Boutique Distributors Make Noise Under The Radar

Despite Market Challenges, Small Rock-Oriented Companies Gain A Measure Of Success

BY ED CHRISTMAN

The mainstream music business operates under the glare of the mass media, with superstar selling millions of records and coloring newspaper gossip columns. But down below the media's radar, many niche-oriented, rock-based distributors are thriving—even by measuring success in thousands of sales, sometimes only hundreds.

These boutique distributors range in size from about $500,000 to $1 million in annual sales volume, although a few—Sacramento, Calif.-based Mordam; San Francisco-based ReVolver USA; and Chapel Hill, N.C.-based Redeye—have graduated to the national scene to gross from $5 million to $10 million a year. What's more, retailers and small independent distributors estimate that there are another 100 or so boutique distributors that specialize in other genres of music besides rock, like electronica, dance, hip-hop, jazz, and reggae.

While the boutique rock distributors get their starts in different ways, all of them initially specialized in some form of rock niche, mainly punk and ska, but also indie rock, roots rock, psychedelic rock, power pop, "emo," hardcore, thrash, or metal.

Unlike their larger, better-known independent-distribution counterparts, most boutique distributors sell to independent record stores and small chains, generally avoiding direct business with larger chains.

These boutique distributors—or "sub-distributors" as some in the industry call them—view themselves as "the real independent distributors," in the words of Alicia Rose of Portland, Ore.-based N.A.L.L. But however they define themselves, most have humble, yet idealistic, origins.

Firms like Redeye, Mordam, and Gardena, Calif.-based Smash were started by executives who had left other established independent distributors. Other companies evolved into distributors after beginning life as fanzines (such as Mean Street Distribution in Whittier, Calif., and No Idea in Gainesville, Fla.) or starting as mail-order firms (like Disgruntled Music Distribution in Los Angeles and Not Lame in Aspen, Colo.). And still others—like Sacramento-based Darla; Sounds of California in Cy.; (Continued on page 77)

Job-Sharing May Ease Chiefs’ Loads At Universal

BY PAUL SEXTON

LONDON—The Great West Road that runs past the headquarters of Universal Music U.K. is a direct route to London’s Heathrow Airport. That may help explain why the company’s past two chairmen have ascended to global jobs.

The latest high flyer is John Kennedy, who on June 14 was named president/COO of Universal Music International (UMI), second-in-command to UMI chairman/CEO Jorgen Larsen (Billboard Bulletin, June 15). He advances from chairman of Universal’s U.K. operations, a post previously held (when the company was PolyGram) by Roger Ames, now chairman of Warners Music Group.

Before succeeding Ames at PolyGram, Kennedy ran his own U.K. music law firm from 1984 to ’96 (Ames was a (Continued on page 72)

Bowie Bonds: One-Off Or A Sound Vision For The Future?

BY MATTHEW BENZ

NEW YORK—David Pullman and his deals had been darlings of the media for nearly two years by early 1999, when Pullman first met with Brian Williams, director of music private banking at Nashville’s SunTrust Bank. “It was the thing of the moment a couple of years ago,” Williams says of the future revenue gener-

Everybody was talking about it.”

Pullman had helped assemble for David Bowie the first-ever securitization of a music artist’s royalties. The sale of those Bowie Bonds in 1997 gave Bowie $55 million upfront; in exchange, the buyer of the bonds had the right to receive (Continued on page 14)

Smellie Gets Key BMG Role

BY ADAM WHITE

LONDON—There’s been a surprise change on the bridge of the starship BMG, with the promo-
tion of an officer who has plenty of experience in different business galaxies.

Michael Smellie was appointed COO of BMG Entertainment June 14, apparently placing him as second-in-command to (Continued on page 70)

Labels Strive To Make Most Of Americana Tag

BY WES ORSHOSKI

Although he has grown accustomed to seeing the word “Americana” in the same sentence as the name of his new label and its roster, Lost Highway president Luke Lewis says it’s a term with which he’s still not entirely comfortable. Lewis, whose Lost Highway roster includes singer/songwriters Kim Richey, Robert Earl Keen, Lucinda Williams, and Ryan Adams, says the term may do more harm than good for both the industry and its artists—not to mention consumers.

While some in the industry hope to see the creation of an Americana category in record stores (Billboard, June 16), Lewis says there’s a twofold danger in applying the term to the artists who play this often-twangy mix of country, rock, bluegrass, and blues. First, he says, these artists have already been—and will continue to be— pigeonholed: “What happens if Ryan Adams or William Topley cuts a pop record?” And, second, the continued use (Continued on page 69)
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Sanctuary Pays $14.5 Million For Trojan

BY GORDON MASSON
LONDOND-Sanctuary Group is paying $14.5 million (pound4.15 million) for one of the U.K.'s most extensive reggae music catalogs: Trojan Records. The deal involves more than 10,000 tracks by such artists as Bob Marley and Desmond Dekker.

Sanctuary will use the money raised to finance the proposed Trojan deal, repay existing debt, and provide additional working capital for the enlarged group. But Taylor explains that the Trojan deal doesn't depend on shareholder approval: "If we hadn't raised the money through a share issue, we could've still done it through a bank finance and shares."

Sanctuary believes the acquisition will help extend its presence, especially in the reggae realm. "Sanctuary's ability to deliver value in specific music genres will greatly enhance the catalog with Trojan Records," says Sanctuary Group USA CEO Merck Mercuriadis, adding, "The international flavor of the titles is particularly suited to the American market."

Sanctuary will buy Trojan's catalog for 10.25 million (pound4.15 million), plus about 150,000 pounds ($200,370) in cash for additional catalog development. The deal is expected to close by Trojan. That will allow the group to add some fairly healthy revenue to its catalog activities, unaudited accounts for Trojan for the year that ended Dec. 31, 2000, reported sales of 3.1 million pounds ($4.34 million) and earnings before interest, taxes, depreciation, and amortization of 1.25 million pounds ($1.74 million).

Sanctuary CEO Andy Taylor says, "We were keen on Trojan because we already had a solid niche in reggae, but also the interesting thing for us was that the balance of the Trojan catalog fits with our already existing catalog. Trojan has a reasonable amount of rock, and also punk, where we already have a very healthy and strong niche." In related news, Sanctuary is aiming to raise 20.5 million pounds ($28.7 million) through an already oversubscribed issue of new shares. The company has informed the London Stock Exchange that 5 million new shares will be made available to institutional investors 27.35 million new ordinary shares at an issue price of 75 pence ($1.00) per share, representing about 9.0% of the current issued ordinary share capital of the group.

Sanctuary shareholders will be asked to approve the fund-raising exercise, which is fully underwritten by Investec Bank (UK) Limited, at an extraordinary general meeting July 15 in London. The proceeds will be used to finance the proposed Trojan deal, repay existing debt, and provide additional working capital for the enlarged group. But Taylor explains that the Trojan deal doesn't depend on shareholder approval: "If we hadn't raised the money through a share issue, we could've still done it through a bank finance and shares."

Sanctuary will initially pay Trojan 2 million pounds ($2.79 million) in cash for its catalog, while the remaining 8.5 million pounds ($11.5 million) is expected to be satisfied by the issue of loan notes to the vendors on completion of the deal. Following its purchase of Castle Music last year, Sanctuary now claims to own the world's largest independent music catalog in the world, with more than 100,000 titles prior to the Trojan acquisition.

The group has a strategy of acquiring catalogs focused on niche areas, and Taylor of Billboard that the group will continue to look for more targets: "The truth is it is getting harder at this level. We are finding that, in some of the New York, New Jersey develop, we are going to achieve that by making four or five, six or seven tiny acquisitions of single-artist packages or perhaps production companies that had a couple of artists."

BRAZIL STUNTS MUSIC'S GROWTH

I write in response to "Industry Growth Foreseen in Latin America, Report Says" (Billboard, June 10) that the growing demand to price the watercooler'sBeatles study cited in this story, record industry sales in Brazil are projected to climb 14.2% over the next five years. An analysis of industry revenues has been done by the Yankees in the past decade trying to improve the local and enforcement climate in Brazil, I feel this projection results on a largely hypothetical and subjective nature.

The report forecasts the large growth of 14.2% over the next five years. Unfortunately, the present signs are not particularly encouraging. We remain forever optimistic that the Brazilian government of Brazil will put an end to the tremendous cultural and economic value of addressing piracy, but this optimism flows more from blind faith in justiciar from than from an objective analysis of the situation.

On behalf of all of those companies and individuals who rely on the sales of recorded music for their livelihoods, I certainly hope that we will really see the end of the illegal explosion of investment in the creation and distribution of recorded music in Brazil. Achieving this reform will have a dramatic impact on Brazilian cultural and economic growth. Unfortunately, the present signs are not particularly encouraging.

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Ratings Issue Prompts Lawsuit, Legislation

BY BILL HOLLAND
WASHINGTON, D.C.—The controversy over entertainment rating and stickering systems is heating up again. This week saw new legislation, a class-action lawsuit against a major record company, and a call for the Bush administration to back a legislative push against violent media content directed at children.

On June 19, a mother in Maryland filed a class-action lawsuit in Montgomery County Circuit Court against Atlantic Records, AOL Time Warner, and Slip-N-Slide Records under the state’s unfair and deceptive acts statute. Renee Perkins charges that she bought a copy of Slip-N-Slide recording in which J-Skillz chant on his album "Things Are Us" with a “clean version” label on it for her 11-year-old son. She says the album, which didn’t carry the Recording Industry Ass’n of America’s (RIAA) voluntary parental advisory sticker, still contained explicit language. Her lawyer, Jon D. Pels, bought more “clean version” copies, finding all had the same content.

Warner Music Group spokeswoman Dawn Bridges says, “These sorts of lawsuits are counterproductive, because they effectively penalize record companies and artists trying to follow the RIAA’s voluntary labeling program. If record companies and artists can be sued just because one parent or judge believes that an album was improperly labeled, then that discourages all record companies from labeling, which means everyone—parents and artists alike—loses.”

The lawsuit was filed the day before the National Institute on Media and the Family, the American Medical Ass’n, the American Psychological Ass’n, and a dozen more child development groups wrote Congress criticizing the ratings and advisory systems used by media companies as “confusing to parents.”

Sen. Joseph Lieberman, D-Conn., announced June 21 that he has written to President George W. Bush and U.S. Attorney General John Ashcroft seeking support for his bill giving the Federal Trade Commission (FTC) authority to prosecute entertainment companies, including record labels, for deceptively marketing stickered product with adult content to children. The Creative Coalition, a group of entertainment industry artists and executives, says that the FTC regulation would violate the First Amendment.

Lieberman’s bill, introduced in April, is co-sponsored by Sens. Hillary Clinton, D-N.Y., Herbert H. Kohl, D-Wis., and Robert C. Byrd, D-W.Va. It follows an FTC study on marketing violent product to children that was critical of the entertainment industry. Reps. Steven J. Israel, D-N.Y., and Thomas W. Osebold, R-Ne., introduced a similar bill in the House of Representatives June 21.
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**Warner Strategic Marketing International Boosts Label's Performance In First Year**

**BY GORDON MASSON**

LONDON—When it launched in April 2000, Warner Strategic Marketing (WSM) International set out to boost the major record companies' special projects, and catalog sales for parent Warner Music International (WMI). In just one year, WSM's efforts have been in full swing—leading divisions of its kind among the major record companies, boosting WMI's overall performance and improving the majors’ bottom line.

Richard Foos' Rhino organization in the States, we are now building a three-, four-, sometimes five-year plan for what is supposed to happen. With TV marketing and catalog sales across the board from TV hits packages to reissues, remastering of existing catalog and classic albums, and other special projects and synchronization.

One of WSM's major difficulties lies with persuading artists and their managers to present their albums and shows in WMS's vaults. One such album involves a Warner Bros. roaster—a tour with Aretha Franklin, Little Feat, Grand Central Station, and others. Ploug says, “The Paris show, thank God, was recorded.

Another goal of strategic marketing, Ploug explains, is attempting to tie in all aspects—TV marketing, catalog, and special projects—for specific campaigns. However, it is in the TV marketing and catalog business that he expects the biggest growth. “It's an area where we must be able to show a strong, win-win situation. We can't have this project before we've done it. Before the last project, do we have a carefully timed plan (for the Doors catalog) over the next three years. Then we will plan the timing for these unreleased masters, while making sure the band is involved and feels comfortable about our plans.

Upcoming catalog priorities include Natalie Cole, the Monkees, Alice Cooper, the Pogues, the Baha Men, Queen, Plutonium, the Max, Burt Bacharach, Prince, Madonna, Led Zeppelin, and the Eagles.

Ploug has also been given a mandate to acquire. “We are looking to buy catalog. But very importantly, we should make sure that once we have dedicated strategic setups in each market, we have enough food to be able to keep feeding that engine, and adding that he also is interested in licensing catalog.

Other WSM initiatives include a repackaging of Warner Music Group's (WMG) “Best Of” CD series under a new umbrella called “The Definitive”—a two-on-one series involving albums from the ‘50s and ‘60s that sometimes were less than 30 minutes long. “It's not fair for people who have paid this price—to release an album of only 33 or 34 minutes,” Ploug says. He also plans to redesign WMG's packaging across its entire boxed sets, and to roll store racks alongside other CDs.

Another campaign involves a series called “Live at Last,” drawing on recordings of rare performances. The first album, featuring the Climax Blues Band, will be released in September.

For the as-yet-unitled album—release for early next year—Plouvys plays piano on all tracks and contributes new compositions. During a session interval, the 69-year-old Valdés told Billboard that Corder's second disc will take a different, more jazz-inflected approach than that of “the happy hour cafe” on his previous album.

The album’s second disc is a Latin jazz style, explains Valdés, referring to the Cuban form popularized by singer/composer Guilleramo Porta臼a. “It is more the new frenzy of tech music, the new material, including the two brand-new originals of mine. We haven’t played any bolero numbers, at least not so many, and that can be played fast or slow."

Since the release of the Cordero-produced Buena Vista Social Club in fall 1997, the Grammy Award-winning CD has sold more than 5 million copies worldwide, according to Noneuch. The album was recently issued as a DVD audio title, and the laminated Buena Vista Social Club film directed by Wim Wenders, starring Adrien Brody.

According to sources, Teitelbaum has been engaged in a deal that would have brought new funding for both the company and a public offering. It’s unclear how Chapter 11 status would affect those talks, although some observers suggest that the company’s increased focus on its first go-around might now be more interested, if they can get the chain at fire-sale prices.

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GVM Strikes Deal For Latin Label

BY HOWELL LLEWELLYN

MADRID—Spanish music conglomerate Gran Via Musical (GVM) has created a new Madrid-based Latin record label with Sony Music Entertainment and Emilio Estefan’s Miami-based Crescent Moon label.

As yet unnamed, the label will launch in July and specialize in the promotion of Latin artists. All signings will have to be unanimously agreed upon by all three partners.

The label will be integrated into GVM, which is part of Spain’s largest audiovisual holding, Grupo GVM, along with Sony Music.

The label’s target markets will be Spain, Latin America, and the U.S. It will be run by a Spanish CEO, who will be advised by a committee representing all three companies.

Jaime de Polanco, CEO of GVM," tells Billboard that the label’s name is currently undergoing registration procedures. He adds that the CEO will be named when the label is formally presented in Madrid. GVM will finance 40% of the label, with Sony and Crescent Moon splitting the remaining 40%.

Sony will handle manufacturing and marketing everywhere but Spain, where Grupo Prisa will perform these tasks. Additionally, Sony will handle distribution worldwide.

The signing that sealed the accord took place in New York between Sony Music Entertainment CEO president Thomas Mottola, Estefan, and Polanco. Mottola says, “The powerful combination of Grupo Prisa and Sony Music will further expand our presence in the Latin music market.” Estefan adds, “There is a whole generation of musicians, singers, and composers—Latinos and Spanish—that is waiting the opportunity to contribute to the world of music with a new sound.”

Several months ago, GVM set up a Miami-based Latin label with Universal Music Group called MuXXic Latina, whose geographical range is not confined to established Latin markets. Polanco explains, “The main difference between MuXXic Latina and the new label is that the new one will be focused mainly on the Spanish market, although the artists can come from any Latin territory.”

GVM consists of five companies: MuXXic, Gran Via Distribución, promoter and tour organizer Planet Events, publisher Nova, and festival organizer, Confidencias. A new division, a Latin music publishing house, will be created at the label, which will release new bands and sign new artists. The label will also allow Sony to launch new bands and sign new artists.

The deal between GVM and Sony will make the new label a reference point in the world of Latin music.

Marking the launch of an as-yet-unnamed joint-venture label in Spain are, from left, Sony Music International president Rick Dobbs, Crescent Moon chairman Emilio Estefan, Sony Music Entertainment chairman/CEO Thomas M. Mottola, Gran Via Musical CEO Jaime Polanco, and Sony Music International chairman Robert M. Bowlin.

Awards Show Sets New Ratings High For BET

BY GAIL MITCHELL

Netting a 4.20 overnight Nielsen rating, the first BET Awards, broadcast live June 19 from the Paris Hotel in Las Vegas, became the highest-rated special in BET history, according to the cable outlet.

Topping the winners’ list with two awards was hip-hop duo OutKast, which claimed best male group as well as video of the year for “Ms. Jackson.” Additional music winners were Destinys’ Child (best female group), Mary J. Blige (best female R&B), E’Ve (best female hip-hop), Jay-Z (best male hip-hop), Musiq Soulchild (best male R&B), Nelly (best new artist), and Donnie McClurkin (best gospel artist).

A major highlight of the telecast, hosted by comedians Steve Harvey and Cedric “the Entertainer,” was the presentation of BET’s first-ever lifetime achievement award—to Whitney Houston. Paying tribute to the singer were Blige, Kenneth “Babyface” Edmonds, Christina Aguilera, and Luther Vandross.

A total of 15 awards were handed out, with recognition also given to accomplishments in film and sports. Winners were determined by building in members of the music and entertainment industries.

The awards show is to become an annual Black Music Month event each June, although a date and location for next year’s program are pending, says Kelli Richardson, BET senior VP of corporate marketing and communications.

A complete list of the winners for the BET Awards can be found online at billboard.com.

U.K. Gov’t Appoints Jowell Smith’s Out, Jowell’s In As DCMS Secretary

BY TOM FERGUSON

LONDON—The Labour party’s victory in the June 7 U.K. general election has brought a new face to the top of the British cabinet that is drawing mixed reactions from music industry insiders.

Smith agreed to take the position as Secretary of State at the Department of Culture, Media and Sport (DCMS), the music industry’s sponsoring ministry. In recent years, Smith has had a high-profile role in the music industry’s affairs. Universal Music International president/OO John Kennedy reflects, “He was a friend and supporter of the record industry.”

Smith has been replaced by Tessa Jowell, who has had a prior involvement with the music industry. She moves over from her role as Minister for Women and Employment. The British Phonographic Industry (BPI) has already written to Jowell and Patricia Hewitt, her newly installed counterpart at the Department of Trade and Industry (DTI), requesting discussions on piracy and copyright issues.

Former BPI director general John Deacon, who spearheaded the body’s governmental lobbying activities for more than 20 years until he stepped down last year, agrees with Kennedy that Smith’s departure would be “a blow.”

Jowell and Hewitt have exchanged the department’s running of the entertainment industry, with Jowell taking responsibility for the personalisation division, the DCMS, copyright is very much in the province of the DTI.” It will be the DTI’s responsibility to see the European Copyright Directive—with its heavy implications for the music industry—made U.K. law.

One familiar face for the BPI following the shake-up is former DTI Consumer Affairs Minister Martin Howells, who installed June 12 as parliamentary secretary at the DCMS. Howells has worked closely with the industry on piracy-related issues. “It’s an advantage to have the music industry to have Kim Howells, who has experienced the day-to-day running of the DTI from the inside, the music industry to have to go to the DTI,” Deacon says. Howells is expected to take responsibility for the music industry at the DCMS.

The other key government appointments for the record industry, Hewitt, succeeds Stephen Byers in the role of the DTI’s secretary of state. The BPI previously dealt with

‘Star Wars: Episode 1’ DVD Plans Finally Confirmed

BY EILEEN FITZPATRICK

LOS ANGELES—The first of the Star Wars movies will at last arrive on DVD Video with the Oct. 16 release of a感官 enhanced special edition of Episode I: The Phantom Menace.

Released on VHS in April 2000 from 20th Century Fox Home Entertainment, the $29.98 package will include more than six hours of bonus footage on a second disc packaged with the DVD version. DVDs for the two-disc set will be $29.98.

“This is the first film in the saga, and it’s the most appropriate to start with,” says Lucasfilm Ltd. VP of marketing Jim Ward.

While director George Lucas gave the DVD green light for Phantom Menace, Ward says there are no plans for the DVD release of Star Wars, The Empire Strikes Back, or Return of the Jedi, which have sold more than 35 million units on VHS, according to industry sources.

Ward also would not speculate as to whether the director has decided to release the next two theatrical Star Wars films on DVD. “I don’t know what’s he done with the other films. ‘No decisions have been made on the trilogy,’ he says.

Lucasfilm, which is distributed by Fox, will release Star Wars: Episode II in theaters next summer, and Episode III is scheduled for a 2005 release.

Regardless of when the earlier Star Wars films are released on DVD Video, several sources say that customers have been waiting for anything in this series to roll out on DVD,” says Amazon.com manager of communications. And DVD Sam Sutherland, Phantom Menace was No. 3 on the site’s list of films customers wanted released on DVD. The first two titles on the list are Star Wars and The Empire Strikes Back.

Many of the bonus features on Phantom Menace have been produced exclusively for the DVD, including seven scenes that were not completed for the theatrical release. For the DVD, Lucas went back and finished the scenes, digitally, with special effects created at his Industrial Light & Magic studio.

One industry documentarian has been produced from more than 600 hours of footage shot during the production of the film. Apportionably, although some material took two years to create.

Ward says, “Rather than pump out a vanilla DVD, we wanted to take the time and effort to put out a special package.”

EXECUTIVE TURNTABLE

RECORD COMPANIES. Michael Kushnir is named senior VP of business and legal affairs for the Atlantic Group in New York. He was senior VP of business and legal affairs for the Island Def Jam Music Group.

Faithie Raphael is named senior VP of special projects for Arista Records in Beverly Hills, Calif. She was VP of strategic marketing for the Windham Hill Group.

Marc Offenbach is promoted to senior VP of sales for Sony Classical in New York. He was VP of sales.

JCR Records names Brian Shafton VP of sales in Los Angeles. JCR Records also names Geo Bivins VP of urban promotion in New York. They were, respective-
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AUSTRALIA

Billboard’s annual Australian music spotlight returns, covering the state of the Aussie music business and the key issues facing the region today. We look at hot new artists and releases, Australian music on the charts, and preview this year’s ARIA awards line-up. Don’t be left out!

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UPCOMING SPECIALS

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ASIA PACIFIC QUARTERLY III - Issue Date: August 11 • Ad Close: July 17
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**Rubio Aims To Cross Over**

*Universal Latino Artist Embarks On Tour, English Set*

**BY LEILA COBO**

MIAMI—When Paulina Rubio was a little girl, she asked for permission to redecorate the house while her mother—Mexican film star Susana Dosamantes—spent the day on a film shoot. Expecting a few chairs to be moved about, Mom said yes, only to return home to find walls, furniture, and drapes painted with a 7-year-old’s delighted scrawl.

More than two decades later, when Rubio was given complete control over a solo album for the first time in her singing career, the results were again artistic—if highly unexpected. More than a year after her release, *Paulina—Rubio's first solo album in four years and her first Universal Latino release after four albums with EMI Latin—has become one of the big success stories in an arid Latin release season.

To date, *Paulina* has spawned five singles and sold more than 1.6 million copies worldwide, achieving multi-platinum sales of 300,000 in Spain and certified gold by the Recording Industry Assn. of America, for U.S. shipments of more than half a million copies. The disc has spent 31 weeks on The Billboard Latin 50 since its release—19 of those in the top three—leaving observers wondering how an artist whose career seemed all but washed up managed to make such a spectacular comeback.

“We thought we had a great album on our hands and that we could sell a lot, but never did we expect these numbers,” says Darío De León, Rubio’s manager of eight years and the man who helped broker her deal with Universal after she left EMI.

De León, after all, faced the challenge of shopping around an artist whose two most recent solo albums had flopped. Beyond that, Rubio—the one-time child actress who was a product of the Televisa system (the giant Mexican TV network known for manufacturing stars) and a former member of teenybopper group Timbiriche—faced the daunting challenge of gaining credibility as a singer.

“I met her and saw her personality, and she has a desire to win,” says Marco Bissi, president of Universal Music Mexico. “I believed that strong package, plus her core artistry—you either have that or not—goes with a good producer could be something very innovative. So I put faith and a lot of money behind the talent to make the best possible album of her career.”

Rubio came through in such a degree that she’s already recording tracks for an English-language album slated for release later this year. Among those tracks to produce is Rodney Jerkins. Already, a first English-language single, recorded as a demo, is being played on WPOW (Power 96) Miami, even though it has had no promotion.

In crossing Rubio over, label Universal is banking not only on her command of English but also on her universal look and appeal, apparent (Continued on page 1.)

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**By Wayne Hoffman**

NEW YORK—*When The Producers* swept the Tony Awards June 3, one man wasn’t cheering: David Yazbek, composer of The Full Monty. His show, nominated 10 times, was beaten by The Producers in every category. Yazbek himself lost the prize for best score—to Mel Brooks.

“Here was Brooks, rolling the hype machine, and there was nothing I could do against it,” Yazbek says, railing against the “ihurban theater types” who voted for Brooks’s musical.

If Yazbek seems bitter, he has found a silver lining. He plans to use the plethora he garnered through The Full Monty—“even without winning a Tony”—to push Danusseus, the July 10 What Are Records? (W.A.R.) release by his rock band, simply named Yazbek. He says, “Thanks to The Full Monty, my fan base will grow.”

Yazbek is seldom seen without his trademark fedora. But over the years, he has worn many hats—literally and figuratively. He won an Emmy Award as a writer for NBC’s Late Night with David Letterman in the mid-1980s—working on such sitcoms as “Male Models Say the Darndest Things” and “Fun With Velcro”—before taking a job writing TV commercials.

“I have a propensity for writing catchy melodies, and unfortunately, I proved to be very talented at writing jingles,” says Yazbek, who created spots for everything from beer to females-hygienic products. “To name it, we lubricated the suppository of commerce. I knew it was wrong, but it’s hard to deny those checks in the mail.”

Worried about his credibility, Yazbek left jingles behind. Writing music full-time, he created his best-known tune: the theme song for the PBS kids’ game show Where in the World Is Carmen Sandiego? After working with several rock bands, he formed his eponymous group and released The Laughing Man in 1996 and Takl in 1998, both on W.A.R. Label president Rob Gordon says the albums “didn’t do much” in the sales department.

Then a former bandmate recommended Yazbek to the creators of The Full Monty, a musical based on the film about unemployed male factory workers who try to earn money by stripping. Aside from a college production, Yazbek had never written show music—or aspired to Broadway.

“I, along with many people of my generation, locked down on Broadway because the music that came out of it in the last 20 years was crap, this inbred musical theater lexicon that blows,” Yazbek says. But he took a chance on The Full Monty, hoping to make “the kind of show that I would like.”

The show opened on Broadway last October, becoming one of the season’s biggest hits. Yazbek was lauded as a hot new composer, winning a Drama Desk Award for his music in May. Once The Full Monty opened, Yazbek returned to the studio to work on Danusseus. While the singer-songwriter says he remains “the ear, the pimp, president for life, and dictator,” his band includes five other musicians—all of whom play in the orchestra pit in his Broadway show. Paul Veressi, Tony Orbach, and Kevin Batchelor play horns and reeds, while Chris Smylie joins on bass. Drummer Dean Sharenow also co-produced Danusseus with Yazbek.

The band brings brisk energy to Yazbek’s sardonic lyrics and rollicking piano riffs. The tone of Danusseus ranges from the wiseful “A Million Miles” to the tongue-in-cheek “Sandy Koufax,” featuring Yazbek singing to Ska-craze rhythms: “Is it good for baseball? Is it good for the Jews?”

The album’s harmonies and driving tempos are reminiscent of Squeeze or XTC—not surprising, since XTC leader Andy Partridge is a friend of Yazbek’s and collaborated on the band’s first two albums.

The label will release a single to triple-A stations in August. Yazbek—who calls radio “a crapshoot”—names “Everything You Want and Then Some” as a likely choice.

Gordon says The Full Monty could help Danusseus dramatically. To that end, the label will put stickers on Danusseus touting Yazbek’s Full Monty connection and will place ads on Broadway-related Web sites. W.A.R. will also hand out free CD samplers to Full Monty audiences as they leave the show.

In retail outlets, W.A.R. will put notices for Danusseus in bins alongside RCA’s Full Monty cast album. Such cross-promotion is increasingly common, notes Bart Greenberg, buyer for soundtracks and vocals at Tower Records’ Lincoln Center store in New York: “We’re going to see more of this crossover as Broadway reaches out to songwriters who are successful in other genres.

Yazbek’s band won’t mount a traditional tour. But as The Full Monty opens in Toronto, Chicago, Los Angeles, Boston, and around the world, he explains, “I can go any one of these places, bring my band, play two or three gigs in that city and piggyback publicity.”

Gordon admits that it’s unusual to link a rock album to a show, but adds, “Anyone who enjoys The Full Monty will enjoy David’s other music.”

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**Electronic Countermeasures**

*Law & Technology of Fighting Copyright Infringement on the Internet*

**Synopsis:** The open architecture of on-line “file sharing” systems makes them vulnerable to aggressive “electronic countermeasures” to fight copyright infringement. Indeed, massive uploading and downloading between strangers makes the peer-to-peer systems the perfect “vector” for computer viruses. The full text of this article, which discusses the criminal and civil legal issues, has been posted on our web site at www.Schleimerlaw.com

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**Schleimer & Freundlich LLP**

*Music & Entertainment Litigation*
Jagged Edge Embarks On ‘Thrill’ Ride

Jermaine Dupri Sets Out To Show So So Def’s Group’s Party Side

BY GAIL MITCHELL

LOS ANGELES—So So Def/Columbia’s Jagged Edge is definitely taking the adage “strike while the iron’s hot” to heart.

Still riding the momentum of its popular 2000 release J.E. Heartbreak—which spawned three hit R&B singles, including “Let’s Get Married”—the male quartet is eagerly preparing for the June 26 release of Jagged Little Thrill.

In fact, Jagged Edge finds itself in the uniquely enviable position of having three records on the Hot R&B/Hip-Hop Singles & Tracks chart: J.E. Heartbreak’s “Promise” (from the Heartbreak album), “Puppy Love” (as featured guests on the Lil Bow Wow-led song), and “Want It All,” the new set’s playful lead single that features Fo’ Real/Universal rapper Nelly.

That’s the plan producer/So So Def principal Jermaine Dupri says he had in mind when he presented, especially given the No. 1 success on the Billboard Hot Dance Music/Maxi-Singles Sales chart of the “Let’s Get Married” dance remix. Dupri explains, “That remix and the Run-D.M.C. version showed me that the public wanted Jagged Edge to do an uptempo record, so that’s what we’d do the same thing as my “In My Bed’ remix did for Dru Hill.

“I remember we’d say, ‘It would be tight if we had just one song on the chart, let alone more than one,” recalls Kyle Newman, whose group mates include Brandon Case, Brian Casey, and Richard Win- go. “Now after working so hard and doing so well, it’s a beautiful thing. This album has a little of everything. We’ve still got our ballads, but the first single lets people know we can party too.”

Dru Hill were balladeers,” Dupri continues. “When I did the record, I didn’t know what I was doing. I didn’t think the remix would put Sisqo in the hip-hop community. But Dru Hill saw a new light come after that. And they brought back fast records, too. ‘Party’ contains jazz elements and is going to definitely start generating a new audience for Jagged Edge.”

Adding to that edgy evolution are numbers featuring Ludacris (Continued on page 10)

Michael Jackson Readying Comeback Set; Morissette, Macy Gray Ink New Deals

BY RASHAUN HALL

Res may be from Philadelphia, but don’t count her debut effort, How I Do (MCA, June 26), as part of the city’s recent neo-soul movement.

It’s every genre of music,” she says, “I was just looking at the type of rock music that I like, mixed with the aspects of hip-hop that I like, mixed with the aspects of R&B that I like, mixed with electronics. It doesn’t have a tangible name—like what I like.”

Res’ varied musical tastes are a product of her upbringing. As a student at Archbishop of Notre Dame, an all-girls Catholic prep school in the suburbs of Philadelphia, Res was exposed to rock music. At home, her parents schooled her on the soul of Marvin Gaye and Stevie Wonder.

Res’ rock-soul musical fusion is firmly felt on first-single “Golden Boys.” With characteristic confidence, she says, “It’s a hot, energetic song, and it’s refreshing [compared to] what’s out there now. No one is doing anything like it.”

She started composing her own songs at the age of 19. Those first cuts landed in the hands of then-Epic A&R assistant Santi White, who offered the singer the chance to join pop/R&B act Groove Theory—which she promptly turned down.

Having recently performed one of her first gigs, a showcase at New York’s Shine, the 25-year-old singer says she is more comfortable onstage than she is in the studio. “When I come out on stage you’re going to stop what you’re doing. Whether you like it or not, you’ll notice me.”

The artist, who is booked by Spiros A & R, is putting together a band to tour behind their debut album. “There are a few artists that will be joining the tour.”

Res recently finished a brief road stint with Musiq Soulchild, and she’s scheduled to do dates with Soulchild in Greece, Japan, and London this summer.

For its part, MCA will be actively working How I Do as a developing-artist project with the “Golden Boys” video being serviced to video outlets in July. “We’re looking to build organically, first with video, mouth-and-talent, and retail, then radio,” says Tim Reid, MCA marketing director.

With a title like How I Do, Res is undeniably an artist who is sure of her musical direction.

“When I’m going to listen to the record, whether or not is it an R&B act or just the singer, who is managed by New York-based Black Smith Management. “That’s the important thing for me—not just to have a hit song, but to have a record that I like.”

JAGGED EDGE

Dante in California. Elektra artist Dante Thomas, center, recently lensed the video for his first single, “Miss California,” with director Cameron Casey, left. Appearing in the clip is Fugees rapper Pras, right, who discovered Thomas. The artist’s debut disc, Fly, is due in July. He’s slated to be among the acts opening for ‘N Sync this summer.

STUFF: Warner Bros. will release Live by Request from L. D. Lang Aug. 14. The CD is a recording of her appearance last December on the popular TV show that allows fans to call in and ask the artist to play their favorite songs. Lang is the first artist who has played on the A&E program to release a CD of her performance. Other artists to perform on the show include Bee Gees, Loreta Lynn, and Tony Bennett. A VHS and DVD Video of the evening will be released Aug. 14 as well. A&E will rerun Lang’s Live by Request episode in September. The release came about, says Lang’s manager, Martin Kirkip, due to popular demand. “She’s never done a ‘best of’ set, and the label and the management company were getting lots of requests to put this out”...

THE BEAT...

by Melinda Newman

THE BLUE AND THE GRAY: Macy Gray has signed with Michael “Blue” Williams Family Tree Entertainment, an artist/production house that is already managed by Andy Slater, who assumed the presidency of Capitol Records May 1. She will join her SCAM, the management company that she runs out of Mother, Baby Sunshine. OutKast and Donell Jones are among Williams’ other clients.

“Macy and I met about a year and change ago, and, you know, she stays in touch with everybody.”

Williams says, “We just stayed in contact and became real cool. She likes the way I manage OutKast. So last fall, she thought it would be cool if I could help with the marketing side of her new album. Epic was going to bring me in to help market the new album anyway. Then Andy left, and she started taking interviews and (chose me).

Gray’s new Epic album, The Id, will be released Sept. 18. A track from the album, “The World Is Yours,” which features Slick Rick, is being worked to radio as part of the Worldwide Rap chart campaign. Williams says the first “official” single from the album, “Sweet Baby,” will go to radio at the beginning of July.

Williams says that he is now a partner in SCAM, but that SCAM will keep a separate identity from Family Tree. He adds that Gray has her eye on some new artists she would like to manage, but that for now “she’s just concentrating on her album.”

MORE’S THE MERIT: Ray Stevens: To promote the new CD recording of his hit song “The Ghost of the Mississippi” from Play It Again, Ray, Stevens plans a video release of a duet. The CD recently was released by Columbia, and Stevens is promoting the new single with a tour that includes appearances on Letters From America and Oprah.

On The Road: Aaron Carter, the A*Teens, and Leslie Carter are part of Nickelodeon’s Teenick tour, which kicked off June 19. The 40-city tour is being presented by the Atlantic Records promotion group Five. Three will join Matchbox Twenty and Train on tour starting Aug. 14. Seven Mary Three had already been announced as openers for the 5 Doors Down/Tantric outing that starts July 24.

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Has anyone ever had a boring dream?

-Paul Gauguin
BOWIE BONDS: ONE-OFF OR A SOUND VISION FOR THE FUTURE?

(Continued from page 1)

ated by Bowie's catalog until the principal, plus 8% interest, was repaid. An irresistible mix of rock 'n' roll and Wall Street, the deal generated lots of headlines, as well as speculation that a flood of deals involving other artists would soon follow.

Williams says he and Pullman discussed the possibility of putting together a deal to develop securitization deals in Nashville, but no common ground was found. The two amiably parted.

Working via the Pullman Group, his boutique investment-banking firm, Pullman has gone on to put together similar deals in Nashville, but no common ground was found. The two amiably parted.

Still, Pullman believes it may be possible to securitize assets within Nashville's large music-publishing and songwriting community.

However, Pullman notes that the music business has been fraught with challenges. He says, "It's a difficult business to navigate. There's a lot of misinformation out there about what's happening in the industry." He says that the Pullman Group has been able to develop successful securitization deals in Nashville.

Some had predicted that music-publishing deals would be a major source of revenue for the music industry. Pullman's firm has shown that this is not the case.

"I think there's a lot of potential," Pullman says. "These are very difficult deals to put together, but there's a lot of interest in them. We're working with some of the biggest names in music to develop these deals." Pullman notes that the Pullman Group has been able to develop successful securitization deals in Nashville.

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Alanis, Chili Peppers Among Guests On Tricky's Hollywood Debut

BY MAGGIE STEIN

"Unity makes you stronger—you need that in this business," declares Adrian Thaw, aka Tricky. Empowered with that philosophy, the Bristol, England-bred artist banded together with musical comrades for his Hollywood Records debut, Blowback (June 20).

Featuring a diverse assortment of high-profile guests that includes Live's Ed Kowalczyk, Alanis Morissette, Cyndi Lauper, and Red Hot Chili Peppers members Anthony Kiedis, Flea, and John Frusciante, Blowback demonstrates Tricky's growth as an artist—while also moving in a more accessible direction.

After a brief stint with the Wild Bunch, the U.K. group that spawned Massive Attack, Tricky went solo in 1994, creating a groundbreaking, often-imitated trip-hop sound. His first solo release, Maxinquaye (Island) remains revered by critics and listeners alike as a landmark recording.

Blowback is an amalgamation of aggressive rock, reggae, and hip-hop sounds. Two of the set's harder-edged songs, "Girl" and "Wonder Woman," feature Frusciante, Kiedis, and Flea, while Morissette lends her voice to "Excess." The first single, "Evolution Revolution Love" features Kowalczyk, along with up-and-coming reggae artist, Hawkwor

Despite the fact that the guests on Blowback are decidedly rock-minded, Tricky asserts that the set is intended for a much broader audience: "People have been saying they'd like to hear me on the radio. They wanted me to make a mainstream album."

Daniel Savage, Hollywood's VP of marketing, notes that the connection with Kowalczyk "allows us to branch out a little farther than we normally could with a Tricky track."

A video for the track has been leased by director Jake Scott, dance remixes of the single were recently completed by Thievery Corp.

While Tricky (whose songs are published by Universal/Island, ASCAP) says that he enjoyed working with heavyweights like Morissette, Kowalczyk, and Flea, he was particularly pleased to creatively connect with Hawkworum. In fact, he's so confident in Hawkworum's potential that he introduced the young artist to Chris Blackwell, who has since signed him to Palm Pictures.

Though Hawkworum will release a solo record this year, the two plan to continue working together: "Hawk is my partner, musically," Tricky says. "It's almost like my career is changing, and I am finding all the right people to work with." Tricky will next be working with Southwest Battalion, an act comprising his younger brothers, Aaron and Marion Thaw.

In April, Thaw performed at the Coachella Valley Music Arts Festival in Indio, Calif. It was a warm-up to his first-ever tour, which will be booked by Marty Diamond of Little Big Man in New York.

"I am going to do the longest tour I have ever done," says Tricky, who is managed by Gary Kurfirst of Kurfirst/Blackwell Management in Los Angeles. "I'm going to places where no one knows me where I can sell tickets. I have to perform in front of 30 people, that's all right. I am ready to work."
JAGGED EDGE EMBARKS ON 'THRILL' RIDE

("Cut Somethin'"), Trina ("I Got It"), and "This Goes Out," with guest artists Big Dule and Tatu. Also of note is the midtempo track "Nothing Without You" and the emotional relationship ballads "Best Man" and "Head of This Household." All the songs' lyrics were written by Brian and Brandon Casey, whose material is published by various ASCAP-affiliated companies.

Joining Dupri at the production helm once again were Bryan-Michael Cox and Gary "Gizzo" Smith, and such others as Bert Bivert Young, Jason Rome, and Da Corner Boyz.

"We're just trying to keep reality in our songs," Norman says about the group, which is managed by Atlanta-based Artistic Control Management and booked by Famous Artists Agency in New York. "We're from the hood. We didn't grow up around a piano in the middle of the living room. But we're not mad. There's fun and love in the hood. We're R&B, hip-hop, and love gospel. So there's some of everything on this album."

That can also be said about the Thrill marketing plan. To capitalize on its connection with fans, the act will make on-air appearances during the album's release week, stopping in New York, Philadelphia, Atlanta, Chicago, and Detroit. Jagged Little Thrill also bowed June 26 in Europe and Canada, July 4 in Japan, and July 9 in Australia.

Launched earlier this month was a 30-second TV spot campaign that was coincided with a major outdoor sweep. They also appeared on the inaugural BET Awards (which aired June 19). Forthcoming is a spot on the network's 'Ice & Park' program. BET also debuted the Dave Meyers-directed "Party" video. The album will also be promoted through print ads, radio contests, and online chats via urban and mainstream sites.

Additionally, the quartet will be chatting from the road and providing behind-the-scenes commentary during the 42-city Saagam's Gin Live concert tour with Mystikal, Jaheim, Public Announcement, City High, and Nivea. It kicked off June 12 in Kansas City, Mo., and wraps Aug. 6 in Sacramento, Calif.

"There's so much life in this last album," says Larry Jenkins, Columbia's senior VP of marketing and media. "You like to come on the heels of that kind of momentum. Jagged Edge has raised the bar on where soul music is headed—there's a jagged and smooth edge."

So far according to SoundScan, the group's first album, 1998's A Jagged Era, has sold 613,000 units domestically, with J.E. Heartbreak being in-store at 1.77 million U.S. units. One retailer looking forward to the new release is Jim Ogettree, director of purchasing for Atlanta-based Music Network. "We always do great with Jagged Edge," he says. "They're hometown boys."

In the meantime, Norman says the group isn't about to rest on its laurels anytime soon. "We're working on another new album now. We want to work harder and harder, just trying to elevate ourselves every chance we get."

FEAST OR FAMINE: What says good things can happen from trailer parks? Just ask the leader of the biggest female group du jour, Beyonce and Destiny's Child. She was in her trailer when she was offered her first major acting job.

"Destiny's Child was doing a show, and my father told me MTV was outside my trailer and wanted to talk to me," the young pop diva explains. "They came in and asked me right there if I wanted to do this new 'hip-hopera,' a re-telling of the opera Carmen. I was overwhelmed and excited, because I had seen Carmen Jones and loved it."

But Knowles was not without apprehension. "I wasn't sure if I wanted to do it—the part is so legendary, you have to represent," she says. "I had never acted before, and the entire 'hip-hopera' concept sounded cool. It also sounded like it could either be corny or great; it could have gone either way."

By all measures, it was a success. A joint production between MTV and New Line Television, Carmen: A Popopera first aired on MTV May 8. The production, narrated by Da Brat and starring Knowles, fast-forwards the time from the 19th-century Spain of original Carmen opera composer Georges Bizet to present-day Philadelphia and Los Angeles. In addition to Knowles, the new piece features Lil' Bow Wow, Rah Digga, Mos Def, and Wyclef Jean. The film was directed by Robert Townsend.

The soundtrack also marks the launch of Matthew Knowles' (Beyonce's father) new Columbia imprint, Urban World Music. "My father always wanted to start a record label," the singer says. "I'm glad that the dream of Destiny's Child and me has helped him fulfill his dream."

The contemporary music for the production was written largely by Kip Collins and Sekani Williams. Knowles stepped back from her role of writing and producing for Destiny's Child's current album, Survivor, to focus on acting and dancing for the film.

"While it was definitely a collaborative film and soundtrack, with it being so big and it being my first time out, I was glad to concentrate on doing a good job in the movie."

The soundtrack features 13 cuts, including a mix of the new Destiny's Child single, "Bootylicious," featuring Missy Elliott, and a remix of the hit "Survivor," featuring Da Brat. Knowles also appears on four other original songs.

The singer hopes to do more acting. Of all things, she finds the stability of acting attractive. "When you do a film you go to the same trailer every day, or same hotel, in the same city. It's like having a home for a while. With Destiny's Child, we'll do six cities in seven days. Making a film is a bit more stable than touring, and the acting bug has definitely bitten me very hard."

Knowles is still touring with the group, making occasional trips to Houston to record a Destiny's Child Christmas album.

THE DOCTOR IS IN, AGAIN: When Eddie Murphy misses at the box office, he misses big. But when he hits, he hits big enough for the ripples to be felt in the soundtrack world as well.

One of his most successful movies in years was Dr. Dolittle, which spawned a hugely successful soundtrack that has sold more than 2.5 million copies, according to SoundScan. Therefore, expectations for the sequel, and its subsequent soundtrack, are high.

The new soundtrack to Dr. Dolittle II (J Records) mixes established vocalists with younger artists: Luther Vandross, Busta Rhymes, Angie Stone, Deborah Cox, O-Town, LFO, Next, and the team of R&B's Nelly and Da Brat, among others. The set's first single release, "Chuck Chuck" by the Product & B With Wyclef Jean, is already getting active R&B radio play. Also, the accompanying video clip is in rotation on BET and MTV.

The star power of the project extends to behind the scenes as well. The album marks a reunion between industry moguls Clive Davis and 20th Century Fox, a pairing that spawned the mega-successful Waiting to Exhale soundtrack. Expect lightning to strike twice.
<table>
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<tr>
<th>Track</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Angela's Big Debut</td>
<td>Pop/rock singer Angela Ammons has been making inroads on the Adult Top 40 chart with “Big Girl,” the single from her self-titled debut album, due July</td>
</tr>
<tr>
<td>2</td>
<td>Journey Man</td>
<td>Veteran rock band Journey has returned to the spotlight this year with a new album, and guitarist/ founder Neal Schon has also released his third solo album, with a new album, Voice. Schon’s recent solo albums have been more acoustic-oriented than Journey’s pop-driven music. Schon’s instrumental Voice is due July 31 on Higher Octave Music. Schon previously had a hit with the New Age Albums chart in 1997 with Electric World, which reached No. 9.</td>
</tr>
<tr>
<td>3</td>
<td>DJ Jazz 'Heat'</td>
<td>Eric Marienthal co-produced his latest album, Turn up the Heat (Peak Records) with Ripppingtons founder Russ Freeman. Marienthal says his musical goal is to “focus more on melodic music and grooves I enjoy.” He will be on tour as a solo artist as a guest on the Ripppingtons’ summer tour.</td>
</tr>
<tr>
<td>4</td>
<td>Ttragically Simple</td>
<td>Simon, hard rock band Simon Says takes a no-frills approach to its music. Lead singer Matt Franks says the band’s act’s main priority in making music is “to please oursevles.” Simon Says is currently on tour, and the band’s next album, Shut Your Breath, is due July on Hollywood Records. Future tour dates include July 9 in Houston and Aug. 1 in Pittsburgh.</td>
</tr>
</tbody>
</table>

**Billboard’s Heatseekers Album Chart**

- **No. 1: Swifish: The Album (Soundtrack)**
- **No. 2: Ray Munns**
- **No. 3: Lupillo Rivera**
- **No. 4: Rayo House**
- **No. 5: Despereado**
- **No. 6: Musicfor the Memoriafter**
- **No. 7: So Sonicize**
- **No. 8: Spark Master**
- **No. 9: Statement**
- **No. 10: Good Charlotte**

**Regional Heatseekers No. 1s**

- **Mountain**: Swedish folk rock band Sverigedansarnas album **Swedish Folk Songs**, recorded in 1998.
- **Northeast**: Rustic Overtones, **Viva Nueva**, featuring the track **The Sound Of The Sea**.
- **South Atlantic**: **Swedish Folk Songs**, recorded in 1998.

**The Regional Roundup**

- **Swedish Folk Songs**: As featured in the hit soundtrack to *Save the Last Dance*, with the song “When Does It Matter” (Peak Records) with Ripppingtons founder Russ Freeman. Marienthal says his musical goal is to “focus more on melodic music and grooves I enjoy.” He will be on tour as a solo artist as a guest on the Ripppingtons’ summer tour.
- **Swedish Folk Songs**: Recorded for the electronic album *Spectrum Pursuit Vehicle*, due July 24.

**San Francisco, CA**

- **Fanfare**: **Swedish Folk Songs**, recorded in 1998.

**Los Angeles, CA**

- **Fanfare**: **Swedish Folk Songs**, recorded in 1998.
Bob was always willing to assimilate himself with his ideals at a point where others were just going along to get along. That’s the main reason One Love has sales all—TW

EILEEN CARR
The Complete Bethelhurst Collection
REISSUE PRODUCER: Eileen Carr
ORIGINAL PRODUCER: Stan Filler
BETHLEHEM/HERALD RHYTHM & BLUES 7682
Eileen Carr’s resourceful singing—like so much of the jazz artist’s artistry —was rooted on the reknowned sisters label in the ’50s and ’60s, but it only had to be out but to astounding. This 2023 collection represets her entire recorded legacy, making the collection essential. A plant, woman, with a style uniquely her own. Carr has touches of Chris Connor’s cool, Jeri Southern’s openness, and just a dish of Sarah Vaughan and Anita O’Day’s sensuality in her voice. Lang has largely achieved the slected-genre status for the recording industry, although the familiar “I’m Glad There Is You” merits as much of a listen as her own watchful “Memory of the Rain.” On eight of the tracks, a back-up band, which accompanied an all-star quintet featuring alto-sax giant Charlie Mariano; for the rest, she is fronted by a trio led by guitarist Howard Roberts. Although Carr was praised by critics at her, her two records never broke through, and her light sound disintegrated. There isn’t even an entry available in the R&R Hoja’s Grove Dictionary of Jazz. Let’s hope that this reissue, with the distribution through R&R Hoja’s and the Groove label, can bring her a new (and larger) audience and offset that shameful omission. —BH
notes on songwriter havib the Bhabed Cafe features Dilliono's in his element, with such counterparts as Gary Burt, Jim Photos, John Webers, Craig Wasson, Sharen Vaughn, and others. The record offers songs much favored by others in their later years, including soulful versions of “Church on Cumberland Road” (Sawyer Brown), “Money in the Bank” (John Anderson), “Mirror, Mirror” (Diamond Rio), and “Clear Sky Blue” (George Strait). Between-song banter is sometimes humorous, and the gliss of the duets is especially becoming somewhat tiresome over the course of an entire album. That said, Dillono has plenty of fans both on and beyond Music Row, and Laugh is a fine testament to both his considerable songwriting skills and his vocal human core: 200-905-9999—RIV

Jazz

**LEA DELLARIA**

Play It Cool

**PRODUCER:** Matt Perrin

**ALBUM:** Zanalt, Derek—47079

Broadway belter and comic performer Lea Dellaria’s voice is more brassy than throaty, but shealds gracefully from restrained to brassy, gentle to commanding, over everlengthy control. In the process, she takes her old tune and gives it a twist so fresh that even purists—jazz and Broadway alike—will find open ears. [wJh

**LATIN**

**VICO C**

**PRODUCER:** VICO C

**CREDITS:** EMI LatAm 4274 5333376

When a Spanish exoticista who studied with a welcome studio a follow-up to 1993’s phenomenally successful Aquel Que Habia Siervo, Vico C delivers a knock on his second album in for a musical adventure in which twelve bands including bandmates are featured. The musicians take their old tune and gives it a twist so fresh that even purists—jazz and Broadway alike—will find open ears. [wJh

**WORLD MUSIC**

**ARUTO SANDALO**

L.A. Meetings

**PRODUCER:** Aruto Sandra

CollaborativeDiscography.034

This record was tracked in Los Angeles in 1984, and the writing and arranging were redone in Nashville. The title song is a musical tribute to Ellington and recorded disc. The latest in an award-winning Nimbus series of neglected works. It is an instrumental piece by John Harrison in which the Japanese Quartet would play the early Stravinsky Hymn, and a Korg S1000 in the percussion section. The French Quartett collaborated with a Harmonica Mundi set of mellow that seemed hard to be as Cris a 1961 Emmetty String Quartet's survey on Deutsche Grimmophom before that—but this Art collection will stand as definitive for many years to come. Some of these songs, sway those who thought Wehren wasn’t to their taste at all. Distributed in the U.S. by Allegro Corp.—BHP

**GOSPEL**

**THE OAK RIDGE BOYS**

Spring Hill Music Group CN0176

This is the next in the series of soundtracks for the legendary Oak Ridge Boys. Following the group’s multi-名师hit single, “Farewell to the Rain,” the album features songs by William Lee Golden, Richard Sterban, Joe Bonamassa, and Donnie Allen—returning to their gospel roots. On the track, “We Built This Church on a Building,” is a foot-stomping Southern gospel in the tradition of the genre’s best-loved quartet. “Show Me The Way” is a beautiful ballad showcasing the emotional quality of Golden’s voice, backed by the soaring harmonies of his companions. Other highlights include “Write Your Name” (which is easily a mainstream country hit) and a cover of the Gospel Band’s “Lovin’ God, Lovin’ Each Other.” Ultimately, “Forgiveness” is a true highlight of the tracks have been performed by longtime country fans, too. —DEP

**CONTEMPORARY CHRISTIAN**

**SPEED**

**PRODUCERS:** John Kyle, Todd Smith, Donnie Smith, and Allen Crith

**CREDITS:** EMI LatAm 4274 5333376

Two years ago, this talented trio received a Gospel Music Award, Live performance is a high mark to have made such an extensive commitment. Offering multi-channel mixes at far greater resolutions than the previous 1004, 1KHz, 2-channel compact disc DVD Audio is a dream come true for audiophiles: the experience of being immersed in a favorite recording is finally made possible with 24-bit/192kHz, 5.1-thereby making it a hit with audiophiles. The CD Audio offers a broad mix of genres, while both catalog and new material are available, the emphasis, particularly in the rock genre, is on classic albums. The following four discs illustrate this diversity.

Foreigner’s 1977 debut, which takes full advantage of DVD Audio’s extensive capabilities. Full of extra features, the Foreigner DVD goes far beyond presenting the album’s original songs in 5.1 surround sound at $49.98, though that feature is impressive enough. Remixed in 5.1 by John Kelloge of Dolby Laboratories and Paul Kincheloe, the Foreigner DVD version of Foreigner more fully reveals the musicality of this hard-rock outfit. Foreigner’s Beatie-esque vocals in “Feels Like the First Time” and, especially, “Cold as Ice” spread far and wide, enveloping the listener in an orchestrated chorus.

Fleetwood Mac’s “Rumours” title, remixed for DVD Audio by original engineer Ken Callait, will similarly thrill fans of the group. The efforts of Callait, whose 5.1 Entertainment Group is a leader in promoting DVD Audio, bring far greater realization to this evergreen recording than a traditional stereo mix could provide. Guitarist Lindsey Buckingham’s quick, stinging or stringing on multiple acoustic guitars in “Second Hand News” delivers more impact when spread widely, while his electric guitar cues; plus to the lead left, and ground surounds, specials, has greater influence on the sound.

Buckingham’s beautiful “Never Going Back Again” further illustrates DVD Audio’s possibilities. While there is some debate as to how much, if at all, DVD Audio should diverge from the spirit or letter of the original release, Callait and Fleetwood Mac chose to present “Never Going Back Again” in a manner never heard outside the recording studio. Originally titled “Better Cadillac,” the tune became a metaphor, brush drum beat and an electric guitar solo. The discarded tracks, presented for the first time, are a pleasant surprise that add to the song’s emotional punch. Another bonus on Rumours is the inclusion of Stevie Nicks’ beautiful “Silver Springs” and “Leigh,” which is also an alternative mix. Like many other songs on Rumors, this one featured here as intended Originally, Rumours on DVD Audio also features a photo gallery and an audio interview with Mick Fleetwood.

The Bedroom Music, by the Jazz at the Movies Band, takes an understated approach to surround sound—this DVD Audio set emphasizes sonics clarity and subtlety. Highlights include a beautiful rendition of “As Time Goes By,” featuring Nina Simone on tenor saxophone. The Bedroom Music uses the surround speakers for ambiance: Soloists are not placed behind the listener: The result is so satisfying: Likewise, Gustave Mahler’s Symphony No. 2, Resurrection, conducted by Zubin Mehta, places the listener in a frontal, concert-hall setting. The recording, by the Cleveland Philharmonic Orchestra and Prague Philharmonic Choir is impressively here: The juxtaposition of diverse stylistic and emotional components in Mahler’s work—from turbulent to playful—are engaging. Even non-classical audiophiles are sure to be pleased by Mahler’s Second DVD in Audio.

CHRISTOPHER WALKER

BOOKS: Send review copies of books/DVDs Poetics regarding to artists or the music industry to Bradley Bambarger, Billboard, 770 Broadway, New York, NY 10003

BILBOOM JUNE 30, 2001

www.billboard.com
The bittersweet story of the late Eva Cassidy has worked its way around the world, and the impact has been staggering. Cassidy was a gifted singer who lived in the Washington, D.C., area and recorded five albums between 1996 and '98 on indie labels, before succumbing to cancer at the age of 33 (Billboard, Jan. 20). Slowly, a cult following grew into a full-blown movement, and today, herSoulsbidehas topped the album charts across Europe and is just beginning to take flight in the U.S.; it topped the Billboard Internet chart in May. IndieBliss Street Recordsis working this delicate, utterly enchanting reissue of the classic “Over the Rainbow” toAC radio, smooth jazz, and triple-A, and it should appeal to listeners in their 20s. No doubt, this is a tough number to take on, but Cassidy’s voice shines new light on the evergreen. There’s a vulnerability finesse about her tone, an ease and elegant touch; yet her self-reliance comes through as the song makes its way to a pleasing peak. This is one of those rare tracks that really don’t need radio to survive. Cassidy’s artistry is showing the power to make its own way in the world, even as the artist left it—CT.

SIMON SAYS (1:38)

PRODUCERS: Mark Neegrain and Simon SAYS
WRITERS: Mark Neegrain, Simon SAYS, Jon Hagan, and New Order
PUBLISHERS: Warner Chappell/The Saye Music
Hollywood 11328 (CD promo)
On its second popular disc, Shut Your Breasts, Sacramento, Calif.’s Simon Says turns up the volume, excerpting the lighter sounds of its 1999 debut, Jump, Start, to join the fray—but if not merely raiments of the new-metal bands. As the group did in its first album, Simon Says delivers a garage metal band, the quartet once again nails this angular formula—Zoe Dele aux—given an additional layer of fuzz with the best of them, and Matt Franks’ vocals oscillate from a rapped-out, mid-tempo tour de force to reverb-laden. The story of Simon Says reads as a testament to the value of patience. Had they found their best sound all along, it might have been cited as a pioneer of the new-metal movement. Alas, the band is now in the unattainable position of appearing as followers when it was initially ahead of the action. As promised, these guys are dashing out the anger, but normally, it’s a tough call as to what sets them apart from the rest of the pack.—EA

AC

TIM PUEITE Jr. (To Be) (8:47)

PRODUCER: Edwin Ramos Jr.
WRITERS: Edwin Ramos Jr. and Philip Morel
PUBLISHERS: Edwin-Jesus Ramos Jr. and Edward Ferguson/Sonnentunes Publishing/L Molace Music/ BMG
Compact Disc (CD)
The passing of sales giant Tim Pueite last year brought a profound sadness to the Latin rock community, but it’s also a profound and certain, mo no felt it more acutely than his son, fellow musician Tim Pueite Jr. In the early 1980s, the elder Pueite was an integral part of the Los Angeles punk scene and contributed to his son’s career, a trio that tribute to his legendary father, with a lyric that cuts right to the heart of the matter: “All I have is the melody of quedad, I can’t remember the times/Here’s to you, here’s to all that we’ve been through.” Musically, the track complements the sentiment—which certainly can be applied to anyone’s loss orENDEDAY (1991). The end is not the end. It’s a very big loss. As promised, the new version adds a female equal to the original and working its way through the unattractive -metal bands. As the group did in its first album, Simon Says delivers a garage metal band, the quartet once again nails this angular formula—Zoe Dele aux—given an additional layer of fuzz with the best of them, and Matt Franks’ vocals oscillate from a rapped-out, mid-tempo tour de force to reverb-laden. The story of Simon Says reads as a testament to the value of patience. Had they found their best sound all along, it might have been cited as a pioneer of the new-metal movement. Alas, the band is now in the unattainable position of appearing as followers when it was initially ahead of the action. As promised, these guys are dashing out the anger, but normally, it’s a tough call as to what sets them apart from the rest of the pack.—EA

NEW & NOTABLE

NEW & NOTABLE

CRITICS’ CHOICE: 1. New releases, regardless of chart potential, highly recommended because of their musical merit. Send review copies to Chuck Taylor (Billboard, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate beat.

Contributors: Eric Aiese, Rashaun Hall, Deborah Evans Price, Chuck Taylor, Ayah Sahin. SPOTLIGHT. Replays deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. RIDERS. Critiques of new releases, regardless of chart potential, highly recommended because of their musical merit. Send review copies to Chuck Taylor. RIDERS. Replays deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. CRITICS’ CHOICE: 1. New releases, regardless of chart potential, highly recommended because of their musical merit. Send review copies to Chuck Taylor (Billboard, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate beat.
Hip-Hop Summit Drafts Initiatives
Advisory Labeling, Mentoring, Empowerment Are Set As Goals

BY GAIL MITCHELL

Building bridges among the hip-hop industry, the urban community, and political sectors was the dominant theme of the two-day (June 12-13) Hip-Hop Summit 2001, mobilized by Def Jam founder/entrepreneur Russell Simmons (Billboard, June 16). Capping the event, held at the New York Hilton, was the June 14 announcement of a three-part series of ongoing initiatives focusing on parental advisory labeling, hip-hop mentoring programs, and political empowerment.

While Simmons’ efforts attracted a diverse group of artists, label and industry executives, political leaders, and religious leaders, some critics noted the absence of such organizations as the Anti-Defamation League and the National Organization of Women. However, Simmons says the primary intent of the summit was to first open a dialogue among the hip-hop industry’s major players and begin building a cohesive coalition before presenting an agenda to the public.

“We invited people who loved hip-hop to hold private sessions on how to make a great industry greater,” Simmons says. “A number of adults are disconnected from young people. Organizations like the NAACP and the SCLC [Southern Christian Leadership Conference] have a history in civil rights and uplifting suffering people, but at the end of the day they haven’t handed off the baton to the next generation. This summit has started a lot of ongoing dialogue. For example, Sean Combs’ Daddy’s House charity will be working with the Urban League.”

(Continued on page 26)

J Records Newcomer Jimmy Cozier Finally Earns A Singing Career

BY ALIYA S. KING

NEW YORK—A heartfelt song about a demanding girlfriend is propelling 24-year-old Jimmy Cozier into the big time. Shipped to radio April 21 and currently No. 17 on Hot R&B/Hip-Hop Singles & Tracks, lead single “She’s All I Got” has J Records waxing optimistic about the July 24 release of the young artist’s debut album, “My Room.”

“The single is infectious and appeals to both women and men,” says Ron Gilroy, J Records senior VP of black music. He adds that a new remix features Fabolous and E40. “We’re going for the hip-hop-driven stations, and that’s also going to increase his radio audience.

“She’s All I Got” is a medley that is as sweet as it is emotional, with a chorus that is as infectious as its hook. It’s a song that works well on both urban and radio.

The song was written by damian jones, who also produces the album, and is the lead single from Cozier’s debut album, “My Room.” Cozier’s rich vocals and the song’s infectious beat make it a perfect choice for radio and club play.

The album includes such highlights as the mid-tempo, radio-friendly “Ten Love Commandments” and a winsome ballad on back-and-forth love affairs, “Two Steps.” All in all, the album features 10 songs co-written by Cozier, who’s published through Sieda’s Music Publishing (ASCAP). Jean serves as the album’s executive producer.

In addition to coordinating an extensive promotional tour with live performances, the label is initiating online contests and sending Cozier samples to various tastemakers. Street teams have also been dispersed in the attack, with Cozier making guest appearances on such mainstays as Soul Train and Showtime at the Apollo.

Ron Stringer, president of J’s Music in Detroit, believes the growing airplay of the first single will help him reach consumers who traditionally would put me on the spot a lot to sing for family and friends. It’s so embarrassing. I chose to write music instead of coming on with my parents and I didn’t have a band to use.

Cozier began writing songs for new artists, eventually penning tunes for major stars like Janet Jackson (co-writing “Let’s Wait Awhile”), Michael Jackson (co-writing “Human Nature”), and Mary J. Blige (co-writing “You” and “Songstress”).

As the industry makes predictions, Cozier is still amazed at how fast everything has come together. “I really thought I would stick to songwriting and producing.” Cozier says. “But whenever I played my demo tapes or sang backup, people would always wonder why I wasn’t in front of the microphone. So I set it to show the world what I’ve got.”

R&B Foundation GBCF Fund Is Up And Running; Austin Pays Tribute To Ella, Duets With Ingram

A HELPING HAND: The Gwendolyn B. Gordy-Faguna (GBCF) Fund—seeded with a $150,000 donation from Berry Gordy, Motown Records founder and Gwendolyn’s brother—is officially up and running. Initially announced last year in New York during the Rhythm & Blues Foundation’s annual Pioneer Awards ceremony (Billboard, Sept. 16, 2000), the fund will provide supplemental medical assistance, as well as some nonmedical emergency aid, to early Motown artists of the ’60s and ’70s. The fund’s chairperson is L.A. Reid, artists who believe they’re eligible for a GBCF Fund grant should contact the Rhythm & Blues Foundation at 302-588-5566.

PATTY’S BACK: Having wrapped a new album for Warner Bros., Patti Austin is busy preparing other projects, including a one-woman show and an Ella Fitzgerald tribute album. Launching on Warner Bros. following Warner Music Group’s buyout of her former label, Qwest, earlier this year, Austin says the Paul Brown-produced On the Way to Love (due June 26) was “an amazing project and journey. And working with Paul was great, although it took a lot of typical Patti Austin stubbornness.” Austin says that when she returned to Qwest, the label she initially signed with in 1981, Brown was “suggested to me early on. But because he does a lot of instrumental work, I couldn’t hear him for me. Then I heard what he did on Al Jarreau’s latest project (Tomorrow Today), and a phone call was made.”

The album, her 15th, reunites Austin with hit-making duet partner James Ingram on the track “If You Really Need Me Now,” which also features sax man Boney James. And the title track—which Austin says “had my initials all over it”—was co-written by Siedah Garrett. It’s also the title for Austin’s one-woman autobiographical show set for next January with the Sacramento Theater Co.

Austin, who guests on the new GRP project A Twist of Marley, is also very excited about her aforementioned Fitzgerald tribute album. The on-off Concord Records venture is being recorded overseas. No release date has been set. “She never sang anything the same way twice,” Austin says. “She was the astronaut of scatting. Quincy Jones [trivia note: He’s Austin’s godfather] talks about ‘marinated melody.’ There’s a lot
**R&B ARTISTS & MUSIC**

**Lil' Troy Gets 'Back To Ballin' On Koch**

**WORDS & DEEDS**

by Rhonda Baraka

Atlanta's Phillips Arena and wraps up Sept. 14 in Portland, Ore.

The Houston native has also launched a casual clothing line and in April released the film *Wanna Be A Baller* on video (after several airings on BET pay-per-view). The film stars Troy and his 15-year-old son, Troy Birkett Jr.

**IT TAKES A VILLAGE:**
The upcoming Family Tree Tour (The Rhythm, the Rap, and the Blues, *Billboard*, June 23), is the brainchild of R.J. Rice, CEO of Barak Records and former leader of the '80s group R.J. Lopez & The M.C.'s.

Headlining the 24-city sweep is Detroit's Slum Village, along with Phife Dawg and Jarobi (formerly of A Tribe Called Quest) and Rasta Root, Dwele, Phat Kat, and Mystic. It begins June 28 in Paris City, Utah.

Rice came up with the idea for the tour because he thinks the best way for acts to engage listeners is to become masterful and seasoned performers. "If you break a group in the clubs like a rock band and break them the right way, then they're going to have longevity," he says. "I'm really trying to build Slum Village and the groups signed to Barak into powerhouse entities — not just in making records and having a special sound but as true performers. We're going to use turntables, but let's go with a live band and background singers."

Slum Village's new album, *Trinity*, will be released this fall on Barak Records/JCOR Entertainment. Rice adds, "We're going to put an act together called Family Tree, which will take all the acts on the tour. We'll also do an album around every two years.

**DOIN' IT RIGHT:**

At what hip-hop trio Jim Crow, which started as an act on the charts. The single from *Guinness's The Life's Bowl* in this month, which peaked at No. 15 on Singles & Tracks, moved its current status, as its rank, as it was ranked No. 50 after a 26-week run. "Differences" is Guinness's highest-charting song since his first chart title, 1996, "Empire," which peaked at No. 39 and spent two weeks at pole position. "Pony" arrived before any single-tracks were eligible to chart, which is why debuts were usually higher in those days.

**CODES:**
The highest debut on Singles & Tracks to date for Ludacris, whose first two singles went to 10. "What's Your Fantasy," reached No. 10, and "Southern Hospitality," now at No. 47, peaked at No. 6. The new track boasts a fourth, as the most anticipated appearance on the chart for Ludacris and a fifth for Nate Dogg. Aside from "Hospitality" and "Codes," Ludacris is a featured guest on Da Brat on Madrinh Carey's "Loverboy" (Virgin), which sits at No. 44. He is also on "Big Ballin' (B.M.I. TV)

by Lil Jon & the East Side Boys as a featured artist alongside Too Short, Big Kap, and Chyna White. In addition to "Codes," Nate Dogg's other current chart entries include guest stints on Snoopy Dogg's "Lay Low" (No Limit/Priority), Fabolous "Can't Deny It" (Def Jam/Elektra/E.E.D.), Chico & Coolio's "High Come Down" (MCA), and Kurupt's "Behind The Walls" (Amaron).

**FEELIN' SO GOOD:**

This issue's Greatest Gainer/Airplay on Singles & Tracks is "Y'ma Be Real" (Epic) by Jennifer Lopez featuring Ja Rule, which moves 61-58, following its debut at last issue — Lopez's highest debut to date. "I'm Real," which jumps 21 notches to No. 35 on the Airplay chart, is up 4.7 million listeners, bringing its total audience to 11.5 million within two weeks of charting. Proclaimed "a smash" by *Rolling Stone* music director at VH1, the song saw a double-digit increase in this issue, "I'm Real" gained 371 spins at R&B radio. The title is the third release from Lopez's 1. Jo album, which debuted at No. 1 on Top R&B/Hip-Hop Albums and currently sits at No. 78. Her highest-charting Singles & Tracks title is "If You Had My Love," which peaked at No. 6.
Hot R&B/Hip-Hop Airplay

JUNE 30, 2001

Hot R&B/Hip-Hop Recurrent Airplay

Records with the greatest airplay gains © 2001 Billboard/BPI Communications.

1. "I WANNA WORK (JUICY)" (Kanye West) (Jive)
2. "WE FALL IN LOVE" (Ashanti) (Loud/Columbia)
3. "RIDE OR DIE (BACK AGAIN)" (Lil’ Kim) (Ruff Ryders
4. "IT’S A LONG STORY" (Crazeed) (Bad Boy)
5. "THERE’S A GIRL (I DON’T LOVE YOU)" (Aaliyah) (BMG/Arista)
6. "IT DON’T TAKE MUCH TO MAKE YOU HAPPY" (Lil’ Kim) (Ruff Ryders
7. "IM NOT JOKIN’-OUTTA MY MIND" (OutKast) (Atlantic)
8. "SOMETHING TO REMEMBER ME BY" (T.I.) (Mercury
9. "I’M GONNA RUIN EVERYTHING I KNOW" (Trina) (Bad Boy)
10. "MIND OVER MATTER" (50 Cent) (Ruff Ryders

Hot R&B Singles A-Z

JUNE 30, 2001

Billboard

Hot R&B/Hip-Hop Singles Sales

JUNE 30, 2001

Records with the greatest sales gains © 2001 Billboard/BPI Communications and SoundScan, Inc.
HIP-HOP SUMMIT DRAFTS INITIATIVES

(Continued from page 21)

Participants—who included Recording Industry Assn. of America (RIAA) president/CEO John C. Rosen, Morris Communications President/CEO Kedric Massenburg, Congressman Earl Hilliard (D-Ala.), artist Chuck D, NAACP president/CEO Kweisi Mfume, Harvard professor Dr. Cornel West, and the Honorable Minister Louis Farrakhan—also drafted a three-part series of initiatives.

The chief among those is creating a voluntary uniform standard for marketing albums bearing the parental advisory label. Supported by the RIAA, this initiative will encompass all consumer print, TV, and radio advertising, as well as samplers, posters, and the Internet, where Web sites would also provide a link to parenting.org, a resource for parents seeking more information about ratings guidelines in the entertainment industry.

The second initiative calls for industrywide adoption of a Def Jam-introduced hip-hop mentoring program, Artists Personal and Career Development Program. This program, among its components, are the assignment of a personal and professional mentor for each artist and financial planning.

The third initiative focuses on the political empowerment of the hip-hop community. This will be implemented through an alliance among the NAACP, the SCLC, the Farrakhan-led Million Family Movement and Nation of Islam, and Rap the Vote. The empowerment agenda includes the creation of a Hip-Hop Voter Action Committee, a massive Rap the Vote voter registration drive for the 2002 and 2004 elections.

There are plans to hold another summit next year, although an official date has not yet been set. The key right now is following up on the first summit’s ambitious agenda, which, if Simmons spokesmen say, will include future meetings in such major markets as Los Angeles, Atlanta, Dallas, and Washington, D.C. “It was high goals, and we got a lot done,” Simmons says. “It was very productive. But the question now is how to follow up, which will make sure we do.”
**Sweetheart:** Over the course of her 11-year career, singer-songwriter Mariah Carey has scored seven No. 1 hits on the Billboard Hot Dance Music/Club Play chart. From day one, Carey has always been clubbed with admiration and respect. Of course, the feeling is mutual, with such Carey songs as “Dreamlover” and “Anytime You Need A Friend,” “Emotions,” “Honey,” and “So Many Dreams” remaining perennial favorites among club-carrying members.

Today, DJs and punters alike eagerly await the remixes of the artist’s new single, “Loverboy.” The first single culled from the forthcoming “Candy’s Room,” features lenient, throbbing bass. All That Glitters, “Loverboy” also marks Carey’s new association with Virgin Records.

For years, we’ve probably heard the original 1990s-shaded, Cameo-referencing version on the radio or witnessed its accompanying Vivid Video hip-hued video. Well, prepare yourself; you’ve only just begun. Carefully chunky soulful soundtrack reworkings of remixers David Morales and MJ Cole, “Loverboy” is taken to new and incredible heights.

Grammy Award winning Morales, who has collaborated with Carey over the years, delivers three restructurings, each with its own distinct style and energy rush. The Club Love mix finds the singer’s vocals floating atop spacey effects, lush keyboards, and classic Morales kicks. For a decidedly trippier journey, Morales has created the Tread Mix. Tripped heads are advised to go directly to the Drums of Love mix.

But it’s something completely different you’ll hear in DJ 2 Step’s re-tweaking of an immediate last. A pioneer of U.K. garage (rhymes with “marriage”)—or 2-step, as it’s also called—this is how Carey’s new single will waft soulful washings into a skating, R&B-spangled landscape of hip-swinging beats and rhythms. Just try keeping Still to Cole’s Main and London Dub mix. Bodytightly, indeed.

While Morals’ mixes are no go for active club play in the U.S., we’re hoping that U.S. DJs don’t ignore Cole’s soul-satisfying treats. The time is now for 2-Step to make its trek to this side of the Atlantic. And Carey just may be the artist to make that happen. Let’s hear it for the girl!

**Second Time Around:** At 30 years old, Tiana Gardner’s wonderfully down-tempo Paradise Garage classic “Heartbeats” remains very capable of working contemporary dancefloors. In a sea of sound-alike tracks, “Heartbeats” is that all-too-rare diamond in the rough—a track that sounds as fresh and pure as the day it was born.

Could it be the song’s hook-laden lyrics or the track’s hip-shaking, bouncy, bouncy beats and rhythms? Perhaps it’s because of Gardner’s fiercely feline vocal delivery. Without question, the magic of “Heartbeat” has surely stood the test of time within clubs.

All of this said, numerous DJs simply refuse to program “Heartbeat.” At under 100 beats per minute (BPM), it’s not necessarily the easiest track to fit into a set where the average BPM hovers around 130 or more. Of course, creativity in the DJ booth isn’t what it used to be. (Continued on next page)

**Some Treasures From Italy’s Thriving Dance Scene**

Dance music is the most internationally successful repertoire produced by the Italian record business, with independent labels dominating the scene. In this issue’s special on Italy, which starts on page 21, Billboard reports on the international strength of Italian dance productions. Highlighted here are a handful of noteworthy productions from Italy that have been released in the U.S.—or soon should be.

**Santos**

**“Cameo’s”**

Ultra Records

Expanded Music (Italy)

Released earlier this year throughout Europe and in the U.S., “Cameo’s,” with its nu-sound, seamlessly intertwines cinematic orchestral movements, electric guitars, blustering beats, Daft Punk-like keyboard treatments, and prog-sounding drumbeats. With a hypnotically funky foundation, it’s not surprising that such internationally revered DJs as DJ Skribble or TERRY JONES are now putting their tracks on the air in Italy. Dave Pearce wholly embraced it. The success of this progressive house/trance/techno track, bodes well for Rome-born producer Santos’ forthcoming album, U R Skrobolic, due July 16. (Ultra hasn’t confirmed a U.S. release for the album.)

**Robert Miles**

“Organik”

Shakti/Virgin Records

Recognized around the world for his “dream music”–trance-etched journeys accompanied by classical elements—Robert Miles is best-known for such tracks as “Children” and “Freedom,” culled from his 1990’s恍惚化Daveshand and 1997’s36AM, respectively. With the multi-textured and atmospheric Organik, Miles eschews the straight-up dancefloor rhythms of past recordings for a decidedly left-field approach. For Miles, this means intertwining cinematic, Middle Eastern, and art-rock elements into one intoxicating tale of sound. That said, underpinnings of trance, techno, drum’n’bass, and breakdown can certainly be felt. Surely not for peak-hour club play, tracks like “Release Me” and “Connections” are postcard-perfect for electronic lounge lizards into ambient grooves.

**Mauro Picotto**

**The Album**

Radikal Records

B&B/Media Records (Italy)

When originally released last summer in the U.S. by Arista, Gigi D’Agostino’s trance-faced pop nugget “I’ll Fly With You” (“L’Amour Toujours”) became a certified hit in underground clubs. Months later (early spring 2001), American radio “discovered” the track, prompting Arista to (wisely) rescue it. Incredibly hook-laden, “I’ll Fly With You” is like a modern take on the Human League’s “Don’t You Want Me” complete with male/female vocal interplay, as well as some Daft Funk-shaded funky sensations. This potent jam is a beautiful present of the artist’s album, L’Amour Toujours.
DANCE TRAX
(Continued from preceding page)

Realizing this, as well as the track's timelessness and contemporary potential, West End Records commissioned New York-based production outfit A Touch of Class—a.k.a. Oliver Stamp & Dominic McDonald— to bring "Heartbeat" into the here and now. Does it work? You bet.

Stamp and Chandler have surrounded Gardner's signature vocals with disco-styled house rhythms, filtered effects, electro nuances, and funky wah-wahs. Wisely, the pair kept the track's classic intro and break intact—albeit sped up. Years later, "Heartbeat" is poised for greatness, again.

SARA SMILE: On Tuesday (28), Canadian imprint Nettwerk will issue singer/songwriter Sarah McLachlan's Remixed. The tracks on this import-only set are "Fear" (Hybrid's Super Collider mix), "Sweet Surrender" (JT Gill's mix), "Angel" (Rollo mix), "I Love You" (JT mix), "Silence" (JT Tieto's In Search of Sunrise remix), "Black" (William Orbit mix), "Possession" (Rabbit in the Moon mix), "Hold On" (JT mix), and "Plenty" (Faze mix). Incredibly essential, if you ask us.

NEW NEIGHBORS: Remixer/producer Davidson Osborn—who has restructured songs by the likes of Britney Spears, Gloria Estefan, and Backstreet Boys—is debuting his new label, Spin Records, with his own single, "Can Ya Feel It?" Just Can't Get." According to Osborn, the label—which is distributed by Siren Entertainment—is dedicated to "jumping, soulful house music with live elements and peak-hour appeal." For additional info, log on to osbornmusic.com.

JT/producer Ani Pheare, formerly of Subliminal Records, has launched a new label, Phereo music. The label's first single, the Latin-infused "Alegria" by Soul A' fierce, is due in stores Tuesday (26).

NEW & NOTEWORTHY: George Morel's The Miami House Mix (Mixes) Germany)—Soulful Grooves—Philosophy (Cen-

-éric), Baby Face Grooves (Chantel), and Guess Who (Torriz). (4) Vidal's latest release, Dance 4 the People, is due in stores Tuesday (26).
Industry Approves Fair’s New Digs, But Fans Have Gripes

BY RAY WADDELL
with additional reporting by DEBORAH EVANS PRICE
and PHILLIS STARK

NASHVILLE—No matter how of-

ficials spin the news, the Fan Fair’s return to downtown Nashville for its June 14-17 run is being heralded as mostly successful, particularly in terms of attendance, revenue, and industry feedback.

Produced by the Country Music Assn. (CMA), Fan Fair moved to downtown sites after nearly 20 years at the Tennessee State Fairgrounds (Billboard, December 16, 2000).

The CMA announced an “aggregate daily attendance” of 124,000 during the four days, which worked out to 31,000 per day. In the past, figures have been calculated in terms of event-long passes sold, with the record being 24,000.

Attendance for 1999 was 21,627. A slow but steady decline was a factor in moving the event from the fairgrounds back downtown, where it originated in 1972 as an opportunity for country music fans to get close to the acts through performances and autograph sessions.

This year, sources say about 20,000 four-day passes were sold, with the remaining CMA numbers coming from single-day tickets to Adelphia Coliseum, daytime Riverfront Park shows, and performances at Nashville’s Bicentennial Mall. CMA executive director Ed Benson says the decision to announce “aggregate” attendance was made going into the show.

“We decided we would do our attendance tabulation the same way other multi-day festivals do it: by counting the four-day passes each day and adding the single-day sales to that,” Benson says. To put that in perspective with last year’s Fan Fair, a similar methodology would have given 2000 a total attendance of 86,508, meaning this year’s attendance is up by more than 30%.

Gross ticket revenue was in the $2.3 million range, expenses had been projected at about $2.3 million (a figure Benson says was exceeded by “quite a bit”). Four-day passes cost $80-$115. In addition to ticket sales, revenue streams included sponsor-

ships and venue partnerships.

Those involved with this year’s Fan Fair call it a record year. Ben Farrell, president of Vannell Enter-

prises, which promotes Fan Fair, says the goal of his com-

pany and the CMA was to bring record numbers to Fan Fair. “We are very fortunate and thrilled to have exceeded our goal,” Farrell says there is no way around the fact that this was a milestone year for Fan Fair. “No matter how you compute it, this is categorically and emphatically no less than a buntering period,” Farrell says.

Promoter Steve Moore of TBA, who coordinated Fan Fair’s massive production for the nightly concerts at the Adelphia Coliseum, was equally enthused. “I thought it was fab-

ulous,” Moore says. “Production-wise, from the perspective of the artists and their production people, they were very happy with the setup, and that’s very important.”

Benson agrees. “I think it’s critical to have our first-year impact be posi-

tive, especially for the industry and artists,” he says. “On that score we got an A, if not an A+. Every single artist and manager we talked to had been ecstatic.”

Still, this year’s Fan Fair was not without its critiques, particularly among paying customers. Fans complained of a dearth of superstar talent and long waits for shuttle buses for migration between the event’s three main sites: Riverfront Park, Adelphia Coliseum, and the exhibit booths at the Music City Center. Industry insiders missed the backstage “schnooze fest” that was so much a part of past Fan Fairs.

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Benson says, “I’ve never heard a more positive response from fans.”

He adds, “In addition to ticket sales, revenue streams included sponsor-

ships and venue partnerships.

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COUNTRY ARTISTS & MUSIC

COUNTRY CORNER

by Wade Jessen

HITTING THE FAN: Nashville’s annual Fan Fair festival drew more than 25,000 ticket holders this year, and countless others descended upon Music City for related events (see story, page 29). Kicked off by the ACM and Country Weekly/Walters World Magazine, the fan fest held June 14-17 pumped up Top Country Albums 20% over the prior period—an increase fattened significantly by O Brother, Where Art Thou? (Mercury), which contributes more than 40,000 units to the uptick and grabs the chart’s Greatest Guiner nod. The festival helped country album sales in the Nashville market post a 73% gain over the prior period, an increase of more than 10,000 units.

At the fan-voted awards, Alan Jackson, George Strait, and their “Murder on Music Row” were the most-celebrated attractions. “Murder” won best single and best collaborative effort, as well as song of the year for its writers, Larry Cordle and Larry Shell. An absent Strait was represented at the podium by his duet partner on the controversial ballad which bashes the country-pop crossover movement and laments the “death” of country’s traditional underpinning. Appropriately, any enthusiasm of the fans superseded the awards criteria in the singular year category, since “Murder” is an album cut that peaked at No. 38 in the April 25, 2000, Billboard—it was never released as a single. It is available on the Greatest Hits Vol. IV (MCA Nashville), which booths Pastecker honors with an 83% increase (33-30).

Jackson, the show’s opening performer, was the night’s big winner, with six trophies. His When Somebody Loves You (Arista Nashville) gains 64% and rises 20-22. Other titles that feel the tao of the awards show boot include Kenny Chesney’s Greatest Hits (BNA), up 32% (7-6), Montgomery Gentry’s Carrying On (Columbia), up 36% (19-15); and Jackson’s Under the Influence (Arista Nashville), up 39% (52-46).

BIG BROTHER: The aforementioned O Brother, Where Art Thou? soundtrack makes a stellar showing during the film’s first week of home video release. It scans more than 71,000 copies and reclaims its former No. 1 territory on Top Country Albums, where it spent nine

OLD FRIEND: Willie Nelson places his 72nd title on Top Country Albums, as his Leonard Cohen cover, Shotgun Sue, debuts at No. 52. The new title comprises classic country and pop fare and is dotted with evergreens from Nelson’s live performance repertoire.

INDUSTRY APPROVES FAIR’S NEW DIGS, BUT FANS HAVE GRIPES

(Continued from page 29)

country music, and in spite of all the complaints I heard about the changes, I heard just as many positives. I see the platform for growth. I have a new act (Donavon Felder), and I was able to get him seen by booking him for two different performances. It suggests to me that, with all the venues, there is a golden opportunity for acts to get seen, and the fans are already downtown. The possibilities are endless with all the space [and the accessibility to hotels] without the drive. We needed a face lift, and it appears we got one.

Dave Roy, president, Relentless/Nashville: "I thought it was really great for the fans, and it worked really well for us as a label. Having our show on the riverbank was great. The response we got was tremendous. I talked with a lot of fans at our booth, and we were very happy with the way things went. I felt the major acts stayed away from the booths at the convention center. It was very easy for the fans to get around. The shuttle system worked great. I was pleased the way the whole thing came off. It was great for downtown Nashville.

Fletcher Foster, senior VP, marketing, Capitol Records: "Fan Fair was great this year. I’d like to commend the CMA staff for a smooth transition into what was such a huge undertaking. The new venue brings a fresh face to country music, as well as to the city of Nashville.

Nashville Americana Records artist David Frazee: "For the artists, it’s tremendously better. We got to bring everyone down, let us off, pick up with a golf cart, bring in our guests, and be accompanied by smooth, cold water to drink, and walk us out in the nice air-conditioning. However, I haven’t met a single fan that seems like it. I haven’t seen one of our posters, and every one of them so far said they liked the other place better."

Mike Corsetti, fan from Meta-

mora, Mich. (attending his fifth Fan Fair): "It needs some refining. In the stadium, for instance, the picture lines should be a little bit different to accommodate us with had knees going up and down the stairs. That was hard. It is easier to get around the exhibit hall though.

Mike Kraski, senior VP, sales and marketing, Sony Music Nashville: "The changes at this year's Fan Fair represent tremendous promise for growth with this unique event in the country music industry. However, in order to real- ize its promise, there are certain fan- and artist-related issues that need to be addressed." Relentless/Nashville artist T. Graham Brown (attending his 17th Fan Fair): "I had a great time. I signed autographs at the Relentless booth and had a steady crowd of people. During the show at the riverfront, there was a big crowd, and they were very receptive. The only complaint I had was that they were spread out, and people were having trouble finding where they were supposed to go.

Marty Cooper Bruner, owner, Insight Management: "We’ve heard many fans say they are glad to have air-conditioning, more room, and more bathrooms. The biggest grum- blous has been the reserved seating [at Adelphia Coliseum]. They don’t get to mix and mingle. They want the freedom of that back. But with change comes challenges.

Mike Moore, PD, WSIX Nash- ville: "There’s no doubt that the change in venues is a better showcase for the city and gives Fan Fair a much more classy feel. Always felt like the event held at the beat-up fairgrounds sort of helped to perpetuate the 'tick' image country music has worked so hard to shed. Of course, there was some confusion and some small prob- lems this year, but overall I’d have to say the changes were positive." Arista Nash- ville artist Carolyn Dawn John- son: "I thought the stage shows at the Adelphia went well. They were organized, there was a big crowd, and it was packed with excitement. I used to be a member of Marty Stewart’s and Michelle Wright’s fan club, so I definitely feel like I relate to all the folks that journeyed to Music City last week. I just hope it was a much fun and as fulfilling for them as it was for me."


29) For a Night Like This. Warner-Sire, 1999.
31) CHICKEN SKIN. BMG Songs (ASCAP), 1999.
32) I’M NOT GONNA WHAT YOU WANT ME. BMG Songs (ASCAP), 1999.
34) HOLE IN THE WALL. BMG Songs (ASCAP), 1999.
35) AUTHORITY. BMG Songs (ASCAP), 1999.
36) IRISH. BMG Songs (ASCAP), 1999.
37) LOVE ME LIKE I DO. BMG Songs (ASCAP), 1999.
38) YOU NEVER KNOW. BMG Songs (ASCAP), 1999.
42) I’M NOT GONNA WHAT YOU WANT ME. BMG Songs (ASCAP), 1999.
43) AUTHORITY. BMG Songs (ASCAP), 1999.
44) IRISH. BMG Songs (ASCAP), 1999.
45) LOVE ME LIKE I DO. BMG Songs (ASCAP), 1999.
46) YOU NEVER KNOW. BMG Songs (ASCAP), 1999.
50) I’M NOT GONNA WHAT YOU WANT ME. BMG Songs (ASCAP), 1999.
51) AUTHORITY. BMG Songs (ASCAP), 1999.
52) IRISH. BMG Songs (ASCAP), 1999.
53) LOVE ME LIKE I DO. BMG Songs (ASCAP), 1999.
54) YOU NEVER KNOW. BMG Songs (ASCAP), 1999.
Artists & Music

Classical

Keeping Score

by Steve Smith

INDIE DISTRIBUTOR PREVIEW: It's not every day that a substantial label work by a figure of the magnitude of George Frideric Handel is heard, but a manuscript discovered in the archives of London's Royal Academy turned out to be the real thing—a Hanseatic setting of the Gloria from the traditional Catholic Mass, composed around 1767. A finding war over rights to record the work ensued, from which Robert von Bahr of BIS emerged victorious. The Swedish label recorded the Gloria—a seven- movement work some 17 minutes long—in May, with the release rushed for this month.

Renowned British soprano Emma Kirkby performed the Gloria's demands solo vocal part with the Royal Academy of Music Baroque Orches- tra led by Laurence Cummings. The work is paired with a recording of Handel's Dixit Dominus featuring soloists Anne Sofie von Otter and Hillevi Martin- tingelius with Stockholm Bach Choir and Drottningsholm Baroque Ensemble conducted by Anders Ohrwall. The BIS Handel Gloria is the current priority release for the London Island City, N.Y.- based Qualiton Distribution. Looking ahead to Qualiton's slate for late summer and early fall, BIS continues its acclaimed series of Bach cantatas with two further volumes from the BACH Collegium Japan under Masaaki Suzuki (recently lauded in a substantial feature in The New York Times).

Another upcoming title from Qualiton-distributed labels: Sonic archivist Allan Evans will present rare recordings by pianist Vladimir de Pachmann on his Artiler label. Pachmann: The Mythic Pianist—1907-1927 Recordings includes a generous helping of Chopin—a Pachmann specialty—as well as works by Mendelssohn, Schumann, Liszt, and more. Hungaroton kicks off a "Great Hungarian Musicians" series with volumes dedicated to Gyorgy Cziffra, Andor Foldes, and Josef Szigeti, while Supraphon offers Dvorak's Legends and other works by the Czech Philharmonic under the baton of Sir Charles Mackerras.

In September, Harmonia Mundi helps Anom- ous 4 celebrate its 15 anniversary at the podium of The Second Circle: Love Songs of Francesco Laudani. The album—a collection of 14th-century songs of chivalry, courtly love, and love—is Anonymous 4's 11th release on the Harmonia Mundi label, and the repertoire will play a prominent role in tour dates across the U.S. and Europe through- out 2001-2002. Other Harmonia Mundi releases for the fall include an October issue of Rachmaninoff's Piano Concerto No. 3 with 1997 Van Cliburn Gold Medalist Jon Nakamatsu and the Rochester Philharmonic di- rected by Christopher Seaman; this year's Cliburn medallists will be the subjects of a November release. In recent years, several leading astronomers have demoted Pluto from the solar pantheon, declaring it a ball of dirty ice undeserving of planetary status. Clearly, Hyperion doesn't share that view, as the label—distributed in the U.S. by the Los Angeles based Harmonia Mundi USA (and in the U.K. by Select)—leads off July with a new recording of Holst's warhorse The Planets, complete with all of its six movements. The new movement, composed in Holst's style by British composer Colin Matthews, has received positive notice in the U.K. press, which is certain to drive sales on this curiosity. Mark Elder leads the Hallé Orches- tra; the paired work is Holst's Lyric Movement for viola and orchestra, with Timothy Pooley the featured soloist.

Another July release from Hyperion is Grammy- nominated pianist Marc-André Hamelin's second vol- ume of works from the emerging label Charles- Valentin Alkan, including the fiendishly difficult Symphony for Solo Piano. Canteloque—the new label from New York new-music collective Bang on a Can (Keeping Score, Billboard, March 17)—continues its string of provocative and attractive releases with This Is Not a Clarinet, the first solo album by Bang on a Can All-Star clarinetist Evan Ziporyn, with works by Ziporyn, David Lang, and Michael Tennen. Opus 119: Some Recent Performances—Medieval and Late Baroque Dances performed by Brigitte Le secte and Dis- cantus, fresh off a successful U.S. tour.

From Portland, Ore.-based Allegro in July comes Numinis and the latest from the British label's specially priced "MVP" series. Pianist Martin Jones has recorded the complete piano music of Granados for the label, to be released as a six-CD set at a suggested retail price of $29.99. In August, Dori- an Choir, directed by Wadsworth, a collection of vocal works by medieval women composers performed by Sara- bande. And in September, the label issues the Que- bec-based Les Violons de Roy's take on Bach's Art of Fugue. Early music also dominates the fall offerings with The King's Singers' performances at Ansgar Linn. In August, Linn issues the British group Musica Secreta's second disc for the label, a collection of works composed by the 17th-century Milanese noblewoman Chiara Mar- gari- ta Conzett. The disc presents the chorus Magnificent in Allegri's Missa in Othere in October.

With the Port Washington, N.Y.-based 20th Century International, opera is in as much of a fugue state as the language of choice. In July, Chandos presents Vaughan Williams' rarely heard Sir John in Love with an exceptional cut led by the indefatigable Richard Hickox. The same month sees the release of Wagner's Twilight of the Gods (also called Götterdämmerung). In an English Opera in Eng- lish" series. The complete "Ring" cycle will also be released in a slipcased package. The series continues with Verdi's Ernani in September and Otello in October and Puccini's Madame Butterfly in November.

In two American opera premieres also among the key offerings from Koch in the fall. The enterprising Finnish label Onyx scores a major coup with its August release of Mark Adam's Little Women, from Houston Grand Opera. Based on the theatrical adaption of Louisa May Alcott's classic, Classica labels issue Tusca, a new opera by Anthony Davis based on the Patty Hearst abduction. Charismatic actor Avery Brooks is among the cast members on the recording. Departing from the opera house, ASC presents piano trios by Toru Takemitsu performed by the Fujitsu Trio in August. Koch International Classics continues to champion Alan Hovhaness with a new re- cording of his Symphony No. 15 and other works by the Northwest Symphony Orchestra. In September, the label releases a disc of vocal works by seemingly odd bedfellows—John Tavener and Brian Birtwistle—performed by Heidi Grant Murphy and the Aureole Trio. Pianist ThomasTiered novichok de Kocb deuts with the complete solo works of Joachim Nin.

From Chandos in September, Leonard Slatkin leads the BBC Symphony Orchestra in Leonard Bernstein's Serenade, Op. 26, and Commission No. 1. The same month, the Beethoven Society of North America, with the label celebrates the 28th anniversary of the Schoen- berg Quartet with a disc set surveying the complete string quartets of Arnold Schoenberg, as well as old field material, with the addition of the composer's Woodwind Quintet, Chamber Symphony, and other assorted pieces. The Concerto for String Quartet and Orchestra completes the set. And, naturally, all of the above is only the tip of the iceberg. Next issue, Keeping Score will take a look at upcoming highlights from the major labels.
Artists & Music

In the SPIRIT

by Lisa Collins

BIG CHANGES AT TOMMY BOY: Max Siegel’s reign as last week as president of Tommy Boy’s Gospel Division fueled rumors about the label’s continued viability in gospel. However, official word from Marvill Wright, who takes over the lead in gospel, is that the speculation is baseless. “We have more synergy, determination, and are more encouraged than ever to go forward,” (Tommy Boy president) Tom Silverman has always had a vision for the gospel division, and I am going to execute it.”

Emerging from a major meeting of the label’s gospel roster, Kim Burrell — the division’s top-selling artist—echoed Wright’s optimism. “I have the utmost confidence in Marvill Wright and Tom Silverman,” she said. “I feel more confident about this label than I ever have.”

Fact is, Tommy Boy Gospel’s summer release slate is bearing fruit. Forthcoming releases include *Tonee Present MSS Dynasty* (July 17), an album by DeLeon (Aug. 7), 2001 Gospel Divas (a compilation celebrating females in the ministry that includes Burrell, Vickie Winans, Karen Clark Sheard, Vanessa Bell Armstrong, DeLeon, and Dottie Peoples), and Carlton Pearson’s Live From Austin (September).

GIVING THANKS: Although the first gospel offering from Sean “P. Diddy” Combs was under way long before his acquittal earlier this year on weapons charges, his much-talked-up inspirational album, Thank You, no doubt takes on new meaning now. Co-executive-produced by Combs with Hezekiah Walker and Mario “Yellowman” Winans, the CD — due July 21 — is a collaborative compilation of inspirational songs from both gospel and secular artists, including Brian McKnight, Kim Burrell, John P. Kee, 112, and Fred Hammond. Also appearing on the album are Kelly Price, Stevie Wonder, and Jodeci. The lead single, “You,” showcases Combs’s R&B roster — including Faith Evans, Carl Thomas, 112, Mario Winans, Thelma Guyton, and Cheri Dennis — along with a special appearance from Walkers.

BRIEFLY: Verity Records recently celebrated the gold certifications of Donna McClurkin’s *Live in London and More* and John P. Kee’s “Not Guilty.”

The label is now turning its attention to Richard Smallwood’s forthcoming August release, as well as the July 10 release of Ben Tankard’s *Song of Solomon* — which features a remaste of Stevie Wonder’s classic “Ribbon in the Sky” that is already generating buzz and interest at gospel and jazz stations.

The 1998 release *He’s a Keeper* broke new ground for Rodnie Bryan and his 60-voice MCMI Choir.

Now Ty Scott Records hopes to tap into the heat with his follow-up CD, *My Father’s Business*, which streets Tuesday (26) . . . New Haven Records can’t go wrong with its latest CD, Gospel Divas’ *Top 20 Songs of the Century.*

The late-summer release includes James Cleveland’s “Peace Be Still,” Shirley Caesar’s “No Charge,” Al Green’s “Precious Lord,” Artha Franklin’s “Amazing Grace,” Fred Hammond’s “Glory to Glory,” Andrew Cotten’s “Worshiper” and Richard Smallwood’s “Center of My Joy.” . . . Finally, Mary Mary’s Erica Atkins and Marvie Bailey tied the knot May 26 in Los Angeles with producer Warryn Campbell (Kelly Price, Deborrah C, Yolanda Adams). The newlyweds’ nuptials were serenaded by BeBe Winans and Vanessa Bell Armstrong, while the wedding party also included Brandi, who served as a bridesmaid.

SUMMER GATHERINGS: Most members of the Christian music community are already busy mobilizing for two of the year’s biggest events—the Christian Booksellers Assoc. (CBA) convention and the Christian Artists Seminar in the Rockies. CBA will be held July 7-12 at the Georgia World Congress Center. The annual seminar in the Rockies is slated for July 29-Aug. 4 at the Estes Park Center/YMCA of the Rockies.

For the uninitiated, Seminar in the Rockies is a six-day event packed with talent competitions and educational seminars for aspiring writers, artists, and musicians, as well as sessions of interest to such industry professionals as songwriters, label executives, church music leaders, and music publishers.

Over the years, many of the Christian community’s top acts got their first break at Estes Park, and the event has become an annual pilgrimage for both aspiring talent and industry folks looking for the next big thing. (Rachael Lampa and Stacie Orrico are a couple of recent alumni.) Since being absorbed by the Gospel Music Assn. (GMA) last year, the event has merged with GMA’s Academy of Gospel Music Arts’ new artist competitions. More than $80,000 in prizes will be awarded this year’s Academy of Gospel Music Arts’ International Talent Competition.

Each night of Seminar in the Rockies will conclude with a “Praise in the Rockies” concert series that will be open to the general public. Among the acts scheduled to appear are Jaci Velasquez, Bryan Duncan, Salvador, Plus One, Greg Long, Cindy Morgan, Billy Straight, the Martins, Mark Schultz, Mary Mary, Babbie Mason, Brian Free & Assurance, Out of Eden, Charles Billingsley, Third Day, and Margaret Becker. Lincoln Brewster and Don Moen will serve as top leaders for the week.

This summer’s CBA convention also boasts its share of major talent. The Saturday night (July 7) concert will feature Steven Curtis Chapman, Natalie Grant, Avalon, and Mississippi Mass Choir. The CBA Music Showcase on Sunday night (July 8) will include Audio Adrenaline, Whirlpool, Loud, Ben Glover, and Watermark. Of course, CBA always has one of the busiest, best-attended events of any industry conference. The CBA has launched such successful campaigns as “What Goes Into the Mind Comes out in the Life,” which has become a rallying cry for the Christian retail community. This annual gathering of retailers is among the industry’s key conventions of the year. For more information, visit cbaonline.org.

NEWS NOTES: New Inop group Superchic[k] will have a song on the soundtrack to the forthcoming *Reese Witherspoon* film *Legally Blonde.* “One Girl Revolution” is set to be featured as the first song of the film’s closing credits . . . Sparrow just released *All Around the World,* featuring the collaborative efforts of noted British worship leaders Matt Redman, Tim Hughes, Paul Oakley, and Neil Wilson, with help from artist/producers Jason Halbert and Dawn Wright, formerly of SCOPE.

Speaking of SCOPE, SCOPE/FLood, there have been lots of changes. Look for Jeff Deyo to record a solo album for Geeta as well as to continue his Worship City initiative. There are events throughout the month of July. The June 9 Nashville event, which featured Mac Powell, Louie Giglio, Melody Green, Kirk Cameron, Tommy Tenney, and Ray Hughes, was a success . . . Aaron Blanton is now part of new band By the Tree. The *SONICFLood* name is being carried on by Rick (Continued on next page)
Seriously, Lighten Up: With all our concerns about selling, marketing, and building an audience for jazz, it is easy to forget that its swinging, smoldering core, jazz, is an art form rooted in late-night escapades, swaggering braggadocio, and the joy of self-expression. In short, jazz is fun—and that notion is explored on two new and very different releases on the ESC label, trumpeter Randy Brecker's Groove, in the City and saxophonist Bill Evans' Soul Insider (both due June 26).

Groove in the City finds Brecker humorously tying together various observations and snippets of conversation he's had over the past 20 years, compiled into lyrics that he sings in the guise of an alter-ego called "Randrods." "An alter-ego is a good way to do something different," Brecker says. "The lyrics, however, all come from real life, from stories that I've heard music-fans tell, and things I have seen.

While the ultra-hip, streetwise Rando'rd character finds Brecker higher ground (Continued from preceding page)

Heil, as he has a new deal with INO Music... Forthcoming New York frontman Paul Alan is working on a solo debut for Aluminum Records. Falling Awake will be released Aug. 14... Gloria Gaither along with Gaither Vocal Band members Billy Gaitt, Mark Lowry, David Phelps, and Guy Penrod, recently appeared in a two-part episode of Touching by an Angel. Gaither Homecoming regulars Sheri Easter, Charlie Ritchie, Lauren Talley, Eve MacLeff, Lulu Roman, and Lady Love-Smith also appeared during the episode... Earth, Wind & Fire virus hits the road this month on a 20-city major-market, large-venue tour with Live recording artist Aaron Carter. The tour features True Vine's 11 sizzling shows with Destiny's Child.

Farewell: A memorial service was held June 8 in Manassas, Va., in honor of NBR president Dr. E. Brandt Gustavson, who died last month after battling liver and pancreatic cancer. He was 64. Gustavson served NBR for 22 years as a member of the executive committee and board of directors and as president for the past 11 years. Before joining NBR, he was executive director of Trans World Radio. He had also previously served 25 years with Moody Bible Institute in Chicago. While there, he chaired Moody's 100th anniversary celebration committee. His exemplary dedication and strong leadership, as well as his kind smile—will be sorely missed.

New Brecker, Evans Set Focus On Fun

by Steve Graybow

with tongue firmly in cheek, the funky, urban-toned music on 'Havanna' is the kind of thing that would be a natural fit on the trumpeter's extensive catalog. The music took shape as Brecker taught himself to create sequences on his computer, providing him with a valuable new compositional tool. In the old days, I would compose on the piano and write everything out on paper, then call a band rehearsal so I could hear all the parts working together," he recalls. "Now, I can develop a sequence and really hear what I am writing.

Brecker's sequences were further honed by the album's producer and programmer George Whitty, before such musicians as saxophonist/brother Michael Brecker and keyboardist Adam Rogers and Hiram Bullock, and bassist Will Lee were called in to flesh out the programmed tracks. Brecker allows that he may continue recording "different" projects under the Randrods moniker, using his own name for straightforward, ahead releases.

The trumpet is prepared to take flight from purists who might have expected a more serious project. "You have to do what you feel, and I had a great time doing this," he says. "Jazz, and particularly bebop, is where I learned about music, and that is still my first love. However, I enjoy other forms of music, and I have come to realize that the way I mix different styles is where I have my true voice." Also exploring the outer reaches of his own musical voice is Evans, whose Soul Insider is a groove-heavy soul-jazz exploration that finds the saxophonist blowing on alto, soprano, and tenor sax, along with adding thick baritone sax lines to several of his funk-laden compositions.

Drawing inspiration from Eddie Harris, King Curtis, Stanley Turrentine, and Les McCann (who sings and composed lyrics for two tracks), Evans says that the idea of the record was to have fun and to translate that fun to the audience. "Soul-jazz was popular in the '60s," he says, "because it makes people feel good."

Evans, along with drummer Steve Jordan, organ player Ricky Peterson, and bassists James Genus and Tim Lefebvre, cut basic tracks live in the studio, adding overdubs "only when necessary. For this type of music is overproduced," he says, "it feels like you are in a studio." Adding his guitar to two tracks is John Scofield, who last performed with Evans as a member of Miles Davis' band. Both can be heard on the early-'80s Davis album Steppin' Out. Decoy, Evans' résumé also includes stints with John McLaughlin, Herbie Hancock, and Andy Summers.

Like Brecker, Evans concedes that there are inherent difficulties in dedicating oneself to a project such as Soul Insider, as it falls outside of predominant jazz conventions. "Either you are playing strictly acoustic music, or you are smooth jazz," he says, "and anything that is that is innovative— funk, grooves, whatever—just gets lost in the shuffle. I needed to do this record, because I've been deeply influenced by this style of music. Recording it was like being a big party in the studio. It was that much fun."

And... Jamaican-born guitarist Ernest Ranglin's Gotcha! (Telarc, June 26) continues in the reggae/jazz direction forged on his 1996 release Jazz Explosion. The Broadside (Telarc) releases the solo piano disc Another Side (June 26), his first project since 1990's Serendipity 18, on the MAMA label... Pianist Gonzalo Rubalba's next Blue Note release, Supermonon, is due July 17.
Aguilar Mixes It Up On Musart Disc

MEXICAN MIX: When Pepe Aguilar was recording the album Por una Mayor Bonita (released in 1989), he was so thoroughly pleased with “Perdóname,” a song by Mexican writer Fato, that he telephoned Fato himself. “And I said, ‘Listen, I really, really want to make an album with just your songs on it’.”

Lo Mejor de Nosotros (Musart/Back Lot), Aguilar’s recently released disc, was initially a record almost exclusively featuring Fato compositions, with 10 songs penned by him and two by Jose Manuel Figueroa. Then, just a couple of months before the album’s release, Aguilar ran into singer/songwriter Joan Sebastian, who had produced his album Recuerdame Bonito 10 years before. One thing led to another, and before long, Aguilar was rousing about the possibility of recording some more Sebastian songs in an upcoming disc. “And I said, ‘We should do it in this album,’” Aguilar recalls.

No doubt Aguilar has clout. His label agreed to push back the album release date while he went back into the studio to record four Sebastian tracks, two of them previously unreleased (“Botella de Tequila” and “Mas Alto Que las Aguilar)” had been recorded by Sebastian’s son.

Aguilar admits that Fato was initially a little miffed when told that some of his songs had to be replaced. But, adds Aguilar, “he got it on the same phone call. Those songs will go out eventually.” The end result is an album that’s Mexican in tone and content and quite international in feel and arrangement—an Aguilar trait.

“Fato says things that never before have been said in mariachi music,” Aguilar says. “He has a way of writing melody that’s very different from [how] mariachi used to sound. And Joan is a Mexican writer. He writes about Mexican life. It’s part of the magic of being from one place in particular. So it was a good combination.”

And as Aguilar adds, it might be the last time—for a while—that a similar combination is in place. “I think this album represents everything that has happened to me in the past four years,” says Aguilar. “It’s like a summation. After this album it has to be different. I’ll aim for the same things, but I’ll use other elements. I’ll start using my songs again, and I’ll have to arrange and do things that I never did before out of respect for the mariachi—but that’s another story.”

The current album by Nosotros debuted this issue at No.37 on The Billboard Latin 50.

MUSO DEL DISCO OPENS
For just 21 years, Huisn Lazaro has run his Miami-based He&La Distribucion from its offfice from the heatbeat (Continued on next page)

LATIN TRACKS A-Z

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Las Mas Recientes Producciones

De J & N RECORDS

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path Southwest Miami location. Last year, armed with extra storage space and an arsenal of hard-to-find Spanish- and Portuguese-language recordings from around the world, he decided to put his huge lot to good use.

So, last month, Lazo opened the doors to Mr. Music, a Disco, a record store that drugs directly from the albums he imports. The store, which is an annex to H&L Distribution, has more than 10,000 titles in stock. Lazo says it is a "record store that caters to every Hispanic community in the world. Anyone who has any Hispanic roots can find a piece of their heritage here, no matter what country they’re from."

Lazo admits that most of his titles don’t sell thousands of copies. Instead, it’s niche product with a loyal audience. Those unwilling to actually go to the store (if you’re in Miami, it’s worth the trip) can shop online at museodeldisco.com, with orders shipped the same day they’re received.

“I felt there was a homogamous void,” Lazo says. “People kept coming to me, and saying, ‘We can’t find this title anywhere.’ As a distributor, I had all this great merchandise available.

Lazo was also in the process of creating a performance space for artists within the store. A formal opening will be announced soon.

**RITMOTECA/WARNER DEAL:** Ritmoteca.com has announced an agreement with the Warner Music Group (WMG) that will allow it to deliver streaming commercial downloads from Warner, through the Ritmoteca.com Web site. WMG becomes the fourth major label to enter into an agreement with Ritmoteca. Sony, FMB, and Universal have all previously signed separate agreements with the company.

**ON STAGE:** Brazilian singer Bebel Gilberto’s long-awaited Miami concert June 14 at Miami Beach’s Lincoln Theater was a当事 (Continued)
Atlanta Hosts Rhythm & Soul Awards

The 14th annual ASCAP Rhythm & Soul Music Awards were held June 7 at the Hyatt Regency Hotel in Atlanta.

The event honored the songwriters and publishers of the top ASCAP songs on the R&B/hip-hop, rap, dance, and reggae charts for the year 2000.

Among the top awards were songwriter of the year, which went to Timbaland and Jermaine Dupri, and publisher of the year, which was shared by EMI Music Publishing and Warner/Chappell. Music Atlanta native Dupri hosted the gala, which was attended by more than 600 leading songwriters, recording artists, and music industry notables.

ASCAP Day in Atlanta. Atlanta Mayor Bill Campbell declared ASCAP Day in Atlanta in commemoration of the 14th annual ASCAP Rhythm & Soul Music Awards dinner and presented ASCAP with a proclamation at a City Hall press conference. Pictured, from left, are Michael Mauldin of So So Def, spoken-word artist Audrac, Kandi Burruss, ASCAP's Ian Burke, Campbell, ASCAP VP Jeanie Weems, songwriter Debra Killings, and ASCAP senior VP Phil Crossland.

Dupri and Timbaland Take Songwriter of the Year Honor. Songwriter/producer/artists Jermaine Dupri and Timbaland shared songwriter of the year honors at the 14th annual ASCAP Rhythm & Soul Music Awards dinner in Atlanta. Pictured, from left, are Dupri, Jeanie Weems, VP of ASCAP; and Timbaland.

Heritage Award for Bryson. Roberta Flack presented her friend Peabo Bryson with ASCAP's special Rhythm & Soul Heritage Award at the 14th annual ASCAP Rhythm & Soul Music Awards dinner in Atlanta. Bryson was also honored with a midyear award by the ASCAP Rhythm & Soul Music Awards dinner in Atlanta. Pictured, from left, are John LoFrumento, CEO of ASCAP; Karenia Gordon, Warner/Chappell; Rick Shoemaker, Warner/Chappell; Timbaland; and Todd Brabec, executive VP of ASCAP.

Warner/Chappell Shares Publisher Award. Warner/Chappell and EMI Music Publishing won the ASCAP publisher of the year award at the 14th annual ASCAP Rhythm & Soul Music Awards dinner in Atlanta. Pictured, from left, are Warner/Chappell; Rick Shoemaker, Warner/Chappell; Timbaland; and Todd Brabec, executive VP of ASCAP.

Nashville Underground Uses Fan Fair To Trumpet Its Songwriting Roster

FAN FAIR UNDERGROUND: The major labels seem to have abandoned the Fan Fair exposition hall, but recently launched singer/songwriter indie label Nashville Underground (NU) was at country music's premiere fan event in Nashville last week in full force. Top-shelf roster artists, including Victoria Shaw, Gary Burr, Chuck Jones, Pam Rose, and Stoney Morrison, along with NU's tiny booth, which was nevertheless well-stocked with NU product from the record collective's members.

"We've sold some of the sampler CDs and some of Victoria's," said label manager Roger Osborne, who also had NU T-shirts and giveaway buttons on hand. "People are definitely interested and coming over to find out more about us." The label formed in 1999 to showcase the under-recognized artist side of one of Nashville's top hit songwriters. The booth, Osborne noted, proved a beneficial educational tool while presenting "another aspect" of Fan Fair.

"People come here to meet the stars they hear on the radio or see on TV and videos, but the true creative people aren't in that kind of limelight," Osborne said. "So we're educating them that if it weren't for these writers, they wouldn't have the music that they love."

But observers noted that the visitors to the NU booth were knowledgeable about songwriters—"like we're ballplayers"—while the other half "has no concept of what we're doing here and why." Some fans, oblivious to Burr's authorship of the Ty Herndon chart-topper "What Mattered Most," objected to finding the songwriter's version on the NU sampler.

"They go, 'Why are you doing this—and would you please stop?'" an amused Burr said. "But I've been hearing that sort of thing since I was 16, so I'm pretty much immune to it."

MARKETING McHUGH: Jimmy McHugh Music, which is owned and managed by the family of the late, great American songwriter and administrator through various publishing companies, is revealing in heavy top-10 representation on the Billboard Top Jazz Albums chart.

A recent glance showed a total of 18 McHugh tunes on high-charting albums by five artists: Diana Krall, Terence Blanchard, Karrin Allyson, Louis Armstrong, and Steve Tyrell.

But the past year has also seen McHugh catalog exploited in films The Green Mile and Eyes Wide Shut, as well as a Taco Bell TV commercial. A PBS-TV tribute to McHugh featuring Blanchard and Jane Monheit is now slated for July, and a BBC Radio special due later this year.

"Part of it is luck and part of it is that about a year and a half ago we started doing our own marketing," says McHugh's grandson Jim McHugh. "We became very aggressive in promoting our material, and it's really paid off."

Having Krall sing "I Can't Give You Anything But Love, Baby" on the Grammy Awards show two years ago was a huge lift, McHugh says. "But we also did our own mailing program to music supervisors, artists, and labels and were fortunate to have cabaret artist Wesa Whitfield do an evening of Jimmy McHugh in New York, Los Angeles, Chicago, San Francisco, and Boston—and get fabulous reviews."

But Jimmy McHugh Music also updated its business practices, McHugh says. "My grandfather's executive secretary, the late Lucille Meyers, ran the company a long time and was responsible for having [the innovative McHugh music-based Broadway show] Sugar Babies produced. She did a really good job, but when she passed we realized we needed to be more sophisticated in our catalog marketing approach."

As the elder McHugh "kept asking us to do everything according to his grandson, "we had a huge archive of materials and digitized and scanned them onto a CD with a bio written by Michael Feinstein. So whenever there's interest in him, we can send out an in-depth 'knowledge package.' We also send it out to radio stations and Internet sites relating to jazz, and now all sorts of Web sites are offering our pages along with links."

But his grandfather's music "really stands up on its own." McHugh emphasizes, adding, "We felt for a long time that while Jimmy McHugh's material was still being used, he was being overlooked as a person. The New York Times called him 'the great forgotten songwriter of pre-war America,' so we're in the process of attempting to reposition him in the standard music community, using the new technologies that are now available to us."
By 2005, the online music market will grow to be a $5.4 billion industry. Digitally distributed products will escalate to 28% of total online sales, with subscription services accounting for the majority of it - $980 million in 2005.

A. Sinnreich, Senior Analyst, Jupiter Media Metrix

PLUG IN 2001 TOPICS INCLUDE:
- The Labels Strike Back: Were the Lawsuits Beneficial?
- Distribution And Retailing: Surviving The Competition
- The Future of File-Sharing: Next-Generation Solutions
- The Bottom Line: New Models For The Digital Revolution
- Legislation And Digital Rights: Protect or Control?
  (Roundtable Discussion Presented by Billboard)

During the past few years, major labels and entertainment firms have been idle, watching with caution and confusion as innovative start-ups captured the attention of online music fans. The forces these companies set in motion changed the rules of music distribution and put the labels on the defensive in the eyes of consumers.

Now the industry is striking back. Will their legal victories insure their ongoing dominance, or have the record labels sealed their own doom by fighting their fans?

In its sixth year, PLUG IN attracts all the key industry players to discuss and debate the critical issues impacting the digital music industry, including legislation and digital rights, distribution and retailing, label/artist relationships and the latest file-sharing technologies.
Dae Bennett Marks New Beginning With Hometown Studio

BENNETT STUDIOS, a multi-room recording and post-production facility in Englewood, N.J., is nearing completion.

Operated by Dae Bennett, son of the legendary Tony Bennett, the studio represents confluence on a number of levels. In addition to marrying the best of old and new recording technology, Bennett Studios will be connected via fiber-optic cable to the nearby 1,500-seat John Harms Theater, thereby offering studio audio and video recording and post-production for concerts, TV, and theater. Also on-site at the studio will be the Tony Bennett Center for Media Arts, which will teach production technology to students from Englewood’s Dwight Morrow School. Finally, the Internet Production Suite at Bennett Studios will encompass Webcasting and video conferencing.

Nearing completion, Bennett Studios is situated in a former railroad station, a 100-year-old slate-roofed Victorian brick building in downtown Englewood, N.J.

With favorable traffic, the town of Englewood is less than 90 minutes from Manhattan, N.Y., by car; recording away from the distractions of the big city is an attractive option for many artists and producers. Furthermore, Dae notes, out-of-town clients involved in longer-term projects will be able to stay in a nearby house, rented expressly for that purpose.

“We’ll be able to do the entire thing!” says Dae of the John Harms Theater. “When I came up with this idea, I went over there to see how much it was going to cost and what it was going to take to hook up. I was pleasantly surprised that the sound engineer, who turned out to be someone I knew, had done an incredible job. The Meyer sound system is fantastic, and they piggybacked a building onto the back of the original theater. It’s a four-story building with dressing rooms, rehearsal rooms. They left the bottom floor open and it’s a full slip, so we can back a video truck right up there. Between that and this connection, we can record, or broadcast live out of the studio.”

“From the video productions that I work on,” says Dae, “I know the production staff usually likes to be on the ground a couple of weeks ahead of time. We wanted to make sure we wouldn’t be adding huge hotel bills to the rates. This makes a lot of sense for everybody.”

Bennett Studios’ Englewood location also makes sense for this family affair: while Tony grew up in the Astoria neighborhood of Queens, N.Y., the family, including Dae and brother Danny (Tony’s manager), was reared in Englewood from the ’50s through the early ’70s.

One artist sure to take advantage of the new studio and connected theater is none other than Tony Bennett himself. Singing for more than 50 years, Bennett’s career is stronger than ever: a summer concert tour with K.D. Lang, a new recording studio, and an upcoming blues album featuring artists that include Sheryl Crow, Stevie Wonder, and B.B. King (Studio Monitor, Billboard, June 2) are just some of the singer’s current projects.

“Dae is off to a very good start,” Tony says, “and I’m thrilled about it, because he’s such a grand guy. This is absolutely promising, because, for instance, most classical artists do not like to record in a studio. They only record in natural, acoustical halls—churches or theaters. We have access to the John Harms Theater, and that’s going to be busy day and night just with classical artists alone. It will be very prosperous. Dae’s got such a good reputation already—the jazz and pop artists just love recording with him.”

“I’m very fortunate to have all this happen,” Tony adds. “This year I am going on 75 years old, and my career has never been hotter. We’re sold out all over America with k.d. lang. I just count my blessings. I’m so fortunate that it’s still going strong for me.”

### PRODUCTION CREDITS

**Billboard’s No. 1 Singles (June 23, 2001)**

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Glen Ballard
150 Million Records Sold
The Producer/Songwriter Continues To Direct Debuts And Helm Hits

BY CHRISTOPHER WALSH

In setting out to determine and define how Glen Ballard, unquestionably one of popular music's Renaissance men, attained this level of artistic and commercial achievement, one finds a career marked by astounding diversity. Stylistically, he is all over the map. His songwriting and his production—two roles that, for him, are inextricably tied—veer into every corner of instrumentation and arrangement. He is equally at home with male and female vocalists, alternative, pure pop, R&B, hard rock—and truly defies categorization.

But there is a unity within that diversity of musical expression: an astounding number of immensely successful albums and songs. Jagged Little Pill, the debut album from Alanis Morissette, is an illustration of Ballard's ingenuity, as is her follow-up, 1998's Supposed Former Infatuation Junkie. The highest-selling debut in history and named by Billboard as the Top Pop Album of the '90s, Jagged Little Pill and Supposed Former Infatuation Junkie are articulations of a brilliant and keenly observant young woman, at turns angry, joyous or confrontational.

Ballard's invaluable contribution—he produced and co-wrote both albums—is a study in Zen-like intuition and emotional identification with the artist. "Part of what I think I do well is to really try to tap into where an artist is coming from and amplify that," he explains. "I really draw energy from whoever it is I'm working with. As long as we have a really good working relationship, I feel like I'm best at helping to design work for their voice. I think that's my real strength. When it's me sitting there singing, it's not as fun. I can sing, but when I have Shelby Lynne or Alanis Morissette or Dave Matthews in the room, hearing that is so much better! And I'm inspired by it; I truly am. I feel that commingling my DNA with someone else's is better than just cloning myself."

FAST TRACK TO SUCCESS

Creative collaboration with top artists is the fruit of great labor, the result of a journey that began in Natchez, Miss. With the Beatles-led British Invasion and the regional sounds of Al Green, Irma Thomas and Jerry Lee Lewis in the air, Ballard was playing the piano and writing songs as a child. He eventually added guitar to his repertoire and was playing in bands beginning in the fourth grade.

After graduating from the University of Mississippi, Ballard relocated to the West Coast and quickly found his way into the business, by way of Elton John's organization. "I came out essentially with no contacts and very little money," Ballard remembers, "and somehow met somebody that was working at the new Rocket Records. I showed up with her one day and just made myself useful. I was a gofer, without ever really being hired. I knew that [Elton John] was the biggest artist in the world, and I loved his music. Soon, I was answering the phone and, from there, learning management. Then they found out I could play the piano, and it was 'Oh good. We have this artist, Kiki Dee.' They were always very generous. I went from being a gofer to being a piano player within two months. I really learned an enormous amount about both sides of the business—management and creative. It was the best thing that could have happened to me."

The success of Dee's recording of the Ballard-penned "One Step" in 1978 led him to a songwriting job at MCA Music Publishing. That move would bring him to the attention of Quincy Jones, when he produced George Benson's Give Me the Night, featuring Ballard's composition "What's On Your Mind." Ballard's hit songs continued, and, by 1985, he was writing and producing full-time for Jones' Quest Records, working with such artists as Evelyn "Champagne" King, Teddy Pendergrass and Jack Wagner. Going independent, he wrote "You Look so Good in Love" for George Strait and co-wrote "Man in the Mirror," which appeared on Michael Jackson's Bad.

Continued on page G-16
By Melinda Newman

I didn't feel that there was any particular reason to, other than for my own amusement, a triple-majored: English, journalism and political science. I studied poetry very seriously in college. I think it had a great influence—not only that I understand the structure of it and can make things rhyme, but also the more subtle things and how you really have to encapsulate an idea and really distill it, because you only have this much room.

While in college, you released your one and only solo record, on Nashville-based Cherish Records. How did that come about?

Somebody got a tape of my songs in Nashville. I didn't send it. I didn't know anybody in Nashville. This guy called me up and said, "I like this stuff. Why don't you just come up here and we'll make a record?" One weekend, I just drove up, and he had his guys in there, who just played all of my songs. I didn't even play any of my songs. It was weird. I just sang. I think it sold 15,000 records, something like that. I didn't like the experience at all. I knew that I would prefer to be intimately involved in creating my own music.

You moved to California a week after graduation. Did your parents know what you were doing?

They thought it was a little vacation before law school. I had been offered a fellowship to Ole Miss law school. I knew I wouldn't come back. I [drove] a Ryder truck [from Jackson, Miss.] full of caps and gowns and yearbooks for graduation ceremonies to about 20 schools out here. My friend and I were paid a thousand dollars or something. At the end of each ceremony, I had to put them back in the boxes. It was the worst gig on the planet.

You found your way to John Reid Enterprises, run by Elton John's then-manager, and started working at his studio. What were you doing there?

I was just a gofer. Then they found out that I could play piano. I got Dee had just arrived, and suddenly I'm playing piano for her and writing songs with her and making demos. James Newton Howard, who was in Elton John's band, heard what I had done, and he gave me encouragement. In fact, he wrote the string arrangement to "Don't Go Breaking My Heart," which is the first one he ever wrote, on my piano.

Did you ever meet Elton? I did indeed. It was incredible to be around that. The most important thing for me [about] seeing him perform as much as I did was that he gave it up every night. In 1977, they would almost have to carry him off the stage. It's that kind of spirit that I like to encounter when I'm working with an artist, somebody who just could be dying and would go out and give an incredible show. From there and then left in 1978 to become an MCA Music Publishing staff writer. There, with Kerry Chater and Rory Bourke, you wrote "You Look So Good in Love," which remains one of George Strait's biggest hits. Was that 1984 song based on anyone in particular?

I didn't even know who George Strait was at the time. We wrote it in like an hour in the basement. It was just an idea; it wasn't about anyone. You see somebody that really has that glow about them because they're in love. And you're like, "That used to be my girlfriend." Especially in country songs, you get a good idea like that, and you're done. It's very focused. There's so much to be learned from the great songwriters in Nashville. There's focus, there's usually wit, there's sometimes pathos. It's always clear; it communicates.

Around that time, you got introduced to Quin-cy Jones, when George Benson cut one of your songs. What was your first impression of Quincy? He has a great talent for putting you at ease and making you feel like you've always been part of the family. Another lesson I learned from him is to create an atmosphere where people can be creative. I just remember that he had an aura about him that was incredible. It was kind of like the perfect combination of earthiness and being deeply educated to everything. As it turned out, we both had this abiding interest in Russian lit. I think of him as a father figure. He’s among the most amazing people to ever walk this planet. I just love him dearly.

You started working for him at Quincy Jones Productions in 1985 and writing songs for artists like Jack Wagner, James Ingram and Patti Austin. Was that the start of your writing specifically for certain artists?

Yes. It's always been easier for me if I know whose voice I'm writing for. I've always done better when I know who's singing the song, because I'll figure out what their range is. I'll understand what I'm dealing with.

You started producing with Patti Austin. How did you know that you were ready to produce? Quincy told me I was. He'd been in the studio with me a lot as an arranger, as a player, as a songwriter, and saw that I knew what was going on and that I got it. To me, the hardest part is the writing. The making of the record can be very difficult, too, but if the song is good, it just makes it easy. Then you don't have as much work to do. I always work the hardest on the songs that aren't as good. [laughs]

Is there one single piece of advice he gave you that you carry with you?

Yeah. He would always say, "Don't drive past the words, stop and pick it up." In other words, don't overproduce it. Boy, do I go with that. I'm not one of those people who put musicians through some wringer. I think I'm good enough to know when something's working and when it's not. Continued on page 4-5
Glen Ballard: 150 Million Records Sold

The Billboard Interview

Continued from Page G-3

I wear people out that way. I've seen people just lose every bit of what they started with. People like something, and 10 hours later, nobody knows what's good about it anymore.

What happens is, we're stuck, and everybody is just having a bad day, and you're under time pressure.

Well, I've always said that panic is never an option. [laughs] You can think of how many times I've talked to myself of that. Once I have that mantra imprinted on my brain, I think, "OK, we'll get from point A to point B. We may not get there today," I don't think I've ever freaked out in the studio. It's been enough of it, I've never really freaked out in the studio. I've seen plenty of other producers freak out in the studio, and I never liked it. I can't work that way. It takes so much energy for me to do something like that. I think if you don't really let everybody know that you're really under large amounts, you shouldn't do what I do. It's a process that requires enormous amounts of patience and faith. It's an act of faith every time you go into it, thinking you're going to create something today. You sort of have to believe that.

You were really busy in the mid-'80s and were juggling a lot of things. How did you keep yourself sane?

Well, I have an enormous capacity for work. Some people say I'm a workaholic. It was fun for me, I guess it was always interesting anyway. The variety for me is interesting.

What does a good song mean?

I don't think there's one thing in it that touches you or that gets your attention. If it's a really good song, there are a lot of different things you notice at that one big thing knocks you over the head. It can be the sound of it. It can be a melody. It can be line. It can be just the sound of a record. For me, it's an emotional response. It's always emotional. I think that's why so many enduring songs are ballads, because there's usually some serious emotion.

One of your songs that definitely qualifies as emotional is "Man in the Mirror," on Michael Jackson's Bad album. How did you and Siedah Garrett write the song?

Quincy said, "We need a song for Michael." It's Saturday night and it's the 11th hour and we need a really great ballad. I'd been working with Siedah for years. She started off singing my demos. I wrote the music, and she wrote the words. I think I threw it in one line "No message can be any clearer." I gave her the line for mirror. It only took a couple of hours to write.

It sounds like the music is always there for you.

I think there's a place for everybody. I think a lot of people indulge in this fantasy that, before you can write, some inspiration has to come and hit you like a thunderbolt. I don't think that any writer who does it consistently can wait for that. I think you will find inspiration when you think, if you train yourself to be creative, to go to your creative place, it's all there. I can sit down and hit a chord and a melody line will just come out of me and I'm finding it.

A lot of your songs have a spirit of hope and redemption: "Hold On," "All the Way to Love," "Man in the Mirror." What about that appeals to you?

I think I'm an unremittingly positive person. I'm not saying that you have to look at the world through rose-colored glasses, but I've always felt music is a great component of inspiration. Even under the worst circumstances, I feel like there's always a little spark of something, and it's at the root of who we really are. I mean, sometimes it could be about something negative, but I just have a hard time trafficking in music that is negative and self-indulging.

That spirit is really clear on Wilson Phillips' "The Dream Is Still Alive," which you wrote as your little girl was dying of cancer. Is there anything that is too personal to write about?

No. God, no. When I was sitting in this room with Alanis, and we were just getting started on Jagged Little Pill, she asked me, "Am I crazy? Is this too personal?" I said, "I don't think you should worry about it. It's honest. If you do it artistically, I think that's what people want to hear." They need to hear it. There's so much that's not really sincere and true out there, and a lot of people really are so something people pay attention to. To me, you use everything in life. Everything doesn't have to be heavy. For that song "The Dream Is Still Alive," that was a heavy moment in my life, but certainly, to me, it was important.

You'd never know what inspired it.

I'm just trying to relate Southern California. I knew who was singing it. I was thinking about John Phillips and Brian Wilson and how there was so much idealism when they were growing up, and somewhere along the way they seemed to lose that, that loss of innocence. And, somehow, Wilson Phillips seemed to represent more or less the return to that. In my own personal circumstances with my daughter being so ill, it seemed like the right thing to say.

You started working with Wilson Phillips and Alanis when neither one of them was signed. Why would you start working with people who were unsigned? What do you see in Wilson Phillips?

They were going to be signed. I'm going to be clear about that. They were involved with Richard Perry, and he called me in to develop it. I spent some time with them and they very quickly wrote "Hold On," "You're in Love," and "[arranged] Release Me," that was our demo tape. We were walking around a tape that had three No. 1 singles on it.

With Wilson Phillips, you made the transition from producing cuts to producing entire albums. I liked the idea that I had a little more range than to just do a track here and a track there, that we could create 45 minutes of a whole journey—a whole book, as opposed to a chapter.

Some producers have a very identifiable sound. You don't. You can't tell when something is a Glen Ballard song or production.

Well, I try to disappear into the whole process. I am a chameleon. It's important that I'm with them and I'm not just plugging them into something that I do. I really prefer the collaboration with a real artist and letting it be about what they do, with me giving them different options about how to express it. I'm getting as much from the artist as they are from me, believe me. I always say if I'm not learning something, then something's wrong. But I always do.

You don't write a lot by yourself.

I much prefer to write with somebody, because I get all of this energy from someone else. It's much more interesting to me. The example for me would be if I clenched myself, it's just another me, and to me, that's boring.

You and Alanis met in 1994, when your publishing company matched you two up. What was your first meeting like?

When we met, it was just a blind date, you know? I got the call that she was in town, and we'd just had an earthquake here and the studio was in disarray. It certainly survived in fine fashion, but still a lot of stuff was broken. Then she knocked on my door, and, I'm telling you, within 15 minutes we were at it—just writing. "Frome" was the third song we wrote. Oh God, we were just having fun. I just thought, "I don't know what this is—what genre it is—who knows? It's just good." I think she was just extraordinary, but I had no idea that we would sell 30 million records.

Then you go on to make the second album, Supposed Former Infatuation Junkie. Was it as easy to make the second one?

No, it wasn't as easy for me or as fun. But it was important for me to make the record that she wanted to make. As much as we tried to make sure that there wasn't that looming expectation hanging over us, I think, on some level, it influenced the way we looked at it. I think the influence it had on her has been incredible, she had to want to make a record that was more artistic. It had a lot more words. It was almost hard for me to keep up with all of the words and figure out how to get it into the form. I think she very consciously wanted to stretch the form of a pop song. I'm not sure I was entirely successful in being able to provide her that. I much prefer the first record.

After finishing Alanis' Jagged Little Pill, you headed down to Miami to work with Aerosmith. While you've said you had a wonderful time writing "Pink" for their album, you didn't get what you came for: to produce Nine Lives.

It was tough. I was dealing with a complicated organism called Aerosmith. I still have a positive feeling about it, but it was a long haul. The drummer, Joey Kramer, had to take a leave of absence right before we made the record. So there we are with everything. We're ready to go, most of the songs are written, and we have no drummer. It's a logistical thing, because they're a huge rock band. Joe [Perry] has 150 guitars down there. It's like going to war. The decision was made to bring in another drummer. We brought in Steve Ferrone and cut most of the record and started doing overdubs and were all along our way, and then Joey was ready to return. Then they said, "We've got to record this [with Joey]." It was like, "I don't know, guys, I don't think I can go." I'm not sure if I was fired or if I quit.

You went from Aerosmith to Van Halen to work on new songs for their greatest-hits set. What was that like?

Sammie Hagar was leaving the band, and David Lee [Roth] was coming back in, and I was right in the middle of that. I had just gotten back from Miami working on Aerosmith. Out of the foyer, pan into the fire. It was quite a moment. I felt like a referee. Ed would be standing just outside of the door of the studio, and David Lee would be singing, David didn't want him in the studio, but Ed is standing there trying to talk to me, saying, "No. I don't like that! I'm saying, "Ed, get the hell out of here, you've got to let me do this." It was hilarious, really. I was actually laughing. Ed is passionate, the most talented person. He's like Mozart. He's pure musical.
“The important thing in life is to have great aim, and the determination to attain it.”

— Goethe

Glen, we are so proud and honored to be your home for music publishing – for over 23 years! Warmest congratulations from your UMPG family.

Universal Music Publishing Group
PRODUCING ON A CASE-BY-CASE BASIS

Blues, Beatles And Beyond Influence Ballard's Collaborative Style As A Producer

by Christopher Walsh

The first time I heard a Beatles record," says Glen Ballard, "I thought there was something fundamentally different about it. I didn't quite know why, but it just seemed different. Subsequently, having studied it, I realized they were doubling the vocals, they were using the backbeat prominently, whereas, up to that point, the drums were a lot more in the background. I've always had a lot of sympathy for the 'squeaky clean' pop records. They were doing a lot of radical things.

Needless to say, Ballard himself has had an enormous impact on modern music, producing an enviable body of work that regularly takes the artist into uncharted creative terrain. In the process, he has earned the respect of artists, listeners and everyone in between.

FROM BLUES TO BEATLES

Ballard grew up in Mississippi, and the Beatles' influence would further inform a young mind that was absorbing rhythm and blues, the earthy music that itself had been born in the region and radiated in every direction from Memphis and New Orleans. "R&B, or even blues-oriented stuff, was what you heard locally," Ballard recalls. "It was really good. That feeling, the spirit of that kind of music, is right there with me. I certainly feel it." Ballard's collaboration with Elton John's organist, and later, for legendary producer/composer Quincy Jones, who put him to work writing for Qwest Records artists, later adding the producer role. By the mid-1980s, Ballard was producing such artists as Patti Austin, Evelyn "Champagne" King, Teddy Pendergrass and actor-turned-pop star Jack Wagner.

Ballard's songwriting skills were steadily raising his profile, with his song "You Look So Good In Love" being recorded by George Strait, "Man in the Mirror," which he co-wrote, becoming a huge hit for Michael Jackson, and "State of Attraction," featured on Paula Abdul's enormous debut, Forever Your Girl.

In the 1990s, Ballard demonstrated his uncanny talent for drawing the most from the artists with whom he works, opening the decade with the debut from the daughters of Beach Boy Brian Wilson and John and Michelle Phillips of the Mamas & The Papas. Collectively known as Wilson Phillips, Narine Wilson, Wendy Wilson and Chynna Phillips, with producer-consort Ballard, produced two No. 1 singles, "Hold On" and "Release Me," earning three Grammy nominations for the producer. Ballard also won a Grammy for Best Instrumental Accompaniment Vocalists in 1990, for "The Places You Find Love," featured on Quincy Jones' Back on the Block.

CASE STUDIES

How does he do it? "I try to do a little bit of homework in every case," Ballard reveals. "In terms of someone's voice—what their range is, what the possibilities are, what they've done up to that point—and just being something sensitive to the instrument, that voice. My approach has always been 'let's give this song what it deserves; let's not try to make it something that it isn't or make it into something that people expect,'" he continues. "Just honor the song. I'm going through it with Shelley [Lynne] now. She has a tremendous stylistic range, from old-school, almost Barry White R&B, to hardcore punk, rockabilly and everything in between. At this stage, I'm not even worrying about what all that means together. I'm just trying to go with the song. Somehow, I think that will take care of itself. If you're doing well, on a song-by-song basis, when the smoke clears, you get 12 songs that aren't exactly the same. If they each work, I think you're OK."

Ballard's collaboration with Alanis Morissette, resulting in critical acclaim for both—most notably more than 30 million albums sold—resulted in nominations for Producer of the Year, Song of the Year and Best Rock Song ("You Oughta Know") and Best Rock Album and Album of the Year (for Jagged Little Pill) at the 38th Grammy Awards. Ballard and Morissette did win the Best Rock Song, Best Rock Album and Album of the Year Grammys in 1996, and followed up with a rare feat: a Grammy nomination for Record of the Year in 1997 for another track from the previous year's Album of the Year, "From the M mist," Ballard also received a Grammy for Long Form Video Production, for Jagged Little Pill Live.

The case with which Ballard and Morissette collaborated is inspiring. His compatibility with any artist with whom he works is simply extraordinary. "I try to make it easy and fun, and it usually works," Ballard confesses. "I try to spend a lot of time making an artist feel comfortable and letting them understand I'm trying to amplify who they are. I'm not trying to say, 'This is what I do, come sing on this.' I much prefer to get in the trenches with them creatively and draw their best out of them—draw stuff out of them that they didn't know was there. It usually works that way. I try to bring a lot of sensitivity and care to it and spend time trying to

AS PRODUCER

The following albums and songs were produced by Glen Ballard:

TRIP TO THE 13TH: Blis 66/Epic
BRIDGET JONES'S DIARY: Shirley Lynne "Killin' Kind"/Island/Def Jam
THE MUMMY RETURNS: Live "Forever May Not Be Long Enough"/Decca
EVERYDAY: Dave Matthews Band/RCA
TITANIC: SOUNDTRACK: (including "Texas And The Mexican")/Atlantic
RETURN OF SATURN: No Doubt/Interscope
SUPPOSED FORMER INFLATION JUNKIE: Alanis Morissette/Maverick
JAGGED LITTLE PILL: Alanis Morissette/Maverick
AN HALEN GREATEST HITS: Van Halen/Warner Bros.
JOHN HAYT GREATEST HITS: John Haya "Have a Little Faith in Me"/Capitol
TALK ON CORNERS: The Corrs "Queen of Hollywood"/Atlantic
SHEENA EASTON: Sheena Easton/MCA
FRANCESCA BEGHE: Francesca Beghe/mambo Records/SBK
LEA SALONGA: Lea Salonga/SBK
K.T. OSLIN GREATEST HITS: K.T. Oslin/RCA
TREY LORENZ: Trey Lorenz/Epic
SHADOWS AND LIGHT: Wilson Phillips/SBK
WILSON PHILLIPS: Wilson Phillips/SBK
FOREVER YOUR GIRL: Paula Abdul "State of Attraction"/Virgin
CURTIS STIGERS: Curtis Stigers/Arista
SHO "NUF A STAR: Stacy Lyle/RCA
PATI AUSTIN: Pati Austin (2 cuts)/Qwest/Warner Brothers

G-6 Bennie Ballard: 150 Million Records Sold

Dave Matthews Band
GLEN BALLARD
THANKS FOR DOING YOUR THING
FOR OUR THING
Defying Typecasting, Songwriter Ballard is Comfortable in Multiple Genres

by Christa Titus

Writing and performing music has been a constant in Glen Ballard’s life since the age of 4. But when he graduated from the University of Mississippi in 1975, he didn’t really think he could make a career of it. So what does an honor student who majored in literature, journalism and political science do when he gets his diploma? He impulsively packs his bags and moves to California to become a songwriter.

Twenty-six years, three No. 1 Billboard Hot 100 songs and five Grammys later, the famous names who have recorded songs Ballard either wrote or co-wrote include such icons as Barbra Streisand, Michael Jackson, Aretha Franklin, Celine Dion, George Strait, Aerosmith and Kenny Loggins. He has also helped introduce and shape the work of many of the next generation through such projects as resurrecting Dave Matthews Band’s new album when Matthews faced a daunting writer’s block, assisting Lisa Marie Presley with her debut record and contributing to rising star Shelby Lynne’s latest outing. And his name is practically synonymous with Alanis Morissette’s, thanks to co-writing “Jagged Little Pill,” the best-selling debut album by a solo artist ever (30 million copies worldwide). Such fruits of spontaneity serve as a lesson for the rest of us to throw caution to the wind more often.

What’s Ballard’s method for consistently writing music that’s not only of great quality but also happens to be commercially successful? “I try to be sure that I know what [an artist] can do, just from an arrangement standpoint, and, armed with that knowledge, I try to listen to what they’ve done so that I know where they’re coming from,” Ballard explains. “If they’re new artists, then I just need to hear them sing and find out what their tastes in music are and listen to them as carefully as possible—whether they’re singing, talking, playing—just to pay attention and try to understand what motivates them as artists, as people. Then try to really understand what their goals are in music.

“I try to design something with or for that person that is more about them, rather than me saying, ‘Here’s the latest Glen Ballard track; why don’t you just plug right into it?’ I try to avoid that. I try to grow organically out of the artist’s personality, musically and otherwise. It probably takes a little longer, but the motivation is there.”

Continued on page G-10

Congratulations, Glen!

You are a part of the Maverick family.
We love you.

AS SONGWRITER

Glen Ballard has written or co-written the following songs and albums, recorded by a variety of artists:

PAULA ADDI: “State of Attraction”
AEROSMITH: “Falling in Love (Is Hard on the Knees),” “Pink,” “Taste of India”
PATTI AUSTIN: “It’s Gonna Be Special,” “Shoot the Moon,” “With Your Eyes”
PHILIP BAILEY: “For Every Heart That’s Been Broken,” “I Go Crazy”
GEORGE BENSON: “What’s on Your Mind”
JON BUTCHER: “Pictures From the Front”
TIA CARRERE: “I Never Knew” (from the Batman: Mask of the Phantasm soundtrack)
CHICAGO: “Here in My Heart”
NATALIE COLE: “The Rest of the Night”
COLOSTONE: Colontone
SHAWN COLVIN/CURTIS STIGER: “The Big One,” “Keep Me From the Cold,” “Time Was”
THE CORRS: “Queen of Hollywood,” “What I Know”
RANDI CRAWFORD: “Nighttime”
DAVE MATTHEWS BAND: “Everyday”
DEBARGE: “Prime Time”
EL DEBARGE: “After You”
CELINE DION: “Love by Another Name”
CHRIS DUFFY: “Darkside of My Heart”
ADA DYER: “Keeping the Home Boy Home”
STACY EARL: “Sho ’Nuft a Star”
EARTH, WIND & FIRE: “Here Today, Gone Tomorrow”
JOHN FARNHAM/SARAH M. TAYLOR: “Love (That’s Just the Way It Goes)” (from The Slugger’s Wife soundtrack)
FEELARELIA: East to West
ARETHA FRANKLIN: “Mercy”
SIEDAH GARRETT: “All the Way to Love” (from the Lean On Me soundtrack); “Ruby Diamond”
AMY GRANT: “Nobody Home”

Continued on page G-10

G-8

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GLENN - WISDOM ABUNDANT, OUTLETS ARE FEW - YOU'RE THE REAL DEAL
SONGWRITER IN MULTIPLE GENRES

Continued from page G-8

little more patience and care, but it’s the only way I really wanna do it. I don’t wanna just have a cookie-cutter approach and have everything sound the same.”

RESISTING CATEGORIZATION

This technique supplements Ballard’s knack for being able to write in more than one musical genre. He is not merely competent, he is chameleonlike. The variety of songs in his body of work makes it difficult to believe that the same person had a hand in composing them. He has captured the passion and soul of R&B (for such performers as Teddy Pendergrass, Chaka Khan and Franklin), the unrestrained energy of rock (Aerosmith), the carefree buoyancy of pop (Wilson Phillips, Paula Abdul), and the wholesome straightforwardness of the ever-evolving nature of country (Strait and Lynne, respectively) and the cathartic animation of alternative (Morrissette).

“I’ve always had wide-ranging tastes in almost everything,” Ballard observes. “It can be boring sometimes and not really intellectually nourishing to do the same thing over and over. I’m always seeking new influences. I just enjoy a lot of different things. Once I know who I’m dealing with, I’m able to kind of go into that world a little bit. It just seems to be something I’m able to do. I can’t quite explain it. On some intellectual level, I think it’s because I’m curious about a lot of things.”

Ballard worked as a staff songwriter/producer at Quincy Jones’ Quest Records label for two years and calls Jones “my greatest influence and my model” because of his knowledge of music and the creative process. “When you’re working with talented people, the trick is, How do you motivate them? How do you try to get them to do the best performance out of them? How do you raise the bar high enough and help them to believe in themselves?” He continues. “It’s always striving for excellence and always really trying to apply good taste. I’m not sure you can learn that, you have to feel it. Quincy always feels it, and I think that’s the way I approach it, too.”

Ballard says he’s fortunate to have projects come to him on a regular basis, but there are some other artists he’d like to make music with, given the chance. “[I]f they’re out there, I’d love to work with them just for the fun of it… but this is not a solicitation for a gig,” he remarks. “I admire the endurance and the passion and the spirit of what they do. I definitely wanted to have Sinatra cut one of my songs, but I just didn’t get there in time.”

When asked if he’s considered recording music as a solo artist (he released an album while in college that was sold regionally), Ballard is open to the idea but doesn’t see himself pursuing it right now. “I’ve had so much good luck with other people that it hasn’t really occurred to me,” he muses. “Working with Dave Matthews was nothing but fun for me. If I can make records like that, then I’m perfectly happy to continue in that mode.” Who can blame him?

Glen -

All of us here have enjoyed the incredible music you’ve brought to us over the years and we thank you for allowing us to be a part of it.

All your friends at...
My Dear Friend Glen,

Someone once said that the difference between right and almost right is the difference between lightning and a lightning bug. 150,000,000 records is definitely lightning.

Thanks for all the years of friendship and beautiful sounds in the studio. Congratulations on this honor.

Love,

- Q -
WITH A WIDE-RANGING CATALOG, BALLARD IS PRIME FOR PUBLISHING POSSIBILITIES

by Jim Bessman

Twenty-three years after signing with Universal Music Publishing, Glen Ballard is still with the company. “It was 1978 when he initially signed here, and one of the key points has got to be that he’s been here his entire career,” says Universal president David Renzer. “We continue to foster a great working relationship with him as a partner in his music-publishing business activities—and we’re proud that he’s had the faith in us to continue all these years.”

In recognition of Ballard’s tenure at Universal—and his extraordinary achievements there—the company has created a promotional double-CD career retrospective and classy sheet music, The Glen Ballard Songbook Vol. 1.

“We don’t do that for many of our writers, but Glen’s career and music are significant enough to warrant it,” says Renzer. “He hits so many genres and artists, from Michael Jackson to country singers like K.T. Oslin—and now Shelby Lynne and Dave Matthews. What can’t the guy do?” As this broad range of styles and stylists indicates, Ballard “is one of the hardest-working and most proficient people I’ve ever encountered in the music business,” Renzer adds. “He’s also one of the humblest and a devoted family man, with a lovely wife and two kids. I don’t know how he does it all—other than that we all know he’s a complete workaholic! But he has a nice, solid team of people around him, and he continues to grow and weed his talent to just amazing artists—and magic happens.”

Renzer points to Ballard’s recent collaboration with Dave Matthews, which resulted in the artist’s current Everyday album. “He met with Glen, apparently after already recording an album of material, and they just clicked immediately and spent a week writing nine new songs that actually became the new Dave Matthews album,” says Renzer, noting that Ballard also produced the disc. “It’s very similar to what he did with Alanis Morissette: She was signed to MCA Music for years before she met with Glen. But it was very organic when they met and wrote songs, and those demos turned into her first album, Jagged Little Pill, which was a big Grammy winner.”

BEYOND THE SONGS

Besides teaming Ballard with such suitable songwriting partners, Universal has been resolutely working to plug Ballard into such “ancillary areas” as film and television songwriting and producing, says Renzer: “The company serviced Ballard’s two-disc retrospective to the film and TV community, he notes, and hosted a lunch for him at Universal Studios, where he performed many of his career highlights before numerous key music supervisors.

“They were excited to be there, because here’s a guy who’s worked with and had big hits with everyone from Michael Jackson to Wilson Phillips, and who is now the hottest producer,” says Renzer.

Recent triumphs in Universal’s film and TV push on behalf of Ballard include his co-writing “Forever May Not Be Long Enough” with Live’s lead singer Ed Kowalczyk and producing it as the end-title for The Mummy Returns and producing Shelby Lynne’s single from the Bridget Jones’s Diary soundtrack, “Killin’ Kind.” Lynne, notes Renzer, is another Universal artist, and Ballard is lined up to produce her next album, as well.

“So he keeps working with these great, credible artists,” says Renzer, “and, 25 years after starting his working relationship with Universal, his career is soaring to new heights. But he remains the same humble, hardworking guy as ever—which you have to admire.”

“What always impresses me the most with Glen is that he never overpowers the artists he works with: You don’t hear a record and say, ‘That’s a Glen Ballard song or production,’ but [recognize] an amazing record that just happens to be written or produced by Glen.”

Congratulations to Glen Ballard

From your friends at Ziffren, Brittenham, Branca & Fischer LLP
Glen, thanks for adding us to your menu.

With respect and admiration.
produce on a case-by-case basis

Continued from page G-6

understand what their goals are, artistically.

More recent projects by Ballard include Return of Saturn by No Doubt; the slates A.E. soundtrack, which he produced for his own Java Records; and Dave Matthews Band's Everyday, which quickly went double-platinum and had Matthews, previously unhappy with his stalled work-in-progress, singing the praises of his new producer/co-writer. Another late-90s project, Aerosmith's Nine Lives, features the captivating "Pink," which Ballard co-wrote. Hearing the irresistible, Beatles-esque harmonies soaring above Steven Tyler's raspy blues shout in the chorus, one is reminded of the myriad sounds pouring out of the radio in Ballard's youth and ideas of infinite musical possibilities taking shape in the mind of a star producer-to-be.

Current projects include Lynne, winner of the Best New Artist Grammy this year, and the offspring of another celebrated Mississippi native, Elvis Presley's daughter, Lisa Marie.

Bringing up Presley

"I don't think it's what anyone expects," Ballard predicts of Presley's album. "But it is, I think, remarkable. She is a real artist, someone saying 'This is who I am.' Being authentically something that she can own—I'm most proud of that. We took the long route, but we did it in the service of an artist. I'm certainly proud of the fact that we did this together, and I believe it is the real reflection of an artist."

Presley's debut was three years in the making, and Ballard is adamant about applying his masterful approach to this young artist. The result, he feels, is a contemporary sound that is nonetheless heavily influenced by the raw, earthy sounds that influenced both Ballard and the King himself.

"She's a Memphis girl at heart," says Ballard. "I think it informed her musical and spiritual sensibilities to whatever degree that is possible. There is a certain wonderful spirit in the music that radiates about 300 miles in every direction. We certainly understand that vocabulary and that vernacular of music. It's already there—it's in my DNA and in hers. At the same time, it's learning to use those influences in a modern context, using that vocabulary to say something new."

The Billboard Interview

Continued from page G-4

genius. I feel like I didn't get to contribute as much because there was so much drama. I like the things that we did, but it was not a day in the park.

Around this same time, you were trying to launch your own imprint, Java Records, with Capitol Records. Why did you want a label?

I just want to help artists find the attention and care that is hard for them to get when they're making a record. [When an artist gets signed to a label], the development has to have happened because you're in the big leagues. I like the idea of having a few artists whom I can work with and can take the time and care with and then throw the weight of a major label behind it. That's the goal.

After five years, very little has come out on Java, and there have been artists who came and went, like Terence Trent D'Arby and Billy Idol, with no releases. What happened?

I guess we weren't in sync with Capitol. That's the only explanation I can give you. I started there with Gary Gersh, and he was gone relatively soon. Gary really wanted us to have a presence in the building, and we built a studio up there. We took a long time, because we planned to stay. So, for whatever reason, we really haven't had any real big releases. We really never seemed to get in sync with what the mission was there. The [proposed EMI/Warner Music Group merger] kind of paralyzed what was going on there for quite some time. And then it didn't happen. It's been a series of big events that I think have kept the focus off of why I wanted to be there, which is music. I have enormous respect for all of the people there, and I'm sure the dust will settle. But it's never really settled since I've been there. [Java is now slated to move to Island/Del. Jam.]

Last year, you worked with No Doubt on Return of Saturn strictly as a producer and not as a songwriter. Was that weird for you, after more than a decade of having the two go hand in hand?

It was just a little frustrating for me, and I think it might have been frustrating for Gwen [Stefani] on some level. I think it's a wonderful record, and I'm very proud of the work that they did. I think that I could have helped with the writing, if anything, because they'd been writing so long and in such an insulated way. I think there was a resistance to that. On some level, it might be perceived as a kind of desperate measure to bring in a quote "hit songwriter," and I understand. I talked to Gwen the other day, and she said they're writing with other people for the next album.

You and Dave Matthews hit off famously. He came out and wanted to do one or two songs at first, right?

We did 10 songs in nine days. We did one every day, and one day we wrote two. And then we wrote two while we were making the record. We would create this music together, and, honestly, it was like he was channeling. It was like he was speaking in tongues. Then, we had to figure out words and make some sense out of it. Anything, I helped him make sense out of things that sounded good, and it sounded like another language. Between him and Alanis—just channeling words out of the ether—I've never seen anything like it.

Who's your favorite co-writer?

Dave Matthews, probably. I just have so much fun with him. There's such a compatibility on a personal level, and he's so evolved as a musician. I love that we get to do fun stuff musically.

Favorite singer you've worked with?

Alanis. There are no barriers between her soul and her voice. None.

What's the one record that got away?

There's this guy named Ephraim Lewis. We were doing wonderful stuff. He had this incredible voice. He was like 24 years old. He left the studio one day, was going back to England for a week, and he died that night. He was stuck up on some drug and was acting crazy. At the St. James Club or something. The police came, and he somehow jumped out of the window. We had five songs that are just wonderful. He died in '94. I'm still spooked by it.

You've been working with Lisa Marie Presley for almost three years. What's that like?

[When we met] she played me a couple of demos that she'd done with her ex-husband, Danny. They were so dark and so not what I expected. But intense. I thought, "Wow, there's a whole depth, something like angst in there." I thought it would be interesting to see if I could help her evolve that into something that made sense as a musical expression. We spent

Continued on page G-16

Glen Ballard: 150 million records sold

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Love,

Lisa Marie Presley
THE BILLBOARD INTERVIEW

Continued from page G-14

much of the time on her craft as a writer. The record that we’ve made is all about what she has to say. It took a while. She wasn’t a kid sitting around in a bedroom with an eight-track preparing for this moment. She had a much more complicated life, so she had to do some remedial work just to get to the point where she could become fluent as a writer. And you know what? She did it.

You’ve probably never done a record that was laden with so much expectation before anybody heard the first note.

No, I don’t think anybody has ever made a record like this. As a result, this will be under the hot glare. We’ve had this conversation many times: For the first time in her life, it’s about defining who she is, as opposed to everyone else defining it. There’s darkness in this record, for sure, but there’s also passion, fire, a fun, funky, bluesy, edgy kind of expressiveness. It’s fierce and unexpected.

You’ve said that your role model is Anton Pavlovich Chekov, who could say more in one paragraph than most lesser writers could say in a whole novel. Is there anything that can’t be encapsulated in a three-minute song?

There are obviously exceptions to the rule. “Bohemian Rhapsody” by Queen—I like it just the way it is. I think you may need four minutes. I think that, certainly in the culture that we live in today, you should be able to be clear in that time. Chekov is not only my model, he’s my hero. When he was writing some of the world’s greatest literature, he was also a practicing physician. He just wrote in his spare time.

I think, in songs, there’s a density. There’s so much you can say if you do it right. I always like to say that the verses are the details and the chorus is the idea. If you do a song as perfect as “One Step Up, Two Steps Back” by Bruce Springsteen or “Still Crazy After All These Years” by Paul Simon—they’re not long songs, but they’re perfect. They’re perfect constructed, and they’re endlessly interesting and fascinating, and there are so many pictures and so much specificity in them—and yet, you understand emotionally what’s going on. It’s well made. It’s like a watch. It does everything it’s supposed to do.

Even though you’ve written screenplays and are working on novels, and you’ve produced dozens of artists, you’ve said you consider yourself first and foremost a songwriter/writer.

Absolutely. I don’t think I could stop writing on any level. I think I’m the most fluent in the song mode, but I like to think that I’m just a writer. I’m just trying to communicate. Some things are written in the most natural way for me; I enjoy attaching to them enormously, but there is nothing more seductive than the music. It’s the most natural, and there’s the least artifice involved with people accessing music. You can be making love, you can be sitting in a car, you can be daydreaming, you can be walking across the street, and the music comes to you. You don’t really have to pay attention to it. It just finds you, and it just wraps its arms around you, and suddenly, it’s done something to you, and you don’t even know it happened.

THE PRODUCER/SONGWRITER

Continued from page G-2

DYNAMIC DEBUTS

In 1988, Ballard’s song “State of Attraction” appeared on Paula Abdul’s 15-million-selling Forever Your Girl. For Abdul, a former Los Angeles Lakers cheerleader, Forever Your Girl was a hugely successful debut; for producer Ballard, it was an indication of things to come.

The eponymous debut album from Wilson Phillips earned three Grammy nominations for Ballard. At the same time, he wrote and produced “The Places You Find Love” for Barbara Streisand. In 1991, he wrote and arranged “Keep the Faith” for Jackson’s Dangerous and introduced artist Curtis Stigers to the world.

Ballard’s relationship with MCA Publishing continued, and in 1994, Kurt Denny contacted him about a young, little-known Canadian artist named Alanis Morissette. “I didn’t really know him that well,” Ballard recalls. “He just called and said, ‘This girl is in town from our Toronto office. I think it would be a great idea for you to write with her.’”

Jarrett Little Pill earned Grammy Awards for Best Rock Album and Album of the Year, while “You Oughta Know” was awarded the Grammy for Best Rock Song.

Clearly, Ballard’s collaborative, complementary style produces extraordinary results. With the dramatic success of Jagged Little Pill, Ballard has become one of the most sought-after producers in popular music, lending his skills to artists including Aerosmith (Nine Lives), No Doubt (Return of Saturn), and the Dave Matthews Band (Everyday). He also produced the Titian A.F. soundtrack, featuring Jamiroquai, Luscious Jackson, Lit and others. “I always say I’m a chameleon,” Ballard states. “If the artist is feeling blue, I’m going to get blue too. Or I’m going to get to someplace that’s complementary to blue.”

ARTIST-ORIENTED JAVA

In 1996, Ballard and Capitol Records launched a joint venture, Java Records (now under Island/Def Jam), for which Ballard serves as producer, writer and A&R guru. Among the artists on the roster are Brendan Lynch, the Moffatts, Jerence Trent D’Arby and a new artist by the name of Lisa Marie Presley.

“It’s a work in progress,” Ballard says of Java. “We haven’t completed the mission. I don’t have any huge hits under this label yet, but I think what we’ve done—and what I’ve always wanted to do—is to create a sanctuary where people can develop, as artists, at their own pace. We’ve spent three years really taking the time for [Lisa Marie Presley] to learn how to be not only a writer, but an artist. But especially a writer, because she wanted this to be from her own soul, an expression of who she is as a person, as a writer, a poet, an artist. She and I held hands, at the end of this time, I think we have a stunning record, and I think it will be the story of what I’m trying to accomplish. What’s important is that the artist gets the proper attention and the proper patience and care.”

Ballard operates two full-blown studios, located in Holly- wood and Encino, Calif., both designed with the artist in mind. “For me, it’s all about creating environments where people are comfortable and feel like they’re not in a business, where it’s just a place to be creative. We spent a lot of time trying to fine-tune it for the artist,” he says.

In addition, Ballard has a writing room in the famed Capitol tower in Hollywood, which also houses Capitol’s recording and mastering studios, site of legendary sessions by artists such as Frank Sinatra and Nat Cole. Says Ballard, “I certainly feel that every time I walk in: the obligation to uphold high standards.”
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Dave Matthews Band  
Everyday

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Shelby Lynne

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The kind of testimonials contained in this tribute issue usually occur posthumously, so I'm thrilled I didn't have to die to find out how rich I am in the affection and respect of my friends and colleagues.

It's my nature to get off center stage as quickly as possible... so let me simply say how much I love what I do and the people I do it with... artists, of course, but also engineers, musicians, publishers, record executives on the top floor and hard-working people in the mail room... managers, roadies, attorneys, techs, receptionists, video directors... I'm proud that at our best we bring something nourishing to peoples souls, and at the very least, joy into their hearts. I feel a solidarity with virtually everyone who brings their best to our work. Music is truly a labor of love, and the most special commodity I can imagine...

Let me most especially acknowledge the support and indulgence of my precious sons BG and Mac, whom I want to be like when I grow up, and my companion in love, friendship and taste, Liv.
in the cross-section of people—from children to grandparents—who attend her shows.

"She has a complete album, from beginning to end," says Heidi Rios, promotions and advertising manager for Latin American Records Distributions and Discolandia Record Shops. Discolandia in Chicago hosted Rubio at an album signing that brought in a record 3,000 people and was sponsored by a pop station—Rubio's format—but by a regional Mexican radio station.

Rubio "came out with this song, 'El Ultimo Adiós,' [a mariachi hip-hop track], which gave her a break in the ranchera stations," Rios says. "People who would never buy a pop album buy hers."

As gimmicky as that may sound, Paulina works because it doesn't sound contrived. Rather, it's a solid pop album with remarkably good tunes and a clear personality that comes across in every song. "Let's be honest," says one top record executive. "No one could have imagined Paulina Rubio would sell like this. But [Lo Hace Por Ti], the album's first single] is so good, even I would have sold records singing it."

Everyone, Rubio included, is quick to point out that success is due in large part to her collaboration with songwriter Estefano, who wrote many of the album's tracks and whose team at Estefano Productions produced the disc.

In Estefano, Rubio says, she found a kindred spirit—someone who could take her ideas and put them into words and songs and who was also patient enough to coddle her in the nearly yearlong making of her album.

"I think [EMI] saw me in a way I didn't fit into," says Rubio, who had spent her early career singing what she was told to sing. "They tried out one thing and another, and finally I couldn't take it anymore." And, she adds, although she didn't see Paulina as her last chance, "I did see it as my risk return. I had to do it well or not do it at all."

With Paulina, Rubio did exactly as she pleased. When the album was complete, she stowed the mixed copy away in a drawer and went to Africa for three months. When she returned, she listened to the mix once more and then requested final changes. "I'm really thankful to my label, because they did things for me that they don't do," Rubio says with a laugh.

First released in May 2000 in Mexico, Paulina was initially given a major push there, as the country is her homeland and main market. Yet the album seemed to take off on its own elsewhere. And not only was the first single catchy, but the singer—previously a rather haughty, distant figure—made a conscious effort to change and become accessible.

"Divas are not fashionable," says Rubio, who—with her tousled blond hair, big movie-star sunglasses, and Diane von Furstenberg outfit—looks the part but doesn't act it (no make-up at all for this interview, conducted poolside at Miami Beach's Delano hotel). "Maybe the audience loves you in a certain way, no? But I think people feel closer to their artist, say, if they see Lenny Kravitz walking the streets with his guitar or Madonna with her daughter."

In that spirit, Rubio launched an extraordinarily aggressive promotional campaign that had her touring in Mexico while simultaneously promoting her album around the globe. In Colombia, for example, the single "El Ultimo Adiós" (The Last Goodbye) was promoted at radio by having listeners call in and say why they were dropping their girlfriend or boyfriend.

In Miami, Power 96 PD Kid Curry requested a copy of "Yo Sigo Acompañar" after hearing repeatedly that the track was the hottest thing being played in Cancun, Mexico. His interest coincided with Rubio's recording of an English version of the song, which Universal chairman/CEO Doug Morris personally sent to Curry. The remixed version currently on rotation, Curry says, has become hugely popular with Power 96's predominantly female listeners.

"Whenever I go to clubs, there's always a really pretty girl and a not-so-pretty girl together," Curry says. "When I hear the songs, I watch their mouths, and they both know the song. They love the track. It connects."

Even an Rubio records in English, Universal is poised to release Paulina, the original Spanish album, in France and Italy this summer. On Saturday (23) Rubio kicks off her U.S. tour, produced by Ralph Hauser for Hauser Entertainment, at the Universal Amphitheatre in Los Angeles.

"I see this as the moment in which I've been understood, liberated, and listened to—not only by the industry but by the generation I represent," says Rubio, who admits she wakes up every morning surprised at her success. "I spent all these years preparing for this moment."

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**STRAYHORN CATALOG ACQUIRED**

(Continued from page 3)

...sample of the composer's works is being widely distributed by DreamWorks throughout the film and TV industries to promote awareness of the material.

Issued last year, Ken Burns Jazz: The Definitive Duke Ellington (Legacy/ Columbia) includes such Strayhorn pieces as "Take The 'A' Train." Culled from Ellington's work across several different labels, the anthology disc has spent 22 weeks on the Billboard Top Jazz Albums chart to date.

Assistance in preparing this story was provided by Bradley Bowman in New York.
British Indies Look To The East

U.K. Labels Investigate Ways Of Breaking Into Asian Markets

BY GORDON MASSON

LONDON—As Asian economies begin to show signs of recovery, U.K. independent labels are investigating ways of breaking into the Far East’s music markets.

A delegation organized by labels body the Assn. of Independent Music (AIM) recently undertook a two-week fact-finding expedition to Beijing, Shanghai, Hong Kong, Taipei, Seoul, and Tokyo, with the aim of exploring business opportunities for its members.

Gavin Robertson, GM of music-indie.com, AIM’s online label-support project, explains, “One of the main objectives of AIM is to try to benefit the business of our members, and it’s quite clear that international trading is a problem for the smaller labels if their only office is in the U.K.”

“The problem is highlighted in Asia, Robertson says. “In China they talk about 80% of music being international music—i.e., not Chinese—but of that, about 90% is Japanese,” he tells Billboard. “People in these countries don’t really have the opportunity to see or listen to Anglo-American music, particularly U.K. indies. If they do hear anything it will be more likely signed to a major.”

Last year, AIM international committee chairman Martin Goldschmidt (managing director of London-based label Cooking Vinyl) undertook his own expedition to the Far East in an effort to change such a situation. Encouraged by the response of the local music industry, Goldschmidt initiated a productive partnership with the British Council, the government body that promotes British industry abroad.

“The British Council was amazing in helping us out with a whole strategy for the AIM trip,” Goldschmidt says. “We’re a private company, and we are supposed to be the quick ones, but the British Council is moving faster than us.”

In each territory visited by the U.K. party, the local British Council representative organized a reception at which they could meet and mingle with local music industry executives, broadcasters, distributors, and others. Six people participated in the AIM delegation.

Goldschmidt says, “Southeast Asia is like many different markets, all with their different issues and different opportunities—much in the same way Europe is. Cooking Vinyl has had quite some success in a few territories, but in general, U.K.-based indies have hit a brick wall in China—the Great Wall,” he jokes. “Japan is also hard (to break into), but there are great opportunities in these and other markets.”

Robertson says, “Speaking to the broadcasters out there (in Asia) and distributors and local record companies, we asked them if the lack of demand for U.K. indie repertoire is because people don’t want it or if it’s rather that nobody knows we exist. The basic feedback we got was that if people hear it, they will be ready to try it. We’re going to have to work really close with the people in these territories to make that happen.”

As a result, AIM will make available to its members contacts that they can use if they want to license into a particular territory. “We’re not kidding ourselves that we’ve done anything more than just meet the people and start the introductions, but we’re now a few percent down the line, and we’ve got a pretty good idea of what we should be doing. Continual communication is top of the list,” Robertson says. “We also made it clear to the people that we met that independent labels in the U.K. are just as keen to license stuff from the Far East—it works both ways.”

According to Goldschmidt, deals have already been inked as a result of the trip. “Already we’ve got seven deals offered to [Cooking Vinyl and Ritz Music Group] in China. I don’t know of any [other] independent labels doing deals in China.”

He adds, “We definitely want to replicate the same idea elsewhere. South America or Eastern Europe may be next. We are all running companies so it is really hard to take the time out, but we should do a follow-up soon in a year and somewhere new once a year. That’s probably as much as we can do.”

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Zucchero Heads The List Of IFPI European Million-Plus Sellers

BY PAUL SEXTON

LONDON—The latest Platinum Europe Awards brought together some big names of the 21st century—long-term rock and pop favorites of the 20th—and a group named after an artist from the 19th.

Half a dozen names of varying vintage and nationality made the cut in the latest list of European million-plus sellers issued by the International Federation of the Phonographic Industry (IFPI). Universal led with three albums—one compilation, the other a live set—all by highly durable performers. At the top of the list was The Best of Zucchero, Polygram’s retroactive of the Italian favorite, which garnered certified European sales of 3 million units. The album was released in late 1996, reached its first million early the next year, and doubled the figure later in 1997. Zucchero’s retrospective has enjoyed consistent sales in France and Switzerland, but his rock-hero status is most heavily underscored at home, where sales are said to have peaked at 11-times platinum—representing 1.1 million sales to date.

A similarly impressive performer comes from the 1994 Mercury collection The Greatest Hits by Australia’s INXS, which stepped up to double European platinum during last month with sales of 2 million copies. Meanwhile, Polygram’s Bee Gees compilation, Aussies on whom the U.K. and the U.S. also make strong claims, made the same move with HMV’s One Night Only. One of Europe’s best-selling live albums of recent years, One Night Only was recorded in November 1997 (the Sunday night show) at the Odeon, formerly the Hippodrome, in London. It was the Gibb brothers’ first U.K. show in five years. Issued the following September, the album continues to sell outright alongside the trio’s single “This Is It” (Continued on page 67)

BMG Spain Reshapes Operations

President Announces ‘Most Sweeping Changes’

BY HOWELL LLEWELLYN

MADRID—BMG Spain president José María Cámara has announced what he claims are the most sweeping changes at the company since it was formed 15 years ago, reshaping the major’s operations on the Iberian Peninsula.

The moves, announced June 11, see BMG Ariola GM Carlos López appointed to the newly created post of managing director at BMG Spain and the unveiling of a new department, BMG Spain Services, which will be the central operations unit for the company in Spain and Portugal.

BMG Services is split into three divisions: dealing with sales, operations (covering most backroom functions, including distribution, accounts receivable and payable, and human resources), and international exploitation. They are headed, respectively, by BMG Spain director of sales and marketing Carlos González, Juan Luis Calleja, and Patricia Rincón (Continued on page 46)
Canadian Singer/Guitarist Rita Chiarelli Takes
‘Breakfast At Midnight’ With NorthernBlues

BY LARRY LEBLANC
TORONTO—For more than 20 years, powerhouse singer/guitarist Rita Chiarelli has been the matriarch of Canada’s vibrant R&B scene.

Her earthy fifth album, Breakfast at Midnight—released May 8 in North America by Toronto-based Northern Blues—underscores her status. Distributed in Canada by Vancouver’s Festival Distribution, Northern Blues is handled in the U.S. by Kenilworth, N.J.-based Big Daddy Music Distribution.

“She’s the best blues-based female singer in this country,” says blues aficionado Richard Flohil, executive-at-large of the Toronto Blues Society. “She’s a diamond in the rough.”

“Rita is a hell of a singer,” agrees Arkansas-born rockabilly singer Ronnie Hawkins, who laid the foundations of Canadian R&B 40 years ago with his backup band, the Hawks. Since then, Hawkins has been partnered in his group with such superb female singers as Andrea, B.J. Cook, and singer/actress Beverley D’Angelo. “Rita was too good to be in my little circuit,” he says, “and she moved on.”

“Being a woman playing such hard-hitting guitar always makes people do a double-take at Rita,” adds another veteran, British singer Long John Baldry. Now living in Vancouver, Baldry recorded Chiarelli’s “Midnight in Berlin” on his 1996 Sony Plain album, Radar: Shooting the Blues. “Her guitar style matches the muscle of her vocals.”

In Canada, support for blues/R&B has grown over the years. While Toronto has retained the home of the genre, there are bars in almost every Canadian town that showcase the music. Some, like long-time fixture such as Stress, Riley, Colin James, Jeff Healey, Colin Linden, and the venerable Downchild Blues Band—have made the leap to national and international touring. Chiarelli has, in fact, toured Europe—notably Germany, where she has achieved a loyal following—at least once each year for the past decade.

Yet before Breakfast at Midnight, Northern Blues is available on seven years since Chiarelli released a studio album. Despite the popularity of blues/R&B in Canada, most releases have been produced by the artists themselves. Airplay is limited to single radio shows on college stations and on CBC’s Radio One’s weekly national program Jazz Room.

Chiarelli’s self-financed her album. “I used whatever money I had and borrowed the rest. Since it was a long time between studio albums, I didn’t want to do a ‘quickie’ album. I wanted the kind of album I wanted to have—without any shortcuts.”

Chiarelli says she also needed time to write the album’s 11 deeply personal songs. “I went through a real bad breakup,” she explains. “To write how I was feeling and talk about it took time. Now it’s all coming back.”

While much of the album features such bare heartache songs as Never Been Loved Before or I Can Change For You, there are lighter touches, such as the lead-off tune, I’m Mad Pat the Blues. Also included is the jazz-tinged “Midnight in Berlin,” originally written for Baldry, whom she met in Germany in 1991.

When it came to record, Chiarelli sought out Toronto producer Danny Greenpoon, who had worked briefly with her a decade ago. When the two met in November 1999, she performed her new songs on acoustic guitar. Greenpoon was delighted with what he heard and immediately signed onto the project. “I didn’t have anyone else in mind,” Chiarelli says. “He did some mixing on my first album, and I always had a feeling he and I would work together again.”

Chiarelli and Greenpoon gathered together an astonishing lineup of top musicians to record last winter at Lydian Sound in Richmond Hill, Ontario. It included guitarists Linden and Kevin Breit, keyboardist Richard Bell (of the Band), bassist John Law, drummer Kevin Koudie, and longtime Chiarelli stalwarts Al Cross (drums) and Papa John King (guitar).

The singer is enthralled with the results. “If I had spent 10-15 years (Continued on page 46)

JASRAC Collections Rise

Growth Attributed To Mobile-Tone-Ring Revenue

BY STEVE McCLURE
TOKYO—Copyright fee collections by the Japanese Society for Rights of Authors, Composers and Publishers (JASRAC) for the year ending March 31 rose a healthy 7.4% to 106.3 billion yen ($863.8 million). The rise is attributed to increased sales from mobile-to-mobile Internet, cell-phone and mobile-ringtone phone services.

Performance right royalties collections by JASRAC rose 5.7% to 37.8 billion yen ($303.7 million). Mechanical right royalties collections were up 5% to 15.1 billion yen ($122.9 million), even though mechanicalsong sales that have maintained a 37.7 billion yen ($307.7 million). Helping to boost the mechanicals figure was 2 billion yen ($16.3 million) in revenue from ring tones pre-loaded into mobile phones.

JASRAC’s collections for the year also included 2.7 billion yen ($21.8 million) in fees from publications, down 0.4%; 4.1 billion yen ($334.3 million) in fees from the rental of CDs and videos, down 8.1%; 7.3 billion yen ($587.3 million) from the rental of live performances; and 3.2 billion yen ($25.7 million) from the rental of broadcast rights.

The society set up to administer home-coding compensation fees from makers of digital recording hardware and software as part of BMW and MDs, up 20.2%.

The winners of the annual JASRAC prizes have also been announced. The prizes recognize those who have garnered the most royalties during a year. Songwriter Kazuaki Koga, winner of the 2001 JASRAC Prize, was honored by the society. The prize is awarded to the member of the Society who has worked most to promote the society’s objectives.

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<th>Country</th>
<th>Chart</th>
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<td>Japan</td>
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<td>Hasta La Vista</td>
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<td>We Know Why You Married Me</td>
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<td>Tears In Heaven</td>
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<td>My Heart Will Go On</td>
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<td>I Will Always Love You</td>
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<td>Careless Whisper</td>
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<td>Singles</td>
<td>12</td>
<td>Let Her Down Easy</td>
<td>Bobby Vinton</td>
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BY DAVID MCNIEL
AUCKLAND, New Zealand—Following
May showcases in Los Ange-
les and London, Universal Music in-
itializing plans for global releases by
Zed, the guitar-rock band that has
dominated radio airplay in New Zealand
evertheless 18 months.
Zed has reached not six top 20 hits
and has had two sell-out tours of its home
market during that period. And Uni-
versal Music’s CEO and Universal
international president, Peter
Bond, believes that the band’s suc-
cess can translate abroad. “They’re
an excellent live band, with char-
isma as well as image,” he says. “Great
songs, great vocals, great sound.”
The international version of the
band’s debut album, Slumber—ori-
ginally released in New Zealand last
August—will include fresh tracks
and remixes. No release dates are yet con-
firmed, but it is expected to be cur-
et, is due late July in Germany on
Universal’s Motor Music label and in
the Netherlands on Mercury.
A label is to be announced shortly
for the album in the U.S. Vocalist
Naft King says, “We like to chal-
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differently and keep it interesting,
and we’re sure we can deal some-
where and think that this is the end
of the trip, because, you know,
where do you go from there?”
Zed has already made an impres-
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formed in March and returns in August
to open for U.K. act Coldplay.
Bond says, “We need to make them more visible
in Australia.” He adds that such
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as well as South Africa—are ear-
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Zed’s ultimate appeal is broad,
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Universal Readyies Zed For Export

The appointment of George Ash as
new managing director of Universal
Music Australia (Billboard Bulletin,
June 19) reflects the company’s
desire to raise its profile and makes
share in the Australian market.
Ash, currently Universal Music
New Zealand managing director,
takes up his new role effective July 1.
He will report to Sydney-based Peter
Bond, chairman of Universal Music Australia
and Universal Music International.
Ash replaces Paul Kriego, who
left the company in May (Billboard Bulletin,
June 19).
Ash has over 20 years’ experience
in the local market, with Sony at a 22%
market share and Universal at 21.3%.
Bond says he wants to raise Univer-
sal’s share to 25%.
One reason for Sony’s lead is that
its Australian roster accounts for
22% of its business, according to the
label. In contrast, Universal’s do-
zen domestic acts constitute 10%
of sales, and Powderfinger releases
make up most of those. The band
has been reflecting this with its
current album Odyssey Number Five
(Gruve/Universal) in Australia.
Bond says he wants to make
Universal the clear market leader, with a 25% share.
Ash knows the market well: Having
worked at retail, then at BMG New
Zealand, he set up MCA Records in
New Zealand in October 1985.
Sean Coleman, managing director of
doi-store New Zealand music retail
chain Sounds, which claims a market
share of 28%-30%, describes Ash
as “very much a music person.”
He adds, “George understands that you
must have a retail infrastructure,
and that you don’t get old music. He’s a very
good team player. He appreciates—
perhaps more so than some of the other labels—that music is a
music-specific retail.”
Zed manager Ray Colum-
bus says Ash pulled the New Zealand
scene together, “a monotonous, tight unit.”
“With their hard work and enthusi-
asm it’s been like dealing with a fired-up little inde-
pendent in many ways.”
Ash’s replacement is New Zea-
lander Adam Holt, who from 1997 to 1999 was managing director of
Sony Music New Zealand.
When Holt headed the New Zealand
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Bond says, “Adam’s strength as a
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MILAN—Talk to the leaders of Italy's record industry, and you'll come away from those encounters with two distinct impressions. The predominant one is a sense of gloom about an industry that suffered an 8.8% drop in unit sales last year and that now has an annual per-capita record consumption figure of less than one.

Less dominant, but more interesting, perhaps, is a feeling of gritty determination that things can only get better from here.

Universal president Piero La Falce, for one, confesses to being "tired of all the whining you hear every time there's an in-depth survey of Italian music. Sure, our market is small when you compare it to other European nations that have roughly the same population, such as France [where music sales are three times greater] and the U.K. [four times greater]. But, for me, that means one thing," he adds. "Whereas those markets could well have reached saturation point, we have vast, untapped resources that are there to be exploited. Italy is like an enormous game reserve. Talent hunters, please take note.

**LOSING LIRA**

According to figures published by IFPI in April, the Italian music market was worth $532.2 million in the year 2000, a significant drop (17.1%) from the $641.9 million mark of 1999.

"All of the other major markets were at least stable, whereas Italy was the only one that experienced a decline," notes Marco Alboni, co-CEO of Virgin Records in Italy.

Italy is currently the world's 11th-largest music market, wedged between Australia and the Netherlands—both countries with smaller populations. It accounts for 1.2% of the global market.

If 2000 was a bad year for Italy, then the first quarter of 2001 appears to have been even worse, with consumers staying away in droves from record shops after Christmas. At the end of February, the Sanremo Festival, once the bell and end-all of Italian music, produced an interesting winner: The 23-year-old singer Elisa, signed to the indie label Sugar, is only one of three in 32 festival competitors whose Sanremo performance translated into a top-10 album, the latter's being Gigi D'Alessio and Giorgia of BMG Ricordi.

In some respects, the Italian market has shown signs of life in recent months, with local repertoire regaining some of the territory it lost to international acts. (In 2000, international acts accounted for 55% of the market in unit terms while local and classical artists accounted for 41% and 4%, respectively).

**EVERGREEN ACTS**

The hit album of 2001 so far has been Vasco Rossi's Stupido Hotel, which sold half a million units for FMI in its first two weeks of release. Yet Rossi is no spring chicken, nor are three other noteworthy acts who have scored top-five albums this year—Columbia/Sony's Franco Battiato, with Ferro Battista ("Wrought Iron"), the 63-year-old Adriano Celentano, with last year's Clan album Esco di Rado e Paolo Arcau Memo ("I Rarely Go Out and Speak Even Less"); and Giorgio Gaber with the GDB East West album, La Mia Generazione Ha Peso ("My Generation Has Weight").

Indeed, if you remove the foreign artists, the album charts this spring had been almost like a half of fame of Italian music. Francesco De Gregori is there, as are Mina and Ornella Vanoni, artists who came of age in the 1970s and, in some cases, the 1960s.

Alessandro Massara, the GM of V2 Records, even goes so far as to say that the charts are dominated by a new cultural, a term of biblical origin which could be translated as "old fogies." No disrespect is intended for these legendary figures, who clearly inspire great loyalty among their fans, but the point made by Massara and many of his colleagues is that new acts are conspicuously absent from the album charts.

A slightly different picture emerges from the singles charts, where a new girl group, Lollipop, went straight to No. 1 with the English-language song "Down Down Down." At the same time, however, it mustn't be forgotten that Lollipop—like Hear-Say in the U.K., No Angels in Germany and Bardot in Australia—are the creation of the TV shows Popstars.

**MIXED-MEDIA BLESSING**

The issue of television raises another recurrent beef in the Italian industry: the lack of media space for promoting new music. Italy has six (soon to be seven) major national TV networks and several smaller ones, including two free video stations—MTV, which has been hosted by its former rival, TMC (Telemontercarlo) 2, and VIVA, which has taken MTV's place at its former host, Rete A. This is in addition to 14 national radio networks and at least 1,300 local radio stations.

These statistics may sound like a promotion department's dream, but it's a mixed blessing with so many opportunities for people to listen to music for free, then need to buy records is reduced.

"Sure, there's a vast number of radio stations playing music, but in terms of format, they're incredibly similar," says Paolo Franchini, president of edel in Italy. "At the end of the day, there are about 20 songs that are getting decent airplay, and, if your song isn't one of those 20, than that's pretty much it."

A similar story is told of television, which also sounds promising in a country that, even in a bad year like this, can command an audience of 11 million for the Sanremo festival. Here again, the record labels accuse the TV stations of "playing safe" when it comes to their airing of music.

**LUNA'S HEIGHTS AND DEPTHS**

At the moment, established artist Adriano Celentano is producing impressive audiences as host of a controversial show, 125 milioni e z.e.i (which could be translated as "125-cases-of-bullshit"), but younger musicians don't seem to have the same pull on TV. Last year, one of the few bits of good news for the Italian industry was the discovery of Lunappo, a band whose debut album with the indie label Universo shifted 800,000 units, a veritable hit by Italian standards. To crown the group's year, Lunappo's pre-Christmas concert was aired on state-owned RAI during prime time, but the ratings were so disappointing that the critics dubbed the show "Luna Flop."

Italian TV audiences, it seems, like their artists to be established, even if the Lunappo example does show that TV can work in launching new acts. Executives express
THINGS GETTING BETTER

Continued from page 47

great hopes for the advent of a local version of the German channel VIVA. By virtue of its partial ownership by record companies, they believe it should be more open to local repertoire than is MTV in Italy. But the general impression is that obtaining decent media coverage is an uphill struggle for new Italian music.

Of course, there is a positive side to Italy's loyalty to older artists, and that is, in the words of EMI president Riccardo Clerici, that "an age group that never bought records before is now doing so." Yet the picture for the more traditional youth market is disconcerting, to say the least. When Italian youngsters aren't being distracted by the Internet, TV, radio, video games and cell phones (Italy is one of the world's largest markets for mobile phones, in per capita terms), they do buy records. The problem is that they have a preference for foreign acts or, more importantly, CD-R copies.

PIRACY PROBLEM WORSENS

BMG Riccardi managing director Adrian Berwick cites the example of Gigi D'ALESSIO, who, somewhat ironically, is from Naples, the birthplace not only of modern Italian music but also of its piracy problem.

"Last year, Gigi's breakthrough album, Quando La Mia Vita Cambiò ("When My Life Changes"), sold 400,000 units," says Berwick, "which is an excellent result, but market research showed that 1.5 million copies of the album were bought in Italy." In other words, pirate copies, distributed either by ubiquitous street vendors or CD-R-friendly school kids, outsold legal copies by more than 2 to 1.

Caterina Caselli Sugar was herself a star in the 1960s and is now MD and talent spotter at Sugar, the indie label that produced Andrea Bocelli, Avon Travel and Elisa. She observes, "It is the hit records that are most prone to illegal copying. When you consider that this is a business in which the hits tend to subsidize a label's other artists, you can begin to understand the extent of the problem.

Of course, the CD-R isn't an Italian invention, nor is Napster. But, in a country where piracy, according to Sony president Franco Cabrini, "is something I've had to deal with ever since I started in the business 30 years ago," such technologies have caught on with a vengeance.

"In per capita terms, Italy's legal music consumption is among the lowest of the major markets, while its CD-R consumption is known to be among the highest," says Warner Music Italy president Gerolamo Cambierà.

IFPI figures estimate that piracy in Italy is worth $110 million a year, or 25% of the market, in unit terms. That's a loss of more than $200 million (70%; China 60%, Russia 70%).

But, when it comes to Europe, only Greece comes close.

Enzo Mazza, director general of the Federazione Industria Musicale Italiana (FIMI), the body representing 105 independent companies, has described "the piracy figure for southern Italy as high as 80%.

He shares the view expressed by most industry people that the country really has two geographical markets: the southern half, which is heavily prone to illegal copying of both local and international labels, and the Mafia-dominated south, where they don't. Mazza has made the fight against piracy a key part of his mission, but, he admits, "We still have a long way to go." Important anti-piracy legislation has been put in place, but enforcement still leaves a lot to be desired.

RESPECT

While the cost of legitimate CDs is blamed for piracy in other countries, most industry executives in Italy attribute the problem here to what Warner's new MD, Massimo Giuliani, calls "a lack of respect for the CD as a physical object that owners in other countries tend to cherish."

Alessandro Massara of V2, for one, thinks that the cost of CDs in Italy is too high. "Most companies put new release CDs on the market at 39,900 lire (roughly $20). We're making a point of selling two albums, by Shandon and Giuliano Palma and the Palmbeaters, at 29,900 lire ($15), so it can be done."

In defense of the music industry, FIMI's Mazza points out that Italy's production and distribution costs are among the highest in Europe—not only for transport and labor, but also for business expenses like phones and electricity. Added to this is the sales tax of 20% on records, which, once again, is above the European average.

Not only is distribution in Italy costly, it is also relatively backward, with mom-and-pop stores still dominant. Mazza points out that there are far more major retail outlets in France and Germany. The U.K. still has a lot of smaller, independent record stores, but, "they have a far broader market," says Mazza. "We have the double disadvantage of a lot of mom-and-pop stores in a small market."

GRAPHS FOR OPTIMISM

Dealing with several hundred record stores—rather than a handful of chains—is a nightmare, but in this regard, at least, there are considerable grounds for optimism. European retailers seem to understand that the Italian market is worth a shot.

The French chain FNAC opened up in business in Milan last year and is planning to add a second store. Virgin has been around for a while, as has the German Media Markt, and the word is that Saturn, a specialist music store owned by the same company, has ambitious plans, too.

Major Italian retailers are also responding to the challenge. Recordi, whose retail division was sold off after the company was bought by BMG, is setting up shop in new cities. Universal's De La Falce points to the example of Titan, an independent store that recently opened for business in its native city of Genoa, "where the inhabitants are renowned for their miserliness. Yet here, a group of young entrepreneurs opened a store near the city's revitalized port. It's a great location, it's open all hours, and these guys have deservedly done a roaring trade."

La Falce also points to the impressive sales figures of cut-price compilations and catalog albums that are increasing by being sold as part of a package with newspapers like La Repubblica or magazines like Espresso and Satire & Cult on Italy's newsstands. "When the consumer knows what's on sale and where to buy it, sales are spectacular," he explains. "I'm sure there's a lesson there for all of us."

GOVERNMENT INVOLVEMENT SOUGHT

Italy's music-business leaders also join a chorus of agreement in declaring the Italian government could—and should—do more for the industry. Like for any people in the business, former PolyGram president Stefano Senardi, who last year set up a small but intriguing indie label called NuN Entertainment in collaboration with edel, looks with envy at the Italian film industry, which has so much more government support, particularly in the independent sector," says Senardi. "But also [look at] France, which is seen as a textbook example of what governments can do when they try—through tax breaks, an export

Continued on page 50

BILLBOARD SPOTLIGHT

www.americanradiohistory.com


**Uno In Più**

This award-winning band has sold 5 million albums so far. "Uno In Più," the band's first original album with Warner Music, was released on June 22nd.

**Irene Grandi**

Irene Grandi is one of Italy's best-selling female artists. Her compilation album "Irek," which features two brand-new tracks, was released on June 1st.

**RAF**

Known around the world for his song "Self Control," he released his new album "Iperbole" on June 1st. The single "Infinito" has already topped the Italian charts.

**UMBERTO TOZZI**

Umberto Tozzi has sold over 26 million albums in the course of his career. The Spanish "Best Of" album, which includes the world-famous hits "Te Arno," "Gloria" and "Ti," was released in Spain on May 21st. It reached gold status one week after its release.

**LOLLIPOP**

"Popstars" is the product of the tv show "Popstars." The debut single "Down Down Down" went platinum and was number 1 for four consecutive weeks. The debut album "Popstars" was released on June 1st.

**DE-JAVU**

"I Can't Stop" is a great song with a great new video shoot in Los Angeles.

**EIFFEL 65**

"Contact!" was released on June 22nd, includes the hit single "Lucky [In My Life]."

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office and limitations on the amount of foreign music played on the radio."

One of the industry's other recent disappointments has been the failure of its parliament to pass the long-awaited "Music Bill," which would have addressed at least some of these issues. The bill passed the Senate, but lack of time prevented the lower house from debating it before parliament was dissolved in time for this spring's general election.

And yet, there is a recognition that the industry is also at fault for the state of its business. "We could all be doing more to promote younger artists," says Massimo Guagnioli at Warner.

BMG Ricordi's Adrian Berwick acknowledges that the industry "hasn't been delivering what the market wants. Beatles' sold a million units in Italy. When you give the market what it wants, it reacts."

Still, there are reasons to be cheerful: One only has to think of the export achievements of artists like Andrea Bocelli, Eros Ramazzotti, Laura Pausini, Zucchero and Nek.

INDIES DO DANCE

In creative terms, Italy's indie sector, which accounts for an estimated 15% of the market, is vibrant. In addition to Celentano, Lunapop and Elisa, the indices are also responsible for much of the dance music that has been a consistent Italian success story.

When you ask executives to describe the current market, they use such words as "difficult" and "tough." But you'll also hear the term "period of transition," which could just as easily apply to the global industry in the age of Internet uncertainty.

For EMI Italy president Riccardo Clary, "The planet as a whole is consuming more music than ever before, and this can only be a good thing. I'm convinced that, out of all this, an Italian act will emerge in the next 12 months, and it will take the world by storm."

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There are only two Blakes
London and Amsterdam
BY JILL PESSELLNICK
Trent Reznor’s concert-goods business is moving online.

Object, a Cleveland-based distributor of artist- and tour-related merchandise founded in 1989 by the Nine Inch Nails front man and his manager, John A. Malm Jr., recently launched a new online store, objectmerch.com.

Despite the inability of many retailers to stay in business, the company—which has quietly enjoyed success in the offline world—is banking on Web-exclusive offers and fan loyalty to its artist roster, which includes NIN, Radiohead, the Dandy Warhols, Amen, Fatboy Slim, G Love & Special Sauce, Orbital, Sister Soliel, and Throwing Muses.

Object GM/director of client account activity Eben Amens says the computer-literate fan base of its acts is “the perfect market” for the Internet. “It’s kind of like saying, ‘Are malls doing well online?’” Johnson says of Web retailing. “Well, maybe not every store in the mall is doing well, but those stores that have a built-in market are the ones we’re going to survive just because we know what our fans are looking for, and we provide it for them.”

Among the items on objectmerch.com are hats, T-shirts, posters, and stickers that are both artist- and tour-specific (which are products that feature tour dates and city names or more unique items, such as ticket holders that mimic backstage passes).

Object fulfills and ships all Web orders out of its Cleveland warehouse and is currently looking into fulfillment centers in both Europe and Australia. (For the brick-and-mortar and tour side of the company, U.K.-based Masons Music distributes merchandise to the U.K. and continental Europe.)

The site, which launched in February, has quickly become a vital part of Object. Though Johnson won’t comment on revenue to date, he says the site already accounts for about half of Object’s business and promises to become more critical in the future. “There’s a couple of factors to that,” he says. “One is the growth of Internet sites. The other is, I don’t think the general retail market is as strong as it used to be.”

The move online, however, has not been a quick one. The Object team spent a great deal of time testing and researching different online options before setting up the site. “It’s a timing thing to put it all together and do this until it was right,” Johnson says. “When we did go online, we felt like it was something that was going to be able to run without us having to step back to maybe retool it.”

Among the site’s strengths are exclusive fan offers—such as a Nothing Records thermal hat and scarf and a limited NIN T-shirt from the band’s private Los Angeles rehearsal for its Fragility V.2.0 tour—and a mailing list feature to notify fans about new items. Johnson estimates that some 250,000 customers have signed up for the service.

Additionally, Object sells a variety of specialty items on the site that it would not pitch to its traditional retail clients, which include a Superman/Wonder Woman wedding dress and apparel stores, such as Hot Topic.

Maln, who co-founded Nothing Records with Reznor in 1992, says an example of such an item is a NIN faux fur shirt. “Retail stores weren’t interested in something like that because it didn’t fit into what they know. It’s not a black T-shirt, it’s not a white T-shirt, and also made a rubber T-shirt, and a lot of people won’t carry that. That’s going to be one of the focus items on the site this year—coming up with new specialty items, working with new fabrics, and just experimenting. It’s a very creative company.”

Johnson also mentions a T-shirt printed inside out for neo-metal act Amen (Virgin), a unique item produced in accordance with lead singer Casey Chaos’ desires. The band’s manager, John Reese, says that Object seemed more open to his act’s needs than behemoth merchandise companies he sought to do business with, such as Signatures Network.

“I found [Object] to be extremely hands-on in their operation in how they deal with art and the relationship with artists,” Reese says. “Object provides the best level of support and are not at all focused on what the band’s needs are. They want to grow with us.”

Reese adds that, since the launch of objectmerch.com, he has seen a 20%-25% increase in Amen’s merchandise sales. “I hope for a long-term relationship [with Object] that can be mutually beneficial.”

Johnson plans for the site to feature products not typically handled by a merchandise company. He relates that Object is currently in discussions with Capitol act the Dandy Warhols to offer something and some earlier independent records on the site. “We’re hoping that the Object Web site can become a marketplace where artists can bring in some other things they’ve been involved with.”

Though the company is considering many Web expansion options, Object’s relationship with traditional retailers is still a top priority, Johnson says, noting that the site doesn’t compete with its brick-and-mortar partners on “It will always be a major factor to us to have our goods on display in stores.”

“Web has stores that have bought from us for years and years, and we don’t want them to feel that there’s no point in having these goods when they’re on the Internet,” Johnson adds. “But, on the other hand, because there is a fan allegiance to the site, we try to do the occasional item that is exclusive to the fan who has made the effort to come in contact with the site.”

BY PATRICIA BATES
WINNIPEG, Manitoba—Here in the city that gave rise to such acts as Neil Young, Crash Test Dummies, the Watchmen, Chantal Kreviazuk, and McMaster & James, Canadian retailer Into the Music has forged a name for itself as a look-no-further destination for new and used product from those further out on the musical spectrum—indie rock acts, jazz artists, and hard-to-find/experimental musicians.

“Customers who want to see in HMV—but don’t—we have here,” store manager Rob Barteaux says. “We never knew when someone’s going to ask for out-of-print Ukrainian waltzes on vinyl, such as fiddle player Andy Dedurin’s LPs.”

Into the Music specializes in offbeat CDs and Vinyl. The store’s best seller is Metallica’s double live album, Riding theUnbroken Path (BMG Canada), a best seller for us at Christmas,” Barteaux says of the Canadian band whose lead vocalist, Burton Cummings, is a Winnipeg native. “Everybody knew how great their reunion concert was in August here last summer.”

But Barteaux acknowledges that, in general, Into the Music doesn’t sell a lot of hit Canadian rock except for a handful of acts, like Great Big Sea, Bryan Adams, and the Tragically Hip. Likewise, Franconophones CDs are not big sellers. Most Winnipeggers would rather go to the French Quartier or St. Boniface, Barteaux says, because it is the second-largest French district in Canada beyond Quebec.

Into the Music acquires front- and backlist CDs from Woodland, Calgary-based distributor Valley Media and Canadian and import vinyl from Montreal-based suppliers F.A.B. Distribution and Fusion III. It stocks approximately 40% new and 60% used product. Of its 16,000 titles, there are 8,000 CDs, 6,000 vinyl albums, and 2,000 cassettes. These are divided into albums, collector CDs, specialty CDs, and classic rock, which make up 55% of the store’s overall inventory; jazz accounts for 15%; country, 8%; folk, 7%; classical, 7%; blues, 3%; and soundtracks and miscellaneous, 5%.

Into the Music charges $17.95-$23.95 Canadian ($11.50-$15.50) for new CDs. Imports—mostly from the U.S. and Europe—sell for $29 Canadian ($19), budget CDs retail for $10.99-$15.99 Canadian ($6.50-$10.50), and used CDs sell for $7-$10 Canadian ($4.50-$6.50). Vinyl typically sells for $15 Canadian ($10) and up.

So far this year, new releases from Tortoise, Ben Harper, and Radiohead have ranked among the store’s best sellers. Barteaux says business overall in 2001 is up from the same time last year, fueled, in part, by a 50% jump in gross margin in January. After posting one of its best years ever in 1999 amid the Internet boom, results in 2000 had proved decidedly mixed.

As one of the fiscally fittest stores in the area, Into the Music has survived as an independent for 14 years in Winnipeg, while other indie ceased operations by the 1980s and 1990s in the face of consolidation and competition from mass merchandisers.

Aside from HMV, which claims six locations in the area, Canada’s national chains have aggressively courted Winnipeggers. Sam the Record Man has two locations, and A&B Sound has one downtown. Chapters stocks music along with books, and Future Shop has CDs as well as electronics. An American retailer, Disc Go Round, (Continued on next page)
has three Winnipeg branches.

There has been more competition in Winnipeg in the last several years," says Barbeaux, who works for owner Greg Thom. "We were the only store for 11 years on this road, and now there are three other [used-music stores], with Music Trader the one nearest to us."

Into the Music (which was named for an old car dealership in the vicinity) offers a wide range of music, and the store is part of the Prairie Music Awards) distinguishes itself in part by catering to the diversity of its local community. More than half of Manitoba’s population lives in Winnipeg, with a population of 700,000 and at least 40 nationalities from Ukrainian to French residing here. The store also serves customers of all ages. "We’re a ‘Visit the 60’s’ store, because we get all ages and decades here. Some people are 70 and 80 years old, and since they’ve been looking for country, easy listening, or jazz," Barbeaux says.

Into the Music is underwritten by its location across the street from nightclub the Zoo. Acts that play the Zoo, including members of Shérif Row,

Manager Bob Barbeaux says competition among music retailers in Win-
gipeg is on the rise. HMV, Sam the Record Man, A&R Sound, and Disc-Go-Round are among the store’s local rivals. (Photo: Patricia Bates)

Nazareth, Platinum Blonde, and NRICH, visit the store in between sound checks at the club. “Many of them buy their own out-of-print LPs,” Barbeaux says, “since they often can’t get them from their record companies.”

Whenever possible, Into the Music cross-promotes among area music festivals, including the Jazz Winnipeg Festival (June 15-20), the Winnipeg Folk Festival (July 5-6), and Manitoba Gospel Music-Jambores and World Beat Festivals (both in July), and Folklorama (Aug. 5-18). “We always have a sale after the Winnipeg Folk Festival, with 20% off new and 25% off used CDs,” Barbeaux says.

In recent years, the store has also added CDs in the lobby at the Cinemateque Theater in connection with music-related films from the likes of Radiohead, Lou Reed, and Slipknot. Video—a Canadian movie about record collectors—and was sponsored by Into the Music and the Winnipeg newspaper.

The 6,500 students of the University of Winnipeg (UW) and the 20,000 students of the University of Manitoba are among the most aggressively targeted audiences. “We take a full-page ad in the UW monthly Styles, on the back cover,” Barbeaux says. Into the Music also underwrites the entertainment guide on the campus station, CKUW 95.9 FM, and the Rhino Radio Classic segment on Classic Rock 90.9 FM at 92.1 FM with Rhino Records and Warner Music Canada.

Barbeaux says the store often does promotions with Warner Music Canada and Rhino Records, featuring their artists and catalog. "But we don’t do in-stores,” he says. "Just don’t have enough room.”

BEST BUY says soft music sales contributed to an operating loss in its Musicland chain of $11 million in the first quarter, which ended June 2. In the same period last year, when Musicland was not part of Best Buy, the chain broke even on an operating basis. As previously reported, Musicland sales were $84 million, vs. $110 million last year (Billboard, June 8). Overall, Best Buy posted net income of $55 million, or 26 cents per share, beating the analyst estimates of 23 cents per share. In last year’s first quarter, it earned $72 million, or 34 cents per share.

WARNER MUSIC GROUP (WMG) is co-sponsoring an HBO promotion that will send a bus to tour 19 different cities this summer to plug HBO pro-
gramming, WMG acts, and Teen People magazine. The tour will host live entertainment, musical performances, consumer giveaways, and an appearance by part of the event, known as the HBO Urban Bus Tour, Warner Bros. Records, Elektra Records, and Atlantic Records are arranging for artists to make appearances and to participate in select cities throughout the tour, as well as contribute to a CD sampler that will be distributed to fans who visit the bus. Missy Elliott, Trick Daddy & Trina, Angie Martinez, Lil’ Mo, and Phil’s Most Wanted are among the acts sched-
uled to make appearances.

GRAND ROYAL RECORDS has signed a promotional deal with Napster to highlight new artists through the file-sharing service’s featured music program. A download from Nublist is available now.

CENTERSPAN COMMUNICATIONS has secured approximately $3.4 million in equity financing from undisclosed new and existing investors. The com-
pany says the funds will help with its rollout of Scour, the file-sharing company whose assets it acquired late last year (Billboard, Dec. 13, 2000). A Scour subscription service will be launched later this year.

BUY.COM has been notified by Navdaq that its shares may be delisted for failure to maintain a minimum bid price of $1. Shares in the e-tailer, which sells a range of products that include music, recently closed at 28 cents.

LIQUID AUDIO is offering downloads of previously unreleased and rare tracks by Roadrunner artists Sepultura and Spineshank. The downloads come hard-from CDs—which are available through the Liquid Music Network—include live songs, demos, remixes, and B-sides.

BERTELSMAAN is shifting three digital storage divisions from BMG Entertain-
ment to a new-media service arm, Avoca, Inc. The change, effective July 1, involves CD manufacturer Sonopress, digital rights management firm Digital World Services, and Topaz, a multimedia printer. The move will reportedly not affect personnel.

MPEG.COM has rolled out its Premium Listener Service (PLS). For either $2.99 per month or $29.99 per year, PLS subscribers can burn CDs directly from their MyMPEG.com storage lockers and download songs from their lockers to compatible MP3 players. They can also search for music within their own catalogs and the MyMPEG.com library. MPEG.COM is being acquired by Vivendi Universal.

RITMOTEC.COM, a Latin music Web site, has inked a digital distribution deal with WMG and Warner Bros. that will offer downloads of material from the major’s artists. The site also has inked a licensing deal to stream music videos by Warner acts. Miami-based Ritmoteca also deals with Sony, BMG, and Universal Music Group.

SONICBLUE, the maker of Rio audio players, says it has cut 30% of its staff—which stood at 813 at the end of 2000—as part of an effort to become profitable on an operating-income basis by early 2002. The Santa Clara, Calif.-based company also plans to slash in on of its 286 million shares of Taiwanese semiconductor manufacturer United Microelectronics; the stake is worth about $500 million.

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England's Domino Sets Ball Rolling In The U.S.; NYNO Strikes Deal With Valley Entertainment

DOMINO EFFECT: England's Domino Recording Co., home to a variety of feisty U.S. and U.K. rock acts, is opening a U.S. office. The label's product will be distributed exclusively by Revolver in San Francisco.

Founded in 1993, Domino has had reciprocal arrangements with a number of indie-rock acts on these shores, including Drag City, Merge, and Up. It has released projects by such domestic acts as Sebadah, Pavement (plus off-shoots Stephen Malkmus and Preston School of Industry), Will Oldham (aka Bonnie Prince Billy), and Royal Trux (and former Trux member Neil Hagerty), and Quasi.

At the same time, some of Domino's home-grown acts have been licensed to the U.S. Indies, and as those on its distributed labels—London electronic label Certificast 18 and Glasgow, Scotland-based graphic artist and alternative music imprint founded by Scottish punk/pop group the Pastels—

The American operation will be headed by CEO Daniel Lasser, who previously worked at such outstanding U.S. Indies as Jester Records and Caipirinha Records. The first release from Dazz and Blue U.S. will be Inner Wrangler, the U.S. debut of unique Liverpool quartet Clinic. The album, which arrives Sept. 10, is a bracing original and unforgettable collection of dance music that is at once a potent pop sensibility, low-tech savvy, off-kilter dubbery, and breathing new energy. It's a record that keeps coming at you from different angles, and its consistent ability to surprise will devalue our pop with some unusual edges.

On Sept. 24, Domino will release Pause. It is the second album by Four Tet, the electronic music project of Kieran Hebden, who founded the rock trio Fridge (familiar to some as Badly Drawn Boy, who also shared a 150,000 tour). That set will include Oct. 29 by Tiny Waves Mighty Sea, a new collection by Future Pilot AKA, a Scottish unit that straddles the pop and electronic genres. The label plans additional releases before the end of the year from Empress, Pilotre, and Woodbine.

NYNO VALLEY PACT: NYNO Records, the label established by New York's leading music producer Toussaint and his partner Joshua Feigenbaum, has inked a pressing and distribution deal with New York-based Valley Entertainment. Under the terms of the deal, NYNO's product will be distributed throughout New York Woodland, Calif.-based DNA.

NYNO (an acronym for New York New Orleans) was established five years ago as an outlet for music from the Crescent City. It has released albums by pianist/arranger/songwriter Toussaint, R&B vocalist and one-time Trux Waver) Larry Hamilton, the New Birth Brass Band, the New Orleans Jazz Band, and James Andrews, saxophonist Amadee Castenell, and Caribbean acts Cool Riddims and Sista Teedy. The NYNO/Valeky alliance will kick off with a roll out of back catalog titles, with new albums from Toussaint and Andrews anticipated shortly.

QUICK HIT: Veteran promotion man Jeff Cook has joined Santa Monica, Calif.-based New West Records as head of promotion. Cook, who will remain based in Atlanta, most recently served as senior VP of marketing and promotion at Capricorn in the years after as a promo exec at Elektra Records and Arista Records. He will report to New West president Cameron Stroud.

STROKES WE LIKE: Indie folk in the know have been humming about something new in the form of the Strokes. For one, the advance word is on the money: The band's XL Recordings/Beggars Group EP The Modern Age is the most exciting record we've heard in a while. This three-song disc—which serves as a delicious taste for the band's full-length RCA debut, set for October—offers jangly, tuneful rock'n'roll that will appeal immediately to anyone who's ever loved the Velvet Underground or the Feelies. If you can't get enough (we can't), be on the lookout for the Strokes' new single, "Hard to Explain," New York City Cops," which is issued Monday (25) on Rough Trade in the U.K.

FLAG WAVING: Singer/songwriter/multi-instrumentalist Joe Flood has traveled all over the place. He finally gets a chance to bring music back home July 17-21, when Brooklyn, N.Y.-based Diesel Only Records releases his album Cripplin' Crotch. Flood has been playing music since he was a teenager. Before he settled in playing around New York in the late '80s, he says, "I was on the road for a long time."

Much of that road work was in Europe; for many years, Flood wintered in Key West, Fla., and spent the rest of the year in Paris. Much of that work involved busking, he says: "I played a lot in Europe, but almost all the gigs were picked up on the street."

After finally settling down on the East Coast, Flood made his mark with the band Mumbo Joe Flood.

Gumbo (which cut two singles for Diesel in the early '90s) and as a songwriter, penning material for bands, the Beach Boys, the Rolling Stones, the Flying Neutrons, and labelmate Laura Cantrell.

An accomplished musician who plays guitar, mandolin, banjo, and even ukulele, Flood found side work on New York club stages and in the studio, where musician/producer Eric "Roosbe" Ambel became a longtime spon- sor. "Roosbe started using me a lot of records," Flood says. "I got burned out on the bar gig thing, and I was trying to make a move out of being a full-time musician and into being a full-time songwriter."

With Christy's Crutch, which Ambel produced, Flood gets a chance to show off his multi- tudes of talent. He’s possessed of a forceful voice and instrumentation that will appeal to fans of John Hiatt and the Band's Levon Helm, and his roots-based writing is heard to sparking effect on tracks like the title song, "All the Same to You," "Automatic Monkey," and "High Maintenance Woman."

Flood, who has played in swing bands, R&B bands, and country groups during his travels, acknowledges the influence of Chuck Berry, Hank Williams, Bob Dylan, Johnny Cash, and Ray Charles, but adds, "I never consciously tried to be like any one person."

New Yorkers can catch Flood at a free outdoor concert July 25 at the World Trade Center.
CHANGES: Universal Music and Video Distribution (UMVD) is tinkering with one of the basics of music retailing—the 60-days dating for product payments. Starting with music product bought in September, the company is rolling back its 2% early-payment discount to 30 days. Customers can still qualify for a 60-days early-payment discount, but it has been reduced—to 1.75% if payment is by electronic transfer of funds. UMVD executives were unavailable for comment, but industry observers suggest a couple of reasons for the changes. First, apparently some of the larger music merchants are in the habit of missing the early-payment deadline but still taking a 2% deduction. Second, UMVD clearly is encouraging accounts to pay electronically. But the primary reason appears to be because of the increased sophistication in managing inventory. Since the mid-'90s, music chains have changed the way they order product. In the old days, labels used to push chains to take eight weeks worth of inventory on initial buy-ins, but today many accounts are only buying three or four weeks' worth, thanks to better inventory management tools and increased distribution capabilities on the part of the majors that truly allow for just-in-time delivery. As one distribution executive observes, "People can control inventory better and don't need to warehouse product as much anymore. Besides, most of the product is sold before they have to pay for it." While some accounts may view it as a 25% price increase, those contacted by Billboard say they don't see the change as a negative. "It seems to me that UMVD (is) offering so many things that have extended dating, that's the difference. If you pay 360-days dating for classical and you pay for it in 330 days?" asks the head buyer for one of the 10 largest accounts in the U.S. "While I don't like anything that can be viewed as an increase, I also realize that everyone has to look at how they can improve their business."

In response to its being cut off by UMVD, Norwalk Distributors has written an appeal to Vivendi chairman Jean-Marie Messier to be reinstated as an account. The letter, signed by Norwalk president David Shropshall Sr., alleges that a fishing trip taken by UMVD president Jim Urie and Bruce Ogilvie, who is a principal in Super Discount Cds, in New Orleans, 2001, may have played a role in the company being cut off. The letter points out that, prior to the fishing trip, Norwalk was not one of the one-stops listed on a widely distributed internal Universal memo that named the wholesalers UMVD would no longer sell to—but Norwalk was cut off immediately after Urie's return from his fishing trip. Norwalk says that it is on target to do $80 million in revenue this year and probably would have made $15 million in purchases from UMVD. Since the company has been cut off, it is buying Universal product from a competitor, Valley Media, "at exorbitant prices," which is affecting the company's customer service and profitability.

Ogilvie dismisses the notion that he had anything to do with Norwalk's predicament. "If I am that powerful, maybe I should plan four more fishing trips," he quips. Urie was unavailable for comment.

Norwalk executives, like those at the other 15 or so one-stops that were cut off (Retail Track, Billboard, June 16), say that not only are they hurt by UMVD's actions, they are frustrated that the major didn't give any reasons for ceasing to do business with the targeted wholesalers—a silence that led to the Ogilvie-fishing-trip theory. In an effort to get some answers for Norwalk and the other one-stops, I polled distribution and sales executives at the other majors and asked them to speculate on what caused UMVD to drop the one-stops. The consensus of UMVD's competitors is that UMVD executives apparently are viewing the Pacific Coast One-Stop Chapter 11 filing as a wake-up call.

One distribution executive says, "There's a lot of risk in the one-stop community right now. UMVD appears to be trying to be proactive, trying to look for potential problems, instead of waiting for another Pacific Coast to fall on them." Another suggests that UMVD looked at one-stops by geographic market and cut off the smaller ones in those markets. Still another worries that the UMVD action could trigger further bankruptcies—the very scenario that it is trying to avoid. Stay tuned on this one.

Who's on first? The on-again, off-again talks about BMG buying Columbia House are on again. At least that's what sources are saying this month. Supposedly, Warner Music Group and Sony Music Entertainment are once again trying to sell their record club to BMG, which would merge it with its own record club, BMG Direct. The deal would create a company with revenue of about $1.5 billion. The last time the parties were negotiating the deal, its owners were trying to value Columbia House at about $500 million.

On the block: Red Distribution is being shopped by Edel Music, sources say. Edel bought 80% of Red in October 1999, in a deal that called for the company to pay Sony Music Entertainment $75 million. Executives at two of the majors confirmed to Billboard Bulletin that Edel has approached them to determine if they had any interest in buying the distributor. But Edel chairman/CEO Michael Haantjes says rumors that Red is up for sale are "not true. We have said we are going to sell non-core assets, but Red is a core asset."
KIDZUP’S WINNING SHOT: Kidzup, the Canadian children’s label that dedicates 40% of its sales to charity, has taken an even more proactive approach to making the world a better place for kids. According to Wendy Wiseman, co-founder of the Montreal-based company (and one of its songwriters), Kidzup Foundation has signed a deal with World Vision Canada in which the organization will vaccinate a child for every album it sells.

The arrangement is retroactive to May 1, 2000, which equates to more than 300,000 vaccinations, based on last year’s sales alone. “Next year, we’re pledging to vaccinate 1 million kids,” Wiseman says. The anticipated triple leap in sales is expected to occur following Kidzup’s signing a major distribution deal. Wiseman says details will be announced in the near future.

“I love the direction that the Kidzup Foundation is moving in,” she says. “It now feels tangible that we are actually helping children.”

Kidzup is also working with Wal-Mart on a back-to-school promotion featuring Kidzup audio. Themed displays of its product—30-count counter displays, holding 15 CDs and 18 cassettes in four titles—will be set up in various Wal-Mart locations, including clothing, toys, home decor, and back-to-school. Wiseman says the promotion will run in the U.S. and Canada.

In addition, the company is coming out with its own line of Kidzup toys in spring 2002 in Canada (with the U.S. to follow), in the zero to 6x size range. It will include such items as girls’ shorts, dresses, hats, gloves, and back packs.

Wiseman says Kidzup is also doing promotion with Canadian Reader’s Digest, offering a three-title “Ultimate Toddlers Collection” (Sleepy Time for Toddlers, Country Time for Toddlers, and 101 Children’s Songs & Rhymes). The promotion may follow in the U.S., Wiseman says.

MORE BOOK EXPO: Child’s Play brought back plenty of kids’ audio news from the annual Book Expo America, held June 1–3 at McCormick Place in Chicago, some of which we reported in our last audio installment of Child’s Play. But there was so much news that we weren’t able to fit it all in, so what follows is more of what we gleaned. The rest will run in the July 14 Child’s Play.

PLEASANT TIDINGS: There’s a new American Girls audio release on the way from Pleasant Company, the Wisconsin-based creator of the phenomenally successful American Girls Historical dolls, books, accessories, clothes, etc. So far, the company has released two first-rate music albums, The American Girls Christmas and The American Girls Reindee. The latter consists of original music by Gretchen Cryer and Nancy Ford from the live musical staged at Chicago’s American Girl Place, so far the world’s only American Girls retail store.

According to company spokeswoman Julie Parks, a new live show will launch at the end of September called Circle of Friends: An American Girls Musical. “We’re hoping for the CD to be available in October or November,” Parks says, noting that the new show has a friend

ships theme and features vignettes centered on each of the American Girls—with plenty of singing and dancing.

Additionally, Pleasant Company recently released its first video, Amelia’s Moving Pictures, spun off one of Pleasant Company’s best-selling American Girl franchises, the Amelia books by Marissa Moss. Based on the book Amelia’s Notebook, the animated Amelia’s Moving Pictures came out in May.

LITHGOW-A-GO-GO: John Lithgow, the distinguished film TV actor whose 1999 Sony Wonder album Singin’ in the Bathtub was one of the biggest hits of that year, released a new book and audio product coming out in September on Simon & Schuster. Called Marsupilami Sue, it’s based on a conical, elephant song Lithgow wrote the $17.95 picture book (illustrated by Jack E. Davis) comes with a CD of Lithgow performing the song, along with an instrumental-only track included for sing-along purposes.

KID RHINO-RAMA: Kid Rhino has a slew of licensed-character audio to unleash on the world, including the just-released Powerpuff Girls’ first book-and-cassette package, Mojo Jojo’s Rising Read-Along. The $7.98 title—starring the cartoon kindergarten superheroine Blossom, Buttercup, and Buffy—chronicles the creation of the girls’ archival, Mojo Jojo, the hilariously over-simplified human who fancies himself a genius. The Powerpuff Girls musical album on the way, as well: The City of Soundsmilse, out Sept. 18.

The first Powerpuff Girls music compilation, last year’s back-to-school Heroes & Villains, spent seven consecutive weeks atop the Billboard Top Kid Audio chart.

Also due are a number of cartoon-theme compilations, including Powerpuff Girls’ Wonderful World. A new Powerpuff Girls, and more Power Puff Favorites (featuring music from George of the Jungle, Dexter’s Laboratory, The Flintstones, Peanuts, Johnny Bravo, and more). The street date is Aug. 7.

Plus, there’s That’s All Folks! Classic Songs From Looney Tunes and Merrie Melodies, out Aug. 21; Cardcaptors: Songs From the Hit TV Series, streeting Sept. 18, Dance and Sing: The Best of Nick Jr., due Oct. 2; and The Best of Nicktoons, also in stores Oct. 2.

Assistance in preparing this column was provided by Emily Meyer in Chicago.

Billboard /BPI Communications, and Providian.

**Top Kid Audio**

**THIS WEEK**

**WEEK ON CHART**

**ARTIST/SERIES**

**TITLE**

**WHEN COMPARED TO LAST WEEK**

**WEE K 1 1**

**1 138**

**VARIOUS ARTISTS**

**BIG WIDE GRIN**

**2 130**

**VARIOUS ARTISTS**

**DISNEY’S GREATEST, VOL. 1**

**3 18**

**VARIOUS ARTISTS**

**CARTOON STUDIO**

**4 236**

**TODDLER TUNES**

**CLASSIC SONGS FOR TODDLERS**

**5 7**

**VARIOUS ARTISTS**

**DISNEY’S GREATEST, VOL. 2**

**6 5**

**WILLIE NELSON**

**ROCKY ROAD TO ELIZABETH**

**7 295**

**VARIOUS ARTISTS**

**DISNEY CHILDREN’S FAVORITES, VOLUME 1**

**8 12**

**READ-ALONG**

**ATLANTIS: THE LOST EMPIRE**

**9 250**

**VARIOUS ARTISTS**

**DISNEY’S PRINCESS COLLECTION**

**10 35**

**READ-ALONG**

**TOY STORY 2**

**11 137**

**VEGGIE TUNES**

**BIG BANANA**

**12 164**

**VEGGIE TUNES**

**BIG BANANA**

**13 4**

**COUNTDOWN KIDS**

**100 SONGS FOR KIDS, MOTHER AND ME & CD SET**

**14 102**

**BEAR**

**BEAR IN THE BIG BLUE HOUSE**

**15 144**

**VEGGIE TUNES**

**BEDTIME PRAYERS**

**16 5**

**DRAGON TALES**

**NIGHTMARES**

**17 12**

**TWILA PARIS**

**BEDTIME PRAYERS**

**18 15**

**FRED MOLLIN**

**DISNEY’S LULLABY ALBUM**

**19 41**

**VARIOUS ARTISTS**

**KID’S DANCE PARTY**

**20 68**

**VARIOUS ARTISTS**

**ATLANTIS: THE LOST EMPIRE**

**21 234**

**CEDAR-MOUNT KIDS CLASSICS**

**ACTION BIBLE SONGS**

**22 204**

**CEDAR-MOUNT KIDS CLASSICS**

**SUNDAY SCHOOL SONGS**

**23 18**

**VEGGIE TUNES**

**QUEEN, A KING, AND A VERY BEAUTIFUL, VICIOUS, AND DANGEROUS**

**24 206**

**THE COUNTDOWN KIDS**

**THE LITTLE PONY**

**25 106**

**TOM THUMS & FRIENDS**

**THOMAS’ SONGS & ROUGHHOUSE RHYMES**

**26 100**

**TOM THUMS & FRIENDS**

**THOMAS’ SONGS & ROUGHHOUSE RHYMES**

**27 98**

**TOM THUMS & FRIENDS**

**THOMAS’ SONGS & ROUGHHOUSE RHYMES**

**28 97**

**TOM THUMS & FRIENDS**

**THOMAS’ SONGS & ROUGHHOUSE RHYMES**

**29 96**

**TOM THUMS & FRIENDS**

**THOMAS’ SONGS & ROUGHHOUSE RHYMES**

**30 95**

**TOM THUMS & FRIENDS**

**THOMAS’ SONGS & ROUGHHOUSE RHYMES**

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**COMPANY: TOP KID AUDIO**

**WORLD WIDE DISTRIBUTIONS**

**DEALERS**

**DISTRIBUTORS**
Talking with Microsoft About DRM Developments In Digital Music Players

DRM Debate: RealNetworks has become the latest entrant into the highly competitive business of digital rights-management (DRM) services. The company announced that it will launch RealSystem Media Commerce Suite—a security technology that will serve as a platform for the MusicNet subscription service from EMG, Recode, Warner Music Group, and Real. But Real isn’t the only company pursuing an end-to-end strategy that includes everything from media player software to rights management. It is not without its competition—none of these current leaders in music DRM—has long been pursuing a similar approach. Sites + Sounds recently caught up with Jeff Goldberg, VP of the digital media division, to talk about the evolution of the digital music business and the company’s position in the music marketplace.

What’s your take on the state of DRM? As much as the music industry likes the concept of it, it is not in very active use at this point. You have to look at the two distinct uses of DRM in the music industry. The first is the commerce end. I want to go and buy a song and download it from a retailer. There’s no question that that is not going as fast as any other kind of product. The second and more important use is to look at the success that DRM has had in enabling new models of processing, for consumers to buy and use it, for commerce, DRM is the ultimate try-before-you-buy. It will let you listen to something once and then click to buy it. So, in promotion, it is a very, very useful tool that’s come to the music industry since radio. The ability to take a new single and let that be downloaded, moved around on personal distribution systems, and have some kind to concert information and to retailers is an amazing tool. Without DRM, that would not be possible.

I suggest the commerce model will take a while to come around, as people try to figure out what is the right offering that will give people incentive. The current belief is in subscription-based tethered music—you subscribe, and then you can download everything. Or you do it on a pay-as-you-go. But that content then cannot be copied or can only be copied to devices that recognize the same business rules that the PC does. That’s a model people will have a combination of commerce and promotional digital downloading that will make sense.

Are you one of the believers in that model?

I’m a believer that there needs to be a viable replacement for the richness that was offered by Napster. I’m a believer that consumers want the convenience of downloading music. I’m also a believer that consumers are willing to pay to get that convenience—to get quality, to get confidence that what they’re listening to is the actual song being listened to. There’s no problems when they download it, and it just happens. So, I’m a believer in the model overall. Whether a tethered download happens off a subscription is the right answer, I can’t tell you. I think it’s a good start, but there has to be a portable music player.

There’s no talk of transfer to device in the initial rollout of major-label-backed subscription offerings. Why is the transfer-to-device option rolling out slower? The problem with subscription rental models, if you want to get greedy about it for a minute, is that they rely on the first portable device. So when you download music to it, it recognizes, “This stuff expires at the end of the month.” None of the portable devices have changed. So it will take another generation of devices before we see legitimate transfer capabilities.

There is no issue happening to have to be a happy medium. The services are not going to take off if they don’t have good portable device stories. Will the rollout of major-label-backed subscription services spur traffic on devices?

Traffic Ticker

Top Online Retail Sites

<table>
<thead>
<tr>
<th>Site</th>
<th>Visitors per Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Amazon</td>
<td>15,928</td>
</tr>
<tr>
<td>2. Buy.com</td>
<td>12,432</td>
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<tr>
<td>3. Columbia.com</td>
<td>12,332</td>
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<tr>
<td>4. TowerRecords.com</td>
<td>10,532</td>
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<tr>
<td>5. BestBuy.com</td>
<td>10,303</td>
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<tr>
<td>6. Cdnow.com</td>
<td>9,238</td>
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<tr>
<td>7. WalMart.com</td>
<td>9,077</td>
</tr>
<tr>
<td>8. Brightlight.com</td>
<td>7,303</td>
</tr>
<tr>
<td>9. BarnesAndnoble.com</td>
<td>6,033</td>
</tr>
<tr>
<td>10. CircuitCity.com</td>
<td>6,772</td>
</tr>
</tbody>
</table>

Source: Media Metrix, May 2001. See online service for full list of rankings. Media Metrix Media Ticker defines market as the number of unique users who visited each site, without duplication, once in a 30-day period. Proportionately (46%) include approximately the U.S. population in the Media Metrix sample.
Paramount Has High Hopes For ‘Godfather’ Of All DVD Releases

BY ANNE SHERBER

By the end of the year, the Consumer Electronics Assn. estimates that 23 million homes will have purchased a DVD player. And Paramount Home Entertainment is counting on a pretty hefty percentage of those homes wanting to buy a copy of The Godfather DVD Collection.

Eagerly anticipated by consumers and available for the first time on DVD, the five-disc set will hit retail during a time of “unprecedented demand for content,” says Meagan Burrows, Paramount executive VP of sales and marketing. She claims that the title’s marketing campaign is the largest ever assembled by the studio for a DVD title.

Sold only as a boxed set for $74.95, The Godfather DVD Collection contains The Godfather, The Godfather Part II (on two discs), and The Godfather Part III. Consumers who purchase the collection will get nearly 15 hours of programming.

A bonus disc gathers three hours of extra material chosen by director Francis Ford Coppola, who collected three Oscars for his cinematic saga of the Corleone family.

“Paramount gave us the ability to supervise every aspect, and we’ve been able to prepare the archives for this release,” Coppola says, adding that Paramount allowed him the creative vision to assemble the DVD set that he wanted to see released. The bonus disc contains “Francis Ford Coppola’s Notebook,” an inside look at transforming The Godfather from book to screen; a look at many of the New York Lower East Side locations where the movies were filmed, with production designer Dean Tavolaris; a 79-minute commentary on the film’s origins, including screen tests and rehearsals; “The Godfather Behind the Scenes 1971,” a featurette from the original theatrical release; “The Cinematography of The Godfather” with Gordon Willis; two featurettes focusing on “The Music of The Godfather” with music supervisors Nino Rota and Carmine Coppola; an interview with Francis Ford Coppola and The Godfather author-screenwriter Mario Puzo, who died in 1999; a Corleone family tree made up of the line; storyboards; Oscar acceptance speeches; deleted scenes; and the normal array of cast bios, trailers, and filmmaker biographies. Several hidden features are also included on the bonus disc.

Movie fans also had some input, according to Burrows. “We talked to consumers through Web sites, and as a result, this boxed set is a Godfather fan’s wish list,” she notes.

The appearance of the Godfather trilogy on DVD is a wish come true for retailers, too. At Amazon.com, the title has been the site’s second-most-requested DVD to date, company spokeswoman Emily Glassman says. The site’s most-requested title is the Star Wars trilogy, which has yet to be scheduled for a DVD release.

According to Glassman, on the first day of pre-sales for The Godfather, the title jumped to No. 1 at Amazon, outstripping pre-orders for Gladiator and The Matrix when their DVD release plans were set.

Glassman says that since The Godfather is one of the most-sought-after titles to be released on DVD, the site kept track of customers who wanted to purchase the title. When a release date was announced, each of those consumers received an email informing them of its availability for pre-order. The set will arrive in stores Oct. 9.

Tower VP of sales and marketing John Thraisher says the claim is also accepted pre-orders for The Godfather DVD Collection and expects it will be a big seller.

“These discs are pretty rare in their quality, and actually having [Francis Ford] Coppola go back and talk about the movies makes the package very attractive,” he says. In addition, Thraisher believes the price point for the collections will make it an attractive holiday purchase.

“With what The Godfather set has, it’s roughly equivalent to what people paid for The Sopranos—which some people believe is a farther installment of The Godfather,” he says.

While single-unit sales for many classic films reissued on DVD have sold in the millions, boxed sets are tougher to predict. Paramount president of worldwide video Eric Doctorow offers no forecast, but he says that the studio’s marketing effort “will be enormous” and that “expectations for the set are very high.”

Advertising for the title will be rolled out in two waves, including a monthlong series of ads at street date, followed by a holiday campaign. Burrows says the advertising effort will reach 55% of U.S. homes at least 10 times, from October to January 2002.

HBO Home Video Prepares For Whole New Ballgame With September Release Of ‘61**

PLAY BALL: HBO Home Video many have had hits with The Simpsons and The X-Files, but the company’s first foray into baseball could serve sales out of the park with ’61. The HBO film chronicles the historic 1961 home-run race between New York Yankee stars Mickey Mantle and Roger Maris, both of whom were out to break baseball’s then-legendary record of 60 home runs in a season. Maris won the contest, finishing the season with 61 homers. The infamous asterisk on the record footnote that Maris played more games than Ruth to achieve the feat.

Directed by Billy Crystal, who followed the event as a child, ’61 will arrive in stores Sept. 11, immediately prior to divisional championship contests and the World Series. The DVD video is priced at $19.98, and for the first time, HBO will release the title at direct-to-sellers rough pricing on VHS. The VHS version is priced at $14.95.

“We hope the Yankees make it into the world series,” HBO VP of marketing Cynthia Rhea muses, but she adds that “this movie did well everywhere” when it originally aired on the network. In fact, in New York, she says, the telefilm ranked third in the national ratings.

Rhea says the “fully interactive” DVD will be the company’s most ambitious to date, featuring audio commentary by Crystal, which Rhea describes as “classic Crystal: informative, but funny.” Other bonus footage includes the hour-long documentary The Greatest Summer of My Life: Billy Crystal and the Making of ’61, a time line of events during that famous season, and biographical information on Mantle and Maris.

Marketing plans include cross-promotions with Major League Baseball, with in-stadium giveaways of the DVD and VHS. Advertising is scheduled for Sports Illustrated, Entertainment Weekly, and USA Today. A radio promotion is also planned for the top 12 markets.

“This will be a strong collectible for the fourth quarter,” says Rhea, “because it’s about a moment in time that won’t change.”

‘Tiger’ By The Tail: Columbia TriStar Home Entertainment reports that Crouching Tiger, Hidden Dragon is the company’s fastest-selling DVD title to date. The winner of four Academy Awards, the martial arts film is flying off shelves faster than the sizzle chop and karate kicks in the film. According to Columbia, the first-day sell-off rate was 23%, and the first-week sales rate was 60% of the total shipment of more than 1 million units to retail. The DVD was also the top rental title of the week, according to VidTrac results compiled by the Video Software Dealers Assn. (VSDA). Crouching Tiger, Hidden Dragon hit stores June 5.

NOW YOUR RATINGS: The VSDA has designated July as “ratings awareness month” to ensure that R-rated movies and mature-rated video games are not sold or rented to minors.

The VSDA’s Pledge to Parents has provided retailers with guidance for the past 10 years. But in light of recent Federal Trade Commission reports blasting the industry for not enforcing ratings codes, the trade organization thinks it’s time for a refresher course.

The VSDA is encouraging retailers to retrain employees about Pledge to Parents policies, to make movie ratings materials available in-store for consumers to display a pledge provided by the VSDA, explaining the Motion Picture Assn. of America rating system, and to revise any terms of the policy to reflect additional parental guidelines.

Retailers can get more information about Pledge to Parents and order in-store display materials by contacting Kirk Bowman at 800-855-VSDA, ext. 239.

In addition, the VSDA has snagged a cross-promo with Nestlé that will run through Nov. 30. Called Nestlé/VSDA VideoCash, the promotion will offer consumers gift certificates worth up to $5 off VHS or DVD rentals at VSDA member stores. The certificates are available by mail with the purchase of select Nestlé products.

More than 30 Nestlé brands, including Coffee-mate, Juicy Juice, Alpo, and others, will be included in the VideoCash promotion. Consumers will be alerted to the offer through a series of national print ads scheduled for major market newspapers throughout the summer. A separate campaign will be targeted to Hispanic supermarkets.

Beat the heat!

Three titles guaranteed to bring home the summer sensuality! Uncover the hottest homgrown amateurs in American Beauties. Then watch as over 20 Playmates make their New York fashion debut in Playmates on the Catwalk. Finally, meet a California dreamgirl come to life in 2001 Playmate of the Year, Brande Roderick. These sizzling starlets are just what you need for sultry, summer nights!
### Billboard Top VHS Sales

<table>
<thead>
<tr>
<th>Title</th>
<th>Label</th>
<th>Director</th>
<th>Principal Performers</th>
<th>Rating</th>
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<td>Walt Disney Home Video</td>
<td>21638</td>
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<td>19796</td>
<td>2000</td>
<td>P</td>
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<td>R</td>
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### Billboard Top DVD Videos

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<td>WHAT'S NEW, PETER RABBIT</td>
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### Billboard Top DVD Videos of the Week

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**Notes:**
- RIAA gold certification for a minimum of 125,000 units, or a dollar volume of $9 million at retail for theatrically released programs, or at least 25,000 units and $1 million at suggested retail for non-theatrical titles.
- RIAA platinum certification for a minimum of 200,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least 50,000 units and $2 million at suggested retail for non-theatrical titles. (©) 2001 Billboard/RPM Communications.
When Jim Morrison died in 1971, in many ways the Doors died with him. But to commemorate the 30th anniversary of Morrison's death, the remaining band members—keyboardist Ray Manzarek, guitarist Robby Krieger, and drummer John Densmore—reunited for VHI Storytellers: The Doors, a Celebration. The Image Entertainment DVD/VHS release, due Tuesday (26), also features guest vocalists Scott Stapp from Creed and Scott Weiland from Stone Temple Pilots. Billboard spoke with Manzarek about the program and some of his other experiences with the Doors.

“What was it like to reunit with your old bandmates?”

Marvelous, absolutely marvelous—a great deal of fun. It was just like the old days, like an acid flashback. And it was good...it was good.

“But, you know, you’re not the same people. You grow up, you grow apart. The ice was broken by the joy of making music together. Playing “Light My Fire” again with John and Robby was one of the easiest things I’ve ever done.”

“Were you involved in making the DVD?”

The Doors were all there for the mixing of the sound. We worked with Bruce Botnick, our engineer! producer since the very beginning. I’m surprised everybody hasn’t got onto DVD yet. The quality is infinitely better than VHS. So I was very enthusiastic about the project. I thought it was a great idea to do Doors songs with a new group of lead singers.

“What did that feel like?”

It was wonderful. They were all artists who had an affinity with the Doors sound and Jim Morrison’s lyrical ability. So it was like seeing different facets of Jim Morrison—both the light side and the dark side. The joy and the power that he projected were re-projected by these new singers.

“It sounds like you felt his presence onstage.”

Yes, I did—a spiritual presence, as if an entity had joined us. Another energy source entered the psyche of the space we were occupying. Jim was a marvelous performer and loved singing onstage.

“Were you with the Doors from the beginning?”

Yeah, Jim and I both graduated from UCLA film school in 1966. By September, Jim and Robby had joined the band. We met them in one of Maharishi’s first meditation classes in Los Angeles. We did this so we didn’t have to take LSD to stay high.

“The Doors comes from the Aldous Huxley book, The Doors of Perception. It’s about his mind-expanding experiments to open the doors of perception, to see things as they truly are, to become one with the universe.”

“Do you think the Doors’ music means to listeners today?”

I think it hasn’t changed. Our music tapped into the consciousness of the one. You take the energy of the universe and apply it to your music, where you explore all human activity, joy and pain, death and life and rebirth—all of these ideas were explored by the Doors.

“I think our music represents a way of freedom, one that is beyond the ordinary structure of society, in which you become a conscious person of the planet.”

Catherine Cella

VSDA Elects Board Members

The Encino, Calif.-based Video Software Dealers Assn. (VSDA) has elected three new board members from an initial slate of eight candidates.

The new board members are Adrian Hickman from TLA Entertainment Group in Philadelphia; Nick Novakovich of That’s Entertainment in St. Catharines, Ontario; and Martha Vance Sims of Vance Cinema Rentals in Laurel, Miss. In total, the VSDA has 20 board members.

The new board members will serve a term of three years; they will announce their positions at the VSDA Regional Leaders Conference July 12-13 in Orlando, Fla.

Eileen Fitzpatrick

Top Special Interest Video Sales

**RECREATIONAL SPORTS**

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<td>WWF: DIVAS IN HEDONISM</td>
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<td>MICHAEL JORDAN TO THE MAX</td>
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**HEALTH AND FITNESS**

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<td>THE METHOD PILATES: TARGET SPECIFICS</td>
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Update

JUNE


June 26, Music Executive of the Year Award Dinner, presented by the Union-Federation of New York, the Pierre hotel, New York. 212-326-1233.

June 26, Producing the Hits: An Evening with Multi-Platinum Record Producers, presented by the National Assn. of Recor Industry Professionals, Four Seasons Hotel, Los Angeles. 818-769-7207.

June 26, Songwriters Showcase, presented by the Songwriters Hall of Fame, Maxar, New York. 212-677-9299.


June 28, Sixth Annual Country Music OD Hall of Fame Awards, Renaissance Hotel, Nashville. 615-327-4487.


JULY


Aug 3, World of Music, Arts, and Dance (WOMAD) USA Festival, King’s County’s Massapequa Park, Redwood, Wash. 206-628-0888.

AUGUST


SEPTEMBER


Sept 21-23, Music Business Adeleade, Adelaide, Australia. 61-8-8463-5493.


OCTOBER


Oct 4-6, Billboard/Airplay Monitor Seminar and Awards, Eden Rock Hotel, Miami Beach. 646-654-4660.

Oct 5, 12, 19, 26-28, Black/Friday Music & Film Festival, El Rey Theatre, Los Angeles. 323-298-0910.

Oct 10-14, Nashville New Music Conference, various venues, Nashville. 615-269-5454.


NOVEMBER


Nov. 11, Bogart Backstage: On Tour for a Cure, presented by the Neil Bogart Memorial Fund, Barker Hangar, Santa Monica, Calif. 310-358-4970.

Nov. 17, How to Get a Record Deal, presented by Revenge Productions, New Yorker Hotel, New York. 212-688-3504.

Submit items for Lifelines, Good Works, and Calendar to Jill Peterson, Billboard, 5056 Wilshire Blvd., Los Angeles, Calif. 90036, or e-mail j.pesslick@billboard.com.

GOOD WORKS

B EATLES AUCTION: Yahoo! Auctions began featuring 500 framed lithographs of the original score to the Beatles’ “Yesterday” June 14. The lithographs are signed by Sir Paul McCartney. All proceeds will benefit the Sir George Martin Music Foundation, which aids the island of Montserrat. Contact: Gloria Friedmann at 212-433-2244.

THE THREE R’S: MCA Nashville artist Cherly Wright hosted a benefit concert June 12 at Nashville’s Wildhorse Saloon to benefit Reading, Writing & Rhythm/The Cheryl Wright Foundation. Wright was joined by such acts as Brad Paisley, Rascal Flatts, Jessica Andrews, Daryl Worley, Ty Herndon, Richard Marx, and Nine Days. The $100,000 raised that evening will benefit music programs in public schools. Contact: Reading, Writing & Rhythm at 783-729-3508.

HMV AUSTRALIA

(Continued from page 12)

months ago, Carr told Billboard that online revenue was similar to that from one of its smaller stores, but since the site was given its third upgrade in March, sales have shown a marked rise. According to HMV, the site gets 380,000 page hits a month and is constantly in the top five of Internet monitoring group Hitwise’s weekly list of leading local music sites. Another site revamp is due in six months, Carr says.

Carr took over the top job at HMV Australia from managing director John Hazell last March, just as the Australian online retail business started to shrink. However, HMV has continued to be aggressive, Carr says. “If you accept you won’t get growth out of a flat market, then that’s exactly what you get.”

Suppliers say that it’s obvious why HMV has maintained its market share. “Starting from the top down, it’s all about music for them,” says Ron Edwards, director of sales and retail marketing at Festival Music Sales. “They love music and understand that makes all the difference for a record company. They treat their clients really well, they’re supportive of Australian talent, and they carry a wide range of back catalog.”

Charles Caldas, CEO of the SSS Music Group, says, “They’ve positioned themselves toward the serious music buyer—they have built a reputation of depth of product in back catalog and in new releases. They do very well in dance, country, and blues for us.”

HMV operates in only three states, and that is a problem for some suppliers when it comes to national campaigns on specific releases. But HMV has gone even with some acts, notably Destiny’s Child, Alex Lloyd, Something for Kate, and Creed. Edwards says, “Their share of our own sales for the Play album was by far the biggest, a clear No. 1.”

Caldas points out HMV’s early support of Craig David’s Bird’s Do It. “Having a U.K. presence, they saw what was happening to the album there, when it was No. 1 and yielded two No. 1 singles,” he says. “HMV was very aggressive early on and played an important part in bringing the act in this market and shifting its total sales here to 250,000 units.”

Carr, who reports to Hong Kong-based Asian Pacific managing director Chris Walker, says the chain is currently scouting for new store openings and is investing more than $1 million Australian ($200,000) in refitting outlets to target further growth.

A recurring theme at HMV is the importance of each store manager in driving business. Carr says, “HMV puts a lot of responsibility on our store managers in managing their business in their own right, rather than being a key-holder.”
Clear Channel To Resume Webcasting

Clear Channel Communications is preparing to resume broadcasting some of its traditional stations on the Internet next month. In March—as did most other radio station groups—it shut off the audio component because of a deal linked in 2000 between advertising groups and the American Federation of Television and Radio Artists (AFTRA) that required union talent to be paid 0.5% of a customary fee if a spot originally recorded for radio was also Webcast.

On June 18, the group announced a deal with ad-insertion provider Hwire that covers 250 Clear Channel stations in the top 50 U.S. markets beginning in July. Hwire replaces the over-the-air AFTRA spots with Internet-only ads, enabling Webcasters to circumvent advertisers’ fees.

Clear Channel has also expressed reservations about streaming stations on the Web since the recording industry, led by the Recording Industry Assn. of America (RIAA), is fighting to get broadcasters to pay additional licensing fees for their Webcasts. Although the two sides are negotiating and face a July 1, 2001, Copyright Office proceeding later this summer, Kevin Weyrauch, chairman/CEO of Clear Channel Interactive, is optimistic that the outcome will not be financially devastating to the company.

“We have had enough discussions with the RIAA to think there’s a comfortable zone in terms of what the possible outcomes are,” Weyrauch says.

Clear Channel, the largest U.S. broadcast group, operates 850 radio station Web sites.

This story was prepared by Marc Schiffman, managing editor of Top 40 Airplay Monitor.

The past six months have seen numerous mainstream and adult top 40 stations declare themselves dead... serious about giving away money. Jocks have been fired... up about their station's new contest. And listeners are getting used... to this sort of stunt. But while they often generate lots of talk, how effective are these stunts in the long term? Although some stunting stations had strong winter books such as KDWB-Minneapolis, up 5.9-7.1—results were mixed overall.

For heritage stations and talent—particularly in a market that has been a lot of format changes, the “dead... serious” stunt has become a quick, cheap way to grab the attention of listeners.

“How do you create talk without blowing up your radio station?” asks adult top 40 KPLZ (Star 101.5) Seattle PD Kent Phillips. Take your station right to the brink without going “into the light.” Phillips says that “people were so used to stations blowing up, why not tease them?”

While many stunts lasted only for a long weekend, Star 101.5 announced weeks in advance that it would no longer be a music station. The punch line was that KPLZ became “the computer station,” giving away PCs four times a day for eight weeks. “It created talk about the station and all the things you want when starting a format,” Phillips says. “If you pull up a trend for that month, it worked beautifully. It’s a great way for a consistent, long-term station to create talk without having to do anything.”

In fact, Phillips says, it counteracted the effect of other new formats in the market stealing curious KPLZ listeners. Phillips says that the month before the promotion, the station had dropped from No. 1 among women aged 25-54 to No. 7. “In February, we were back up to No. 2, in March No. 1, and in April No. 1.” Phillips says, “The changes that happened in January”

A MILLION TO $1

Several stations, including adult top 40 WCPT (the Point) Albany, N.Y., had an independent firm plant a $1 bill in the market with a specific serial number. If a listener found the bill, he or she received a million others to add to it. The tease was that the Point was dead... after giving away $1 million. PDJ. Davis took his jocks off the air for the weekend and added the liner “The Point is dead” between songs.

Davis who followed the teasers with not only the contest but also his station’s first major marketing campaign, called the promotion “very effective in terms of building awareness.” He also says that Albany had recently experienced so many format changes that the teaser campaign was about the only thing that would draw attention.

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**JUNE 30, 2001**

**Adult Contemporary**

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<td><strong>No. 1</strong></td>
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<td>2</td>
<td>Thank You</td>
<td>Lenny Welch</td>
<td>A&amp;M</td>
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<tr>
<td>3</td>
<td>You Keep Me Hangin' High</td>
<td>Matchbox Twenty</td>
<td>RCA</td>
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<tr>
<td>4</td>
<td>I Hope You Dance</td>
<td>Lenny Welch</td>
<td>A&amp;M</td>
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<td>5</td>
<td>Gonna Be Good</td>
<td>Matchbox Twenty</td>
<td>RCA</td>
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**Top 40 Tracks**

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<td>2</td>
<td>Hanging by a Moment</td>
<td>Lifehouse</td>
<td>RCA</td>
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<td>3</td>
<td>Ride Wit Me</td>
<td>Nelly Featuring City Spud</td>
<td>Columbia</td>
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<td>4</td>
<td>Follow Me</td>
<td>Uncle Crackler</td>
<td>Atlantic</td>
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<td>5</td>
<td>I Love You</td>
<td>Jessica Simpson</td>
<td>WARNER BROS.</td>
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**Adult Top 40**

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<td>Drops of Jupiter (Tell Me)</td>
<td>Train</td>
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<td>Follow Me</td>
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<td>Thank You</td>
<td>Dido</td>
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<td>5</td>
<td>Don't Tell Me</td>
<td>Dr. Dre</td>
<td>Mathers</td>
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Zellner's most surprising calls were from within the industry. "We created more talk in the industry than I thought we would," he says, particularly calls from jingle houses and syndicators offering their services for KMXV's "new" format. "I would have expected more from the industry. This is the No. 1 billboards station in Kansas City—why would you blow that up?"

With other stations unveiling similar promotions, literally within a week of KMXV's stunt, Zellner notes, "Before people do things like this, they should really talk to people involved [with past teaser campaigns] and see how successful it was." At the time, Zellner told people that it was too early to tell, but he thought the vibe on the promotion was good. "Six months later, I look back and I say, 'You know what? I had second thoughts.'"

In the end, "it was a positive experience. We were successful in generating talk," Zellner says. In Radio 101, when you generate talk, it's positive, but ultimately, Arbitron determines the success and failure of our radio station. According to Arbitron, we didn't generate any new listeners because of this promotion."
L

incoln's guitarist Brad Delson says that dynamics are really important in the band's debut Warner Bros. album, *Hy-
brid Theory*, and in songs such as "Crawling," which is No. 5 on this issue's Modern Rock Tracks chart.

"Crawling" is a really dynamic song," he says. "I like a lot of really heavy music, but heavy only exists relative to soft. The chorus to Crawling is very heavy, but one of the reasons it feels heavy is because of the contrast to the verses, which are melodic and almost quiet."

Delson says that it was vocalist Chester Bennington who inspired the theme of this multi-
layered song. "It was kind of an expression of those feelings of insecurity and self-doubt that everyone goes through," he says. "There's a lot of cool things about this song. There's the chorus which, if you listen to just the music without Chester singing, is very melodic. There's a lot of overlay vocals with different notes. It's a very rich sound. Chester's line is almost a static line. He's singing a very high note, but at the same time, you can tell his throat is made of steel. The juxtaposition of what he's doing note-wise and melodic-wise with the actual music dynamics underneath creates a really cool relationship."

Lincoln was able to produce such inter-
esting sounds largely because of its use of a digi-
tape recording process. Delson says that this gives the group "the ability to really play around with parts and approach songwriting almost more from a hip-hop or electronic-based angle than a rock one. In rock music, it's used to always record on a tape linearly. When

you do that, the first thing you lay down is the foundation of the song, and you can't really change it that easily."

**Billboard**

**JUNE 30, 2001**
**Music Video Programming**

**Awards Crown 2001 Billboard Music Video Conference**

Music Video Confab: Applications are now being accepted for the 2001 Billboard Music Video Awards. The Nov. 2 awards show will be the grand finale to the Billboard Music Video Conference, set to take place Oct. 31-Nov. 2 at the Beverly Hilton in Beverly Hills, Calif.

Awards will be given for best clip, best new artist clip, and best local/regional show in the following genres: adult contemporary, country, contemporary, country, dance, hard rock, Latin, modern rock, pop, R&B, and rap/hip-hop.

Other awards will be directed by the year, presented to a music video director for the body of work in the voting year, and Maximum Vision, for the video that best advances an artist’s career in the voting year.

Eligible music videos for this year’s awards show are music videos released between Sept. 1, 2000, and June 30, 2001.

Videos considered for nomination must be submitted by the record companies. The deadline to receive submission forms from the record companies is July 18.

Voting for the music video nominations will be carried out by an expert panel of judges consisting of music video programmers, music journalists, and other industry professionals. (To prevent conflicts of interest, record company employees are ineligible to determine the nominees.) Nominations will be announced in the Aug. 25 issue of Billboard.

Once the nominations are determined, voting for the winners will take place via ballots distributed in U.S. and Canadian subscriber copies of the Sept. 15 issue of Billboard. The winners will be announced at the awards show.

Local/regional shows must be on the air at the time of submitting their application forms. Aug. 31 is the deadline to submit their music video show application forms from local stations. Voting for the local shows will take place at the conference.

**PRODUCTION NOTES**

**Los Angeles**

The Black Crowes filmed its “Shake Your Money Maker” video with director Liz Friedman. Rehabs “It Don’t Matter” was directed by Jeff Richter.

**Other Cities**


Limp Bizkit’s “Boiler” clip was directed by Fred Durst and Dave Meyers in Lisbon, Portugal.

**BY Carla Hay**
of the term breeds awareness of a genre, or sub-genre, that has yet to see one of its artists break—save, maybe, the occasional success of Willie Nelson or Lewis, or Buck Owens. Terminus, which counts Kevin Kinney and Billy Ray Cyrus among its members, is looking for a singer-songwriter, they would gravitate toward (an Americana section).

Although many stand firmly on Lewis’ side of the Americana fence, other labels are not at all bothered by the term. While he recognizes that the label does not sell copies, he describes the style of music that the label’s albums feature. "I think [as more people get interested in country and bluegrass, the label’s momentum seems to be building. But in today’s market, the launching of Americana stylistic currents and a type of music has grown to such proportions that certain people see it as a whole new genre. They can either help launch or destroy the careers of artists, and I want to make sure we don’t concentrate on the two things that these acts desperately need—more support from corporate radio and more exposure."

In fact, many see the increased use of the term, as well as the creation of the major-label-backed Lost Highway—formed earlier this year under the umbrella of MCA Nashville—on which Lewis serves as chairman—has significant indications that Americana labels and the artists who are lumpy into this genre can do well on the verge of... well, something. Both artists and labels are reaping the benefits of country's growth.

For example, the Americano label, which offers listeners a wide range of musical styles, has seen a significant increase in sales over the past year. Their latest album, "Americana," has been well-received by critics and fans alike. The label has also seen a surge in record sales, with many of their releases charting in the top ten.

"We're seeing a lot of interest in Americana music these days," says label owner Ben Miller. "It's a great time to be in the business, and we're excited to be a part of it."
SMELLE GETS KEY BMG ROLE
(Continued from page 1)

chairman/CEO Rolf Schmidt-Holtz, to whom he reports. Smelle has been senior VP of BMG’s Asia Pacific division for the past six years.

The appointment was announced by Schmidt-Holtz, who recently appeared in Berlinseam corporate-image advertisements in Germany wearing a Star Trek uniform—just days after the surprise resignation of BMG executive VP/chief administrative officer Konrad Hilbers (Billboard, June 14). Smelle, 47, is a Swiss national with years of experience in commercial and financial sectors, including responsibility for finance, legal and corporate affairs, information system, audit, and new technology/strategic development. “Rolf sees me working very closely with him and certainly looking after the day-to-day activities of the company,” Smelle says.

Hilbers held his BMG job for a mere six months. A spokesman would only comment, “Hilbers resigned from his post at BMG to accept a yet-to-be-disclosed position at another company.” Previously, he was executive VPCOO of AOL/ Burlington Europe.

One precedent in this is the recent appointment of a senior manager in “Billboard” questions. [He] is a first-rate music executive.

Smelle says, “I’ll be working very closely with Rolf on all the major issues that we tackle here at the company. We look at the market, the international market, the music market, the digital market, the management market, the music business market, and the international market.”

Michael Smelle thinks through, cuts sensible deals, and he doesn’t throw away money.

GLENN WHEELAT, TALENTWORKS

U.K. GOVT APPOINTS JEWELL AS DCMS SECRETARY
(Continued from page 8)

New Zealand’s Larry Hawker, chief economist at Ernst & Young, says that the government’s proposed legislation activity in the coming year.

Billboard’s re-elected Labour administra-
tion, a new Cabinet position in the government, will be one of the key issues to be discussed at the Enterprise Bill. 

Bill’s government is committed to introducing legislation in order to drive a new anti-competitive service. A key element of the Enterprise Bill will be the strengthening of the antitrust/competition watchdog the Office of Fair Trading (OFT). The body will be restructured by introducing a board—rather than the individual director general of fair trading—to run it. The Enterprise Bill would also increase the OFT’s legal power and status, a key priority of the company’s mergered. Increased penalties for anti-competitive behavior are also planned.

The government has also announced plans for 200 bills in total and promised that “[draft] communications bill to create a single regulator for the media and communications industry and reform the regulatory landscape.” The government’s proposed telecommunications regulations will be published [during the coming year].” The DTI will oversee the introduction of that bill.

As part of preparing this story was provided by Christi Elzier in Melbourne, Australia.

Billboard JUNE 30, 2001

www.billboard.com
client) and played a key role in the global music charity fund-raising event Live Aid. For that, he was named an Officer of the Order of the British Empire in 1995.

"John has been on the shortlist of one for quite a while, identified as a possible successor candidate," Larsen says of the former head of Virgin and PolyGram's division in the U.K. and Ireland. "The deal is getting very close. For bureaucratic reasons, there are no major disagreements.

Larsen, who is 59, reports to Universal Music Group chairman/CEO Doug Morris. He has headed UMG since 1993, and his division makes a major contribution to the group's performance. In fiscal 2000, before Vivendi-Southeast merger, UMG presented an estimated $3.5 billion in revenue and $700 million in profits. Larsen says the current year "will end up being as good as last year, which is good under the market conditions.

Kennedy's appointment also augurs well for his successor, Lucian Grainge, who, as expected, was promoted to chairman from head of UMG's U.K. and Ireland. Kennedy and Grainge have been with the company since 1986 and 1986, respectively.

The new posts for Kennedy, 48, and Grainge, 41, are effective July 1, although Kennedy will be taking some time off during the summer, followed by a short stint at Harvard Business School. After this "transition period," he will assume a key role in the management of the new company.

"Also, if John wants to become..." and does—a truly international person, he needs exposure to those far-flung and exotic countries that will be reporting to him," Larsen says. "Some of the individual markets may be quite small, but he still needs to know all of these things. It's a good place to start.

Kennedy knows he has much to absorb and much traveling ahead. "I don't lose sight of the fact that five years ago, I was practicing as a music business lawyer, very happy and enjoying myself and very experienced in the music business from that point of view. I got the opportunity to run the biggest record company in the U.K. That was a big challenge and a learning curve."

Of his new role, Kennedy says, "It's going to take quite a period of time to come up to speed and add value. It's always good to have somebody to learn from, and for me is a master of this."

The idea of a visible second-in-command at UMG is welcomed by several of its regional chiefs. One tells Billboard, "Jorgen had way too much on his plate. Even the best person reaches an overload scenario, and he was there."

"Long-distance telephone meetings" were counted in minutes, says another, and the briefed, the better for Larsen. None of these executives, however, suggests that he was not available when needed, and, just

TROPHY CASE: Janet Jackson earns the Greatest Gainer/Airplay award this issue: "Someone to Call My Lover" (Virgin) gains 13 million listeners and cuts its position in half on the Hot 100 (68-35), as well as Hot 100 Airplay (70-35). The Greatest Gainer/Sales winner is Lil' Romeo's "My Baby" (Soulja's/No Limit/Priority), with an increase of 4,500 units for a total of 60,000 pieces scanned. This is the first sales award for "Baby," odd since it has been at No. 1 on Hot 100 Singles Sales for six consecutive weeks.

On the main chart, "Baby" climbs up a spot to No. 3, in its sales gain makes up for a slight tumble on the airplay (45-55).

ANIMATED DEBUT: Media shy Belle & Sebastian have the highest debut on Hot 100 Singles Sales, at No. 80 with "Jonathan Davids" (Dumpee/Atlantic). The Scottish septet scans 3,000 units of the single without the benefit of much, if any, airplay at radio. This is the act's second single to make the sales chart, following "Legal Man," which peaked at No. 47 in June 2000. Beyond these two singles, no other track by the band has made any Billboard singles charts. Belle & Sebastian formed in 1996 and have much music that has been released. In the same vein, press photos of the group are just as rare as a mint 10.

Wagner baseball card. The "Jonathan Davids" single includes two other newly recorded tracks: "Take Your Carriage Clothe and Shove It" and "The Loneliness of a Middle Distance Runner.

by Silvio Pirottono
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as important, they appreciated the business latitude he afforded them. Larsen refrutes the notion that the creation of the PCO post resulted from the pressure of the U.S. colleagues, with whom Kennedy is popular. He acknowledges that a reduction in the number of people reporting directly to him, from nearly 90 to half that number, will be useful. But he asserts that his close, personal, involvement with so many UMI businesspeople worldwide made a powerful contribution to the company’s effective integration with PolyGram.

CODER RETURNS TO CUBA

by Win Wenders has been released on VHS and DVD video via Warner Home Video. From Te Neues Publishing, there is also a companion book to the documentary by Win and Donna Wenders.

The revolutionary Buena Vista Social Club brand has also yielded 1999’s 1.4 million-selling Buena Vista Social Club Presents Ibrahim Ferrer, as well as the solo discs by González, hit sets by star Club vocalists Compay Segundo and Omara Portuondo, and two albums of music from Marcus Vásquez’s Afro-Cuban All-Stars. According to Nonesuch, the tag line of “Buena Vista Social Club Presents” used on Portuondo’s album, as well as Ferrer’s first disc) will probably not be used any further, to avoid confusing those expecting an actual sequel to the Buena Vista Social Club album.

A multiple Grammy winner in his own right, Valdes—dubbed by some Latin jazz aficionados as “the Cuban Duke Ellington”—brings yet more space to the Buena Vista line. The pianist has been translating Cuban tradition to a jazz language since he co-founded the seminal band Irakere in 1974 with his friends Armando Peraza, Ibrahim Ferrer, and D’Rivera. Since, he has recorded with such artists as Portuondo and young American trumpeter/bandleader Ryan Hargrove.

Authentication

Kennedy’s appointment will not affect UMI executive VP Tim Bowen, who was developing the division’s Voxstar music portal before its amalgamation with GetMusic International. “Tim was a chief of staff, I would say, rather than a COO at UMI. He coordinated the activities handled by our international headquarters. When that international headquarters sorted out problems, and he did that very well. He then went into the ‘e’ area about 18 months ago, and that was the need I was made aware of a few months ago.” Bowen remains responsible for UMI business affairs, Eastern Europe, and, according to Larsen, the “e’ activities that we still have. That will remain unchanged.”

Meanwhile, German-based new London office in Hannemars is a few minutes’ taxi ride from his existing one (at Polydor Records) in Chiswick, but his promotion represents the complete- ness of an official extension number for that office, I’ve called three of my bosses in the last 15 years, all of whom I’ve respected immensely,” he says referring to Kennedy, Ames, and the latter’s predecessor, Maurice Oberstein.

Grange joined Polydram to form its U.S. publishing unit, later graduating to managing director of Polydor, where he drove the label to a market-leading position. In his new post, Grange will continue to head Polydor and assume overall responsibility for Universal’s Universal/Island and Mercury labels, Universal Classics & Jazz, mail-order business Britannia Music Group, and subsidiaries. Grange heads Universal Music TV, among other units.

“I need a structure that keeps me close to artists and music,” Grange says, “so I really planned out the appointment of a managing director for Universal/Island. He has already appointed Nick Gatfield, former joint president of Polydram International in the U.S., as consultant and head of A&R to the label. Howard Berman continues as managing director of Mercury. The Principle Management (U2, PJ Harvey) says of Kennedy and Grange, “I enjoy working with them both, and I’m delighted for both in professional terms.” He calls Universal Music U.K. “quite a coherent organization,” while noting that UMI is responsible for handling two-thirds of U.S. global sales. The band’s current album, All That You Can’t Leave Behind, is at 9 million units to date, of which 6 million are outside North America.

GROSSES FLAT

(Continued from page 6)

audio- and videocassettes totaled $280,950, up from $176 million the year before. But NARM says that it total volume for 2000 of $14.5 billion, because they reflect the influence of digital downloads. NARM reports that sales of legitimate digital downloads were almost too small to measure.

Meanwhile, CD album sales grew 3.7% in 2000, increasing to $9.4 billion from $9.1 billion in 1999. Catalog producers increased 2%, while new releases increased 2.5%. This resulted in a per capita increase of sales for the first time since 1996, up to 34.4% of the audio market from 33.6% the year before.

Reed average 1.2% to 4.2% to 597.3 million. Also down were single sales, falling more to 2001 $150 million from $195 million the year before. CD singles fell to $145.4 million last year from $162 million in 1999, while cassette singles fell to $6.9 million from $35 million in 1999.

Average music videos increased for the first time since 1998, rising from 1.4% in 1999 to 16.4% in 2000. The Recording Industry Association of America earlier this year reported total music sales to be 1.2% of total music, but that number reflects manufacturers at list price and includes nonretail sales.

Taylor records parent MTS has had its debt ratings downgraded by Moody’s Investors Service. Given the “current weakness in the music retailing segment,” the rating agency said Mayfair may find it difficult to find the necessary funds to meet the terms of its revolving credit facilities and to continue operating.

TOWER RECORDS parent MTS has had its debt ratings downgraded by Moody’s Investors Service. Given the “current weakness in the music retailing segment,” the rating agency said MayPac may find it difficult to find the necessary funds to meet the terms of its revolving credit facilities and to continue operating.

THREE OF THE COUNTRY’S LARGEST fair and festival talent buyers and producers have formed the Alliance, a talent-buying network. Jimmy Jay, president of Jayson Promotions in Hollywood; Bill Holland, president of Triangle Talent in Louisville, Ky.; and Suzanne Wilson, president of Wilson Events in Petaluma, Calif., have formed a consortium that will enable the companies to operate independently while offering coast-to-coast buying and selling opportunities to their clients. Collectively, MTS, MTS/Wizdom, and the MTS label(MouseEvent), are the country’s largest talent buyers and producers.

AbovePep’s AIMSTER, the peer-to-peer service sued by the Recording Industry Assn. of America (RIAA) and its member labels for copyright infringement (Billboard Bulletin, May 20), is asking its buddy-list users to send voluntary payments to defray legal costs. Aimster president John Deep says he hopes that users will send in payments “in the range of $5-$10.” The D.A. is seeking a court order to require the service to remove pirated material.

A FEDERAL JUDGE in New York declared a mistrial in the penalty phase of TV Talk Records’ copyright-infringement case against MP3.com. The ruling follows an April 6 jury verdict that erroneously awarded TVTalk $250,000 in damages instead of an intended $8 million (Billboard Bulletin, April 9). A new trial is scheduled for Nov. 8; sources say a defendant will now be Vivendi Universal, which plans to acquire MP3.com regardless of the suit’s outcome (Billboard Bulletin, June 20).

Robert Greenwell

REALNETWORKS is launching its own digital rights management (DRM) technology, RealSystem Media Commerce Suite. It will serve as the rules platform for MusicNet, the planned subscription service from RealNetworks, Warner Music Group, BMG Entertainment, and EMI Recorded Music. Competing DRMs—such as those from Microsoft, InterTrust, and Liquid Audio—will not initially be compatible with the format. But Real’s DRM is ultimately expected to be compatible with other systems that follow a new common-standards initiative announced by the company in conjunction with the new technology.

Matthew Benz and Brian Garity

Wwww.billboard.com

BILLBOARD JUNE 30, 2001

NEWSPR...
BOUTIQUE DISTRIBUTORS MAKE NOISE UNDER THE RADAR
(Continued from page 1)

press, Calif.; Subterranean Revisited in Berkeley, Calif.; Lumberjack Distribution in Toledo, Ohio; Parasol in Urbana, Ill.; and Southern Records and Carrot Top Distribution (CTD), both based in Chicago—as labels and moved into distribution because they felt the existing distribution network wasn’t doing enough to support their records.

HUMBLE ORIGINS
Ron Schneiderman, owner of Boston-based Surefire, remembers that his company’s original office was a 140-square-foot space “under a butcher shop, with blood coming through the floor.” We were so cramped that after you took an order, you would have to stand up from your seat so you could use it as a place to pack and ship out the order.” Surefire has since moved to a 4,000-square-foot warehouse.

Whether based in a house (like Bill Karras’ Sounds of California and James Agモン and Chadha Tobe’s Daria) or a warehouse, these distributors play a real role to the health of rock music, according to indie-label executives.

“The independent music culture gives a voice to artists who might not have an outlet,” says Epstein owner International Dischord (home to Fugazi).

“Indie distributors are a vital element in the system that supports this culture, along with other labels and small record stores. As long as the indie culture is alive and exciting, there will always be challenging new forms of music.”

In addition, stateside labels benefitting from the boutique channel include Bloodshot, Hydra-

Joe Pernice of Pernice Brothers—whose new record, The World Won’t End, is on Ashmont (the label he co-founded with his manager)—thinks Redeye, both, are doing what they can “definitely fill a void. There are many artists who sell 10,000-20,000 albums that no majors will touch, because $20,000 is a loss to them. If I sell 20,000 albums, I make a lot of money, and Redeye does pretty much all the things the majors don’t, with the promise that we will make an untold profitable margin. Who can afford to scoff at profit?”

Many distributors sell their exclusive-inclusives out of their own distribution and achieve national distribution, which has created a sense of community, rather than the atmosphere of competition they might expect when companies carry many of the same titles, “We rely on each other to get our music out there,” says John Waigh, a partner in Disgraceland Music Distribution. “We wouldn’t be around without the others.”

Proof that the community of distributors is thriving can be found in the number of companies that have moved into the warehouse business and are grading their systems. For instance, CTD started five years ago in founder Patrick Monaghan’s living room and now serves several thousand 3,000-square-foot warehouse. Likewise, Parasol—which began life in the owner’s house—has moved into a 3,000-square-foot facility, as has Anaheim, Calif-based Hex Cat, Redeye, and a few others.

“I believe that folks in the sort of music coming out on my label and other specialized indie labels are probably more likely to get hurt from pirate sales because this difference between hardcore music fans and casual consumers. “From a distribution standpoint, I can’t afford to ignore that threat. Our business is still growing steadily after five years.”

One way to grow is to work more with the major brands, that is, means taking on more risk. Monaghan sees selling to large chains “as a way to go out of business.” Large music chains, he says, can carry 50-100 titles into 120 or 150 days, and then return 50% of their purchases, he complains. “Your margin is only 15% on the sale, plus you get to over the barrel, you are done.”

Others, though, complain that the chains don’t want to do business with the smaller distributors. Shawn Loehrke, Or Band’s founder, says, “I understand they want to limit their vendors. But try to call Borders in Ann Arbor [Mich.] on Monday, and try to call the CHA Laser [Va.] on Tuesday and see if it isn’t a similar experience.”

To achieve penetration into the chains, these subdistributors also sell to some of the larger distributors, like

Revolver, as well as Caroline and Dutch East in New York.

Hans at Redeye reports that he was able to grow into chains, thanks to the company’s rights to exclusive material by such bands as Whiskeytown, Trailer Bride, the Backstiders, and Two Dollar Pistols, who became successful, while bands who began relinearizing their stores to reflect regional tastes in the mid-90s. N.A.L.L. also seeks to grow by doing business with independent labels, but it needed help in dealing with them—so it is negotiating to be purchased by Allegro, an established indie distributor also based in Portland, Ore.

The key to dealing with chains is to resist the temptation of pushing product into the stores, says Revolver’s Paul Ashby. “Hyping a line or artist usually just means more pain—read: returns—later, and we hate returns more than anything. File-sharing and CD-burning are goldmines Barney the Dinosaur can never rest us from.”

At the opposite end of exclusivity, some boutique distributors have switched their genre specialties in recent years. Sue Chang’s A Vibe, who heads up Mean Street Distribution, says, “We used to sell tons of punk and ska, but ska went to hell, so we got into world music. Mean Street had carried more than 4,000 titles from about 100 punk and ska labels, he notes. “Now we have 80 urban labels and nearly 100 titles, but the volume is bigger, may be five times more.”

Some successful independent distributors are now faced with the proposition of evolving to the next level, which could be a worrisome prospect. “I am a die-hard independent,” says Ruth Schwartz, who founded CTD, but now regularly carries 3,000 titles from some 30 labels. “I have a lot of scruples, and I don’t know how to reconcile the two.”

To CTD’s Monaghan, the next level just doesn’t sound like an attractive place to be. “I don’t have a dream about taking up one day having 75 employees and not knowing who half of them are,” he says, “That doesn’t sound fun to me.”

Yet dreams can be relative. Daria’s Cullen says, “Somebody, we would love to move out of the house and get a warehouse.”

This story was prepared with assistance from Wes Orahoki.
Schmidt, Conroy, Barry Added To Plug-In Lineup

This year’s Plug-In conference has assembled perhaps the most impressive speaker lineup ever for a digital music event. Newly confirmed for keynote sessions are Bertelsmann eCommerce Group president/CEO Andreas Schmidt, AOL Music senior VP Kevin Conroy, and Napster interim CEO Hank Barry. They join Vivendi Universal vice chairman Edgar Bronfman Jr. and Maverick artist Alanis Morissette as featured speakers at the conference, presented annually by Jupiter Media Metrix in association with Billboard.

Plug-In will take place July 23-24 at the Sheraton Hotel in New York. In addition to the featured speakers, the conference has a full agenda of panels examining the critical issues involved in digital music distribution, including the viability of the latest business models, the changing relationship between artists and labels, legislation and digital rights, next-generation file-sharing platforms, and the direction of Internet radio.

New Miles Bio Is ‘Electric’

Billboard Books/Watson Guytill has just released Miles Beyond: The Electric Explorations of Miles Davis, 1967-1991, by Paul Tingen. This highly focused biography takes an in-depth look at the later years in Davis' career and examines his controversial electric period. Davis was a pioneer of such jazz styles as cool and hardbop, yet when he experimented with rock and African music in the late '60s, giving birth to fusion or jazz/rock, reactions were mixed. Davis alienated many of his traditional jazz fans but also gained new ones for his revolutionary electric explorations.

Tingen’s book examines this remarkable aspect of Davis’ career authoritatively with compelling research and firsthand revelations from more than 50 musicians, producers, and songwriters, including Wayne Shorter, Herbie Hancock, George Duke, and Chick Corea.

Miles Beyond: The Electric Explorations of Miles Davis, 1967-1991 is available wherever books are sold. For author interviews, contact Lee Wiggins at 646-654-5455 or email lwiggins@watsonguptill.com.

Blink Keeps Rock On Top With ‘Off’

ALTHOUGH THE GROUP has never had a top five album before, Blink-182 comes on strong with its fourth entry on The Billboard 200, topping the chart with Take Off Your Pants and Jacket (MCA). Each Blink-182 title to chart has improved on the performance of its predecessor. Dudes Roug e only managed to reach No. 67 in December 1998. Enema of the State floundered at No. 13 in June 1999. Blink-182's third rock outfit in a row to achieve pole position. Take Off Your Pants and Jacket was the three-week run of Staind's Break the Cycle, which replaced Tool's Lateralus. It's the longest success of rock albums at the summit since the autumn of 1998, when Nine Inch Nails' The Fragile, Creed's Human Clay, Santana's Supernatural, and Rage Against the Machine's The Battle of Los Angeles reigned consecutively. It was almost a five-band sweep, as Faith Hill followed Rage Against the Machine for a week with Breathe before Korn took over with James.

POWER SURGE: There's no shortage of electricity on The Billboard 200, as Jeff Lynne returns with the first Electric Light Orchestra album to chart in 15 years. Zoom (Epic) opens at No. 94. While the album still has a chance to move up the chart, if it slides instead, it will become the lowest-charting album of ELO's career. The last ELO album to chart was Balance of Power, which peaked at No. 49 in April 1986. The group's first album that charted was an eponymous set that peaked at No. 82 in 1973, giving ELO a chart span of 28 years, two months, and one week.

Billed as a solo artist, Lynne charted with Arvairnchair Theatre, which went to No. 83 in 1990. As a member of Traveling Wilburys, Lynne peaked at No. 3 in 1989 with Volume One and No. 11 in 1990 with Vol. 3. We're still waiting for Volume Two.

A CHART'S BEST FRIEND: Hard to believe, but in his long album career, Neil Diamond has never topped The Billboard 200. His highest-ranked album is Jonathan Livingston Seagull, which spent a lone week at No. 2 in 1973. But at long last, almost 35 years after he first appeared on the Billboard charts, with The Feel of Neil Diamond, the Brooklyn, N.Y.-born artist is sitting on top. Thanks to a promotion at Costco (Between the Bullets, Billboard, June 23, '12 Greatest Hits, Vol. II (Columbia)) is No. 1 for a second week on Top Pop Catalog Albums.

HOPE’S SINKS: In April, the Other Brother, Where Art Thou? soundtrack tied Hope Floats as the longest-running No. 1 soundtrack in the history of Top Country Albums. But Other Brother slipped the following issue, missing its chance to surpass Hope and own the crown all by itself. But two months makes all the difference in the world, as the DVD and VHS release of the film, plus a live-concert performance of the soundtrack's songs, fuel a 4-1 move on the chart, giving Other Brother its 10th week on top and the opportunity to dethrone Hope. Urban Cowboy, which had an eight-week run at the top in 1980, slips to third place.

MARKET WATCH
Billboard spotlights Jeff McClusky & Associates, a premier independent promotion company. This landmark special looks at the company’s rich history and profiles its recent expansion into soundtracks, research services and internet marketing. In addition, we will look at the executives and milestone achievements that have made Jeff McClusky & Associates the promotion powerhouse it is today.

Make sure your message appears in this special tribute!

Issue Date:
August 18

Ad Close:
July 24

Contact:
Phil Hart
Tel. 615-321-4297
Fax. 615-320-0454
phart@billboard.com
In 1967 thousands of hippies got together to celebrate the Summer of Love. If all of them could be here today, they would get their asses kicked.

WELCOME TO THE SUMMER OF SICKNESS.

DISTURBED
THE SICKNESS
FEATURING STUPIFY, VOICES & DOWN WITH THE SICKNESS

ALBUM SALES REACHING EPIDEMIC PROPORTIONS OF OVER 1.5 MILLION

- Slaying Ozzfest all summer long (June 8th through August 12th)
  And after just one day on the tour, Disturbed has been moved to the main stage due to an overwhelming amount of rampant fans!
- “Down With The Sickness”
  Rapidly infecting radio with heavy requests across the country and massive multi-format spins
- Prepare yourself for the new LIVE “Down With The Sickness” video airing this summer on MTV