wouldn't expect us to be—events like Vans' skateboarding 'Triple Crown' and NBA's summer Gravity Games," Cruz says. "And some of the artists will perform at summer jams across the country."

Given these three singles marketed for back-to-back release, we hoped the ensuing V2/0 buzz will set the stage for several of the artists' upcoming solo projects.}

**VOLATILE FAMILY REUNITE FOR 'V2.0'**

(Continued from preceding page)

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Given these three singles marketed for back-to-back release, we hoped the ensuing V2/0 buzz will set the stage for several of the artists' upcoming solo projects. Genesis, Rhymes' first album with J Records, is due later this summer, while debut albums by Da Franchise and Jo Jo Pellegrino are scheduled for fall. LL Cool J's final Def Jam album will arrive at year's end via his Rock the Bells imprint.
### Billboard Hot R&B/Hip-Hop Airplay

This chart ranks the most-played songs on urban radio stations across the United States. The songs are listed based on airplay data collected by Nielsen Broadcast Data Systems.

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label (s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Peaches &amp; Cream</td>
<td>Usher</td>
<td>Jive</td>
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<tr>
<td>2</td>
<td>What's Up</td>
<td>Sean Garrett</td>
<td>Atlantic</td>
</tr>
<tr>
<td>3</td>
<td>I'm Real</td>
<td>Missy Elliott</td>
<td>DreamWorks</td>
</tr>
<tr>
<td>4</td>
<td>Call Me Maybe</td>
<td>Timbaland</td>
<td>Blackground</td>
</tr>
<tr>
<td>5</td>
<td>The Way Life</td>
<td>Missy Elliott</td>
<td>DreamWorks</td>
</tr>
<tr>
<td>6</td>
<td>Grow Dope</td>
<td>Jay Z &amp; Missy Elliott</td>
<td>Def Jam</td>
</tr>
<tr>
<td>7</td>
<td>I'm Your Mama</td>
<td>50 Cent</td>
<td>G.O.</td>
</tr>
<tr>
<td>8</td>
<td>You Can Get It</td>
<td>Missy Elliott</td>
<td>DreamWorks</td>
</tr>
<tr>
<td>9</td>
<td>There She Goes</td>
<td>50 Cent</td>
<td>G.O.</td>
</tr>
<tr>
<td>10</td>
<td>Let My Love Grow</td>
<td>Missy Elliott</td>
<td>DreamWorks</td>
</tr>
</tbody>
</table>

### Hot R&B Singles Sales

This chart ranks the best-selling R&B albums in the United States. The sales figures are based on data from Nielsen SoundScan.

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label (s)</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Missy Elliott</td>
<td>Missy Elliott</td>
<td>DreamWorks</td>
</tr>
<tr>
<td>2</td>
<td>Get Ur Game</td>
<td>Missy Elliott</td>
<td>DreamWorks</td>
</tr>
<tr>
<td>3</td>
<td>No One</td>
<td>Missy Elliott</td>
<td>DreamWorks</td>
</tr>
<tr>
<td>4</td>
<td>What's Up</td>
<td>Sean Garrett</td>
<td>Atlantic</td>
</tr>
<tr>
<td>5</td>
<td>I'm Real</td>
<td>Missy Elliott</td>
<td>DreamWorks</td>
</tr>
</tbody>
</table>

### Billboard Hot R&B/Hip-Hop Recurrent Airplay

This chart ranks the songs that have been frequently aired on urban radio stations but have not yet reached the top 10 of the Hot R&B/Hip-Hop Airplay chart.

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label (s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Put It On Me</td>
<td>Dr. Dre &amp; Snoop Dogg</td>
<td>Death Row, Interscope</td>
</tr>
<tr>
<td>2</td>
<td>Just Wanna Love You Up (I Got It 2 Me)</td>
<td>Master P</td>
<td>No Limit, Strictly Mint</td>
</tr>
<tr>
<td>3</td>
<td>Danger (Been So Long)</td>
<td>Jay-Z, Missy Elliott</td>
<td>Def Jam</td>
</tr>
<tr>
<td>4</td>
<td>What's Up</td>
<td>Sean Garrett</td>
<td>Atlantic</td>
</tr>
<tr>
<td>5</td>
<td>No One</td>
<td>Missy Elliott</td>
<td>DreamWorks</td>
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(Continued with more songs)

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Records are taken from charts published by Billboard. © 2001 Billboard Communications.
Mighty Miam: Italy's Cristiano Spiller—more commonly known as DJ Spiller—has much to celebrate these days. On June 6, he took top honors at the DanceStar 2001 Awards, held at the Alexandra Palace in London. He took home trophies for best house act, best chart act, and worldwide record of the year for “Groovejet” (“If This Ain’t Love?” featuring Sophie Ellis-Bextor). (Billboard Bulletin, June 7).

“It’s such a good feeling to be recognized in this way,” Spiller says from his home in Venice. “It’s great, especially since the track was conceived two years ago as an instrumental.”

It was March 1999, recalls Spiller, when he was living for a morning flight to Miami to attend the Winter Music Conference. “I stayed up all night, so that I would fall asleep on the plane. I began to write into the studio and started playing around. Four hours later, the track was completed.”

Arriving in Miami with a couple of burned CDs of the track, Spiller says he gave one to DJ/producers Boris Dlugosch, who later played it at the now-defunct club Groovejet. “The crowd went crazy when he played the track,” Spiller says.

Returning to Italy, Spiller pressed an EP, Mighty Miami, which featured “Groovejet.” According to Spiller, DJs around the world began charting the song on their weekly playlists. Germany’s Kontor was the first label to sign the track; deals with Positiva U.K., Dream Beat Italy, and Scopiro France followed.

Last year, Spiller hooked up with singersongwriter Ellis-Bextor (formerly of British indie pop act theaudience), and the instrumental evolved into a full-on vocal track. In the process, it was rechristened “Groovejet (If This Ain’t Love).”

The infectious discohouse jam entered the U.K. Chart Information Network singles chart at No. 1 last summer. In other parts of Europe, the song was a top 20 hit. Such success led to a South Africa, Australia, and New Zealand took the song to No. 1.

Last month, Big Beat/Atlantic Records issued “Groovejet (If This Ain’t Love)” in the U.S.; it peaked at No. 3 on the Billboard Hot DanceMusic/Club Play chart and has appeared on numerous compilations, including DJ Skribble’s Essential Spring Break—Summer 2001. Additionally, it’s featured in the forthcoming Warner Bros. film Ocean’s 11. On July 17, Big Beat/Atlantic will issue the seven-track EP Groovejet. In addition to three different versions of the title track, the disc features the

80s-etched “Positive,” a wicked cover of the classic Marcus Valle composition “Batuacca” (from ’88); the Daft Punk-influenced “Cry Baby”; and Spiller’s previously unavailable remix of St. Germain’s “Rose Rouge.”

When not DJing at the Matikla club in Jesolo (right outside of Venice), Spiller can be found in his studio working on his debut album, “The Shy One.” He’s currently working on his own solo album, “I’ll be working with other vocalists,” he says. “I’ll be trying many different things on the album. I want to surprise people.”

Night Dreams: Respected engineer/producer Fred Jorio—who also frequently collaborates with Junior Vasquez (think Lektroluv’s now-classic “Dream Drums”—is ready to embark on the next phase of his musical journey. On Tuesday (19), December Universal Classics issues Jorio’s CyberDiva, which seamlessly unites elements of trance, classical, and opera.

Penned, produced, and mixed by Jorio, and featuring the vocals of Anika Calvi, CyberDiva is awe-inspiring musical amalgam of champagne and tribal grooves.

(Continued on next page)

V2 Lets De Crecy Share His ‘Temposion’

By Rick Salzer

Parisian Etienne De Crecy has recorded under such monikers as Super Discount and (along with Philippe Zdar) Motorbass. On Aug. 7, V2 Records issues De Crecy’s much-anticipated debut artist album, Temposion.

While De Crecy’s earlier recordings were critical successes in the U.S. and Europe, none were commercial hits. But his latest slab of music will be different. Temposion will be his first album with filtered effects, disco mashes and four-to-the-floor house.

Sulk, “Only You” (Robbins single). Released earlier this year on Canadian imprint Hi Fi Records. Produced by Jean Nick Florio. “Only You” has been widely licensed by Nevis-based independent Robbins. Ian & 1000’s Turn of the Screws Club mix is dark and staccato, while Echoes’“Working” is stripped in an劲uous groove, complete with galloping beats and Islay City-infused keyboards.

Chili Hi Fly, “It’s Alright” (Razer & The Single). Australian collective Chili Hi Fly follows up the disc’s “Let It Down,” which hit No. 1 on the Billboard Hot DanceMusic/Club Play chart in April—with the equally infectious “It’s Alright.” Another staccato song, “It’s Alright” spotlightst sturdy male vocals, “Thank you for loving me,” and filtered house effects.

John Creamer & Stéphane K. Featuring Vhondri’s “I Wish You Were Here” (Critical single). Creamer & K’s progressive rendition of Robert Miles’ “Love’s Traf- fico,” Kenstar’s “Hide U,” S’Eroze’s “Hide U” and Trennt’s “Rouches” have been changed for this Aug. 13 date at Tragorgia, Salsa & John Digweed, and Deep Dish. Expect the crew to continue with this theme club of tribal house mixes. Contact: 690-550-5772.

* The Wire, “ElectriFied Love” (GinZhomba Holland). For more filtered, discoetched house beats is Moda, give a listen to this house-laden jam. Featured for summer play, “ElectriFied Love” fondly recalls those much cherished early recordings of Chic & Cerrone.

De Crecy thinks a lot of people were expecting Temposion to sound like a continuation of Super Discount, but “I wanted something different,” he says. “The Super Discount material was a bit more sample-based—it was a project that I never had big plans for—and it just sort of took off.”

For Temposion, De Crecy, whose songs are handled by Tong Publishing in France, acknowledges that he spent more time on actual song development. Influenced by Steve Won- der and Thelonious Holy soul classics, De Crecy has crafted a deep and sultry house album that, according to him, “goes beyond the dancefloor and into the bedroom.”

A family affair, De Crecy commissioned his brother (Geoffrey) to make two animated videos for the album tracks. “Scratched” and “I Am Wrong,” the set’s first single (also due Aug. 7). The video for “Am I Wrong” has been entered in many European film festivals, the artist says, who adds that it received much acclaim in France for its political commentary on mad cow disease.

In addition to appearing on Temposion as bonus tracks, both videos were sent to MTV and numerous Web sites, and both can be viewed on V2’s own site (V2music.com).

Lord says V2 will launch a full promotional campaign in late June that will carry through to Sep- tember. Prior to the album’s release, De Crecy will perform live and interactively promote and market Temposion on a larger scale than any of De Crecy’s previous releases on French imprint Disques Solid and Different Recordings.

Basically, we’ll be working this record as if it were by a new artist,” Lord says. “Our aim is to continue along the same line where other French acts like [labelmate] Alex Gopher, Air, and Daft Punk have succeeded.” For example, if you look, Air or Cassius will have a large number of hits, V2 will also be the spreading word about De Crecy.

Managers and booked by Pierre Michel of Paris-based Disques Solid, De Crecy says Temposion was two years in the making. Orig- inally, De Crecy was slated to work with Zdar on the follow-up to Motorbass’ Panoula, but after Zdar decided to work on Cassius’ album, 1999 (Astralwerks), De Crecy began work on his own project.

De Crecy says, “Once I got the word from Philippe that he would be collaborating with Cassius, I became very excited that I would finally have time to work on my first solo project since Super Discount, which was in 1996.”

Clubbing in Cyberspace. The action thriller Swordfish, starring John Travolta and Halle Berry and directed by Dominic Sena, features a score by composer Christopher Young and DJ/producer Paul Oakenfold. Working with a 93-piece orchestra in Los Angeles, the pair collaborated on the film’s futuristic music. Oakenfold also served as executive producer for the film’s soundtrack, which is available via London-Sire. Among the set’s numerous highlights are Oakenfold & Planet Perfecto’s “Get Out of My Life Now,” Lemon Jelly’s “Kneel Before Your God,” Jan Johnston’s “Unafraid,” and Oakenfold vs. Africa Bambara & the Science Force’s “Planet Rock.” The latter track, with an additional mix by Chris Cox and Keith Lilman, will be released as a single Tuesday (19) by Tommy Boy Silver Label. Shown at the Eastwood Scoring Stage on the Warner Bros. lot in Burbank, Calif., from left, are Oakenfold, Sena, and Young.
### CLUB PLAY

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**Maxi-Singles Sales**

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**Greatest Gainer**

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**DANCE TRAX**

(Continued from preceding page)

What truly separates this recording from other classical/opera-influenced dance tracks is the leavenly voice of New York Metropolitan Opera soprano Danielle de Niese on arias by Puccini, Vivaldi, and Purcell.

The set has already spawned a global dancefloor hit with "Remember Me," which Decca U.K. issued earlier this year. Inspired by "When I Am Laid in Earth," from Purcell's Dido and Aeneas, the single—with remixes by Vasquez, the Space Brothers, and Mike Cruz—stuns July 10 in the U.S.

While "Remember Me" is a definite high point of CyberDox, don't ignore the potent "Art of Love," inspired by "Vissi D'Arte" from Puccini's Tosca, or "Pleasure of Love," based on "Bella" from Rota's The Godfather.

At the same time, such close attention to "Death Invades Me" also from "When I Am Laid in Earth" and "The Dream," inspired by "Gli Ultimi Freti," from Puccini's La Rondinaia, on both, Jorio says, he felt he had to use the vocals to create a new arrangement. The song is due out in early August.

**GRAMMY UPDATE:** At only 4 years old, the nonclassical remixer of the year category of the Grammy Awards has been mostly modified. Effectively immediately, the category is now called Best Remixed Recording. It remains in the production field and a craft category. So, instead of offering a category for the year of the recording, it now offers a more specific requirement—"Best Remixed Recording for Dance Recording."
McCoy’s Star Rises With Ceili/Lyric Street Project

BY JIM BESMAN

The Del McCoury Band is considered to be the anchor of Ceili Music, an imprint of Rickie Skaggs’ Skaggs Family Records. So Del and the Boys is, sensibly, the label’s first release through its new sales, marketing, and distribution pact with Lyric Street Records (Billboard No. 10).

The disc, which was briefly available in March only through the Internet—and titled Del’s Homecoming because no one knew what to call it—was, says Stan Strickland, co-founder of Skaggs Family Records and manager of both Rickie Skaggs and McCoury—officially streets July 10.

“Del’s a good example of the way this relationship benefits us,” says Strickland, who characterizes the Ceili/Lyric Street bond as a “big brother” one. “Del’s breaking in terms of public awareness, but we need a system like this to make sure he gets his shot in the marketplace.

Certain accounts we couldn’t get into without the clout of Lyric Street and the UMVD [Universal Music and Video Distribution] system, and these are the kind of places we for Del that were never open before.”

But vocalist/guitarist McCoy—and Ceili—retains creative freedom, Strickland stresses, and in the case of Del and the Boys, a creative decision was made to switch from producer Jerry Douglas, who had helmed the past few McCoy Band albums, to Ronnie McCoury, Del’s son and the band’s mandolinist. (The group also includes son Rob McCoy on bongo, stand-up bassist Mike Bob, and fiddler Jason Carter.)

“Icky and I felt that Ronnie’s heard special things, by virtue of standing at his father’s side for years and years and years, but never had a chance to explore it,” Strickland says. “He’s heard different sounds than Jerry and took a different approach to things, and in some ways the tones and sounds are richer because he was so in tune to his dad and could bring his unique vision and understanding of Del’s goals in him to a different place.”

But the ever-affable paterfamilias laughs, saying, “It might have been easier for Ronnie to do some one else instead of me. But I didn’t give him too many pains, and it turned [out] good.”

Douglas, McCoy continues, was “awful good at arranging things, but Ronnie is, too. He has ideas for different things in songs that spice them up a little.”

One Del and the Boys tune that’s already spicing up bluegrass playlists is the leadoff track, “1952 Vincent Black Lightning,” a cover of Richard Thompson’s motorbike song. Because early feedback from family and friends—and after those who heard the song tested before live audiences—was “so incredibly positive,” Cicely took the unusual step of sending a promotional single to bluegrass and Americana outlets.

“The bluegrass community cringes at the concept of a single, because they want to have the whole album,” Strickland says. “But we weren’t ready for national release of the album at the time, and we knew there was so much pent-up demand for Del from the phenomenal response to the limited Internet release.”

Strickland is now toying with the idea of shipping the single to country radio, “subject to our big brother’s input,” he says, referring to Lyric Street. The album, he adds, is even broader in content than McCoy’s usual expansive reach and also includes the jazz standard “Learnin’ the Blues,” “The King’s Shilling” by regular McCoy album contributor Mike O’Reilly, Cindy Walker’s “The Bluegrass Country,” and “Count Me Out,” which Jeanie Pruett wrote for Marty Robbins.

“It’s all over the map,” Strickland says. “He goes from ‘1952 Vincent Black Lightning’ to ‘Learnin’ the Blues,’ which is so identified with Frank Strattan, and many people to pull it off. Who else could take on [on] Nashville Cats [the Lovin’ Spoonful cover from 1969s The Family Without it without being cheesy? But Del McCoury is bigger than any song on the album—

and it’s always been that way. When you tackle songs this big, you’re a stylist—and he’s a stylist.”

Strickland says Ceili is currently reviewing its retail options, “because it’s a different system with UMVD than it was with us in the indie world, and we’re very impressed with the new marketing opportunities they’re bringing. We’re feeling an anticipation for this album everywhere, from promoters, on the Internet, entertainment writers—an overall feeling that Del’s about to explode, that it’s Del’s year.”

Sensing this too is John Bronici, music buyer for the Borders Books & Music chain and “a big McCoury fan from way back. Obviously, traditional bluegrass fans will be big on this,” Bronici says, “but I think we’re acquiring a new, younger crowd, and I don’t see it stopping, because he’s got this cool element to him.”

Bronici says his chain will back Del and the Boys with positioning and pricing on street date, “and certainly listing programs of some sort as that.” May distribution should also help the title, he notes, “though it will probably hurt [Borders] a bit by getting into places that wouldn’t necessarily buy it otherwise.”

McCoy, who is booked by Montery Peninsula Artists, is busier than ever on the road now and playing a wider variety of engagements, Strickland says. “In the next 30 days, he’s doing everything from major outdoor fests to performing in radio centers to rock rooms, as well as major racetrack/stadium dates with String Cheese Incident.”

And in further testament of the McCoy Band’s expanded potential, Ceili is making a “stronger push” for mainstream media exposure this time out, Strickland says. “We had the good fortune to do the Letterman and O’Brien shows last time around, because we were marketing both The Family and The Midnighters [a collaboration with Steve Earle]. We hope to do them again—and would like to play The Tonight Show.”

Fortunately, Strickland notes, a recent wire service photo showed Tonight Show host Jay Leno next to his prized ’52 Vincent. “I hope this is reason, in itself for an invite,” he says.

Lost Highway Gets ‘Down From The Mountain’

MARDIN TO PRODUCE MANDY BARNETT ON SIRE

Of course, ‘There’s More’‘s Lost Highway Records will follow up its successful O Brother, Where Art Thou? soundtrack with the July 24 release of the soundtrack to Down From the Mountains, a film shot last year during a live performance in Nashville of the music from O Brother. The film will be released June 15 in theaters and features performances from Emmylou Harris, Ralph Stanley, Alison Krauss, the Fairfield Four, Gillian Welch, and David Rawlings, among others. The evening was hosted by the late John Hartford.

MARDIN RECALLS OLD FRIENDS: Legendary producer Arif Mardin will produce Mandy Barnett’s next album for Sire Records, scheduled to begin recording in late June in Nashville. Mardin will assemble musicians from the Memphis and Muscle Shoals, Ala., sessions he was involved in earlier in his career for the Barnett sessions. They will include Barry Beckett (now a noted producer himself) on piano, Gene Christmas on drums, Mike Leach on bass, and Reggie Young on guitar. Arif Mardin is expected to bring the Bee Gees’ “Words,” and Elvis Presley’s “Hurt.”

MARDIN, meanwhile, is also working on writing his memoirs.

SIGNINGS: Former Warner Bros. artist Kathy Mattea has signed a new record deal with Milwaukee-based Narada Productions, a division of Virgin Records America. She has also signed a new booking deal with International Music Network and plans to perform at more performing arts centers and casinos, including the former Cats’ Christmas for Comedy, and venues in the Las Vegas area, Nevada, and Denver, Colorado.

Mattea, a two-time Grammy Award winner, released 12 albums on Mercury between 1984 and last year, including one greatest-hits package that has been certified platinum. Five other albums are gold. She has charted 17 singles, including four No. 1s.

Those Hollywood Nights. Brooks & Dunn celebrated their win as the Academy of Country Music’s top vocal duo at an RCA Label Group (RLG) bash following the awards show at Pinot Hollywood in Los Angeles. Pictured, from left, are Dick Clark, dack Clark productions; Ronnie Dunn of Brooks & Dunn; Bobby Kraig, VP of national promotion, Arista Nashville; Butch Waugh, executive VP of RLG; and Kix Brooks of Brooks & Dunn.
B O U N D T O H A P P E N : Since his first trip to the top of Hot Country Singles & Tracks seven years ago, Tim McGraw has had the unprecedented distinction of having his career stall four-week stints stop the chart with each of his No. 1 songs. That unbroken streak is halted this issue by Lonestar’s “I’m Already There” (BNA), which pushes McGraw’s “Grown Men Don’t Cry” (Curb) to No. 2.

McGraw’s 14th No. 1 on the radio chart dials 285 detections and bounces to the No. 1 chart last week, which gains 261 plays and jumps 4-1. Though McGraw’s chances for an encore at the top look bleak, he did recover from a loss of 111 detections two weeks ago to control the chart last issue. Should McGraw pull off such a Herculean feat next issue, he would reclaim the multiple-week crown, and “Grown Men” would then be his first multiple-week chart-topper to have an interrupted run at No. 1.

Lonestar’s margin of victory is just 13 plays this issue, and the nearest bulleting title, Sara Evans’ “I Could Not Ask for More” (RCA), lags 514 detections behind, but McGraw’s single increases 970 plays, it is eight chart weeks older than “I’m Already There,” which ties Brooks & Dunn’s “ Ain’t Nothing Bout You” (Arista Nashville) as the fastest-rising No. 1 country single so far this year. In other words, Lonestar’s release is ending its ascent and may end up controlling the chart another week—maybe more. It is the group’s seventh No. 1 and fifth consecutive single to reach the summit.

DECADE OF HITS: Opening with the second-largest debut-week sales for a disc of new material in her 10-year career, Trisha Yearwood celebrates her first such album to start at No. 1 on Top Country Albums, as Inside Out (MCA Nashville) scans more than 44,000 copies and enters The Billboard 200 at No. 29.

Last year, the 36-year-old’s fourth No. 1, Yearwood’s Real Live Woman set her opening-week sales benchmark for a package of new songs when it entered with 53,000 units in the April 15, 2000, issue. Her largest single-week sum to date is held by Songbook: A Collection of Hits, which scanned approximately 129,000 copies in its debut week. On the radio, Yearwood’s “I Would’ve Loved You Anyway” improves by 178 detections and hops 28-25 with airplay at 143 monitored stations. Clear Channel’s WSIX Nashville and Entercom Communications-owned WCNC Charlotte were among the overall airplay leaders with 394 and 326 plays, respectively, to date.

PICKING UP THE PACE: Overall, country album sales are down approximately 14% in comparison to the prior issue, but Wade Mccree’s From the Heart (Spring Hill/FM/E) weathers the softer chart with a 10% increase, good enough to collect our Pacesetter trophy on Top Country Albums. The gospel-heavy package is being worked at Christian retailers by Chordant Distribution. “Write Your Name Across My Heart” is the lead single from the new set, the group’s first to hit Top Country Albums in a decade. From the Heart is the group’s first appearance on Top Country Albums since Unstoppable spent 17 weeks there in 1991. It peaked at No. 41.

‘Every Song’ Is Sad On Watson’s Audley Elegy
BY RAY WADDELL
NASHVILLE—Sad songs are a vital part of country music history, and the catalog of weepers grows mightily with the release of Wade Mccree’s new single: “Every Song I Write Is For You,” Dave Watson’s first Audium release, due July 24.

The highly personal album is under no great illusion but rather a minor one that comes with the release of any single: Writing the songs on the new album proved cathartic for Watson, who had descended into an emotional abyss following Smith’s death, a talisman that culminated in a potentially lethal dose of pills and alcohol last December, after which he committed himself to a state mental hospital.

Three songs weren’t planned—it just kind of came out of the circumstances,” Watson says. “It wasn’t like I wrote these songs thinking ‘I’m going to do this whole country album’... We started coming out, and when I had enough to do an album, I felt compelled to record it. It’s such a heavy subject, but it’s expressing something about me.

After signing to Audium (Watson was previously signed to High Tone Records), Watson felt the new songs were important enough to proceed with two planned releases, Christmas Time in Texas and Live From London.

Audium president Nick Hunter loved the first 10 songs that ended up on the new album but felt they might be a bit too sad in total. “I said, ‘I need at least four songs that are happy/sad,’” Hunter says. “He sent me some more songs, and when I heard them in the autumn of 1997, when it also bowed at No. 1.

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**Classical Keeping Score**

*by Steve Smith*

**F**rom across the pond: According to David Angel, second violinist of the Maggini String Quartet, the first violinist in the King's College Cambridge ensemble (EM Classics, 57025-1987-9), has played concerto in the U.S. at the moment. But if it did, Angel already knows how he would prepare a performance of the 18th-century British quartet repertoire that his group has championed in a series of well-received recordings for the Naxos labels. The latest in a series presents the two string quartets and the Phantasy Quintet by Ralph Vaughan Williams, a major British symphonist not known for his chamber music output.

"We nearly always introduce works at concerts," says Angel, "and try to start by saying what Copland said about Vaughan Williams. He said he was a master of the tonal language of British music. I don't believe that he was unaware of the many misconceptions that surround the music of such as English pastinian virtuosi as the English Violin Quartet and E.J. Moeran—whose works we have heard in the last five years in New York City—at a few concerts." The ensemble, which is among the leading British chamber groups, recently celebrated its 25th anniversary. "The most notable thing is that we have shared so much with our friends in the concert scene and with the audiences. The feeling among professional musicians over here is that Ralph Vaughan Williams is largely negligible. "Oh, my God, more jolly English folk songs, you know? There's almost a phobia against folk music—and, either, they don't accept it from Bartok or Grieg or Copland, even though they listen to Rhode Island Rhapsody in the same way, as a masterpiece. It's a very interesting phenomenon. "That perception of Vaughan Williams may be understandable given his exposure, which is usually limited to his most popular works: the folk-tunes, the melodies, the string quartets, the Phantasy on "Green Grow the rushes." Beyond those works, there lies a great deal of richly variegated, and even dark, music that is often easy to recognize. "In recording the quartets and chamber works of these composers and others, the Maggini disc stereotyping in order to reassess the music itself. In the case of Vaughan Williams, the three works that were recorded date from different periods in his life, demonstrating diverse elements of his creativity. The String Quartet No. 1, from 1908, is a relatively straightforward work that reflects the influence of Messiaen and Weber. The Phantasy Quintet for string quartet with added viola, written in 1912, harkens back toward the English violin ensemble tradition and folk song. The String Quartet No. 2, written when the composer was 80, best represents his mature style, borrowing music from his film scores of the period. The Maggini gives gorgeous, persuasive accounts of all three works, as indicated by the superb recording in check.

The Maggini did not initially set out to be the champions of neglected British composers. Formed in 1988 and named after the maker of Angel's violin, the group made their recorded debut with a Haydn program for the Simax label in 1988. Attractive recordings of the Szymanowski quartets and Schubert's "Death and the Maiden" followed on ASV. But chance intervened in the form of an Australian living in Kent, England, whose passion for the music of the obscure E.J. Moeran led him to the group to perform the British composer's quartet at a festival he had arranged. After the performance, the Maggini recorded the works with independent producer Andrew Watson, who found a home for the tapes at Naxos. The label also enlisted the group to record string quartet miniatures by Pank Brink 1964.

The burgeoning Maggini series attracted overwhelmingly positive response in the British media. The Moeran recording received No. 8 on the Classic FM charts and was also featured on BBC Radio 3's Music on 3. The Maggini went on to record the complete string quartets of Benjamin Britten, as well as a pairing of Elgar's String Quartet and Piano Quintet (with renowned pianist Peter Donohoe). After the Elgar recording won the coveted Disqus award, Select Music—which distributes Naxos in the U.K.—offered the quartet an unprecedented deal.

We decided that we wanted to move into a long-term association with the quartet," says Anthony Anderson, head of Select. "We signed a five-year deal for 10 recordings of British 20th-century music for quartet and chamber music. We talked to them about various other projects that we had in mind of repertoire, and they talked to us about their ideas." Select's faith proved warranted; subsequent releases in the series went on to garner similar acclaim. Most recently, the Vaughan Williams recording climbed to No. 4 on the Classic FM chart and sold almost 1,000 copies in the U.K. during its first six weeks of release. "I think the quartet has built up quite a reputation," Anderson says, "largely because of their recordings, although they are quite active on the concert scene here as well.

The Maggini has already recorded works by Bridge and Bax for future release and plan to record quartets by John Ireland and Arthur Bliss as well. The group has been recording music, including the quartets of Michael Tippett, Robert Simpson, and the Jamaican-born British composer Eunice Alberga, who has written two of her three quartets for the Maggini. Meanwhile, as word spreads about their Naxos series—helped in great part by the marketing and promotion efforts of Select—Angel reports that the quartet is quite eager to play the music outside of the U.K. "We took Vaughan Williams to Switzerland earlier on, and people loved it," he says. "And with Vaughan Williams, their reputation is so strong, they have an easier time with the musicians in America. Last year at the Charterhouse School—which is Vaughan Williams' old school—there was a Vaughan Williams workshop, and the number of professors who were Vaughan Williams experts came. And they were all Americans!"

**Following Up:** As reported in *The New York Times* June 6, Tower Records has rescinded its buyout freeze on independent distributors: Allegro, Harmonia Mundi, and Quidal (Keeping Score, *Billboard*, May 25 and June 9). Tower chief Russ Solomon and a representative from one of the distributors confirm an agreement in principle, though details remain unresolved.

**Following Up Too:** This is the first year that the Van Cliburn International Piano Competition opened the doors to the possibility of multiple gold medalists through a change in its adjudication (Keeping Score, *Billboard*, June 2 and June 9). And, sure enough, Page 5 is graced by eight gold medalists this year, as well as another dozen or so who left the competition with silver or bronze medals.

The most significant change, however, was to the concert given in honor of the late Russian-American dancer and choreographer Vladimir Vasiliev, whose performance in the final round was a highlight of the competition. Vasiliev, who was a principal dancer with the Bolshoi Ballet for many years, was lauded for his technical skill, expressive power, and emotional depth. His performance was described as "a masterpiece of the concert stage," and his work was compared favorably to that of other great pianists of the past, such as Arturo Benedetti Michelangeli and Vladimir Horowitz. The concert was a huge success, and the audience was unanimous in their praise for Vasiliev's virtuoso performance. It is clear that Vasiliev's legacy will live on for many years to come, and that his work will continue to inspire generations of pianists to come.
**HE SWINGS, HE SCORES:** It is always intriguing to note the point in an artist’s career when his personal vision takes flight, moving him from the realm of sideman to bandleader, pointing toward future roads to travel.

**Bassist Ben Wolfe**'s *Murray’s Cadillac* (Amoeba Music, June 26) documents such a moment. That Wolfe has performed with Wynton Marsalis and the Lincoln Center Jazz Orchestra and is a longtime touring and recording member of Dianna Krall’s band speaks highly of his musical skills. Yet it is Wolfe’s desire to compose film scores that most informs the project. His compositions—which he deems “chamber music within a jazz context”—give Murray’s Cadillac an intriguingly cinematic flow, conveying a sense that events are unfolding even without an accompanying storyline.

Wolfe says that the project “is based around a number of themes” that “give the music a visual element to complement the sonic elements.” He explains that the disc’s first track, “6th Column,” represents the point where a film’s opening credits would be shown and that when the composition returns at the end of the 21-part song cycle, it completes the musical journey at the point when the imaginary film’s closing credits would roll. Wolfe further explains that these second piece,
Alesis has evolved into a company that is delivering equipment to the project studio that's appreciated by top people in the industry as well.

—PETER CHAIKIN

project market is a very broad seg-
ment for us.

It was this effort to identify and fill
a void in existing recording equip-
ment in a high-quality/low-cost pack-
age, says Chaiikin, that has been a
defining principle for Alesis. The
ADAT line, now offering 20-bit digi-
tal audio, is still a strong product.

"People don't realize how many
ADATs we continue to sell. It's such
an established format that we con-
tinue to do significant numbers of
them every month, in spite of all the
hard disk-recording, in spite of the
other ways that there are to record.
It still comes down to convenience,
simple and maximum performance.

With the proliferation of hard disk-
recording—from stand-alone units
including 1Z Technologies/Otari
RADAR, the Euphonix R-1, Tasca-
man's MX-424, the HDR2496 from
Mackie Designs, and Fairlight's Mer-
iln to such computer-based systems
as Digidesign's Pro Tools—Alesis
HD-24, applying Panasonic analog-
to-digital and Swissonic digital-to-
al analog converters to the latter; he
notes that the quality of Alesis
HD-24 as "absolutely amazing" (Studi-
monitor, April 28).

"People have their choice of front-
end and back-end, Chaiikin says, but
the cost of the storage and the size
of the storage is now down to a 9GB
with $100 drives. We're working with
people like Elliot to prove to our-
self and others that,yes, the machine
is very affordable, but also that the
people at the highest levels take it very seriously because it's now becoming the standard.

Another new product from Alesis,
introduced at the National Assn.
of Music Merchants (NAMM) Conven-
tion in January, the DMPro, located in
Calif., is the 860 studio monitor, the
first product in the ProLinear line.
The ProLinear 820 features an on-
board digital processor, including
parameter EQ, allowing customization
for acoustical anomalies in a list-
ening environment or simply for
individual preferences or musical
style. The ProLinear 820 also fea-
tures RS-232 serial nine-pin connec-
tors for multichannel configuration.

"A lot of people don't realize it, but
what the ProLinear is able to do is
by Alesis and Groove Tubes, the
Viper was manu-
factured and marketed exclusively by
Groove Tubes. The DMPro drum
kit will be sold and marketed by
HARP Dynamics, although Alesis
still manufactures and sells the core
of the drum kit, the DMPro brain.
The GT Electronics brand of microphones
(which under the Viper was devel-
oped jointly by Alesis and Groove
Tubes) will also remain at Alesis.

"We still offer GT microphones," Chaiikin explains, "but some of the products..."
NEW YORK
Allaire Studios has opened for business in Shokan, N.Y., offering two rooms and a Pro Tools-equipped project studio. Kate Pierson of the B-52’s is working on one of the first sessions at the new facility, utilizing both rooms for the recording of a self-produced solo work featuring guests Zack Alford, Sara Lee, and Berni Worrell. Allaire engineer Brandon Mason re-produced and engineered.

Don Byron recorded his latest Blue Note release in the Neve room with engineer Tom Lazarus. Mason assisted. Tracks were recorded to Tascam DA-18. In the project studio, Jay Vicari mixed a 5.1 project for Japan’s NHK TV featuring Gato Barbieri. Producers on the project were Kevin Hartman and Paul Welch.

Based at Cowboy Technical Services Recording Rig in the Williamsburg section of Brooklyn, producer/musician Eric “Roscoe” Ambel recently produced the Demolition String Band, with Grant Austin engineering. Ambel and Tim Latham mixed. Additional projects by the busy producer—he has been on tour as a member of Steve Earle’s band, the Dukes, during the past year—include Miss Tammy Faye Starlite, also recorded by Austin, and Martin’s Folly, recorded and mixed by Tim Matfield, Austin, and Ambel.

Laura Dawn did overdubs and mixed “Jump Into the Fire,” a late addition to her upcoming Easty release, at Jarvis Studios. Carl Glazilwicz was recording, assisted by Noah Simon. New year at Jarvis includes two Telefunox LA-2A compressors, two TC Electronic 2290 delays, and a pair of ATC 100 monitors.

Los Angeles
Chalice Studios, a new recording studio scheduled to open next month, has purchased a Neve 88R analog console. The 88R, the first large-format analog console introduced by the manufacturer in almost 20 years, will be installed in Studio B and is expected to be on-line by August. Chalice Studios will be a unique, “fantasy-like” recording facility designed mainly for rock artists, says GM Jonathan Little.

Joe Chiccarelli was at Sony Music Studios in Santa Monica cutting tracks with Elton John on his upcoming DreamWorks release with producer Patrick Leonard, co-producer Todd Schumacher, Pro Tools editor David Channing, and assistant engineer John Merritt.

Jennifer Lopez was also at Sony, recording vocals with engineer Michael Patterson.

At Future Disc Systems, John Hall mastered the upcoming Capitol release by Deana Carter. Hall used Pacific Microsonics’ HDCC processor, a 7000 series multichannel processing platform, and a Weiss DSI/EQ7 equalizer.

Producer David Kahne recorded and mixed Sugar Ray’s “When It’s Over” at Scarem Studios with engineer David Leonard. Kahne mixed Sugar Ray’s previous hit singles “Fly” and “Every Morning” at

In the Midst of It All, Engineer Ben Arrindell mixed Grammy-winning contemporary gospel artist Yolanda Adams’ 1999 EMD release, Mountain High Valley Low, in surround-sound for DVD Audio release on the Solid State Logic Axiom-MT digital console in Studio B at Quad Recording in New York. (Photo: Dave King)

MIAMI
Pro Tools M1Xplus has been installed at Bogart Recording Studios and can be accessed from either Studio A or B. Live engineer Joe recently utilized both rooms, recording and mixing tracks with engineer Bob Rosa, a Digidesign-certified Pro Tools operator. Rosa was also working with of the Digidesign-certified Pro Tools operator. Rosa was also working with keyboardist and engineer Brian Barber (Marley), mixing a new track in Studio A.

Please send material for Audio Track to Christopher Walsh, Pro Audio Editor, Billboard, 770 Broadway, New York, N.Y. 10003: fax 615 655 3515, E-mail: cwalsh@billboard.com

AUDIO TRACK

NEW YORK
Wyclef Jean and Jerry Wonder spent most of April at Sound Recording, working on a number of projects. Jean and Wonder worked on the Solid State Logic 002 J Series console in Studio B with J Records’ Product G&B, with engineer Andy Grassi, and on the Neve Capricorn digital console in Studio C with Rita Marley and engineer Serge Tsoa.

NASHVILLE
Michael Davis, president of Digital Audio Post, a division of the Emerlad Entertainment Group, has been busy with several projects, including a 5.1 mix for the film This Moment in Country, playing at the new Country Music Hall of Fame’s Ford Theater, as well as a mix for the Hall’s Star Experience Theater. The Star Experience movie features Tim Mcgraw on off-stage and, includes live remakes from a recent concert in Detroit. Davis also remixed music for the Loretta Lynn video “I Can’t Hear the Music,” from the A&E program Live by Request.

Martina McBride was in the Neve room at Seventeen Grand Recording, recording vocals for her upcoming RCA album. McBride is co-producing with Paul Worley. Clark Schleicher engineered. Allison Krauss was also in the Neve room producing Reba McIntire.

Gary Pazzoso tracked and mixed with assistant engineers Thomas Johnson and Jason Lehnig. In the Euphonix room, Steven Curtis Chapman and producer Brownie Brownmaster worked on an upcoming Sparrow release. Steve Bishir engineered, assisted by Hank Nieder.

Screamin. Also at Scarem, Brian Virtue mixed Backstreet Boys’ CBS special Larger Than Life.

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Kapp Beats The Clock To License ‘Pearl Harbor’ Soundtrack In 6 Days

**WILLIAM J. BLYTH**

At Orlando, Fla., on March 24, 2004, music publisher Ascap announced that Kapp Music Publishing, a division of Kapp Records Inc., had signed a deal with the Pearl Harbor project to license the company’s catalogue. The deal includes the use of songs from Kapp’s catalogue of more than 150,000 songs, including hits by the Beatles, the Rolling Stones, and other legendary artists.

**ASCAP**

ASCAP, the American Society of Composers, Authors, and Publishers, is a not-for-profit organization that represents the interests of copyrighted music publishers and songwriters. The organization licenses and collects royalties for the use of copyrighted music in various forms, including live performances, recordings, and public performances. ASCAP has represented the interests of more than 600,000 songwriters and composers.

**Kapp Records Inc.**

Kapp Records Inc. is a record label that has been in operation since 1961. The label has a rich history of releasing music by some of the greatest artists of the 20th century, including The Beatles, The Rolling Stones, and David Bowie. The label has also released music by many lesser known artists, making it a valuable resource for music lovers.

**PUBLISHERS**

Publishers are individuals or companies that own the legal rights to copyrighted music. They are responsible for negotiating and collecting royalties for the use of copyrighted music. Publishers can be divided into two types: music publishers and songwriters. Music publishers are responsible for negotiating and collecting royalties for the use of copyrighted music, while songwriters are the creators of the music.

**AGENTS**

Agents are individuals or companies that represent the interests of music publishers and songwriters. They negotiate agreements for the use of copyrighted music, and help ensure that royalty payments are made to the proper parties.

**PRODUCERS**

Producers are individuals or companies that oversee the production of music. They are responsible for ensuring that the music is produced in a way that meets the standards of the music publisher or songwriter.

**SINGERS**

Singers are individuals who perform copyrighted music. They are responsible for ensuring that the music is performed in a way that meets the standards of the music publisher or songwriter.

**CONCERTS**

Concerts are events where live music is performed. They are often sponsored by music publishers or songwriters, and provide a platform for singers to perform copyrighted music.

**TOURS**

Tours are events where artists perform copyrighted music on a large scale. They are often sponsored by music publishers or songwriters, and provide a platform for singers to perform copyrighted music.

**FESTIVALS**

Festivals are events where music is performed in a variety of formats. They are often sponsored by music publishers or songwriters, and provide a platform for singers to perform copyrighted music.

**REVIEWS**

Reviews are written critiques of music that are published by music publishers or songwriters. They provide an opportunity for singers to receive feedback on their performance of copyrighted music.

**ROYALTIES**

Royalties are payments made to music publishers and songwriters for the use of copyrighted music. They are paid to the proper parties, and provide a source of revenue for music publishers and songwriters.

**DISTRIBUTION**

Distribution is the process of making copyrighted music available to the public. This can be done through a variety of means, including physical copies of music, digital downloads, and online streaming.

**RECORDED MUSIC**

Recorded music is music that has been produced and distributed in a physical or digital format. It is the final product of the music creation process, and is often used as a source of revenue for music publishers and songwriters.

**PERFORMER RIGHTS ORGANIZATIONS**

Performing Rights Organizations (PROs) are organizations that represent the interests of music publishers and songwriters in the area of public performance.

**COPYRIGHT LAW**

Copyright Law is a set of laws that protect the rights of music publishers and songwriters. It provides a framework for ensuring that the proper parties are compensated for the use of copyrighted music.

**MUSIC BUSINESS**

The Music Business is the industry that creates, distributes, and profits from music. It is made up of various entities, including music publishers, songwriters, singers, agents, producers, and more.

**MUSIC LIBRARY**

A Music Library is a collection of copyrighted music that is made available for use in a variety of formats. It is often used by the music business to ensure that the proper parties are compensated for the use of copyrighted music.

**MUSIC MARKETING**

Music Marketing is the process of promoting and distributing music in order to increase its visibility and profitability. It can be done through a variety of means, including advertising, public relations, and social media.

**MUSIC DISTRIBUTION**

Music Distribution is the process of making music available to the public. It can be done through a variety of channels, including physical copies, digital downloads, and online streaming.

**MUSIC PRODUCTION**

Music Production is the process of creating music in a studio setting. It involves a variety of techniques, including recording, mixing, and mastering.

**MUSIC PERFORMANCE**

Music Performance is the process of performing music in front of an audience. It can be done in a variety of formats, including concerts, tours, and festivals.

**MUSIC BUSINESS OPPORTUNITIES**

Music Business Opportunities are opportunities for individuals or companies to get involved in the music business. These opportunities can include music publishing, songwriting, music production, music distribution, and more.

**MUSIC BUSINESS CHALLENGES**

Music Business Challenges are challenges that individuals or companies may face when getting involved in the music business. These challenges can include competition, legal issues, and more.

**MUSIC BUSINESS TRENDS**

Music Business Trends are trends that are shaping the music business. These trends can include changes in consumer behavior, advancements in technology, and more.
Rise of Rabanes: There are few, if any, overnight successes in commercial music, and the number dwindles even further in Latin alternative music. But by all accounts, the rise of Panamanian rock group Santana has been particularly excruciating ordeal lasting almost 10 years.

Rabanes, the trio's latest album—released last fall by Crescent Moon Records—has, according to the label, sold close to 100,000 copies so far. These days, the group is getting airplay in forward-looking pop stations nationwide, and it has the luxury and the support to release different singles—with a corresponding video for each—in different countries within the Latin territory. It's a good showing for an unknown Latin rock band.

Before this release, despite the fact that Rabanes had at one point been signed to Ruben Blades' Panamanian label Kiwi Records and had released two previous albums, the band remained largely unknown outside the soulware fan base.

"We were the typical, starring Central American band," says lead singer/composer Emilio Regueira. "We were complicating the perils of being an alternative band. "If there's a core audience that thinks we've sold out, then it'd be a minimum core audience, because we were never a well-known band."

Rabanes tried to be well-known. Regueira and bandleader Christian Torres and Javier Saavedra had first come together in 1992, toiling in obscurity in local pubs and bars until they were signed to Kiwi Records. A publicity band, Rabanes' blend of ska, reggae, and hardcore rock was dynamic live. But the group barely made a ripple outside Panama. The band's contract expired after a second album (Kiwi is now defunct), and Rabanes left town.

"We decided to go to Spain and start from scratch," Regueira says. "And that changed the band's entire thrust.

Forced to play for a new audience, surrounded by new influences, Rabanes polished their sound and incorporated more hip-hop.

(Continued on next page)

Latin Tracks A-Z

Santana, producer Santander, also the legal counsel for Leslie Toni Jewel, provides BMI with ASCAP's "Primavera," featuring Tavo and My Feel Track.

LATE, in Billboard — License Key Orig.

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* This week's listings show sales for the week of June 22 through June 28. Next week's listings are due by July 7. Sales figures are for all print editions of Billboard. Compiled by Billboard/BPI Communications, Inc.
Latin Notas

(Continued from preceding page)

hop and tropical influences. At the same time, the group started to improve more. Songs that eventually made it onto the Rabinas album—such as “My Commanding Wife” and “Señorita a Mi Me Gusta Su Style”—were the product of live shows where the audience was asked to participate in making up lyrics.

But, commercially speaking, Rabinas’ luck only changed when they hooked up with producer Roberto Blades (Ruben’s brother). He, in turn, hooked them up with Emilio Estefan Jr. “We never, ever thought he’d be interested in material like this,” Regueira says. “Frankly, when we went to Crescent Moon to record the album, we went in through the back door. It was like a favor. Roberto was doing for us, just letting us record when the studio was free. And the band has evolved, but it’s the same band. It’s an authentic band.”

Aggressively promoted through a series of alternative means—including a Doritos campaign in Mexico that featured the band on 5 million Doritos packets—Rabinas will also be featured in the upcoming Latin Alternative Music Conference, set to take place July 6-9 in New York.

SAGA SHOWCASES AT LAMC:
Rabinas will also be part of a showcase organized by Spain’s Society of Authors and Editors (SGAE) that will also feature platinum sellers Estopa (more than 1 million copies sold in Spain alone) and Ely Guerra. (Later in the year, SGAE will also be hosting its Rock en Tour tour in the U.S.)

According to organizer Josh Norek, this year’s Latin Alternative Music Conference, the follow-up to 2000’s successful launch, has seen a rise in registrations even as the Internet dollar has declined.

The event kicks off July 6 with performances from Julia Vargas and Los Amigos Invisibles at Brooklyn’s Prospect Park. Panel topics include discussions on radio, print, and TV exposure, as well as the role of sponsorship and advertising in Latin alternative music.

The coup of the conference may well be a performance by Manu Chao at New York’s Central Park Summer Stage July 7. Manu Chao’s new album, Próxima Estación: Esperanza, debuted at No. 2 on The Billboard Latin 50 chart, becoming the second Latin alternative album debuting in the top 10 in one month. (Atrapeolados! Gozo Poderoso did the honors four weeks ago.)

Solís still at No. 1:
The No. 1 slot on The Billboard Latin 50 this issue still belongs to Marvi Antonio Solís, whose album Más de Mi Alma (Fonovisa) debuted at the top spot last issue. A whopping 11,949 copies were scanned this week, nearly twice as many as runner-up Christian, whose album Azul (BMI U.S. Latin), debuted in the No. 2 spot.

In other Fonovisa news, the label has announced a special concert featuring los Tigres del Norte, indicating that los Tigres have been the featured artists in the “Paísanos” campaign sponsored by the Mexican government that is aimed at providing information to Mexican migrant workers. Los Tigres are scheduled to release the follow-up to De Paísaño a Paísano in late July.

In Brief: EMMAC, the association of Mexican Music Editors, has elected its new board of directors for the 2001-2002 term. New officials are: Juan Manuel Garcia Garcia, president; Horacio Martinez, VP; Enrique Marquez Omaña, second VP; Simon Medina Gomez, treasurer; Antonio Rebollar Fernandez, secretary, and Edmundo Monroy, Raymond Flores and Felipe Saiz, board members.

Leila Coho may be reached at lena@billboard.com or at 815-361-3879. Material may be sent to 101 Crandon Blvd., Suite 506, Key Biscayne, FL 33149.
Billboard Salutes Miami's Top Promoter

Arie Kaduri
30th anniversary
From Israel To Miami, From Touring With His Own Band To Starting A Successful Production Company, Promoter Arie Kaduri Remains At The Top Of His Field After 30 Years.

BY LEILA COBO

Arie Kaduri will freely admit that his professional choices are motivated by both business and raw instinct. Like the time a then-unknown pianist named Raúl Di Blasio sent him a handful of CDs, which sat untouched on Kaduri’s desk for months, until he heard a Di Blasio track on the radio. “And I called him,” says Kaduri simply. “I told him the truth. I said, ‘Look, I haven’t listened to this, but now I’m interested.’”

Kaduri had Di Blasio open up for Rocío Dúrcal—playing solo piano—and, effectively, jump-started his performing career in the U.S. That Kaduri would have an understanding of the Latin marketplace in the U.S. is only sensible, as a promoter, that’s his job. The mystery is how a Jewish accordion player born in Baghdad and raised in Israel who started booking Spanish-speaking stars before he could speak the language would go on to become one of the top Latin-music promoters in the country.

“He is very personal in his approach to concerts,” says Julio Iglesias, who has long been promoted by Kaduri on the East Coast. “He’s not a machine. He gets emotionally involved, and really enjoys the whole process. Very Mediterranean in his style.”

These days, it’s hard to picture Kaduri anywhere but Miami, a place he chose because the climate reminded him of Israel and he is surrounded by Latinos and Spaniards, the people he associates with his Mediterranean roots.

STARTING OUT IN MUSIC

Surprisingly enough, almost from the time Kaduri riveted toward show business, things seemed to point in that direction.

One of eight brothers and sisters, Kaduri emigrated to Israel from Baghdad when he was 11 years old, a full six years before his entire family moved over. Alone, he went straight to a kibbutz, where he learned how to play flauta, accordion and harmonica. Following his stint with the Israeli army—where he was part of a strategic surveillance unit—Kaduri started working in the family business (the family still owns wholesale stores that sell a variety of products) and, at the same time, started playing gigs.

“I worked with my family in their store in the morning, and at night I did music,” recalls Kaduri. “I would come back from concerts at 3 or 4 in the morning, and I had to be in the store by 7:30 a.m. But I made more money in music. And I used to fight with my family. I wanted to leave.”

Eventually, he did just that, taking his group on a European tour he organized himself.

“For me, it was the first time I went out of Israel, and what we saw was completely different. I learned a lot. The idea was to change, but one who spoke fluent English, thus enabling the group to perform a repertoire of American folk music.

MOVE TO PROMOTION

Even then, at a time when he performed as well as booked his own group, Kaduri decided his future lay not onstage but off, in the promotion end. When Shalom folded, Kaduri paid his bills by playing the accordion in South Beach restaurants and began to actively pursue a concert-promotion career, booking musical revues in the area’s trendy hotels. He also began to book smaller acts to perform in the area’s many condors, and, to this day, one of the departments in his office continues to handle those accounts.

The notion of booking established Latin acts materialized in 1972, when, out of the blue, Kaduri placed a call to well-known Latin radio DJ Betty Pino, whom he’d been listening to for months. “I said, ‘I’m sorry, I don’t speak Spanish, but I would like to meet with you,’” says Kaduri. “They had lunch, and Pino, sufficiently impressed, suggested that Kaduri contact Willy Chirino and his wife Lissette.

“He knocked on our door and said, ‘My name is Arie Kaduri and I play the accordion,’” recalls Chirino. A few months later, Kaduri presented his first benefits Latin concert: Willy Chirino and Lissette at the near 3,000-seat Miami Dade County Auditorium. To do so, he had to borrow money from the bank, but the show was a hit and Kaduri was on a roll. Again at Pino’s suggestion, he contacted Spanish singer Rafael, traveled to Spain for a personal meeting and booked his first tour.

Even now, many of the acts—like Paloma San Basilio, whose upcoming tour Kaduri is promoting, and Jose Luis Perales, whose spring tour was also under Kaduri’s helm—continue to work with the man who first brought them to the U.S.

What sets him apart, says Kaduri, is the small things. “Everyone is different. Do they need a bottle of wine, or honey? Make sure that when you go into the hotel or backstage, you have a nice basket of flowers waiting. It’s nice to go out with them for dinner afterward too,” he says.

Beyond that, however, Kaduri has other assets. A hands-on promoter, he’s never absent from a show. Often, his wife Yafit—who used to work in his Israeli office—will also be nearby, with 5-year-old daughter Natalie (a Ricky Martin fan) in tow. In deference to his wife and daughter, Kaduri recently changed the name of his company, to NYK Productions (for Natalie, Yafit and Kaduri).

LONG-TERM SUCCESS

Aside from the personal touches, the company is known for its afterhours promotional efforts. “With Arnie, you know his word is his contract,” says Bob Murray, director of sales and marketing for Miami’s James L. Knight Center. “He’s always good to his word.”

“My relationship with the artists and the managers is very long-term,” says Kaduri. “Many of them, like Plácido Domingo, I don’t even have a signed piece of paper.”

Through the years, Kaduri has honed his relationships not only with artists and managers but also with American agencies like William Morris andCAA, which are increasingly signing Latin acts to their rosters. The biggest change, however, is in the level and cost of productions, which have gotten more elaborate with each passing year, making it necessary for ticket costs to rise, as well, in order to bring in profits.

Domingo, I don’t even have a signed piece of paper.”

Beyond that, Latin music itself has changed in fundamental ways. “The Spanish music market has grown so much and now mixes with American music. It’s really a great rhythm,” says Kaduri. “But now, there’s so many mixes. Before, Americans wouldn’t accept Latin songs. And I would say, ‘One day, this is going to happen.’ And look. We started from the beginning, with Julio Iglesias—who I say is the godfather of it all—and Gloria Estefan. Those two really opened the doors for everyone else. And now we have Ricky Martin, Marc Anthony and Shakira; she’ll be a big star.”

These days, it’s hard to picture Kaduri anywhere but Miami, a place he chose because the climate reminded him of Israel and he is surrounded by Latinos and Spaniards, the people he associates with his Mediterranean roots.
To our dear husband and dad,

On your 30th Anniversary we wish you many years of health, happiness and great success.

You are a very special husband, a fabulous father and the most important thing in the world to us.

We will always be with you all the way.

We love you very much,

Yafit & Natalie
When we’ve worked with Arie, the shows have always been first-class, big stadiums. He is honest. When he tells you he’ll have a green apple waiting for you, it will be green, not red or yellow. It’s always fantastic working with him.

—Tom Cookman, president, Cookman International

I first met Arie in 1982, when I brought a Chinese circus of acrobats to New York City. I was VP of booking at Madison Square Garden, and he played our Feel Forum venue. From those days to our more recent experiences with him; and Ricky Martin, Shakira and now Alejandro and Vicente Fernández at the Miami Arena—he has always been a class act. He believes that promoters and venues should work together to put on the best possible show for the audience and to provide the best service for the artists. I wish him the very best for another 30 years, and I hope that I have the pleasure to work with him many times in the future. —Rob Franklin, GM, Miami Arena (SMG)

Arie is a true professional and a real gentleman. It has been a pleasure working with him. —Ishstar, artist with Alabina group

Arie Kaduri is the most recognizable name in the business. I know of his reputation through other Latin artists but had not met him until about two years ago. We’ve now been working together the last year, and I have been very happy. While others don’t realize the potential for Latin music, he put his faith in us. I like the way he works. —Sergio Mayer, producer, SOLO PARA MUJERES

I’ve been speaking to Arie on a daily basis for the last seven years. He’s such a unique individual. He is definitely an old-school promoter. When Arie’s on the phone, I look forward to it, because it’s always going to be an adventure. Arie can be a tough negotiator, but he has also been one of the theater’s best friends over the years. He has brought in some great acts. We certainly salute his 30 years in the business and look forward to many, many more years of working with him.

—Bob Papke, director of marketing, Jackie Gleason Theater

I’ve worked with Arie for more years than I can count. I’ve always been impressed with his ability to maintain his success in such a tough industry. All of the artists respect him and enjoy working with him. While I’ve seen many promoters come and go, I’ve seen Arie stay. And that is because of the way he does business—wit, integrity, professionalism and ethics.

—Claudia Paig, GM, Hispanic Broadcasting Corporation

Two years ago, I went to Miami Beach to review an Alejandro Sanz show at the Jackie Gleason Theater. According to Sanz’s publicist at the time, my tickets would be at will call. They weren’t. I asked to purchase a pair. The show was sold out. I asked to speak to the theater manager, who offered no solution. I asked for the concert promoter, and, instead of sending a staff member or assistant, he showed up himself. I’d heard of Arie Kaduri by then—who hadn’t?—but had never met him. When he heard my predicament, he had two chairs brought from the back of the theater and placed at the end of a center aisle. I had only had two seats to the show; I had the best seats in the house. Right before the lights dimmed, he came by to make sure I was comfortable and at ease. Since then, I have seen him at endless shows and have come to realize that, as the owner of his own company, Kaduri delegates but never relinquishes control. Even in duties as mundane as promoting a show to the press, he is often the person who picks up the phone and pitches an artist.

That personal touch has been one of the attributes that has kept him in business for 30 years. More intriguing, though, is the story of how a Baghdad-born Israeli man with no knowledge of Spanish became one of the country’s leading promoters of Latin music.

Over lunch in Miami Beach, the same place where he set up shop three decades ago, Kaduri tells the story in English and in now-conversational Spanish. And, by the way, I always get my tickets directly through him nowadays.

From the very beginning, as a promoter, you worked with Latin acts. Obviously, there was an affinity for the culture, wasn’t there? Israel exists in the Middle East. It’s very Mediterranean. The music is very similar to Greek, Arabic and, especially, Spanish music. So really, the Israelis are very close to the Latinos, the Mediterraneans and the Spaniards.

In fact, when you came to the U.S. to work in accord with the Yeniesites, Spanish music was part of the repertoure, even though the trio played typical Israeli music, wasn’t it? Yes, we always had a few songs in Spanish. When we left New York, we called ourselves Los Yeniesites and went to South America on a six-month contract. It was very successful. We played Argentina, Chile, Colombia and Peru. From there, they hired us for Puerto Rico, Aruba, Curacao, and then we went to Surinam. It was an amazing time, but we weren’t famous. We had three records, but nothing really came out of them. After the Yeniesites broke up, I created a group called Shalom, but we did mostly American folk, like Peter, Paul & Mary. The singer was Israeli American, so she spoke English well and she knew the repertoire. We had a British agent who lived in Hong Kong, and she took us to the Far East for four months.

You were making your life as a musician. Did you want to be one? I never wanted to be a musician. My dream was always to be where I am today. Producing, managing. I felt that to be a musician and have a family was a very, very difficult thing. And, not only that, the issue was, I felt I wasn’t going to make it big. So why struggle? The life of a musician, a singer, or a dancer, it’s a very big struggle. If you cannot make it very big, you can just make a living. This is the way I saw it.

So, this is what I honestly wanted to be.

Give me a job description. What exactly do you do? I sign the artists. I have to carry the show completely to success, from publicity, production—sound, lighting, catering, hotel, local transportation, airfare, cargo—everything from A to Z. It’s a lot of work. And the artist is always right. Sometimes, you have to do more work than you’re expected to do to make it comfortable for the artist. The artist doesn’t want to know. He wants to walk on stage, see the place full and get paid.

You basically managed Los Yeniesites and Shalom. But how did you formally get into the concert-promotion business? In the beginning of 1982, I went back to Israel. After the Six Day War, I formed another group and came back to Miami. I had come here many times with the Yeniesites and I loved it, because it’s the same climate as Israel. I said, if one day I stay in the U.S., I’ll live here [Miami]. So, I stayed here and I brought a new group. What happened with the group was, you worked two months, then you didn’t work three months. I decided to play accordion in restaurants and make some tips. During that time, I went to Curacao and saw a show with about 25 gaucho dancers, at the Hilton Hotel in Buenos Aires. I wrote a letter to the guy who owned the group. They had another week to finish their contract here. So, I came back with material and with the letter signed by the guy and I went to the agent who had given my trio a lot of work. I wanted to take this show to one of the hotels here. But my guy said he couldn’t find anything. I’d heard the rumor that the owner of The Powerline Hotel [a now-defunct luxury hotel in Miami Beach] was looking for something new, so I called and asked to speak with him. He said, “Who are you?” And I

Continued on page 66
Enrique Iglesias presents

Arie Kaduri Live!

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said, "My name is Arie Kaduri, and I’ve come especially from out of the country to see you." At that point, the group had about four days left on their contract. I borrowed money and paid for him and his wife to fly down to Curacao and see the show. He called me right away and said, "Mr. Kaduri, stay in Miami another day. I’m coming to sign the contract." Of course, when I signed the contract I said, "I have to tell you something. I live here." He said, "You son of a gun!" So that I said, "Look, if I told you I lived here, you would have said, come back next week, come in two weeks, and I didn’t have time!" This was my first show. The group played at his hotel for six months.

Back then, were you Arie Kaduri Enterprises? No. I was Arie Kaduri who lived in Miami. I worked out of my apartment.

**Q&A**

*Continued from page 64*

said, "I have to carry the show completely to success, from publicity, production—sound, lighting, catering, hotel, local transportation, airfare, cargo—everything from A to Z. It’s a lot of work. Sometimes you have to do more work than you’re expected to do to make it comfortable for the artist. The artist doesn’t want to know. He wants to walk on stage, see the place full and get paid."

Did you speak Spanish then?

No. I only spoke English. But I used to listen to Spanish radio a lot. I listened to Betty Pino; she has a beautiful voice. So I called her on the phone and said, "Look, I don’t speak Spanish, but I would like to meet with you." And we had lunch. I told her I booked some little shows here and there but I wanted to get into the Latin/Spanish market. And she said, "But you don’t speak Spanish." And I said, "I’ll learn." So, she suggested I speak with Willy Chirino and Lissette.

How were you able to convince them to sign on with you?

I knocked on their door and spoke with them. Willy opened, and he was very nice. A gentleman. They were shocked but loved the idea. We did the show at the Miami Dade County Auditorium, and it was a great success. That was 1972.

You weren’t afraid of rejection, obviously.

When I did my first concert at the Jackie Gleason Theater [when it was still called the Miami Beach Auditorium], you know what I did? I would offer to play the accordion at different condominiums, but on one condition: I didn’t want money, I wanted to be able to sell tickets to my first concert. It was The American Variety Show [prior to Chirino and Lissette]. I sold my own tickets; I was not ashamed. They gave me half an hour to talk to the people. I gave out flyers and sold my tickets. I did many things.

Your next big act was Raphael.

Yes. I called Betty and I said, "I want to do more." She suggested Raphael, so I called his manager and went to Spain to meet him. I took Raphael to Miami, Chicago and New York—three sold-out shows in Carnegie Hall. Then I did Rocio Jurado, Isabel Pantoja and Paloma San Basilio.

A lot of Spaniards...

Yes. Mexicans weren’t really coming here yet. No Colombians either.

Weren’t you interested in promoting American acts?

Yes. I was trying very hard, but, for some reason all the big American agencies regarded me as a Latin promoter, I would say. "What do you mean only Latin?" Now, I’m breaking in a little bit. I took the Eagles to Russia in May. What’s happened in recent years is, I worked with everyone and I’m taking them to different markets. Enrique Iglesias I took to Russia, Julio worked with me in Israel. In other words, all over, not only in America.

Is there really a difference between promoting Latin acts and other acts?

I don’t think there’s any difference. I don’t agree with these people who see the promoter as a specialized agent, like a heart surgeon. But really, Latin, rock, pop—it’s all the same. What is Ricky Martin? I don’t see the promotion of a concert as any different. Right now, I take Latin artists to American TV and American radio. Many young Latinos listen to the American stations and read American newspapers.

Tell me about the Russian market and the other markets you’re pursuing now.

I was in Russia about 10 years ago, right after the country moved from communism. You would see people going hungry, standing in line. Today, it’s completely different. Of course, there’s still a minimum percentage of people with a lot of money, but they’re willing to pay an average of $100 per show. Enrique sold out two nights for 12,000 people. I just signed a deal to take Eros Ramazzotti there. I also took Natalia Oreiro to Israel, and I’m going to take her to Russia and possibly Hungary and Hungary and

Continued on page 74
Dear Arie,

With much love and respect to a very special man who deserves only the best that life has to offer. We are all proud and honored that we are able to share this joyous occasion with you and wish you continued success!

Alison Chaplin        Lois Cowen        Julie El Harar        Luis Sanabria
Malaica Valiente      German Escobar
Moria El Harar        Doris Glazer      Bunny Osborn        Shaul Neeman
Making Audiences Dance, One Step At A Time...

NYK Productions Brings Latin Music's Hottest Concerts to Miami (And Beyond), While Keeping Arie Kaduri On His Toes

BY DANIEL CHANG

From popular artists to a variety of stage shows, Arie Kaduri and NYK Productions have touched audiences around the world. He may be known best for bringing Latin music's hottest concerts to Miami and the rest of the U.S., but he has also promoted and produced dance troupes, musical theater and comedy, from the State Kremlin Palace in Moscow to stadiums in Tel Aviv.

“Talent around the world” Kaduri, an Israeli immigrant who began as a booking agent and theater operator on Miami Beach’s Lincoln Road in the 1970s, also produces comedy and musical revivals, like his U.S. touring production of Mexico’s wildly popular Solo Para Mujeres (For Women Only), a Full Monty-type revue where 11 men—all well-known Mexican soap stars, models and singers—bake all.

In Russia, Israel and Latin America, Kaduri has forged partnerships that facilitate NYK’s entertainment ventures into those countries, teaming up with S. Zemach Productions in Tel Aviv for Israeli productions of the Shalom Dance Company. The group recently came to the U.S. for its second tour with NYK, just a couple of months later, Kaduri presented Celtic Fusion, a dance and music troupe that blends traditional Irish dancing with American elements like R&B.

Kaduri also had a hand in the Eagles concert in Moscow on May 29 through his partnership with an associate promoter in Russia. But, despite the glamour of such ventures, he says the role he relishes most is finding talent and introducing it to new audiences.

“My philosophy is, ‘The artist is always right.'”

He has worked on tours for many up-and-coming artists, taking Argentinia’s Natalia Oreiro to Israel and Middle Eastern sensation Alabina, featuring the singer Ishtar, to America. Kaduri lights up as he recalls a 1997 30th anniversary

Arie Kaduri 30th anniversary

CONGRATULATIONS!

Arie Kaduri

On a successful career, from your friends at Sony Music

Continued on page 70
My Dear Arie,

We All Love You.

Julio
CONGRATULATIONS
ARIE KADURI

ON 30 INCREDIBLE YEARS OF PROMOTING
THE HOTTEST SHOWS IN TOWN

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NYK PRODUCTIONS
Continued from page 65
Florida debut performance of forever Tango—a musical
about Argentina's signature ballroom dance, created by
musician Luis Bravo. The musical, which had successful
runs in London, Toronto, Chicago and Los Angeles,
thrilled the audience at Palm Beach's Royal Poinciana
Playhouse. Kaduri says, and, by the end of the night,
"everybody was dancing."

In Europe, Kaduri has also found talent to take around
the world. This year, the polyglot producer—he speaks
Hebrew, Arabic, English and Spanish—is excited about
taking Spain's Paloma San Basilio on a tour of the U.S. San
Basilio recorded her first album in 1975 and has toured
the U.S. before, most notably with productions of the
musical Evita in the 1980s.

THE SECRET TO SUCCESS
Among NYK's longstanding artists are the National
Ballet of Spain and the Edman Ballet of Russia. With such
a varied roster, Kaduri reflects the range of international
interests found in South Florida, the area where he began
his company and that, to this day, remains his most active
place of business. However, selling entertainment in this
particular corner of America hasn't been easy, he says.

Promoting concerts in South Florida, especially during

Shakira
Durcal, in May, Kaduri presented performances of the
Edman Ballet's Russian Hamlet and took the Eagles to
Russia. The remainder of the year holds a variety of
entertainment, including concerts by Spain's Paloma
San Basilio, the Paris-based flamenco-Mediterranean
fusion band Alabin and Guatemalan singer/songwriter
Ricardo Arjona through June.

Kaduri has yet to announce the 2001-2002 season, which
traditionally begins in fall and runs through the
summer. But he dropped clues to some of his biggest
offerings for the season, withholding just enough to
keep fans guessing. The dates are only tentative and
the venues not yet arranged, but he expects that next
year he will bring Colombias's Shakira, whose pop-rock
performances and Middle Eastern belly dances have
wowed her two Latin Grammys and millions of fans.

Spanish tenor Placido Domingo is also scheduled to
perform in Las Vegas next year. Kaduri remembers
Italian tenor Luciano Pavarotti packing South Beach for
an outdoor concert in 1995, but he will not say whether
Domingo plans any Florida performances.

Regional Mexican singers Vicente and Alejandro
Fernandez will perform in July. In November, Kaduri
hopes to promote Latin pop star Christian Castro and
Mexico's venerable Juan Gabriel. He also plans to bring
in the National Ballet of Spain for a U.S. tour in April
2002 and expects the popular Forever Tango, a musical
by Luis Bravo, to return that season, as well.

Mexico's Marco Antonio Solis is coming in September
2001. Eros Ramazzotti, the Italian singer, is going to
Russia in October and touring America in 2002. Bruce
Adler stars in Cómédy à la Karte that will play in Boca
Raton, Fort Lauderdale, North Miami Beach and West
Palm Beach, beginning February 2002. —D.C.
Arie Kaduri

Gracias por brindarnos la música y los artistas que celebran nuestra alma latina.

Tus amigos de

univision
ARIE KADURI

Dear Arie,

Thirty years of live music and memories
is a dream come true.
May you enjoy the fruit of your labor
for many more years...

Congratulations!

George Zamora
and the Wea Latina family

Arie, congratulations on 30 years of
excellence and outstanding achievements in an
industry whose growth is a direct result of your
hard work.

Thanks to you, millions have experienced
the magic of music first hand. May these 30 years
be only the beginning of what hopefully will be an
everlasting experience.

Your friend,

Rudy Perez
President/CEO
Bullseye Productions, Inc.

NYK PRODUCTIONS
Continued from page 70

the 1970s and early 1980s, Kaduri overcame some of the
area’s most notorious concert killers: the region’s geo-
graphical isolation from the mainland and its prior lack of
venues. Because of its location in relation to the
Caribbean, though, Kaduri thrived by bringing some of
Latin America’s most popular entertainers to Miami,
crooners like Raphael, Jose Jose and Camilo Sesto—all acts
he also took to major Latin markets like New York and
Chicago.

Still, Kaduri credits an accommodating philosophy as
the secret to his success. Picking through his chicken
Caesar salad over lunch at an
door cafe, he empha-
izes that successful produc-
tions depend as much on
hospitality as they do on
budgets and venues. “You
have to know how to baby
the artists,” he says with a
chuckle. “And I know how to
do it. My philosophy is, ‘The
artist is always right.’

It’s a business that also
requires a youthful vigor,
since NYK produces con-
certs from beginning to end,
including the technical
aspects of stage, creating
publicity, arranging artists
tavel and hotel plans and
egotiating artists’ fees.

Keeping his 65-year-old
body and mind young with
yoga and workouts at the
gym, Kaduri says, “I feel like
I’m 40.”

EYE ON BROADWAY

Kaduri started offering
entertainment in 1970 on
Miami Beach by leasing a
1,600-seat playhouse called
the Beach Theater on
Lincoln Road for $4,000 a
month. He booked acts like
comedian Jackie Mason and
singer Pia Zadora, and remembers paying Mason $7,000
for 14 shows.

The theater’s bill was filled daily with a show and a
movie, though weekends often offered two daily perfor-
mances. But economic hard times hit in 1986, and Kaduri
joined the many businesses that left Miami Beach, cutting
short a 40-year lease on the theater. “The movement on
Lincoln Road changed so much,” he says. “All of a sudden,
it became like a cemetery.”

NYK Productions’ initials represent
the names of Arie’s 5-year-old
daughter, Natalie, his wife Yafit and
the family surname, Kaduri.

Kaduri then moved to North Miami Beach and
changed the name of his business. The focus of his busi-
ness also changed, as he started producing more concerts
and plays. After moving to Hollywood, in 1998, Kaduri
renamed his business NYK Productions, with the initials
representing the names of his 5-year-old daughter,
Natalie, his wife Yafit and the family surname.

In all his years of producing concerts, musicals and
other entertainment, Kaduri says he still has a few goals to
accomplish in the business, like taking a show to
Broadway.

Among the entertainment that Kaduri will bring to
South Florida next year is a comedy/musical based on the
Borscht Belt days of New York’s Catskills Mountains,
Komedy a la Karte. Kaduri, who produced the vaudevillian
comedy, says, “This has the best chance of making it to
Broadway.”
Our Hats Off To Arie!

The HBC Family celebrates Arie Kaduri's star-studded, 30-year tenure in the Latin Music Industry!

Here's to many more great years! You are truly one in a million!

Congratulations Arie, on 30 wonderful years. We are proud to be your venue of choice in Miami.

From your friends at the Knight Center, Global Spectrum, the City of Miami and the thousands of patrons who have witnessed your passion, quite simply...thank you.

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Contact: David Touhey, General Manager or Bob Murray, Director Sales/Marketing
To Arie Kaduri

A fine gentleman... it's a pleasure knowing you and doing business with you.

Ishtar Alabina & Atoll Music

Arie Kaduri

30th anniversary

I have the utmost respect for Arie for sustaining 30 years in this competitive business and all its ups and downs. He has been able to bring to the marketplace a diverse, cultural group of entertainers. For example, we worked with him on the National Ballet of Spain, Ballet of Colombia and Paloma San Basilio concerts. These shows are not an easy sell, so we had to work closely with him to monitor independent advertisers and marketers. And, because he is such a unique individual, Arie can always keep a smile on my face.

—Emily Simonitsch, VP, special markets, House of Blues Concerts

Arie: He is an unabridged and hard-working person and knows exactly how to treat people. He has perfect timing, and, most important, he is interested in long-term work plans.

—José Antonio Valencia, manager of Ricardo Arjona

Arie has two qualities I most value in partners and friends alike:

A heart and cojones.

—Phil Rodriguez, Waterbrother

Quotes compiled by Debbie Galante Block.

Q&A

Continued from page 66

Czech Republic. You know, in Israel, they watch a lot of Spanish soap operas. You have no idea. For Natalia, the kids broke windows for her in Israel. She drives teenagers crazy, the police had to come.

Going back to the business, exactly how is it getting harder?

Well, before, you would negotiate a flat fee with the artist, and it wasn't complicated by the production. Today, production costs are incredible. When started, you only had one or two microphones, two spotlights, whatever the house had and goodbye. Today, by the time you pay the guarantee and the production, you have to raise the price of the tickets. Right now, I'm doing the tour for Ricardo Arjona. I went to Mexico City to see him perform, and the show was absolutely magnificent. But the production costs, lighting and stage scenery is a lot. When you have to fly some 30-plus people, it raises the cost. We're going to San Jose, Los Angeles, New York, Miami and Chicago.

But you still make money?

[laughs] I hope so!

You're known for taking unknown acts and having them open shows, or bringing artists who are not well-known here. That is a risk, and you're not a big company. Why do you do it?

This is the best time for me. It's a chance to give the artist an opportunity to show his talent. You have to introduce him to an audience. I did that with Raul Di Blasio. He opened for Rocío Durcal, playing solo for 20 minutes. Some artists don't like to have an opening show, but I try to convince them that it's a good opportunity. And it's a good idea to have crossover, even from another record company. To be honest, for an opening act, I don't have a big budget. I explain to the artist, this is what I can do. And this is the way the artist gets a break and the label gets a break. Down the road, when they become a little famous, like Di Blasio, I bring them again. To make money, you have to invest money. This is something I do because I like the music.

When you bring a group like Alabina, that did its first headlining U.S. tour with you, I imagine you have to invest more time and energy.
I first heard about Alabina [including Israeli singer Ishtar and flamenco group Los Hijas de Sara, Alabina plays an eclectic flamenco/pop that also blends Latin, Israeli, French and Spanish elements] during a music convention where I saw [Ishtar's] product in a booth. When I called her manager, he said she was coming to the U.S. to play a series of festivals. And I said, you know what? I'll bring her to Miami. I promoted her to death. We sold out the Jackie Gleason. Artists like Alabina participate fully in the promotion because they know they have to work from scratch and listen to the promoter. I'm bringing her back again in June, and we're going to Boston, Washington, Los Angeles, San Jose, San Francisco and Miami. I'm also looking to go with her to South America, because I think she has great potential.

In a way, is it more exciting to bring in an up-and-coming act rather than a well-known act? Yes. It's something new. I'm trying to make a star out of someone who isn't known yet.

I imagine you have millions of stories of things gone wrong, and right. Anything come to mind?

To be honest, I don't remember any last-minute cancellations, anyone getting sick or anything like that. But, recently, I brought in Jose Luis Perales; he's an old friend. The night before, we were in Boston and had to play Miami the next day. So I went to the airport in Boston to dispatch the cargo at 6 a.m. And the [cargo] guy went to the wrong airport! By the time he got to where I was, the plane was full and we had to get another company. Then, because all the equipment had batteries, they were going to open every single box to inspect them. I said, "Forget it, I'll get new ones. Just throw them away." But the flight was delayed, and, by the time the cargo got to the theater, it was 7 p.m. I wasn't even there because I had to stay in Boston to make sure the cargo left. The show was delayed about an hour and a half. We told the audience the truth, held them at the lobby and, really, Perales was great.

What is a deal-breaker for you?

For example, recently, I was setting up a show with a major artist and got into a disagreement with his manager. A month before the show, he sends me a different technical rider, one that cost twice as much as the one we agreed to. I said, "What is this?" And he said, "Well, my artist wants this, and if you can't do it, I'll cancel the show." I said, "OK, cancel the show." And we did. I figure out the price of my tickets according to a budget I have. I can't change things at the last minute.

There's been a lot of mergers lately in your business. Have you considered selling?

I did contemplate it, and I had an offer, but it didn't work out. But, if someone offered me the right price, with the right conditions, absolutely, I'd do it. Of course, I would have to continue in the company. I don't want to retire now. I would keep the Latin division of the company.

You've worked with virtually every major name in Latin music—Julio Iglesias, Luis Miguel and Ricky Martin are all Arie Kaduri regulars—and you've brought major dance acts, as well. Now, you're even going into the American market you so wanted to get into. What's left?

My dream is to produce Latin shows on Broadway. I would love to do that. I think there's a market for that, but it needs to be worked in a different way; you need to have a gimmick. I don't have anything yet, but I'm working on it. [He laughs] Little by little.
Classical Brits Win
Awards Set For Long Run After Success

BY LARS BRANDLE

LONDON—Boosted by positive reaction at retail, the Classical Brit Awards look likely to remain a fixture on the U.K. music industry calendar, after the May 31 event comprehensively avoided falling victim to the second-year blues.

This year's awards, held again at London's Royal Albert Hall, won high levels of exposure in the national press, largely centering on violinist Kennedy—named male artist of the year—and controversial female string quartet Bond. The latter opened proceedings in a blaze of pyrotechnics.

According to national TV network ITV, however, the June 8 telecast of the ceremony drew an audience of only 3.7 million—from 4.5 million last year. But the 75-minute program still topped the ratings for its Sunday-night time slot, achieving a 22% audience share.

While the telecast of the inaugural event took place some two weeks after the live show—Classical Brit Awards committee chairman Rob Dickens says that “we had two weeks to cut the trailer for TV”—this year, there was only a three-day gap between the ceremony and its broadcast. “All of our resources went into making sure the program was done,” he explains. “I think if we’d had another week to show clips [of the stars on TV], that would have got us over 4½ million viewers.” Dickens says the organizing committee is planning to apply some “twisting” to next year’s show. “I’d like to see it at 5 million viewers,” he adds.

The broadcast has also had a good effect on album sales. “Certainly Brits-related albums dominated the classical charts and entered the pop charts as well,” notes Tony Shaw, classical product manager at HMV. The retail group supported the event via advertisements in national broadsheet newspapers The Times and The Guardian in the week following the broadcast, and it launched in-store promotions to support key acts who performed or won at the ceremony.

“We did see a nice uplift in sales [following the broadcast]. It was interesting to see four classical albums in the national artists chart in one week—it’s not very often that happens, certainly not outside Christmas.”

According to a study by U.K. chart compilers Chart Information Network (CIN), the entire classical market improved 61% in unit terms in the week following the TV broadcast, compared with an average of sales in the five weeks prior to the awards. Sales of albums by winners rose 344% in the week, while performers’ album sales jumped 436%.

Among notable improvements by performers at the event were tenor Russell Watson’s Decca set The Voice, which improved seven places week-on-week to 18, while labelmate Bond re-entered Music & Media’s European Top 100 Album charts at 58 with Born, helped by a 38-23 improvement on the U.K. albums chart.

Winner of the female artist of the year award, Romanian soprano Angela Gheorghiu, had her Casta Diva released by EMI Classics the day after the broadcast. “Perhaps other record companies could follow EMI’s lead and look to bring a big album out on the back of the awards,” Shaw suggests.

CIN says that Classical Brits-winning titles “generally” climbed in the week of the ceremony. In a tally of winning labels, EMI Classics took five of the eight trophies on offer, compared with Decca’s two. Top kudos went to conductor Sir Simon Rattle, whose Grammy Award-winning recording with the Berliner Philharmoniker of Mahler’s Symphony No. 10 (EMI Classics) was named ensemble/orchestral album of the year and received the critics’ award. Rattle also earned the outstanding contribution accolade.

The Voice scooped the album of the year award and was named best-selling classical debut, while pianist Freddy Kempf took the young British classical performer of the year trophy. The awards are voted for by an industry/media panel.

Next year’s event will continue its association with car manufacturer Rover, under an ongoing sponsorship agreement. The Classical Brits committee is looking at broadening the gap between the timing of the event and the broadcast, which again will be handled by ITV.

“The show’s about opening doors,” Dickens concludes, “not trying to preach or educate—it’s to let people know what’s around.”
Vitaminic In New Deals

Company Creates A Major Online Force

BY JULIANA KORANTENG

LONDON—Less than a week after Milan-based Vitaminic, the fast-growing international online music service provider, agreed to acquire London-based rival Peoplesound.com, it signed a definitive agreement June 11 to buy French competitor FranceMP3.com.

Vitaminic has now signed a contract to pay 9 million French francs ($1.2 million) in cash and 250,000 shares for Eurelian Multimedia, which operates FranceMP3.com and sister site MP3france.com. Previously, the company had only a memorandum of understanding to purchase FranceMP3.com from Eurelian’s owners, who include co-founder/chairman Eric Legent, venture capital firms, and NRJ, France’s leading radio group.

Vitaminic currently has nine European Web sites and one U.S. site offering music from independent labels and the five majors. But founder/CEO Gianluca Dettori says the combination of Eurelian’s sites and Vitaminic’s French site “will make us already substantial product even more compelling.”

It also strengthens the infrastructure of Vitaminic, which a few days earlier agreed to pay $4 million euros ($286.1 million) in shares for Peoplesound.com, a U.K.-originated Pan-European service with six local-language sites. Peoplesound’s shareholdings, including co-founder/CEO Ernesto Schmitt, Finnish mobile-phone company Sonera, and venture capital companies, will own 16% of the enlarged Vitaminic after the completion of due diligence.

Inevitably, the consolidation has led to job cuts at Peoplesound—although Vitaminic declines to comment on numbers—and Schmitt also declines to comment on his long-term future at the company. Additionally, following the Peoplesound and FranceMP3.com brands is still unclear, although Dettori says the Peoplesound name might still be retained in the U.K.

(Continued on page 95)

Whitcoulls Book Chain Moves Into Music Retail

BY JOHN FERGUSON

AUCKLAND—New Zealand’s biggest book chain is starting a new chapter in its development by moving into the music market.

Whitcoulls, which operates 66 outlets nationwide, acquired the single-store Auckland independent music retailer Cedici earlier this year and is now looking to incorporate that store’s concept into its own chain of shops. Cedici branding has been retained for the new music department in Whitcoulls’ two biggest outlets in Auckland, carrying around 7,500 music titles in each. If those efforts prove successful over the next few months, the company will look to roll out music to at least half its outlets.

Cedici’s retail and music retail market remains dominated by Wal-Mart-style the Warehouse chain, the country’s biggest retailer, which stocks music alongside a host of products ranging from electrical goods to clothing.

“The biggest music specialist chain, Sounds, has more than 40 outlets around the country. Although its core business is books, stationery, and magazines, Whitcoulls also carries videos and DVDs at its largest stores. COO Fran Stanley sees the move into music as a logical progression. ‘We have been looking at music for a while,’ she says. ‘Our research showed that there was no real music outlet catering for adult tastes.’

Music specialists, Stanley suggests, ‘do a terrific job for the younger sector of the market.’ However, she adds, ‘there is the 35 plus audience which wants a wider choice, and Whitcoulls is a range store, so we see a niche for ourselves.’

The original Cedici store had a strong jazz following, but also performed well with dance and classical titles. Stanley said these genres continue to enjoy good sales, but results at the Citygate Whitcoulls store in Auckland’s Queen Street indicate demand for more pop-oriented material.

The original Cedici store was founded in 1999 by Bill Macdonald, who is now category manager of Whitcoulls’ music operation. He describes the typical Cedici customer as a mature music fan who may be a little out of touch with current trends or who may feel alienated by the flashier specialist outlets.

“We have positioned ourselves firmly, as well as music halls, Bluegrass listener,” Macdonald says. “It doesn’t necessarily mean older—it could be a 20-year-old with slightly more sophisticated tastes.”

“A lot of people who lead very busy lives are a little out of touch with what is happening in the music scene,” he continues. “They can come into Cedici and get some free and good advice on what is happening and chat about the sort of music they enjoy. That can be from jazz through to classical, through to country and whatever.” Macdonald adds that he always looks for staff who are knowledgeable and enthusiastic about music, a policy that is continuing with the Whitcoulls operation.

Whitcoulls is part of the Blue Star group of companies, owned by Washington, D.C.-based U.S. Office Products. The company owns the photo printing business on the market last year, and Australian execs are currently negotiating a management buyout of local operations, which was continuing with the Whitcoulls operation. Whitcoulls is part of the Blue Star group of companies, owned by Washington, D.C.-based U.S. Office Products. The company owns the photo printing business on the market last year, and Australian execs are currently negotiating a management buyout of local operations, which was continuing with the Whitcoulls operation.

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Cuba Gets Native Artists

Virgin Spain Strikes Deal With Cuba's Egrem

BY HOWELL LLEWELLYN
MADRID—Previously unrecorded and old and rare Cuban product is the result of an agreement made by Egrem to license collectedelectronica acts and achieve an agreement with Virgin Spain to distribute Cuba’s Egrem.

The debut appearance in Cuba of Egrem was a conscious decision to market Cuban music to the rest of the world. The deal will be a deal with a multinational label to distribute Cuban music on the island.

Egrem president Julio Ballester describes the new deal as “extremely important for Egrem. It means that many histori-cal releases, which were unknown to Cuban listeners in Cuba, will now be available in Cuba for the first time. The fact that this is the first such distribution deal signed by Egrem indicates how important the Cuban music industry is changing.”

“The Sonora Cubana” collection includes material from Elena Burke, Fito Leyva, Marta Valdés, César Portillo de la Luz, Conjunto Caney, El Jinguro de Cienfuegos, el Cuarteto Patrón, Elia Calvo, Tito González, and the Tumbita Criolla. cubes have been unavailable in Cuba. This is the first time that Cuba’s flagship recording company has had the opportunity to distribute their music.

Virgin Spain will release the new material on their own label, as well as distribute it on the international market. The deal will allow Virgin Spain to release remote recordings of Cuban music that are currently unavailable in Cuba.

The Cuban music industry has been in decline for decades, but the new deal with Virgin Spain is a welcome development for the industry. The deal will allow Cuban musicians to reach a wider audience and generate income for their recordings.

The deal is expected to be a major boost for the Cuban music industry, and will help to bring Cuban music to a wider audience around the world.
INDIE LABELS
(Continued from preceding page)

BY NIGEL HUNTER

LONDON—One unlikely beneficiary of the digital technology threatening to revolutionize the recorded music industry is the very business that preceded it.

Once, printed music was the dominant element in the barometer of the music business. That changed as the gramophone record and radio gained public favor between the world wars, but sheet-music sales continued to determine the most successful songs of the time until Aug. 19, 1999, when the debut of The Billboard Hot 100 confirmed the eclipse of printed music as a significant factor in the music industry.

Now, the Internet has opened a window of opportunity for printed music to regain some of its former status and to be removed from what London-based Music Sales Ltd. CEO Santiaguera Butler calls a "Cinderella backwater."

Sheet music is Europe's largest printed-music publisher and a major independent publisher with significant strengths and popular music. The group designs, publishes, and distributes printed music for companies including Universal Music, Sony Music, Music Sales, Music Publishing, and Paul McCartney's MPL Communications.

The firm prides itself on being one of the earliest players in modern methods of music delivery, with its launch eight years ago of music by fax. Last October, in partnership with the Hal Leonard Corp. of Milwaukee—a U.S. sales office for Koch International in Toronto and Distribution Fusion III in Montreal. Fusion handles domestic imprints Nordic Trax, Paddy Reilly, High & Dry, and Nude Recordings, and Substratifik: Germany's Studio K7 and Compost; the U.K.'s Red Kandi, React, and Stiff before the U.S. market.

Koch distributes domestic labels Bombay, Turbo, Dance Plant, Vinyl Syndicate, and Wars; U.S.-based Moonshine, Ultra, Centaur, Phatt Phlava, and Mixconnection; and the U.K.'s Moving Shadow and Acid Jazz.

Our scene evolves quicker than the majors can figure out," Aquavila explains. "They can't really package it well."

Koch International marketing coordinator Mark Costain suggests that the music itself, not just the digital electronica, the third factor that is damaging major-label interests.

"The shelf life of a DJ-mixed CD isn't much, because the music changes so fast. A sheet-music record, however, has an average of 12,000,000 units. It's not a 'hit' CD, but it isn't a hit also, and it'll have an average of 12,000,000 units. It's not a 'hit' CD, but it isn't a hit either," Costain says. "It's a hit sheet music." 

"This market is in its infancy," Butler notes, "and 99% of sheet music sales are still done in the traditional, terrestrial way. But we're convinced it will become increasingly important over a 10-year period, and of course, its distribution is by mail order and accessible 365 days a year."

"That adds that security is "paramount," not least because SMD has a large amount of material under license. Its copyright protection technology, developed in cooperation with leading music notation technology provider Sibelius, guarantees that high-resolution download files cannot be pirated. It also offers customizable features, such as a facility for listening to synthesized extracts of the music or transposing it into a key of personal choice before downloading.

Sibelius—the company behind offices in London, San Francisco, New York, Nashville, and Dallas—and has been developing and selling software for music and printing music since 1990 and has customers in 70 countries. Sibelius executive Daniel Spalding says, "In 1999 we foresaw that the Internet, in its infancy, could revolutionize the print music industry. The company set out to integrate Internet publishing into its music notation software."

Spalding adds that, in addition to licensing the Internet edition of Sibelius, the company is investigating technology to such publishers as Hal Leonard. "It is also available to users of the company's self-publishing Web site, scarcomusic.com, which features "hundreds of pieces of music available for free and thousands more for secure purchase by credit card."

"We have created several significant publishing partnerships, including with EMI Music, Schott, Boosey & Hawkes, M&A, and Albrecht Musikverlag."

"We can report that the New York-based marketing manager Todd Warner. He describes the company as "a global supplier of software, services, and integrated solutions for musicians, providing music notation, intelligent components, and just-in-time access to digital sheet music that may be stored as a peripheral role for Net4Music alongside traditional retail outlets. He notes that in the U.S. alone there are 30 million active music makers, and the sheet music industry understands the need to customize a piece of music only when they buy it. They can change the key of the instrument and then print a new version using the same software.

Warner explains that each sheet-music file that is purchased from the Net4Music site is encrypted, and each piece of sheet music is embed- ded with a unique watermarking number. Once the customer has downloaded his/her choice of sheet music, the product can only be print- ed from the machine on which the purchase was made."

Butler says, "One U.K. company not galvanized with Internet enthusiasm is Interna- tional Music Publications (IMP), the printed-music partnership between EMI Music Publishing and Matt Crosse, IMP marketing and creative manager, says, "Sure, printed music can be downloaded, but it will definitely be significant in the future, but it will not be huge. Our bread and butter remains in the traditional retail trade, and we believe most people still like a neatly printed folio on the bookshelf or piano top rather than a lot of paper flapping around."

"The wonderful thing about digital music is that it is so lightweight and can be an excellent tool for educating the public," says Faubel. "I'm not sure it will ever replace the traditional retail trade, and although it may not be an important sector," Butler concludes, "Music Direct is a great sheet music retailer, but is not the mainstream. It will build additional business rather than take traditional outlets out of business. There are var- ious problems that the retail trade must address, such as Internet kiosks in-store. And songs will never go out of print. Whatever happens, you cannot dismiss the Internet."

CUBA GETS NATIVE ARTISTS
(Continued from preceding page)

Egrem's archives recording. Virgin Spain managing director Lydia Fernández is in charge of egrem's business and says it has signed many Cuban artists, including Elide Oscura (El Cuarte- lla, Patria, Vieja Trova Santiago, and Cuarto Revolución)."

"We are in the process of modifying CD prices to increase sales to the Cuban public," Benemelis says. "In Cuba, CDs, many CDs were being sold officially at between 60 and 100 Cuban pesos ($3-$5)." The average monthly wage in Cuba is slightly above $15, but CD Burns has soared as a local industry in the past couple of years, with a burned CD costing about $5-$7.

Butler says, "Sheet Music Direct sells sheet music that isn't available elsewhere, and they offer that service for free and thousands more for secure purchase by credit card."

"We have created several significant publishing partnerships, including with EMI Music, Schott, Boosey & Hawkes, M&A, and Albrecht Musikverlag."

Egrem has produced a series of works that has been made for another Cuban label, Bis Music, to distribute a series of recordings recorded by EMF, a Cuban label. E¢o has signed many Cuban artists, including Elide Oscura (El Cuarte- lla, Patria, Vieja Trova Santiago, and Cuarto Revolución)."

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### Hits of the World

#### Eurochart (06/16)

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<td>Nino Bravo</td>
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<td>Los Mijares</td>
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<td>Manu Chao</td>
<td>Virgin</td>
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<td>On n'a qu'une vie</td>
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## Musical Influences

**Steve Mcclure**

The musical influences of Swedish R&B artist Titiyo are so diverse that it has taken years to bring them down to the rock-pop soul melange that can be found on her fourth album, *Come Along* (Superstar/Diesel/Sony), hailed as the most distinctive of her career. Until she was 19, Titiyo sang with the Cardigans’ producer Peter Svensson, who co-wrote the music with Kent vocalist Joakim Berg. Titiyo calls the result “pure pop with a twist.”

**Jeffrey De Hart**

More than three years in the making, *Urban Renewal*, an album of Phil Collins’ best-known songs covered by R&B stars, was released in Germany last month and debuted at No. 3. The record is a collaboration among Collins’ U.K. publishing concern Hit & Run, Atlantic in the U.S., and WEA in Germany. Of Dirty bastard interprets “Sussatio,” Lil’ Kim duets with Collins on “In the Air Tonight.” Brandys’ version with her brother, Ray-J, for the first time on “Another Day in Paradise,” and Kelis’ revamps “Don’t Care Anymore.” WEAs’ German managing director, Bernd Dopp, says, “There is hardly a pop artist with as much soul as Phil Collins. It was the artists’ admiration of his work that made Urban Renewal possible.”

**Wolfgang Scharp**

**Eurotopical**, the Canary Islands-based Cuban/Caribbean music imprint of MuXXi, has signed Cuba’s most popular artist, Paulino SG. The singer, who began his career as Paulito FG, was first signed to U.S. label Fania All Stars and Cuban label His Music. The deal was signed in Cuba last month by Eurotopical director Andrea Segura and the artist, plus Carlos Samant, was one of MuXXis’ Spanish label of music conglomerate Gran Via Musical, which is the parent company of Eurotopical. It’s the latest in a string of big tours of both Cuban and international pop and rock sonts, says, “That so many talented people were involved is very flattering.”

**Howell Llewellyn**

Rai superstar Cheb Mami, Pakistani Sufi-rockers Junoon, and the Afro-Brazilian samba band Olodum are part of the glob- al array of artists who will perform at the 23rd annual Celebrate Brooklyn! festival this summer. Staged in the New York borough of Brooklyn, the festival opens Thursday (21) at the Prospect Park Bandshell with Texas blues-rock star Marcia Ball, followed Friday (22) by New York’s R&B-fried SoulLive with Caribbean-born David Pilgrim and Saturday’s West African dance and music star Baoubab Bandz, and on to the Highlight Orchestra. “There were always musicians around, but I wasn’t really interested because I only cared about Abba, David Bowie, and Arcade Franklin,” she says. For her latest album, she challenged the Cardigans’ producer Tore Johansson to come up with a new approach. Cardigans songwriter Peter Svensson wrote the music and co-wrote the lyrics with Kent vocalist Joakim Berg. Titiyo calls the result “pure pop with a twist.”

**Thom Duffy**

The full schedule of sales is available at celebratebrooklyn.org.
The Surf’s Up For A ‘Perfect Day’

Right Stuff Disc Celebrates 40 Years Of ‘Surfer’ Magazine

BY CHRIS MORRIS

LOS ANGELES—On Tuesday (19), EMI Music’s catalog label the Right Stuff will broaden the definition of “surf music” with its release of a new compilation, The Perfect Day: The Music From 40 Years Of Surfer Magazine.

The 17-track album serves as a companion to the recently published Chronicle Books hardcover collection The Perfect Day: 40 Years Of Surfer Magazine, which compiles four decades of writing and photography from Surfert, the longest-lived and largest-circulation publication devoted to the sport of surfing. Surfert editor Sam George helped produce the book and took a key role in formulating the direction of the CD set.

The Right Stuff album includes a different kind of surf. While many of the usual surf-music suspects—Dick Dale & His DelTones, the Beach Boys, the Ventures, Jack G. Dean—are represented on the record, the album also contains cuts by contemporary Australian surf combos Groove Terminator and Bodysurfer, surf-punk unit Sprung Monkey, surf filmmaker/musician Jack Johnson, and such unlikely performers as Pablo Cruise, the Moody Blues, the Steve Miller Band, and Robin Trower.

Even ‘70s and ‘80s new-wave acts, such as the B-52’s (whose “Rock Lobster” is a beach favorite) and Devo (which recently released an album as the group’s surf is in the key to a lot of the choices and why there’s a wide range. For instance, ‘Wild Mountain Honey’ by Steve Miller—you think, ‘Well, that doesn’t sound like surf music at all.’ But yet, the way it was used in film and in imagery indelibly stamped that mood for a whole generation of surfers who religiously experienced surfing films set to music... The song was from a film called Tubular Bells, and one of the reasons we included that is that it redefined the fantasy of perfect surf.”

George points out that the method of matching music to surfing films began to change radically in the early ‘90s, when director Taylor Steele utilized Sprung Monkey’s “Bleeding” (also featured on The Perfect Day) as a critical part of his movie Momentum. He says, “You can watch one surf movie, and it’ll be punk rock. You watch another, it’ll be all hip-hop.”

—JACK JOHNSON, FILMMAKER/MUSICIAN

”Virtually overnight every surf video maker switched to this format, where they would take contemporary songs that people were listening to and basically edit the footage to the length of the song.”

Johnson—who has recorded with G. Love & Special Sauce and toured with Ben Harper—also finds that the musical styles heard in surf movies have changed. “Now you can watch any surf movie, and it’ll be punk rock. You watch another surf movie, it’ll be all hip hop. You watch another surf movie, it’ll be all acoustic music. It has really become more mixed up.”

He says of his own music (collected on the recently released album Brushfire Fairytales on indie Enjoy Records), “I got into it by doing the background music for the surf films. I had a lot of time to write songs, never really intending to use them for anything besides campfires and barbecues and sin-galongs with my friends. I started using a lot of acoustic jam music without lyrics.”

The out-of-the-ordinary concept of “surfing music” was a little jarring for executives at the Right Stuff, according to Tom Cartwright, VP of catalog marketing at EMI Music. He recalls, “I’ll never forget when they said, ‘Oh, wow, this is great! Can you guys get Robin Trower?’ And we looked at each other and went, ‘Robin... Trower... Uh, yeah, we can get a Robin Trower track.’ We’re trying to connect the dots. And then they [explained] that the Robin Trower track was used in the movie Fluid Drive.”

Several of the tracks on The Perfect Day were featured in popular latter-day surf films and videos. Pablo Cruise’s “Yes” in Five-O by the Moody Blues’ “Ride My See-saw” were heard in Sunshine Sea, while the Chambers Brothers’ “Love, Peace and Happiness” was used in Cosmic Children.

For even greater surfer appeal, about 5,000 units of the album’s initial run will come in a distinctive “wax suit,” a transparent, water-filled plastic sleeve that is fitted over the front of The Perfect Day’s digipak packaging.

Perfect Day is considering the magazine tie-in and the targeted nature of the package itself, The Perfect Day will be marketed similarly to the surfing community.

“We made a lot of inroads into getting this positioned in surf shops,” Cartwright says. “We have countertoport displays. There are a lot of manufacturers we’ve been able to jump in bed with, so we’ve got everything from surfboards to wet suits to surf was, all of those different products.”

Surfboard manufacturer Oakfield is among the companies already committed to involvement in the album campaign. Surf shops around the nation will be offered special posters, postcards, and counter displays.

Surf clubs and organizations will receive special mailings about the album, according to Cartwright. “We’ll also attempt to place large-scale marketing opportunities at surfing events around the country this summer.”

Combos book and record chains are currently being solicited to stock both the Perfect Day album and the book.

Capitol Spins Web Plan
3-Tier Approach Ignites Radiohead Album

BY MATTHEW S. ROBINSON

Hot on the heels of its alleged ‘stealth campaign’ for the Grammy- worthy Kid A, Capitol Records has reversed direction to offer full disclosure for Radiohead’s latest release, Amnesiac.

On June 5, Capitol announced the launch of GooglyMinotaur, an interactive agent that uses instant-messaging (IM) technology and that provides exclusive information on the still highly hyped band. Through an onscreen, automated icon taken from Amnesiac album artwork, Radiohead fans can instant-message each other and access exclusive information about the band.

“We wanted to do something new and something that would extend our campaign beyond the Internet and reach a wider sector of the audience through IM,” explains Capitol head of new media Robin Bechetel. “We’re getting people to hear Radiohead in a fun and compelling way.

In addition to tour dates, the service will provide information on contests, auctions, downloads, and games, all of which the band’s already extensive Internet promotions. Users will also be able to access other items, such as entertainment news, movie listings, horoscopes, and other features.

Bechetel says, “Our main strategy in the overall marketing of Radiohead was to embrace the fans who helped Capitol take Kid A to No. 1 and build marketing tools to give them to help us market the record.”

For fans participating in Capitol’s viral marketing initiative, a desktop proctor on their computer screens will offer them one-click access to all Radiohead-related information on their systems, including a digital streaming version of Amnesiac.

The desktop proctor can also be emailed to friends and fellow fans, Bechetel adds. “That means you can email the entire album to others,” which can be listened to via streaming. So far, the icon of the desktop proctor has been e-mailed about 40,000 times. Bechetel notes, “People send it to two friends on average.”

As the practice had proved so successful for Kid A (pushing it to a chart-topping first week and near-platinum sales), two weeks of free complete album streaming were again offered as a means of encouraging all-important word-of-mouth.

“We wanted people to be able to hear the entire album on demand for the whole two weeks before release,” Bechetel explains. “What made it so great, though, is that we spread through chat rooms, news groups, and clubs—both about the album and about the new technology.”

Not even Bechetel could predict how well the new marketing mechanism would work. “It became almost viral in nature,” she says. “It took on a life of its own. We had over 240,000 listeners in the two weeks.”

Custom Buddy is the element of the marketing plan that involves IM. “It is the ultimate source for all things Radiohead,” Bechetel says. “We enlisted fan sites, and they contributed greatly to its content, contributing obscure information and trivia about the band.”

Although Buddy technology was first shown to Bechetel by a tech-minded friend, she relied on Web
newssline...

BEST BUY reports revenue of $390 million at its 1,300 Musicland Group stores for the first quarter of fiscal 2002, which ended June 2—a decline of 6% from the same period last year. Comparable-store sales overall fell 1%, which was greater than the low single-digit decline the retailer had been expecting, a spokeswoman said. Strong DVD sales helped offset softer music sales. Overall, Best Buy had revenue for the quarter of $3.6 billion, compared with $3.9 billion in the first quarter of last year. The results reflect the Musicland acquisition and the opening of new Best Buy stores. Comparable-store sales declined 3.1%.

MICROSOFT will use up to 100,000 music samples from Louieye Technology to promote sales at its partner vendors on the MSN Music Web site, including 800.com, Best Buy, and djangos.com. Loueye has licensing deals with all five majors and 800 independents.

AMAZON.co.jp, the Japanese-language site for Seattle-based Amazon.com, has begun offering music, videos, and DVDs. The company says Amazon.co.jp, which began selling books in November, has a customer base of 400,000. “The continuing addition of new products to all four of our international sites is an important part of Amazon.com's drive to profitability,” said Diego Pescenini, the e-tailer's GM for international operations.

PARADISE MUSIC & ENTERTAINMENT's shares have been delisted at the Nasdaq Small Cap Market after falling below $1 per share. The shares now trade on the Over-the-Counter Bulletin Board, under the symbol PDSE. The company has arranged for a $1.5 million credit line against receivables from Porter Capital.

SONY MUSIC INTERNATIONAL (SMI) has formed a music company in China, as a joint venture with Shanghai Synergy Multimedia Group Co. Ltd. and Shanghai Jingwen Investment Co. Ltd. The new firm, Shanghai Synergy Entertainment, will develop Chinese-language repertoire for local and worldwide markets. It will sign local artists and manufacturer, distribute, and market its own recordings and licensed repertoire. Andrew Wu, SMI VP of business development for Asia, will serve as managing director of the Shanghai-based operation. The new company will also build a CD- and cassette-manufacturing plant in the city.

DATALPLAY has raised an additional $55 million from a range of investors, including Eastman Kodak, Intel Capital, Trans World Entertainment, and David Crosby. The Boulder, Colo.-based company is developing a 500-megabyte-capacity, coin-sized optical disc that can store 11 hours of "CD-quality" downloaded music. DataPlay has now raised a total of $11 million from the likes of Universal Music Group, Toshiba, and Samsung.

THE NATIONAL ASSN. OF RECORDING MERCHANDISERS (NARM) is proposing attempts by the major labels to impose a license on online retailers that provide 30-second promotional sample songs. In a letter to the Recording Industry Assn. of America (RIAA), the retail group says, “We believe that the 30-second sampling approach adopted by most online retailers and provided for in the [Secure Digital Music Initiative] protocols is entirely reasonable and warrants the unqualified support of our industry.” NARM—which submitted comments on the matter to the U.S. Copyright Office—claims retailers have the right to use such samples under the fair-use provisions of the Copyright Act.

MP3.com says it has added the millionth song to its Web site—"So What's Up" by Led Zeppelin, a band comprised of former members of The Who and The Wet Sprocket. The company, which is in the process of being acquired by Universal Music Group, says its site now boasts more than 150,000 acts from more than 180 countries. "Just over one year ago, we had about 300,000 songs," Michael Robertson, MP3.com chairman/CEO, notes.

VIRGIN ENTERTAINMENT GROUP (VEG) has announced a digital preview of an album from supergroup Pop Goes the Easel, of which it has exclusive TV and CD rights. Virgin has access to a database of more than 10,000 DVDs and 200,000 CDs. Customers can hear or view the stored material by scanning a product's bar code. Developed in-house by VEG, the kiosks use Microsoft technology in their interfaces and playback abilities, and they incorporate Muzio's database of more than 1.5 million audio samples. Virgin rolled out five kiosks at its West Hollywood outlet in a test run yesterday. It hopes to follow with 10-20 per store later this year.

CAPITOL SPINS WEB PLAN (Continued from preceding page)

Savvy Radiohead fans help launch the program. “They are a tight little network with incredible promotional power,” Bechtel says, citing the more than 900 Radiohead fan Web sites. “I had been looking for a way to extend our marketing and promotion beyond the Web and into instant messaging. This was the way.”

Although the choice of a band through which to launch the new technology was rather obvious, the name for the Radiohead-inspired site, Googly Monatour, was primarily chosen out of desperation. “It was hard to find a name,” Bechtel admits. “They were all taken.” Once a name had been chosen, however, it was still steam ahead. Even before the Buddy launched, it had already been sent more than 150,000 instant messages. “On day two,” Bechtel recals, “we had just over 300,000 messages.”

The third component of the marketing plan is the Iblip, a "mini Web site" that is hosted in one place but that can be accessed through other sites. Among the sites that have already logged on to the Iblip program are fan sites like greenplastic and atesweb.com, such radio stations sites as WYRK in New York and WBCN and WFNX Boston, retail sites including Borders.com and Amazon.com, and lifestyle sites such as women.com and the most popular of the most visited music sites. Amazon.com does not use the Iblip directly, but it has pulled the live album stream and digital downloads from the Iblip for merchandising spots that accommodate the content. "We know from experience that these spots are effective in terms of attracting customers and driving sales,” Amazon.com major music merchandising manager Jeff Somers says, “so we felt it made more sense to use what we already know worked well.”

In addition to Googly Monatour and the Iblip materials through multiple pages, Amazon also worked with Capitol to arrange targeted e-mails to prospective consumers and placed mentions of the new album in two of its subscription e-mails.

“The combined effort of early, consistent, smart merchandising for the record and the digital content drove pre-release sales for the album very well,” Somers says, noting that Amazon.com was a top 10 seller for several weeks before the actual release date. "We had customer pre-orders for thousands of copies.” Somers notes that the album continues to sell strongly, consistently placing on the sites’ top 10 (which is updated hourly). Most retailers hosted the Iblip on their home pages and notified their e-mail lists; others went further, e-mailing fans individually. Amazon, for instance, had 300,000 people who had bought albums from bands that are sonically similar to Radiohead. Radio stations plugged on their sites with specific mentions of the service. “They gave us mentions while driving listeners to their Web sites,” Bechtel says. “It was a win-win.”

Michelle Strawford, a marketing manager for Wayne, Pa.-based 1 Medium, the Iblip automatically updates all 1,200 plus sites when a change on the hosting site is made. If you go to any of the 1,200 sites, you’ll see the same button, which, when you click on it, launches the Iblip.” Bechtel explains, “What this means that we are able to snap the Internet with the same messaging, branding, and content.”

The Iblip works in conjunction with the desktop proctor and Custom Buddy to create a comprehensive online marketing plan. “Each of the pieces promoted the other two,” Bechtel suggests, “and all of them were implemented globally.”

One of the key goals of the new program in the new program has been MTV and Mtv.com. According to Brandon Schmidt, Mtv.com director of music programming, the site sought to continue the already strong relationship with that had been forged to a great degree through the successful cross-marketing of Kid A.

“It was a natural extension to get involved on this project,” Schmidt says. “We wanted to try to do new things and raise the bar even higher, e-mailing fans immediately and even people who had bought albums from bands that were sonically similar to Radiohead. Radio stations plugged their sites with specific mentions of the service. “They gave us mentions while driving listeners to their Web sites,” Bechtel says. “It was a win-win.”

Michael Strawford is promoted to VP of DVD content and programming for Columbia TriStar Home Entertainment in Culver City, Calif. He was executive director of DVD marketing.

DISTRIBUTORS. David Mark is named manager of national sales for Sony BMG's Musicnet for Southern, East and Midwest territories. David, a former svp/sales for Geffen, has 24 years of experience in the music industry, including 14 years at BMG. He will report to Jeff Grossman, vp of sales and distribution.

NEW MEDIA. FaceForward Multimedi a named Bruce Hartley director of business development, Charles Donellan project manager, and Joe Konetzi project manager in New York. They were, respectively, co-founder of Music Behind the Marketing, director of new media for the National Thoroughbred Racing Assn., and Web site strategist for Baby Net Center.

EXECUTIVE TURNABLE

HOME VIDEO. Artisan Entertainment promotes Tim Fournier to executive VP of retail and brand development, Paul Jones to senior VP of international sales, Dave Terner to executive VP of international sales, south, Dale Meter to senior VP of national sales east, Marie DiPerna to VP of national accounts, and Michael Stroman to executive VP of sales and distribution.

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Valley Media Will Argue Against Its Delisting; UMVD Eliminates Another One-Stop Account

ON THURSDAY (21), Valley Media is to have its day before the powers that be at Nasdaq in an attempt to overturn the exchange's decision to delist the company because it doesn't meet capitalization requirements. At the close of trading June 13, the company's shares were priced at 66 cents, giving it a capitalization of $5.6 million.

Jim Miller, president of the Woodland, Calif.-based company, says that Peter Berger, the company's CEO, will challenge the delisting. Among the arguments he will use, according to Miller, is that Valley is not some new "dotcom company trying to find a reason to be in existence. We are an $800 million company with a 20-year history that dominates our sector" of the industry.

Miller points out that Nasdaq first warned Valley that it was in danger of the delisting in February, traditionally a slow period for the company, so there was little reason for investors to buy into the stock. While the company expects to release year-end numbers June 22, those numbers still won't reflect the turnaround that has taken place at the company, Miller insists.

Among the issues expected to drag down performance is a $6 million hit, due to the Chapter 11 filing of Zany Brainy. Miller observes that Valley has been squeezed by a number of Chapter 11 filings in the past 12 months and "hopes that is the last of the bad news. In our zeal for growth, one of the things that previous management did wrong was to sell to customers that weren't creditworthy, although, in their defense, of course, it's easy to know that with hindsight."

The impact of Valley's turnaround won't be felt until the company files its first-quarter earnings in August, for the three-month period that ended at the close of June. "We will show substantial improvements for the time period," Miller says, which could prompt the company's share price to recover.

"The good news is we are ahead of budget for April and May," he says. Also in the good-news column is the addition of Ingram Book Group as an account. The Franklin, Tenn.-based book wholesaler will offer music to its accounts, which total more than 1,000 locations, including libraries and book stores. Miller says that to have a company with the clout of Ingram choose Valley "is a real vote of confidence for our company."

Ingram has dabbled with the music business for more than a decade, never getting it right. It most recently considered buying Pacific Coast One-Stop.

However, if Valley's arguments should fall on deaf ears at the appeal meeting, it won't impact the company's financial position, as none of its loans have covenants concerning whether it is listed with Nasdaq or not. On the other hand, Miller observes that such a delisting "is bad for our shareholders. If they don't rule in our favor, we are ready to take steps so that we are on the small-cap markets to protect liquidity for shareholders." But even with that step, "our first priority is to make money," Miller adds. "If that happens, then all the other priorities go away."

CLEANING HOUSE: Universal Music and Video Distribution (UMVD) continues its sweep through the one-stop sector. A week after it notified 15 or so one-stops that it would no longer do business with them (Retal Track, Billboard, June 13), UMVD announces another step in its liquidation, it has cut off Norwalk Distributors, based in Anaheim, Calif., as an audio account, sources say. It will continue to do business with the company as a video distributor.

Norwalk didn't want to comment to Billboard on the matter until it had a chance to talk with UMVD. But Kim Campbell, an executive with Norwalk, left Retail Track a voice mail saying that despite the cut-off, "we are not permanent, no matter what, the company will have Universal product to sell to its customers. Norwalk has apparently made arrangements to get Universal product sideways—i.e., from another wholesaler.

While UMVD has implemented a serious gag order throughout the company forbidding personnel to discuss why it is implementing its one-stop strategy, word has leaked out that one of the one-stops, S&J in Mount Vernon, N.Y., was cut off due to state-trade violations. The other one-stops that were cut off voided to be in compliance with UMVD policies.

MAKING TRACKS: The word from West Sacramento, Calif., is that long-time Tower Records/Video/Books stalwart Bob Delanoy, VP of design and development, has left the chain. The departure was a mutual agreement, a press release states. Delanoy joined Tower in 1971 as a receiving clerk in the Sunset Boulevard store and worked in various field-management positions until 1990, when he went corporate as the VP of retail operations. Following Tower Records' 1998 restructuring, Delanoy was appointed to the position he held at the time of the departure, with responsibilities for store layouts, designs, new concept and fixture implementation, and merchandising. Delanoy, who serves on the National Assn. of Recording Merchandisers' merchandising committee for nine years, can be reached at bdelanoy@aol.com.
Lack Of Foresight Leads To Paulstarr Closing; RMX Shows Promise But Needs Fine-Tuning

Endgame for Paulstarr: Declarations of Independents was in Chicago taking a break when word came that Paulstarr Distributing in Champaign, Ill., is closing its doors.

As Ed Christopher noted during our absence in RetailTrack last week, Paulstarr, lead National City Bank called in the distributor's loans May 30. The company's informing vendors of Paulstarr's intention to cease operations May 31, after 16 years in business.

Paulstarr's principals—chairman Joseph Cerami Sr., president Scott Haidle, and executive VP Joseph "J.C." Cerami II—suggested that industry of the firm's intention to shutter in a June 1 letter that read, "Adverse business circumstances and industry climate necessitated this decision by our lending facility and left us with no alternative."

The writing was on the wall for Paulstarr in March, when Priority Records, one of the distributor's biggest labels, finally withdrew from the independent sector and moved exclusively to EMI Music Distribution. Priority had been wholly owned by EMI since 1996 but had continued to utilize Paulstarr and Select-O-Hits in Memphis as indie distributors of its product. In March, Paulstarr had been forced to furlough some warehouse staffers in the wake of Priority's exit (Billboard, March 24 and April 7).

At the time, Haidle estimated that Paulstarr lost 90% of its business with the departure of Priority. Since then, industry sources have maintained that the percentage was far higher, perhaps as much as 50%-60%.

JCPenney now says that the loss of its biggest label brought on the bank's scrutiny, which led in turn to its call in late May. He says that Paulstarr's indebtis to National City Bank as well as to vendors ran "in seven figures."

"I don't really know what happened," Haidle says. "We received a letter from the bank's attorneys, and they called in the note... We basically said, without a large infusion of capital, the only thing to do was close our doors.

"We had a hard decision to make, but there was no other decision," he adds. "Our accounting firm believed [the debt] was too much."

Paulstarr had off its entire sales staff of 17 and seven support personnel June 1. Haidle says that five employees—"a skeleton crew"—will be kept on board to settle accounts and wind down the business. He anticipates it will take three to six months for the company to wrap up its loose ends.

Paulstarr's sales staffs included in-house blues imprint Cannonball Records, Adelphi, Blue Wave, Brunswick, Celestial Harmonies, Crystal Clear Sound, High WIndy Audio, Permanent Press, Pravda, Real Music, Taragon, and VP.

Haidle says that Paulstarr's executives have had some discussions about starting up a new business entity, but right now their main concern is closing the book on the company: "All I can do now is my best to take care of everyone involved."

If there's any lesson to be learned from the latest in a depressing and seemingly endless series of indie distributor closings, it's that anticipation is a critical factor in business survival. When EMI bought the portion of Priority it didn't own back in '98, it should have been all too apparent to the label's distributors that a large portion of business would have to be replaced.

Nonetheless, three full years later, Paulstarr got stung badly, and the company appears to be paying the ultimate price for a lack of foresight.

Busman's Holiday: While we were kickin' it in the Windy City, we took a detour to McCormick Place, the cavernous exhibition center, for a quick look at the inaugural Retail Music Expo (RMX), which was mounted there June 1-3 by Reed Exhibition Co.

Judging from the full day we spent at RMX, the new trade show isn't ready to give Midem, another annual Reed event, a run for its money. While several indie companies were in attendance, and Anson, for Independent Music executive director Pat Bradley was one of the keynote speakers, the traffic was light, and representatives of the majors—aside from Recordings Clive Davis, the other keynote speaker—were not present. RMX was dwarfed by the concurrent BookExpo, the publishing trade's annual show, which filled two adjacent halls and was overshadowed by thousands of attendees.

Next year's RMX is scheduled for May 4-6 at the Jacob's Convention Center in New York. While a spring music trade show remains a strong idea, some fine-tuning—and a lot of industry outreach—is clearly in order.

Flag Waving: The band of the moment is Detroit's garage-rocking White Stripes, which should be able to capitalize on a wave of current media attention with the June 26 release of its third album, White Blood Cells, on Long Beach, Calif.-based Sympathy for the Record Industry. The Stripes—guitarist Jack White (Continued on page 92)
Bernstein Analyst Disputes Informa’s Online Music Sales Projections

North America is projected to maintain its lead in online sales, accounting for 54% of worldwide Internet sales by 2006, two percentage points up on 2005. Europe will take 25%, Asia-Pacific 15%, and the rest of the world 3%. The second chart at right shows what percentage each distribution method will make up of these sales in the year 2006, according to Informa.

Over the past few years, consumers have signaled their acceptance of music downloads, the report notes. Prior to legal restrictions placed on Napster to filter major and independent-label content, it had a user base of 60 million, with an estimated 1 million files shared daily among users. The resource to the music industry is to replicate the success of Napster by making current and catalog material available for downloading at a competitive price and thus limiting the influence of other peer-to-peer file-sharing services.

“Record companies could speed up the transition to downloads if they used the Internet as a first or pre-release window for top acts,” Groner observes. “Individual tracks could be released piecemeal in a piecemeal basis ‘as cyberingles’ to stimulate online sales.” She points to an increasing number of independent acts, such as Prince & The New Power Generation, whose Web sites make exclusive tracks available as part of an Internet subscription.

Although the digital downloading of music will increase considerably, revenue from this method of distribution will still remain secondary to hard-format online sales, the report emphasizes. Informa estimates that CDs accounted for slightly more than 97% of the total music bought online in 2000. By 2006, however, hard-format sales will account for 60% of the total music bought online and 12.5% of global sales.

North America will be the largest digital download market, comprising both one-off and subscription downloads, forecast to reach $2.3 billion by 2004 or 44% of total online music sales. Europe and Asia-Pacific will follow with respective download sales worth $805.8 million and $706.5 million by 2006. Japan will dominate the Asia-Pacific sector, accounting for almost 75% of total online music purchases. South Korea and Taiwan will benefit from high Internet penetration.

Informa observes that the report “assumes that the retail music market won’t consolidate even more than it has to date,” pointing to the Best Buy acquisition of the Musicland Group earlier this year. "If you look at long-run demand for CDs, there’s been very little [unit] sales growth in the U.S. or around the world for the last three years."

Informa has based its projections on a realistic assessment of the requirements for digital distribution and projected these assumptions to 2006, according to Groner. “We’ve used a wide set of market data to reach our final forecasts and involved the views and considerations of our team of analysts within the Media Group."

The material was gathered during March and April, and we have used several in-house and external sources,” she adds. “We publish numerous newsletters covering Internet and new-media markets, as well as the newsletter Music & Copyright. [International Federation of the Phonographic Industry] data was used in most region/country profiles, although the local association offices were contacted where necessary.”
Home Video

MERCHANTS & MARKETING

‘Snow White’s’ Magical DVD Journey; Picturing The Benefits of Widescreen

‘SNOW WHITE’ GOES DIGITAL: While consumers clamor for bonus features on DVDs, the navigation of hours and hours of documentaries, director’s commentaries, and other features can be an exhausting process for the average home viewer. But the folks at Buena Vista Home Entertainment are aiming to make it easier for the Oct. 9 DVD debut of Snow White and the Seven Dwarfs.

Kicking off the studio’s “Platinum” series of animated classics, the two-disc set contains archival commentary from Walt Disney himself, a studio history, 3-D art galleries with original drawings from the film, and a new recording of “Some Day My Prince Will Come” by Barbra Streisand.

Using a digital process that eliminates nearly all of the film grain that dules previous VHS versions, Carey says the DVD is the truest rendition of the original drawings by the animators. Carey says that the few original animators still living were consulted on colors and textures to ensure that the digital process didn’t make the film “too sterile or too pristine.”

Buena Vista will release one animated film per year on DVD for the next 10 years. In line with its pricing strategy, Snow White is priced at $29.95, with a minimum advertised price of $19.95.

The studio also debuted a branded line of contemporary features under the “Vista” series umbrella. The first title will be M. Night Shyamalan’s Unbreakable, set for June 26 release.

By Eileen Fitzpatrick

Available for years—and now on DVD—it is still not accepted as a mass-marketed medium,” says Philip Consumer Electronics senior VP copper Des Power. “But a great majority of people don’t know much of the film is lost when it’s fitted to fill a regular television screen.” Fitting the image to a television screen is commonly known as pan-and-scan.

Through a series of consumer press tours that began June 6, Scorsesse compares both viewing formats and shows how characters and scenery can be cut out of a scene when a film is panned-and-scanned. “Up to 50% of the director’s original vision can be lost through pan-and-scan,” Power says. “I think that would be a big surprise to people.

Scorsesse is on board for a year, and Philips is also using the campaign to sell widescreen (16:9 ratio) television sets. Its top-of-the-line FlatTV, which hangs on the wall, has been reduced in price from $900 to $750, and its 40-year-old counterpart, a 26-inch display, is available for $199. “With the advent of DVD, our goal is to create a grounds swell of support for the format,” Power says.

Philips is also making a donation to the Film Foundation, a nonprofit film preservation group started by Scorsesse and other high-profile directors.

Billboard Overhauls Video Charts

Effective with this issue, VideoScan and sister company SoundScan become the sole source of data for all Billboard video sales charts. The two become to compiled from scanner data Top Video Sales and Top Kid Video—appeared in last week’s issue.

“Bringing our video charts up to speed with the quality and sample scope of the music charts that we’ve compiled for the past decade with SoundScan and Broadcast Data Systems has been a long-sought goal,” says Geoff Mayfield, Billboard director of charts. “Billboard was the first weekly trade magazine to compile video charts. The final move to VideoScan data cements our leadership in that field.”

“VideoScan is very pleased to be working with our sister company Billboard to provide comprehensive VHS and DVD sell-through charts,” says Tonya Bates, VideoScan GM. “Our charts are compiled from scanner data, not from retail sales, as are the charts collected by VideoScan and ACNielsen from most of the country’s major retailers. We estimate that VideoScan covers about 80% of all consumer sell-through sales.”

Billboard readers have come to expect the best in charts, and we are looking forward to continuing this fine tradition.

Billboard introduced its first video chart, VideoScan Top 40, in the Nov. 17, 1979, issue. VideoScan began compiling charts in 1989, the same year that Billboard’s Top Music Videos converted to SoundScan data. VideoScan began providing data to Billboard in December 1996, with the introduction of Top DVD Sales. At the same time, the magazine converted its special-interest charts—Recreational Sports and Health and Fitness—from ranked reports to VideoScan information.

When VideoScan launched its subscription-based services, a few video companies complained that its charts lacked significant data from some key mass merchants. That criticism was eventually tackled at the start of 2000, when VideoScan began sharing its data with Wal-Mart and Kmart, as well as for drug and grocery chains, from ACNielsen.

That source strongly enhanced a VideoScan sample that already
(Continued on next page)
'Barney' Title Gets Filmed On Location

by Moira McCormick

In September and October, Gerber will advertise the title on its Gerber Graduates line of baby products; an ad for the products will be included on the video. Both companies will also provide links to the other Web site. Gerber will market the video in a deck of full-color flashcards featuring 20 animals that are in Barney.

Home Video

MERCHANTS & MARKETING

Lights, Camera, Barney: The newest Barney title from Lyric Studios, Barney, Let’s Go to the Zoo, will mark the first Barney title to be shot entirely on location.

Due in stores Aug. 28, the title was filmed at the Fort Worth Zoo in Texas, which is Lyric’s corporate headquarters. The 50-minute Let’s Go to the Zoo will be available in Spanish- and English-language versions and is pricing at $25.

Highlights of Lyric’s promotional campaign include a national cross-promotion with Gerber baby products. Lyric will also promote the video at major metropolitan zoos around the country.

Billboard

Top Kid Video

(Continued from preceding page)

Included such meaningful players as Target Stores, Best Buy, Musicland, Circuit City, Blockbuster Video, and Costco. VNU, parent company of Billboard and of SoundScan and VideoScan, acquired ACNielsen in December 2000.

“We were very pleased to bring VideoScan’s data to our VHS and kid charts,” says Marc Zubitskin, video charts manager. “Their accuracy reflects the buying patterns of the general public in a more timely and precise fashion.”

The reporting cycle of VideoScan charts that appear in Billboard also charts will provide visibility to final and special-interest charts that Billboard were based on VideoScan’s First Alert system, which does not include the ACNielsen component. The ACNielsen is not folded in until a week after VideoScan compiles First Alert from its initial data. Since this chart is such a large component in the ACNielsen methodology, the reported cycles of VideoScan’s Complete charts differ slightly from those seen in First Alert.

As a result of this shift, the content of this issue’s Top VHS Sales chart is quite similar to last issue’s, as both are based on the tracking week that closed June 24. GameStop has the lead to Complete charts, however, all of the four titles on last issue’s top-20 position DVD chart have different ranks between Billboard and in other media that usually publish VideoScan’s charts.

“Billboard’s shift to our Complete charts will provide visibility to final chart rankings,” Rates says. “Previously, Billboard had been running chart from our First Alert system that did not include data from our partner ACNielsen. Therefore, the possibility existed of chart positions shifting and this could have been a nice way to start. Our new charts will provide Billboard readers with a more accurate and complete view of a title’s performance.”

BILLBOARD OVERHAULS VIDEO SALE CHARTS

BILLBOARD JUNE 23, 2001

DVD MARKET ELUDES GAME CONSOLES

(Continued from preceding page)

on the market, its combined console sales will rival the nearly 16 million DVD players that the DVD Home Entertainment Group says have already been sold in the U.S. since 1997, when the product was launched. DVD penetration is still relatively low, however, according to Lowenstein. “Game consumers are increasing. We know the PS2 and the Xbox will be successful as game machines, but the only question is whether or not we push past the his- torical threshold for console penetration, which is 40 million-45 million units. We’ll only get there if people who buy these machines see them as something more than game consoles.”

Early indication is that they aren’t. According to the ISDA, only about 45% of frequent gamers—consumers who typically buy new game systems—said they would use the machines for non-gaming purposes. It’s a number that hasn’t impressed Nintendo, whose GameCube, which will be released in November, will not play DVDs. Even the Xbox will require an add-on to play movies. Nintendo could not be reached for comment at press time, and Microsoft officials declined comment.

Amazon.com, through its agreement with Toys “R” Us, offers consumers the ability to select one of 15 game and add-on bundles with a PS2 purchase. Initially, all the bundles contained a DVD movie title, but now only three of the packages offer a DVD. “We see what works and make adjustments from there,” says Toys “R” Us spokesperson Jeanne Meyer.

Sony’s Smith says the company has no intention to market the DVD functionality of the PS2. “We made a conscious decision to focus on the gaming capabilities of the machine, and I do not think that the addition of that functionality will happen.”

“Whenever we’re looking at our base right now, they see it as a secondary DVD player, but when we go into the tens of millions, it may become the primary. We just don’t know yet.”

Retailers are hopeful. Toys “R” Us and Electronics Boutique now carry DVDs, and Laser Blain’s says he may sell video games in the future. The Musicland Group, a division of Best Buy, has expanded the DVD and game sections of its Sam Goody and MediaPlay outlets.

George Cheston, president of QED Lazer in the Chicago suburb of Westmont, Ill., goes one step further: “As the number of players increases and stacks of boxes grow, we’ll see a lot of video in the future,” he says, “I can see how the multipurpose system would have great appeal.”

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**GOOD WORKS**

**BOGART FUND-RAISER:** The Nov. 11 Bogart Backstage: On Tour for a Cure fund-raiser, which will feature a variety of musical performances, will take place at Barker Hangar in Santa Monica, Calif. Recording Industry Assn. of America president/CEO Hilary Rosen will receive the 2001 Children’s Choice Award at the event. The $2000 Backstage fund-raiser helped gather $1.2 million for the Neil Bogart Memorial Fund’s research efforts for the Children’s Hospital in Los Angeles. Contact: Elizabeth Chanley at 213-630-6182.

**POP COUPLE BRITNEY SPEARS AND JUSTIN TIMBERLAKE: are each raising money for children via Yahoo! Auctions. Starting June 11, fans can bid on items from Spears’ Oop!... I Did It Again tour and from Timberlake’s closet. Funds will benefit the Britney Spears Foundation, which helps perform arts programs to children, and the Justin Timberlake Foundation, which assists schools in creating music programs for students. Contact: Gloria Friedman at 212-452-2244.

**BIG WU’S FOOD:** At the Big Wu Family Reunion event, which took place Memorial Day weekend in Minneapolis, jam band the Big Wu collected two tons of food for the needy. The groceries will be distributed to five food pantries in Minnesota’s Jackson County area. The festival’s beer concessions will also help promote tourism in the Black River Falls region. Contact: Randy Alexander at 866-096-1410.

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**LIFELINES**

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**DECLARATIONS OF INDEPENDENTS (Continued from page 85)**

and drummer Meg White—have won gushing write-ups in Rolling Stone, Entertainment Weekly, and England’s Mojo for their bluesy, melody- savvy work—and especially for Jack’s cracked, affecting vocalizing and cracking instrumental work. The band has now defied expectations with a new album that is less blues-drenched and more pop-oriented.

“Before anymore of this blues label is thrown on us... Meg and I decided I decided to take that book from it,” Jack explains. “No slide guitar, no reverse songs—just me, Meg, guitar, drums, vocals. We had so many songs just lying around... We said, ‘Let’s put all of these songs together! We’ve always been trying to make things sound different. I love it when that works.'”

To cut the album, the White Stripes—which previously worked in tumble-down studios in the Motor City, traveled to Memphis’ Easley-McCain Recording. Jack says that Jeffery Evans of the Memphis band ‘68 Comeback put the recording venture in perspective for the group.

“He said, ‘Detroit’s a Southern city.’

White Blood Cells is as vital an early White Stripes album, and it’s consistently surprising. Enjoyably adaptable and "The Union Forever," with lyrics drawn exclusively from Citizen Kane ("That is just my favorite film," says Jack, who refers to director Orson Welles as my idol); a paean to Detroit’s "Hotel Yorba;" and the Emo Morricone-inflected "Offend in Every Way."" On June 15, the White Stripes began a monthlong U.S. tour that will take them both east and west; opening will be Detroit rockers the Von Bondies, whose forthcoming Symphony debut has been postponed by Jack’s jaunts to the U.K., Europe, and New Zealand will follow. Although the Stripes have garnered a plethora of major-label interest of late, they’re still sticking with Sympathetic for now. "We were scared we’d lose our freedom," Jack says. "Sympathetic owner Long Gone John) didn’t tell you to do anything. Our control was perfect."
BY FRANK SAXE

NEW YORK—Fewer radio stations identify the songs and artists they play, as programmers look to remove as much as they can from their increasingly cluttered on-air environment. As a result, it has left listeners scratching their heads, wondering what they are listening to. For record-label executives, it is hurting sales—on the theory that people can’t buy what they don’t know.

In May, Zing Interactive Media will become the latest company to offer a service that will connect listeners to their stations and music via cell phone. Already, StarCD and Buzz-Hits are targeting listeners who seek out the names of songs that they hear on the radio.

Zing hopes its partnership with stations will give it an edge over its competitors, which have so far found profits elusive.

In a partnership with Clear Channel Communications, the largest operator of radio stations in the U.S., Zing will launch a test of its ZingS2I system on two Philadelphia stations. Beginning July 1, jazz WJZI and classic rock WLCE (Alice 104.5) will begin airing commercials and promotional spots touting the system.

Zing’s how-it-works: Listeners looking for information on a specific song or artist (participating on-air artists are accompanied by a “zing” sound) can also activate a voice-recognition system that will ask for the station’s call letters. That program will then take the listener back through time, playing a few bars of each song or commercial aired, and allow the listener to select the sought-after clip. The hope is that once a listener knows the name of the song, he or she will proceed to purchase the CD from Zing. First-time users will be required to register with their name, password, credit card number, address, and e-mail address, so that on subsequent uses they will only need to enter their name and password.

Speaking from his suburban Philadelphia office, Zing Interactive CEO Chris Claus explains that for those without a cell phone, there will also be a local telephone number and Web site options. "But most likely, we're thinking listeners are going to interact impulsively when they hear a song and want to know the name of a song, the artists, and possibly buy the CD." The sale of music is one of Zing’s primary objectives. It will split the profits of sales with its radio-station partners, who are under increased pressure to find new sources of revenue.

Claus concedes that a certain number of users will use Zing as a source of information—and never make a purchase. "It’s a risk you take, but if they take the time to interact with our system to get the name of the song, at some point they might just take the time to buy." He estimates that for a station with a weekly cumulative of 500,000 more than 50% of it will buy music from the service. He is, however, skeptical that it will be enough to be profitable. "The model that we're using shows that by the end of the second year, we should have gross margins of $50 million, of which half will come from music sales." The other half will come from its use by advertisers.

RADIO, LABELS COULD BENEFIT

Although the pilot program covers only two stations, Zing hopes to prove its value to Clear Channel executives and then roll it out to other major markets across the U.S. That partnership is critical to Zing’s business model.

"Other companies have tried to do music sales before, but they don’t have the sustained marketing budget to let the public know about their services on an ongoing basis, and without that they fail," explains Claus, who says Zing will see it as a service to its listeners. "If it's perceived by the audience as a service, not only will they interact with the station and the music—even if they just want to call up and get the name of the artist and the title of the song—but that can enhance listener loyalty.

Dave Allen, senior VP of programming and marketing for Clear Channel’s Philadelphia cluster, says the system could help reach listeners who are not Internet users or who work on the road all day. "We can also run our own promotions off it," he adds.

Although the market will continue to announce the name of the artist and song, WJZI operations manager Anne Gress says the Zing feature will have to be "a smart foster listener who can get instant gratification, if they choose not to wait until the song’s end. ’It could also be really helpful for our..." (Continued on page 109)
Clear Channel Trims Its Web Workforce Due to Cost-Cutting

BY FRANK SAXE

In a cost-cutting move, Clear Channel has cut more than a dozen people from the payroll of its Los Angeles-based interactive unit. Although the cuts reduced its staff by less than 1%, they follow the revelation by the company's CFO that Clear Channel expects to lose $20 million on its interactive initiatives this year.

The entire staff of WorldClassRock.com, the online version of former triple A KROQ/KBCD (Channel 105.1) Los Angeles, was let go June 8. The station moved to the Internet last fall after its on-air signal was sold and the station flipped to a Spanish-language programming. Clear Channel also made staff cuts to its active rock station KNAC.com and dance station GrooveRadio.com. A fourth Web-only station, LuxuryMusic.com, ceased broadcasting in April. It featured lounge, surf, and soundtrack music.

"We have to adjust the magnitude of our expenses to reflect the realities of the revenues," says Kevin Mayer, chairman/CEO of Clear Channel Interactive. He says it's been difficult to justify the expense of live air talent on Internet-only stations. He says they are committed to keeping live DJs on GrooveRadio.com and KNAC.com.

To date, WorldClassRock.com has been profitable, Mayer says, adding, "Even if you're profitable, there is no reason you shouldn't seek to maximize your profitability. When the Internet advertising market just isn't there, you have to face the reality and make adjustments."

Meanwhile, Clear Channel is preparing to return to Webcasting its terrestrial stations. In April, it shut off the audio streams because of concerns about paying voice talent used in commercials (Billboard, April 21). "We have an ad-insertion technology chosen, and we're about to sign a deal there," says Mayer. "It's down to the short strokes."

The company has also expressed reservations about streaming stations on the Web since the record industry, led by the Recording Industry Assn. of America (RIAA), is fighting to get broadcasters to pay additional licensing fees for their Webcasts (Billboard, May 26). Although the two sides are in negotiations and face a U.S. Copyright Office proceeding later this summer, Mayer is optimistic the outcome will not be financially devastating to the company. "We have had enough discussions with the RIAA to think there's a comfort zone in terms of what the possible outcomes are," he says.

Clear Channel, the largest U.S. broadcast group, operates 850 radio station Web sites.
Dave Navarro exercised personal demons on his first solo project, Trust No One (Capitol), and is happy to say that the process has provided him with closure.

He began recording the album after leaving his role as guitarist with the Red Hot Chili Peppers, during a time when he was also faced with a plethora of relationship troubles. "I don't feel the way I did about a lot of things on the record," Navarro says. "The one common denominator in all the problems I've had is my involvement in music. I was never that simple for me to understand. With this record, I came to a place of gratitude."

The first single from the project, "Revel," which is No. 24 on this issue's Modern Rock Tracks chart, deals with the idea that two people may have completely different perceptions about their relationship. "The truth is that the song changes meaning for me every day," Navarro says. "It can be about a girlfriend, a wife, career, friendships. It's open to interpretation."

The song ends with an instrumental riff that reflects the tension of the lyrics. Navarro adds, "It would probably be speaking a little bit disingenuously if I was to say that this was intentionally paint the human condition. But there is something of that with ['Revel']. The record was to be a sonic peak and valley within a human being throughout the day."

Navarro, who is currently touring with Jane's Addiction, had never written or sung his own songs before embarking on this project. The fact that people are reacting positively to the single has been an unexpected reward. "There's no way I could have been disappointed at this point," he says. "You can go to the store and buy Frank Sinatra and Jimi Hendrix and Dave Navarro. That's what's really exciting to me."

With the recent success of his solo album, Navarro is looking forward to his upcoming tour with Jane's Addiction. "I'm just starting to realize what this is all about," he says. "It's a wonderful feeling to be able to connect with so many people through music."
MTV2 Steps Up Concert Footage With ‘All Access’ Programming

MTV2 GOES ALL ACCESS: MTV2 revealed to Billboard that it intends to become the ultimate behind-the-scenes TV destination, with “All Access Month,” in July.

The new monthlong promotion is the network’s most ambitious effort to date, offering exclusive concert programming and concert footage.

As part of “All Access Month,” MTV2 will feature programming from more radio station summer festivals other than it also airs, including those from modern rock outlets KROQ Los Angeles, WXRX (K-Rock) New York, and KITS (Live 106) San Francisco.

MTV2GM David Cohn says that the concerts will be presented in “a news-fashion,” with backstage reports, “All Access” concerts, and artist interviews, and select concert footage shown on MTV2. The network will also feature music video programming around the artists performing at these festivals.

Deciding to become involved with Area One “was a no-brainer for us,” says Cohn, who adds that the diversity of the festival reflects the goals of MTV2.

“All Access Month” on MTV2 will also include several contests in which viewers can win free concert tickets and trips to meet artists on tour. Cohn says that “MTV2 will step up its presence at concerts throughout the year and the network wants to get involved with "concerts on all levels, from big tours to clubs."

S P I N A L T A P IS BACK: One of our all-time favorite music videos is This Is Spinal Tap, the classic 1984 mockumentary about a fictional veteran heavy-metal band named Spinal Tap. MTV2 will be reairing the film on home video and DVD, and we recently had the pleasure of seeing Spinal Tap come to life at a June 4 concert at New York’s Carnegie Hall.

The electrifying 90-minute set featured the band playing such Spinal Tap “hits” as “Hell Hole” and “Stonehenge.” The show, which was part of the Toyota Comedy Festival, included a surprise guest appearance by Elvis Costello on “Gimmie Some Money.”

Even though Christopher Guest (aka guitarist Nigel Tufnel) tells Billboard that there are no plans for a new Spinal Tap album, we hear that more Spinal Tap concert dates are planned for the band’s limited Rock From The Dead tour. Spinal Tap members Guest, Michael McKean (aka lead singer/guitarist David St. Hubbins), and Harry Shearer (aka bassist/bassist Smalls) also perform as the Folkmen, a fictional folk trio that serves as Spinal Tap’s opening act.

T H I S & T H A T: Universal Music Group (UMG) has partnered with video-on-demand service Digital Interactive Video Access (DIVA) to create a new music category called the Viewing Lounge, which allows digital cable viewers to watch customizable blocks of music videos. DIVA—founded in 1995—has primarily been an on-demand service for movies, but Billboard reports that the company is now talking about DIVA plans to bring music videos to its platform (The Eye, Billboard, March 27, 1999). According to DIVA, its service is available or has commitments in 20 U.S. markets, including Los Angeles and Atlanta. The Viewing Lounge is expected to launch by year’s end, and its music videos will initially come from UMG labels. A UMG spokeswoman says that the company is “in discussions with other labels” about the DIVA plans as well.

L O C A L S H O W S P O T L I G H T: This issue’s spotlight is on the Richmond, Va.-based R&B-hop-hop program Karamal Video Jamz, TV affiliate: AT&T Cable in Richmond, Va. Time slot: varies for this one-hour show.

E-mail address: wikileaks@timestudios.com

Key staffer: Leroy Wilkins Jr., PD

Following are five video shows playing in markets that ended June 15: Babysface, “There You Go” (Arista); 112, “Peaches & Cream” (Bad Boy/Brista); Snnoop Dogg’s “Buck and” (No Limit/Py/-
orris/Luke, “It’s Your Birthday” (Lil’ Joe); the Noisemakers, “Bounce” (Noisemakers).
U2 on Career High With Election Tour

Irish Icons Gross $69.9 Million In 55 Sellouts In North America

BY RAY WADDELL

With the Election tour, U2 has heightened its credibility as the top tours of 2000. U2 is currently wrapping up a sold-out North American leg and is preparing to embark on an equally successful world tour.

When the band announced its tour, it was clear that the U.S. had been waiting for something like this. "The tour has been so big, it's really hard to imagine anything else," says Paul McGuinness, longtime manager for U2, who is thrilled with the success of the tour. "This is probably shaping up to be U2's biggest-ever record, which is very satisfying as 20 years of making records. The audiences are wonderful, the shows are all sold-out. What could be better than that?"

U2's success has also led to increased sales for both labels. Reprise's share of advance sales for the reunion tour has increased from 30% to 60% since the beginning of the tour, and the band has already sold over $150 million in advance sales, according to a recent report from the Biz.

The tour has also led to increased sales for Republic, which has seen a 40% increase in advance sales for the tour. "It's been a fantastic tour," says Marc Friedlander, president of Republic Records. "We're really proud of the way the band and the management have handled this whole thing, and the audiences have been great."
Ken Berry On Virgin Past, Present, Future

EMI Recorded Music Chief And Virgin Vet Discusses Label’s Vaunted Culture

By Adam Bramley

LONDON—Virgin Records never had guidelines on corporate culture, Ken Berry told Billboard in November 1993. “There have been guidelines on absolutely nothing,” he said, speaking in the year after founder Richard Branson (and Berry, as one of the minority shareholders) sold the company to EMI for $1 billion.

Today’s Virgin employees are unlikely to live in such a laissez-faire environment, especially as part of a publicly traded business.

“The culture of [Virgin] is the people,” Berry also said in 1993. “The people is the business.” When he was chairman of the Virgin Music Group worldwide, today, he has broader responsibilities as chief executive of EMI Recorded Music, but agreed to speak to Billboard on the move about the company, and its culture, which he served most of his adult life. Following are excerpts from that conversation.

How much of the original Virgin culture remains?

Clearly, when you’ve got as many years into a company as Virgin Records has, then the culture evolves and moves on. You would recognize certain aspects today compared to the early Virgin Records, but it... can’t stay in one place forever.

How would you define it today?

If your artists and managers to differentiate between companies, they will understand that, it’s normally the case... the people they interact with, which is the people at the individual labels. The types of words I tend to use would be “artist-friendly” and say that the people in the company are committed to doing a good job for the people as well, for the artist, and that’s true. In Virgin, but that’s right at the core of the Virgin value system.

Most music companies hope for a small-label feel, whatever their size.

Some companies will say that if you want to define a culture, you get it wrong. In fact, if you deliberately set about to create a culture that isn’t organic—that is, a product of its people—you will probably fail.

People who know the company couldn’t seriously insist that 18 months of would-be mergers are behind you, do you have specific investment plans to grow Virgin’s business?

Not as a discrete part of the business. We invest across all our companies and all of our labels on an equal commitment basis. We don’t differentiate like that.

EMI’s recent financial results claimed a 14.1% market share in recorded music worldwide. What is thisVirgin’s share?

Today, Virgin is an integral part of EMI; you can’t actually separate it out. The repertoire is shared across the whole organization. We have labels in Europe—for example, Virgin Records U.K. is self-funded, but Virgin Records U.S.—but the way we do Virgin is the same way in Asia. That’s not the way we keep the data on the business.

What makes you want to sign an established star like Mariah or Janet or Bowie to Virgin Records as opposed to, say, 50 Cent?

First of all, opportunities [like that] come up very rarely. Janet was signed before Virgin was bought by EMI. She didn’t have a choice. In David’s case, when he was being signed to Virgin, I’m not even sure if he had any EMI responsibility.

Anyway, the fact is that artists come to labels, and labels talk about whether or not they want to sign them, the artist, particularly if they’re feeling they have a good story to tell about their record.

There are no instances in the most recent case, probably the only one that fits what you’re describing—that is, with me looking after both companies—was Mariah. She was talking to various dance companies about doing a U.S. tour with her career, she wanted to do with her career, and one that was attractive to her as an artist was Virgin. Was Mariah talking to Capitol at the same time?

It’s said that you personally closed the Mariah deal.

How much do you enjoy that sort of involvement?

My role here running EMI Recorded Music is to try wherever I can to add value and help in the process. Yes, I don’t have the same rabid enthusiasm with artists, talking about what they want to do with their careers, how we’re going to help with that process, and when it’s time for signing, hopefully convince them through good argument that we’re the right people for them. I would be completely frustrated if I was ever unable to spend time in the real record business.

Virgin Records’ spirit is still rather English. Why was it important to appoint two Englishmen, Ashley Newton, to run the American company?

When Phil [Quarararo] was leaving, I knew that whenever you’re going to run Virgin America, ideally, had people who have been here. And the company had stood the relationships with the artists, the culture of the company. Ray and Ash had obviously had a terrific run within the U.K. A new challenge was timely for them, too. It was just the right move. It’s been that sort of decision making.

It’s said they lack the killer instinct that an American would have.

Some American executives are a lot more aggressive than Roy and Ashley will ever be. But not all. They have their own way of doing business, and it’s bringing success to the company. That’s what it’s all about.

There are lots of ways of running a recording company and being very successful. That showed the strengths of doing the company, the way the company was run, and that’s true with Virgin, but that’s right at the core of the Virgin value system.

Virgin was reported to have been for sale at one point, but is it then the merger process.

The whole merger process clearly did have an impact on EMI in its totality, because when you don’t talk about certain things, it creates a lot of speculation about certain outcomes. When I talked to people about their reaction to the media coverage, I just found a lot of self-confidence in the Virgin employees. The rumors about a Virgin sale do have an element of truth, but people are remarkably well educated and believe what they were doing, believing in their running of the business, and believed that we wouldn’t do anything foolish. And we didn’t.

People who know what’s going on said they didn’t seriously insist that 18 months of would-be mergers are behind you, do you have specific investment plans to grow Virgin’s business?

I do get very concerned that enough people think that Ken’s motivation is all about Virgin Records. People forget, I run EMI Recorded Music, which is Virgin’s most important part. But I run EMI and take my responsibilities very seriously indeed and do not differentiate in my view. If someone were to tell me to sell Virgin E.U. to get a merger done, it would be the end of me. It’s a process of my utterly and believed in what they were doing, believing in their running of the business, and believed that we wouldn’t do anything foolish. And we didn’t.

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On The Back Of A Napkin: Richard Branson’s Operation Was Born Hispanic

JUNE23,2001

NEWTON

Roll With It, in 1989.” With Phil Quarararo as head of promotion, “we were as mature a record company as you could have given, the experience we all brought,” Ayeroff says. “All we needed was a magic touch, and of course together with Ray Cooper and Ashley Newton, the two Brits who have been co-presidents of Virgin Records America in Los Angeles for the past four years, knew better than to do otherwise with a star performer.” I suppose our biggest discussion point when we got here, Cooper says, “was that we really wanted to break an artist, or a few artists, from scratch, from suc- cess here, and then take them to the rest of the world. That continues to be an evolving process.”

Newton chuckles when he recalls the pair’s second week in the U.S., sitting down with D’Angelo, and the Cheeku/Guy artist “as confronted by two over-excited, over-enthusiastic, utterly white cutts from London.” Newton characterizes the relationship as “a chess piece,” designed to facilit- ate Virgin’s increased investment in urban business.

“The alliance with [Blackground Records principals] Harry Haskernd and Jomo Hankenson to give us a flow of urban music was [also] a tremendous impetus to our overall continued success,” Newton says. “It meant that we could be taken seriously in a world that Virgin had really not been part of. To have a jewel in their crown, like Aaliyah-shes. It’s the future.”

By contrast, Virgin was disappoint- ed that it was beaten by Atlantic Records in the signing of British urban star Craig David. “That,” Cooper says, “was very close.” More positive is the signing of Teddy Riley, whose debut album for the label is due later this year. Recalling dinner discussions with the Virgin pair in which they explored their urban strategy, Tower Records COO Stan Gomar says that they are, indeed, taking the label in a different direction: “They’re really tuned into music at the street and the club level. They are, in a funny way, to chargers that Virgin overspends in market- ing, Gomar responds, “I would say it is pru- dent, and you’ve got a lot of other relationships going on.”

Meanwhile, a few never-Public talks positively about Newton and Cooper’s English perspective, but the manager of a top Virgin artist says the jury is still out on the Britons’ effectiveness in the U.S. “They haven’t been hitting balls- eyes,” comments this talent manager, attributing it to the pair’s relative lack of in-depth relationships and long-term deals, “an ability to become an American, and you can’t meet all the people you need to know in a few years.”

Quarasaro had those assets, says Quarararo, “but the relationship with Nancy [Berry] was war. That was horrible.” (Quarasaro declines to speak about his Virgin tenure.)

“We can’t excuse the fact that we’re English people working in America,” Cooper says. “We like to surround ourselves with American executives, as you would. On a personal level, I’ve learned so much more about how the business works here. We are really in terms of how the business runs overall in America, our eye is really on. If we were new artists, then the way the world will definitely be able to pick up on that. That’s good revenue. If we’re able to take that further, maybe to bigger heights, that is. We’ve got a decent track record, most re- cently with Janet [Jack- son], but with the breakup of Lenny [also] being very important.”

“Now we’re in a position, over the next 12, 18, 24 months, to see the fruits of the new artists who have been signed, both in label deals and with Tony Berg Records [the joint venture of Virgin and East and Keith Wood quarterbacking A&R on the East Coast]. Berg and Wood are executive VPs of A&R at Virgin Records America; Wood also has direct-line responsibility for Astralwerks.”

(Continued on next page)
In addition to urban music, Newton and Cooper have specific goals in rock, typified by Immortal Records' switch from Epic to Virgin at the end of 1999. "Ken Berry, Ashley, and Ray were the ones who gave us the idea," says commentator Immortal Entertainment Group CEO Happy Walters. "They haven't broken a rock band since Smashin' Pumpkins, and the thing we were trying to do for them. Ross Robinson, whose I Am roster is a little harder edged, is trying to do that, too.

The Virgin Group is an example of a Virgin rock signing. The band has yielded sales of 12 million copies of its Midnight Melodies album during its 40th anniversary year. Mick Jagger tells Billboard: "Once Virgin are behind a project, you know you have the best shot in the world."

ASM Management's Andy Stephenson, who directs the career of Michael, is another Virgin fan — though Michael is out of contract at present. "It doesn't feel like a vast corporate organization," says Stephenson, who adds that Ken Berry and Virgin are "excellent at keeping him infatuated. He doesn't have to do, but he'll track you down and tell you. He and Nancy are completely involved in the day-to-day of an artist's career. They're also always available for the artist and manager, that's greatly appreciated."

Dubious, Berry hopes that such a relationship keeps Virgin in consistent talks with George Michael and Daft Punk when the British singer requested it. Daft Punk organized a similar renouncement of their contracts with Virgin, according to Jon Webster, a former Virgin International managing director who now consults Gabriel, UB40, and other artists past and present, included in retail arm of Grav's group. "I've seen them for a long time as one of the most inventive and creative of the majors," Wright says. "Pete, one-two years is a just start. That is how long the executive has been heading Virgin Continental Europe, although he has been with Virgin since 1986 and was named president of the record company in France in 1992. "My job has been to make a more cohesive yet distinctive Virgin," De Buretel explains, "noting that the managing directors of the 11 Virgin companies for which he is responsible have been making every effort to come closer. We have developed some common tools, we harmonized prices in Europe, and we established priorities among Continental European artists."

De Buretel says he has "created an urban music structure across the region. "(Think we're the only company to have that."

De Buretel and Manu Chao were Virgin acts that were selling worldwide before De Buretel's cohesive effort, and Leone Martin (from the boys) and Carlave and Barcelona De Palo (Spain) are among today's beneficiaries, he says. "When you're successful (breaking artists outside their home markets), it influences two kinds of people: the other Virgin territories, who think it's possible for them, and your own competitors at home, who have to deliver because of your success."

De Buretel says of De Buretel that he sought a keyman clause linking worldwide rights to Virgin's organization. "I was told it could not be done," De Buretel explains. "The problem with multinationals—that's their strength—is their structure, as is—that you never have in front of you someone who is going to take responsibility for making a decision. The higher you go in the company, the easier it is to say no."

De Buretel continues, "When I was talking to (De Buretel), I told him, 'I am not signing with Virgin but you. If you go, I go, too.' That's how the multinationals screw everyone. They change the guy on top, but you still have three years to go on your contract."

De Buretel's previous label is Proxima Estacion: Esperanza debuting high in the Music & Media European Top 100 Albums chart, and De Buretel believes he would still have to fulfill my contractual obligations, but I would fast in a microphone for an hour and ask them to release it."

De Buretel is evidently popular amongst artists. "He's a great hip hop guy," Webster says, "and, nothing if not confident."

De Buretel's 15 years at Virgin mirror the longevity of others, including Michael Zelnik of De Buretel, who was born in 1952, according to Stephenson, with most sales outside the U.S.


to their fans. Stevie Wonder has received the highest possible award in his career, the Grammy Award for Lifetime Achievement. The award was presented at The 50th Annual Grammy Awards in Los Angeles on February 10, 2008. WONDER'S CONCERT AT THE GRAMMYS The concert, titled "Stevie Wonder: Life, Love, and Hope," featured a performance by Wonder himself, as well as guest appearances by musicians such as Beyoncé, John Legend, and Common. The演唱会 was broadcast on television and streaming online, allowing viewers worldwide to share in the concert experience. WONDER'S LEGACY Stevie Wonder has had a profound impact on the music industry and beyond. Throughout his career, he has been a strong advocate for civil rights and has used his platform to raise awareness for issues such as environmental sustainability and poverty. His music and message continue to inspire millions around the world, and his legacy as a musician and humanitarian remains strong. A CRUCIAL PERIOD Independent spirit or not, Virgin Records now faces perhaps the most crucial period in its history. De Buretel, formerly executive vice president of Virgin Records, has left the company in order to take up a new role as president of Virgin Europe. The departure of a key executive is likely to have implications for the company's future strategy and direction. The departure of De Buretel could also signal a shift in the company's priorities and focus. The Virgin Group has a long history of success in the music industry, and its new leadership is likely to bring new ideas and strategies to the company. It remains to be seen how the company will navigate this period of transition, but it is clear that Virgin Records will continue to be a force in the music world.
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PANASONIC
TOSHIBA
FOUR SEASONS HOTEL AND SPA
STARBUCKS COFFEE COMPANY
BODY BALANCE FOR PERFORMANCE
THE HIDDEN GARDEN FLORIST
PAUL MITCHELL
UNIVERSAL STUDIOS HOLLYWOOD
HOUSE OF BLUES
SKECHERS USA
BRADFORD RENAISSANCE PORTRAITS
UNIVERSAL MUSIC AND VIDEO DISTRIBUTION
HIP-O RECORDS
BABY GENIUS AND GLOBAL ICONS
CENTER STUDIO
VESPA
## Hot 100 Airplay

**JUNE 23, 2001**

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<tr>
<th>Title</th>
<th>Artist</th>
<th>Peak Position</th>
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<tbody>
<tr>
<td>&quot;(I'm Not) Throwing Away My Shot&quot;</td>
<td>Lin-Manuel Miranda</td>
<td>11</td>
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<tr>
<td>&quot;Ain't No Other Man&quot;</td>
<td>Beyoncé</td>
<td>12</td>
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<tr>
<td>&quot;Who's Gonna Love You&quot;</td>
<td>Missy Elliott</td>
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<td>&quot;The Way I love You&quot;</td>
<td>Faith Hill</td>
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<td>&quot;Take Me Out&quot;</td>
<td>Elton John</td>
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<td>&quot;What I Like About Angels&quot;</td>
<td>Sugar Ray</td>
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<td>&quot;Keep It Up&quot;</td>
<td>Usher</td>
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<td>Gordon Lightfoot</td>
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<td>&quot;Dust in the Wind&quot;</td>
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<td>19</td>
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<tr>
<td>&quot;Hit the Lights&quot;</td>
<td>O'Shea</td>
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**Billboard Hot 100 A-Z**

**JUNE 23, 2001**

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<tr>
<th>Title</th>
<th>Artist</th>
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<td>&quot;(I'm Not) Throwing Away My Shot&quot;</td>
<td>Lin-Manuel Miranda</td>
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<tr>
<td>&quot;Ain't No Other Man&quot;</td>
<td>Beyoncé</td>
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<tr>
<td>&quot;Who's Gonna Love You&quot;</td>
<td>Missy Elliott</td>
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<td>&quot;The Way I love You&quot;</td>
<td>Faith Hill</td>
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<td>&quot;Take Me Out&quot;</td>
<td>Elton John</td>
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<td>&quot;What I Like About Angels&quot;</td>
<td>Sugar Ray</td>
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<td>&quot;Keep It Up&quot;</td>
<td>Usher</td>
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## Hot 100 Singles Sales

**JUNE 23, 2001**

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150 MILLION ALBUMS AND SINGLES SOLD WORLDWIDE

Mariah Carey

Loverboy

the first single from her new album/soundtrack Glitter.

Mariah is the best selling female recording artists of all time, with 15 #1 singles, and the most #1's ever by a female solo artist. She holds the record for having the longest-running #1 song on the Billboard Hot 100 (16 weeks) and more weeks at #1 than any other artist (60 weeks total in her career so far.)

Produced by Mariah Carey for Maroon Entertainment and Clark Kent for Superman Entertainment, Inc.

www.mariahcary.com © 2001 Mariah Carey
### The Billboard 200 - June 23, 2001

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**The Top-Selling Albums Compiled from a National Sample of Retail Store, Mass Merchant, and Internet Sales Reports Collected, Compiled, and Provided by SoundScan**

- **Radlehead (DAY) - Day**
- **JESSICA SIMPSON - MTV Unplugged**
- **MISSY MISTEAMAN - Elliott**
- **JANET - V (2001)**
- **WEEZER - The Green**

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**Source:** www.billboard.com / Billboard: American radiohistory.com / SoundScan.com
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**TOPAlbums A-Z (Listed by Artists)**

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**Billboard 200 2001 Continued**

**June 23, 2001**

**www.billboard.com**

**www.americanradiohistory.com**
where the user can influence

Cannon says the recent round of lawsuits shows an anti-competitive

LAWMAKERS that statutory

That happened

They continue

Statutory

That the RIAA is

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In its written

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ZING CONNECTS LISTENERS WITH STATIONS
(Continued from page 51)

format in particular, where you have unfamiliar music and you always have new listeners coming in who are interested in buying the product but don’t know what it is.

Zing research has pointed the company toward high-end, babyboomer consumers, like those who typically listen to AM radio stations. “We’re not talking about kids who don’t have the same level of resources that the older audience has," says Curran. "But they are likely to be very positive about anything they spend money on. They’re not going to go into a loud, raucous music store unless they hear a song they like and buy it from us. Money is not the issue—it’s a spontaneous situation for them.

STARCED RETOOLS
Zing Interactive is the third company to enter the business of cellular phone song identification. The oldest, StarCid, launched in May 1999 when two Harvard Business School grad-
uates realized an idea they had conceived during their days at the university. The company, based in Cambridge, Mass., had been telling clients that’s where they are going to be. Zing Interactive has launched a toll-free number, 1-888-ZING-CONNECT, to help mobile users find the songs they’re listening to.

FEEL THE BUZZ
Founded in November 1999, San Francisco-based BuzzHits offers a similar service in Los Angeles and San Francisco. It operates largely like the others, with an optional e-mail component that sends e-mails to listeners, reminding them of the song they heard and giving them a link to BuzzHits’ Web site, where they can buy the song or download it to their phones.

During a six-month test of the program last year in San Francisco, BuzzHits generated more than 200,000 calls and 20,000 registered users, yet it allowed to convert those users to buyers was largely unsuccess-

The Cars and Guitars of Rock ’n Roll were curried with the help of Guitar Center stores, with the cooperation of Fender, Gibson, and other guitar manufacturers.
Billboard Names Finalists For R&B/Hip-Hop Awards

The finalists for the 2001 Billboard/BET R&B/Hip-Hop Awards were announced this week and include some of the most popular songs, albums, and performers in R&B and hip-hop today.

For the first time ever, Billboard will honor the best in R&B/hip-hop in an award ceremony to be held on Aug. 28, at the New York Hilton. The awards show is the finale of the 2nd annual Billboard/BET R&B/Hip-Hop Conference, presented by Heineken, which runs Aug. 26-30. Awards will be presented to the best overall performers in 17 different R&B/hip-hop and rap categories. Award categories include top album, top single, top artist, top artist-male, top artist-female, top artist-new, top singles artist, top albums artist, top single sales, top single airplay, top rap album, top rap single sales, songwriter of the year, producer of the year, major label of the year, and independent label of the year. A full list of award finalists can be found on the Web on the Billboard/BET R&B/Hip-Hop Conference home-page at www.billboard.com/events/RBH.

The Billboard/BET R&B/ Hip-Hop Awards are based on actual performance on Billboard's weekly R&B/hip-hop and rap charts since the start of the current chart year. Billboard's charts are derived from sales data from RecordScan and radio information compiled by Broadcast Data Systems to provide an accurate snapshot of the most popular music in R&B and hip-hop.

After a highly successful debut in 2000, the Billboard/BET R&B/Hip-Hop Conference returns with an expanded lineup. The three-day event features panels exploring trends in R&B/hip-hop music and culture, nightly showcases, and star performances. For general info on the conference and awards show, contact Michele Jacangelo at 646-654-4660 or visit www.billboard.com/events. For registration and group discounts, contact Phyllis Deno at 646-654-4643. For sponsorship info, contact Cebebe Rodriguez at 646-654-4648.

More Listings, Special Features In Latest Touring Guide

The 16th edition of The Original Musician's Guide to Touring and Promotion, a Billboard publication, is now available at musicstands, bookstores, and music retailers. This new summer/fall edition of Musician's Guide has been updated with nearly 4,500 industry contacts.

The user-friendly guide contains a city-by-city directory of clubs, radio stations, record stores, local press, booking agents, managers, and industry labels A&R personnel, attorneys, tour managers, music industry publications and Web sites, tape and disc services, conferences and showcases, and Parsian rental companies. This edition also includes a special feature on resources for physical and mental health, sobriety, cash flow problems, and other touring tips.

To purchase a copy, send a check or money order for $13.05 per copy ($15.05 in Canada, $15.05 overseas) to Musician's Guide to Touring and Promotion, 49 Music Square West, Nashville, TN 37203; contact Jamie Chadwell at 800-407-6744 or 615-221-4251; or order online at www.musicians-guide.com. All prices include shipping and handling.

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

Billboard/BET R&B/Hip-Hop Conference Awards New York Hilton • New York City • August 26-30

Billboard/Airplay Monitor Radio Seminar & Awards Eden Roc Hotel • Miami Beach • October 6-7

Billboard Music Video Conference & Awards Beverly Hilton • Beverly Hills • October 31-November 2

For more information contact Michele Jacangelo at 646-654-4660; email bcecents@billboard.com; or visit www.billboard.com/events.

Visit our Web site at www.billboard.com

E-mail: sbell@billboard.com

‘Weak’-est Leak Is Strongest Debut

IN A WEEK WHEN Janet Jackson and Mariah Carey both have new singles debuting on The Billboard Hot 100, the Hot Shot Debut honor isn’t awarded to either diva but to a Boston-based rock quartet making its first appearance on the chart.

American Hi-Fi has the strongest new entry with “Flavor of the WEEK” (Island), a song that has already been a top 10 hit on Modern Rock Tracks. “Flavor” peaked at No. 5 in the May 5 issue. Jackson has set for the top-40-highest new entry, as “Someone to Call My Lover,” featuring a sample of America’s 1972 hit “Ventura Highway,” opens at No. 76. It’s the lowest-debuting Jackson single since “Love Will Never Do (Without You)” entered at No. 89 in the Nov. 17, 1990, issue.

“Love,” only four of Jackson’s singles since 1986 have begun their chart lives lower than the No. 76 debut of “Someone.”

“What Have You Done for Me Lately,” which ended up peaking at No. 4, is Jackson’s lowest debut since 1986, having entered at No. 96 in February of that year. “Come Back to Me” opened at No. 83 in August 1990, and “The Pleasure Principle” debuted at No. 78 in May 1987.

Carey’s “Loverboy,” her label debut for Virgin, kicks off its chart life at No. 76. Featuring Cameo and based on the group’s 1987 hit “Candy,” Carey’s first track from her forthcoming album Glitter is the second-lowest debut of her career (not including her holiday track “All I Want for Christmas Is You”). The only Carey song to debut lower than “Loverboy” is “Thank God I Found You,” Carey’s collaboration with Joe and 98, which debuted at No. 82 in the Dec. 11, 1999, issue. Proving the old adage “It’s not where you start, it’s where you finish,” “Thank God” went on to reach No. 1.

RESISTANCE IS FUTILE: Given the No. 6 debut of Jessica Simpson’s sophomore set, Irresistible (Columbia), you might think the artist is on her second top 10 album. But Sweet Kisses only made it to No. 25, back in August 2000. The title track of Simpson’s latest CD is fueling sales; the radio-only single of “Irresistible” moves 20-% on the Hot 100.

FOUR TIMES A LADY: The 21st-century version of “Lady Marmalade” (Interscope) by Christina Aguilera, Lil’ Kim, Mya, and Pink has been No. 1 four times as long as the 1975 version by LaBelle. By remaining on top for four weeks, “Marmalade” ties with “Stutter” by Joe as the second-longest-running No. 1 of 2001. The only single to have a longer stay at the top is “All for You,” the Janet Jackson single that held on until pole position for seven weeks.

Of the seven singles to climb to No. 1 this year, five were by male acts and two were by females. Oddly, it was the first five that were exclusively male and the last two that have been all-female. But when the breakdown is done by weeks at No. 1, the women come out ahead, with 11 weeks at the summit, compared with 10 for the men.

Coinciding with the run of “Marmalade,” Patti LaBelle was No. 1 15 years ago this issue, but not with the LaBelle song, “On My Own,” her duet with Michael McDonald, ruled the Hot 100 this week in 1986.

NAME THIS WEEK: "WEEKLY" CHARTS by Fred Bronson
DANCE & ELECTRONIC MUSIC

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 21 • ad close: June 25

Andy Anderson 646.654.4692 • aanderson@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 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

MTV'S 20TH ANNIVERSARY

Since it's early pioneer days, MTV has become a critical media outlet in breaking and promoting new artists, as well as in helping define popular culture. Join Billboard in saluting their 20 year commitment to cutting edge programming and creative excellence. Be a part of this special tribute!

issue date: July 28 • ad close: July 2

Evan Braunstein 646.654.4693 • ebraunstein@billboard.com

STYX: 20 YEARS OF #1'S

Billboard pays tribute to Styx, one of the world's most revered rock and roll bands, after 20 years of chart-topping hits! We take a look back at their rise to supergroup status, recap their success on the charts and reveal the group's musical plans for the future. Join the celebration!

issue date: August 4 • ad close: July 10

Evan Braunstein 646.654.4693 • ebraunstein@billboard.com

UPCOMING SPECIALS

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
JEFF MCCUSKY - Issue Date: August 18 • Ad Close: July 24
LATIN MUSIC SIX PACK IV - Issue Date: August 25 • Ad Close: July 31

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