IFPI Confab To Discuss Global Piracy
Delegates From 37 Countries Gather To Conceive Common Solution To Music Theft

BY BILL HOLLAND
WASHINGTON, D.C.—International Federation of the Phonographic Industry (IFPI) delegates from 37 countries fly into D.C. this week (June 10-14) for the international record-industry trade group's semi-annual gathering. High on the agenda, chairman Jason Berman says, will be discussions to try to seek solutions to a major problem facing label execs in countries whose copyright laws and enforcement policies vary from outmoded to nonexistent: global piracy in all its treacherous facets.

Berman says, "It's a critical issue, no doubt, both physical piracy and online. And when you think of all the countries involved, we're operating with 37 different legal environments, many of them certainly different from that of the U.S. Most of them also have far less developed piracy laws." The meeting, he adds, "is designed to try to get a common set of understandings on a worldwide basis among all the national groups."

Berman focuses on the particular problems in Spain, which has visited three times in recent months. "Spain has this phenomenon, people (Continued on page 63)
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BY MATTHEW BENZ
NEW YORK—While observers of Viven-
di Universal say its decision to re-
linquish executive responsibilities last De-
cember—continued their fall the day after the 
board meeting, closing $1.75, or 5.5% lower, 
at $29.92. On June 5, the 
shares stood at $29.22.

Debt has increased as Vivendi has 
grown under Messier’s direction, starting 
with the acquisition of the Bronfman-
controlled Seagram’s music and film 
companies in 1999, to the $10.3 billion pur-
chase of the former USA Networks’ film 
and TV assets completed earlier this year.

VIVENDI

Universal

CUTTING debt may alleviate criticism 
 Messier has received as his vision has 
failed to materialize for a diverse media 
and entertainment company working to 
meet its pay-to-view technological 
challenge.

The board also decided at that meeting 
not to move forward with Napster’s 
merger plan, as it said that previously it 

Vivendi’s best chance for debt reduction 
may be to sell part of its 63% stake in 
Vivendi Universal, the water-servic-
es company around which Messier began 
building Vivendi Universal. Yet it is limited 
by the French government’s desire to see 
Vivendi Universal remain in French hands.

Vivendi’s strategic challenge is simi-
lar to that of AOL Time Warner, which 
must streamline and strengthen itself in 
the wake of the America Online-Time 
Warner merger as investors demand simi-
lar corporate structures and stronger 
profit margins. Both companies are products 
of the technology-fueled stock market boom 
of the late 1990s and 2000, when hopes 
were high for the convergence of new 
technologies and traditional media. 

Both companies may have too boldly 
professed confidence in this vision 
and thus alienated investors. As one company 
observer notes: A year ago, “Vivendi was 
working very hard for investors to com-
pete this vertically integrated media con-
glomerate. [Now] it’s being criticized for 
having put together the self-same thing.”

It’s just incredible how strong a 

Sentiment Shifts Against Messier

BY BRIAN GARRITY
NEW YORK—Napster’s filing for Chapter 
11 bankruptcy on April 30, 2002, was 
expected (Billboard, May 25)—sets 
the stage for Bertelsmann to acquire the 
file-swapping service’s assets and freezes 
the music industry’s copyright-infringe-
ment litigation against the company.

Those suing Napster may now seek set-
tlement through the bankruptcy proceed-
ings. Meanwhile, Bertelsmann—which, 
according to documents filed with a U.S. 
Bankruptcy Court in Delaware, is 
worth more than $91 million in loans into the 
swappery—hopes to use the Redwood 
City, Calif.-based company’s technology, 
and presumably brand name, to launch a 
for-pay digital music service of its own.

That is, provided another company doesn’t 
outbid the German conglomerate for 
the assets. No other potential buyers have 
stepped forward yet.

Napster CEO Konrad Hilbers said in a 
statement, “The Chapter 11 process will 
allow the company to move forward with 
a talented team and continue on the path 
toward launch, while pursuing a plan to 
make payments to our creditors.”

According to papers filed with the 
Delaware court, the company claims $7.9 
million in assets and $101 million in debt as 
of April 30.

Napster is said to be seeking $5.1 mil-
lion in debtor-in-possession (DIP) fi-
nancing from Bertelsmann, which last 
month agreed to a buyout deal with 
the company that includes $8 million 
toward the settling of outstanding debts 
and the assumption of liabilities (Bil-
loans (Billboard, May 17). Finalization 
of the Bertelsmann acquisition pact re-
quires court approval as part of the 
bankruptcy proceedings. 

Napster, which currently has a staff of 
18, says it plans to rehire up to 28 
additional employees once it receives 
DIP funding.

Bertelsmann is the company’s largest 
secure creditor. Napster’s top unse-
cured creditors are the U.K.’s Assn. of 
Independent Music, at $3.79 million, and 
the law firm of Napster attorney David 
Schiller & Flaxner—at $2.14 million.

Reaction to the bankruptcy filing from 
those suing Napster for copyright in-
fringement—a crusade that has gone on 
for more than two years—has been 
quiet. In a statement, Recording Indus-
try Assn. of America president Gary Sher-
man said, “We look forward to Napster 
becoming a legitimate online player, with 
artists and record companies being fairly compensated for the use of their works.”

However, launching and succeeding 
with a legal service is still expected to 
be a challenge for Napster, even inside the 
fold of Bertelsmann. Among the hurdles 
the company’s acquisition agreement with 
Bertelsmann—companies even with major-label content, any legitimate version of the service will have substantially less music than Napster used to have as an unregulated peer-to-peer application; and it like 
all other for-pay services, will have to com-
pete with free Napster clones like Kazaa and Audiogalaxy.
Top of the News
8 Thoroughly Modern Millie and Urinetown: The Musical take top honors at this year’s Tony Awards.

Arts & Music
8 Executive Turntable: David Ellner is promoted to CFO/senior VP of operations for Universal/Motown Records Group.
12 Atlantic’s Audiocent debut with Dirty Sexy Knights in Paris.
18 The Classical Score: British indie Chondos supports the recent resurgence of contemporary American opera, releasing works by Gian Carlo Menotti and Tobias Picker.
18 Higher Ground: Whiteheart principal Mark Gerstshmeier returns to music via Awakening.

CONVERSATION STARTER: There’ll be a whole lot of conversation in the coming weeks if a longstanding chart record falls, as it is expected to do when the U.K. arm of RCA releases the single “A Little Less Conversation” by Elvis vs. JXL. June 10.

Billboard chart moves include:
8 Eminem vs. JXL moves up 1 to No. 1.
8 Artist of the Week: Brian Wilson, known for his work with The Beach Boys, is releasing a solo album titled “副局长.”

8 Digital Track: “When You Say Nothing at All” by Sheryl Crow.

8 Hot Shot Blocker: “Oh, My God” by Pink.

8 Top Track: “Do You Feel Me” by Nas.

Debby Boone and Elton John hit No. 1 on the Billboard Hot 100 with “A Little Less Conversation” in 1970. The song was later covered by Eminem and JXL for their release in 2002.

The song was also covered by the Beatles in 1967.

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In The News

- Ramones bassist Dee Dee Ramone was found dead June 5 in his Hollywood home. Ramone (whose real name was Douglas Glenn Colvin) was 50. The Los Angeles County Coroner’s Office is investigating a possible accidental drug overdose as the cause of death. Dee Dee formed the Ramones in Queens, N.Y., in 1974, with singer Joey (Jeffrey Hyman), guitarist Johnny (John Cummings), and drummer Tommy (Tom Erdelyi). Joey died April 15, 2001, after a long battle with lymphoma.

- The judge in the music and movie industries’ copyright-infringement suit against file-sharing networks Kaaza, StreamCast, and Grokster denied the motion to withdraw its defense (Billboard Bulletin, June 5). U.S. District Court judge Stephen Wilson instead ordered all parties June 3 to focus on the case’s contribu-
tory and vicarious liability issues. A July 8 hearing is scheduled to determine what discovery will be needed for summary judgment.

- Russell Simmons, Sean “P. Diddy” Combs, and Alicia Keys were among 100,000 parents, teachers, students, hip-hop artists, and community activists who June 5 City Hall demonstration prompted New York Mayor Michael Bloomberg to postpone an announcement about proposed edu-
cation-budget cuts totaling $1 bil-

Love’s Seven-Year Rule Challenge Dismissed

BY BILL HOLLAND
WASHINGTON, D.C.—A Los Angeles Superior Court judge dismissed a charge in Courtney Love’s ongoing countersuit against her record com-

"While the judge ruled the statute is not “unconstitutional,” it doesn’t mean that the statute is fair to recording artists. It’s patently unfair."

—SEN. KEVIN MURRAY

Cubadisco Trade Fair Looks Beyond Latin Music Sphere

BY HOWELL LLEWELLYN
Havana—in 2003, Cuba’s annual music trade fair Cubadisco will look
beyond the Latin music sphere for the first time, strengthening its European links by choosing Ger-
mansy as its invited “guest” country.

The move follows years of close links between Cubadisco and Ger-
mansy’s annual PopKomm trade fair, and PopKomm director Uli Gross-
maas has no qualms about raising the prospect of a Cubadisco-PopKomm
union. “A permanent joint trade fair would still be four or five years away,”
Grossmaas tells Billboard. “The marriage proposal has been made; we
shall help organize next year’s Cubadisco. But all marriages involve
two individuals, and there are always problems to overcome.

Mexico was spotlighted as the guest country at the sixth Cubadisco,
held May 22-26, following Brazil last year. This year’s event was held for
the first time at the 17th-century Spanish colonial San Carlos Morro
Cabaña fortress, overlooking Havana Bay and Old Havana, but a new site
will be chosen next year.

Cubadisco executives have been communicating with the German
embassy in Havana about next year’s event. A special Cubadisco 2003 pres-

tation will be made at this year’s PopKomm, held Aug. 15-17 in Cologne, which an official Cuban dele-
tation will attend.

Dominique Leguern, director of Canna’s-based annual trade fair
MIEDM, also attended this year’s Cubadisco. Leguern says she came to
Havana “to learn and get the feel of Cubadisco. Cubadisco always has a

Cubadisco president Ciro Benemelis says, “We are open to joint projects with any other trade-fair organization, and the first step is PopKomm, who will help us arrange next year’s event May 7-11. No Cuban [resident] artist succeeds outside the island before he does so in Cuba, so Cubadisco is an
important showcase for our artists.”

Deputy culture minister Abel Acosta—who is also president of
Cubadisco organizer the Cuban Music Institute—acknowledges that
while the choice of Germany as the guest country shifts the focus outside
Cubadisco’s traditional Latin America/Caribbean home base, “Cuba
music first, then Latin music will always predominate over other music at
Cubadisco.”

Benemelis adds: “We never said Cubadisco would be only for Latin
countries. Who knows when the U.S. may be our invited country? After all,
Brazil, ourselves, and the U.S. share the same [African] music roots.”

This year, more than 500 profes-
sionals attended the fair from the U.S., the U.K., Germany, Spain, Portugal, France, Mexico, Panama, Colombia, and Venezuela. More than 100 conc-
erts were staged at various locations across the city. As always, a major pres-
ence was Spanish authors and pub-
lisbers’ society SGAE, whose Madrid-

based managing director Paco Galindo says, “Cubadisco is stronger every year, and we meet many people with opera-
tions in Latin America, Europe, and the U.S. We want to show [them] SGAE’s international character and the
nature of SGAE’s activities.”

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**Signatures To License, Merchandise 'Osbournes'**

BY RAY WADDELL  
NASHVILLE—Leading merchandise firm Signatures Network has inked an exclusive agreement to develop merch and licensing opportunities for the popular MTV show *The Osbournes*, which follows the day-to-day lives of Ozzy Osbourne, his wife Sharon, and kids Jack and Kelly. The show debuted March 5 as the highest-rated original-programming premiere in the history of MTV, which renewed the show for 20 more episodes starting in September.

Signatures, which already represented Osbourne and Ozzy, is licensed merchandising, is seeking out top licensees to launch *The Osbournes* at retail. The response has been predictably huge.

Signatures, founder and CEO Dell Furano says, “There has never been anything happening this fast and on this inter. In three weeks we have 325 different products [developed].”

First out of the box are T-shirts, caps, posters, and coffee mugs. Furano says, “Within 60 days, you’ll see the key chains, wall hangings, board games, and then for back to school, it’s backpacks, skateboards, notebook covers. Coming up, we’ve got bowling shirts, lunch pails, die-cast cars, talking bobble heads.” Retail sales are projected to hit $200 million this year.

The company has already signed on 77 licensees (including four in Europe), developing such products as a calendar featuring Lisa, the Osbourne’s vomiting bulldog. Signatures has licensee agreements with Accessory Network, which will manage the line. Retailers supporting the program include Cadoola, Hot Topic, San Goody, Target, and Kmart, the latter two offering sanitized versions of the products.

Signatures VP of licensing and marketing Matt Hauptau says, “We’re hoping the [upcoming season] of *The Osbournes* will create a whole new buzz heading into the back-to-school and holiday seasons. The retailers want it, and consumers love it.”

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**Dual Vision Takes Hold On Broadway**

**Tonys Split By Two Radically Different Musicals**

BY WAYNE HOFFMAN  
NEW YORK—Broadway is holding on to its traditions while simultaneously reaching out in new directions. Proof was offered at the Tony Awards ceremony, June 2, when rapper Mos Def—currently making his Broadway debut in the Pulitzer Prize-winning play *Topdog/Underdog*—appeared as part of a musical salute to Richard Rodgers, singing “My Favorite Things” from *The Sound of Music*.

But the real proof of Broadway’s dual vision was evident in the competition among the 25 new musicals. Two very different shows split most of the major awards: the old-fashioned comedy *Thoroughly Modern Millie* and the distinctly nontraditional satire about toilets, *Urinetown: The Musical*.

Unlike last year, when *The Producers* shut out all others, this year several musicals were honored at the Tonys, held at Radio City Music Hall and televised on PBS and CBS. The revival of *Oklahoma!* was big winner, taking 10 Tonys, including supporting actor Saulnier and best musical revivals. John Littin was named best leading actor in a musical for *Sweet Smell of Success*, the show’s only win. (Producers announced two days later that *Sweet Smell* will close June 15.) And Elaine Stritch won the race for special theatrical event for her one-woman show Elaine Stritch: *At Liberty*, it was the first Tony for the 77-year-old Broadway legend.

Still, *Urinetown* and *Thoroughly Modern Millie* dominated. The former picked up Tonys for its score (Greg Kotis), book (Kotis and Mark Hollman), and direction (John Rando). The latter picked up trophies for choreography (Chad Ashford), orchestration (Doug Besterman and Ralph Burns), costumes (Martin Pakdee), and featured actress (Harriet Harris), lead actress (Sutton Foster), and the big one: best musical.

Foster, who started off as an understudy in *Thoroughly Modern Millie* workshops, was taken back by her victory. “It’s always going to be a surprise on this level—it’s still a surprise that I’m a lead in a Broadway show,” she tells *Billboard*. “I’m trying to take it all in and enjoy every minute of it.”

Kotis says the Tonys gave a “budge of credibility” to *Urinetown*, which started as an off-off-Broadway show at New York’s Fringe Festival before moving off to Broadway last spring and Broadway last September. “They show that the same heart and spirit that exists in [theater] is also alive in the commercial world.” He and Hollman are collaborating on two new musicals, and Kotis says that despite their newfound access to major venues, their shows may start on small downtown stages like Urinetown did.

Urinetown and *Thoroughly Modern Millie* have one thing in common: RCA Victor issued the Urinetown cast album last fall and will release *Thoroughly Modern Millie*’s June 11 (see review, page 22). RCA Victor Broadway president Brian Hurley says, “Michele, the latter one-woman show *Urinetown* will give Urinetown validation that will make it easier for people to pick up and buy,” while the awards will make *Millie* “a staple for anybody who has been around Broadway.”

He says that despite different approaches, the two shows share something: “Tal- enth. Both shows sound young and vital. These aren’t old hat at all.”

---

**‘Potter’ Sales Strong, But Not Magical**

BY BRIAN GARRITY AND ED CHRISTMAN  
NEW YORK—Warner Home Video’s *Harry Potter and the Sorcerer’s Stone* did brisk first-week business at music retail and is on pace to rank among the biggest debuts for a video release. The title grossed a reported $906 million in worldwide box office is not proving to be the all-time sales-topper that merchants argued needed from the second-highest-grossing theatrical release.

Strong pre-order business, coupled with availability of the title, and tracking to computer scan charts has helped forward sales. Over the past four weeks, the *Sorcerer’s Stone* has been competitively priced in the $5-$7 range and is currently promoted with *The Lord of the Rings*. The title is currently being promoted in key retail accounts as a leader, Universal’s *The Fast and the Furious*—it was not the case across the board.

Wherehouse Entertainment president/COO Larry Gaines says, “*Harry Potter* did well, but it did not turn out to be our biggest movie so far this year.”

Even without a national video sweep and top pre-order business, the *Sorcerer’s Stone* has done well. Kmart, Walgreens, and Target have been major factors.

Warner declined to comment.* Potter ranked as the No. 1 title on VideoScan’s “first alert” chart this week, while *The Lord of the Rings: The Fellowship of the Ring* is No. 12. September, “*Harry Potter* will give Urinetown validation that will make it easier for people to pick up and buy,” while the awards will make *Millie* “a staple for anybody who has been around Broadway.”

The release’s pricing is described as highly competitive. While most music retailers were selling the DVD for $19.95, *Potter* was offered at computer retailer CompUSA for as low as $10. Music retailers say this must be considered when assessing *Potter’s* performance. To combat such widespread availability, some merchants led aggressive pre-order campaigns—*Potter* is Musicland’s top pre-order title ever—and offered free value-adds with purchase.

Even without a national video sweep, retailers are happy to have product with *Potter’s* mass appeal. Many point out that video-sales records are made to be broken in a year where DVD is booming and releases like *The Lord of the Rings* have significantly increased the sales of their product. However, the success of *Potter* was not the result of a huge push from Warner Brothers. The company emphasized the release’s pricing and availability, as well as the strong pre-order business that the title generated. By doing so, they were able to achieve strong sales and maintain the momentum of the release. The film’s success at music retail further indicates that the DVD format is becoming an increasingly important channel for music retailers.
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Astralwerks’ Beth Orton
Re-Emerges On ‘Daybreaker’

BY WES ORSHOSKI
NEW YORK—Most would probably imagine that as Beth Orton toured Europe and America in support of her sophomore set, the celebrated Central Reservation, the young British folkie was having the time of her life. After only three years on the music scene and a steady stream of critical acclaim, Orton was indeed having a ball. But, nowadays, when she reflects on that 1999 tour, dominating the conversation are the health problems and promotional chores she juggled along the way.

Already plagued by a non-fatal yet highly painful intestinal disorder known as Chron’s Disease, Orton (whose third album, Daybreaker, arrives July 30 on Astralwerks) says she found that, after the tour, she considered calling it quits, asking herself, “Which is more important—being healthy or making albums and touring?” She was so troubled, Orton says, that there was a “clearing of the palate” after she gave tired of touring, interviews, and even the very thing that was making her a star—her songwriting. “It got full up to therim with it all—songwriting, music, words, people, and all this kind of analysis of, like, what it is that I’m doing and all that.”

Ironically, by turning her back on her craft for a while, Orton says she has fallen even more deeply in love with what she does. She gets almost giddily talking about the artists with whom she collaborated on Daybreaker: Ryan Adams, Emmylou Harris, the Chemical Brothers, and Everything but the Girl’s Ben Watt.

Perhaps more so than Central Reservation and her 1996 debut, Trailer Park, the new album is equally devoted to her love for electronics and folk; her voice floats over melotrons and upright-bass tracks one minute, only to slide across a slyly engineered Chemical Brothers track the next.

Astralwerks GM Errol Kolosine says the label has serviced triple-A programmers with “Concrete Sky,” an Orton/Adams duet penned by the latter. Kolosine notes that the electronic community will be serviced with a 12-inch promo featuring the tracks from the album “best-suited to that marketplace” and some remixes.

Jim Kaminski, rock buyer at Tower Records’ Greenwich Village store in New York, says Orton seems to be at the point where she could be a “very big artist,” given the right label backing. Kaminski thinks MTV2 could single-handedly break her by embracing the video for “Concrete Sky,” saying the potential is there and that there has been there for one main reason—because “she writes songs. It’s not about image; it’s about songs.”

Ringenberg Rocks ‘All Over Creation’

Alt-Country Star’s New Album Is Courageous Chicken/Yep Roc Release

BY JIM BESSMAN
NEW YORK—He was alt-country way before alt-country was cool, and now Jason & the Scorchers frontman Jason Ringenberg is back with his second solo album, All Over Creation, featuring duets with such folkie all-country notables as Steve Earle and BılıS49, as well as couplings with alternative rockers like Lambchop and the Wildhearts.

The June 23 Courageous Chicken Music/Yep Roc release also solidifies Ringenberg’s relationship with Chapel Hill, N.C.’s Yep Roc Records and its Redeye Distribution company.Yep Roc released the legendary Scorchers’ Wildfires and Mistfdes: Two Decades of Outtakes and Rarities, which was also a co-venture with Ringenberg’s Courageous Chicken label earlier this year. Redeye distributed Ringenberg’s 2000 Courageous Chicken solo debut, A Pocketful of Soul.

Ringenberg notes that All Over Creation is a more ambitious project than A Pocketful of Soul. “Pocketful was very easy to write, because I was singing about family and roots and history,” he says, “but it was a bigger project pulling all these people together and getting them in the studio.”

Many of All Over Creation’s collaborators appeared with Ringenberg when he toured worldwide or hung out with him after gigs.

“I played with Paul Burch in Ireland and saw Hamell on Trial there,” he says, adding, “I’ve played with BR549 and done a lot of shows with Tommy Womack. Steve Earle was a little more ambitious to attempt, because he’s in a higher world than I am these days, and I didn’t think he’d want to [be involved] or find the time.”

But Earle “jumped to it,” Ringenberg says, and the two cut a modified version of the old Scorchers chestnut “Bible and a Gun,” which the two revamped with Ringenberg’s new, Civil War-inspired lyric.

“I did a lot of co-writing on this album and in some cases just did [my collaborators'] songs or covers,” Ringenberg continues. “And I hit upon so many different aspects of what I do as a singer—pure country, power pop, moody, and rockabilly rave-up honky-tonk. All of the above are suitable for Jessie Scott, PD of the X Country channel of Washington, D.C.-based XM Satellite Radio. ‘We’ve added ‘One Less Heartache’ [with the Wildhearts], James Dean’s Car’ [with Todd Snider], ‘Honky Tonk Maniac From Mars’ [with Hamell on Trial], and ‘Bible and a Gun,’ so it’s the perfect record for us,” Scott says. ‘He’s a core artist and so embodies the spirit of what the channel’s about.’

Yep Roc is working the album to triple A and Americana stations. “Jason came with us in January with Wildfires and Mistfdes and wanted to do more with this one,” label manager Glenn Dicker recalls. “I was surprised, because Pocketful of Soul was more acoustic with a real laid-back feel, so I thought this would be more of the same Jason solo thing. But it kicked off with a rocker (’Honky Tonk Maniac From Mars’) that sounded like the Scorchers and really threw me off. Each song had a different feel, but overall it was much more rocking and seemed to have a lot of potential for getting attention.”

BMI writer Ringenberg—who just completed a Swedish tour with Kevin Welch—is self-managed, but bookers and publishers are “up in the air,” he says. Still, he’s laying out plans for “guerrilla warfare touring... Have guitar, will travel.” He has a “smart- tering” of dates set for the summer, then will start “seriously” touring in the fall or winter, depending on his European work schedule.

“I’m sure I’ll do 100 shows in the U.S. before the year passes,” Ringenberg says, “but it’s a lot easier for a solo guy to tour in Europe. You can hop on a train with your gui tar and go to the next town, and you’re a bigger name [in Europe]... because they tend to support the arts more.”

All Over Creation is just out in England on the Spit and Polish label. “I knew it would do well in England,” Ringenberg says, “because all the artists on it are hip there now—Lambchop, Paul Burch, Hamell.”

As for the Scorchers, Ringenberg, who lives on a farm 40 miles west of Nashville in Dickson, Tenn. this label’s name comes from the pottery that also reside there, says, “We haven’t broken up, but the pieces keep falling off the orbit.” Still, the band celebrated its 20th anniversary in March and has shows slated for July in Texas.
BY JILL KIPNIS

LOS ANGELES—The rock quartet Audiovent believes in hard work, soul-searching, and experimentation. From the band’s humble beginnings as a group of junior high school friends, it has continually honed these skills in order to reach a decisive pinnacle of success—the release of its Atlantic debut, Dirty Sexy Knights in Paris.

When the members of Audiovent (originally known as Vent)—lead singer Jason Boyd, guitarist Benjamin Einziger, bassist Paul Fried, and drummer Jamin Wilcox—first gathered in the early ’90s to explore their mutual interest in music, they spent serious time absorbing music from bands they mutually admired. By listening to acts as diverse as Led Zeppelin, Queen, and Nirvana, the group aimed to capture, with its own emerging sound, how these acts excited their respective audiences with equally effective brands of rock.

“We look at acts like Led Zeppelin and the Who, and we are inspired,” Boyd explains. “We never try and directly take from them, but we want to bring that feeling back.”

The Calabasas, Calif.-based act worked on that philosophy throughout high school, continually playing local gigs and sharpening songs that also drew from the spectrum of soul, funk, and jazz. After self-releasing 1999’s Papa’s Dojo, the band won the attention of Atlantic and eventually entered the studio with producer Gavin Mackillop. Dirty Sexy Knights in Paris is striking in its deep lyrics and electric musical energy, most notably captured on the opening track and first single, “The Energy.” That song, and the cut “Underwater Silence,” are inspired by a difficult breakup of Boyd’s.

“Performing these [two] songs let me move past it,” he says. “I don’t know why we exactly broke up.

I talk about that in ‘The Energy.” Part of the reason is expressed in ‘Underwater Silence,’ which is about watching someone drown themselves in drugs.”

So far, the group has only heard the single on the radio once, though it was definitely a memorable experience. Boyd recalls, “We were driving in separate cars, and the tour manager and I were moving the dial around when we heard it. I yelled, ‘Go back, go back. That was our song!’ We called the guys in the other car. It was kind of like (the scene in the film) That Thing You Do! It was pretty cool.”

The album is full of other notable cuts that run the gamut from acoustic-type ballads to hardcore rock numbers. The beautiful guitar strumming of “Sweet Frustration” expresses the sometimes “one step forward, one step back” reality of life. The notion that one decision can change everything is explored in “One Small Choice,” while the lyrically haunting “Looking Down” discusses the unfeathered freedoms that true independence can bring.

Audiovent’s songs were published by ASCAP and who is managed by Scott Welch and Mark Bottling of the Los Angeles-based Mosaic Group has been relentlessly touring the U.S. in anticipation of the set’s release, opening for such bands as Bush and Adema. It will also play in this summer’s Locobrazzouks tour. The group is booked by Ron Oakeshott of the L.A.-based William Morris Agency.

While the group has been striving to make a name for itself through the strength of its music and live shows, it has also had to confront inevitable comparisons to other California bands like Incubus, Boyd is the younger brother of Incubus’ lead singer Brandon Boyd, while guitarist Einziger is the younger brother of Incubus guitarist and vocalist Mike Einzinger. Audiovent’s Fried is also the step-brother of the Einzingers.

“We love our brothers and vice versa,” Boyd says. “But when people say you sound like your brother, they think that’s a compliment. It’s kind of like hitting me in the face and then petting me. It’s kind of weird. They don’t know that’s not something to say to someone.”

Atlantic has not been using the family connection in its marketing efforts for the band. “Obviously, it’s great that they have that built-in audience,” says Rachel Newman, senior director of product development for Atlantic. “People know that they are related to those guys. We haven’t had to use it as a paramount marketing effort.”

Instead, the company will promote the band around its tour dates, using street-marketing teams and college reps to distribute such items as stickers and samplers at local retailers and universities.

The single has already been picked up at a number of modern- and active-rock stations, including Boston’s WBCN. The station’s assistant PD/music director Steven Strick says, “We added it three weeks ago. [The Incubus connection] could cause people to listen. When people can make a reference to something they know and love, they’re going to give it a shot.”

Additional reporting by Margo Whitmire in Los Angeles.

BROADWAY BOUND II: Brenda Russell, Allie Willis, and Stephen Bray have been commissioned to write the music for The Color Purple, which is slated to open on Broadway in February 2004. “We’re just at the beginning,” Russell says. “We’ve just started writing here in L.A. We’re so ready for it, but who knows when we’ll finish writing—maybe a year, maybe eight or 10 months.” Russell says actress/producer Regina Taylor will adapt Alice Walker’s book for the stage, and former Radio City Music Hall executive Scott Sanders will be one of the producers.

This marks the first time The Color Purple will get the musical treatment; the book was turned into a 1985 movie by director Steven Spielberg.

COLOR PURPLE II: Deep Purple will spend the summer on the road with the Scorpions and Ronnie James Dio supporting the June 23 release of The Book of Purple on Mercury/Polygram. Come summer’s end, the group will return to the studio to record its first album of new material since 1998’s Abandon, with producer Mike Bradford at Helius.

After Deep Purple heard Uncle Kracker’s “Follow Me,” which Bradford co-wrote and produced, the band tracked him down through his publicist because “I just enjoyed the song so much,” Bradford says. “They also wanted a producer for their next album who was also a songwriter to help them collaborate.” Bradford hopes to start working on the album in the fall in Los Angeles.

Deep Purple’s current lineup includes guitarists Ian Gillian (vocals), Roger Glover (bass), Ian Paice (drums), Steve Morse (guitar) — who joined the band in 1994—and keyboardist Don Airey, who took the place of founding member Jon Lord, who retired from performing this year.

SHINING BRIGHT: Lifehouse has just finished recording the band’s follow-up to its double-platinum No Name Fame. “We need to mix it,” lead singer Jason Wade says, “and then it should be out in September.”

The new DreamWorks album, titled Stanley Clarke, reunion the band with Roni Aniello, who produced its previous effort. Wade says, “He’s like our dad.”

Drummer Rick Woolstenhulme jokes that the band has progressed in a very important way from the last album: “We have way more of a sound now. I think it’s going to be harder for someone to rip us off.”

With a new album coming, the band’s breakthrough single, “Hanging on a Moment,” continues to hang on to the Billboard Adult Top 40 chart, where it has resided for 69 weeks. Wade says he still doesn’t know when the song captured the limelight, but he believes it is because “it was a positive song, and everything else was so negative. I think we had a lot to do with it, too. People really wanted to hear something positive after that.”

Wade says that his band has never been afraid of taking a chance in making real music. With a new album coming, the band’s breakthrough single, “Hanging on a Moment,” continues to hang on to the Billboard Adult Top 40 chart, where it has resided for 69 weeks. Wade says he still doesn’t know when the song captured the limelight, but he believes it is because “it was a positive song, and everything else was so negative. I think we had a lot to do with it, too. People really wanted to hear something positive after that.”

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BY WES ORSHOSKI

NEW YORK—After more than 15 albums and numerous requests from fans, Ani DiFranco finally found time recently to put together her first long-form video, *Render: Spanning Time With Ani DiFranco.*

What was the experience like? "Traumatic," the revered folkie says with a hearty laugh. "It's pretty brutal watching yourself on TV. Unless you're fuckin' Cindy Crawford, or whatever, I think it's a dicey proposition for any of us. So I had to get over a lot of, ya know, just self-loathing to work on it."

The two-hour *Render,* available on DVD/VHS June 11 on DiFranco's Righteous Babe label, is less a road film than an actual movie about the hard-touring singer's life over the past five years and the many topics she discusses in song. While it finds the singer at home, on the road, and in the studio, the film also delves into many of the political and social themes running through such songs as "Subdivision," "Tis of Thee," and "Two Little Girls," all of which are performed live here.

In one scene, DiFranco discusses politics on the steps of the Lincoln Memorial. Others address capital punishment, racism, sexuality, and urban decay—especially in the singer's hometown of Buffalo, N.Y.

"My sensitivity is always, 'Let's make this as meaningful and/or political as possible,'" she says. "So I sort of picked some songs that had political content that I wanted to elaborate upon, I guess. Ya know, that subdivision song, going to Buffalo and talking about white flight, urban evacuation, racism, and capital punishment."

Shot largely by friend Hillary Goldberg, *Render* also features performances of the previously unreleased songs "In the Way" and "Slide"—only "Slide" is available on the VHS version—and cameos by Hammell on Trial, as well as DiFranco's fellow Righteous Babe acts Utah Phillips and the duo Bitch and Animal.

Though she edited, produced, directed, and even shot some of the film herself, DiFranco says *Render* was largely Goldberg's idea.

"I must say I didn't have like a fire in my belly to make a movie or anything," she says with another laugh. Goldberg had been filming many of
"It was myself and a dude named Rhythm, and we did a few tracks together," she says. "We sent them to [hip-hop magazine] The Source, and to my surprise, they printed it up. People were feeling it, but I wasn’t really happy with the group."

The act eventually split, and Grae connected with Brooklyn MC Ocean and his group Natural Resources. Together, they earned props from purists for the jam "Baseball," which featured Grae under the name What? What?

After a successful underground run, the act amicably split. Over the next couple of years, Grae became known among hip-hop insiders as the cameo queen on a variety of indie projects, including The High & Mighty’s "Hands on Experience" and Apani B Fly’s "Estrogen."

She continued to record a catalog of music, traveling overseas to her native South Africa with Mr. Len and Bobbito Garcia to become the first New York hip-hop artist to perform there, months before the much publicized tour of dead prez.

Back in New York, Jean continued to record and work with such producers as Mr. Len, evade, Masta Ace, and Da Beatminerz, to create a sound for herself while constantly trying to keep her name hot.

"I’m happy that I never stopped working," she says. "There isn’t a time where someone can say ‘Jean Grae? Yeah, I haven’t heard anything from her in awhile.’ There’s always a release or two or three out there that I’m on."

But what about a solo project? What’s taking so long? Well, it’s finally done. Attack of the Attack- ing Things shows Grae in sterling form. She makes good on the potential shown on early releases, while upping the ante and showing herself worthy of playing in the same creative league as hip-hop’s heavy-hitters—but with a few fresh, ear-tickling twists and tricks. Grae is about to begin shopping the project. Let the bidding war begin.

"The streets feel me, the kids feel me, and there’s a market and an audience, but no label will take a chance on a solo female MC unless she’s part of a crew," the artist says. "I’m a developed artist already. I have a vision, I have a sound, I have direction, and I damn well know about the business side of things. It’s so difficult to get someone to see all these things and give me complete creative control over a project. I guess that’s what the problem is."

For more information, call 773-645-1036 or visit the Web site thirdearthmusic.com.

CHANNELING PATTI: Edith frontwoman Karen Harris wears the influence of punk legend Patti Smith quite proudly on the Boston-based band’s second CD, Hunter.

Throughout the disc—which also features the musicianship of Dan Jordan (guitar), Matthew Burke (drums), and Pete Sutten (bass)—the singer vamps and chants as if she’s stepped back into the salad days of the New York punk scene. Cuts like “Suffering Again” and “Coming Up Dry” have a free-form, rough-hewn sound that perfectly frames Harris’ gritty delivery.

First set Hunker Down is already highly regarded among local tastemakers. WMNR’s Bob Dubrow says the band’s music is “extremely accomplished [and] mature pop artistry,” while The Boston Globe’s David Wildman says the act’s lyrics are “like streetwise poetry.”

Edith is expecting to hit the road for a summerlong swing of East Coast club dates. For further information, visit the band’s Web site, edithrock.com.


**Artists & Music**

**My Vitrilo’s ‘Finelines’ Gets U.S. Release On Epic**

BY CHARLES DAUGHERTY

When it comes to plotting its invasion of the U.S., U.K. rock darling My Vitrilo and Epic are taking a gradual, dignified approach with the act’s debut, Finelines (June 11).

"From the beginning, we’ve taken a graduated approach to introducing My Vitrilo to the American public,” notes Epic VP of

ers, and Smashing Pumpkins to Guided by Voices, Deftones, and My Bloody Valentine. Wardner offers, “The predictable thing is to stick a pigeon in its hole by comparing us to one band or another—the way the industry focuses on the power of the single; that makes that much easier. But we are much more than one of our songs. A single is only one side of us.”

Finelines offers everything from instrumental intros to pop radio gems to harder, edgier offerings—all heavily guitar-infused.

A U.S. concert tour—booked by the William Morris Agency in Los Angeles—is on the horizon. Managed in the U.K. by Phil Chadwick, the band is currently shopping for a publishing deal.

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**The Classical Score**

**Love, American Style**—No two ways about it: Contemporary American opera is enjoying something of a heyday on CD. An ever-increasing number of works by living composers are finding a home on disc both here and abroad. In addition to Mark Adamo’s Little Women on the Finnish Ondine label (Classical Score, Billboard, Sept. 1, 2001), recent months have seen the release of Jake Heggie’s Dead Man Walking on Erato, William Bolcom’s A View From the Bridge on New World, and Ted Machover’s Resurrection on Albany. Such recordings help to preserve and promote contemporary operas, while the labels are poised to benefit from upcoming productions of the works, as well as subsequent operas by their composers.

The distinguished British independent label Chandos (exclusively distributed in the U.S. by Port Washington, N.Y.-based Koch Entertainment Distribution) has made an increasingly important contribution to this overall wealth. In April, the label issued a recording of Gian Carlo Menotti’s Pulitzer Prize-winning 1954 opera The Saint of Bleecker Street, recorded live last summer at the composer’s Spoleto festival in Italy. At the end of this month, Chandos takes an even bolder step by issuing the world-premiere recording of Tobias Picker’s Thérèse Raquin June 25.

According to Chandos operations director/senior engineer Ralph Couzens, the recording of the lyrical, compelling Saint of Bleecker Street was a logical result of the label’s long-standing relationship with British conductor Richard Hickox, who has been music director of the Spoleto Festival since 1998. “As [Spoleto] is Menotti’s festival, they tend to do an opera by Menotti if not every year, then every other year,” Couzens explains. “We thought it would be great to record his operas, because apart from Amahl [and The Night Visitors], which is done in the States, most of his operas have not been recorded recently, and they need to be. As [Hickox] was performing them over the space of two weeks at the festival, it made sense to record the live performance." In 1999, Chandos issued a recording of Menotti’s opera The Consul, also recorded live at Spoleto; with characteristic thoroughness, the label has made valuable new recordings of the composer’s orchestral works, cantatas, and song cycles during years when a Menotti opera was not being performed.

The impending Chandos release of Picker’s Thérèse Raquin has a far more circuitous history. Based on a tempestuous novel by Emile Zola that has also been the basis for several plays, films, a British mini-series, and the John Newton and Amanda Conrick Jr. Broadway musical Thou Shalt Not, Picker wrote his work on commission for the Dallas Opera. Using the Albany release of his well-received earlier opera, Emmeline, as a calling card, Picker approached several labels to secure a recording for his new work. According to Couzens, the Chandos team took an immediate interest.

“We listened to [Picker’s] music, and we thought that, out of modern-day composers, he really had a lot to say,” Couzens explains. “It wasn’t just modern: There’s a lot of depth in there, there was a lot of romanticism, there’s a bit of everything.” Additionally, Picker had already been commissioned by the Metropolitan Opera to write a new work for an upcoming season, virtually assuring continued international attention for the composer and preceding operas.

However, recording Thérèse Raquin was not without its attendant difficulties, foremost among which was the cost of actually making the recording in America. Instead of renting the prohibitive expense of flying a recording team and shipping fragile equipment from its home in England, Chandos joined forces with Soundmirror, a highly regarded independent location recording firm based in Boston that has done work for virtually every major label, as well as numerous indies. (To further defray the cost of overruns, engineers John Newton and Blanton Alspaugh actually drove the equipment from Boston to Dallas themselves.)

A musicians’ strike that threatened to derail the production was averted at the last minute, and Couzens and his team captured Thérèse Raquin during four performances in November and December 2001. The resulting recording of both composer and opera company proud, while further strengthening a growing branch of the venerable British label’s enterprising—and thoroughly international—musical roster.
“I’ve never been the kind of person who thought I would do a solo album, because I love bands,” says Gersh, who now simply goes by his nickname, Gersh. “I’ve always loved the chemistry of bands, the surprises, the family aspect of it, all those things: the chance to play on a stage and react to someone else. That’s been a wonderful thing. I’ve honestly never had a dream to be on a stage on my own. It’s never been a part of who I was, but what I found after we put Whiteheart aside [was that I would] drive by the old Kroger parking lot where we used to load up. I’d see the buses loading up, and I didn’t miss that, but I did miss the mingling with people. From the prospect of ministry, I missed the time after the last note— a chance to listen to people’s stories and just to interface with their lives. That’s what I miss the most.”

Missing that interaction led Gersh through some introspective times. “I felt like I wasn’t giving it; I was living more for myself. That’s not a very good feeling. I felt like I was ignoring probably what God has been asking me to do. The other part is I have always been just honored and privileged to be a Christian songwriter, to work my faith out in a song has always felt like an enormous privilege to me. I’ve learned a lot about faith and people that I love, and should love more, through the process of writing songs. That’s what I missed: the adventure and fearlessness of trying to follow faith in a song. I’m so grateful to get a chance to come back.”

The songs on Awakening were inspired greatly by Gersh’s experiences as a husband (wife Brynn was previously with group Rachel Rachell) and father to son Trevor. “When Trevor came into the world, I think I became more aware of the written for a friend who was going through that process. I just visited a lot of the days of my own life, and I wasn’t willing to do that anymore. When you have a child coming into the world or bands, like I have, you want to spend the rest of your life with, and they look at you with those expectant eyes, it just tells you that life needs to be lived to its fullest. What’s the best way to never be thinking about spreading good news, to not be going to be going in this world to give to them. Just a chance to start singing God every morning when I get up. What can you show me today?”

When he decided to approach a label, Spring Hill was an obvious choice. Southern gospel patriarch Bill Gaither is one of its own, and Gersh’s first job in Christian music was as a trombone player with the Gaithers. Awakening is one of the best albums released this year and with beautifully written pop songs that will leave listeners encouraged, inspired, and challenged. One of the most stirring tracks is “Break Down,” which is the subject of this week’s release. The song, Gersh tells his friend to just “break down and fall into the loving arms of Jesus.” Gersh is enjoying this stage in his life and this new chapter in his career. “I feel on fire again. I do want to miss these days. I want to gather the sound of my own life. I want to feel my breath as a person next to me and to cradle into my arms when he falls asleep in the car, and carry him in the house. I don’t want to lose those moments as they become songs. Music at that point is incidental to the sound of life.”

Norful—who wrote 60% of the project—began his gospel career as a writer for such artists as Dottie Peoples, Marvinsapp, Shirley Murdock, the Colorado Mass Choir, and the Thompson Community Choir.

Norful explains: “My goal is to empower, uplift, and encourage with my ministry and artwork. We’re just the lens through which they see God.”

FLYING SOLO: With the release of Luther Barnes’ first solo CD, Come Follow Me, Air Records tapped into a strategy that is catching on among gospel executives. While the lead single was released to radio in mid-May (along with retail), the full album won’t be serviced to announcers until July 1.

Barnes says, “The idea was to get the announcers to key in on the title cut. Some of the announcers liked the project so much that they went out and purchased the album themselves to play some of the other cuts, but we’ve gotten off to a good start, and we’re getting good airplay.”

The release marks the 20th album for Barnes, a hands-on artist who has enjoyed success on gospel’s thriving quartet scene with his group, the Gospel Jubilaires; his choir, the renowned Red Bud Gospel Choir; and his father, the Rev. F.C. Barnes.

“I’ve been talking about doing a solo project for the last 10 years,” Barnes says. “I knew it kept getting pushed back with my working with the choir and the Sunset Jubilaires.”

As it turns out, Barnes is anything but alone. While the Jubilaires and Red Bud Choir members provide vocal backup, the CD also features guest appearances from the Williams Brothers, Darwin Hobbs, and Dottie Peoples on the title cut. Mighty Clouds lead Joe Ligon is featured on the tune “Satan, Take Your Hands Off Me,” Mauvette Brown-Gaskins appears with Barnes on a remake of the classic hymn “Oh, How I Love Jesus,” and labelmate Angelina Chapman offers a sax solo on the cut “Here Today and Gone Tomorrow.”

BRIEFLY | J.D.I. Records CEO James Roberson is hoping to have a top 10 chart entry with the June 11 release of Nobody But You, the sophomore project from his 6-year-old, L.A.-based label’s top-selling artist, Norman Hutchins.

Roberson—who whose roster has grown to 11 artists—is so confident that the label is releasing the project on video, DVD, and in Myspace group. Hutchins is set to kick off a 40-city radio tour June 17 in Atlanta.
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No other name defines the world of music.
BY JULIANA KORANTEG
LONDON—David Bowie, rock music's oft-heralded chameleon man of 1,000 faces, has donned a new image as the artistic director of Meltdown 2002, easily Britain's most posh annual music and creative arts festival.

Bowie, Thin White Duke, Ziggy Stardust, Aladdin Sane, Starman, Major Tom, and the Man Who Fell To Earth are among the numerous hit-making music and film disguises Bowie has worn during his long-running career. Come Wed. (12), however, the results of his new nonfictional role as the festival's 10th artistic director will be on display at the annual Meltdown, which comprises a wide range of entertain- ment centered on contemporary music, cinema, comedy, and art.

The two-week gig, which ends June 29, is at London's sophisticated South Bank Centre, where such venues as the Booked Festival Hall, the National Film Theatre, and the Queen Elizabeth Hall are usually associated with high-brow works, including classical music, not modern rock.

"To me, Bowie is the quintessen- tial Meltdown director in many ways," offers Glen Max, South Bank producer of contemporary culture. "His career has been like that of the Metropolis Festival: He's drawn to ecclectic sources, and he's champi- oned other people's works before the rest of the world caught on. He qualified for all the job's requirements.

To that end, Bowie was invit- ed to commission and set up a series of performances and shows that reflect his tastes in the cul- tural arts. "Meltdown is a cultural idea that started years ago, very avant- garde, and gradually became more accessible," Bowie says. "It's always held in the same place, a complex of buildings, three or four halls on the South Bank. I've chosen all the guests to please me, and we've build- ed a series of contemporary and pop performances.

Contemporary stars in his music lineup include the best in British rock, such as Coldplay, Badly Drawn Boy, Suede, the Divine Comedy, and the Waterboys. Gorillaz, the anima- tion rock band led by Damon Albarn of Brit pop group Blur, canceled its appearance following the reported soccer injury of a band member. It is replaced by FisherSquier, the New York "electroclash" (electronic pop)

DAVID BOWIE'S MELTDOWN 2002

Lowesays the songs on The Convincer translate well into an acoustic con- certation: "The way I record, I make sure I know the songs inside and out when I go into the studio," he says. "Then I play them two or three times for my studio guys, so they hardly know them at all, and that's the way you get things happening. But I know all of these songs work on an acoustic guitar."

Even so, Lowesays he misses the "founders" days of touring with fully- blown rock band, playing nothing but bona fide rock rooms. "To be quite honest, I'd rather be touring with my guys, but I can't get afloat of them now, because we're really good and the big rooms, with the great, and the good," he says.

"Also, the rock clubs, the sticky-floor rock venues, either don't exist anymore or they think I'm too wussy and I should be playing somewhere not so INTO it," he says. "You can't do that on the beach with Johnny Cash or Merle Haggard.

Love believes he "can't make enough dough" to warrant touring with a full band today. "I guess we could make enough if we all stayed in the same bed and traveled with the amps on our knees in the back of a Beetle. Of course, I did that for years and loved every minute of it, but I'm too old now, and so are the other guys. I couldn't ask them to do that now.

RARE OPPORTUNITY

Riley signed Lowe exclusively for two summer's dates. "I'm happy, pleased, and proud to say I represent Nick Lowe," Riley says. "The idea was for Nick to come over and mix some work in with some time with friends, and the cornerstones being these Canadian festivals. We were only interested in playing a few markets, a little group of dates that which the first and only [touring] support he's done for this album.

Riley says he received a very positive reception from talent buyers when he approached them about booking Lowe. "The places I shopped him to were really gleeful," he says. "There could have been a lot more touring done, but

Bowie/Eno jointly produced avant- garde rock albums. (Glass' recordings of the works are available on his Point Music label.) Max explains, "The two releases have never been performed live together, and the Low symphony has never been performed in London.

Another highlight at this year's fest- ival will be the presence of Senor Coconut Y Su Compan- to, the German/Chilean en- semble that will play its Samba version of recordings by Kraftwerk, the German techno pop pioneers.

From the world-music universe will be Asian Dub Foundation, while Bowie will perform at the Festival Hall June 29, supported by the States' Dandy Warhols. The Glass dual- ensemble London Sinfonietta, are Low symphony and Heroes symphony. Both are named for two 1977
duo famous for its elaborate stage productions, which plays June 21.

Another headline is minimalist composer Philip Glass, who is to per- form his version of music written by Bowie and Bowie's former collabora- tor, Brian Eno. The two Glass inter- pretation, scheduled for Thurs. (13) with the Royal Festival Hall's associ- ate ensemble London Sinfonietta, are Low symphony and Heroes symphony. Both are named for two 1977

can be lengthened in an attempt to find a little more of the synthesis for the differ- ent aspects of what happens here at the South Bank," he declares. Some [past Meltdown events] have been on world music, classical music, rock. But it has changed a lot since then, because different [genres] together.


Bowie, who used to be a party man, is a very minor one these days. He would, for instance, would don the Ros- seau's vampire makeup for the upcoming tour for Meltdown's events of the previous years, to celebrate the Royal Festival Hall's 50th anniversary this year.

The other interesting aspect is the total freedom given to the guest artistic director. Max points out that "we're at the whim of the Meltdown director.

In May 2001, there was Total Meltdown, a compilation of the various participants in the Meltdown events from the previous years, to celebrate the Royal Festival Hall's 50th anniversary this year.

This year's Meltdown is expected to be a sellout by the time it finishes the end of this month, with tick- ets ranging from free events on the Hill to official tickets to £12.50-
£25.00 ($18-$36) tickets for the remaining activities.

Critics will also be keeping a keen eye on the digitally made movies cho- sen for the festival, which are an acting career includes such films as The Man Who Fell To Earth (1976); Merry Christmas, Mr. Laurence (1983); and The Hunger (1983). His selection, focusing on U.S., British, Japanese, and European-made films, includes Peter Greenaway's The Pillow Book and the cult hit The Blair Witch Project. Additionally, there is a New Year's Eve Opera, a new offering that creates the highly original and inventive urban music scene in Manchester, one of England's biggest cities.

For Bowie, the opportunity to be Meltdown 2002's curator is a second chance after circumstances forced him to decline an invitation to Walker- s's gig in 2000. Moreover, the Mel- down name is an honor given an impe- tuse for the latest phase of his career, which recently made headlines when he signed a new contract with Sony Music Entertainment with Enso and Lime.

The first album, Heathen, is a Eu- ropean release June 11, the day be- fore Meltdown is to begin.

BY RAY WADDELL

NASHVILLE—A return to North American stages this summer by British singer/songwriter/producer Nick Lowe is being greeted with enthusiasm by fans and the indu- stry alike. The brief run of dates—which begins July 12 in Santa Bar- bara, Calif.—comes in support of Lowe's latest release, The Convincer, on Yep Roc Records.

"I'm a big fan of Nick Lowe, who says he "is in a state of semi-retire- ment. I don't really tour at all any- more. It's not that I don't like the gigs; it's that part of it. It's the other 22 hours in the day which get a little tough."

The Convincer dates, however, prove intriguing for Lowe. "I'm an old-timer—if there's a right, I'm willing to work," he says with a laugh. Lowe adds that, over the course of more than three decades in the music business, he is no stranger to "touring. In the '70s and '80s, I did nothing else. Nowadays I make my living from song- writing, but every so often, if the gig's right, I'm happy to play. I think it's good for you."

"I'm not Frank Riley of High Road. Touring in Sausalito, Calif., the acoustic tour consists of about 15 dates, includ- ing theaters, large clubs, and the odd festival appearance. "We were looking for venues that would be good for an acoustic show, with promoters that would appreciate what we were trying to do," says Jake Guralnik who, with Jake Riviera in London, manages Lowe for Two Lakes Management. "For exam- ple, we're playing Fitzgerald's [near] Chicago [July 30], and there's no place that loves music more."

Dawn Holloway, talent buyer for Bill Guralnik, says, "Davy would never go along with anything less than I think he didn't think, this is about more records, and I think I'm a better writer. Quite a lot of the songs I did in my brief career as a pop singer in the '70s, I can't sing any- more. It's a bit undignified. I'm a mid- aged man now, and I sing about middle-aged things."

Lowe remains interested in playing songs from the new album. "I'm really happy with this record," he says. "I think it's a soulful thing, and I worked very hard on it. It takes quite a long time now, and I don't do an album with filler. I have to consider I'm not new, and I don't have much."

But don't blow your mind when he also play a few covers, especially obscure ones. It shouldn't be too grueling.

Lowe seems particularly interested in playing songs from the new album. "I'm really happy with this record," he says. "I think it's a soulful thing, and I worked very hard on it. It takes quite a long time now, and I don't do an album with filler. I have to think about I'm not new, and I have much."

Don't expect Lowe to be adding any more dates onto the upcoming tour. "For now it seems particular- ly keen," he says. "I'm really quite looking forward to it."
JIMMY BUFFETT
MMM Grand Hotel, Las Vegas
May 25-26
$2,393,113
27,707
House of Blues Concerts

DAVE MATTHEWS BAND, SOULVE
Shenandoah Amphitheater, Mountain View, Calif.
May 18-19
$1,776,849
44,000
Clear Channel Entertainment

BRITNEY SPEARS, NIKKA COSTA, THIRD PHASE
Tacoma Dome, Tacoma, Wash.
May 28
$1,272,266
21,494
Concerts West

SASQUATCH MUSIC FESTIVAL: BEN HARPER, STRING CHEESE INCIDENT, JACK JOHNSON, GALACTIC & OTHERS
The Gorge, George, Wash.
May 26-28
$906,746
20,800
House of Blues Concerts

DAVE MATTHEWS BAND, SOULVE
Auto West Amphitheater, Marysville, Calif.
May 21
$754,255
18,186
Clear Channel Entertainment

DAVE MATTHEWS BAND, SOULVE
Rose Garden, Portland, Ore.
May 23
$743,814
16,176
Clear Channel Entertainment

LA MEGA INVASION: TONIO ROSARIO, VICTOR MANUELLE, ELVIS CRISTO, BRENDA K. STARR & OTHERS
Madison Square Garden, New York
May 25
$729,803
12,592
Ralph Mercado Presents

BLINK-182 & GREEN DAY, SAVES THE DAY
PMC Bank Arts Center, Holyoke, Mass.
May 24
$621,831
16,339
Clear Channel Entertainment

BLINK-182 & GREEN DAY, SAVES THE DAY
Horsham Park Stadium, Horsham, Pa.
May 23
$510,084
17,714
Clear Channel Entertainment

LA JAMBOREE, KID ROCK, LOCAL H, EARTHSHIP, OUR LADY PEACE, QUARASH, HOOLIGAN & OTHERS
Torrence Center, Toppenish, Wash.
May 21
$482,813
17,011
Clear Channel Entertainment

HARRY CONNICK JR.
Wolf Trap Farm Park, Filohome, Vienna, Va.
May 21-22
$456,163
12,385
in-house

BLINK-182 & GREEN DAY, SAVES THE DAY
Veteron Westing-Grove Beach Amphitheater, Virginia Beach, Va.
May 22
$373,237
11,812
Clear Channel Entertainment

INCUBUS, PHANTOM PLANET
Altitude Arena, Rosemont, Ill.
May 25
$326,425
14,097
Joni Prods.

BROOKS & DUNN, DWIGHT YOWAKAN, GARY ALLAN, TRICK PONY, CHRIS CAGLE, CLEOUS T. JUDD
June 2
$316,751
9,915
Clear Channel Entertainment

WPGC BIRTHDAY BASH: P. DIDDY, JA RULZ, RUSTY RHYTHMS, BZK
MCI Center, Washington, D.C.
May 24
$286,258
8,453
JMA

USHER, NAS, FAITH EVANS
BTM Energy Music Center, Clinton, Miss.
May 25
$250,949
12,261
Palace Sports & Entertainment, Clear Channel Entertainment

INDIGO GIRLS, K.C.'S CHOICE
Wolf Trap Farm Park, Filohome, Vienna, Va.
May 21-22
$209,102
12,600
in-house

POINTFESTEN: TENACIOUS D, SEVERNVEST, OUR LADY PEACE, REBEL BIG FISH, MESH & MILLS & OTHERS
UMB Bank Pavilion, Maryland Heights, Mo.
May 19
$206,318
13,411
Clear Channel Entertainment

MAZE FEATURING FRANKIE BERRY BEVY
Greek Theatre, Los Angeles
May 17
$203,333
5,427
Nordstrom Organization, House of Blues, Mayernik

ALAN JACKSON, CARYL DAWN JOHNSON
Polaris Amphitheater, Columbus, Ohio
May 18
$201,596
9,987
Clear Channel Entertainment

INCUBUS, PHANTOM PLANET
May 31
$197,035
10,923
in-house

BLINK-182 & GREEN DAY, JIMMY EAT WORLD
Alfred Pavilion at Walnut Creek, Raleigh, N.C.
May 26
$186,686
10,465
Clear Channel Entertainment

SUPER PLAYER’S SOUL NIGHT: RICK JAMES, CHAKA KHAN, CAMEO, LAKESIDE, OHIO PLAYERS
Greek Theatre, Los Angeles
May 19
$263,395
5,247
Nordstrom Organization, Ray Acho Prod.

HOOTIE & THE BLOWFISH, DAVID RYAN HARRIS
Chastain Park Amphitheater, Atlanta
May 18
$253,333
6,038
Clear Channel Entertainment

JETHRO TULL, YOUNG DUBLINERS
Greek Theatre, Los Angeles
June 2
$200,391
6,162
Nordstrom Organization

LUTHER VANDROSS
Westbury Music Fair, Westbury, N.Y.
May 22-23
$257,623
5,648
in-house, Clear Channel Entertainment

BLINK-182 & GREEN DAY, JIMMY EAT WORLD
Verizon Wireless Amphitheater, Charlotte, N.C.
May 30
$225,110
14,990
Clear Channel Entertainment

PATI LaBELLE
Fox Theatre, Detroit
May 31
$225,489
3,110
Harmon Entertainment, Clear Channel Entertainment

JOSE CARRERAS
William Sammy Theater, Frecno, Calif.
May 18
$211,690
2,160
Freire Grande Opera

ELVIS COSTELLO, AMERICAN HIFI
Brookeville Community Theatre, Berkley, Calif.
May 22
$177,679
3,049
in-house, Clear Channel Entertainment

JETHRO TULL, WILLY PORTER
Ruth Eckerd Hall, Clearwater, Fla.
May 16-17
$173,873
6,800
in-house, Clear Channel Entertainment

BAD COMPANY, KANSAS
Greek Theatre, Los Angeles
May 31
$165,755
4,703
Nordstrom Organization

KID ROCK, HEMIGGOD
Omaha Civic Auditorium, Omaha, Neb.
May 26
$159,416
7,004
Beaver Prod.

JOHN PRINE, DELBERT McCLINTON
Wolf Trap Farm Park, Filohome, Vienna, Va.
May 31
$163,064
6,570
in-house

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**REVIEWS & PREVIEWS**

**ALBUMS**

Edited by Michael Paoletta

**POP**

- **VARIOUS ARTISTS**
  - The Osbourne Family Album
  
  **PRODUCERS:** various
  - Epic 86726

  As the Osbourne continue to saturate the media, the countdown to an eventual backlash begins. While this compilation barely evokes the trigger, it deserves to be consumed for what it really is — a primer on the famed headbanger for those who think Ozzy is just a strange, doddering old guy. A handful of his classic solo tunes are featured, as well as Osbourne family favorites by the Kindys, System of a Down, and Star-sailor, among others. What will ultimately draw listeners back to this set, however, is Kelly Osbourne's surprisingly potent, hitworthy punk-chick take on Madonna's "Papa Don't Peach" (replete with scorchingly hot guitar licks). With a deliciously atonal vocal and the inclusion of dialogue bits from the M.C. Hammer program. Do yourself a favor, though, and buy the "explicit," bleep-free (and wildly hilarious) version.—**LF**

- **THE TRAGICALLY HIP**
  - In Violet Light
  
  **PRODUCER:** Hugh Padgham
  - Zet* 101 413 006

  Few are as consistently mindful of their musical and emotional territories as the Tragically Hip. On In Violet Light, the Canadian band's ninth studio album, lead singer/songwriter Gord Downie taps his stream-of-consciousness lyrical evocative image of being alienated. His voice, and the entire band, are alternatively tender (first single "It's a Good Life If You Don't Weaken," "Throwing Off Glass"), edgy and barbed ("All Tore Up," "The Dive Wolf"), and soaring ("The Darkest One") to powerful effect. Wholly cohesive and inspiring, In Violet Light burns with a universal faith, as Downie addresses in "Use It Up." Where we can jump to ear feel, agape/"Cause nothing is cruel/And even if it is or was/Ineptly cruel/We don't care because/Yer fool/It's a fool...for music that can take you away."—**BL**

**SPOTLIGHTS**

**ORIGINAL BROADWAY CAST RECORDING**

- **LIT Abner**
  
  **REISSUE PRODUCERS:** Didier C. Deutsch, Darcy M. Proper
  
  **ORIGINAL PRODUCER:** Goddard Lieberson
  
  **Sony Classical/Columbia/Legacy**
  - SR 89999

  Broadway producer Herman Levin and lyricist Alan Jay Lerner were working on a musical called LIT Abner before they abandoned it for another project, My Fair Lady, with music by Frederick Loewe. It turned out to be a wise move: My Fair Lady won the 1956 Tony Award for best musical and became one of the greatest shows in American theater history. St. LIT Abner was a flop. With music by Gene de Paul and lyrics by Johnny Mercer, it enjoyed a respectable run and became a staple of stock and school productions. Both shows were recorded by Columbia's legendary producer, Goddard Lieberson, and both have been reissued on compact disc. Legacy. Remastered with astonishing clarity, this definitive recording of My Fair Lady contains a romantic setting reminiscent of 19th-century Broadway, with a 36-piece orchestra, and the voiceover song "I've Grown Accustomed to Her Face," and the show-stopping " Wouldn't It Be Nice," were featured. The cast includes Tyrone Power as Henry Higgins, Jeanette MacDonald as Eliza Doolittle, and Bette Davis as Mrs. Higgins. The album features a new 16-page booklet with liner notes and production information. The recording is a must for any serious collector of Broadway music.—**WB**

- **STEVE VAI**
  - The Elusive Light and Sound Vol. 1
  
  **PRODUCER:** Steve Vai
  
  **Favored Nations FN 2220**

  **The Elusive Light and Sound Vol. I** is the first album of a 30-song box set, which is due to be released on November 28. Steve Vai has released a limited edition of the box set, which is available only to those who have ordered the full box set. The album features 12 tracks, including "The Final Straw," "The Garden," and "The Perfect Circle." The album is a departure from Vai's previous work, which has been more experimental and less focused on commercial success. The album has received mixed reviews, with some critics praising Vai's technical prowess and others criticizing the album's length and its lack of a clear focus. Despite the mixed reviews, the album has sold well, and Vai has continued to tour and perform live. The album is a testament to Vai's musical talent and his ability to create music that is both technical and accessible.—**WM**

- **DAVID BOWIE**
  - Heathen
  
  **PRODUCERS:** Tony Visconti, David Bowie
  
  **Columbia**
  - CR 86630

  If recent Bowie albums like 1997's Earthling left your ears craving classic sounding Bowie, Heathen could be the rescue. On the first release from the artist's new Columbia-Distributed ISO imprint, Bowie channels--get ready for this—Bowie. In the process, he delivers a soul-searching set that recalys such pre-"Let's Dance" collections as Heroes and Scary Monsters (And Super Creeps). Perhaps this is because of Bowie reuniting with long-time collaborator Tony Visconti after a 14-year break. That said, the dynamic duo don't aim to replicate what made their union so special; instead, the two bring together their 20 years of experience apart, with their combustible chemistry intact. Musically, Heathen runs the gamut from ambient-pop to haunting guitar-driven Original tracks like "Slow Burn" (featuring Pete Townshend) and "I Would Be Your Slave" are simply sublime. Ditto for covers like Neil Young's "I've Been Waiting for You" (featuring Foo Fighter Dave Grohl) and the Pixies' "Cactus."—**MP**

**VITAL REISSUES**

**ORIGINAL BROADWAY CAST RECORDING**

- **LIT Abner**
  
  **REISSUE PRODUCERS:** Didier C. Deutsch, Darcy M. Proper
  
  **ORIGINAL PRODUCER:** Goddard Lieberson
  
  **Sony Classical/Columbia/Legacy**
  - SR 89999

  Broadway producer Herman Levin and lyricist Alan Jay Lerner were working on a musical called LIT Abner before they abandoned it for another project, My Fair Lady, with music by Frederick Loewe. It turned out to be a wise move: My Fair Lady won the 1956 Tony Award for best musical and became one of the greatest shows in American theater history. St. LIT Abner was a flop. With music by Gene de Paul and lyrics by Johnny Mercer, it enjoyed a respectable run and became a staple of stock and school productions. Both shows were recorded by Columbia's

**R&B/HIP-HOP**

- **RAELPH SADARIO**
  - Instant Vintage
  
  **PRODUCERS:** various
  - Universal 0016 016 654

  Ever since Raphael Saadiq achieved musical notoriety as a member of Boyz! Tone! Tone! (and later Lucy Pearl), fans have been wondering when he would take his act solo. Well, the wondering can stop. The singer/songwriter/musician/producer (D'Angelo, Angie Stone) steps out on his own with this ambitious project. Much as Stevie Wonder did in 1971 with his boundary-pushing Where I'm Coming From, Saadiq sits exactly where he's coming from with a savory mix of R&B, soul, hip-hop, funk, rock, jazz, and doo-wop that he calls "soul II soul." He quotes from everything, from personal experience ("Doing What I Can"). "Uptown") to inspirational messages the 14-minute "Sky, Can You Feel Me" to just plain good times ("Excuse Me.") utilizing everything from strings to a tuba. It's that imaginative and that's still at the heart of Saadiq's music and which drives this pleasing, good-feeling solo debut.—**GM**

- **VARIOUS ARTISTS**
  - Soundbombing III
  
  **PRODUCERS:** various
  - Rawkus/MKA 2917

  After an extended hiatus,Rawk uses the business of releasing inspired hip-hop with the latest installment in its Soundbombing Series. Serving as the first release from the imprint's deal with MCA, Soundbombing III features Rawkus veterans, as well as a few surprises. Mos Def and the Black Jack Johnson co-writing duo Porter & Monroe. The duo work well together over the Acatalph-produced track. "What Lies Beneath" finds

(Continued on next page)
Nouveau, from many movement turntablists Ropeadope The platform, Stanley over hip-hop."

But get into some other vibrant genre, Ireland’s D’Rivera to add delightful, choice phrase to Peña’s virtuoso singing. For instance when Peña sings a Latin triplet, the sound of the voice is so clear that it sounds like a classic Latin triple.

TheClinch Mountain Boys—Stanley takes center stage as a vocalist, but a banjo player, with his high, quavery tone gives the music its unique identity. The voice is so clean and clear that it sounds like a classic Appalachian banjo.

The Cinematic Orchestra has made a great success with their cinematic scores. Their music is so cinematic that it sounds like a classic Hollywood movie.

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The Cinematic Orchestra has made a great success with their cinematic scores. Their music is so cinematic that it sounds like a classic Hollywood movie.
CHUMBAWAMBA Don’t Try This At Home (4/02) PRODUCERS: Chumbawamba WRITERS: Chumbawamba PUBLISHER: EMI Publishing Germany Republic/Universal 440 018 071 (CD) Never has an act seemed to care less about holding the dubious honor of a one-hit wonder than Chumbawamba, whose glorious “Tubthumping” was a fluke, a novelty song that captivated the nation in 1997, despite the act’s desire to be taken seriously as political activists rather than quirky pop stars. The latest release from the eight-member group is a folky midtempo pop track with a looped drum pattern that’s pleasant enough to sing along to, whether you care about its theme of “the global anti-capitalist movement, inspired by the French and American revolutions.” In another time, “Don’t Try This At Home” might be mistaken for a lowkey Kinks track, but today, it just keeps making me ill. Many clever phrases abound in this song, and while it may not be the biggest hit on her current release, Madonna/3t, it does boast tough-love smarts, while showing us more new colors of this versatile artist. Expect much radio support, as “Pill” is proving to be a fan favorite on the singer’s current tour.—CT

COUNTRY

DAVID NAIL Memphis (3/47) PRODUCERS: Keith Stegall, John Kelton WRITERS: D. Nail PUBLISHERS: Zomba Enterprises/Eye on the Ball Music, ASCAP Mercury 02325 (CD promo) Missouri native David Nail is disc covered a little more than a year ago by Mercury executive VP of A&R Keith Stegall. The 23-year-old singer-songwriter makes a fairly impressive bow with this self-penned debut current, “Memphis,” Nail has a gift for giving listeners a vivid picture of young lovers with his visual lyrics. It’s easy to imagine the little downtown cafe and a young guy making his move on an out-of-towner, via the conversational first verse. But then things accelerate perhaps a little too quickly. The fact that he proposes marriage and she accepts the next morning after a night in a “high-rise hotel suite” seems pretty implausible, even by the most hopeless of romantic standards—in fact, what is she thinking? Still, Nail

R&B

MESHELL NDEGEOCELLO FEATURING REDMAN AND TWEET Pocket (5/55) PRODUCERS: Cato for 3000 E. Zion, Mes- shell Subaila Bashir for Humility Protests WRITERS: M. S. Bashil, E. Elliott, D. Stin- son, R. Noble REMIXERS: Rockwildar, Missy Elliott PUBLISHERS: Revolutionary Jazz Giant Music/EMI Maverick 100798 (CD promo) Mesheel Ndegcecello—having thankfully dropped all the punctuation from her name—returns with her first new album in three years, Cookie: The Anthropological Mixtape. While critics have loved Ndegecello for nearly a decade, commercial success has been limited for the acclaimed, eclectic singer/ bassist. While she has straddled genre lines for this entire span, including her smash collaboration with John Mellencamp on 1994’s “Wild Night,” Ndegcecello has main- tained closest to the R&B idiom, with modest success. This may change, though, with “Pocketbook,” which is a considerably more acces- sible, thanks in large part to the all-star remix, which brings four major talents to the table. Rock- wildar and Missy Elliott rework the cut into a party-friendly jam, and the appearance of Redman and Tweet makes this appeal to a younger set. In effect, this is Ndegcecello’s best chance yet at expanding her devoted fan base to reach the wider R&B/pop audience. The lesbian-centric lyric stands to create some buzz, though the cut will stand strong on its own merit. Watch for continuing action at urban radio through the summer, particularly in those markets where Ndegcecello’s live stage show rears its beautiful head.—EA

AC

OLETA ADAMS Love Was Spoken Here (3/54) PRODUCER: Ricky Peterson WRITERS: T. Lacy, D. Matkowsky, A. Roman PUBLISHERS: EMI-April/To Me a River/Ansonia, ASCAP, Notable, BMI Monarch Records/Pioneer Entertainment 5171 (CD promo) Oleta Adams’ current All The Love is a satisfying romantic journey, a sparkling session from a woman whose pipes are like shock absorbers. No matter how high she reaches for the clouds or how subtly she whispers, she manages to balance her depth of feeling, robust string section a tensity against the tenderness of a kitten. “Love Was Spoken Here” is just the type of fare that shows this depth of feeling at the helm. The form, gliding through a pretty, piano-driven melody while working both ends of the musical scale. Soft ACs might generate good response with this one, as could adult urban with a bent toward midtempo. Watch for the goods at oletadas.com.—CT

SURVIVING THE AFTERMATH

AREOSMITH Girls of Summer (3/13) PRODUCERS: Tyler, Perry, Frederiken WRITERS: Tyler, Perry, Frederiken PUBLISHERS: EMI: April/Demon of Screamin’ Music/I Juju Rhythms, ASCAP; Pearl White Music, BMI Columbia Records (CD promo) Aeromith has seen its share of passing seasons; it’s amazing to realize that the band formed way back in 1970 and is still cranking out the hot hits today (it’s also hard toathom that it didn’t log its first No. 1 until 1998 with “I Don’t Want To Miss a Thing”). “Girls of Summer,” taken from the double-disc Ultimate Greatest Hits, due June 25,
AND THE COUNTDOWN BEGINS: If you haven’t done so already, circle Aug. 7-9 on your calendars for the third annual Billboard R&B/Hip-Hop Conference. It’s being held this year at Miami Beach’s Eden Roc Resort, presented in association with American Urban Radio Networks and Heineken. Capping the conference is our second annual Billboard R&B/Hip-Hop Awards, for which finalists have been announced (see story, page 1). The ceremony will take place at the Fontainebleau Miami Beach the evening of Aug. 9. Preceding the kick-off of the Billboard conference will be BMI’s invitation-only urban music awards Aug. 6 at Miami Beach’s American Airlines Arena.

Stay tuned here or visit billboard-events.com in the coming weeks for regular updates about the conference (confirmed panelists, showcases, awards show, host, performers, and presenters).

INDUSTRY BRIEFS: Ashanti and DJ Quik will host ASCAP’s Rhythm & Soul Music Awards June 17 at Los Angeles’ Beverly Hilton Hotel; Stevie Wonder will present the organization’s Heritage Award to Earth, Wind & Fire ... Lawyer Johnnie Cochran and the Reel World Sharpshooters are joining forces—under Sharpton’s New York-based National Action Network—to develop initiatives to help protect recording artists’ rights. Among the proposed changes: implementing a system that would emulate the free-agency market in professional sports.

STUDIO CHATTER: In addition to projects by Columbia artist Ane’gliche Kidjo and MCA’s Femi Kuti, producer King Britt is working with Hidden Beach/Epic duo Kindred. He’s also in the midst of wrapping King Britt Beat Generation, which features Bahamadia, Madlib, and Ishaan Butler (Digable Planet) ... TRE Hardson (aka Slimkid Tre), former member of the group The Fugees, issues his solo album, Liberation, Sept. 10. The iMusic/ArtistDirect project features guests Saul Williams, Jurassic 5’s Chali 2na, MC Lyte, and N’Dea Davenport (Brand New Heavies).

LIKE FATHER, LIKE SON: With the DVD/video release of the Tupac Shakur documentary Thug Angel: The Life of an Outlaw under its belt, Quincy D. Jones III (aka QD3) is already eying his next Q3 Enter- tainment project. It’s called The Freshest Kid, about the pioneers of hip-hop and breakdancing. Mean-while, a CD of music from and inspired by the Shakur film—began while the talented rapper was still alive—arrives in stores July 16.

Talking about his next project, QD3 says, “I was lucky to be on the [hip-hop] scene early and sitting in on sessions before anyone knew who a lot of these rappers were. But they’ve never been correctly portrayed by the media. I just want to show that on film.”

Q3, a producer who’s worked with Prince and others, says this is part of his mission to “humanize and validate hip-hop and the people in hip-hop that were important. This series is my life’s work in a sense.” The son of the pioneering producer and an Emmy Award-nominated composer (with George Clinton for the theme song to TV’s The PJs), Q3 is now two projects into his planned 12-part DVD/video series in association with distributor Image Entertainment. Four releases per year are slated, each with companion CDs.

STILL CLEANUP: In keeping with the spirit of Black Music Month, Billboard caught up recently with legendary singer Betty Wright, who made her mark in the ’70s and ’80s with such hits as “Girls Can’t Do What the Guys Do,” “Clean Up Woman,” “Tonight Is the Night,” and “Babydollar.” She has released Fit for a King on her own Miami-based Ms. B Records.

Wright believes she and her music helped open the door for today’s artists. “Because music today is dominated with spoken word and songs fused to create new genres of music, I feel I helped pave the way,” Wright says. “Miami, my home, has always been a sort of fusion music haven. We always talked our music and sang of our woes as did the griots, our ancestors in Africa. I have led to that tradition and sort of become a mama/mentor/counselor to artists such as Mary J. Blige, Angie Stone, India.Arie, and M.i.X.” Fit for a King features 16 tracks written by Wright and Angelo Morris.

Additional reporting by Rhonda Baraka in Atlanta.

Lathun Carries Torch For Motown
Neo-Soul Singer/Songwriter Stays Outside The Box With ‘Fortunate’ Debut

BY RHONDA BARAKA
NEW YORK—Neo-soul singer/songwriter/producer Lathun is the latest artist to carry the torch for the legendary Motown Records, as he prepares for the June 11 release of his debut, Fortunate.

The Detroit native wrote 10 of the 13 tracks on Fortunate, whose title cut was also the set’s first single. The project features production by Mark Batson and an appearance by labelmate India.Arie on “When Love Came In.”

Lathun, 29, made the music scene several years ago as an artist signed to Jermaine Dupri’s So So Def Recordings. “I was doing different things, and I think they wanted me to be something I’m not,” he says. “But a lot of the songs that are on my album now were on the album I was working on then. I was still who I am. I’ve been in this business for a long time. I have always talked black coffee, black music, black culture, at a very young age and began producing when I was 14 or 15 years old.”

Lathun—who is published through Young Son Music/Universal Music Publishing—classifies his music as “very passionate, very personal” with “elements of hip-hop ... straight up—old-school R&B, classical, and some Latin.” He says it’s a manifestation of what his life has been up to this point: “because everything that you see and all of the things that you like ultimately are going to come out in the sound.”

Motown has mixed emotions about the inevitable neo-soul tag. “The label is not something he’s going to define his style—something he considers a “double-edged sword.” To be put into that category is good in one sense, because a lot of those artists are great. I love D’Angelo, Erykah Badu, and Jill Scott. On the other hand, it’s telling people that you are only one thing and that’s that. That’s the part of it I don’t like because it almost puts you in a box. If you every go out of the norm and try to do it and feel comfortable and not have my audience feel alienated.”

Rico Brooks of Atlanta’s Peppermint Records views Motown’s neo-soul tag and, more specifically, his Motown affiliation as a definite plus. “Lathun is the latest in a long list of neo-soul artists that Kedar-Massenburg has successfully introduced to the marketplace,” he notes. “While past performance does not guarantee future results, it must feel good to be in that camp who had a hand in the success of D’Angelo, Erykah Badu, India.Arie, and most recently, Remy Shand. I look for Lathun to surprise many with his depth and quality. In-store play and word-of-mouth will be instrumental in breaking this album.”

Lathun’s manager, Daren Hall, agrees that getting the music heard early on will be key. “One of the agendas that I’m pushing is that we should do everything we can to get his music in consumers’ hands. Even if it’s not in their hands immediately, let’s get them to hear it so they can make that decision [to buy]. Then we need to keep him out there; put him on display so people can get to know the kind of artist he is.”

Motown product manager Kelly Thompson says the label is finalizing plans for “BBQ,” the album’s second single tentatively slated for the end of June. “I’m working with my retailers,” she says, “to put together a real lifestyle campaign that’s going to get the word out.”

According to Thompson, the company will partner with various vendors to create campaigns that will bring Lathun’s music “directly to your home.” One campaign involves giving fans a free Lathun CD with a Domino’s pizza purchase.

The first single was shipped to urban and crossover radio in January, with the album being serviced on May 10. “We’re just now beginning to build airplay to where it needs to be,” Thompson adds. “We know we have a great record, and we’re going to stick behind it.”

Also in the works for Lathun is what Thompson calls “a very active online campaign” and a promotional tour that kicked off May 29 and is scheduled to run through June 30.

“We’re going to partner him with another group that we have coming called Vell, which is from Kentucky,” Thompson says. “On this 19-city tour, we’ll also do listening sessions at retail in-stores, as well as cover the entire radio circuit.”
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DON'T MISS AURN'S national radio coverage of the Awards to top U.S. African American markets
**Guidance Introduces Nuspirit Helsinki**

By CRAIG ROSEBERRY

Finnish collective Nuspirit Helsinki is on a mission to recapture the spirit of adventure and discovery encapsulated by the innovative "third culture" era in American jazz—particularly the works of Van- guards Miles Davis, Art Blakey, and John Coltrane—but with a twist.

The group's musical landscape borrows from a wealth of influences, ranging from bossa nova and samba to Afro-beat and broken-beat. Additionally, Helsinki Nuspirit draws inspiration from Helsinki's thriving and eclectic club scene, firmly rooted in deep house, Detroit techno, dub, classic Philly soul, '60s Blue Note-er jazz, and stirring leftfield electronic music.

On J16 (by early overseas), Chicago's Guidance Recordings issues the act's eponymous full-length debut. Nuspirit Helsinki is well-poised to redefine Northern soul by way of its 21st-century neo-soul/jazz soundscape.

A MELTING POT OF INFLUENCES

Comprising core members Toun- nami ( percussion), Mika "Jim" Enderi, DJ Eppu (aka Eppu Hel- le), DJ/musician Kim Rantalata (aka Kasio), and Toni Rantanen (aka DJ Lil' Tony), the multi-cultural, big- band-styled outfit is rounded out by 11 additional musicians and vocal- ists, including Ethiopian percu- ssionist Abdisaa "Mamba" Assefa, Gambian singer Daby Ousso, and resi- dent songstress Ona Kamu.

The dynamic Nuspirit Helsinki also features vocal contributions from clubland chanteuse Lisa Shaw (the nu-soul-abstract "Trying") and Finn and international front- woman Nicole Willis (the jazz- inflected "Honest").

"Our main intention and focus with creating this album was to approach it from a band perspective," ringleader Kallio explains. "Our sound is a huge melting pot of influences that gets absorbed and reincarnated. Since we are such a large group with cultural and musical diversity, our main aim is to build something that is unique, cohesive, and evocative—something that feels right."

Nuspirit Helsinki, whose songs are published by 33 RPM (ASCAP), made its initial splash in 1999 with the Guidance single "Take It Back." This was followed by "Makoo- mba Breaks?" and "Groove/Graphic Sunsh- ine" and the Monta- na Rocka Jazz EP on Ger- many's Jazza- nova Compost Record- ings. Such forward-thinking sonic mosaics were embraced by an inter- national cross-section of electronic and world music fans.

Already, Nuspirit Helsinki has gar- nered tremendous early support from many influential global taste- makers, including BBC Radio One DJ Gilles Peterson, Norman Jay, Thievery Corporation, U.F.O., Jaz- zanova, and JT Bukeen.

"Nuspirit is bad—and I mean that in a very good way," Buk- en states, "I’ve been playing their tracks on "Honest" and "Suizero" for a while now. They’re instant classics."

According to Guidance co-founder Ivan Pavlovich, the label will service the disc to college radio and special- ized shows and club DJs. The label is also investigating film, TV, and ad- vertising possibilities.

"College radio and strong DJ sup- port has been the solid grassroots foundation of this project," Pavlovich says. "It’s really important to give the collective as much exposure as possible. It would be ideal to have the entire band tour, but that’s not feasible at the present time. Therefore, we’re focusing on an array of medi- ums to highlight the group, includ- ing the Internet." Pavlovich ac- knowledges that the label works closely with subscription service eMusic.com, which will soon offer the album for download.

Pavlovich says, "We’ve also been quite successful with getting our music played on TV shows like Six Feet Under, as well as in independent films, so that has become a major priority, too, for us with this album."

At the same time, Guidance is in- volved in a broad multi-platform campaign: a limited-edition full- length triple-pack set and remixes of album tracks "Trying" (mixed by Asus, Butti149, and Copera Twins), "Give" (mixed by Peteley and Clini- cal Motion by Projection), "Honest" (mixed by Jazza nova and Only Child), and "Skydive" (mixed by Psycho on the Bus). The remixes will surface throughout the coming months.

In early May, Kallio and Nieminen embarked on a mini-DJ tour, making stops in New York, Los Angeles, and San Francisco. Earlier in the sum- mer, the collective will return to Helsinki’s select tour dates as the opening act on De- gio of 4-Hero’s Giant Step-sponsored tour.

The self-managed Nuspirit Helsinki is booked in New York and Los Angeles for the coming months. The band is located in Helsinki along with Jason Sugars of Los Angeles-based Indepth Perception. In Europe, the collective is handled by several agents, including Martin Boragno of Barcelona-based Minifunk Booking.

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**The Beat Box Hot Plate**

Another Late Night takes on the vibe and ambience of a sweaty, after-hours club just as the day begins to dawn. Key moments include Roy Ayers’ "Memory," Don Byas’ "Standing in the Rain," Al Green’s "True and Real," and Loose Ends’ "Feel the Vibe."

**Todd Gardner Featuring Gynisme - Whatever (Subliminal Soul Single).** On the eve of Ibiza, Spain’s high sea- son, the peak-hourevento, the ultra-breezy "Whatever" couldn’t be better. While Gynisme’s vocals soothe the soul on the vocal mix, it’s the upfront Spanish guitars on the Cafe del Mar dub that make this track truly sparkle.

**Various artists: The Cut - Session 36 (Groovilicious/Strictly Rhythm album).** The idea behind The Cut is simple: Give turntable-less dance enthusiasts access to vinyl-only tracks and special promo-only mixes. Included are Goldie’s mix (Dub, 4-Track of Andrea Brown’s "It’s Love (Trip冥)") and Different Gear vs. Sia’s "Drink to Get Drunk," among others.

**No More Love** (GHYGang mix. At 4 years old, New York’s weekly party Great British House (GBH) has treated clubgoers to the cream of the international DJ crop). GHY introduces its latest imprint with these two disco-washed, filtered house tracks. Funky horn attacks only increase its incessant energy.

Michael Paioletta
Martin, who writes for Curb Songs and sings the traditional brand of country, co-authored eight of the album's 10 tracks, including the retro- sounding title cut. He is particularly proud of that song, which he says he and co-writer Rick Williamson "literally worked on for 18 hours straight."

While Martin says he's been writing songs for years, he got serious about it after moving to Nashville from his hometown of Greenfield, Ohio, to pursue a music career eight years ago. The 29-year-old artist admits, "The songwriting was something I had to get better at, because I knew it was how I was going to be judged." When he met his wife, Kelly Jo, he decided to join the country music fold and relocated to Nashville.

The Clark Family Experience has filed for bankruptcy. The group, which consists of six brothers, filed a Chapter 7 bankruptcy petition May 30 in the Roanoke District of the Western District of Virginia of the U.S. Bankruptcy Court. The group's attorney, J.D. Larson, issued a statement, saying, "The filing was necessary because of the group's past financial mismanagement, which created their current insolvency."

As first tipped here last month, former Warner Bros. artist Chad Brock has signed with Nashville indie Broken Bow Records (Billboard, May 4).

BY DEBORAH EVANS PRICE
NASHVILLE—This year marks a milestone for veteran country performer Walker Brown. The group is celebrating its 20th anniversary with "Can You Hear Me Now," its 18th album on Curb Records, the label the band has been with since its entire recording career. "It's just been incredible," lead vocalist Mark Miller says of the group's longevity. "I never really think about it until April 14, and I just turn another birthday. April 1 marked the 20th year since our very first band rehearsal."

Miller met his bandmates when he was a radio engineer. "I was a roadie for Don King, and the only way I could get in on the fun, I tuned their guitars, put their equipment up, and drove the equipment to all the shows. It's a natural progression to go from the road to the lead singer," Miller says, laughing.

Walker Brown's first big break came with a win on TV's Star Search and soon after the group signed with Curb. Since then, it's been one of country music's most consistent acts, packing up 18 top singles, including such No. 1s as "Some Girls Do," "Step That Step," and "Thank God For You." Over the years, there's only been one personnel change (Sister Dawnie Randall exited in 1990, and guitarist Dac-Can Cameron joined drummer Joe Smyth, bassist Jim Scholten, keyboardist Gerri "Hobie" Hubbard, and Miller. And, Miller adds, "no one is more disgruntled with our record labels, the band continues to be happy with Curb."

Walker Brown has performed the band’s anniversary, "Longevity in this business doesn’t come around often, but they are a true success story. The support of their fans is what makes this business [including radio] and retail is a pleasure to watch."

"Dale Watson, Raul Me...FM...T.K. 

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Sawyer Brown & Curb: Still Happy After All These Years

BY ANGELA KING
NASHVILLE—In his 10 years with the Nashville Convention and Visitors Bureau, executive VP Butch Spyridon has watched "Fan Fair" grow into "Nashville's biggest event." But he's not content to stop there. Fan Fair, he believes, could be extended beyond country music to become "a true reflection of all Music City has to offer." This year's event, organized by the Country Music Assn., is set for June 13-16 in downtown Nashville.

While he still believes country music should be "the core element" of Fan Fair, Spyridon would like to expand the event to "highlight gospel, songwriters, and other forms of music that reside here."

This year, he says, the bureau has partnered with the Ryman Auditorium, producing the first annual Marty Stuart's Late Night Jam. It's not a Fan Fair event, but it's sanctioned by Fan Fair, Spyridon says. "We want to grow activity around Fan Fair and fill the other three or four days in the week. Eventually, we want to make it a 10-day event."

There are more opportunities to do just that, according to Spyridon, now that Fan Fair has relocated from its previous home at the Ten- nessee State Fairgrounds to downtown Nashville. The event has exceeded growth expectations and reversed a three-year declining trend in ticket sales. The numbers are up this year, so we know we made the right decision in moving it downtown."

Spyridon contends direct visitor spending with hotels, shopping, and restaurants brings $14 million to the city annually from Fan Fair.

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### Top Country Albums

#### Last Week

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#### Greatest Gainer

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#### Greatest Hits

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UMPG Song Camp: English-speaking, Nashville-based writers joined efforts with Spanish-speaking, Miami-based writers for a weekend writing smorgasbord hosted by Universal Music Publishing Group's (UMPG) Latin offices in Miami. The second installment of the UMPG Song Camp brought songwriters together for sessions culminating in full demo recordings. Chad Mullins is currently recording a song from the first Song Camp, which took place last year. Iván Álvarez, UMPG’s senior VP for Latin America, says, “We think this can really work in the market. We think the songs that came out last time were good; we think these songs are good.” Collaborators in this Song Camp included Alejandro Lerner, Ignacio Peña, Luis Enrique, Pablo Manavello, Aihay Jey, Eduardo Osorio, and Nicole Chirino on the Latin end, and Stephanie Bentley (“Breathes”), Rivers Rutherford (“I Am Nothing But You”), and Troy Verges (“Who I Am”) on the Nashville end. Three days were spent in writing sessions, with a final 12-hour recording session at Hit Factory/Criteria in Miami. Álvarez says demos in English and Spanish will be sent to UMPG’s offices in the U.S. and London.

MEGA ‘MUSICA’: There’s nothing new in pointing out that getting new music onto Spanish-language radio—particularly new music by new artists—is a challenge akin to landing an interview with Luis Miguel. In an effort to address the issue, radio station WSKQ Mega 97.9 FM in New York, is launching La Musica Nueva, a new music hour that kicks off June 16 and airs Sundays from 11 p.m. to midnight. Admittedly, it’s not the best schedule, but Bill Tanner, executive VP of programming for SBS, believes that “this will be the premier opportunity in Spanish radio for listeners to hear songs that wouldn’t otherwise be heard on the radio.”

The show came about in part out of labels’ concerns that there were no outlets in commercial radio for developing talent. If La Musica Nueva is a success, it could be eventually syndicated nationwide in various formats. Although encouraged, Tanner remains cautious. “It’s definitely an experiment, though. And its success will depend on the support it receives from both the listeners and the music industry.”

In other radio news, Tony Luna has taken over as PD at WPAT 93.1 FM (AMOR) in New York, replacing departing PD Al Fuentes. Luna was formerly at Latin Mix (WCAA-105.9 FM), where he was replaced by Bryan Melendez.

Border Girl: When Paulina Rubio launches her English-language debut, Border Girl, this month, expect her to hit the road with a handful of others. The like name of the American singer has chosen to give her all-girl band, following a series of auditions a few months ago. The group includes a guitarist, keyboardist, drummer, bassist, and a DJ, and although being female is a prerequisite (music director Cheche, however, is a man), being a Latina was not. “It had nothing to do with that,” Rubio says, “I believe in a world with no borders.”

ARTIST NEWS: Now stationed in South Florida, Jairo Varela—founder and leader of Colombia’s Grupo Niche—is in the process of recording the group’s newest album, Talking Love (Hablando de Amor). No, it’s not in English—the title notwithstanding—although it does include an English-language track. “It’s not the type of album,” Varela says, “that’s what we’re living here in the U.S.,” says Varela, “who plans to move the entire band to Miami. All the tracks were written by Varela and arranged by his longtime collaborator Alberto Barros. Two new singers—César and Mauricio—will be featured on the disc, with a label still to be announced.

BY RAMIRO BURR
SAN ANTONIO—As a school kid, Jennifer Peña didn’t really like to play soccer.

But now that she’s singing Universal’s official World Cup song, the experience should go a long way toward soothing old wounds.

Peña is just 18, but she’s already in P.E., but they used to kick my shins a lot, and I didn’t like that very much,” Peña said in a recent interview. “But I’m starting to get back into it again. And now I know all the [Spanish] words and stuff, so I’m like, ‘Yeah, I made a goal’!”

Peña’s latest CD, Libre, which includes the World Cup tune, was produced by Rudy Pérez and Mike Santander and is her first since breaking with the Corpus Christi, Texas-based Q Productions last year. Pérez also teamed with Peña, 18, to record the World Cup demo, “Amor al Mundial,” which was chosen by Universal Music Group president José Béjar after listening to demos from several artists.

Libre contains 17 cuts, including five regional Mexican/Tejano alternate versions of album tracks. The album splits evenly between pop ballads and Tejano-grupero fare.

Fans get a taste of Peña’s pop sensibilities on her soccer tune, “Vamos al Mundial,” a synthetic anthem that represents her first attempt at pop radio crossover. Thanks to the Universal FM network’s World Cup coverage, the tune is getting tons of exposure. Snippets of the song are played with the network’s daily news updates, coverage promos, and commercials.

“Alot of the times, the formal promos given to an artist can influence if or how much a radio station can air a song,” KROM-FM San Antonio PD Rod Garcia said. “I’ve never not yet played the song, but I have it right here, and we’re considering it.”

“Sometimes that happens to theme songs [recorded for telenovelas],” he continues. “We know our listeners have been exposed to a song on a telenovela or they have become familiar with the title, so we’re not going to dismiss a song.”

Music fans who have not seen or heard Peña lately will be surprised by her voice, which has matured noticeably in the past two years. “Everybody says I sound really different,” the San Antonio-born, Corpus Christi-raised singer says. “It’s a whole lot deeper. During the last two years, I was always traveling and performing, and I learned a lot about changing my voice.”

She says her artistic independence was the biggest change in her career now that she is signed to Universal Music.

Univision’s Jennifer Peña Is Grateful to Be ‘Libre’

Sony’s ‘El Rey’ Goes Acoustic

“This time, I got to pick the songs,” she reveals. “I went to Rudy’s house and heard all the demos. Of course, I had the opinions of other people, but I chose the songs I liked.”

Being taken into consideration thrilled her. “Decisions is about my songs, my clothing, and my makeup went through me first,” she explains. “They asked me if I liked it. Everything was something I liked or I chose, and that’s why I’m in America, with it. It’s so much more me.”

With Libre, Peña hopes to become the first recording artist to have a successful post-Q Productions career. However, she is quick to dismiss rumors of bad blood with Q Productions, crediting Abraham Quintanilla with discovering her in the summer of 1995, a few months after superstar Selena was shot and killed by the ex-president of her fan club. Peña recorded four successful pop-cumbia albums under Quintanilla’s guidance before 1996 and 2000.

“The split was a mutual decision,” she explains. “I wanted to be doing exactly what I’m doing now: something better, higher, more me, and where I had more control. It has nothing to do with him. I’m very thankful for everything he did for me, because if he hadn’t given me that first opportunity, I might have never been where I am.”

While emphasizing the importance of her longtime fan base, Peña says her goals include building name recognition in Latin pop and eventually recording in English. She also wants to start writing songs but is still trying to figure out how to take the first step.

“It’s hard to write a song that I think I really own,” she says. “Right now I’m busy, and it’s a little hard to get into songwriting mode, because I’ve never done it before. But I’m definitely going to give it a try.”

Sony’s ‘El Rey’ Goes Acoustic

BY LEILA COBO
MIAMI—Ranchero icon Vicente Fernández will record an acoustic album featuring an array of guest artists who will accompany him on some of his greatest hits, including “El Rey.”

Artists already confirmed include Alejandro Sanz and Juanes, who will sing with Fernández for one caveat: They must perform in concert, with a mariachi accomplishment.

Fernández, who will sing most of his songs solo, says, “When Roberto Carlos sang with me, he sang ranchero. When Celia Cruz did it, she came in with a mariachi. I sing with everyone, provided it’s with a mariachi.”

This time, the mariachi will fit an “acoustic” format in keeping with the theme of the album, which will be recorded July 26 as a special for Televisa. The show will air the first week of September, coinciding with Mexican independence and with the subsequent release of the album and DVD by Sony Music Mexico.
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<td><strong>64 -</strong></td>
<td></td>
<td>JOAN SEBASTIAN &amp; MARCO ANTONIO SOLIS</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td><strong>65 -</strong></td>
<td></td>
<td>Varios Artistas</td>
<td>20</td>
<td>20</td>
</tr>
<tr>
<td><strong>66 -</strong></td>
<td></td>
<td>Luis MIGUEL</td>
<td>33</td>
<td>33</td>
</tr>
<tr>
<td><strong>67 -</strong></td>
<td></td>
<td>CARLOS VIVES</td>
<td>29</td>
<td>29</td>
</tr>
<tr>
<td><strong>68 -</strong></td>
<td></td>
<td>Luis PONS</td>
<td>40</td>
<td>40</td>
</tr>
<tr>
<td><strong>69 -</strong></td>
<td></td>
<td>El PODER del NORTE</td>
<td>17</td>
<td>17</td>
</tr>
<tr>
<td><strong>70 -</strong></td>
<td></td>
<td>Grupo Bryndis</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td><strong>71 -</strong></td>
<td></td>
<td>Juanes</td>
<td>12</td>
<td>12</td>
</tr>
<tr>
<td><strong>72 -</strong></td>
<td></td>
<td>Chayanne</td>
<td>41</td>
<td>41</td>
</tr>
<tr>
<td><strong>73 -</strong></td>
<td></td>
<td>Intocable</td>
<td>22</td>
<td>22</td>
</tr>
<tr>
<td><strong>74 -</strong></td>
<td></td>
<td>Various Artists</td>
<td>12</td>
<td>12</td>
</tr>
<tr>
<td><strong>75 -</strong></td>
<td></td>
<td>Vicente Fernandez</td>
<td>47</td>
<td>47</td>
</tr>
<tr>
<td><strong>76 -</strong></td>
<td></td>
<td>Alejandro Pires</td>
<td>65</td>
<td>65</td>
</tr>
<tr>
<td><strong>77 -</strong></td>
<td></td>
<td>A.B. Quintana &amp; Los Kumbia Kings</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td><strong>78 -</strong></td>
<td></td>
<td>Los RAZOS de SACRAMENTO Y REYNOLO</td>
<td>51</td>
<td>51</td>
</tr>
</tbody>
</table>

**Greatest Gainer:**

**Pacesetter:**

**Latin Pop Albums:**

**Tropical/Salsa Albums:**

**Regional Mexican Albums:**
Lerner Goes Live For Universal CD

BY MARCELO FERNANDEZ BITAR
BUENOS AIRES—Twenty years ago, when Alexio Lerner released his first album, he was immediately hailed as a promising new singer/songwriter of the Argentine rock movement that had begun in the mid-'60s and survived the military dictatorship of the late '70s.

But then, local rock music experienced a boom in popularity, and Lerner's most poignant ballads became nationwide hits that propelled him to stardom.

When Lerner's sales rose, he experienced a backlash as his original rock audience snubbed him, deeming him merely a composer of romantic ballads.

Today, Lerner makes peace with his past and circles a circle of recognition with the special array of guests that performed last year in his landmark Nov. 24-25 concerts at Gran Rex theater, recorded live for his new album, Arrete (Lerner.live). The list includes David Lebon, Erica Garcia, and Celeste Carballo, all popular artists from the rock turf, as well as stars from other genres.

Lerner's tango was released by Universal in Argentina in March and is slated for an August release in the U.S.

In a reflective mood, sitting in the recreational facilities of his recording studio, El Pec in Buenos Aires, Lerner says, "The best thing demonstrated by those concerts, the album, and the video is that it was a natural exchange of music with people involved in my professional and personal life. They all know by my look and sound that it is not necessary to emphasize that I belong to the rock, pop, or folk styles. I can be all of that.

"Lerner is a top sales charts for some weeks with his giant Musimundo, with the single "Por un Minuto de Amor" (For a Minute of Love) enjoying heavy rotation in radio and video outlets. The album is a 17-song tour of Lerner's career, including an album "Rock'n'roll" track with ironic lyrics, "Nena Neurtica" (Neuritic Babe); two covers of Argentine rock classics from the early '70s, "Azote" (Argentine Axe) by Luis Alberto Spinetta and "Desconfio" (Mistrust) by bluesman Pappo; and a bonus track with Sodales set to air on new radio stations.

"It was our first big release of 2002 and our full support," says Universal Music Argentina GM Diego Villanueva, noting that the album has been released throughout Latin America, Spain, and Israel, coinciding with Lerner's concert tour. Working with a new manager (Fernando Moya) and agents (Booking & Management), Lerner is currently touring South America. A nationwide release of concerts in Argentina is slated for the third quarter, after playing Israel and Spain in July.

Lerner "is the most extensive and international tour I have made in the last eight years," says Lerner, who has also worked during the past decade as a producer (Sodedal), sub-moderator for other artists (Luis Miguel, Celine Dion, Santana), and supervising Spanish versions of songs for American stars (Cher, Paul Anka). Lerner has also been active in humanitarian causes. In October 2000, he helped organize a star-studded show for UNICEF in Panama, which included performances by Ruben Blades, Mercedes Sosa, Daniela Mercury, Aercipilados, Dorino Perez, Chichi Peralta, and Leon Gieco, plus a symphony orchestra and choir.

"My idea is that music exists to make people closer to each other," he says. "The idea is also to provide a healthy outlet for the said council, which, in a joint study with the United Nations, found that many youngsters view those in power as negative examples. Guest artists include Os Almirantes, Los 33, Oxacano, and Tierra de Nadie. They will perform tracks relating to social issues... BMM returns to Panama, in a fashion. The label has hired entertainment journalist Evelyn Da Luz to write its articles in the territory. Da Luz was formerly a writer for the Universal of Panama's El Magazine."

AMERICAN ROOTS: When Bill Frisell released Nashville in 1995, it was a seeming about-face from the electric, experimental jazz sounds upon which he had thus far staked his career. Featuring some of country music's top session players, in hind-sight, it appears that that album set him on the periphery of new avenues of exploration for Frisell, who has since released several projects that mine similar territory.

On The Willies (Nonesuch, June 11), Frisell again draws deep from the well of Americana on a collection that leans heavily on traditional bluegrass sounds and structures, performed in a trio with banjo player Danny Barnes and bassist Keith Lowe. "I wonder how this fits in with the jazz thing I am known for, but, in my eyes, it is the same as any other music I have played," Frisell says. "What is on the surface gets called by different names, be it jazz or bluegrass or country, but I am still a jazz musician, using the basic mechanisms I learned from listening to Sonny Rollins, Miles Davis, and Thelonious Monk."

According to the guitarist, the similarities between The Willies and his more traditional jazz-leaning recordings (such as last year's eponymous trio outing with Dave Holland and Elton John) is in the way the participating musicians relate to one another. "It is the indefinable chemical reaction that happens when I play with the other instrumentalists, the give-and-take, conversational thing," Frisell says. "That dialog between the players has always been most important to me."

Not surprisingly, Frisell feels that the stylistic and sonic transitions from his earlier works are less of a change and more of a natural progression. "All of these elements have always been in my music," he says. "But Nashville stood out, because it was the first time I had actually played with a banjo and mandolin player. I went into that situation completely naive, having listened to that music for years but never actually sitting down and figuring out how to play it. That opened my eyes to this high level of musicianship that bluegrass musicians have and prompted me to look into more early 20-century music."

Frisell says that more than anything, working with Ray and Black Mountain, who has mulled his musical relationship with banjo/guitar player Barnes, a Texan who moved to Seattle several years ago. Upon first hearing Barnes play, Frisell introduced himself and asked to study with him. "He comes from this whole other world from me," the Seattle-based Frisell says. "He grew up learning from these older players and singing gospel songs in church with his grandmother, and I was trying so hard to learn these styles."

While The Willies does not prominently feature the extensive use of delays, loops, and electronic manipulations that are Frisell trademarks, the guitarist is quick to note that his guitar is in use on the program in a slightly more subdued manner. "The loops here are more textural, I do them live, as I am playing the music, I play into a box that records everything I am playing, so I am not always in the stuff loose and manipulate it, speed it up, slow it down, play it backward, whatever. There are no obvious looped rhythms in this music, but I do use electronics to add texture—mostly vague, sustaining, atmospheric stuff."

Frisell's search through the annals of American music has also led to his discovery of such turn-of-the-century acoustic bluesmen as Mississippi Fred McDowell, Blind Willie Johnson, and Robert Johnson, who undoubtedly had a pervasive influence on the jazz musicians who have come in their wake.

"The further you go back in history, the more you see that all of this music comes from the same place," Frisell says. "That is where I want to go with my own music—to that point where it is not black or white, not jazz or country, where you don't know what it is. You just enjoy it."

NOTEWORTHY: Few ensembles can boast individual members whose names are as important to jazz as is the band itself, but such is the case with the Jeff Parker Report, whose Materiaal Traveler (1974), Tale Spinning (1975), and Black Market (1976) were released June 4 on Legacy/Columbia. Among the luminaries who passed through the band during this period are mainstays Jose Zawinul and Wayne Shorter, along with Jaco Pastorius, Alphonso Johnson, and Alex Acuna. A best-of collection spanning 1973-1980 was released on the same date.
BY THOM DUFFY
NEW YORK—How do songwriters in one country promote the use of their copyrights in another territory? That’s where music publishers step in, with their international networks and relationships. Billboard correspondents recently surveyed a selection of independent and major publishing companies to illustrate how musical creativity crosses borders.

The relationships that publishing executives nurture worldwide with recording companies, film/TV/AD/Leasing, advertising agencies, and others help explain how, for example, a song from an Arizona duo winds up on a Greek TV ad. A Nashville writer hits No. 1 in the Netherlands, or a Swedish writer gets a track on the new Scooby-Doo soundtrack.

Daniel Wahlgren has recorded six albums in Sweden in a pop-reggae style under the stage name Papa Drama. Wahlgren was born in Stockholm and grew up in Sweden in the 60s. He now lives in Nashville, where he works as a music publisher.

Musicnotes include the exclusive provider of digital sheet music and lyrics for AOL Music, the new music division of America Online. The Madison, Wis.-based company will now offer its multi-genre catalog of 14,000 digital sheet-music titles to AOL members, who can receive, print, and play sheet music and lyrics on their computers.

According to Musicnotes CEO Kathleen Marsh, the pact with AOL marks “a true revolution” in sheet-music distribution. “AOL members around the world will now be able to acquire their favorite sheet music inexpensively, instantly, and with a great deal of satisfaction on a 24/7 basis,” she says. “The days of sheet music being out of print, unavailable, or available only in expensive foil editions are over.”

Musicnotes has content agreements with Warner Bros. Publica- tion, BMG Music Publishing, Famous Music, and several other music publishers and distributors, which has in excess of 220,000 mail-order items in its online catalog. The AOL pact, Marshall adds, should help the company attract additional digital content from music publishers.

“Almost 70% of the songs that I’ve licensed over the past 10 years are now available in sheet music,” says Marshall. “AOL’s subscribers are getting immediate access to the music that they love.”}

Verges was identified two years ago as being capable of reaching beyond a country audience, says Universal Nashville senior VP/GM Pat Higdon, whose creative director, Kent Earls, began circulating Verges’ songs among Universal affiliates. “Our Holland people responded right away,” Higdon says. “I sent a lot of credit to [Universal Music Publishing Netherlands executive] Peter Birkhoff and Oscar Ombach—they are really strong song men.” Placements of Verges’ songs in the Netherlands have continued, and the writer is due to collaborate with Dutch songwriters later this year.

The creative flow goes in both directions across the Atlantic. Of course, Laurent Dreu-Leliebel, president of the XIII Biz Music Group—which has offices in Paris and LA—recalls how his company’s publishing arm, Rive Droite Music, successfully linked French group Gipsyland with Cher for a hit on her 1999 album Believe. After attending a demo and hearing a song from Gipsyland and deciding the song was “far beyond any Gypsy music I’d heard before,” Dreu-Leliebel brought the group to his attention of Cameron Randle at Hollywood Records, who signed it. The group’s debut album, Vira la Musica, was produced by Paul Barry and Mark Taylor, the team who also produced Cher’s Believe. And for a song they co-wrote, “Dove l’Amore,” the two producers chose Gipsyland to back Cher. The track became an international top 10 hit.

Similarly, British songwriter Ben Copland recently received a platinum disc for his two co-writes on the Aaron Carter album Oh Aaron (Jive Records). “I signed Ben Copland, who had been writing with Nile Rodgers and Phil Dane,” says global Talent Publishing creative director Miller Williams. “Of about a dozen demos that Ben brought with him were ‘Hey You’ and ‘Baby, It’s You.’” Williams pitched these to Tim Smith of Zomba U.K. and further suggested that Zomba Music Publishing sign his co-writers, increasing the company’s interest in the tracks. “It’s a good example,” Williams says, “of two publishers working together for mutual benefit.”

ELVIS PRESLEY MUSIC

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Photo: Alfred Wertheimer

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DEEP CATALOG WORKOUT

With hundreds and thousands of copyrights, how do publishers exploit their hidden classics? Herewith, some examples of how non-hit wonders often prove to be extremely rewarding.

BY JIM BESSMAN

"We put out 25 CDs last year, featuring such artists as Peggy Lee, Barry Manilow and Fleetwood Mac and have another 20 scheduled for this year," Firth says.

EMI Music Publishing's senior VP of music resources and catalog promotions, Alan Warner, holds monthly internal-listening meetings at the firm's Los Angeles office, during which he plays a broad selection of songs for the West Coast A&R and film soundtrack people. "Last month, I gave an overview of the songs of Johnny Bristol, the jobete writer/producer who, often along with Harvey Fuqua, wrote such classics as 'Somebody We'll Be Together' and 'If I Could Build My Whole World Around You,'" he says. "I strongly believe that hearing alternative interpretations of certain songs can cement their importance, and, with this in mind, one Johnny Bristol composition I highlighted was 'Don't Want to Do Wrong,' which was co-written with and for Gladys Knight in '71. I played an extract from Gladys' original and then segued into a 1988 revival version by the late Johnny Adams, who, with Dr. John on piano and Duke Robillard on guitar, took the plaintive ballad and turned it into a passionate blues experience. The day after hearing the latter record at my meeting, Femi Lester of our soundtrack division called and asked for a copy, which she'll be considering for a pitch."

EMI's sampler releases are similarly used to "reacquaint or, in many cases, introduce for the first time, songs which are truly 'hidden classics' that deserve a second and third chance to shine," Warner says. Such samplers retain the traditional means of promoting deep catalog, as noted by Gillis. But publishers are increasingly relying on the Internet to generate catalog awareness, as well. Renzer, for example, notes that Universal's completely revamped Web site showcases catalog "on many levels" and spotlights lists of songs by artists, composers and genres. While comparatively archaic, print publications can also be effective promotional tools, as Carlin America's VP of marketing Bob Golden notes. "We produced a folio for the 25th anniversary of Stephen Sondheim's..."
You'll Never Walk Alone

Lyrics By Oscar Hammerstein II
Music By Richard Rodgers

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Top Songwriters

Vets, Newcomers And Superscribes

BY SILVIO PIETROLONGO

The Billboard Hot 100

You know the names of the hottest writers/ producers in the business, Timothy Mosley (better known as Timbaland) takes the runner-up slot on the R&B list and comes in at No. 5 on the Hot 100 chart. Mosley, who earned a No. 1 R&B mark in the 2000 Music Publishing Spotlight, had a hand in five top-10 singles on the R&B/Hip-Hop chart among the 11 he placed this year, with the highest charting being Tweet’s No. 1 solo debut “Oops (Oh My),” which he co-wrote with the artist (under her given name, Charlene Keys). “Oops” also peaked at No. 7 on the Hot 100, the best rank of nine tracks that Mosley placed on that chart, songs that were hot enough to place Mosley at No. 5 on the Hot 100 writers list, a notch below the rank he earned in our 2001 Music Publishing recap.

Although Mosley and a No. 2 on the Hot 100 recap and No. 3 on R&B/Hip-Hop, Irving Lorenzo (a.k.a. Irv Gotti) has probably gotten more press in 2002 than any other composer. The founder of Murder Inc. Records is riding phenomenal success as a writer/producer on hits by his label’s Ja Rule and Ashanti.

Four of the eight tracks that build Lorenzo’s point total on the Hot 100 went to No. 1: “I’m Real” by Jennifer Lopez feat. Ja Rule, “Always on Time” by Ja Rule feat. Ashanti, “ Ain’t It Funny” by Lopez and Ja Rule feat. Ashanti’s “ Foolish,” “ Time” and “ Foolish” also topped the R&B/Hip-Hop chart in the April 13 issue. Lorenzo had credit for each of the Hot 100’s top three songs—with “Foolish” at No. 1, “ What’s Up” by Fat Joe featuring Ashanti at No. 2 and “ Foolish” at No. 3. That issue marked the first time a songwriter has occupied the top three slots on the Hot 100 since Barry Gibb turned the trick in March 1978 with the Bee Gees, “Night Fever” and “ Stayin’ Alive” and Samantha Sang’s “ Emotion.”

Despite his various No. 1’s, Lorenzo is not the highest ranked writer in either recap because he co-wrote each of the tracks that charted, something30 other co-writers did with dozens partners (chart points are split evenly among all listed writers).

Contributing with Lorenzo on several of the Hot 100’s top 13 R&B/Hip-Hop tracks is Jeffrey Atkins (the ever-present Ja Rule), who comes in at No. 4 on both charts’ recaps. All but one of Atkins’ charted titles featured his vocals. Continued on page 14
DEEP CATALOG
Continued from page 41
hein’s company and are now publishing the first complete and definitive ‘Arthur’s Edition’ of Fallows,” says Golden.

THREE-PRONG ATTACK
As for personal service, which is Gillis’ third prong in attack of promoting deep catalog, it is represented in a variety of ways. “One cool example concerns ‘I Gotta Be Me,’ which came to us in a catalog purchase eight or nine years ago and was never utilized in an ad setting,” says Gillis. “Then, this year, McCann-Erickson came to us with a new Mastercard spot featuring little dogs chewing stuff, and I gave them a number of song choices with Sammy Davis’ version of ‘I Gotta Be Me.’ The producers’ creative was quirky and more contemporary, but we still got to use the song in a quality way with a quality client.”

And pitching, of course, remains vital. “I think one of the reasons we’ve had so much success placing under-the-radar tracks in our approach to pitching,” says Spirit Music’s president Mark Fried. “We work directly with music supervisors and other creatives to come up with the ideal songs for their projects, giving us an advantage and a leg up to pitches on other players. Also, I’ve observed that many creatives are tired of hearing the same familiar songs pitched, preferring to ‘discover’ something they may not have heard before.”

Bug Music’s Jonathan Palmer, noting that his biggest successes are with songwriters, says that an approach to songwriting clients such as Kasey Chambers and Ryan Adams, says that most of his placements are with more obscure catalog titles, thanks to “aggressive and persistent pitching. You often have to shout twice as loud and twice as often to get these types of songs placed or even considered, but when they come in, it’s the most gratifying feeling.”

As Famoso Music Publishing’s VP of TV Music, Stacey Pahol, concludes, “The only way you can take full advantage when there’s a possibility of placing lesser-known titles is to know what you’re working with. So, while I’m listening, I make sure to absorb the songs’ musical style and lyrics so that, as projects come along, I can immediately start thinking of possibilities and pitch accordingly. I’ve had a lot of success placing lesser-known artists and catalog songs in film and TV projects simply because the style of music or lyrics of the song fit the emotions of a particular character or scene better than what’s on the charts at the time—and it’s especially rewarding to get these new types of placements.”

TOP SONGWriters
Continued from page 41
either as the lead artist or as a featured artist. The only one that did not was Fat Joe and Ashanti’s “What’s Love.”

ROCK ALSO ROLLS
Looking at the rest of the top 10 Hot Rock singles, we find that the rock community is well represented. Coming in at No. 3 is Linkin Park, which received four weeks of credit at the tail end of “Crawling’s” chart run and followed that with its biggest hit to date, the No. 2 peaking “In the End.”

If it wasn’t for the fact that Nickelback split writing credit between lead singer Chad Kroeger (lyrics) and the band (music), the group would have shot right to the top of the Hot 100 songwriters list, far out-ranking any other writer. This is due to the songwriters listing “How You Remind Me,” which topped the chart for four weeks and spent more weeks (21) in the top 10 than any song during the first half of 2002. Kroeger and Nickelback followed that up with the currently charting “Too Bad.” Kroeger wound up with the No. 6 rank, ahead of his band mates at No. 7, thanks to his solo writing effort on “Hero,” his duet with Saliva frontman Josey Stace, from the Spider-Man soundtrack.

Wesley Scantlin, the lead singer of Puddle Of Mudd, comes in at No. 8, placing two songs on the chart thus far in 2002. Our No. 9 composer is Linda Perry, who returns to the Hot 100 for the first time since 1994 as the sole writer of Pink’s No. 4 Hot 100 hit, “Get The Party Started.” Perry’s last appearance as a writer was on DJ Miko’s remake of What’s Up, a song Perry and her bandmates from 4 Non Blondes originally took to No. 14 in 1993.

Soul Men
Andre Harris leads the five writers who make up the rest of the top 10 on the R&B list at No. 5. Harris has placed four titles on the chart thus far, with two of them making the top 10. His biggest hit was Michael Jackson’s “Butterflies,” co-written with Marsha Ambrosius, which peaked at No. 2. The other, Glenn Lewis’ “Don’t You Forget It,” co-written with the artist, peaked at No. 10.

Jermaine Dupri is No. 6, his second consecutive top-10 appearance on our Music Publishing Spotlight R&B recap (No. 9 in 2001). Dupri’s biggest hit on the R&B chart was Usher’s “U Got It Bad,” which he co-wrote with the vocalist and Bryan-Michael Cox. “Bad” spent seven weeks at No. 1 on R&B/HiHop Singles & Tracks. Dupri was also a vocalist on one of his compositions, “Welcome To Atlanta,” with Ludacris peaked at No. 15.

The No. 8-9-ranked songwriters, Steve Huff and Byron Avant, respectively, co-wrote three charting songs this year. Huff earns the higher ranking due to his solo composition, the O’Jays’ “Let’s Ride,” which was tricking down the chart as our measurement period got under way in late 2001. A regular member of our R&B top-10 songwriter community is R. Kelly, who winds up at No. 10. Kelly has appeared in the top 10 in either Music Spotlight every year since 1995, with the exception of 1998. Of the seven songs he placed on the chart in the first half of 2002, his biggest hit was Aaliyah’s “One In A Million,” on which he was also a featured vocalist. It peaked at No. 5.

WORLD RENOWN
One of only three of this year’s class to return from the Country recap in 2001’s Music Publishing Spotlight, singer/songwriter Alan Jackson has been the all-time list of writers at the halftime point of 2002. After ranking No. 6 among Country songwriters in 2001’s mid-year recap, Jackson rode a strong charge to the No. 1 slot for the year’s songs in 2001’s Year In Music Spotlight. That momentum keeps him in that lofty perch in our latest tally. Jackson began our chart year with his Southern Pride ‘94 release, “It’s Alright To Be A Redneck,” which entered the chart on Nov. 17 and served as his final release from his No. 1 Country album, Tide Water. The moment that song was building at radio came to a screeching halt the following week. During the 35th Annual Country Music Assn. Awards, broadcast live on FOX the night of Nov. 7, Jackson debuted a stirring new ballad that he penned about the 9/11 terrorist attacks, titled “Where Were You (When The World Stopped Turning).” “World” stormed the charts the following issue, debuting at a lofty No. 25 on Country Singles & Tracks on its way to a five-week run at No. 1. Jackson placed two more singles on the chart in 2002, including his No. 1 smash “Drive (For Daddy Gene).”

The passion Listeners felt for Jackson’s “World” translated into record-breaking sales for his album Drive, which hit retail in January. Not only did Jackson post the highest one-week sales tally of his career with 429,000 units sold (besting the previous high of Graham’s High & Electric Collection by 35%). Drive also set the SoundScan era record for the biggest opening week for a January release.

Continued on page 48
CONGRATULATES
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#2 What's Luv - Irv Gotti
FAT JOE featuring ASHANTI

#7 What About Us? - Fred Jerkins III
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#1 Run (R&R) - Tony Lane
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CHARTS
Continued from page 52

Role—Def Jam/(Santiago, J. Atkins)—Slavery,BMI/OFF Da Yo-yo,bMI/DEF JAM
Down 4—IV-Irv Gotti Presents The INC. Featuring Ja Rule, Ashanti, Charli “Chuck” Baltimore & Vita—Muder Inc./Def Jam/(S. Aurelius, S. Aurelius, A. Dougias, T. Lane, A. Parker)—Slavery,BMI/Aurelius,ASCAP/DJ In, BMI/Prokoebotools,ASCAP/Inky-Si, BMI/Soldier Touch,ASCAP

Jeffrey Atkins (10)
Always on Time—Ja Rule Featuring Ashton—Muder Inc./Def Jam/(S. Aurelius, J. Lorenzo)—Slavery,BMI/Aurelius,ASCAP/DJ In, BMI/Songs Of Universal,BMI/White Rhino,BMI
Rainy Dayz—Mary J. Blige Featuring Ja Rule—MC/A Lorenzo—

Down 4—IV—Irv Gotti Presents The INC. Featuring Ja Rule, Ashanti, Charli “Chuck” Baltimore & Vita—Muder Inc./Def Jam/(S. Aurelius, S. Aurelius, A. Dougias, T. Lane, A. Parker)—Slavery,BMI/Aurelius,ASCAP/DJ In, BMI/Prokoebotools,ASCAP/Inky-Si, BMI/Soldier Touch,ASCAP

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Blowin’ Out—Chuck Baltimore—Slavery,BMI/White Rhino,BMI

23

BILLBOARD SPOTLIGHT
BILLBOARD JUNE 15, 2002

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Once again, Writer/Producer Mike Elizondo collaborates with Grammy Award winners Dr. Dre and Eminem on four songs from The Eminem Show.

Jeffrey Steele
In addition to Tim McGraw's #1 hit "The Cowboy In Me", this Nashville kingpin has penned tunes for LeAnn Rimes, Diamond Rio, John Michael Montgomery and many others. Jeffrey Steele's "Good To Go".

Ginuwine
After three hit singles, "There It Is", "Differences" and "Tribute To A Woman", Ginuwine's third full-length release The Life is well past Platinum.

Paul Oakenfold
Über-DJ Paul Oakenfold releases his highly anticipated full-length LP Bunkka. The first single "Ready Steady Go" is exploding on dance floors all over the world.

Craig David
Pop sensation Craig David sells an astonishing 7 million copies worldwide of his debut release Born To Do It.

Brandy
Windswept co-publishes a whopping 7 songs on Brandy's newest release including the smash "What About Us". Hats off to Kenisha Pratt and Big Bert!

Talib Kweli and Hi-Tek
Windswept is very proud to announce the signing of pioneering Hip-Hop writers and artists Talib Kweli and Hi-Tek. Keep an ear out for solo albums from both later this year.

Beyoncé Knowles
As if starring in the forthcoming summer blockbuster 'Austin Powers: Goldmember' wasn't enough, Hitco's Beyoncé Knowles has also written and recorded the first single from the Soundtrack. A debut solo album is in the works.
MUSIC PUBLISHING

CHARTS

Continued from page 54

EMI April/ASCAP/The Waters Of Nazareth,BMI/EMI Blackwood,BMI/Chase Chad/ASCAP

Grindin’—The Clique—Star Track
(G.Tompson,T.Rothenberg,P.Williams)—GenMarc/ASCAP/Terradome/ASCAP/The Waters Of Nazareth,BMI/EMI Blackwood,BMI/Chase Chad/ASCAP/EMI April/ASCAP


As I Come Back—Busta Rhymes—J.(T.Smith,P.Williams)—T.Ziah’s,BMI/The Waters Of Nazareth,BMI/EMI Blackwood,BMI/Chase Chad/ASCAP/EMI April/ASCAP

Format Invite—Ray J—Atlantic/Ray J.P.Williams)—Stop Trying To Copy My Music,BMI/The Waters Of Nazareth,BMI/EMI Blackwood,BMI/Chase Chad/ASCAP/EMI April/ASCAP

8 Steve Huff (4)


Secret Lover—The Isley Brothers Featuring Ronald Isley—AKA Mr. Biggs—DreamWorks(M.Anti)—Tuff Huff,BMI/Zomba,BMI/Grindtime,BMI/Pay Town,BMI

Let’s Ride—The O’Jays—MCA—Zomba,BMI/Tuff Huff,BMI

9 Myron Avant (3)


Secret Lover—The Isley Brothers Featuring Ronald Isley—AKA Mr. Biggs—DreamWorks(M.Anti)—Tuff Huff,BMI/Zomba,BMI/Grindtime,BMI/Pay Town,BMI

Hot Country Singles & Tracks

Hot Country Singles & Tracks Publishing Corporations

Pos. PUBLISHING CORPORATION (No. of Charted Titles)
1 EMI MUSIC (50)
2 SONY/ATV MUSIC (30)
3 WARNER/CHAPPELL MUSIC (31)
4 UNIVERSAL MUSIC (24)
5 BMG MUSIC (12)
6 WINDSWEPT HOLDINGS MUSIC (9)
7 ACUFF-ROSE MUSIC (8)
8 FAMOUS MUSIC (4)
9 TEN TEN MUSIC (1)
10 ZOMBA MUSIC (8)

Hot Country Singles & Tracks Publishers

Pos. PUBLISHER (No. of Charted Titles)
1 EMI APRIL,ASCAP (17)
2 SONY/ATV TREE,BMI (16)
3 SONY/ATV CROSS KEYS,ASCAP (12)
4 WB,ASCAP (14)
5 TRI-ANGELS,ASCAP (3)
6 FAMOUS,ASCAP (2)
7 ALMO,ASCAP (6)
8 EMI BLACKWOOD,BMI (14)
9 UNIVERSAL-ISLAND,PRS (1)
10 HOUSE OF FAME,ASCAP (2)

If That Ain’t Country—Anthony Smith—Mercury(J.Steele)—Almo,ASCAP/Songs Of Westwind Pacific,BMI/Gottahaveable,BMI
6 Craig Wiseman (6)
7 Trey Verges (4)
Blessed—Martina McBride—RCAH,Lindsay,B.J. James)—Famous,ASCAP/Songs Of Universal,BMI/Sony/ATV Cross Keys,BMI/Onaly,ASCAP
With Me—Lonestar—BNAB,J.B.—Sony/ATV Cross Keys,ASCAP/Onaly,ASCAP/Songs Of Universal,BMI
Tonight I Wanna Be Your Man—Andy Griggs—RCAH,Rutherford)—Universal,BMI/Sonoma,ASCAP/Songs Of Universal,BMI
Chas’ln Amy—Brett James—Arista Nashville(B.James)—Sony/ATV Cross Keys,ASCAP/Onaly,ASCAP/Songs Of Universal,BMI
TB Zack Kye (1)
Good Morning Beautiful—Steve Holy—Continued on page 58

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Hot Latin Tracks Publishing Corporations

Pos. PUBLISHING CORPORATION (No. of charted Titles)
1 WARNER/CHAPPELL MUSIC (21)
2 EMI MUSIC (26)
3 SONY/ATV MUSIC (16)
4 EDMONSA MUSIC (4)
5 UNIVERSAL MUSIC (12)
6 PEERMUSIC (10)
7 FOREIGN IMPORTED PRODUCTIONS PUBLISHING (4)
8 BMG MUSIC (4)
9 AG MUSIC (1)
10 CRISMA MUSIC (2)

Hot Latin Tracks Publishers

Pos. PUBLISHER (No. of charted Titles)
1 WB,ASCAP (15)
2 EDMONSA,ASCAP (4)
3 PEER INT'L,BMI (7)
4 SONY/ATV LATIN,BMI (6)
5 WARNER-TAMERLANE,BMI (5)
6 EDMUSASA,ASCAP (6)
7 BMI,ASCAP (9)
8 UNIVERSAL MUSIC,ASCAP (7)
9 SER-CABMI (6)
10 CURIO,ASCAP (1)

Hot Latin Tracks Songwriters

1 Joan Sebastian (5)
2 Jorge Luis Plito (3)
3 Quitame Ese Hombre—Plar Montenegro—Univision—Photo,ASCAP/Adam Rhodes,ASCAP
4 Como Se Cura Una Herida—Jaci
5 Shakira Mebarak R. (2)

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DONT JUST LISTEN. PLAY.
Holman's Success Continues In Laurel Canyon Studio

BY CHRISTOPHER WALSH
NEW YORK—With the recent four-week reign of Unwritten Law's "Seein' Red" at No. 1 on the Billboard Modern Rock chart, Los Angeles-based mixer/producer Dave Holman notes another highly successful project in a series of hit recordings spanning 25 years. In addition to his mix of Unwritten Law's "Eva" (Interscope), his mixes appear on the self-titled Adema (Adema), which has peaked at No. 27 on The Billboard 200.

Holman has mixed countless recordings since an immense 1978 project, Grease, brought notoriety to the newly freelance engineer, along with a nine-year working relationship with co-star Olivia Newton-John. Today, in his personal recording/mix studio in Los Angeles' Laurel Canyon, techniques perfected as chief engineer/studio manager and as a freelancer have served him well through the evolution from analog tape to, recently, Pro Tools HD.

Situated in his second personal studio—the first was nearby—Holman's Pro Tools HD is supplement ed by a huge collection of outboard equipment and a custom console. "This room is almost 15 years old," Holman says. "I had another room, which is where I mixed and recorded [Newton-John's] Physical, [the original soundtrack] Xanadu, tons of albums. This room also has a bit of history—a lot of records were mixed in this room, such as No Doubt's Tragic Kingdom."

The studio includes a tracking space that has accommodated additional vocals or last-minute guitar overdubs, such as on Eels or The Science of Things by Bush, but is used primarily for mixing. With the 88-input custom console, Holman explains that the HD rig is used primarily as "an elaborate playback system," but offers a comparison of techniques old and new. "It works great," Holman says. "I have to say, the HD definitely sounds better than the old system."

"Many of the things I'm doing on computers now I used to do analog," Holman continues. "We did all kinds of combining, moving things around, really just freeing up Olivia's vocals on 2-track, fly them in and put different places in the song, and edit and fly them back in without sync or anything. So when I'm working with the Pro Tools, I'm doing everything I did, only I don't have to cut tape or go through the physicality of it. You do miss a little of that, because it's neat to be able to do that kind of stuff, but on the other hand, to edit whole tracks and move things around, Pro Tools is just great. The technical aspect of being able to do the physical work is amazing."

Beyond the convenience, Holman adds, the sonic qualities of digital recording continue to improve, made apparent by his Pro Tools HD system. "Analog recording has had 50, 60 years to develop and become what it was," he explains. "Really, digital has effectively been around for what, 15 years? It's getting there, it's catching up, and people are getting used to using it. But it's definitely a different sound, and you mix a different way: a lot more compression, and a lot less dynamic range, which is weird because that's how digital was fostered, as having a huge dynamic range."

Between suite after suite of sleek, elegant hardware bearing impressive specifications and the major soft-ware announcements of May 20—ABKCO's Aug. 20 release of 22 Rolling Stones titles (Billboard, June 8) on hybrid Super Audio CD (SACD) enabling playback on advanced SACD players, as well as standard CD players—the event, featuring more than 200 exhibitors, demonstrated the convincing extent of home entertainment's evolution.

The Rolling Stones Remastered SACD presentation had attendees lingering in the SACD listening room, many in seeming disbelief of the realism demonstrated on a demonstration disc featuring selections ranging from the band's early recordings in London, Chicago, and Hollywood through its late-'60s peak of Beggar's Banquet and Let It Bleed. More than 35 years later, very few have heard such detail and nuance of Charlie Watt's propulsive drums, the complete scope of Bill Wyman's elastic basslines, or the full tone and power of Keith Richards' guitars. When every thing is uncovered, the Stones' marvelous production is revealed along with the clarity of their original masters, most of which were transferred from original master recordings at New York's Magic Shop studios.

With the announcement at the Home Entertainment Expo, The Rolling Stones Remastered dovetails with the availability of new models of next-generation players—such as SACD—at increasingly lower cost.

"The format is pretty well-embellished in the high-end market," says David Kawakami, director of Sony's Super Audio Project. "But in any new technology, there are the early adopters, then this large chasm, on the other side of which is the mass market. Many don't break through and get a bridge across to really make it take hold in the mass market. We started last fall by dramatically increasing our distribution, the price point of the players came down to $299, and Sony Electronics expanded the line. Now we're under $200 for some players. In conjunction with the line expansion, Sony Electronics expands its flat-screen TV, ES dealership—the top-tier, audio specialty dealers—to the mass merchants, like Circuit City and Best Buy. That put us into something like 1,500 storefronts, not only to make this rocket get off the launching pad is software, and the right kind of software."

The Rolling Stones Remastered, Kawakami says, is "a demonstration. "It only has been issued on CD once [in 1986], so there's going to be a huge step forward, perception-wise, for the consumer and the Rolling Stones. The hybrid SACD allows [ABKCO] to address the existing market, plus put a next-generation format in consumer hands, which they can listen to on the same disc."

Likewise, The Rolling Stones Remastered announcement comes at a time when the convergence offered by DVD is supplemented by the emergence of the "universal player." Pioneer's DV-A7A, from the Elite line, is amusing considerable attention for its capabilities and cost. A DVD-Audio/DVD-Video/SACD player that also handles DVD-R, CD-R/RW, and MP3 (on CD-R discs), the DV-A7A allows playback of all current formats; as such, it should remain an up-to-date piece of equipment longer than most new technology. At $1,200, it is available to far more consumers than Pioneer's earlier DV-AX10.

The Home Entertainment Expo also featured a wealth of new generation TV's. The experience of a live concert in one's home—audio captured at 24/96 resolution and delivered in a 5.1 mix on DVD-Audio, underscores the consumer's desire for high-definition monitor, for example—has never felt so authentic.

Likewise, The Rolling Stones Remastered on hybrid SACD offers a glimpse of an industry maturing a high-definition future.
Exports Pay Off For Italian Labels

BY MARK WORDEN
MILAN—In the midst of hard times for the Italian record industry, the growing exportability of the country’s music is giving executives here grounds for hope.

Such artists as crossover king Andrea Bocelli (Sugar/Universal), melodic pop singers like Eros Ramazzotti (Ariola/BMG Ricordi) and Laura Pausini (CD East/Warner Music Italy), and a host of Italian dance acts have been selling internationally for some years. Most recently, long-established Universal artist Zucchero has been enjoying a major hit in Spain with his single “Baila” (Polydor), which also charted in Germany, the Netherlands, Belgium, and Switzerland.

Now a new batch of Italian exports is hitting shelves around Europe in an encouraging variety of styles. Examples include EMI’s R&B/soul act Tiziano Ferro (whose debut single, “Perdono,” has shipped 500,000 units throughout Europe since its release last summer, according to the label’s BMG Ricordi artist Valeria Ross with the melodic “Tre Parole” (Three Words) that charted in Spain, Belgium, and Switzerland; and crossover artist Filippa Giordano (Sugar/Warner), who is acquiring fan bases in territories as far afield as Japan and Australia.

That things are happening abroad for Italian artists is a welcome diversion for labels in Italy; where the music market and there’s greater respect for, and curiosity about, other forms of music.”

That view is shared by EMI Italy VP of A&R Fabrizio Giannini, Universal Italy director of A&R and international exploitation Stefano Zagnata, and Warner Music Italy president Massimo Giuliano. All three say they are detecting a far greater openness toward Italian acts when they pitch their assorted waves at meetings and encounters with colleagues in other countries.

Putting a ballpark figure on the value of Italy’s export growth is tricky in a territory where much company information is withheld, on account of the country’s anti-trust legislation. But Giuliano says: “At a guess, based on what we’ve done and what other labels appear to be doing, I’d say foreign sales for Italian acts must be up by about 20% this year.”

According to analysis published in Billboard’s sister publication Music & Media in its Jan. 26, 2001, issue, Italy came second to France as the continental European country that successfully broke domestic albums outside of its own borders, and, as far as singles were concerned, it was third, after Germany and France, respectively.

At Italian IFPI-affiliated labels body FIMI, general-director Enzo Mazza estimates that “in terms of physical product—i.e., basic CD sales—foreign markets have an annual value of around 105 million euros ($96 million) for Italy. That’s pretty impressive, when you think that our domestic market is worth 360 million euros ($335 million).” Of does that first figure take into consideration royalties from licensing.

Obtaining greater government support for music exports (something that the Punto Vinile, for example, has successfully done) has become a FIMI agenda, and Mazza is convinced that the government is taking notice. “In addition to lobbying the Ministry of Culture,” he says, “we’re also working closely with the Ministry of Foreign Commerce, which is setting up a scheme called Italian Style. That includes help at foreign trade fairs for such typically Italian sectors as fashion, the wine trade, and the cinema. We feel that music is part of Italian style.”

Also, the ATP-funded artist manager Peter Zumsteg—who manages Universal Italian artists Jovanotti and Gianna Nannini—is a veteran of the Italian record industry. As such, he offers the view that in the new climate, Italian artists and executives are becoming “more professional, more like their American and British counterparts, when it comes to exporting. In the past, when the Italian concert market was larger and more lucrative, artists didn’t really feel the need to tour abroad, nor could they understand the logic of losing money on a foreign tour in order to promote a domestic album.”

Zumsteg concludes, “I’ve always been of the belief that exporting Italian acts isn’t easy—but it isn’t impossible, either.”

JASRAC Royalties Take A Hit

BY STEVE MCLURE
TOKYO—Japanese authors’ society JASRAC’s collections for the year ended March 31, 2002, fell to 105.2 billion yen ($793.9 million), the society reported May 22, largely because of lower mechanical royalties.

Performance-right royalties collections by JASRAC actually rose 6.9% to 40.5 billion yen ($305.3 million) in the year, but mechanical royalties fell 8.8% to 48.4 billion yen ($365.1 million), mainly due to the ongoing decline in CD sales in Japan (Billboard, March 30).

JASRAC’s collections for the year also included 2 billion yen ($15 million) in fees from publications, down 25.5%; 4 billion yen ($30 million), down 3.1%, in fees from CD and video rentals; 9.3 billion yen ($70.2 million), up 23.5%; in “compund use” income from online karaoke service operators and downloading ring-toning; and 1.1 billion yen ($8.3 million), up 4.3%; in home-copying compensation fees from makers of digital-recording hard- wares for software.

JASRAC’s annual report also notes that during the year the society introduced an Internet-based copyright management system and is now working toward setting up a digital database of works administered by JASRAC.

JASRAC honored the song “Every- thing,” co-written by female vocalist Misia and composer Toshiaki Matsumoto, with its annual Gold Prize for gaining more than 400 million yen ($3.3 million) in the year. The Silver Prize went to lyricist Shunji Nojima and composer Minoru Konomoto for their song “Lion Heart,” a major hit for boy band Smap on Victor Entertainment.

The song was co-published by NTY Music and Johnny’s Music.

The Foreign Work prize, awarded to the non-Japanese composition that collected the most royalties in Japan during the year, went to Ben E. King, Jerry Leiber, and Mike Stoller for “Stand By Me,” which was used as the theme for a TV commercial. The song’s Japanese publishers are Fujisaki Music and Yamaha Music Publishing.

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Disc Manufacturers Deny Involvement In Piracy

BY STEVEN PATRICK
KUALA LUMPUR, Malaysia—James Tee, deputy chairman of Malaysian trade body the Optical Disc Manufacturers Assn. (ODMA), has denied allegations that ODMA members are involved in piracy.

“We have been bombarded with accusations from various copyright groups.”

Tee says, adding that among them is local label body the Recording Industry of Malaysia (RIM). RIM officials have declined to comment on Tee’s statement.

The ODMA exec claims that pirate product is entering Malaysia from Indonesia and Thailand, rather than being manufactured in the country.

He points out that since January, the Ministry of Domestic Trade has daily stationed officers at ODMA members’ factories to monitor their activities and make sure they are not producing pirate discs. “They change people day to day to prevent any possible bribery,” Tee says. He also notes that ODMA members must provide source identification code engraved into CD molds and “present monthly reports on what we produce.”

A recent International Intellectual Property Alliance (IIPA) report found that music piracy in Malaysia has increased from 65% in 2001 to 70% this year. The report also noted that there is inadequate enforcement of the country’s Optical Disc Act and that although Malaysia has been taken off the United States Trade Representative’s Special 301 Priority List and put on the less critical Special 301 Watch List, the scope of the piracy problem in the territory remains unacceptable.

The report said there is enormous excess optical media production capacity in Malaysia and that much of this is devoted to pirate production, largely for export.

Optical disc manufacturers in Malaysia have been seized in Asia, Latin America, Australia, Europe, and Africa, according to the IIPA. Noting that Malaysia’s 41 licensed optical-disc plants export 30% of their prod- ucts, Tee claims that profits from legitimate product made in Malaysia for export are 30% higher than for pirate product.

At the ODMA’s second annual general meeting (held April 20 here), the association resolved to address the piracy problem by seeking the cooperation of such copyright bodies as RIM to introduce an anti-piracy compliance program featuring a database that would be available to copyright holders and the general public.

Meanwhile, officials from the Malaysian government’s Ministry of Trade and Consumer Affairs conducted a wave of anti-piracy raids across the country May 25, following warnings published in local newspapers.

Their targets included karaoke lounges, pubs, department stores, and transport terminals. As well as cautioning business owners against using pirate products, the press warnings had also advertised the available tax breaks for using legal goods.

Copyright Act of 1987, offenders can be fined up to $10,000 (ringgit $2,632) for infring- ing copyright, face imprisonment for up to five years, or both.
### Japan

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<thead>
<tr>
<th>Artist</th>
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<tr>
<td>SHINPAKUSU</td>
<td>MY MIRACLE</td>
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<tr>
<td>VARIOUS ARTISTS</td>
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### United Kingdom

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<th>Artist</th>
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<tr>
<td>NICKELBACK</td>
<td>MENDED</td>
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|BÉNÉ| "JANUARY ROSE"

### Germany

<table>
<thead>
<tr>
<th>Artist</th>
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</table>
|ANOTHER DAYS| "SOMETHING ABOUT US"
|MELODY SENSATION| "HAPPY NEW YEAR"

### France

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<tr>
<th>Artist</th>
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</table>
|ZOMBANALE| "WE'RE ALL BUMMED OUT"
|LE POISSON| "HELLO"

### Canada

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<tr>
<th>Artist</th>
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</table>
|HERO| "HOT"
|THE MINDS TIMES| "GLOBE SPOTTER"

### Spain

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<tr>
<th>Artist</th>
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</table>
|NERIJA| "WITHIN ME"
|CHAYANNE| "CAN I HAVE YOU"

### Australia

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<th>Artist</th>
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</table>
|MØS| "LULLABY"
|ALICE COOPER| "VENOM"

### Italy

<table>
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<th>Artist</th>
<th>Title</th>
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|M.O.P| "LOVED"
|ALICE| "LOVE"

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**HITS OF THE WORLD**

**JAPAN**

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<td>SHINPAKUSU</td>
<td>MY MIRACLE</td>
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**UNITED KINGDOM**

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<td>NICKELBACK</td>
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**GERMANY**

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|MELODY SENSATION| "HAPPY NEW YEAR"

**FRANCE**

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|LE POISSON| "HELLO"

**CANADA**

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<th>Artist</th>
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</table>
|HERO| "HOT"
|THE MINDS TIMES| "GLOBE SPOTTER"

**SPAIN**

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<th>Artist</th>
<th>Title</th>
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|NERIJA| "WITHIN ME"
|CHAYANNE| "CAN I HAVE YOU"

**AUSTRALIA**

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|MØS| "LULLABY"
|ALICE COOPER| "VENOM"

**ITALY**

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<th>Artist</th>
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|M.O.P| "LOVED"
|ALICE| "LOVE"
**Common Currency**

A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets.

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>USA</th>
<th>JPN</th>
<th>UK</th>
<th>GER</th>
<th>FRA</th>
<th>CAN</th>
<th>SPA</th>
<th>AUS</th>
<th>ITA</th>
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<tr>
<td><strong>Céline Dion</strong></td>
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<td>7</td>
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<td>2</td>
<td>7</td>
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<tr>
<td><strong>EMR QUE IGLESIAS</strong></td>
<td>6</td>
<td>8</td>
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<tr>
<td><strong>RONAN KEATING</strong></td>
<td>2</td>
<td>8</td>
<td>3</td>
<td>3</td>
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<td><strong>MCBETH</strong></td>
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<tr>
<td><strong>SHAIRA</strong></td>
<td>9</td>
<td>5</td>
<td>3</td>
<td>6</td>
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**Eurocharts**

**Eurochart**

European charts are compiled by Music & Media from the national singles and album sales charts of 18 European countries.

<table>
<thead>
<tr>
<th>COUNTRY</th>
<th>SINGLES</th>
<th>ALBUMS</th>
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<tr>
<td><strong>THE NETHERLANDS</strong></td>
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<td><strong>SWEDEN</strong></td>
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<td><strong>DENMARK</strong></td>
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<td><strong>PORTUGAL</strong></td>
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<td><strong>ARGENTINA</strong></td>
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<td><strong>BROOKLYN BEAT</strong></td>
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**Global Music Pulse**

**DIFFERENT TONGUES**

With "Désenchantee," Flemish singer Kate Ryan has established herself as one of Belgium's premier vocalists among both of the nation's language groups. Released on Antillische/Spain, part of the Belgian EMI group, the single has topped the Flemish-speaking charts for six successive weeks. But the song—a cover of the 1991 hit by French chanteuse Mylène Farmer—has also given Ryan her first success in the Wallonian chart in the French-speaking Southern part of the country. Ryan has already enjoyed a big Flemish hit with the self-penned "Scream for More" (Antillische/Spain), a summer 2001 floor-filler that was honored as best single of the year by music TV station TFM. "I knew 'Désenchantee' from the club scene, and when the record company suggested the track, I thought it was a great idea," says Ryan, whose real name is Katrin Verheeck. Her debut album, *Different*, is due June 17 and contains three French-language songs among the mostly self-penned tracks. "After 'Désenchantee' triggered something in the South, we added two French songs and a translation version of 'Scream for More,'" Ryan explains. A release for the single in other European territories is planned for later this year.

**HAIL CAESAR**

Caesar's Palace, one of Virgin Records Sweden's hottest bands, released its third album, *Lost for the Streets* (Dolores Records/Virgin/EMI Sweden), domestically last month. Now comes the news that the Sub Pop label is likely to release the band's previous album, *Cherry Kicks*, in the U.S. to coincide with a September tour visit. According to band guitarist Joakim Ahlund, selecting the right label home is important. "Dolores has a great track record, and working with them has been very good for us," he says. "They've been involved in practically every interesting band in Sweden, from Soundtrack of Our Lives to the (International) Noise Conspiracy." The band has completed a Swedish tour and is currently enjoying success with the ska-inspired track "Jerk It Out."
Labels, Retailers In Austria & Switzerland Ponder Next Moves As Markets Decline

BY WOLFGANG SPAHR

VIENNA — German music has a long, successful track record of crossing the borders of its German-speaking neighbors Austria and Switzerland. However, last year saw a lot of welcome trend being exported, as the ongoing crisis in the German record market was reflected in those two markets.

In Germany, the value of 2001 trade show held there fell 10.3% year-on-year (Billboard, April 6); the drops in value in Switzerland and Austria were less dramatic but still substantial. The value of shipments in the Swiss market fell 3.9% to 302 million Swiss francs ($183.2 million); in Austria, the figure was down 8.9%, to 283 million euros ($252 million). With some insiders estimating that shipments in Germany in the fourth quarter will drop the down around 30%, there is considerable concern among labels that a similar scenario is about to unfold in the other countries constituting the German-Switzerland-Austria (GSA) group of markets.

Early signs are not good, according to some insiders. Erich Krupenbach, managing director of EMI Music in Austria, said in the first four months of this year, we have sustained another 10% drop [compared with the same period in 2001].

Chris Wester, managing director at Warner Music in Switzerland, also reported a fall in sales during the same period, down 3% year-on-year.

According to the International Federation of the Phonographic Industry (IFPI) estimates, the total retail value of recorded music sales in the two countries in 2001 was €527.4 million. The figures are scaled up from net shipments reported by the IFPI affiliates in each territory.

Austria and Switzerland are key markets for German domestic repertoire, and Zurich-based Weyer says he is looking to invest more in local productions in an attempt to turn around Warner’s fall in sales. But he also emphasizes that local music markets must be prepared to adapt to changing circumstances in the marketplace, particularly with new technologies, distribution channels, and changing consumer requirements. “Retail chains and specialist outlets will be squeezed out,” he says, “and the changes taking place in our sector will continue to earn well on music.”

However, Eckhard Harke, managing director of Zurich-headquartered Music Media Group, which has operations in both Austria and Switzerland, predicts that the Austrian market will continue on its downward spiral for some time. He says it is essential for the industry and retailers to modify their cost structures to match weakening revenue. The crisis in the German record market is hitting Austria severely, he adds, “because German-produced repertoire is more important in Austria than Anglo-American product. National artists do not have enough opportunities on TV and radio, even though the scene itself is very creative.”

He is also particularly critical of the major labels’ policy in recent years of increasingly becoming engaged in retailing in Switzerland, most notably in the shape of the acquisition of 30-strong national chain City Disk in 2000 by a joint venture of EMI, Universal, and Zurich-based distributor Musikwirtschaft.

TERRIBLE IN AUSTRIA

The situation in the Austrian market is dire. A serious financial problems last year at music chain Libro unleashed considerable turbulence in the Austrian market.

With its 240 stores, Libro was rescued from the brink of bankruptcy in April 2001, and record companies agreed to waive their claims on outstanding monies owed; the labels subsequently agreed to supply Libro on IPI managing director Franz Medwetinich notes: “Some 70% of Austrian] productions flop, 25% break even, and 5% yield a profit. However, Austria has the same production and manufacturing costs as other markets. In addition to the already high risk, the small size of this market makes it difficult to recoup these costs.”

Despite such gloomy projections, Hamburg-based Universal GSA president Victor Antippas remains upbeat about the Austrian market. Although shipments at Libro and poor sales of domestic product—an area in which Universal has invested heavily—have had their effect during the past year, he says there is an upward trend in the market.

Antippas adds that, in particular, Switzerland’s multi-cultural status has created a multicultural market: “Italian, French, and Italian/Anglo-Romance offers a great opportunity for record companies to test European records in the country. He says, “For example, the German-based French Act Alizée as a best-seller in Switzerland before she entered the top 10 in Germany.”

EUROPE-WIDE VISION

Munich-based BMG Europe president Thomas M. Stein (who is also president of BMG’s GSA division) is another who claims that Switzerland remains a very profitable market for his company. Stein says that, per capita, the average Swiss consumer spends 45 euros a year ($41.90) on music—far more than in Germany, France, or Austria. “For BMG, Switzerland is important,” he insists. “It accounts for 10% of [BMG GSA] revenues, but with its many languages, it has more possibilities than Germany.”

According to Stein, the company’s artists in both Austria and Switzerland can benefit from BMG’s “One Europe” philosophy, whereby certain repertoire is marketed European wide. “In both countries,” he suggests, “there is excellent repertoire that can be produced, marketed, and sold with the ‘European idea.’”

Mario R. Stein, Berlin-based executive VP of Sony Music Germany, is also GM for GSA. He says that the solution to making the Austrian and Swiss markets work within the GSA framework lies in close cooperation at label level between label affiliates in all three countries. “We are trying to make use of the synergies in theusic GSA group,” he says. However, Mieleke also emphasizes that as a single entity across GSA “cannot take the place of local organization.”

British Music Rights (BMR), the umbrella lobbying body that promotes author/publisher interests in the U.K., welcomed the news that Pete Wishart, a member of Parliament for North Tayside in Eastern Scotland, has initiated a parliamentary debate on the music industry in the House of Commons. The debate, due to take place June 12 in the House of Commons, will be the first time Parliament has discussed the industry in detail.

BMR director general Frances Lowe says the debate will provide “an opportunity to highlight the diversity of the music industry and the importance of all aspects of creation, live music, performance, and broadcast to its future success.”

The threat of piracy and the challenges of new technologies are among the topics to be discussed.

LARS BRANDLE

New Swedish label/distribution unitCap Music (Billboard, Oct. 20, 2001) has completed its first signings. Female debut solo artist Nathalie Family has been signed to the company’s label arm and will be released on its Stockholm publishing division. Cap is financed by Universal Music Sweden, which also handles marketing and promotion of the label’s releases. The company, jointly owned and run by its founders—pop singer/songwriter Martin Svensson and producer/songwriter Anders Bjorgran—has its first employee, Zolby Thibb. Thibb, with a site that is a key member of the company, is both a multi-lingual songwriter, who is both overseeing the signing and recording of talent, she is based at Cap’s office in Stockholm.

Cap is affiliated with Murlyn Music Group as a producer/songwriter, while Svensson maintains a solo recording career; he recently released his album, Martin & silvers (Martin & Silvers), on Universal Music Sweden.

KAI R. LOTHS

Italian independent label body Associazione Fonografici Italiani (AFI) has called on the government to reduce the sales tax on CDs from its current level of 20%. The group estimates that its members suffered a collective sales decline of about 15% in the first quarter of 2002, compared with the same period last year; the high sales tax is seen as a key factor in that drop, along with rampant piracy. In March, Italian Culture Minister Giuliano Urbani promised delegates of the local International Federation of the Phonographic Industry affiliate FIMI that the tax would be cut by this summer (Billboard Bulletin, March 15).

MARK WORDEN

EDEL Music is planning to cut costs by 48 million euros ($44 million) this year, in view of CEO Michael Fuentes’ prediction that the Hamburg-based group will reportedly have to shrink 20% of its workforce this year. EDEL (Victor does not release profit figures.) “The company has been in a tough situation and we need to focus on cutting costs and reducing our operating expenses,” he says. The cost cutting is likely to include further personnel cuts during the past six months. EDEL’s head count has been slashed from 1,746 to 960.

RALPH PEER, chairman/CEO of Los Angeles-based Peer Music, has been named chairman of the Paris-based International Confederation of Music Publishers. The lobbying group’s former chairman, Arnold Brodax—CEO of the company’s label arm—became president of the French federation. The election was held at a recent meeting in Helsinki.

KAIR. LOTHS

Japanese music and video label Victor Entertainment suffered a 14% fall in sales for the business year ending March 31, down 45.4 billion yen ($432.4 million). The decline was due mainly to a 24% drop in music sales, to 33.6 billion yen ($253.6 million). According to SoundScan Japan, Victor accounted for around 10% of the Japanese music market last year. Video sales, however, were up 20%, to 7.1 billion yen ($53.7 million). Music videos account for 40% of its video sales, while karaoke, animation, and TV drama make up about 14% of the remainder. Victor does not release profit figures. Victor also announced that Toshiaki Shibuya has been named president of the company, replacing Motoko Nishimura, who is retiring June 24. Shibuya was previously executive manager of Victor Entertainment. The company’s new executive manager is Teruo Saegusa.

STEVE McCULLER

Universal Music International chairman/CEO Jorgen Larsen has extended his contract with the company for an additional five years. The new agreement is retroactive, becoming effective from last July. Jorgen was appointed to the London-based post in 1998 by Universal Music Group chairman/CEO Doug Morris, to whom he reports. Larsen joined Universal (then MCA) in 1993.
**McNarland Retains Her Outsider Edge**

By Larry LeBlanc

TORONTO—Following an extensive career lay off, Canadian singer/songwriter Holly McNarland is ecstatic about the June 11 release of her Universal Music Canada album, Home Is Where My Feet Are. However, she warns that despite its folkly title, as well as a new perspective offered through experiencing marriage and motherhood during the interim, she’s still a tough-girl rocker.

“My live shows aren’t going to be very mellow,” jokes the 28-year-old who won a Juno Award for top new artist in 1998. However, she thinks tattooed image—tank top, cigarette hanging out of her mouth, pig tails, and sunglasses—has been jettisoned.

The new album’s photo cover features a reflective and outdoors McNarland. “It’s a beautiful record; it’s not an angry young-woman record,” says Allan Reid, Universal Music Canada senior VP of A&R. “She’s matured.”

**Since 1997, Vancouver-based McNarland married noted videographer Ian Maclean (born to her in 1994, who just turned 3; and, after the restructuring that followed the Universal/PolyGram merger in 1998, parted with Universal Records in the U.S. “My A&R guy in the U.S. got fired, and everything just fell to shit,” she says. “I’m now looking for a deal in the U.S.” While she’s certainly not the same artist who recorded her edgy debut Stiff in 1997, McNarland retains a strong artistic, creative edge. “I don’t think this album is that different, other than the production and that the songwriting got better,” she observes. “Song by song, it’s not any mellower.”

“Stuff” met a poor reception in the U.S.—selling 8,000 units there to date, according to Nielsen SoundScan—but provided a major breakthrough in Canada. Powered by such rock-radio staples as “Numb,” “Elmo,” and “Coward,” the album was certified Canadian platinum (104,000 units), according to Nielsen SoundScan.

McNarland released her debut in 1999 with Live EP, which included songs from Stiff and her 1995 EP, Sour Pie, initially issued independently by Vancouver-based Paradise. The latter record brought her significant cult status in her home country with male-ego-bashing songs like “My Five Minutes” and “Sick Boy.” After Universal in Canada and the U.S. jointly signed McNarland in 1996, they rereleased the EP.

To broaden McNarland’s market appeal, Universal has serviced Canadian radio with two tracks: “Do You Get High?” went to rock radio April 15, and “Beautiful Blue” went to AC and top 40 formats April 29. “We are trying to bridge some of Holly’s old audience with a new audience,” Universal VP of marketing and radio promotion Paul Eastwood explains.

Boosted by support from album rock CHUM FM and AC CJZ (both in Toronto) and top 40 CKIK Calgary, “Beautiful Blue” debuted at No. 44 on Nielsen Broadcast Data System’s AC chart the week of May 21-27. Its video (issued April 29) is airing on national AC video channel MuchMoreMusic. “Beautiful Blue” is a very pretty song,” CJZ music director Neil Mathur says. “We’re treating her as a new artist—because at AC, she’s a new artist.”

Among those immediately adding “Do You Get High?” were such heavyweights as modern rock CFNY Toronto, to album rocker CFOX Vancouver, and CFEX Victoria. “There aren’t many Canadian female rockers, and we planned to use both of them: Holly McNarland and Björk. We were looking for a strong, pop Norway PD Christian Hall UPC. “Our only concern was, ‘Are three years old, would listeners remember her?’”

To reintroduce McNarland at Canadian retail, Universal has Home Is Where My Feet Are under its reduced-price Listen Up program, selling at $7.98 Canadian ($5.20) wholesale and retailing from $9.99 Canadian ($6.50) to $9.99 Canadian ($6.50) to $9.99 Canadian ($6.50) to $9.99 Canadian ($6.50) to $9.99 Canadian ($6.50) to $9.99 Canadian ($6.50) to $9.99 Canadian ($6.50) to $9.99 Canadian ($6.50) to $9.99 Canadian ($6.50).”

“Long Way Home”

The 12-song Home Is Where My Feet Are is a well-earned birth. “She’s made a beautiful record, but it was a long process,” Reid concedes. “It wasn’t planned that way.”

McNarland admits, “There were a lot of tears; there were times when I thought, ‘That’s it. I’m just going to have another kid, and fuck this whole rock thing.’ Finally, it just came together.”

Three years ago, McNarland recorded a full album of songs with producer/arranger Mark Howard in Malibu, Calif. Unhappy with the result (only six tracks were used for the final album), her Canadian and American labels insisted McNarland write more songs. She then recorded four tracks with Malcolm Burn last year in Vancouver. Only one track from that session, the mesmerizing rocker “Dalls,” has been used. She finally completed the album late last year, recording five songs in Vancouver studios with U.K. producer Paul Eastwood.

McNarland praises LiveSession for bringing continuity to the album with his production and mix. “I was really worried about continuity and having three producers on one song. ‘I didn’t want the album to be a shit mix of the last five years of my life.”

For the past eight months, McNarland has been managed by Van- neese (Q4 and Nelson) lawyer Jonathan Simkin. She is booked in Canada by S.L. Feldman & Associates. “My priority is getting her back to where she was in Canada five years ago,” Simkin says. “She will be touring extensively this year.”

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**FOR THE RECORD**

Taiwanese artist A-Mei is signed to Warner Music Taiwan. An incorrect label was listed in the story “BMI Taiwan’s Chou Wins Big at Gold- en Melody Awards” (Billboard, May 25).

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**BESTOBER**

**Polar Prize Warms Hearts**

Gubaidulina, Makeba Honored At Swedish Awards

By Jeffrey de Hart

STOCKHOLM—This year’s Polar Prize, normally given to a moving and exciting experience with tribute performances of works by laureates Sofia Gubaidulina and Miriam Makeba, both of whom created music under oppression and political discrimination.

Their creative endeavors were celebrated May 27 during the Polar Music Prize ceremony at the Berwaldhallen venue in the Swedish capital. King Carl XVI Gustaf presented them with 1 million Swedish kronor ($100,000) each.

The 11th Polar Music Prize, organized by the Royal Swedish Academy of Music, brought luminaries in from all over the world to hear the work of the two women and to hear them tell of their struggles through different regimes.

The German-born Gubaidul-

ina, born in 1931 in the Tatar Republic of the former Soviet Union, says, “In my case it was ideological oppression. Those artists who decided to be true to themselves have the right to live like ordinary people.”

She wrote: “I was reduced to being a poor composer for a long time. I was driven into a corner. I was needed; I fought.”

The South African-born Makeba, who died in 2008, was reduced to being a poor singer for a long time. She was driven into a corner. She was needed; she fought.

She wrote: “I was reduced to being a poor singer for a long time. I was driven into a corner. I was needed; I fought.”

Fans of both musicians were present to see the live performances of their works.

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**McNarland Targets France As Market For Swedish Songs**

By Kai R. Loftus

STOCKHOLM—While French-language songs are clearly the premier choice for French music fans, BMG Publishing in Sweden has discovered that there are still opportunities for songwriter in the French market who don’t necessarily speak the language.

Stockholm-based BMG has successfully identified and signed a group of French versions of works penned by its Swedish writers. The trend started last year, when the lyrics to the song “I Like What You’re Doing,” penned by U.S. writer Billy Steinberg and BMG Music Publishing Scandinavia writers Johan Åberg and Ziggy, were translated by French songwriters Maiti Roth and Dorian and record- ed as “Toutes les Femmes de Dieu” (“All the Women in Your Life”) by local female pop group L5 on Mercury/Island. The act had emerged from the French version of TV talent show Popstars. The single sold in excess of 1.5 million units there, according to BMG.

Several Swedish BMG writers now have songs “on hold” for an upcoming Popstars project, and some of these French artists Priscilla (Jive) and Elsa (Mercury) are among those who have sought to follow the L5 formula, choosing songs co-written by Swedish artists for it.

BMG Music Publishing France head of song plugging and catalog exploitation Marie Nowak says she “desperately needs music from Sweden.”

[BMG Publishing in] Sweden is my biggest provider of songs,” Paris-based Nowak says. “Every time I have a brief and need songs I always rely on Sweden. They’re my saviors.”

Jive’s Priscilla has two such tracks on her upcoming album, adapted for France by local songwriter Sheza. The songs are “Blah Blah Blah” by Jorgen Elofsso (BMG) and Steve Mac (19 Music) and “Plus Plus” (originally titled “Two One Three”) by Elofsso and Kara Dio Guardo (who publishes her own music).

Meanwhile, Elsa plans to include the song “All I Ever Wanted” on her forthcoming album. The track was written by Peter Kvit (BMG Music Publishing Scandinavia) and Hel- lione Swedes (BMG Music Publishing France).

Nowak acknowledges there are complications when adapting Swedish pop songs to French and that translators are seldom influenced by the original lyrics: “It’s not easy to translate the lyrics, because French isn’t a very ‘singing’ language. For rhythm tracks like the PopsStars songs, it’s always difficult for the French lyricist to do a good job.” She adds that the original songwriters and the translators do not collaborate on the French-language songs.

“For many years, the policy at French labels was only to sign artists who wrote their own songs,” Nowak adds. “It was only five or six years ago that artists [here] became interpreters of songs. The department I’m heading was started only a year ago. Now that there are many more singers who don’t do their own music, we don’t have enough songs for all the requests we receive.”

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**The FOR THE RECORD**

Taiwanese artist A-Mei is signed to Warner Music Taiwan. An incorrect label was listed in the story “BMI Taiwan’s Chou Wins Big at Golden Melody Awards” (Billboard, May 25).

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June 21, 12th Annual City of Hope Celebrity Softball Challenge, Greer Stadium, Nashville, 213-241-7268.
June 13, 12th Annual City of Hope Celebrity Softball Challenge, Greer Stadium, Nashville, 213-241-7268.
July 9, 42nd Songwriter Showcase, presented by the Songwriters Hall of Fame, Fez Under Time Cafe, New York. 212-925-9230.
July 15-17, National SGA Week, sponsored by the Songwriters Guild Foundation, various venues, Nashville, 615-229-1782.
July 18, 2002 Heroes Awards Honoring Ray Charles, Jermaine Dupri, Joel Katz, and the Atlanta Symphony Orchestra, sponsored by the Atlanta chapter of NARAS, Westin Peachtree Plaza Hotel, Atlanta, 404-527-8881.
July 26-31, International Assn. of Assembly Managers’ 77th Annual Conference & Trade Show, Georgia World Congress Center, Atlanta. 770-252-8000.
July 31-Aug. 3, Atlantis Music Conference, Sheraton Atlanta Hotel. 770-499-8600.
August 6, BMI Urban Music Awards, Club Tropigala, Fontainebleau Hotel, Miami Beach (by invitation only).
August 7-9, Billboard R&B/Hip Hop Conference & Awards, Eden Roc Resort, Miami Beach. 646-654-1217.
September 18, Third Annual Latin Grammy Awards, Kodak Theatre, Los Angeles. 310-392-3777.
September 22-25, CISAC World Congress, Queen Elizabeth II Conference Centre, London. 20-7222-5000.
October 9-10, East Coast Video Show, Atlantic City Convention Center, Atlantic City, N.J. 818-385-1500.
October 19, Second Annual World Soundtrack Awards, Capitole Theatre, Ghent, Belgium. christian.deschutter@filmmuseum.be.
October 26, Gospel Music Hall of Fame 2002 Induction Ceremony, Marriott Renaissance Center, Detroit. 313-592-0017.
November 6, 36th Annual Country Music Assn. Awards, Grand Ole Opry House, Nashville, 615-244-2840.
December 9, 13th Annual Billboard Music Awards, televised live on Fox TV, MGM Grand Hotel, Las Vegas. 646-654-4600.
Submit items for Lifelines, Good Works, and Calendar to Margo Whitlime at Billboard, 5835 Wilshire Blvd., Los Angeles, Calif. 90036 or to mwhitlime@billboard.com.
Aggressive Music Promotion A Change In Tune For Time Life

BY BRIAN GARRITY
NEW YORK—A new focus on music and video is paying off for direct-sales giant Time Life.

The company, which recently exited the book business for which it was once best-known (the Time Life book series), is reporting 1 million units of music last year and reports its overall profits tripled. Time Life executives credit growth to that the boom in DVD, successful diversification into new genres, global expansion, and, perhaps most importantly, a bigger advertising war chest to promote its products. The company spent more than $175 million on TV advertising last year, spending more than 2,800 unique products, and it now ranks among the largest sellers of music and video on TV.

“A lot of the money we may have spent on developing book series is going into marketing.” Time Life CEO Steve Janas says. “Creating book series was hugely expensive to produce—multi-million dollar investments in different formats because the up-front investment isn’t nearly as large, so you can take more risks.”

Indeed, beyond strong sales in core music segments like rock, country, blues, and jazz, the company has expanded into everything from bluegrass and kids’ music to Latin, gospel, and new age.

The approach is creating results. Among Time Life’s recent success stories: Time-Life’s Songs 4 Worship—Shout to the Lord, is among the top-10 selling Christian albums in the country, different with music video weeks on The Billboard 200. Its latest Body-Soul collection, Body-Soul: No Control, spent nine weeks on The Billboard 200 earlier this year. Meanwhile, it has long-running country hits with its Classic Country: Great Story Songs collection—which has spent 20 weeks on the Billboard Top Country albums chart—and Time-Life’s Treasury of Bluegrass (which, to date, has spent 16 weeks on the country chart thus far). Meanwhile, The Time Life Treasury of Christmas peaked at No. 6 on The Billboard 200 holiday chart in 2001 and sold more than a quart of a million retail units last Christmas, in addition to “hundreds of thousands of units” reported to have been sold via direct response.

Looking to build on that success, Time Life will roll out a number of new products this spring, including a video series for Songs 4 Worship and Extreme Sports: Feeling Good, a new infomercial product by Dr. David Burns, and Boleros, a compilation of Spanish love songs.

TV TRENDS EVOLVING

Time Life says it is benefiting from evolving advertising and TV trends that are making programming more diverse and advertising cheaper. “The television universe has fragmented,” Janas says. “You are more able to sell music to specific audiences now.”

Case in point: The company’s new Boleros collection was originally developed as product for non-U.S. Latin markets. However, given the rise of Latin TV outlets on cable in the U.S., Time Life decided to push the series domestically through targeted broadcasts in specific markets.

Additionally, Time Life has benefited from the recent downturn in the economy, which has made advertising rates cheaper. “That’s sort of helped us in the short term, in terms of opening up time on television,” Janas observes. The company has been able to place more spots, and on higher-profile programs, including NBC’s Today show.

Creating hits at retail

Successful TV marketing pushes are also turning into sales at retail. Janas says, “If we have a big hit on TV—spending millions and millions of dollars in advertising—then you can put that out at retail and have some success.”

For example, volumes from the Songs 4 Worship series spent much of the last year atop the Billboard Top Contemporary Christian music chart—a phenomenon Time Life executives call a by-product of an extensive, multi-million dollar TV marketing campaign.

Time Life executives say that a collection typically has to have at least $1 million in advertising behind it before it goes to retail. Income only at $1 million does a campaign begin to have significant impact.

“One of the fallacies about television marketing is people [think], ‘If I spend $50,000 or $100,000, I’m really going to stimulate consumer demand.’” Janas says. “Particularly in the direct-response business, $100,000 doesn’t go that far. But if you are spending over $1 million in direct response and creating that level of impressions, then you can have a real impact.”

Such marketing muscle and advertising are drawing interest from the major labels, who are looking to farm out direct-sales jobs to Time Life. For example, the company oversaw a marketing campaign for Warner Music on the Frank Sinatra album Greatest Love Songs earlier this year.

While there are companies in the marketplace that provide similar services to record companies, Time Life is selling itself to potential clients as a full-service operation. It acts as a media-buying agency and can also fulfill products and provide customer service.

Additionally, the company has extensive customer data information and can sell products on additional items at the point of sale. Janas calls this its push toward a “nice adjunct business”; however, he says Time Life isn’t putting too much focus on label jobs. “It’s not business we’d turn away, but we don’t ever see it as a core of our business.”

Looking Beyond the U.S.

Time Life has much more interest in growing international operations, as well as its Internet business. It is in the midst of transforming its global business in a fashion similar to the path the U.S. is following. This is especially so in Europe, where Time Life ranks among the biggest direct marketers in the region. Much like in the U.S., Time Life is pulling out of books, which were promoted through direct-mail marketing—and building up its capability to sell music and other products on TV. Such efforts are under way in markets like Mexico, Australia, and Japan.

Janas says the goal is to leverage the company’s brand identity in transforming Time Life into a more broad-based direct-marketing business that operates on a worldwide level.

The company is already seeing international crossover appeal for collections like Classic Country and Songs 4 Worship. Janas expects international sales, which currently account for 25% of Time Life’s revenue, to rise to 50% in the near future.

WEB GROWING

Time Life is also looking to the Web for growth. While it still sells less than 10% of its products online, the company has been aggressively promoting time.com, which has a view of 4 million to 5 million in business for back and alternative catalog sales. The Web is also proving to generate higher transactions per customer. Janas says he believes the average order via the Web site is significantly higher than [one through] the 800 number. Janas reports, “If we’re offering a continuity series [buying the first volume off TV and other volumes get shipped to you], we see people who go online and buy the whole series. You never see that kind of sale over the phone, so it’s an interesting way of maximizing the value of the customer.”

Hastings’ 1st-Qtr. Sales Increase 3.4%

BY ED CHRISTIAN
NEW YORK—Hastings Entertainment enjoyed a sales increase of 3.4% to $11.28 million, largely because of strong comparable-store gains during its first fiscal quarter that ended April 30. For the period, the 141-unit chain posted a net income of $600,000 or 5 cents per diluted share, compared with a loss of $800,000 or 7 cents per share for the same period last year, when sales were $108.1 million.

For the first quarter, the chain produced a comparable-store increase of 5.3%. Breaking out comparable-store sales by product lines, music sales were down 2.2% during the quarter, while DVD and video games were up 56%. Books increased by 3%.

While music sales were down for the quarter, the chain showed an improvement from the 9.2% decline it had in the previous quarter. Similarly, the chain says its comparable-store sales of books increased from the 0.9% figure it had in the previous quarter because of increased focus on that product line, including initiating several programs aimed at improving sales.

Breaking out comparable-store sales another way, merchandise sales increased 6.8%, while rental revenue rose slightly to 0.3%. For the quarter, merchandise revenue was $90 million, while video rental was $22.8 million.

In a statement, Hastings president/CEO John Maraduke said, “The leverage of our multimedia format resulting from our diverse product offering continues to give us synergies not only in emerging products but also in our mature product categories.”

Earnings before interest, taxes, depreciation, and amortization (ebida) were $10.4 million, up from $8.8 million in the same time frame last year. Adjusted for video depreciation, ebida was $2.6 million for the quarter, up from $3.5 million last year, while operating income for the first quarter was $1 million, as compared with a loss of $166.0 million in the same period last year.

In the good news column, gross profit was 33.3% of revenue, up from 30.3% in the first quarter of the previous fiscal year, but selling, general, and administrative expenses were up, too—52.4% in the first quarter this year vs. 30.5% last year.

In looking at the company’s balance sheet, inventory stood at $146.9 million as of April 30, up from the $127.3 million Hastings carried a year earlier. Accounts payable totaled $72.4 million, long-term debt was $127.3 million, and shareholder’s equity totaled $77.9 million. For the trailing 12-month period, inventory turns were 2.11, down from 2.18.

Based on the first quarter’s results, the company says its guidance of net income of $5 cents to 60 cents per diluted share for fiscal 2002 is on track. Last September, the Hastings board of directors authorized a $5 million stock repurchase program, and to date, the company has acquired 684,500 shares for about $3.2 million, at an average price of $4.91 per share. On June 3, the company’s stock closed at $7.95, below its 52-week high of $9.20.
COAST TO COAST: Portland, Ore.-based Burnside Distribution Corp. (BDC) has ratcheted up its operations to national status.

Where does the landscape and decided to widen its operations out of the Pacific Northwest. "We said, 'This is a good time to grab people,'" BDC VP Bill McNally says. "We fit in the last pieces going into (the National Assn. of Recording Merchandisers) convention in March.

BDC shares most of its reps with such regional companies as Midwest Artist Distribution and Big Daddy, but former DNA Northwest regional rep John Ramsey has been brought on full time to handle sales in that region. BDC also takes on label development chores. Other personnel include former Burnside Records staffer Jim Bradt (Minnesota), Ric Cortice (Northern California and Northern Nevada), Laura Dion (Southern CaliforniaSouthern Nevada, and Hawaii), Lee Goldstein (New York City), Alexis Kelley (Southeast), Clay Pasternak (Midwest), Scott Taylor (Texas, Arizona, Colorado, Louisiana, and Oklahoma), and Dan Thompson (St. Louis, Missouri, Kansas, Nebraska, Arkansas, and Iowa).

BDC has also clarified its label DNA on the DNA field, including BMG, Sony BMG, EMI, and Sony. They are representatives of such regional companies as Midwest Artist Distribution and Big Daddy, but former DNA Northwest regional rep John Ramsey has been brought on full time to handle sales in that region. BDC also takes on label development chores. Other personnel include former Burnside Records staffer Jim Bradt (Minnesota), Ric Cortice (Northern California and Northern Nevada), Laura Dion (Southern CaliforniaSouthern Nevada, and Hawaii), Lee Goldstein (New York City), Alexis Kelley (Southeast), Clay Pasternak (Midwest), Scott Taylor (Texas, Arizona, Colorado, Louisiana, and Oklahoma), and Dan Thompson (St. Louis, Missouri, Kansas, Nebraska, Arkansas, and Iowa).

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full-line titles to the new super midline, while shifting another 40 titles from its $11.98 midline to the new price tier.

Last October, BMG label Arista and Sony Music Distribution both launched $13.98 tiers, with Sony's line being dubbed Hit Savers and Arista's named Star-Value, which BMG Distribution has copied and made available to its entire family of labels.

Sources indicate that some of the other majors are now considering a $13.98 tier.

OTHER BMG NEWS: The company will provide more information to consumers and parents by going beyond the Recording Industry Assn of America's (RIAA) parental advisory sticker and include labeling that explains why an album is stickered.

In its new corporate policy, any BMG release that warrants a Parental Advisory Label (PAL) will have an additional label describing the nature of the explicit content according to three classifications: strong language, violent content, and sexual content, which means that some albums could receive multiple labels. The BMG stickers will be placed on the bottom-right corner of the album, directly under the PAL. The industry has been uniformly stickered product since about 1990, under guidelines set up by the RIAA's parental advisory program.

In a statement on the move, BMG Distribution and Associated Labels president/CEO Pete Jones said, "We are pleased with what we view as a balanced approach to giving consumers and parents more information without placing an unnecessary burden on retailers. In the coming months, we plan to work closely with our retail accounts to help ensure a smooth transition to our new labeling practices."

RECORD-BREAKING REVENUE: Handleman Co. posted a net income of $37.1 million, or 45 cents per diluted share, on sales of $1.34 billion in the year ended April 27.

The revenue total was a record-breaking year for the company, while the net income total, although its second-best year in the history of the company, was down from last year's record-breaking $42 million in net income.

The decline in net income was attributed to operating losses at North Coast Entertainment, which was $12.3 million in the red compared with $4.3 million in operating profit last year. Within North Coast, the losses were due to the shuttering of the Isy-Bisy operatic and an operation loss at the Madacy subsidiary. Handleman, in a company press release, said that Madacy is expected to return to profitability this year.

Despite the strong year that Handleman managed to generate, even though the music business overall suffered a 7% decline, surrounded by last year, Philip Handleman, who is related to the founding family of the Handleman Co., continues his attacks on the rackjobber. In the latest in a series of press releases, Philip Handleman, who owns Handleman Filmworks, called for a special committee of shareholders and select board members to ensure the interest of shareholders above company executives and directors; for two of the board members to be ousted because of their age; and for the company to diversify outside of the entertainment sphere.

He points out that the company's stock price is "less than half of its value of approximately 12 years ago." But industry observers, in defense of the company, contend that publicly traded music companies in general are trading on Wall Street at depressed levels and that the company's stock price is not always hurt by the Chapter 11 filing of Kmart. On the other hand, the Handleman Co.'s performance is now considered to be at its peak by most major music suppliers, even if Wall Street is not acknowledging the company's accomplishments.

IN MEMORIAM: Our condolences to John Marmaduke and family on the passing of his mother, Madge. May 25. Marmaduke, 81, had been in declining health for the past year and died peacefully in the care of her family. Memorials can be sent to the Marmaduke Scholarship Fund c/o Opportunity Plan, P.O. Box 1335, Canyon, Texas, 79105 or to the St. George Village Botanical Gardens, P.O. Box 3011, Kingshill, St. Croix, U.S. Virgin Islands, 00851-3011.

**Contest Promotes Peace, BrassHeart Disc**

BY MOIRA McCORMICK

CHICAGO—Grammy Award winning songwriter Bunny Hull (best-known for Patti Labelle's "New Attitude") is promoting her new children's album, Peace in Our Land: Children Celebrating Diversity, through a summerlong contest involving both chain and independent retail stores.

The contest, A Drop of Peace, challenges children ages 5-10 to create poems and drawings describing what peace means to them. Hull will set the first-prize-winning poem to music, record it, and press 50 CDs with the winning artwork on the cover.

The winning poem and artwork will appear in Child Art Magazine, published by Washington, D.C.-based nonprofit organization the International Child Art Foundation (ICAF). "We're working with ICAF to arrange a premiere of my new album's title cut, 'Peace in Our Land,' at their 2003 Creativity Olympics, a five-day event held on the Mall in Washington," Hull says. Barnes & Noble is offering the contest in its retail outlets, as are a growing number of mom-and-pop record and book stores. The contest kicked off May 27 and will continue through Aug. 21.

*Peace in Our Land,* a $10.95 coloring book and cassette package with artwork by Patti Labelle (creator of the Kwanzaa postage stamp), is Hull's sixth children's release on her label, Kids' Creative Classics of Beverly Hills, Calif., a division of her publishing company, BrassHeart Music. Hull previously released two other book-and-cassette packages with Saint James Happy Happy Kwanzaa and Alphabet (African) and two stand-alone CD/cassette recordings, A Child's Spirit and Creative World. "Peace in Our Land" "helps kids relate to diversity;" according to Hull, adding that it promotes the concept of family "and how [members of your family] don't literally have to be related to you."

Hull and her publicist, Meredith Emmanuel, came up with the contest idea. "We'd been looking for ways to get kids involved in celebrating who they are," Hull says, "and how each child can make a difference in his or her world."

She also drew on her extensive experience doing workshops for children. Hull notes that children do not have to purchase Peace in Our Land in order to enter the contest, but those who do can use a tear-out page in the book to submit their poems and artwork.

"It's a win-win idea," Emmanuel says. "It's free to enter, it gets kids into stores to pick up the entry forms, gets kids thinking about peace—and gives them something meaningful to do over the summer."

Hull's largest distributor, Benton Overseas, is "jazzed about the contest." Hull says. It is responsible for the Barnes & Noble placement and is working with other chains as well. Hull herself has been contacting mom-and-pop stores in such markets as Los Angeles and Oakland, Calif.; Seattle, Pittsburgh, and West Palm Beach, Fla., and says these retailers have requested she send them contest information, entry forms, and signage. "We're trying to target [retail] thoroughly, area by area, so we can get the contest going and promote it through local media."

Hull founded her children's label "as a result of my work with children in my community and [because of] my frustration in trying to find songs that embody values. In my pop songwriting, I always strived for something positive and uplifting, like Patti Labelle's 'Near Attitude' and Wynonna's 'Freedom,' from the soundtrack album to The Prince of Egypt. It's a natural progression for me."

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THREE AGAINST MP3: The Recording Industry Assn. of America, the National Music Publishers' Assn., and the Harry Fox Agency have filed a copyright-infringement suit against online operation Audiogalaxy, which offers an MP3 search engine, file sharing, and community services.

The suit, filed in New York Federal Court, accuses Audiogalaxy of “willfully and intentionally” encouraging and facilitating “millions of individual, anonymous users to copy and distribute infringing copyrighted works by the millions, according to a statement by the trade groups.

The statement also says Audiogalaxy’s ability to offer song and album downloads, artwork, software, and peer-to-peer file sharing makes its system “even more egregious than that of Napster.”

A JAM-BAND RHAPSODY: Listen.com has signed a deal to distribute its Rhapsody subscription service through jam-band portal jambase.com.

As part of the agreement, Listen and JamBase will offer an archive of JamBase-controlled live content. The content, known as the JamBase Live Archive catalog, will feature more than 250 hours of live recordings from acts including Charlie Hunter, the Little Feat, the Disco Biscuits, and Deep Banana Blackout. It is available as a stand-alone catalog for $7.50 per month exclusively through the JamBase Web site.

Music from the JamBase archive will also be available as part of the larger Rhapsody All Access catalog—accessible via JamBase or Listen.com’s other distribution partners—for $9.95 per month.

HAVE A COKE AND AN AUDIO FILE: Coca-Cola is teaming with device manufacturer Sonicblue to put out a co-branded CD/MP3 player. The Coke Brand SP50C will be the soft-drink company’s first branded digital audio product and is expected to serve as a key promotional item in upcoming brand campaigns. It will retail for $89.95 and is expected in stores soon.

In other news, Universal Music Italy has struck an agreement with Coca-Cola Italy that will enable consumers of the soft drink Sprite to choose from 100 exclusive MP3 downloads. The deal (which runs from June 1 until late September) will involve at least 100 million Sprite bottles and cans marked with individual codes, each of which is valid for free download of one song from a special Sprite Web site. The initiative will be supported by a major TV advertising campaign beginning June 8 on the state-owned Rai channel, commercial Mediaset, and MTV.

"JULY COMES EARLY: AOL Music's First Listen will offer AOL members and Web music fans worldwide an exclusive premiere of "Of The Fourth of July," a brand-new James Taylor recording (see story, page 1). This July, Listen allows AOL members and music listeners the chance to hear new singles on demand in their entirety before they can be heard anywhere else. Taylor fans who visit AOL's First Listen will also have the opportunity to enter a special sweepstakes.

FRINGING REBELLION: Live365.com recently raised $39 million in an IPO through underwriters W.R. Hambrecht & Co. and Cantor Fitzgerald. The company, which has racked up $16 million in revenue since it was founded in 1999, raised $70 million via underwriter Salomon Smith Barney.

HINTS OF INTEREST IN INVESTING: The investment climate for music-related companies is showing faint (if it is faint!) signs of life after spending the better part of two years in near-dormancy. Exhibits A and B: recent initial public offerings (IPOs) from Overstock.com—a retailer of surplus and close-out merchandise, including music and music titles—and online DVD-rental service Netflix.

According to analysts Overstock recently raised $39 million in an IPO

INVESTING INTEREST REVIVING?: The investment climate for media and music-related companies is showing faint (if it is faint!) signs of life after spending the better part of two years in near-dormancy. Exhibits A and B: recent initial public offerings (IPOs) from Overstock.com—a retailer of surplus and close-out merchandise, including music and music titles—and online DVD-rental service Netflix.

Overstock.com, which has raised $39 million in an IPO, is proving to be an extremely challenging business for even the biggest and best players in the space. (Amazom.com stock, at which this time in 1999 was trading for more than $100 per share, now trades in the ballpark of $18 per share.) Other business ideas have similar inherent problems: Creating workable business models from the delivery of digital media has yet to happen, and the video business is likely to begin feeling piracy pressures from file sharing, as DVD burners roll out and broadband penetration rises during the next year. While the return of investment dollars to the marketplace is a welcome sign, it is hoped that money managers and private investors have learned from their mistakes and are funding ideas that actually have legitimate prospects for success.

GROWTH SLOWING: The projected compound annual growth rate (CAGR) of the worldwide music industry through 2006 is just 1.6%, as piracy and CD-burning continue to take a toll, according to PricewaterhouseCoopers’ (PWC) latest “Global Entertainment and Media Outlook” report. A year ago, PWC projected a 5.1% CAGR for the worldwide music industry.

The rate means that total worldwide music sales will rise from a projected $34.2 billion in 2002 to $38.5 billion in 2006. In the U.S., which is seen as the fast-growing region, music sales are expected to reach $10 billion in 2006.
The appeal of current pop and veteran rock artists extends to toys, games and other consumer products. Business is booming for the licensing of artists' likenesses for everything from action figures to video games.

"Music licensing has taken off like a rocket the last few years," observes Charles Rietto, president of the International Licensing Industry Merchandising Assn. (LIMA), owner and producer of the annual Licensing 2002 expo set this week (June 11-13) at New York's Javits Convention Center.

Although 2001 figures from the annual Licensing Industry Survey were not available at press time, Rietto expected the dollar volume of retail sales of products based on recording-industry artists to easily top the $1.9 billion reported for 2000. This would be a 23% gain from the prior year, the biggest for any market category.

"It's definitely a category that appeals to the same 'tween, teen and young-adult demographic that is also the biggest music-buying group," Rietto says. "Older music lovers are buying for the collectible market, with the 25th anniversary of Elvis' death and the popularity of Ozzy's family on MTV's The Osbournes sparking this activity."

In total agreement is Matt Hattau, senior director, licensing & marketing, at Signatures Network. "In my five years in the business, I've never seen as much buzz about anything like there is for The Osbournes," he says. "We'll have more than 30 licenses this spring."

Observing that Signatures Network has seen a lot of activity for its artists from the toy business the last three years, Hattau uses Britney Spears as a prime example of an artist whose products continually evolve. Play Along has sold millions of her dolls, but this will be the last year, as she's ready to move into the next level of product. "As kids get older, they are sharper and want an edgier product," he says.

The new THQ video game, Britney's Dance Beat, just came out. In the works are new lines of jewelry and apparel and more lifestyle categories like eyewear and home decor.

"The actual 'music' element is always important to licensed products," notes licensing VP Maggie Dumas at Bravado International Group. "A small music clip adds more perceived value, like Art Asylum's Rock-in-the-Box for Iron Maiden and Eminem, and the entire line of Play Along mini-CD players for pop acts like Dream and Christina Aguilera."

At Fun 4 All, president Scott Bachrach observes, "Our 'singing' Iron Maiden and Kiss collectible action figures got good retailer response at Toy Fair, as did our new cold-cast figurines of Gene Simmons 'Destroyer', Ozzy 'Bark at the Moon' and Iron Maiden 'Trooper'."

"You look at how traditional pop is changing," says Bravado's Dumas, "with virtual band Gorillaz and Lil' Bow Wow, pop infused with hip-hop, Latin and rap. Retail-wise, retro products also are doing well. Older bands like Iron Maiden, Led Zeppelin, the Who and Motorhead are being rediscovered by a younger crowd for lunch boxes and bobble-heads, as examples." Don Delson, president of L.A.-based Bandmerch, has taken what he calls "an artist-driven approach" with major client Linkin Park. "We've been with them since they launched in October 2000," he recalls, "and have taken a very targeted approach." The first U.S. deals were Funky for posters and Biodome for hats, with about 10 licensees now, including a new skateboard deal. Bandmerch also has Hoobastank, Phantom Planet, the N-ereumers and Taproot in the fold, with their merchandise in the works that includes laminated logos on t-shirts and logo wristbands through C&D Visionary.

The appeal of music clips was not lost on Hasbro subsidiary Tiger Electronics. "Combining artists and product is not a proven success formula," explains Dave Capper, Tiger Music president. "However, combining popular artists with proven play patterns can generate incredible sales, exposure and consumer loyalty for all. We're thrilled that HitClips has become the top-selling music product in the toy industry. Since the August 2000 launch, the mini-music players and individual mini-singles, have sold more than 20 million units.

About 80 titles from more than 30 artists are now available, with the newest additions being Vanessa Carlton, Michelle Branch and Madonna. "The key is that we are getting major artists who see the exposure that HitClips provides to kids," Capper adds. "When artists get integrated into HitClips, not only do kids get introduced to their music, but the acts get incredible marketing exposure. There's year-round advertising with major kids programs on Nickelodeon, ABC Saturday morning and Fox Kids, and key marketing partners such as Pepsi, Kraft and an upcoming promotion on more than 30 million Hawaiian Punch packages with a chance to win cool HitClips products."

From T-Shirts to Ducks
Licensed artist merchandise runs the gamut from traditional T-shirts and calendars to more unusual rubber...
The power marriage between corporate advertisers and recording artists represents not only a new way of imaging for the 21st century but also a new way of getting more bang for the buck in these tighter economic times. While Madison Avenue is paying big to woo recording artists, corporations are banking on the fact that the ensuing longer-term deals, hinged to a personality rather than just a song, ultimately will yield greater returns.

"Commercial brands today are not looking for one-offs. They are being more careful about the way they spend, and just slapping someone's face on a package doesn't cut it," says Glenn Gulino, a VP at the William Morris Agency, who heads up the firm's licensing and merchandising business. "There isn't as much money to go around...so there is a smarter purchasing of celebrities over time."

This new school of thought applies not only to commercial endorsements but to the licensing arena as well. Whereas the late '90s saw stores and fast-food chains peddling dolls, keychains, promotional CDs and other keepsakes from such names as the Spice Girls, Britney Spears, and Aaron Carter, the climate has since cooled on music artists.

"Retailers scrutinize a property very closely before they put it on the shelf," says Gulino, who engineered the Spice Girls' collectible-doll campaign in 1997 and Moore's current deal with Neutrogena. "Everyone is more sensitive about spending. Consumers are not flocking to stores to buy just anything connected to a Britney or a Mandy. Enticing customers to flock to stores, and then stick with a product, is where having a music artist can really come into play.

"Commercial brands today are not looking for one-offs. They are being more careful about the way they spend, and just slapping someone's face on a package doesn't cut it."

—Glenn Gulino, William Morris Agency

SPONSORING SYNERGY

As advertisers recognize the value of projecting a recording artist's persona, the artists have internalized the importance of having greater control over their own image and the images that surround them. Getting touring sponsorship—as is the case with Spears and Pepsi, 'N Sync and Chili's and will likely be the case with Destiny's Child's and L'Oreal—means not only a financial windfall but also the opportunity for an artist to deliver a consistent message to his or her fans. "The artists go on the road and appear in venues surrounded by..."
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Elvis: The King Of Licensing
25 Years After His Death, His Image Is Everywhere

BY DEBBIE GALANTE BLOCK

Twenty-five years after his death, Elvis Presley remains the King of Licensing. He transcends the generations, and people still want Elvis wearables and dolls. Who does Elvis Presley Enterprises (EPE) currently have 110 licensees marketing over 700 products? Carol Butler, director of licensing, says, “He is the world’s best-selling artist, having sold more than 1 billion albums and singles worldwide. Not a day goes by without his name being mentioned in the media somewhere.” Presley appeals to all ages. More than half of Graceland’s tourists are 35 and younger, says Butler. But, there’s even more proof in the pudding. Disney’s Lilo & Stitch, aimed at the tykes of the new millennium and opening June 21 in theaters nationwide, features an Elvis theme, and the soundtrack features six original Elvis Presley recordings.

Perhaps it is Elvis’ trustworthy image that has led states to offer Elvis licenses. The first Elvis Presley state lottery game took place in Kentucky in late 2000. It was followed in 2001 by lotteries in nine states and New South Wales, Australia. Elvis Presley was the most successful first-year licensee in the history of the lottery industry, according to EPE. Lotteries are allowed to use the name and likeness of Elvis on scratch-off tickets and in advertising. In 2002, there will be at least six more Elvis lotteries.

Regarding companies putting their money in licensing Elvis’ likeness, there are tons…just check out the elvis.com Web site. “We concentrate on finding products that will preserve the name, image and likeness of Elvis Presley. We license only companies that support our long-term goals of product quality, distribution, creativity that just went on the market at ‘s Missouri grocer in April. They include BBQ spice “Jailhouse Rock,” Cajun spice “King Creole” and the new decorating season called “GI Blues.”

“With the Band” is the name of a new apparel line for junior and misses tops, aimed at appealing to the young and the young at heart, says Butler. But this is not the only Elvis apparel. Everything from cotton boxers and denim shirts to black leather jackets is available from a variety of vendors. A slew of sleep shirts, work shirts, polos, pullovers, jerseys and sweats are also available with accessories that include umbrellas, hats, sun glasses and tote bags.

Elvis is everywhere, including a Zippo lighter set with four silk-screened designs that sells for $120. Celebrate Earth Day with Elvis and the Tree Growing Kit, which comes complete with two sets of germination chambers, seedlings and seed-starting mix.

Chocolate Elvis guitars may make great Christmas gifts, or you can choose from the myriad Christmas ornaments available. Elvis cuff links are reasonable, at $24, but a cookie jar for $150 may seem a bit much. Mugs and champagne flutes are popular to put in the kitchen with the giant magnet for the refrigerator.

Play Monopoly with Elvis or start a trading-card collection. But, most of all, if someone loves Elvis, there are life-size stand-ups available for purchase.

Without a doubt, Elvis is one of—if not the—biggest money-maker of all time in merchandise. And, with the 25th anniversary of his death quickly approaching and concerts planned and new album compilations scheduled for release, it seems likely that Elvis merchandise will continue to successfully flow through the marketplace.

Licensing Likenesses
Continued from page 21

Lil’ Ducks and collectible cars.
Liquor Blue began offering Grateful Dead tie-dyed T-shirts back in 1987, recalls marketing & sales VP Paul Fishier. Now there are 40 designs that retail, plus 99 collectible Grateful Dead plush bears in four sizes and a full line of caps and visors. Santana and the Allman Brothers were licensed with the Blues Brothers set of Jake (John Belushi) and Elwood (Dan Aykroyd) among the most successful. Wolfe worked with Signature Networks on the Blues Brothers and is currently discussing versions for Kiss and Ozzy Osbourne. His most recent deal is for a Snoop Dogg ducky.

Back in the ‘80s, Jay Lynch and artist Tom Bunk created a collectible frenzy, selling millions of the grotesque Garbage Pail Kids and Wacky Packages. They teamed up with Tom Riccio to introduce the first series of 33 Silly CDs cards, stickers and puzzle pieces that satirize pop and rock acts, and companion T-shirts. Included were such acts as Britney Spears (Spitney Beers) and “N Sync (“N Sink”), with Riccio reporting nice feedback from a number of artists at the Grammy Awards. “Hero Factory has signed on to license the second set, including a hilarious Oozebots for The Osbournes, and will distribute both series to music, toy, hobby and mass-merchant outlets,” he says.

Still Playing Games
More top bands are getting involved not only in licensing or creating music for video and computer games, but even taking action roles. “The spark for including music in our sports games was to recreate the experience of fans at sporting events, as the general public is an emotional and recognition, says Dave Warfield, Electronic Arts

Continued on page 78
HitClips

Multi-Platinum Award Speech

I'd like to thank:
- Arista
- Atlantic
- BMG
- C&I
- Columbia
- EMI-Capital Records
- EMI-Capital Special Markets
- Geffen
- Interscope
- Jive
- J Records
- Lava
- Maverick
- MCA
- Original Sound Entertainment
- Priority Records
- RCA
- S-Curve
- Sony
- Universal Music Enterprises
- Warner Bros. Records
- Warner Special Markets

Throw props to:
- Kraft Foods
- McDonald's
- Pepsi

Give shout out to:
- Aaron Carter
- A-Teens
- Backstreet Boys
- Baha Men
- Brandy
- Britney Spears
- Destiny's Child
- Dream
- Enrique Iglesias
- Faith Hill
- Goo Goo Dolls
- Jennifer Lopez
- Jewel
- Lil' Romeo
- Madonna
- Michelle Branch
- NSYNC
- O-Town
- P!nk
- Shaggy
- Smash Mouth
- Solange
- Sugar Ray
- Toya
- Usher
- Vanessa Carlton

Be sure to remember:
- BMG Music Publishing
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- Chrysalis Music
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- Universal Music Publishing
- Warner/Chappell Music
- Windswept Pacific Music
- Zomba Publishing

20 million sold!
commercial advertisements," Kreusler says. "There is a new way of thinking: 'If this commercialization is going to take place, we are better off being proactive and having a say in what goes on—and being compensated for it.'"

"On the talent side, it has become more and more competitive," Walton says. "There is more product in the marketplace and not as many ways to get the music out there. Advertisers have commercials that allow consumers to experience music for the first time in a way consistent with what the artist is all about and consistent with the brand."

Indeed, the authenticity of the connection between personality and brand is more transparent today than ever.

"I've been blessed to have a fan base that's broad in scope. L'Oreal sells a product that's equally broad in scope," says Beyoncé Knowles of Destiny's Child, who recently concluded a commercial endorsement for AT&T and is in the midst of a multi-year deal with L'Oreal. "They have tapped into a diverse clientele. I wanted it to associate myself with a product that is far-reaching," she says of the beauty-products company.

Advertisers today are acutely aware that a celebrity endorsement can only carry a product so far. "The personality's name will only get you in the front door," says Steven Seidman, chairman of InGroup Licensing, in New City, N.Y., which is in the process of helping select a music act to represent the U.S. debut of British apparel company Ben Sherman.

"If the product is not equally as great as the celebrity or does not fit with what the music artist represents, ultimately it will hurt the artist," Seidman says.

Walton concurs. "Just because a person is selling millions of records does not mean he or she is appropriate for a sponsorship," he says. "We look for ways to extend across a number of marketing disciplines—advertising, promotions, touring. We look at whether..."
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BEYOND THE T-SHIRT
Continued from page 72
like to see different styles, from hockey jerseys to baseball shirts,” Furano says. “They see what’s being sold at Abercrombie & Fitch, Hot Topic, or even Gap, and they’re very aware of what’s out there.”
Sachacius says new T-shirts sport a more “vintage” look, with a 50/50 cotton/polyester mix as opposed to 100% cotton. “We’re also seeing smaller sizes and tighter-fitting garments,” he says. “We’re doing a lot more to the female buyers because we’re seeing a more female demographic.”
He adds, “Metal is always going to exist, but there are also always going to be cycles, and we’re seeing a cycle right now where it’s turning, and metal bands will take a back seat for a while.”
Both modern rock and country acts are moving “a ton” of women’s garments, with styles patterned after popular retail outlets like Gap and Old Navy. “When you’re in the rock-merchandise business, you’re not a leader of fashion but a follower,” Sachacius points out. “We look at what the real leaders are doing and copy it.”
Scot Calonge, a principle at Goodnetville, Tenn.-based tour merchandiser Richards & Southern (Kenny Chesney, George Strait, Brooks & Dunn), takes a similar view. “The big trend we’re seeing over the past year is special female merchandise, like spaghetti-strap tank tops and baby-doll T’s, both of which we’ve been really big for us,” says Calonge. “A lot of the styles are moving toward earth tones. Country has a young crowd, and we’re taking what we see in the Gap and trying to model styles after that.”
The same is true for established rock acts. “Women’s tank tops and muscle shirts are definitely a growing trend,” says Furano. “On our two last year, we sold a fatigue green shirt and a silver shirt, and we’re also seeing more artwork that is a little understated, more design and less photo-driven.”
Sachacius says he and Blue Grape VP of operations Patrick Mahoney have learned that putting too much emphasis on style in rock merch is futile. “Kids don’t buy this stuff because it’s designer apparel; they buy it because it says ‘Nickelback’ on it,” he points out. “But now if they wear it on their chest, they want it to be a little cooler, so we look to what successful [retailers] like Hot Topic are doing. If it’s doing well at retail, we put it on tour.”
REBOUNDING BUSINESS
As the touring business returns to full swing, most observers feel the merchandise business has rebounded along with concert traffic. “This has always been a seasonal business, and one thing we’re seeing is that the summer touring season looks fantastic,” says Sachacius. “On the touring side, the impulse buy has not been affected at all. We’re seeing excellent sales.”
 licensing likenesses
Continued from page 74
(E.A.) Sports producer, “Barenaked Ladies gave us a band that is very popular across many age groups and the opportunity to have a hit song like ‘It’s Only Me’ in our NHL 2002 game two months before the release of the album.”
The bands are very enthusiastic about getting into the games. B.N.T.’s Tiler Stewart, a Toronto native and avid hockey fan, says, “The fact that our music is on a hockey game, and to see myself in a [Toronto] Maple Leafs jersey on NHL ice, has my 9-year-old mind reeling.”
THQ and Jakks Pacific featured licensed music tracks from Limp Bizkit and Motorhead in their new World Wrestling Entertainment-licensed video games, WWE SmackDown and WWE Raw, “Fred Durst of Limp Bizkit has a hidden character in SmackDown and he couldn’t believe it when he first ‘played himself’,” notes WWE retail marketing VP John Sohigian.
band’s Joe Perry is very enthusiastic over the inclusion of their “Amazing,” “Nine Lives” and “Home Tonight.” “It’s another way for kids to hear our music,” he says. “They buy video games like they buy CDs and are always waiting for a new one to come out.”
The bottom line is growing nicely. Says LIMA’s Ritts, “Royalty revenue to artists and their agen-
We're not rock stars. We're lawyers.

Label and catalog acquisitions / label formations / entertainment industry contracts / joint ventures and licensing / new media transactions / mergers and acquisitions / digital distribution / complex rights agreements / music publishing / executive employment contracts / copyright and trademark matters / music industry litigation

music@kmzr.com
**American Radio History**

By Steve Traiman

Los Angeles — The growing links between licensed games and animated series based on or related to major movies and subsequent DVD releases were evident at the recent Electronic Entertainment Expo at the Los Angeles Convention Center.

Through April, retail sales of video games and computer games were running 20% ahead of the record 2001 total of $35.3 billion for software alone, according to retail trackers NPD Group and NPD Videogame Track. Video-game rental figures are also higher than ever, with first-quarter revenue up 9% this year to $20 million, according to Video Software Dealers Assn.'s Videopoint-of-sale tracking.

The growing trend of relating the marketing of films to the video game sector has been noticed by Jupiter Media Metrix research director Michael Gartenberg.

He says that he has been seeing "more game tie-ins with big movies and their DVD releases and more licensed music that target the same demographic as DVD and music buyers."

Sean Ferrin, video game buyer for the Amarillo, Texas-based Hastings retail chain, notes, "Many games are getting more of a 'movie style' with actual film scenes. It makes sense to put a related game demo on the DVD, like LucasArts did with Star Wars Episode II—Attack of the Clones this fall. There are also electronic arts game demos on the just-released Harry Potter and the Goblet of Fire DVD from Warner Home Video."

Dallas-based Blockbuster interactive merchandise VP Steven Lunder also likes "the growing trend between DVD and game sales, which are related to the film or movie titles. The chain recently announced a major expansion program for sales of hardware and software to complement its existing game rental program.

Conservatively, close to 100 new games are in the works that will link to movie and home-video releases.

A number of gaming links will likely have a positive effect on game sales and rentals through year-end and into 2003.

TDR Meductive sold more than 1 million copies of DreamWorks' Oscar-winning animated Shrek, reports global marketing VP Steven Serwe. Three were released with the movie. Xbox versions came out with the DVD/VHS street date, and a Game Boy Advance title was released close to the Academy Awards ceremony.

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**Billboard Top Kid Videos**

**Billboard Top Recreational Sports**

**Billboard Top Health & Fitness**

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**Billboard Top Music Videos**

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<table>
<thead>
<tr>
<th>TITLE</th>
<th>LABEL/DISTRIBUTING LABEL &amp; NUMBER</th>
<th>Principal Performers</th>
<th>PRINCIPAL</th>
<th>SELLER'S</th>
<th>PRICE</th>
</tr>
</thead>
<tbody>
<tr>
<td>SNOW DOGS</td>
<td>Touchstone Home Video</td>
<td>Cuba Gooding Jr, James Coburn</td>
<td>2001</td>
<td>PG</td>
<td>22.99</td>
</tr>
<tr>
<td>OCEAN'S ELEVEN</td>
<td>Warner Home Video</td>
<td>George Clooney, Brad Pitt</td>
<td>2002</td>
<td>PG-13</td>
<td>22.98</td>
</tr>
<tr>
<td>DRAGONBALL Z: FUSION-LODGING BATTLE (EDITED)</td>
<td>Manga Entertainment</td>
<td></td>
<td>2002</td>
<td>NR</td>
<td>14.95</td>
</tr>
<tr>
<td>SPIDER-MAN</td>
<td>The Ultimate Villain Showdown</td>
<td>Davis Home Entertainment</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>OLIVER &amp; COMPANY</td>
<td>Warner Home Video</td>
<td></td>
<td>1988</td>
<td>G</td>
<td>22.99</td>
</tr>
<tr>
<td>DRAGONBALL Z: FUSION-LODGING BATTLE (EDITED)</td>
<td>Manga Entertainment</td>
<td></td>
<td>2002</td>
<td>NR</td>
<td>14.95</td>
</tr>
<tr>
<td>STAR WARS EPISODE I: THE PHANTOM MENACE</td>
<td>20th Century Fox Home Entertainment</td>
<td>Liam Neeson, Ewan McGregor</td>
<td>2001</td>
<td>NR</td>
<td>49.92</td>
</tr>
<tr>
<td>SHREK</td>
<td>DreamWorks Home Entertainment</td>
<td>Mike Myers, Eddie Murphy</td>
<td>2001</td>
<td>PG</td>
<td>24.99</td>
</tr>
<tr>
<td>LEGALLY BLONDE</td>
<td>Warner Home Video</td>
<td>Reese Witherspoon</td>
<td>2001</td>
<td>PG-13</td>
<td>14.95</td>
</tr>
<tr>
<td>CINDERELLA I: DREAMS COME TRUE</td>
<td>Disney Home Entertainment</td>
<td></td>
<td>2002</td>
<td>NR</td>
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<td>SPONGEBOB SQUAREPANTS</td>
<td>Paramount Home Entertainment</td>
<td></td>
<td>2002</td>
<td>NR</td>
<td>12.99</td>
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<td>COCOYOOOOO AND THE RELUCTANT WEREWOLF</td>
<td>Walt Disney Company</td>
<td>Scooby Doo</td>
<td>2002</td>
<td>NR</td>
<td>14.95</td>
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<tr>
<td>NAUTICAL NONSENSE</td>
<td>Warner Home Video</td>
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## Billboard TOP DVD SALES

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IFPI Confab To Discuss Global Piracy
Continued from page 1

Once you get beyond the serious organized criminal activity—and there is that on the Internet, such as DVDs of "Spider-Man" the day after release—I'd say the demographics of stealing are the same worldwide—

JASON BERMAN, CHAIRMAN, IFPI

Asian rim countries, the release of a major global piracy study at a press conference June 11 will be a cornerstone of the gathering. Berman and Recording Industry Assn. of America chairman Hilary Rosen will be present to announce the major findings.

One component of the piracy puzzle here in the U.S. is not yet given to epidemic proportions in Europe—massive illegal downloads facilitated by fast broadband Internet connections. "Very, very slow take-up," Berman says. "It's a [growing] problem, but not as great as what's being faced in the U.S. in our largest markets—the U.K., France, and Germany—the defining issue would be CD-Rs [copying]."

Anticipating more intensive broadband use and resultant fast illegal downloading abilities in those countries, Berman told Billboard that the IFPI has developed, configured, and paid for its own Internet service provider monitoring system based in London. He calls it "a very active program..." to provide extensive information to their national groups. Yes, it's expensive, but online piracy is a big problem, and we're trying to respond to it.

Are young, college-aged consumers in other countries doing most of the downloading? "Well," Berman says. "I have no demographic breakup, but my guess would be yes, it is. Once you get beyond the serious organized criminal activity—and there is that on the Internet, such as DVDs of Spider-Man the day after theatrical release—I'd say the demographics of stealing are the same worldwide."

Will the IFPI find a solution to these problems? "Well, I'm not sure there is an answer. There'll have to be a few answers," Berman says. How about tasking with governments to discuss the possibility of mandated interoperable copyright protection standards, such as suggested in the U.S. Congress by Sen. Ernest Hollings, D-S.C.?

"The debate is just beginning in Europe," he says. "The U.S. has also had the DMCA for awhile as a starting point. So far as other governments, pending the hearings-like federal intervention approach, "it's just starting in Europe, and certainly in Asia and in Latin America, we're nowhere near that process."

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In the Walt Disney Pictures film The Country Bears (due July 26 in theaters), viewers will see a humorous tale on a legendary rock band—except that in the movie, the band consists of bears. Hiatt, who calls the movie “Spinal Tap with paws,” wrote several songs for the film and has a speaking role as a member of the fictional Country Bears band.

In the movie, The Country Bears had a bitter breakup several years ago but are convinced by a young fan to reunite. The movie was inspired by the Country Bear Jamboree attraction at Disneyland in California. Artists who have music or will appear in the film include Elton John, Queen Latifah, Willie Nelson, and Brian Setzer.

Among the songs that Hiatt penned for the film is “Can Love Stand the Test,” a duet performed by Bonnie Raitt and Don Henley.

“I think it’s hilarious but strange seeing these bears doing these songs,” Hiatt adds. “It’s the first movie about the rock lifestyle that’s done in this way.”

In True Behind the Music style, “one of the bears gets addicted to honey,” Hiatt says with a laugh. “My character is the only one who continues in the music business after the band breaks up. He became a wedding singer. The highlight for me was singing ‘It’s Not Unusual’ in a wedding.”

Hiatt says that working on a film, as opposed to his own albums, is an adjustment, because “you have to adopt the attitude that the project is the director’s baby, not your baby. Most directors are so hyper-aware of what they want musically, even though most of them don’t have a musical background. I was lucky, because [Country Bears director] Peter Hastings is a musician too, so it worked out great.”

Hiatt’s next album will be a live, two-disc set. A new studio album from Hiatt should be out by next year.

In BRIEF: Aerosmith has partnered with Dodge on a commercial that will be played in U.S. movie theaters until June 28. The commercial, dubbed “Legends of Rock, Legends of Roll,” features concert footage of Aerosmith and the song “Just Push Play,” the title track to the band’s current album.

Los Angeles production company news: Arsenic Inc. has added directors Nick Egas and David Hogan to its roster. . . . Clever Films has joined forces with Refused to Under the deal, Clever’s Heather Heller and Refused’s Cathy Pellow (formerly of Original Film) will share executive-producer duties. Director Glen Bennett joins Refused, from Original, and Clever has signed directing team Fat Cats to its roster.
A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter
by Geoff Mayfield

MILLION-PLUS ENCORE: Although it gave up more than 284,000 units of its initial sales splash to a unique holiday-weekend release, The Eminem Show still easily eclipses the 1 million milestone during its first full week of sales, turning in 1.3 million units. With the 1.76 million opener of 2000's The Marshall Mathers LP in his back pocket, Eminem becomes the first solo artist to hit million-plus weeks with two different albums.

Show owns the fifth-largest week in Nielsen SoundScan's 11-year history, bumping Britney Spears' Oops! ... I Did It Again to sixth place by a margin of fewer than 3,000 units. Eminem's latest is also the first title with a million-plus frame since 'N Sync's Celebrity stormed The Billboard 200 with 1.88 million units in last year's Aug. 11 issue. Those two are the only albums to move 1 million units or more in one week since 2000, the remarkable year in which six different sets rang that bell. There have only been 11 albums to accomplish that feat since Billboard switched to Nielsen SoundScan data in 1991. Both of Eminem's earlier albums have shot into the top 10 on Top Pop Catalog Albums (4-2, up 31%, and 40-7, up 67.5%), cementing his popularity.

With the units sold over the Memorial Day weekend, Show has tallied 1.6 million copies in the span of about nine days. The first 2 million copies shipped to retail are a special edition that includes a DVD.

BUT SOFT: As reported here last week, The Eminem Show was originally ticketed for a June 4 release, but the street date was moved up twice when its content became widely available on the Internet. That sold so well in spite of cyber piracy is a good news/bad news scenario for the music industry. On one hand, Eminem proves that an in-demand album can still move blockbuster numbers in the face of widespread downloads. The bad news is that even with Show's million-plus contribution, overall album sales are still down from the same week of 2001 (see Market Watch, page 51), continuing a trend we've seen all year.

In its second week atop The Billboard 200, Staind's Break the Cycle was No. 1 at this late hour with 262,000 units, a handsome number, but well off Eminem's current sum. It's the other 199 titties on the chart that cause the decline.

A year ago, each of the top six albums sold more than 100,000 units, while the No. 200 title stood above 6,000 units. This week, the runner-up album by P. Diddy and company is the only album besides Show to sell that much (117,000), and each of the albums from No. 164 on sells less than the No. 200 title in the June 16, 2001, Billboard.

Eminem's big numbers in a soft week yield a current albums market share of 41.5% for Universal Music Group (UMG), the largest by any major entity when the industry leader, BMG, was at 37.5%, set in November 2000. Universal's current albums share to date in 2002 is 29.07%, while BMG is second at 17.6%.

BRIGHT LIGHTS: Several adult-leaning albums percolate on The Billboard 200, and one of them—by rookie Norah Jones—continues to shape up as one of the year's most unexpected success stories. Aided in part by its inclusion in Circuit City's developing-artist program, which accounts for an 124% gain in that chain's stores, Jones' Come Away With Me rides an 11% gain to No. 19, just shy of the No. 17 peak she saw in the May 25 issue after singing on Late Show With David Letterman. Jones was one of the artists who participated in a Willie Nelson tribute concert that ran on USA Network, a special that raised Nelson's stock on the chart (158-134, up 8%) and Top Pop Catalog Albums (a re-entry at No. 20, up 8%).

Jones' set was also one of five albums touted by VH1's Bill Flanagan on CBS' Sunday Morning, and all five see gains, including Puffy Griffin, who re-entered The Billboard 200 at No. 181 (up 36%), Gillian Welch (up 112%), re-entering Top Independent Albums at No. 39), and Cassandra Wilson (up 51.5%, No. 2 on Top Jazz Albums).

Jones, also seen on VH1's Jump Start, has stirred increases in 10 of her 14 chart weeks. A June 4 visit to Late Night With Conan O'Brien, campaigns with Target Stores, Borders Group, Barnes & Noble, and TV ads on network affiliates in 10 markets and on MTV2 should continue that momentum.

Meanwhile, a stop on The View delivers Josh Groban's latest spike (24-17 on the big chart, up 12%), while the concert series on Today perks up Shakira (19-13, up 7%) and the Spirit: Stallion of the Cimarron soundtrack (89-45, up 70.5%), the latter the consequence of Bryan Adams' performance on the show.

Singles Minded
by Slim Pickens, Minal Patel, Wade Jessen

HOT START: Los Angeles' favorite sons, Red Hot Chili Peppers, score their highest debut on The Billboard Hot 100 (No. 55) and Mainstream Rock Tracks (No. 12) and second-highest on Modern Rock Tracks (No. 9) with "By the Way." The Chili Peppers' highest Modern debut was the eventual No. 1 "Soul to Squeeze," which entered at No. 6 in August 1993.

"By the Way" is the highest Mainstream Rock debut thus far this year and the highest debut on Modern Rock Tracks since Bush's "The Chemicals Between Us" debuted at No. 8 in September 1999. "Way" is the Chili Peppers' 19th top 10 song on Modern Rock Tracks, breaking a three-way tie the band held with Stone Temple Pilots and Smashing Pumpkins. It now ranks fourth, trailing U2 (29 top 10s), Pearl Jam (27) and R.E.M. (25).

The Chili Peppers can boast the longest history on Modern Rock Tracks of any act currently on that list, making their first chart appearance in 1989 with "Knock Me Down." Next in line is Weezer at No. 35 with "Dope Nose," as the band first charted with "Undone (The Sweater Song)" in 1994.

TIGHTER AND TIGHTER: With no new titles breaking the top 10 and 51 of the 60 titles on the chart claiming bullets, a late frost has fallen on Hot Country Singles & Tracks. After dipping 87 detections last issue, Alan Jackson's "Drive (For Daddy Gene)" gains 63 plays to dominate the chart for a fourth week.

Always a dependable traditionalist, Jackson has some like-minded company, including Brad Paisley and Kenny Denney. "I'm Gonna Miss Her (The Fishin' Song)," Paisley's steel-soaked ode to fishermen's priorities, steps 4-3, up 106 detections. Hatless traditionalist Denney takes the Hot Shot Debut at No. 52 with "Cadillac Tears," a danceable shuffle, one of a small handful of this minority style to compete on this chart in recent years.

Elsewhere on the chart, Trick Pony benefits from its top new group win at the May - Academy of Country Music Awards, as "Just What I Do" recovers from a spin deficit to bullet at No. 16, up 51 detections. Similarly, new duo Hometown News gets a second wind, as "Mama" gains 111 spins (40-37) after posting a loss last issue.

Although Country Singles & Tracks is usually crowded, three noteworthy superstar leaps declare war on the gridlock. Dixie Chicks gather their biggest second week ever as "Long Time Gone" gallops 37-26 and claims the chart's biggest gain, up 893 detections. Tim McGraw captures the most Airplay Adds with 38 new stations, as "Unbroken" jumps 45-30. Toby Keith's "Courtesy of the Red, White and Blue (The Angry American)" commands airpower status and hops 22-17.

IT'S NOT ABOUT A SPRAIN: Although it has been bubbling under for more than a year, "My Neck, My Back" by Khia earns Greatest Gainer/Sales honors in its sixth week on Hot R&B/Hip-Hop Singles & Tracks, moving 59-51. The single re-enters Hot R&B/Hip-Hop Singles at No. 30, nearly doubling its sales. It also gains 2.5 million in audience.

The racy record was initially released and worked to radio by Khia's independent label, Dirty Down, with marginal reception. Earlier this year, "My Neck, My Back" was included on the Dark Angel soundtrack, propelling it onto the charts. Artemis then began distributing Khia's album Thug Misses, which appears twice atop Hot R&B/Hip-Hop Albums at Nos. 26 and 55, as Artemis doesn't take returns on the Dirty Down-distributed versions. Khia, who is No. 1 on Heatseekers, most recently recorded a new version of "My Neck, My Back" titled "The Nets Are Back," cheerleading the basketball team against the Lakers in the NBA finals.

SUPER HERO: Chad Kroeger and Josey Scott's "Hero" takes the top spot on Mainstream Rock Tracks, extending the four-week run of Godsmack's "I Stand Alone." "Hero" becomes the second straight song from a movie soundtrack to hit No. 1, with Spider-Man replacing The Scorpion King. Since Nickelback's "How You Remind Me" hit No. 1 last September, there have been six No. 1 songs at mainstream (including the band's "Too Bad") with Kroeger playing a role in half of them. Last issue, "Hero" became the first rock song in 2002 to earn Greatest Gainer/Airplay honors on The Billboard Hot 100 and is the second-highest airplay gaining this issue, climbing 18-13. "Hero" also holds at No. 1 on Modern Rock Tracks for a second week.

Additional reporting by Steven Graybow and Anthony Colombo in New York.
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**PACESETTER**

- Spirit: Stallion Of The Cimarron
- satellite
- Star Wars Episode II: Attack Of The Clones
- Weathered
- Songs In A Minor

**HOT SHOT DEBUT**

- Divine Secrets Of The Ya-Ya Sisterhood
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<td>JOE</td>
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**Billboard June 15, 2002**

**www.billboard.com**
### Billboard Top Blues Albums

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<th>PLAYS</th>
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<td>Burnin' Down The House</td>
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<td>B.B. KING &amp; ERIC CLAPTON</td>
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<td>ETTA JAMES</td>
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<td>STEVIE RAY VAUGHAN &amp; DOUBLE TROUBLE</td>
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<td>Today's Super Hits</td>
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### Billboard Top Reggae Albums

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<td>Ghetto Dictionary: The Art Of War</td>
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<td>3</td>
<td>UB40</td>
<td>The Very Best Of UB40</td>
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<td>5</td>
<td>BOB MARLEY AND THE WAILERS</td>
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<td>SHAGGY</td>
<td>Mr. Lover Lover (The Best Of Shaggy...Part 1)</td>
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### Billboard Top Gospel Albums

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<td>WOODROCK</td>
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### Billboard Top World Albums

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<td>GEORGE MIYASHIRO</td>
<td>月中旬の月</td>
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<td>6</td>
<td>ROBETREALITY</td>
<td>Love Me</td>
<td>2</td>
<td>37</td>
<td>000</td>
</tr>
<tr>
<td>7</td>
<td>THE STORM</td>
<td>To The World</td>
<td>2</td>
<td>34</td>
<td>000</td>
</tr>
<tr>
<td>8</td>
<td>TONEX</td>
<td>The Best Of ToneX</td>
<td>2</td>
<td>33</td>
<td>000</td>
</tr>
<tr>
<td>9</td>
<td>JORDAN</td>
<td>The Best Of Jordan</td>
<td>2</td>
<td>32</td>
<td>000</td>
</tr>
<tr>
<td>10</td>
<td>KAMAKAWIWO'O/OLE</td>
<td>Global Underground</td>
<td>2</td>
<td>31</td>
<td>000</td>
</tr>
<tr>
<td>11</td>
<td>KIAH</td>
<td>Who Let The Dogs Out?</td>
<td>2</td>
<td>30</td>
<td>000</td>
</tr>
<tr>
<td>12</td>
<td>SOUNDSYSTEM</td>
<td>Moving</td>
<td>2</td>
<td>29</td>
<td>000</td>
</tr>
<tr>
<td>13</td>
<td>OLIVER MTUKU</td>
<td>Witness</td>
<td>2</td>
<td>28</td>
<td>000</td>
</tr>
<tr>
<td>14</td>
<td>VARIOUS ARTISTS</td>
<td>Paris Lounge 2: Paris By Night 12:30 A.M.</td>
<td>2</td>
<td>26</td>
<td>000</td>
</tr>
<tr>
<td>15</td>
<td>SUSANA BACA</td>
<td>Espíritu Vivo</td>
<td>2</td>
<td>25</td>
<td>000</td>
</tr>
</tbody>
</table>
Top Internet Album Sales without physical albums ordered through Internet merchants, based on data collected by SoundScan. Unlike most Billboard charts, catalog sales are included on this chart and SoundScan shares. **All prices with the Internet sales via week.**

<table>
<thead>
<tr>
<th>Number</th>
<th>Artist/GroupName</th>
<th>Title</th>
<th>Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Eminem</td>
<td>The Marshall Mathers LP</td>
<td>100,000+</td>
</tr>
<tr>
<td>2</td>
<td>Hilary Duff</td>
<td>Least of All</td>
<td>50,000+</td>
</tr>
<tr>
<td>3</td>
<td>No Doubt</td>
<td>Enema of the State</td>
<td>30,000+</td>
</tr>
<tr>
<td>4</td>
<td>Tom Waits</td>
<td>Blonde on Blonde</td>
<td>25,000+</td>
</tr>
<tr>
<td>5</td>
<td>Wilco</td>
<td>Yankee Hotel Foxtrot</td>
<td>20,000+</td>
</tr>
<tr>
<td>6</td>
<td>AC/DC</td>
<td>Stiff Upper Lip</td>
<td>15,000+</td>
</tr>
<tr>
<td>7</td>
<td>Bob Seger &amp; The Silver Bullet Band</td>
<td>Greatest Hits</td>
<td>10,000+</td>
</tr>
<tr>
<td>8</td>
<td>The Beach Boys</td>
<td>The Beach Boys</td>
<td>5,000+</td>
</tr>
<tr>
<td>9</td>
<td>Kid Rock</td>
<td>Devil Without a Cause</td>
<td>10,000+</td>
</tr>
<tr>
<td>10</td>
<td>Nickel Creek</td>
<td>Nickel Creek</td>
<td>5,000+</td>
</tr>
<tr>
<td>11</td>
<td>Bad Company</td>
<td>Bad Company</td>
<td>5,000+</td>
</tr>
<tr>
<td>12</td>
<td>The Eagles</td>
<td>The Very Best of the Eagles</td>
<td>5,000+</td>
</tr>
<tr>
<td>13</td>
<td>Matchbox Twenty</td>
<td>More Than You Know</td>
<td>5,000+</td>
</tr>
<tr>
<td>14</td>
<td>Sheryl Crow</td>
<td>The Globe</td>
<td>5,000+</td>
</tr>
<tr>
<td>15</td>
<td>O Brother, Where Art Thou?</td>
<td>O Brother, Where Art Thou?</td>
<td>5,000+</td>
</tr>
</tbody>
</table>

**Note:** All prices with the Internet sales via week. Catalog sales are 3-year or until sold out, and includes reissues and re-releases. No Internet sales. **All sales with the Internet sales via week.**

**Top Soundtracks**

<table>
<thead>
<tr>
<th>Number</th>
<th>Artist/GroupName</th>
<th>Title</th>
<th>Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Spider-Man</td>
<td>Spider-Man</td>
<td>100,000+</td>
</tr>
<tr>
<td>2</td>
<td>O Brother, Where Art Thou?</td>
<td>O Brother, Where Art Thou?</td>
<td>50,000+</td>
</tr>
<tr>
<td>3</td>
<td>Spirit: Stallion of the Cimarron</td>
<td>Spirit: Stallion of the Cimarron</td>
<td>30,000+</td>
</tr>
<tr>
<td>4</td>
<td>Star Wars Episode II: Attack of the Clones</td>
<td>Star Wars Episode II: Attack of the Clones</td>
<td>25,000+</td>
</tr>
<tr>
<td>5</td>
<td>The Scorpion King</td>
<td>The Scorpion King</td>
<td>20,000+</td>
</tr>
<tr>
<td>6</td>
<td>Shrek</td>
<td>Shrek</td>
<td>15,000+</td>
</tr>
<tr>
<td>7</td>
<td>Divine Secrets of the Y.Y. Sisterhood</td>
<td>Divine Secrets of the Y.Y. Sisterhood</td>
<td>10,000+</td>
</tr>
<tr>
<td>8</td>
<td>Coyote Ugly</td>
<td>Coyote Ugly</td>
<td>5,000+</td>
</tr>
<tr>
<td>9</td>
<td>Moulin Rouge</td>
<td>Moulin Rouge</td>
<td>5,000+</td>
</tr>
<tr>
<td>10</td>
<td>WWF: Tough Enough 2</td>
<td>WWF: Tough Enough 2</td>
<td>5,000+</td>
</tr>
</tbody>
</table>

**Note:** All prices with the Internet sales via week. Catalog sales are 3-year or until sold out, and includes reissues and re-releases. No Internet sales. **All sales with the Internet sales via week.**
Chuck Loeb: Medieval
Gian: Ludacris: B200
Lil' Mo: Van
Method Man: 11
2002
RA 31; RBA 19;
42
42
HA 36;
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HA
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**Billboard Modern Rock Tracks**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hero</td>
<td>Foo Fighters</td>
</tr>
<tr>
<td>Easier</td>
<td>Better Than Ezra</td>
</tr>
<tr>
<td>Real</td>
<td>Foo Fighters</td>
</tr>
<tr>
<td>Three Little Birds</td>
<td>Bob Marley &amp; The Wailers</td>
</tr>
<tr>
<td>Every 2 Seconds</td>
<td>The Big Family</td>
</tr>
<tr>
<td>Indian Summer</td>
<td>Radiohead</td>
</tr>
<tr>
<td>Baby</td>
<td>The White Stripes</td>
</tr>
<tr>
<td>Star 69</td>
<td>The Hives</td>
</tr>
<tr>
<td>By Your Side</td>
<td>Dido</td>
</tr>
<tr>
<td>Stand Up</td>
<td>The Strokes</td>
</tr>
</tbody>
</table>

**Billboard Adult Contemporary**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>See You Again</td>
<td>Eminem ft. Justin Timberlake</td>
</tr>
<tr>
<td>Love</td>
<td>Taylor Swift</td>
</tr>
<tr>
<td>Always Be My Baby</td>
<td>Whitney Houston</td>
</tr>
<tr>
<td>Someone Like You</td>
<td>Adele</td>
</tr>
<tr>
<td>Set You Free</td>
<td>Carrie Underwood</td>
</tr>
<tr>
<td>Can't Stand Losing You</td>
<td>The Clash</td>
</tr>
<tr>
<td>The Sun</td>
<td>Green Day</td>
</tr>
<tr>
<td>Thirty Days</td>
<td>Adele</td>
</tr>
<tr>
<td>Is</td>
<td>Shakira</td>
</tr>
</tbody>
</table>

**Billboard Mainstream Rock Tracks**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hero</td>
<td>Foo Fighters</td>
</tr>
<tr>
<td>I Stand Alone</td>
<td>Jennifer Lopez ft. LL Cool J</td>
</tr>
<tr>
<td>Too</td>
<td>Dave Matthews Band</td>
</tr>
<tr>
<td>Beautiful</td>
<td>Bon Jovi</td>
</tr>
<tr>
<td>Can't Stand Losing You</td>
<td>The Clash</td>
</tr>
<tr>
<td>Lightweight</td>
<td>Daughtry</td>
</tr>
<tr>
<td>I've Got a Feeling</td>
<td>The Beatles</td>
</tr>
<tr>
<td>Break My Heart</td>
<td>J Lo ft. Luther Vandross</td>
</tr>
<tr>
<td>I'm Gonna Be Me</td>
<td>Jack Johnson</td>
</tr>
<tr>
<td>On My Way</td>
<td>311</td>
</tr>
</tbody>
</table>

**Billboard Adult Top 40 Tracks**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sweet Child O' Mine</td>
<td>Guns N' Roses</td>
</tr>
<tr>
<td>Smells Like Teen Spirit</td>
<td>Nirvana</td>
</tr>
<tr>
<td>Black</td>
<td>Led Zeppelin</td>
</tr>
<tr>
<td>Back In Black</td>
<td>AC/DC</td>
</tr>
<tr>
<td>Don'T Stop Believin'</td>
<td>Journey</td>
</tr>
<tr>
<td>Tainted Love</td>
<td>软体学人</td>
</tr>
<tr>
<td>Brown Sugar</td>
<td>The Rolling Stones</td>
</tr>
<tr>
<td>Highway To Hell</td>
<td>AC/DC</td>
</tr>
<tr>
<td>Brown Sugar</td>
<td>The Rolling Stones</td>
</tr>
</tbody>
</table>

**Billboard Top 40 Tracks**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>I Need You</td>
<td>Whitney Houston</td>
</tr>
<tr>
<td>The Way You Love Me</td>
<td>Faith Evans ft. 112</td>
</tr>
<tr>
<td>Can't Fight This Feeling</td>
<td>REO Speedwagon</td>
</tr>
<tr>
<td>I Want To Hold Your Hand</td>
<td>The Beatles</td>
</tr>
<tr>
<td>Shape Of My Heart</td>
<td>Bryan Adams</td>
</tr>
<tr>
<td>I'm Gonna Be Me</td>
<td>Jack Johnson</td>
</tr>
<tr>
<td>Yesterday</td>
<td>The Beatles</td>
</tr>
</tbody>
</table>

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Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Trax service. Nielsen monitors 4,100 radio stations in North America to gather top 40 data; the electronically monitored top 40's are compiled into Nielsen's Adult Contemporary top 40. The Adult Contemporary Top 40 chart relies on airplay information from 500 additional radio stations. The Adult Contemporary Top 40 chart is a weekly chart that focuses on a particular genre of music, primarily adult contemporary music. The chart is based on airplay data provided by Nielsen Media Research.
point, Taylor had the distinction of being one of the first artists signed to Apple, and also the drawbacks of being an acutely troubled soul with self-doubts and dependencies to rival his talents. But more than a decade later, the archetypal indelatable singer/songwriter is one of the most distinguished figures in popular music.

The scion of a Scottish seafaring family, Taylor heralded his distant ancestor Isaac Taylor is cited in Patrick O’Brien’s best-selling nautical novels, James has managed a personal voyage of discovery to match that of his celebrated ancestor, who sailed in 1790 from Montrose, Scotland, on the Angus Coast to New Bern, N.C., and became a renowned merchant in post-revolutionary America.

James himself grew up between North Carolina and Massachusetts, choosing music over the maritime or medical vocations of his relations, among them his own dad, Isaac Montrose Taylor II, one-time chief resident at Massachusetts General Hospital, former dean of the medical school of the University of North Carolina at Chapel Hill, and an ex-convict commander in the United States Navy who served at the South Pole. Such epic odysseys and more are alluded to on October Road, a sometimes wistful but always exhilarating saga of life and death and the renewal that is already being described within the industry as Taylor’s finest album.

“I was completely taken by it,” says Lenny Waronker, one of the principals of DreamWorks Records, who co-produced Taylor’s acclaimed Gorilla (Warner, 1975) and In the Pocket (Warner, 1976) albums with Russ Titelman. “It’s very difficult and courageous for these days to make albums that are only about the music. But James and Russ have done that here with a beautiful, elegant record whose great restraint allows listeners to make all sorts of discoveries. I think it will be really successful, particularly because it’s almost like hearing James Taylor for the first time.”

The recipient in 1998 of the Cen- tury Award, Billboard’s highest honor for distinguished creative achievement, Taylor remains the focus of a worldwide fan base that ensures a platinum-level domestic reception for his recording output and makes every concert tour he mounts a sure sell-out. In fact, it’s been more than 30 years since his Grammy-Award-winning Hourglass (for best pop vocal album and best engineered recording, non-classical), and his public has been eager for new material.

“I think the main thing about albums these days,” Taylor muses, “is that if it’s not gonna be a major effort and represent a valid thing for somebody in my position, then why bother? There’s no reason to just get something out to fill a slot in the marketplace. It’s important to wait until it’s worth putting it all together and going to the trouble to release it and ask people—the record company and my audience—to pay attention to it.”

As a consequence of this self-appraising attitude—an outlook tempered by an ominous social and political climate around the planet, as well as a series of recent personal setbacks, including the deaths during the 1990s of father Isaac, eldest brother Alex, best friend/producer Don Grolnick, and longtime drummer Carlos Vega—Taylor has resolved to put the right measure of thoughtful care and affirmative fair into the rest of the music time allows him to make. As he sings so watch and listen as they crafted por- tions of October Road. Whether singing with abandon or playing with subtleties, Taylor and Titelman were inevitably immersed in a novel search for the “right noise.”

“He has two brains—as a musician, and then as an inventor,” Titelman recounts. “I remember back when we first worked together in the 1970s, and he came up with the idea to make a ‘voice organ’ of notes he’d sing that we’d loop on two 24-tracks to get 48 notes, and then a techni- cian at Warner Bros. named Al McPherson made a keyboard to play these—notes and then we used it on tracks like ‘Shower the People.’

“For this album,” Titelman con- tinues, “he was once again always looking for new sounds. On ‘Carry Me on My Way,’ James used a synth type of guitar whose underly- ing sound was this otherworldly echo, and he wanted it to have this subliminal pulse. We’ve done stuff with Renée Fleming, who is proba- bly the greatest living operatic soprano, one of the greatest singers on the earth. And she is in awe of James, because his phrasing is so beautiful. The great thing is it sounds effortless.

“It’s so rare when you are able to collaborate with someone of such immense talent,” Titelman con- cludes. “When were doing the string overdubs with [conductor] Dave Grusin at Capitol Studios in Hollywood in February, James walked into Studio B at 8 p.m. and all the musicians applauded. Dave Grusin stood up and said, ‘This is James Taylor, who should be chosen the next poet laureate of the United States—if we can get a decent ad- ministration in Washington!’

A belief system or a faith is not a matter of whether or not it is true: even scientific rationalism is illusory, because of the nature of what human consciousness is. So the idea is not whether faith is true but whether it is so that the truth, the advice, that people are giving you: Find out whether or not it works for you.

That, for me, is the deep meaning behind “as if.” It’s also a snide remark people make to each other as a dismissive thing, and I like it a lot. But it’s been used for too many years. Two albums have come out in the past year with that title. Anyway, five years later, October Road, where we seem to have wound up on this long journey.

You’ve spent a num- ber of years on this al- bum, while experiencing a few wrinkles—like your lyrics being stolen from your hotel room—so well as having some wonderful things hap- pen in your private life, like getting married to Caroline “Ke” Smedvig and hav- ing two little boys, Henry and Rufus Logan. Looking back, what’s your personal sense of the shape of this new project, based on what you had hoped for after Hourglass and what you have now?

Well. I think essentially it’s a good batch of songs, and I think we’ve gotten pretty close to realizing them. You write songs. So that means hear how it’s going to sound, but often you’re wise of the mark if you can’t quite bring it off for one rea- son or another. But Russ [Titelman] has been extremely patient, and we’ve really stuck with it for as much time as it required, to try everything that we needed to in order to get it done.

Another thing to mention about it is we originally tracked with just bass drums and guitar; Clifford Carter played keyboards on a num- ber of things, but generally speaking, it’s a very pure thing. It’s already almost my guitar, although Ry Cooder plays beauti- fully on “October Road,” and Mich- ael Landau overdubbed on a num- ber of these tracks really beautifully and has a lovely solo on “Raised Up Family.” But mostly it’s his guitar, Jimmy Johnson’s bass, and Steve Gadd playing (dubbed in).
games plays a lot of keyboard. But these are the best players, the finest people available.

Then we went through a long period of the playing all kinds of different stuff. We got a couple of great string arrangements that Dave Grusin did for us, and I did a lot of choral work myself, con- structing whole pieces on a melange of these songs. That took us a long time to get right, too; that's just trial and error.

With Hourglass, you played to all your strengths—good ballads and uptempo songs, with strong narratives and storytelling, and great instrumentation and vocal textures. This album is definitely a mark of how much you've done with harmony and vocal touches, as well all your guitar playing, which serves almost as a second lead voice.

Yeah Generally the way I've been working for the past couple of decades is I'll write these songs on guitar but I hear them being played by a band, and typically what I'd do was play them for [the late] Don Grondahl, and he'd come up with a piano version of the song that was then more easily communicated to the other members of the band, expanding them from the piano arrangement into band tunes, with the last album, Clifford Carter served that function. But this time, because of the nature of how we got started—a very tentative way, with tunes that were sort of half-baked and that I wanted to demo before I went any further—we ended up laying these things down just the guitar, and that's been a very interesting way to get started. Then we went back and really worked on the guitar. A lot of this was been housekeeping, kind of fine work—

the last 20% of how the album sounds takes half of the effort.

You made some of the early demo tunes in New York. [Nodding] We went up to Rochester, because that's where Steve Gadd lives, to do our first or two or three tracking sessions. That's what allowed us to develop our sound and everything we cut, and we did things here in New York City at Clinton Sound. But most of it was done up in Rochester, because that's where Steve lives, and that's where we wanted to get him on these tracks.

Then, as mentioned earlier, Kim and I had our hotel room burgled, so we couldn't get the tape back. So I ended up cutting two of the songs in New York City. We had everything out of the room, and all the things that we grabbed happened to be in my small puch that looked like a camera case, I figured. I had a tape recorder with my musical notes in it, and a diary—a small bound book—that I was keeping the past three years of notes. We went through the music part of it, the record-
ed part, a couple of weeks before it was taken, so most of that stuff survived. But the lyric stuff was all gone, so I found myself cutting tracks to about seven or eight songs that were completely unfinished—

state lyrically, I usually end up with one or two tracks per album like that, but this was a first that I had to do that many.

I was also preoccupied about writing the lyrics. I had a huge amount of [music] specifically write for, and there's no substitute. You just have to tuck yourself away somehow, and then come back to the empty page and go through what it takes. I got a studio space around the corner from where I live in Boston, and I would just go in there and put in a whole day, and try to come up with the thing. The last four songs were written after I was on the road all summer long: I came off the road in November, and I spent November, December, and most of January trying to fill in the blanks, connect the dots, and make songs out of these tracks. It just so happened that we got very good song material that stretch, like "My Traveling Star," "Mean Old Man (Kotchmar)," and "Baby Buffalo." It was a lucky thing that it turned out well.

Let's talk about the opening track on the album, the evocative "coming-of-age ode" "September Grass." It was written by my old pal John Sheldon; he and I grew up together. John would occasionally get tapes to me of stuff his brother Phoebe, who's my old and dear friend. This is one that I was aware of for about seven to 10 years, and I worked it up. He's got scores of these, the kind of folkie writer, though he's relatively unknown outside of Western Massachussetts, where he lives. We learned guitar together, and I took a long time to come up in the same context musically. I always wanted to do one of his songs, and this is a nice piece. His version is a lot older, this is a relatively mellow version of it, but that's what you're gonna get with me. It's very much a guitar arrangement, and I'm very happy with the way it came out.

The song is on such a sure musical wavelength with your own writing. Its compatible tone is on an axis with your voice. I had the impression of art through the years with a close collaborator like Kootch [Danny Kortchmar].

Well, that's right, and that's how far back John and I go—as far back as Kootch and me.

The "lay down" chant at the close of "September Grass" sounds real close, and I had that impression, too; that 1974), which Russ Titelman also produced, was a huge influence on me. The chorus to "October Road" really is an instrumental chorus, and it's trying to sound like Roy Cooder as much as it possibly can. What's really amazing is that Russ asked Ry if he'd play a couple of passes on it, and he agreed to do that. It's really good containing all the thing that it started to emulate. Lyrically, it's a simple enough song, just a "going up country" kind of thing.

Hearing the demo track of "Octo-

ber Road" last November, back when it was called "Cakewalk," it was basically guitar with no vocal beyond "la-la." The finished song still sounds just as intimate, like a band playing on a porch, with the acoustic guitar still the spine of the piece. It's a good point. Probably it's a fine enough thing that you've got to be very careful not to overload it. It's difficult for people to over-
dub and make it sound intimate and authentic; it's really asking a lot of musicians to come in on something that has already been laid down and find something that can actually fit an overdub that sounds like it was played over there on the spot. But these are the best players, the finest people available. Michael Brecker plays a saxophone part on "October Road," and it's very unusual to think of Michael on a song like this. It's country-western kind of a piece—and it's a very tightly knit three-part horn part.

In a trick we did with Hourglass, too, you fool yourself into being casual and relaxed. It's a real thrill to do, it's a real kick. "Well, these are just demos." In some cases they are and you have to go back and rearrange or recut, but in many cases they turn out to have the energy you want.

"On the 4th of July" (initially dubbed "Philosopher's Stone"), the first single, which goes " "It seems to be a song about getting to know another person's emotional vocabulary. It's a love song that's not really about the Fourth of July; it just takes place in you. It's and [rest of thing], an invention. It has two melody lines that are repeated throughout the song. There's a sort of [Brazilian composer Antonio Carlos Jobim idea. It's like a Chinese wood-block puzzle or a Rock and Roll trick to be joining all the things together so they coin-

ide in a rotating way. The music is a very something over one set of changes, but when that wheel shifts under-

neath it and you restate the music, it has a differ-

ent harmonic relation-

ship to the chords.

"It's so important who you choose as a partner in life and in [the] rest of things, [that] it seems random and haphazard, it's really different. But like so many of my songs, that song bears a certain connection to things that actually happens in real life but it's not factually true. Nor is there a bar called the Yippee Cai O, or a nightclub called the Mesa Dupree—but I needed "Dupree" to be the "Kingdom to rhyme!"

You've said yourself that you're your own biographer—but you're a good storyteller, too.

This is a fiction about a people meeting and falling in love, but it's nice to have the lyric that says, "I'm with you, I'm with you, I'm with you." The philoso-

pher's stone/Deep in the ground like a dinosaur bone/Who fell into you/At a quarter to two/With a tear in your eye for the Fourth of July/ For the prophets and the "Philoso-

pher's Stone/You and me/And the things you believe they believed in then." [Laughter] So it takes a little step back from actually believing in them, looking a little askance, and continues: "Such as freedom/And freedom's land—and then originally it was going to be "the rule of love" and the "rights of man," "But the modern of God" crept in there—continuing with "The tiny thing voice/Of the radio band/Sing[ing "Love must stand."] Is that last phrase inspired by an old Carolina Beach Music song? Yeah! Can you remember the Sphinx, "Sphinx, Where Do You Stand?" [Big laugh] It's best! It's a great, tense vocal on that record. Russ knows General Johnson, the guy who sang it.

"Whenever You're Ready," which you've formerly called "Whenever I'm Ready," sounds like a seduc-

tion song.

[Nodding] It definitely depends on how you look at it. "Whenever I'm Ready," [Chuckles] It could be a seduction song. Somebody else who heard it said they thought it was a request song, and I said it's a stro-

very message. I've been a fool to preclude or shut down any of those possible interpretations. It's a light piece, a clever thing, and it ripped right out.

"Belfast to Boston" was perhaps the earliest song you had—and you performed that in Ireland.

No doubt, yeah. I think that would have been at the beginning of the '97-'98 tour that we performed that in Belfast. It started as a poem that unfortunately was also in that book that was stolen. It was a poem about a young man, the '97-'98 tour—there wasn't about the Irish Troubles—it was about the arms cache and the coming of spring, and the ground thawing and people going on the ground and the hope in the ground. It was that kind of thing. So I had the poem for a while, and it was gonna be my 50th birth-

day as we approached Belfast to do this job there, where I'd played a couple of times before.

The last time I had been in Belfast before this was during the '80s. It was a really impressive and in ways a traumatic experience: The place was completely burned out at had sandbags out front and mili-

tary checkpoints, a good deal of the businesses on the main street were burned out, and it was just not a good time to see that. So as we approached it again, I remembered the poem, I started to work on it, and it just started to develop. We played a show in Luxembourg and there was a state forest there, and I went for a long walk in the forest. We were about a week away from Belfast, and the song just came to me at that point; it just spilled.

Not many acts were touring in Northern Ireland, and it was an appreciation audience, and people said they were glad we'd come. It's amazing to me, I've been made to feel that way and it's great to play in Ireland because it's a great place for music. Ireland, Italy, Brazil—these are places where I really get the feeling of people catching what you pitch.

The alternate title to the song is "God's Rifle," and we may include that in parentheses. These long-

ing, ingrown, almost naked hatreds between populations—the Tusities and the Hutus, the Pales-

(Continued on next page)
“Mean Old Man” started as a melody, which I then put chords to. It’s a very geometric thing, as you listen to the melody of it. It has a relentless ascending scales that just go on, and then it goes in almost chromatic steps back to the beginning again. And it breaks that with a sort of flat plateau of music that is the bridge. That plateau modulates up a whole tone and by a trick arranges back down at the bottom of these ascending lines again. I put that down to that fact that I was stuck with this very specific melody with very little room to wiggle. It had to have a very specific cadence, and the syllables had to fit into it in a certain way, and I was trying to write that lyric.

I must have walked 50 miles around my neighborhood in Boston, just killing time waiting for it to arrange itself. Eventually, the day before we were to go into the studio to cut it, the thing just came down all at once. So here’s this song about someone whom love had and nominated a single line, and it’s an old-fashioned song in its chord structure, and the rhythm is an old-fashioned one.

It’s played by a band that Russ Titelman put together, with Larry Goldings and John Pizzarelli playing piano and guitar; Cliff Carter played a beautiful string part that Dave Grusin picked up and elaborated with Steve Gadd, Jimmy Johnson, and myself. It’s a very crafted, song-writer’s exercise.

What happened to all the solo whistling on the original demo?

[Grinning] I whistled on the original track because we didn’t have a lyric when we cut it. But I still whistle now. I still whistle at breakfast, on the 4th of July, and there’s a little bit of whistling at the end of “Whenever You’re Ready,” and I whistle a lot at the end of “Belfast to Boston.” So this record has a high amount of my whistling.

Really good whistling, in fact.

I have a brother who whistles beautifully. Hughie; he’s a world-class whistler. My father whistled a lot, too. But I think it comes mostly from my grandmother, Angelique Woodward—she was a great whistler. We live much more passive lives these days; it used to be an aspect of show business, you had to make some music. But today that’s not the case. There are more whistlers out there than you might think, but I don’t know any professional whistlers.

The demo you cut for “Traveling Star,” now called “My Traveling Star,” had no words, but the melody was all there. The finished lyric seems very candid in its self-assessment, and the vocal harmonies swell up during the finished verses like organ passages. How did the song get constructed?

Anyone who has been on the road with me for the past three tours will recognize the instrumental context of it, because I’ve been playing it at sound checks forever.

The way my house mixer, John Godzeni, likes to work, he likes you to play him something—what is it? He’s family, and you want to get along with that gives you the range of the guitar but repeats itself so he can go through all the stops comfortably. He has to make building a guitar sound [on the live mixing board]. So there are people who’ve heard this thing before, and I think we left the music work. I did a lot of music work for a documentary film and I used it there, too; it was a film about a trip my son Ben [Taylor, by first wife Carly Simon] and I took down the Grand Canyon in wooden dories he helped design. My daughter Sally [Taylor, whose mother is Carly Simon] sings the backing vocals on that.

The idea of turning it into one of these waltz tunes is, I guess, an inevitable thing if you travel for a long time, and also it’s part of other songs, because I have a song called “Runaway Boy” on Never Die Young [1988] that has a little bit of that in it. And I did a lot of the music work on that. I recorded in the Grand Canyon in these wooden dories he helped design. My daughter Sally [Taylor, whose mother is Carly Simon] sings the backing vocals.

You pay homage to Southern R&B in so much of your stuff. Yeah, and my brother Alex taught me a lot.

You can’t take me. [Laughter] I thought that was great; it was funny.

“Baby Buffalo” is a very atmospheric, almost dream-like song that seems to be about a sudden summertime awareness of childhood, old age, and death.

The working title was “Are You There?” But then the chorus came. This song I find very difficult to talk about. The other title is “Suite 16,” meaning a hospital suite. I don’t know if this section will make it in the way it was written to the final record, but now right it still stands as the way I was thinking the song is going.

The finished song is that it’s a big song that makes me think of walking the hails in a hospital. It’s really contributed to all these experiences that I’ve had in the past 10 years of my brother [Alex] passing, and my dad, and Don [Grollnick]—there’s just been so much of that. Somehow, all those things are in his mystery to me where the song comes from. It’s adopted it all at once, except for the chorus.

The chorus I wrote during the very last deadline crunch of late winter, and I put it together. I must admit I had a dream about a baby buffalo; it was a great dream for me that took place in some kind of crofter’s [Scottish tenant farmer] cottage somewhere on the moors, with some ancient crone in the front room letting me know the Buddha was being reincarnated in the back room. So I go in the back, and there’s this bassinet there. I open it, it’s a baby buffalo, and there is, with a black nose and shiny black eyes; but thin and with almost human form and covered with this beautiful black fur. I thought: This is no new what the dream meant. But I don’t remember many of my dreams, so that was what somehow lingered.

Had you eaten any haggis [a traditional Scottish dish of the minced heart, liver, and lungs of a sheep, boiled in the animal’s stomach cavity with suet and spices] before you wrote and recorded “Baby Buffalo”?

[Laughter] I may have eaten some haggis; it may have been a haggis-inspired dream. But anyway, that’s where “Baby Buffy” came from, and it’s something about that very specific shape. I like it a lot and I find it really resonates, but I don’t really know where it comes from.

Last Christmas, you picked up on a classic Christmas song by Hugh Martin and Ralph Elane and gave it new meaning for a lot of people in the case as of Sept. 11. In your words on the sleeve, you state: “A simple statement on the sleeve of the promotional disc of ‘Have Yourself a Merry Little Christmas,’ you called your rendition ‘sad fon’ can be heard on the studio cutting “Mean Old Man” with that great band, and we got it real fast, and we were looking for something else to do to finish the session. So I came up with the idea of putting a black synthesizer sound that I’d had for a long time. It did seem to catch a certain spirit last fall and Christmas. We wanted to put it out, and I’m
glad we did. The industry has finally come to recognize your unique stature and the amount of work you've put into your overall body of work. Meanwhile, this album is on a par with your best efforts, like In the Pocket. It's been a two- or three-year period of amazing awards, including the [Billboard] Century Award. It's very gratifying. There's a period of time where things are happening very fast, and you've just run out of the box, and you're coming up with a lot of stuff, and you've just gotta get it down and get it out there, and sometimes it's hit or miss.

I listen to a lot of my early stuff and say, "Gee, that's a great song, but we didn't really quite get it," or "I didn't quite get there with it." But there's no question about it that, by a factor of two or three, I've spent more time on this record, and it's absorbed more energy and persistence than anything I've done before.

Maybe it's that I'm working with my old pal Russ again, and he's extremely patient, and he also knows what to expect of me. We made two of my favorite albums together, Gorilla and In the Pocket, and I always wanted to work with him again. It took a long time before our various company contractual arrangements allowed us to get back together. He's independent again, and so we were able to work on this, and I'd been looking forward to it for a long time.

I'm glad to hear you feel that way about In the Pocket. I think I've said to you before that both Pocket and Gorilla were very workmanlike records where your mind was up on your time card, punched in, and did a day's work at the studio, which was at the back lot at Warner Bros. [in Southern California]. Russ was a staff producer there with Lenny Waronker; Lee Herschberg was the studio engineer—we all did it at Arista, at the Warner Bros. recording studio in Los Angeles. Nobody worried about what the albums were supposed to be!

This album has really revealed to me that we can hang on to it and see it through. I saw this documentary of Kurosawa and his films, specifically the film The Seven Samurai, which took him three years to film and maybe a year to edit. He wrecked his own health, put his actors and crew through hell and put their lives in danger, took the studio that made that film—one of the largest in Japan at that time—to the brink of bankruptcy. But the point is this guy had this vision; he didn't care if he went broke and ended up crippled. It was more important than anything, and if you signed on with him, you were expected to be as into it as he was.

That was very inspiring when I started to feel about this record that maybe we shouldn't be doing such fine detail work on it. I suddenly realized I felt so good about the material that I wanted to put the time into it, to bring it home.

I think, as both ASCAP and the Songwriters Hall of Fame recently acknowledged in honoring you, that you represent great songwriting and have for a long, long time—some thirty years, in fact.

Oh, I think of myself as coming up with music to play and to tour with and to record. I don't and can't focus my efforts in the sense of other projects or direct it very well. In the craft of writing songs, I seem to pick up familiar themes and continue to elaborate on them. They all seem to be very personal statements, so I'm that kind of a songwriter, anyway.

Songwriting can be very lonely. It helps to have some kind of profession hovering around it.

You're exactly right. Initially, it comes out of an alienation and an inability to express yourself any other way. And as a sort of release. But once it becomes the thing that you do and the thing that's expected of you, you need a reason to continue to work. It's funny that a batch of songs turns out to be a dozen, and that's the form I work in. Whether CDs, albums, or tapes, they've always had a dozen or so songs. That's a very arbitrary way to group together a body of work.

Yet those numbers recur around us, as with the studio clock looming here over our heads. Human beings seem to find an eternal sense of rightness and balance in 12-hour bursts of living. [Smiles] That's true. Maybe that's why we have the 12-bar blues.

Timothy White is the author of Long Ago and Far Away; James Taylor, His Life and Music (Omnibus Press).

Billboard
R&B/Hip-Hop Awards

Continued from page 1

set, My Way, led to several Billboard Music Awards in 1998, including artist of the year and R&B artist of the year. "A lot of work went into 0701." This has been a great experience for me.

Def Soul singer/songwriter MusiQ was the big winner at last year's inaugural awards ceremony, taking home four awards out of seven nominations. Among this year's other multiple finalists are Ja Rule and Alicia Keys (both tied with six nominations), Aaliyah (five), and Jay-Z and Mary J. Blige (tied with four nods apiece). In addition to Keys, new artists earning nominations include Ashanti, Fabolous, and Mr. Cheeks.

Keys' six nods include top R&B/hip-hop album, top R&B/hip-hop artist, and top R&B/hip-hop new artist. Thanks to her multiple Grammy Award-winning debut, Songs In A Minor (U Records), these honors cap an award-winning year for Keys. "Even though I've heard songs about it, I never realized how universal music is... and how much it makes us connect," Keys says. "And that makes me love it even more."

"Mary J. Blige fans know I'm going to be real with them," says the MCA artist, whose No More Drama led to nominations for top R&B/hip-hop single, top R&B/hip-hop female artist, top R&B/hip-hop single artist, and top R&B/hip-hop single artist (airplay). "We've all gone through times of heartbreak and happiness, and No More Drama is the next chapter for me."

Last year's major label of the year, Island Def Jam Music Group, is again nominated in that category, along with Arista, Columbia Records Group, and Epic.

As the streets and our culture continue to validate our brands, it is proof that we have remained potent in hip-hop and soul music," Def Jam/Def Soul president Kevin Liles says. "It's an honor that for a second year in a row Billboard recognizes our relevance."

The awards comprise 17 categories, which also recognize the songwriter and producer of the year and the major and independent labels of the year. The Billboard R&B/Hip-Hop Awards are determined by the actual sales and radio airplay data that informs the weekly Billboard charts. Finalists, and the eventual winners, reflect the performance of recordings on the Billboard R&B/hip-hop chart and rap chart during a one-year period, from the issue dated June 2, 2001, through the May 25, 2002, issue. Based on sales data compiled by Nielsen SoundScan and radio information monitored by Nielsen Broadcast Data Systems, the Billboard charts are the world's most authoritative music charts. A complete list of the finalists for the 2002 Billboard R&B/hip-hop Awards appears below. Additional details concerning the show's host, presenters, and performers will be announced during the coming weeks. Awards show and conference updates may be found at billboardevents.com.

Top R&B/hip-hop album: Pain Is Love, Ja Rule (Muder Inc./Def Jam/IDJMG); The Blueprint, Jay-Z (Roc-a-Fella/Def Jam/IDJMG); Songs in A Minor, Alicia Keys (J); 8701, Usher (Arista).

Top R&B/hip-hop single: "Rock the Boat," Aaliyah (Blackground); "Family Affair," Mary J. Blige (MCA); "Differences," Ginuwine (Epic); "U Got It Bad," Usher (Arista).

Top R&B/hip-hop artist: Aaliyah (Blackground), Alicia Keys (J), Ja Rule (Muder Inc./Def Jam/IDJMG), Usher (Arista).

Top R&B/hip-hop male artist: Ja Rule (Muder Inc./Def Jam/IDJMG), Jay-Z (Roc-a-Fella/Def Jam/IDJMG), Ludacris (Disturbing Tha Peace/Def Jam South/IDJMG), Usher (Arista).

Top R&B/hip-hop female artist: Aaliyah (Blackground), Mary J. Blige (MCA), Faith Evans (Bad Boy/Arista), Alicia Keys (J).

Top R&B/hip-hop artist (duo or group): 112 (Bad Boy/Arista), Destiny's Child (Columbia), Jagged Edge (So So Def/Columbia), the Isley Brothers Featuring Ronald Isley (DreamWorks/Interscope).

Top R&B/hip-hop new artist: Ashanti (Muder Inc./Def Jam/IDJMG), Fabolous (Desert Storm/Elektra/EEG), Alicia Keys (J), Mr. Cheeks (Universal).

Top R&B/hip-hop singles artist: Aaliyah (Blackground), Mary J. Blige (MCA), Ja Rule (Muder Inc./Def Jam/IDJMG), Jay-Z (Roc-a-Fella/Def Jam/IDJMG), Alicia Keys (J), Usher (Arista).

Top rap album: Pain Is Love, Ja Rule (Muder Inc./Def Jam/IDJMG); The Blueprint, Jay-Z (Roc-a-Fella/Def Jam/IDJMG); Word of Mouf, Ludacris (Disturbing Tha Peace/Def Jam South/IDJMG); Stillmatic, Nas (ILL Will/J becoming/Umbria/CRC).

Top R&B/hip-hop single (sales): "Loverboy," Mariah Carey Featuring Da Brat & Ludacris (Virgin); "Bootylicious," Destiny's Child (Columbia); "My Baby," Lil Romeo (Sooulja/Priority); "U Remind Me," Usher (Arista).

Top R&B/hip-hop single (airplay): "Rock the Boat," Aaliyah (Blackground); "Family Affair," Mary J. Blige (MCA); "Differences," Ginuwine (Epic); "U Got It Bad," Usher (Arista).

Top rap singles (sales): "Round and Round," Jonell and Method Man (Def Soul/Def Jam/IDJMG); "My Baby," Lil Romeo (Sooulja/Priority); "Lights, Camer, Action!," Mr. Cheeks (Universal); "Raise Up," Petey Pablo (Uz/Zomba).

Top R&B/hip-hop songwriter of the year: R. Kelly, Alicia Keys, Timothy McCreary.

Top R&B/hip-hop producer of the year: Dr. Dre, Irv Gotti, the Neptunes, Timbaland.

Top R&B/hip-hop major label of the year: Aaliyah, Columbia Records Group, Epic, Island Def Jam Music Group.

Top R&B/hip-hop independent label of the year: Koch, Landspeed, Tommy Boy, TVT.

Additional reporting by Rashan Hall in New York and Mango Whitmire in Los Angeles.
New Dates Announced for Dance Music Summit 2002

The Billboard Dance Music Summit returns to New York City this fall to bring together the major players in the international dance music community for a week of networking and fun. The conference is slated for Sept. 30-Oct. 2 at the New York Marriott Marquis.

Aply subtitled "Crossing Over: The Business of Dance & Electronic Music," this year’s Summit will delve into some of the critical issues currently facing the dance and electronic music industry. Entertaining and informative panels will focus on hot topics such as dance music promotions, CD burning and piracy, music publishing, radio, A&R, owning and operating an indie dance label, and more. The Summit will also feature a one-day A&R open house where registrants will be able to shop their demo’s to top U.S. dance labels.

Other Summit highlights will include nightly performances at some of New York’s hottest clubs, exhibits showcasing new technology and equipment, a gathering of the U.S. Record Pool for a national meeting, and the New Artist Discovery contest, which provides an opportunity for artists to win a free registration and a chance to perform at the Summit! For more information on the contest, visit www.billboardevents.com.

For more information on the Billboard Dance Music Summit, visit www.billboardevents.com or call Michele Jacongelo at 646-654-4660. For conference registration, contact Phyllis Demo at 646-654-4643. For sponsorship and exhibitor information, contact Cebele Rodriguez at 646-654-4648.

COMING THIS WEEK: The always-innovative duo They Might Be Giants moves into the realm of family entertainment with the Idiots/0nner release of Mo! A review of this collection of clever songs aimed at children will appear exclusively on billboard.com.

Also this week, read the last of three installments in billboard.com's series of excerpts from The Real Deal: How to Get Signed to a Record Label, the new book by Daylle Deanna Schwartz.

Plus, billboard.com will feature an exclusive interview with Noel Redding, former bassist for the Jimi Hendrix Experience, as well as reviews of the Art Ensemble of Chicago’s entry in ECM’s archival Archive series and veteran independent rock outfit Silkworm’s Italian Platinum (Touch & Go).

News contact: Jonathan Cohen • jcohnen@billboard.com
Strange But True!

In what has to be one of the most surreal photographs taken since America was discovered, Michael Jackson and former President Bill Clinton pose together—while lifting the art of airbrushing to new heights—at the recent Democratic National Committee fund-raiser A Night at the Apollo in New York.

Singing For A Solution

Don Henley and Stevie Nicks, above, and Smokey Robinson, below, were among the celebrities participating in last month’s ninth annual Race to Erase MS at the Century Plaza Hotel in Los Angeles, Calif.

Michael Amane: Singing For His Supper

Michael Amane loves the attention that women give him when he sings. "They throw down their walkers and toss aside their canes, and I song with a grin. "My audience ranges from ages 60 to 100, but they have a look in their eyes like they’re 17. I think they see me as Mario Lanza reincarnated."

Actually, the Emmy Award-nominated tenor opera singer—whose Phil Ramone-produced debut album was released last fall on Medallist—is understating his appeal. Amane also counts among his fans such luminaries as Sophia Loren, Denzel Washington, Julia Roberts, Tony Bennett, and Billy Crystal, with whom he has become acquainted during a regular performance post—at the celebrity-favored Rao’s Italian restaurant in uptown Manhattan, where he began singing in 1994.

The handsome second-generation Italian-American and Syracuse, N.Y., native began performing at age 6 in Catholic school productions, then sang Kansas and Journey tunes in cover bands in high school before he took his soaring, effortless voice seriously and began his training.

Even so, he found fame in an unorthodox fashion: One day he stopped by Cafe Loco in Queens, N.Y., for an expresso, and "the guy there was joking and asked what I would do for a cup of coffee. And I told him I’d sing opera," Amane says. "So I did." As impressed as he was taken aback, his Cafe Loco friend soon introduced Amane to movie producer Sonny Grosso, a fellow Italian who’s been a Monday-night regular at Rao’s for years—and he hasn’t signed the singer as a client and took him to the restaurant to show him off. "I started singing with Gloria Estefan and Neil Sedaka and Connie Stevens when they’d come for dinner," Amane says. "It’s a blast; everybody in the world comes here."

That includes chairman/CEO of CASK Entertainment Charles Koppelman, who was so moved by what he heard—this tenor singing for the joy of it without any instrumental props other than the restaurant’s jukebox—that he got Amane a record deal. "Charles says, ‘Let’s do an album,’ and two weeks later, I’m working with Phil Ramone and a 90-piece orchestra. It was absolutely unbelievable," Amane says.

Since then, the singer has appeared in a PBS special, Michael Amane: The American Tenor, which was nominated for an Emmy, and has sung in places as disparate as New York’s Algonquin Hotel and Shea Stadium, including performances before Pope John Paul II and Luciano Pavarotti.

And still, on those Monday nights when he’s in town, Amante can be found hanging out at Rao’s, occasionally whipping up a dish in the kitchen, hanging with the A-list crowd, and, of course, singing on call in any of the seven languages he knowing: "It’s been like this my whole life, just coming up to strangers and singing opera on the spot. I can pretty much roll out of bed in a drunken stupor and still hit a high C."

Chuck Taylor

‘GREECE IS THE WORD’

Across
1 C.W. or Darrell of country
7 Details not quite nailed down
14 Paul, e.g.
15 Upper back muscle, for short
17 German bard that did “Forever Young”
19 Prefix meaning “false”
28 Brooklyn Ladies tune off “Gone”
29 Jan. Blues Explosion
22 1st, for instance
26 Top 10 hit for U2 in 1992
28 -pigg
29 Dylan contemporary Phil
30 Too much product in the market
31 “It’s perennial” (Faith Hill line)
34 Musical direction meaning “return to original time”
38 Bond or Madonna ‘80s “... Your Love Flow”
39 On some teasing
40 “I Need to Know” singer Marc
46 Bill Hicks comedy album “Plant”
47 Ruff Ryder rapper
48 Artie section of New York City
49 Bow like a servant
51 Former of Heaven
52 Hassle
53 Rap producer born Robert Diggs
54 Traffic’s “Don’t”
56 Movie musical of 1972
58 Crystal Larguer No. 1 tune “... Colors”
60 Quicker than quick
61 Gore foraddy Waters
66 Minneapolis funk sextet
67 Jazz standard
68 Just transatlantic “Baby, Ain’t I Good to You”
69 Spanish airline
70 Best of the Cows’ Paws and Claws”
71 Let the young man on the flying trapeze, in song
72 “To the Little One” (Traveling Wilburys tune)
73 “... of the Line” (Faith Hill line)
76 Use Lanza
78 It’s the market
80 Your
82 Aries
84 “... of the Line” (Faith Hill line)
85 Volunteering for the project
86 “... of the Line” (Faith Hill line)
87 Traveling Wilburys tune
88 Use Lanza
89 “... of the Line” (Faith Hill line)
90 Your
100 “... of the Line” (Faith Hill line)

Down
1 Degree for dealers
2 Movie frame
3 Part of many rap-pers’ get-ups
4 Goddess toilet system
5 Corpse paint of Latin America
6 Sympathy of the Four Tops
7 Madonna’s “... Remember”
8 Barry Gibbs is famous
9 Dance move
10 Like Schenkeberg’s compositions
11 They hit No. 1 with
12 First word of a Dolly Parton hit
13 ... about (approximately)
15 “To Be A Lover” rocker
16 Early stage of life
17 Husband-wife duo
22 You’re the one in “Point of No Return” and “I Can’t Stand”
30 ... further (stop)
32 Title for Charlie
33 West one’s angel in
35 Chuck leader
37 Paul who wrote “The Tonight Show” theme
39 Number of No. 1 songs Michael Jackson has had
42 Pink song
43 Last hit
46 Deals with it
50 Word on light bulb
51 Clinton’s nickname
53 Where songs are sung in summer
76 They hit the Top 10 with “Don’t Cry”
77 Where he’s at “... of Heaven”
79 Duck attack
83 Opponent
86 Supposed swoon-bender Geller
87 ... of a
58 Give it to gravity

The solution to this week’s puzzle can be found on page 66.

RIM SHOTS

by Mark Parisi

www.offradiohistory.com

Note: Most of the Airplanes this album arranged were paid for

Caution: the compiled songs are similar to the original

More Advisory Stickers

www.americanradiohistory.com
Policy vs Piracy.

Global music sales are down 5%. Labels and retailers point accusing fingers at free file sharing as the cause for this year's depressed sales, but true peer-to-peer networks are more difficult to squelch than last year's Napster. Recent Jupiter research says it doesn't matter, content is what drives a bigger boost in sales than file sharing. Hear both sides, and a dozen opinions that haven't yet made the mainstream — on stage at Plug.IN.

Debated in these sessions:
- New Jupiter Research: Forecasting the Future of Digital Music
- Subscription Services and Beyond: Targeting the New Music Consumer
- The Future of Online Radio: Interpreting the CARP Rulings

Playback vs Pay Back.

Consumer electronics and PC manufacturers are tempted to meet their customers' demand with technology that facilitates playback of digitally duplicated music, at the risk of provoking the ire of the RIAA. Gateway and Apple have even built their marketing around this message. Are their solutions your problems? What will carry the day — positioning, policy or industry pressure?

Debated in these sessions:
- Remaking the Payment Track: Where is the Fair Share in Digital Distribution?
- The Billboard Roundtable: Where's the Online Business Model for Music Retail?
- Delivering Digital Music off the PC: The Next Wave of Devices

Bands vs Bandwidth.

Over 15 million US households will have broadband access this year. And, according to the same Jupiter research, an additional 5 million households will enjoy high-speed home connections by 2003. Downloading large files suddenly becomes as easy as opening an email. Does this enhance the appeal of subscription services by eliminating a major friction — or undermine it by enabling easier file sharing? And is it a moot point until copyright and royalty issues are modernized for the digital age?

Debated in these sessions:
- Teen Music Consumption: An On-Stage Focus Group
- New Jupiter Research: Home Networks — Seizing Near-Term Opportunities to Extend Connectivity to Every Room
- Artists Are Brands, Labels are Not: Marketing Music Through Online Media

jupiter media metrix
www.jmm.com/plugin
policy vs piracy.

plugged in remains the music industry's premier stage for executives with something to say.

- Congressman Rick Boucher is keynoting this year's Plug.IN, and he's got plenty to say. Arguably the most wired Representative on Capitol Hill, Congressman Boucher is concerned that the anti-copying technology poses for widespread release by the major labels violates the American Home Recording Act — and consumers' rights. He's contacted the RIAA and IFPI with his concerns but the debate continues — on stage at Plug.IN.
- Also keynoting this year is John Rose, EVP of EMI Group. Brought in at the beginning of the year to lead EMI's Strategy, Business Development and New Media initiatives, Mr. Rose faces some of the toughest decisions in the firm's history. Hear his plans on how he'll address what he calls a "defining point in the industry's history." Also a member of the Board of Directors of MusicNet, Mr. Rose is in the heart of the subscription service debate. Our keynotes are joined onstage by over 50 other executives. See the complete list at www.jmm.com/plugin.


register by June 28th

Two ways to register:
Register online at www.jmm.com/plugin or call 1-800-488-4345 x6424
- Full event (two-day) registration: $1,695 • Jupiter Media Metrix clients: $1,295
- Groups of 2-3: 10% discount • Groups of 4-9: 20% discount
- Groups of 10 or more: call for pricing or email forum@jmm.com
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