Czech Music’s Political Hangover

BY MARK ANDRESS
PRAGUE—Communist Czechoslovakia’s highest-profile propaganda campaign is returning to haunt some of the musicians and singers that participated in it 25 years ago. The infamous 1977 campaign, in which the regime mobilized more than 7,000 members of the country’s arts and entertainment sector to show mass support for the communist nomenclature, was designed primarily to discredit the band of dissidents grouped around playwright Vaclav Havel, who today is president of the Czech Republic. Fearful that the rebels’ human-rights declaration, Charter 77, would gain widespread support, the regime moved to snuff out the nascent movement. During a frenetic two-week period between late January and mid-February 1977, it forced thousands of singers, artists, actors, writers, and musicians to sign an “anti-charter” promising “new creative acts in the name of socialism and peace.” They signed because they were afraid for their livelihoods, feared secret-police bullying, or simply because the authorities duped them. Millions saw them on the nation’s TV screens, waxing lyrical about the blessings of socialism and the errors of the dissidents’ ways. No other former Eastern Bloc country witnessed a propaganda offensive quite like it.

Today, a quarter of a century later and 13 years after the communist regime in the region collapsed, many Czech stars are still uncomfortable about the roles they played in cooperating with the regime. Tainted as it is with a whiff of collaboration and cowardice.

Czech queen of pop Helena Vondrackova, 54, continues to vehemently deny her association with communism and her part in the propaganda campaign. But a date at Prague’s High Court to clear her name of newspaper allegations that she still has links with the former communist mafia awaits her at the end of August. Vondrackova is appealing against a Prague Municipal Court ruling in a libel case that she lost against music critic Jan Rejzek this January. Writing in Czech newspaper Lidove Noviny, Rejzek had called... (Continued on page 73)
The mic is live. The amps are hot. Get ready to sound off.

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In an industry rocked by constantly changing technology and new consumer expectations, the time for discussion has never been more critical.

Keynoting this year's Plug.IN:

Congressman Rick Boucher. Believes anti-copying technology, poised for widespread rollout by RIAA member companies, may violate the AHRA - and consumers' rights.

John Rose, EVP, EMI Group. Responsible for strategy, business development and new media, John Rose faces some of the toughest decisions in the label's history.

Brad Shaw, SVP of Marketing, Gateway, Inc. The man behind the TV commercial advocating digital music downloads and distribution that made the RIAA bristle. Brad Shaw also spearheads Gateway's Digital Zone initiative.

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Like A ‘Rolling Stone’: How It Feels

This is Timothy White’s final column. He filed it just one hour before his untimely passing.

A day or two after the mighty. It was the first day of March 1979, and I was standing in the private Fifth Avenue office of Rolling Stone founder Jann Wenner. I was 10 years old, and I was to take over as art director of Rolling Stone, with him vowing: “We want a magazine that is not dull or boring.” A few days later in the same newspaper was a “Snapsheet” box with a bar graph, its text noting that “Though Johnny Carson left The Tonight Show 10 years ago, he still keeps to his top views list of favorite late-night talk show hosts.”

Whatever the future may hold for Rolling Stone, my years there (1978-92) as an editor were never dull or boring. The staff was exhilarated and impassioned to a fault, all of us up in arms and engaging with each other further supplement- ed by another talk he initiated shortly after, when passing through New York on his way to London. Leibowitz also did an extensive photo shoot, and the project was quickly sketched for publication. A promotional campaign was set in motion, including a second-serial-rights deal with King Features Syndicate for Sunday. It’s a large, readable cover line. On each simple form, the committee (as well as Wenner, chief photographer Leibowitz, and others) would enter votes and sales projections. At the page-one meeting for the Carson issue, the design seemed to meet all the proper requirements, with Leibowitz nominating thoughtfully about her intimate, close-up photo image of the tattooed, silver-haired dean of late-night TV, attire in his dark suit, striped dress shirt, and blue tie with red and white flecks: “Johnny looks like a senor, doesn’t he? He’s like some kind of nonpolitical Midwestern statesman. He’s unexpected.”

This third theory got whipped into shape by a newsletter that consisted of the upcoming cover hovering in white space over the spare copy; “It’s exclusive. That’s the Rolling Stone style.” Well, yes. But it was also the Rolling Stone style to fly by the seat of one’s pants; we would everything organically, on original instinct. There was seldom much distance or politics-only trust, conviction, and a great deal of human frailty. Which brings us to the missing Carson tapes.

The untranscribed Carson interview was scheduled to be second published Rolling Stone cover story; before it appeared, I also had to pen a page-one piece on the Blues Brothers for the issue dated Feb. 22, 1979. After my 10 years as an assistant editor, I had turned in the job. Leibowitz was a young editor and senior editor of Advertising Age, the magazine whose sole headline was: The Rolling Stone Interview With Johnny Carson, by this writer. Post-Carson problem, though. The complete tapes to that as-yet-untranscribed, which had taken two years to arrange, were missing, and I couldn’t bear to tell my new boss that the expensive trade ad ($5,000 in pre-inflation dollars) he’d placed might prove pointless.

These painful memories were resurrected when I recently read accounts in the L.A. Times of Carson’s office. The story was an unmistakable direction of Rolling Stone, with him vowing: “We want a magazine that is not dull or boring.”...
Celebrating the 5th maxell SONG of the Year winner

Mail your entry to:
John Lennon Songwriting Contest
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Each entry must consist of:

1. Completed and signed entry form (or photocopy). All signatures must be original.
2. CD(s) or audio cassette(s) containing one song only, five (5) minutes or less in length.
3. Lyric sheet typed or printed legibly (please include English translation, if applicable). Sheets not required for instrumental compositions.
4. Check or money order for $30.00 per song if 5. currency only payable to John Lennon Songwriting Contest. If paying by credit card, $30.00 per song will be charged to your account. Entry must be postmarked no later than August 28, 2002.

Please read all rules carefully, and then sign your name to the space provided. If you are under 18 years old, the signature of a parent or guardian is required.

1. Each song submitted must be contestee's original work. Song may not exceed five (5) minutes in length. No song previously recorded and re-released through national distribution in any country will be eligible. Songs may have multiple co-writers, but please designate one name only on the application. Co-writers may submit as many songs as they wish, but each entry requires a separate cassette, one entry form, lyric sheet, and entry fee (please see below).
2. Contest is open to the public only. Entrants are not eligible to win. Entries may be sent in as many entries as desired, but each entry requires a separate cassette, entry form, lyric sheet, and entry fee.
3. Contest is open to all individuals 18 years of age or older. Non-duplicated compositions will be judged based upon melody, composition and lyrics (where applicable). The quality of performance and production will not be considered. Prizes will be awarded entirely to artists of any age, and all prizes are non-transferable. Winners will be chosen by the judges comprised of noted songwriters, producers and music industry professionals. Songs will be judged based upon melody, composition and lyrics (where applicable). The quality of performance and production will not be considered. Prizes will be awarded entirely to artists of any age, and all prizes are non-transferable. Winners will be chosen by the judges comprised of noted songwriters, producers and music industry professionals. Songs will be judged based upon melody, composition and lyrics. (where applicable).
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5. Winners will be notified by mail and must sign and return an official entry form within 14 days of notification. Contestant is responsible for all costs associated with the acceptance and use of any prize. Contestant is responsible for all costs associated with the acceptance and use of any prize. Contestant is responsible for all costs associated with the acceptance and use of any prize. Contestant is responsible for all costs associated with the acceptance and use of any prize. Contestant is responsible for all costs associated with the acceptance and use of any prize.
6. Winners will be determined by January 15, 2003, after which each entrant will be notified in writing. Winners will be determined by January 15, 2003, after which each entrant will be notified in writing. Winners will be determined by January 15, 2003, after which each entrant will be notified in writing. Winners will be determined by January 15, 2003, after which each entrant will be notified in writing. Winners will be determined by January 15, 2003, after which each entrant will be notified in writing. Winners will be determined by January 15, 2003, after which each entrant will be notified in writing. Winners will be determined by January 15, 2003, after which each entrant will be notified in writing. Winners will be determined by January 15, 2003, after which each entrant will be notified in writing. Winners will be determined by January 15, 2003, after which each entrant will be notified in writing. Winners will be determined by January 15, 2003, after which each entrant will be notified in writing.

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### Top of the News

8. In an unprecedented move, Latin music labels on the West Coast form new coalition to fight piracy.

### Artists & Music


12. Queen's frontman Geoff Tate takes a new musical turn on his solo debut via Sanctuary Records.


15. Soundtracks: Sumthing Distribution launches the soundtrack to X-Box videogame Halo: Combat Evolved.

17. The Classical Score: Tedeschi releases revered conductor Wilhelm Furtwangler's Symphony No. 2.

16. Touring: Poison's Glam Slam Metal Jam proves there is still a viable market for hair-metal tours.

18. Boxscore: A sell-out Eagles tour in George, Wash., grosses more than $1.6 million.

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### Chart Beat

**by Fred Bronson**

**"HEAVEN" CAN'T WAIT:** If you were to go back in time exactly 17 years and pick up The Billboard Hot 100 for the week ending July 6, 1985, you'd find that "Heaven" by Bryan Adams had fallen 1-4 after a two-week reign. Flash forward to the present day, and that same song is racing up the Hot 100, in a bid to match Adams' posting at No. 1.

"Heaven" (Robbins) by DJ Sammy & Yanou Featuring Do 45 earns Greatest Gainer/Sales honors this week, as the single catapults 35-25. It's the first songwriting credit on the Hot 100 for Adams since "You Belong To Me," a song he co-wrote with Robert John "Mutt" Lange, became the first No. 1 single in 1997. Adams himself has been absent from the Hot 100 since his duet with Barbra Streisand, "I Finally Found Someone," disappeared from the chart in early 1997.

"Heaven" is the first successful remake of one of Adams' hits. The song was written by Adams and Jim Vallance for the film A Night In Heaven, starring Christopher Atkins as a male stripper. Two years elapsed between the release of the film and the success of the single. Radio consultant Guy Zapolten, then a PD for KZLT in Phoenix broke the song and urged A&M to release it as a single. Instead, the label released "Run To You" and "Somebody" from the Reckless album. Demand for "Heaven" continued to grow, and finally A&M issued the track as the single from Reckless. "Heaven" became Adams' first No. 1 song.

Adams has a current hit, though it hasn't registered on the Hot 100. "Here I Am" (A&M/Interscope), from the soundtrack to Spirit: Stallion of the Cimarron, bullets 15-12 on the Adult Contemporary chart.

**DAY TRIPPER:** Only six songs in the history of the Adult Contemporary chart have been No. 1 for 15 weeks or longer, and one of them is the current occupant. Celine Dion's "A New Day Has Come" ( Epic) racks up its 15th week in pole position, tying the reign of the song it succeeded, " Hero" by Enrique Iglesias.

The only other songs to have longer runs at No. 1 are "You'll Be In My Heart" by Phil Collins and "Because You Loved Me" by Dion (19 weeks each) and "I Knew I Loved You" by Savage Garden and "Breathe" by Faith Hill (17 weeks each).

There have been 24 songs that have ruled the AC chart for 10 weeks or more, and four of them are by Dion. That's more double-digits No. 1 hits than any other artist. "I'm Your Angel," a duet with Timbaland, ruled for 12 weeks, and "My Heart Will Go On" had a titanic 10-week run.

**POP MUSIC:** Proving they are not a one-note act, Sweden's A*Teens have the highest-charting album of their career with Pop Till You Drop! (Stockholm/MCA), which enters The Billboard 200 at No. 45. The A*Teens Generation went to No. 71 in 2000, and Teen Spirit reached No. 50 in 2000.

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**More Fred Bronson each week at www.billboard.com.**
<table>
<thead>
<tr>
<th>ARTIST(S)</th>
<th>VENUE/ DATE</th>
<th>GROSS/ TICKET PRICES</th>
<th>ATTENDANCE/ CAPACITY</th>
<th>PROMOTER</th>
</tr>
</thead>
<tbody>
<tr>
<td>BRITNEY SPEARS, NIKKA COSTA</td>
<td>Staples Center, Los Angeles June 6</td>
<td>$1,859,167</td>
<td>30,892</td>
<td>Concerts West, Nederlander</td>
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<td>BRITNEY SPEARS, NIKKA COSTA</td>
<td>Mandalay Bay Events Center, Las Vegas, Nev. May 24-25</td>
<td>$1,672,897</td>
<td>18,650</td>
<td>Concerts West, in-house</td>
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<td>LISA MINNELLI</td>
<td>Beacn Theatre, New York May 31-June 5</td>
<td>$1,313,160</td>
<td>14,182</td>
<td>Clear Channel Entertainment</td>
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<td>EAGLES</td>
<td>Delta Center, Salt Lake City, Utah June 8</td>
<td>$1,167,009</td>
<td>11,103</td>
<td>Concerts West</td>
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<td>EAGLES</td>
<td>Toufter Center, Reno, Nev. June 1</td>
<td>$1,163,345</td>
<td>19,888</td>
<td>Clear Channel Entertainment</td>
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<td>EAGLES</td>
<td>Pneumon Sodellom, Calgary, Alberta June 9</td>
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<td>14,013</td>
<td>Concerts West, House of Blues Canada</td>
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<td>EAGLES</td>
<td>The Pit, Albuquerque, N.M. June 4</td>
<td>$1,011,391</td>
<td>10,969</td>
<td>Concerts West, House of Blues Canada</td>
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<td>EAGLES</td>
<td>Lawlor Events Center, Reno, Nev. May 31</td>
<td>$1,129,785</td>
<td>11,727</td>
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<td>EAGLES</td>
<td>Idaho Center, Nampa, Idaho June 7</td>
<td>$897,182</td>
<td>9,452</td>
<td>Concerts West, House of Blues Concerts, Bravo Entertainment</td>
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<td>BRITNEY SPEARS, NIKKA COSTA</td>
<td>ARCO Arena, Sacramento June 10</td>
<td>$847,114</td>
<td>15,250</td>
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<tr>
<td>BRITNEY SPEARS, NIKKA COSTA</td>
<td>Campau Center, San Jose June 2</td>
<td>$843,912</td>
<td>14,889</td>
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<td>BRITNEY SPEARS, NIKKA COSTA</td>
<td>Oakland Arena, Oakland June 1</td>
<td>$822,852</td>
<td>14,221</td>
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<td>BRITNEY SPEARS, NIKKA COSTA</td>
<td>Rose Garden, Portland, Ore. May 20</td>
<td>$806,876</td>
<td>14,548</td>
<td>Concerts West, House of Blues Concerts</td>
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<td>BRITNEY SPEARS, NIKKA COSTA</td>
<td>Alamodome, San Antonio, Texas June 15</td>
<td>$806,616</td>
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<td>BRITNEY SPEARS, NIKKA COSTA</td>
<td>America West Arena, Phoenix June 12</td>
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<td>EAGLES</td>
<td>Don Haskins Center, El Paso June 3</td>
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<td>BRITNEY SPEARS, NIKKA COSTA</td>
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<td>$775,828</td>
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<td>EAGLES</td>
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<td>BRITNEY SPEARS, NIKKA COSTA</td>
<td>United Spirit Arena, Lubbock, Texas June 14</td>
<td>$741,972</td>
<td>14,266</td>
<td>Concerts West, Jack Usticke Presents</td>
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<td>BRITNEY SPEARS, NIKKA COSTA</td>
<td>Pacific Coliseum, Vancouver, B.C. May 28</td>
<td>$727,371</td>
<td>12,764</td>
<td>Concerts West, House of Blues Canada</td>
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<tr>
<td>BRITNEY SPEARS, NIKKA COSTA</td>
<td>Cox Arena, San Diego June 5</td>
<td>$655,400</td>
<td>9,889</td>
<td>Concerts West, House of Blues Concerts</td>
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Note: The table above shows grosses and ticket prices for various concerts during June 29, 2002.
Latin Labels Team To Fight Piracy

BY LEILA COBO
MIAMI—While the mainstream fight against music piracy has focused on Internet downloads and file-sharing sites, the battle in Latin music is mostly face to face and on the streets. That’s where, increasingly, counterfeit and pirate CDs are sold as openly as candy in such major cities as New York, Los Angeles, Houston, and Miami.

Frustrated by the proliferation of pirate product, Latin label owners on the West Coast have banded together in an unusual gesture of solidarity to form a still-unnamed organization to combat piracy.

In an ongoing series of meetings that began this month, more than 30 label reps from both indies and majors have created a board of directors headed by Unison Music Group VP of national sales Felipe Luna. The VP of the board is Balboa Records president Valentín Velasco. Luis Pisterman, director of operations for the U.S. and Mexico for Lideres, will act as secretary. Maria Ballesteros of Disa is treasurer.

“The problem is that you personally have to be involved with the issue of piracy,” says Velasco, who notes that plans are focused, among other things, on creating a task force that will monitor pirate activity in the streets and report it to authorities.

“The’s will to do it. Everyone has seen a decrease in sales. But there has to be a budget.”

The required budget could be up to $25 million per year. In upcoming meetings, how much each label can contribute will be discussed. Organizers are also planning to ask all levels of the industry, including publishers and retailers, for support.

The plan is reminiscent of the now-defunct Assn. of Latin American Record Manufacturers, a similar group that conducted inspections in the streets during the mid-’90s. The new organization, Pisterman says, would have nonprofit status and offices where piracy can be reported.

Both Pisterman and Velasco stressed that they would work in conjunction with the Recording Industry Assn. of America’s (RIAA) efforts to combat piracy and that they include models of seizure of product—although some labels, including Balboa, are not RIAA members. Pisterman says, “We want to see in which way we can supplement what the RIAA does and have their cooperation.”

RIAA VP of Latin music Ralph Fernández, who has not attended the meetings, says the RIAA looks forward to working with the group: “Anything anyone wants to approach us with, if it’s in our mutual interest and is not in conflict with what our policies are insofar as looking for legal remedies to combat, we’re certainly open to sit down and come to some sort of agreement as to how we can work together.”

In the News

• A California Assembly committee will hear debate next month on the bill introduced by Sen. Kevin Mur-ray, D-Culver City, which seeks to end the record industry’s carve-out to the state’s seven-year personal service contract statute. As expected, a “spot bill” version of the bill, which holds a vote on repeal to allow artists’ groups and labels to continue negotiating a settlement, passed 25-10 on the Senate floor June 24. In private negotiations fail by the session’s end, the bill will go to a vote with Murray’s original rewording reinserted.

• Howard Stovall, executive director of the Blues Foundation, exited the nonprofit organization June 24 after its executive committee abruptly asked for and received his resignation (Blues Bulletin, June 26). Pat Mitchell, director of communications and education for the Memphis-based group, has been named interim director. Mitchell, who says Stovall’s departure was tied to “questions on management style,” remarks that the foundation plans to install a permanent director by the end of the year.

Timothy White

Continued from page 1
utes before his death. “He was in great spirits and was anticipating his 15th wedding anniversary; which was June 28. He was the most present, alive person at the peak of his game. His last words were to his 16-year-old daughter, Shane, who was anxious about going away to Bennington College for a month. He said: ‘You’re going to be great,’ and he started to leave. He came back, hugged her, and said, ‘Rock on,’ and walked away. I think that’s a perfect epitaph.”

Timothy came to Billboard with a distinguished journalistic legacy. After graduating from Fordham University, he started his career as a copy boy at the Associated Press in 1972 before becoming a sports and entertainment writer for the news service. He was managing editor and then senior editor of seminal music magazine Creem from 1976 to 1978. He served as associate editor and later senior editor at Rolling Stone, 1978 to 1982, where he interviewed such legends as Johnny Carson and Mike Wallace, as well as hundreds of musical artists. Timothy was also the author of several books, including Catch a Fire—an award-winning biography of Bob Marley—and acclaimed biographies on the Beach Boys (The Furthest Faraway Place: Brian Wilson, the Beach Boys, and the Southern California Experience) and James Taylor (Long Ago and Far Away: James Taylor, His Life and Music), as well as a collection of his Billboard essays titled Music in My Ears.

Timothy was awarded four prestigious ASCAP-Deems Taylor Awards: for his book Rock Lives: Profiles & Interviews, for his Music to My Ears columns, for his 1993 Century Award Portrait of the Artist profile of George Harrison, and in 2001 for his edition of Billboard’s series on work for hire and musical copyrights, written by Bill Holland.

In 1998, Timothy and Lander were jointly honored with the Spirit of Life Award by the City of Hope. The following year, he was honored with the Grammy Heroes Award from the New York chapter of the National Academy of Recording Arts and Sciences. That same year, he was presented with the Take a Stand Award from Respon, a pioneering Massachusetts-based nonprofit organization that assists abused women and children. The organization honored him for his March 1999 Music to My Ears column decrying misogyny in popular music. He also received numerous other industry citations.

He was host/co-producer of Timothy White’s Rock Stars/ The Timothy White Sessions, an award-winning nationally syndicated radio series.

Like many journalists and frustrated musicians, Timothy even drummed in a band, the Dry Heaves, for many years. The group included fellow music journalists Jann Wenner, Charles M. Young, Jon Pareles, and Kurt Loder.

Timothy’s office walls at Billboard were decorated with plaques and notes from artists he had supported, thanking him for his commitment to their artistry. Perhaps the most fitting send-off for Timothy comes from Angélique Kidjo, who wrote, “May your soul keep on singing.”

A remembrance will take place in next week’s issue.

Funeral details were not available at press time; they will be posted on billboard.com.

Bluegrass Chart Added

15-Title List To Debut in July 20 Issue

Bluegrass titles are often found on the Billboard Top Country Albums chart, but effective in the July 20 issue, the genre will have its own home, when Billboard adds Bluegrass Albums to its pages.

Based on Nielsen SoundScan data, the 15-title chart will appear weekly, adjacent to the Billboard country charts. Wade Jessen, who manages the Billboard country and religious music charts, will oversee the list.

“While the O Brother, Where Art Thou soundtrack has been a big story, the introduction of this chart goes beyond the success of a single album,” Billboard director of charts Geoff Mayfield says. “In recent weeks, as many as eight bluegrass titles have appeared on Top Country Albums.”

Jessen says, “Top Bluegrass Albums will be inclusive of the broad range of styles that represent the genre, from its deeply revered traditions to its modern, progressive elements. Although bluegrass will now have its own report card in Billboard, certain select titles will also continue to see exposure on other specialty charts, including Top Country Albums and Top Contemporary Christian, when content dictates. The new chart will also afford unprecedented recognition to the swelling number of instrumental bluegrass projects in the marketplace, many of which haven’t previously had a chart home, and others that have competed on our jazz and new-age lists.”
Who’s Entwistle Remembered As Icon
Bassist Spoke Recently About Past, Present, Future

BY WES ORSHOSKI
NEW YORK—John Entwistle, bassist and co-founder of the Who, died Thursday (27) in Las Vegas, according to the Clark County Coroner’s office. Entwistle, who was 57, died of apparent heart attack.

The 40-year-old band was slated to kick off its summer tour June 28 at the Joint at the Hard Rock Hotel in Las Vegas.

In a June 21 Billboard piece, Entwistle spoke of the band’s storied past and present, as well as its seemingly bright future. He called himself “an 18-year-old trapped in a 57-year-old body.”

The Who—Entwistle, vocalist Roger Daltrey, and guitarist/vocalist Pete Townshend (original drummer Keith Moon died in 1978)—has enjoyed new interest in recent years, after reuniting for a tour in 2000. That interest intensified after the band’s ferocious performance at the Concert for New York last fall.

Of that four-song set, which featured “Who Are You,” “ Baba O’Riley,” “ Behind Blue Eyes,” and “ Won’t Get Fooled Again,” Entwistle said, “The audience was sold, but they were fighting me, and we played some war songs; we just happened to choose the right ones.”

The night of that concert, Entwistle played the traditional benefit for Sept. 11 victims’ families at New York nightclub B.B. King’s Blues Club & Grill. He said that night was the high-water mark of his professional life during the past couple of years: “The real highlight was going on at Madison Square Garden [where the concert for New York was held] and blowing everyone away.”

After touring about a decade ago with a large backing band, the Who reunited recently with Ringo Starr’s son, Zak Starkey, on drums. Of that starting point for new Who fans, “I’m glad that there’s a bunch of stuff made for people to catch up on,” he said. “There’s a lot of 12-, 14-, 15-16-year-olds that are just finding out who we are.”

After reuniting and reuniting several times in the past two decades, the band was casually working on songs for its first studio album since 1982’s It’s Hard.

“We haven’t actually gone down and recorded anything yet. We’ve recorded live versions [not in front of an audience] of a couple of things. But, the real writing hasn’t even started yet.”

Entwistle, who was the silent Beatle, Entwistle was undoubtedly the silent member of the Who.

“In the whole time I recorded with him, I don’t think I heard him say six words. His style is very different from the band’s first two albums, said after Entwistle’s death. “He never said a word. I’m not sure that he ever spoke to the other guys in the band.”

Universal Music Enterprises is slated to release the long-awaited true stereo reissue of the band’s 1965 debut, My Generation, Aug. 27.

Talmy said he knew right away that Entwistle was a special bassist. “He played heavier then anybody who was playing electric bass at that time [the mid-’60s]. There was no question. When you heard him play, it was John’s bass line, and nobody else. Nobody could have had that style.”

Feingold Introduces Competition Bill

BY BILL HOLLAND
WASHINGTON, D.C.—Characterizing media consolidation by such huge companies as Clear Channel Communications and Infinity Corp. as anti-consumer and "a threat to democracy," Sen. Russ Feingold, D-Wis., introduced wide-ranging legislation June 27 that would help small and independent radio stations compete, concert promoters, and consumers by prohibiting anti-competitive practices in the radio and concert industries.

“I hear about these problems everywhere I go,” Feingold said, “People are very concerned.”

Feingold blamed the problems of shrinking diversity on the airwaves on the 1996 Telecommunications Act, which he said was “bought and paid for by soft money interests” and “opened the floodgates for concentration in the radio and concert industry.”

The bill, the Competition in Radio and Concert Industries Act, would direct the Federal Communications Commission (FCC) to revoke the licenses of last radio station that uses its cross-ownership of promotion or services to discriminate against recording artists, concert promoters, or other radio stations.

It calls on the FCC to scrutinize future mergers, probe “pay for play” practices at radio stations, and create new rules to prevent “the current shakeout system.” It will also direct the agency to examine ratings services and whether they manipulate market sizes to benefit large broadcast companies’ acquisitions. The bill would also probe whether consolidation has led to soaring prices on record.

Feingold said he was hopeful that the new bill would go to the Commerce Committee soon and to hearings after Congress returns from its August recess: “If we can’t get it this year, I’ll be working on it for years to come.”

Feingold was joined at the announcement by Jenny Toomey, indie recording artist and executive director of the Future of Music Coalition; Greg Hessinger, executive director of the American Federation of Television and Radio Artists; Jim Windows, executive director of the National Assn. of Black Owned Broadcasters; and Gene Kimmelman, executive director of Consumers Union. The National Assn. of Recording Arts and Sciences, the Recording Artists Coalition, and the Recording Industry Assn. of America (RIAA) also support the measure.

RIA chairman/CEO Hilary Rosen applauded the legislation and its pay-for-play section: “This radio promotion system needs reforming, and this bill provides the road map to getting there.”

Feingold’s bill follows a May 24 letter of concern to the FCC on these issues by a coalition that included many of the groups named. The FCC has already announced it will look at media consolidation issues later this year. But Republican FCC chairman Michael K. Powell is known for a pro-marketplace deregulatory outlook.

In another Capitol Hill industry news, Reps. Rick Boucher, D-Va., and Jay Inslee, D-Wash., are considering legislation to change what they see as a “flawed” royalty rate for Webcasters announced June 20 by the Librarian of Congress. They say the rate will drive budding smaller Webcasters out of business.

Bad Boy’s Arista Split Raises Questions For Acts

BY GAIL MITCHELL
LOS ANGELES—Following the announcement of Bad Boy’s split with Arista Records June 20, a number of acts have that recorded for Sean “P. Diddy” Combs’ label are questioning whether they’re still bound to Bad Boy, despite Combs’ claims to the contrary.

Bad Boy platinum-selling R&B male quartet 112 says it is no longer with Combs’ label and has signed with Island Def Jam. Additionally, L. Londell McMillian, who represents both the Notorious B.I.G.‘s estate and Faith Evans, says that there are considerable contractual issues that must be resolved before there’s any declaration of Bad Boy’s rights to their past and future recordings.

These claims are in contrast to a press release jointly issued by Arista and Bad Boy that says Combs has acquired the Bad Boy Records name as well as its complete artist roster and catalog, for an undisclosed amount. Among the artists on the 10-year-old label besides Evans, 112, the Notorious B.I.G., and Faith Evans are Carl Thomas and Dream.

Marcus Grant, 112’s manager, says Combs “failed to exercise the option to pick up the group’s fourth album, thereby giving the group the contractual right to pursue other offers.” Combs has since filed an injunction in New York and Atlanta to prevent the group from signing to another label.

Ruling is forthcoming.

Atlanta-based 112—comprising members Mike Keith, Daron Jones, Marvin Scandrick, and Q Parker—has recorded three Bad Boy albums: 1996’s 112, 1998‘s Room 112, and 2001’s Part III. “We are on Island Def Jam and very happy where we are,” Keith says. “There are still some legal issues to work out, but we’re hoping we can put something out by the end of the year.”

But Combs contends the group is still a Bad Boy act. “I’m not going to go back and forth with public with this.”

Combs also deeming any speculation about Evans becoming an Arista artist “crazy.” When asked about 112 and Evans, an Arista spokesman said they “will not release a press release on its artists.”

Calls to Island Def Jam were not returned by press time.

Combs did not discuss future plans for the label. Arista will continue to provide sales, promotion, marketing, and distribution (via BMG) on an interim basis for current active Bad Boy projects and the label’s catalog. Bad Boy’s last release through Arista, P.Diddy and Bad Boy Records: We Invented the Remix, debuted at No. 1 on the Billboard 200 in May.

Executive Turntable

RECORD COMPANIES: John McL. Doel is named senior VP of A&R operations for Columbia Records Group in New York. He was president of Crocet Moon Records and senior VP of business development for Sony Music Entertainment.

Max Gousse is promoted to VP of A&R for Epic Records in Santa Monica, Calif. He was senior director of urban music A&R.

Pete “Volcano” Farmer is named VP of A&R for Virgin Records America in Los Angeles. He was VP of A&R for Arista and La Face Records.

Shani Brooks is named director of sales and marketing for ArtistDirect Records in Los Angeles. She was urban and alternative product development coordinator for BMG Distribution.

PUBLISHING: Randi Olsen is named senior director of income tracking for Universal Music Publishing Group in Los Angeles. She was director of income tracking.
Billboard explores the state of Asia's thriving music retail business. We take a look at the distribution channels through which Asian repertoire is reaching music buyers, spotlight the most significant retailers in the region, and look at retail promotion in the gateway city of Hong Kong. Call now!

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Kirstin Candy Makes A ‘Sweet Mess’ For Escalator Records

BY JIM BESSMAN
NEW YORK—“A lot of people are emulating someone else, but she does her own thing.” Liquid 8 president Mason Munoz says of his label’s signed Santa Barbara, Calif.-based artist, Kirstin Candy. “She has her own sense of style and great audience rapport onstage, and her album has great songs and players—and is very well-produced.”

Candy’s confidence could derive from advice she got from industry veterans, particularly the counsel that an aspiring star should start by trying to “take over your own town,” recalls Candy, who played locally three to five times a week, writing constantly and honing her already estimable performance skills. She also released a pair of self-produced albums and pined the California coast, developing a fan base and making sig- nificant inroads to Northern California. After moving to Los Angeles. These nonstop efforts, including the formation of a lightweight music marketing team, culminate with the Aug. 20 release of Another Sweet Mess on Escalator Records, via the BMG-distributed Liquid 8. Another Sweet Mess features such stellar musicians as Jim Keelth, Steve Ferrone, Ivan Neville, Cracker’s Johnny Hickman, and Counting Crows’ David Immergulic and was pro- duced by Don Smith (Keith Richards, John Hiatt). As Candy notes, Smith was fully amenable to her studio goals.

“I met him through the booker at the Mint in Los Angeles, where I’ve played the last year-and-a-half,” says Candy, a classically trained pianist who sang gospel in church as a kid. “I told him that I wanted to find a sound that suited me and tied together all my different influences, because I come from a lot of different places musically and feel comfortable playing any kind of song—even if it’s not homogenized. He helped me relax and let the songs be what they are.”

The songs, the Candyf Music (BMI) writer continues, reflect her resolve “to get back in touch with loving music.” Hence, “Let It Flow” concerns “what I was going through when I was at the crossroads of whether or not to recommit myself to that dream of pursuing music.” On the lighter side, “Money” is based on Candy’s experience of nearly having her car repossessed. “It’s my favorite track,” says longtime fan Mike Dawson, music director of Santa Barbara rock station KTGY. “She sings about real things and issues that almost make you want to crack up, but you don’t, because they’re genuine and the way we all feel.”

Also included on the album—as a hidden track—is “Whisper,” the Smith-pro- duced single from last year that garnered secondary-market radio play. Lead track “Crazy (About You)” is going to Tri-States and is also part of Glimpse, a six-song promotional acoustic EP. Working the radio side for Liquid 8 is Judy Libow of New York firm Libow Unlimited—one of several music-industry veterans behind the project. Others include publicist Bob Merlis of M.H.E., Celia Hirschman of Downtown Marketing, and attorney George Gilbert of Rudell & Beer. Also involved are Evolution Promotion’s Karen Lee, for online pro- motion; Noise Pollution marketing company’s Bob MacArthur; and Music for the Masses’ licenser Julie D’Angelo, who has placed songs in the upcoming films White Oleander and Nancy Drew. After listening to Glimpse, Rockey Moran, assistant manager of the Morning Glory Music store in Candy’s hometown, says, “She’s not moody or dark but uplifting and happy—which is really refreshing.”

Munoz is preparing retail with a $9.99 list on Another Sweet Mess: “With price and positioning on top of that, people can buy it for $7.99 or $8.99, making it very easy in the current retail environment to buy into something you like.”

Dawson thinks Candy’s live shows will be the crowning strength of Liquid 8’s campaign. “She has an incredible voice,” he says, “and no one uses keyboards the way she does. And she owns a room when she plays. All eyes are on her, and there are no side conversations.”

Dolly Displays Her ‘Halos & Horns’

Parton’s Third Blue Eye/Sugar Hill Album Has Smoky Mts. Aura

BY DEBORAH EVANS PRICE
NASHVILLE—“I make jokes about the fact that I had to get rich in order to be able to sing like I was poor again,” Dolly Parton says, referring to the heartfelt Appalachian flavor of her new collection, Halos & Horns.

The album is the third to be released on Parton’s Blue Eye imprint in conjunction with Sugar Hill Records. Her first Blue Eye/Sugar Hill effort, The Grass Is Blue, won album of the year honors at the International Bluegrass Music Association, awards in 2000, as well as a Grammy Award for best bluegrass album. Little Sparrow, issued in January 2001, netted Parton a Grammy for best female country vocal performance, for her cover of Collective Soul’s “Shine.”

“I’m just loving having this where I can go back and do what I really love to do—actually, what I do best,” she says. “There just wasn’t a market for me for many years. Then I started doing the same music I came out of the Smokey Mountains with, and it’s catching on again.”

The 14-track Halos & Horns continues Parton’s excellent trajectory, serving up a set of originals that explores the complexities of the human condition. On the traditional country title cut, Parton observes: “Just because it feels right and not because it’s logical, so we struggle through life in horns and halos.”

Like everyone else, Parton was deeply affected by the events of last Sept. 11. Two new songs written out of her emotional response to the tragedy are “Hello God” and “Raven Dove.”

“People don’t realize how much we need God until something really goes wrong,” Parton says. “When everything went up in smoke, so to speak, everybody ran to God to try to find a way. I felt very inspired to write ‘Hello God.’ With ‘Raven Dove,’ I just woke up in the middle of the night, and that song just started to come.”

Two of the most intriguing cuts on the album are covers. Parton revives Bread’s classic “If,” which she says “used to be one of our love songs, and it still is,” referring to her husband of 36 years, Carl Dean. She also tackles Led Zeppelin’s “Stairway to Heaven,” using a choir on the song. Parton says, “I’d always heard it like a gospel song. It always reminded me of somebody struggling to get to heaven but who was too weak and materialistic to do it.”

When she decided to tour for the first time in a decade, Parton began working some East Tennessee musicians in a Knoxville, Tenn., studio. “I decided to put it together and try to find as many people up home as I could, because we have a lot of talent at Dollywood,” Parton’s Pigeon Forge, Tenn., theme park and in that East Tennessee area,” she says. “We got in and started recording. It started sounding good and feeling so blessed. She called longtime pro- ducer Steve Buckingham, who encouraged her to go with it, and soon after she recorded the self-produced Halos & Horns. “We did everything in-house,” says Parton, a BMI writer who owns her own Velvet Apple publishing. “Danny Brown, who engineered it, owns part of the studio. They mastered it there. We used the Kingdom Heirs, the wonderful Southern gospel group that has been at Dollywood for many years. I used a lot of musicians, including Gary Davis, who’s been at Dollywood for many years.”

Many of the musicians who participated on the album will take to the road with Parton, who is self-managed and booked in-house. The 13-city tour kicks off July 10—the day after the album’s street date—at Irving Plaza in New York (Billboard, June 22). The official first single will be “Dagger Through the Heart,” which will be supported with a video debut on CMT’s Most Wanted Line July 20 and via the Internet at askdolly.com. Reaction to Halos & Horns is positive. “It’s great,” enthuses Tim Petersen, country music buyer for the TransWorld chain. “I remember when I heard that first bluegrass record she did. To me, that’s kind of what she’s all about. The last record did well for us, and I think this one will do even better.”
The lyrics are among the most personal Tate’s written. He’s explored matters of the heart before on such Queenrxy songs as “London” and “Sacred Ground,” but these reminis- cences on romance are especially intimate, whether it’s about declaring your love (“Flood”), refusing to give up on someone (“Touch”), or asking your lover to commit to you forever (“In Other Words”).

“Relationships are the most important subject matter there is. It’s what life’s about,” Tate says. “It’s all about relationships and how you form them, how you maintain them, how you destroy them. Human nature is something that has really been interesting to me over the last few years, why people do the things they do.”

The Geoff Tate Band consists of bassist Chris Funk, guitarists Scott Mounthгон and Jeff Carroll, and drummer Evan Schiller. All the band’s songs, published through Mirabelleynasty (BMI), were a collaborative songwriting effort. But that wasn’t all Tate needed to write music with Queenrxy.

“It was fantastic. It was absolutely amazing. I wish I would have done this sooner, actually,” he candidly replies. Tate describes “Over Me” as hard-rock spirit and a guitar-driven chorus that is softened by unique time changes and flashes of keyboards. Then you hear the dramatic ballad “In Other Words,” a song with too much feel to simply be called “pop,” even though it would fit within today’s diverse adult Top 40 radio format. It’s a radical change from “A Passenger,” which has a hip-hop-infected bassline and percussion offset by new-wave synthesizers and a chorus of oohing voices.

Queenrxy’s vocalist has a strong presence, especially on the cuts “Helpless” and the album’s opener, “Flood.” An electronic organ enthusiast, Tate has combined on this self-produced effort his love of that genre with his long-standing desire to create music that can’t be easily categorized. “[Everything but the Girl’s] Trace

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Thanks To Motel Reissue, Gary Wilson Finally Catches A Break

BY MATTHEW BENZ

NEW YORK—"It's kind of surreal in its own way," says Gary Wilson of the attention that his album, You Think You Really Know Me—which he put out in 1977—has been getting since its reissue by Motel Records this spring. "I'm not quite sure what it's about, but I'm glad to see it happen."

Those who've heard the album may be saying the very same things. Like a demented Beat poet, Wilson alternately coos and yells lyrics that are twisted and, at times, tormented, over a loungey mix of organs, synthesizers, and drums. Such song titles as "6.4 = Make Out," "'Groovy Girls Make

Love at the Beach," and "Chromium Bitch" do little to decode the mystery.

At age 24, Wilson wrote the songs, played most of the instruments, and produced You Think You Really Know Me at his parents' home in Endicott, N.Y. In 1978, he and his band, the Blind Dates, headed to California and tried, but failed, to land a record deal.

"Circumstances just led to where I cut communications off—stopped my phone and all that," Wilson says. "I went to a place where phones sometimes would bring me bad news."

After hearing a bootleg of You Think You Really Know Me at a friend's house in Los Angeles in May 2001, Motel's Adrian Milan and Christina Bates tracked Wilson down in San Diego, where he works nights as a sideman in a lounge band and the graveyard shift at an adult bookstore. They hope word-of-mouth, plus the occasional show in New York or Los Angeles, will spur sales.

New York-based Motel, which is distributed by Big Daddy, is now readying Forgotten Lovers, a collection of unreleased Wilson material, for a fall release. After 25 years, Gary Wilson has caught a break.

"It's been a while since the real Gary Wilson thing's come out," says Wilson, whose songs are published by Electric Music Depression, BMI. "It's cool that it's happened again."
Hornsby's proven infectious piano -based style serves as a solid foundation for his music, making him a captivating performer. His use of the Hammond organ and the vibraphone adds an additional layer of depth to his sound, creating a unique and memorable musical experience.

**ROMNEY**

Nellyville

**PRODUCERS:** Various

Fo Reel/Universal 7747

With his songwriting delivery and unforgettable hooks, Nelly delivered chart-topping hits after another. St. Louis' favorite son looks to maintain this success with his sophomore solo set. Nelly is all about the party. Elsewhere, on both "Spurge" and "Oh Nelly," the artist talks about the highs and lows with come with newfound success. "Dilemma," featuring Destiny's Child's Kelly Rowland, is a sensitive tale of forbidden love. Humor abounds on the trackboyz produced "Air Force Ones," which features Nelly's St. Lunatics cohorts paying homage to one of hip-hop's favorite footwear styles. Also taking the lead on the album are Cedric the Entertainer, 'N Sync's Justin Timberlake, and newcomer Dani Stevenson.

**BRUCE HORNBY**

Big Swing Face

**PRODUCER:** David Bendeth

RCA 07863 58024

Longtime fans of Bruce Hornsby may well scratch their heads after hearing the opening seconds of lead track/first single "Sticks and Stones" from Big Swing Face, as the traditionally acoustic piano-based artist has dramatically incorporated heavy techno studio effects into the mix this time out. Second track "Cartoons and Candy" continues the pulsation, with a stinging blues guitar intro giving way to percussive loops and electric keyboards. But Hornsby's proven instrumentalism remains intact; so, too, does his new, bold way in the more guitar-oriented format (with assistance here from guest guitarist Steve Kimock, Hornsby's handpicked in Grateful Dead offshoot the Other Ones). But his lyrics, as always, insightfully reflect his Williamsburg, Va., upbringing and rural black culture influences—work fine within the soup-up context. On "No Home Training," he even employs 19-year-old family friend Floyd Hill Jr., who co-wrote the tune and contributes an earthy, down-home rural element. Throughout, Hornsby perceptively displays new musical colors.

**NOEL CASTIGLIONE**

DOLLY PARTON

**Hales & Horns**

**PRODUCER:** Dolly Parton

**SUGAR HILL** 29446

Dolly Parton is right now making some of the absolute best, boldest music of her career, adopting a back-to-basics approach that has led her back to her East Tennessee roots, and hence her muse. Parton's angelic voice and beauty historically may have overshadowed her potency as a lyricist, but she's fine, spiritual writer, as evidenced by the back porch eloquence of the title cut, the sexy "Sugar Hill," and beautiful "Raven Dove." Parton has also become quite the fearless interpreter, wrapping her one-of-a-kind vocal instrument on whatever the hell moves her. Here, it's a breezy, slow-rollin' improvement on Bread's "If," and, better yet, an inspired, breathtaking turn on Led Zeppelin's "Stairway to Heaven." Who else could pull that off? Imparted like a shared secret, this record fully explores the dichotomy of title hints at, but more than that, this is a showcase of an American artist at full power.

**SONIC YOUTH**

Murray Street

**PRODUCERS:** Sonic Youth

**DGC 006493319**

For the better part of a decade, the members of New York avant-punk act Sonic Youth have been more notable for their influence on younger experimental guitar-rock groups than for their own creative output. On Murray Street, however, the band finally reasserts the artistic vitality it had enjoyed during commercial peak in the early '90s. Just don't call it a "return to form" like so many of the band's recent rambling efforts. Unlike its other high-water marks, Gone, Dirty, and the pioneering Daydream Nation—a tour de force of edge and adrenalized progressive skronk—Murray Street is a much more mature and laid-back affair: a wash of dreamy textured guitars that features some of the group's most focused and seductive work ever. The album deftly interweaves Sonic Youth's trademark complex sound patterns with more melodic sensibilities that at times are downright pretty. Credit that, in part, to the presence of longtime collaborator Jim O'Hanlon, who on a roll in the past year (after Wilco's Verve Hotel Frottrast and his superb solo outing, Insignificance) —who helps executing that vision—on some of the band's best and most rewarding work in years. Universal Truths and Cycles also showcases some of the best songwriting from Pollard since GBV's much-revered Beef Thoward. The formula hasn't changed much: Pollard remains the master of the two-minute song fragment, and his lyrics are, as always, a stream of consciousness barrage (artful impressionism and curious non-sequitors). This time out, the melodies are stronger (the pop gem "Cheryene") and the hooks crisp (exhilarating).ms of the album's first single "Everywhere With Helicopter") than much of GBV's recent fare. The fact that the band can deliver such a consistent and relevant collection of work makes its career into Universal Truths and Cycles all the more impressive.
croon, which is beautifully spotlighted throughout this jazzy project. The
British singer-songwriter’s latest is an
expressive journey into the many sides of love, from its impassioned be-
nings (“Love,” “Butterfly”) to its emo-
tional aftermath (“Missing Man,” “Poonish Thing”). In a notable high-
light, Fordham sings with neo-soul
artist India.Arie on the project’s hip-
tip track, “Woke Up One Day,” in its pristine form. Though most of the
tracks are slow grooves, the faster-
paced “Wake Up” (a reworking of
“Wanna Song”) and “It’s Another You”
do not miss the beat. The project also
features a tribute to the late Minnie
Riperton, “Roadside Angel,” as well as
a cover of Riperton’s sublime “Loving
You,” a hidden track immediately fol-
lowing Fordham’s duet with Joe Henry (“Allee盧a”). This album is truly a deca-
dent treasure.—JK

R&B/HIP-HOP

CORMEGA
The True Meaning
PRODUCERS: various
Legal Hustle 9214
Cormega has something to say. Less
than a year after releasing his critical-
ly acclaimed debut, The Realness, the
Queens, N.Y., native returns with The True
Meaning. A storyteller in the truest sense of the word, Cormega
again takes listeners on an aural jour-
ney into the world of street life. Un-
like his peers, the MC doesn’t glorify
the life but rather gives a peek into
what it takes to live that life and the ef-
effort it takes on the part of its inhabit-
ants. The haunting title song, with its sorrow-
ful piano-driven track, serves as a
prime example. Cormega also gets to
dive a bit of water and shows chest cheat-
ning on “Built for This.” Rising above
the mud slinging, Cormega tells his
side of the Nas controversy, with a
positive spin, in “Love, Love Out.”
Despite all of the requisite bells and
whistles of many rap’s music’s big
titles, The True Meaning is simple,
effective, and pure hip-hop.—RH

DANCE/ELECTRONIC

LATIN

DOMINIC

SON OF THE SUN
PRODUCER: Ricky Gonzalez
Prestige PGK 84869
On his fourth outing and his sec-
ond with indie Prestige, salsa singer
Dominic presents a versatile album
that highlights salsa, cumbia (“Te
Amo”), bachata (“Creeré de Quer-
cete”), and a couple ballads. Although
everything isn’t always competently, Dom-
inic truly shines in the straight-ahead,
tropical material, notably his cover of
“Amor, Amor”; the song’s difficult re-
frain highlights his exceptional en-
terprise. Key tracks include “Flor de
Jamaica” (aka “Cumbia”) and “Calle
Rastro” (aka “La Bola de Rogelio”),
both sounding like they were cut in the
‘80s. Dominic’s primary songwriting
partner, Roger Gonzalez, gives tracks
like “Amor, Amor” and “Romance” a
Melba Moore touch, as he does with
the title track, “Son of the Sun.”—LC

NOTEWORTHY

THE BEACH BOYS
Classics . . . Selected by Brian Wilson
PRODUCERS: Brian Wilson, Carl Wilson
Capitol 72435-40087
The book for this latest Beach Boys
classics collection is simple: the track
smes were hand-picked by reticent
writer/producer/singer Brian Wilson,
who also provides track-by-track
commentary in the liner notes of
this 20-track collection. The disc
begins with “Surfin’ Girl,” the first song
Wilson ever wrote, according to his
notes, and includes such other Beach
Boys hits as “California Girls” (“Wil-
son’s favorite,” “I Get Around” (the
group’s first No. 1), and “California
No” (“it represents the sweetest I can
not spot-on, compilation. The mixed
collection starts off fabulously with
a cool edit of Thunderpuss’
Anthem mix of Mary J. Blige’s “No
More Drama.” Tracks like “Sorcers
Around” (the 7th District mix), Alicia Keys’ “Butterflyz”
(Roger S. Release mix), Angie Stone’s
“That I Didn’t Miss You” (“Here He-
touch/Moray’s Main mix) and Janet
Jackson’s “All for You” (Thunderpuss’ Crazy It Up mix), and the Chemical
Brothers’ “Star Guitar” (Pete Heller’s
Expanded mix). Featured tracks by
Enrique Iglesias, Nelly Furtado, Debo-
rah Cox, and Daft Punk certainly add
testo the mix but not much else.
Between the Goldmix mix of Andre
Brown’s fierce “Trippin’” and “Robbie
Rivera’s Tribal Sessions mix of New-
comer Lamy’s sublime “Never
Enough,” though, such missteps are
easily overlooked.—MP

WORLD MUSIC

A VARIOUS ARTISTS

Latin Playground
Putamayo World Music P201
While some collections of children’s
music are meant to be childlike (i.e.,
giggles, children’s choirs, chimes, oth-
erises are simply meant to be fun. Putu-
mayo’s Latin Playground, which com-
piles upbeat, mostly non-kid party
tunes from a variety of countries and
styles, aspires to the former and
succeeds. The secret of a good dance
tune lies in its simplicity and dance-
ability, and these attributes make these
tracks appealing for kids and their par-
ents. Latin Playground opens up famil-
arily with upbeat, upbeat, upbeat tunes
performed by Omara Portuondo and
featuring, yes, a children’s choir, which
should set everyone on the right
track. This is also helped by Emilio San-
to—of Colombia’s premier dance-
band—performing the very cute “La Ara-
ña Picuca.” There’s also a mojito (“Cubanismo’s “Mardi Gran Maibano”), a
Puerto Rican bomba (“Bombona Le Le”), and from Brazil, “Rodopio,” per-
formed by Jose Gonzalez y Banda
Criolla. If the kids manage to be
immune to the contagiousness of the
tacks, at least they get a lesson in the
diversity that exists within Latin
music—and in fine musicianship, here
authentically performed. And that’s
always a good thing.—LC

COUNTRY

BRAD MARTIN
Wings of a Henley Tonk Angel
PRODUCER: Billy Joe Walker Jr.
Epic 85115
Even amid a bumper crop of promising
male country artists, Brad Martin is
impressive. He’s a honky-tonk biter
with backbone, evoking whiskey and
women with equal passion. The disc
was produced “Before I Knew Better”
and slammers “Rub Me the Right Way” offer
love’s redemption for hell raisers and construction workers, respectively,
then the title cut comes in as a classic
country Waltz rendered with style.
Martin, to his credit, ably handles the
forays into landing acoustic and
effective production provide a suitable
framework for the stark lyrics and
crude vocal of the neo-classic “The
Fifth,” and then he really twangs with
authority on the swaggering “Damn
the Whiskey.” Elsewhere, “Just Like
Love” owes a little too poppy, but
then “That’s a Woman” is a lush,
atmospheric ballad that works quite
well. Attitude, guitars, and a kick of
up-front aggression wrap things up
tightly, if ever, on the Southern
rocker “The Wait.” Ten cuts aren’t
even enough of this strong stuff.
Hopefully, Martin won’t keep the world
waiting too long for a follow-up, as he’s
really on to something here.—RW

BLUE

Popa Chubby
The Good the Bad and the Chubby
PRODUCER: Popa Chubby
Blind Pig 5075
Popa Chubby (aka Ted Horowitz)
earned his nickname because he is
something of a round man, but his
murals sound is a good deal less
agular and in-the-pocket than his silhou-
ette. Chubby likes the hard-rockin’
blues, and he indulges that yen to max-
imum effect on “If The Devil Don’t
Get You Then the Jet Fuel Will” (righteous
lead guitar here), “Already Stoned,”
and “Dirty Lie.” The severely offbeat
love song “I’ll Be There for You” pro-
vides a different, jazzy highlight, and
the slow shuffle “Stress Will Kill You
Every Time” is a sweet lyric that could
easily become a classic. The artist is at
his best when he drops down into the
fractured art of soul as an “Act of Play
It From the Heart,” invoking his
N.Y., homeboy status. This is a solid
follow-up to last year’s How’d a White
Boy Get the Blues?—PYY

CHRISTIAN

John Reuben
Hindsight
PRODUCERS: Todd Collins, John Reuben
Gotee GT02866
This interesting project opens with a
dramatic, self-revealing diary entry,
wherein Reuben displays his anxiety over
critics’ reactions. Moments later, he
himself pleads with the listener to try
harder to be a better rapper and better
person. He delivers on the first half of
that promise with this engaging sopho-
more album. The disc begins with the
first-ever co-produced Hindsight with
Todd Collins, and the two mix upbeat,
fecious melodies with Reuben’s socially
principled worldview and fresh lyrical
throughout. Reuben incorporates a blend of styles into a deceptively
hip-hop approach. From his cautious “Breathe,” “I Pictured It,” “Doin’,” and
all-out party anthem “Soundman,”
Reuben is a young artist with an
abundance of personality, and it’s on
fine display here.—DEP

DVD-VIDEO

Cecilia Bartoli Live
Italy
DIRECTOR: Brian Large
Decca 074-104-9
After a mystifying delay, Universal has
released on DVD Video the film of
mezzo-soprano Cecilia Bartoli’s Live in
Italy concert, the bulk of which consti-
tuted her 1998 Hall CD of the same name.
Of course, the DVD is superior in
every way to the earlier VHS title—and
it’s also superior to the CD version, as
it features seven additional tracks (includ-
ing such gems as Donizetti’s “Amore e
Morte”). Filmed in Vicenza’s breathtaking
18th-century Teatro Olimpico, Live in
Italy combines the highlights of
the concert, and the star herself brims with
charm in material from Vivaldi and
Mozart to her own songs and a number from
songs from her next album. Her fine accompanists are the early-
music ensemble Sonatori de la
Cinque Arco and pianist Jean-Yves Thibaudet.
This live performance is a
truly fine blend of the virtuoso’s
force of personality and singles.

www.billboard.com
www.americanradiohistory.com

BILLBOARD JUly 6, 2002
**REVIEWS & PREVIEWS**

**SINGLES**

**POP**

**BRITNEY SPEARS** Boys (3:45)

**PRODUCERS:** the Neptunes

**WRITERS:** C. Hughes, P. Williams

**PUBLISHERS:** EMI; April/Chase Chad Music, ASCAP; EMI Blackwood/Waters of Norway, BMI

Maverick/New-Line/Interscope 900926 (CD promo)

Despite her recent designation atop Forbes' Celebrity 100 list, it's not easy to Lo Gaggera and see Perfection. Britney has praktisch used up pop music into a bad word, leaving little room for chic music that doesn't make a hard left toward either rock or R&B. As with her previous I'm a Slave 4 U, Spears makes an awkward investment in uh-oh Germany's popularizing team the Neptunes for this fourth single from Britney, which also appears in remixed fashion—adding, what else but a rap- hybrid of *Aerials* (2001), with Neptun Pharrell Williams, alco of N.E.R.D.—on the soundtrack to Austin Powers in Goldmember, due July 26. The results are, simply, dismal and disastrous, a square peg forced into a round hole. It's tough to locate anything particularly redeeming about this ditzying track, which is void of melody, simply repeating its hook line over and over in robotic fashion until it throbbs like a hammer battering you between the eyes. Clearly, Spears is just the voice of a puppet being dropped over her producers' lazy looping here, which, it's all too obvious at this time reign as a master melody maker. God bless her. Who knew in just three years, 1999 would feel like the good old days? Boy, oh, **Boy.**

**R&B**

**CEE-LO GETLIN' Grown (4:18)**

**PRODUCER:** Callaway

**CD 5/23**

**PUBLISHER:** Mood Swing Sound Scapings

Artista 5126 (CD promo)

This T-Love follows up her funk-fused "Closet Freak" with the Sunday-morning-swoon of "Gettin' Grown." The piano-driven second single from Cee-Lo's upcoming album *Grown Funnisions* has an undeniably endearing feeling, which serves an autobiographical, coming-of-age tale. Unlike many of his contemporaries, Atlanta native Cee-Lo has no problem showing his sensitive side through a surprisingly tenderly-written lyric and siring-delicate sound. "Gettin' Grown" may be a hard sell at mainstream R&B, but hopefully there will be those DJs who are waging to take a chance on this gem. Consider "Gettin' Grown" a forward step in Cee-Lo's own growth.—**RH**

**COUNTRY**

**RICKY SKAGGS** Halfway Home Café (4:09)

**PRODUCER:** Ricky Skaggs

**PUBLISHERS:** Scarlet Moon Music/Lady Teresa Music Publishing, BMI

Skaggs Family Records 3001 (CD promo)

This is nothing like a good strong song, especially when the tale is told by a master like Ricky Skaggs. In this case, he's delivering a series of vignettes overheard at a little café—from a prisoner on his way home to a straying husband returning to his family and a young runaway headed for home. This is a well-written treatise on forgiveness, redemption, and the bonds of home and family. Skaggs gives a wonderfully nuanced performance, letting each line wash over the listener like a fresh revelation. In the four years since he launched his Skaggs Family Records label, this is the first time Skaggs has issued a single to country radio—and it wasn't planned. Some stations began spinning the song off Skaggs' current album, *History of the Future*, and with such positive response, the label decided to press singles and go for it. As an artist, Skaggs has never sounded better, and this is a song that could re-introduce him to today's country-radio audience.—**DEP**

**NEW & NOTEWORTHY**

**DI SAMMY & YANOU FEATURING DO HEAVEN (3:55)**

**PRODUCERS:** Di Sammy, Yanou

**WRITERS:** A. Adams, J. Valence

**PUBLISHERS:** Irving Music, BMI; Adams Communications, SOCAM; Almo Music/Tentalyme, ASCAP

**REMIXERS:** Green Court, Commander Tom, Martin Eyer

Robbins 76869 (CD promo)

There are some tracks that sneak up on American pop culture—the little songs that sound different enough from the status quo that you'd never imagine radio programmers would stick with them long enough to click with the masses. "Heaven" is good, old-fashioned high-energy Euro dance, almost down right retro—which hasn't hit at American radio since the likes of Nicki French's equally surprising No. 2 hit cover of "Total Eclipse of the Heart" back in 1995. The producers behind the mix, DJ Sammy and Yanou, have rehashed Bryan Adams' 1985 U.S. No. 1 hit into a dancefloor thumper, with vocals courtesy of Do. There's nothing overly innovative about the track: just a persistent beat and a breezy, singalong vocal—a nice, carefree moment to light up the airspace. Remixes abound on the commercial single, which topped the Billboard Hot Dance Music Maxi-Singles Sales chart last issue; that could add the song's appeal during Saturday-night mix shows. Congratulations to tenacious label Robbins, whose dedication to its artists and its mission is being nicely rewarded.—**CT**

**MONICA** All Eyes on Me (3:58)

**PRODUCER:** Rodney Jerkins

**WRITERS:** Monica, R. Jerkins, F. Jenkins, L. Daniels, Q. Jones, J. Ingram

**PUBLISHERS:** MonDeeMusic/Famous/Yellowbrook Road/WB, EMI Blackwood/Elsenan/Hen-AL

**Publishing/Kings Road Music, BMI**

J Records 21203 (ASCD promo)

While Brandy seems intent on branding herself as a serious, streetwise, trend-conscious grown-up, counter-part Monica, also returning after a few years taken to blossom into womanhood, is more content to hang out with a great groove and party with the people. "All Eyes on Me" packs a moody punch, with elements—both instrumentally and vocally—taken from Michael Jackson's popping 1983 top-10 hit "F.Y.T. (Pretty Young Thing)." With an insistent snare snap surrounding a maddeningly catchy chorus, Monica's malleable vocals, and the actual sound of guest Jackson providing a couple end-of-song "Aw, baby, aw, darlin'" lines, this clever song pulls it off in four minutes, never sounding self-conscious or precious. Best of all, Monica's return acknowledges all of her fans—in both pop and R&B. It's so refreshing for an artist to make a comeback without the belief that hard-core R&B production and a rapper in tow are the only ways to score a hit in 2002. Not only that, but her comeback is a hit. It's a well-written lyric, and Otto delivers it in a solid, affecting performance. Programmers would do well to give this a shot and see how the phones light up. It's a sure bet many people can relate to this piece of work.—**DEP**

**ROCK**

**SYSTEM OF A DOWN Aerials**

**PRODUCERS:** Rick Rubin, Daron Malakian

**WRITERS:** Daron Malakian, S. Tankian

**PUBLISHERS:** Sony/ATV Tunes LLC/Dve/ell Music, ASCAP

American 56686 (CD promo)

In the span of just six albums, California's System of a Down has transitioned from a cult favorite to a mainstay at rock radio due to delivering metal-driven without sacrificing musicianship. After scoring top 10 rock tracks with "Chop Suey!" and "Toxicity," the group's third single from the double-platinum (*Mesmerize*) *Aerials* darkens the atmosphere with this cut, which runs at a slower pace, yet packs an equally forceful punch. A simple melody is the base for the chorus and some heavy guitar work through the dark minor-key track. Even at its loudest, Serj Tankian's powerful vocals still hint at a vulnerability beneath the intensity, further complemented by guitarist Daron Malakian's vocal harmonies. This summer, System of a Down goes out with Ozfest once again, this year taking the stage just before Mr. Bungle. As the bandwraps up the act's summer single, "Aerials" is a deserving follow-up to the first two hits and should see respectable radio action and a strong showing on all connection with the shows.—**EA**

**CONTRIBUTORS:** Eric Allesi, Deborah Evans Price, Rashawn Hall, Chuck Taylor

*Spotlight* releases deemed by the reviewer to deserve special attention on the basis of musical merit and/or Billboard chart potential. **NEW & NOTEWORTHY**: Exceptional releases by new or upcoming artists. **NEW**: New releases predicted to hit the top half of the chart in the upcoming format. **CRITICS' CHOICE**: New releases, regardless of chart potential, highly recommended because of their musical merits. Sound review copy to Chuck Taylor (Billboard, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writer in the appropriate bureau.
Hit & 'Misses': Khia is one woman who has no problem expressing what she wants. The Philadelphia native lays down the law with lead single "My Neck, My Back" from her Dirty Down/Artemis debut, Thug Misses.

"The success of the 16-track set, which is currently No. 13 on the Billboard Top R&B/Hip-Hop Albums chart, comes as no surprise to Khia. 'I've been promoting this album for a while, and the single has been out in the South for a year,' she says. 'So the success has come for me. I knew it was going to be hot, and I've been waiting for it.'

Originally released last October on Dirty Down, Thug Misses was picked up by Artemis after word-of-mouth began spreading in the Southeast. The label rereleased the album April 30.

"Dirty Down is a local label and didn't have the money to promote the album the way that it needed to be promoted," Khia says of the Tampa, Fla.-based independent. "Artemis is a bigger label and had the money to promote it. They gave the album the extra boost it needed."


"That was Artemis' idea," the self-proclaimed '76ers fans say. "The label is in New York, and they figured it would be a good idea, so I rewrote it toward the game."

With second single "The K-Wang" already buzzing at radio, Khia hopes fans will continue to look beyond "My Neck, My Back."

"This album has a variety of good songs," the MC says. "A lot of people think it's all about 'My Neck, My Back.' I was surprised that song got the most attention first, because it's not my favorite song on the album.

Once A Hit, Always A Hit: When B Rich went into the studio one day and pulled out a CD of '70s and '80s theme songs, he had no idea one of those themes would yield a hit record for him.

Of lead single "Whoa Now," he recalls: "We were just scanning through the CD, listening for different songs, and I heard The Jeffersons [theme song]. I quickly became attracted to the drums on there and said, 'Man, I want to use those drums.' My producer hooked it up real nice with the sample. We finally got a piece of the pie, and it was on the radio the next day.

The Baltimore rapper says he's surprised at how fast the song caught on. 'When I made the song, I knew it had a good feel to it, but I could never imagine it happening this fast. I thought it was gonna be one of those local songs that they played in the clubs all the time.'

Instead, he says, the song has started to catch on nationwide, especially in North and South Carolina and throughout the South. "Everywhere we've gone, we've had a lot of love for the song, some places more than others," Rich observes. 'I haven't heard one negative comment.'

B Rich's album, 80 Dimes, streeted June 18 on Atlantic Records.

Additional reporting by Rhonda Baraka in Atlanta.
JULY 6, 2002

TOP R&B/HIP-HOP ALBUMS

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>No. 1's</th>
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<th>Peak Position</th>
<th>Peak Weeks</th>
<th>Release Date</th>
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<td>EMINEM</td>
<td>8 Mile</td>
<td>4</td>
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<td>58-81</td>
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<td>59-51</td>
<td>1</td>
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GREATEST GAINER

| Nature | Wildfire | 21 | 21 | 65-51 | 2 | 2002-01-12 |

Other Chart Information:

- **Artist Name:** Shows the artist's name as it is listed in the Billboard chart.
- **Title:** Shows the title of the album as it is listed in the Billboard chart.
- **No. 1's:** Shows the number of times the album has reached No. 1 on the Billboard chart.
- **Peak Position:** Shows the highest position the album reached on the Billboard chart.
- **Peak Weeks:** Shows the number of weeks the album maintained its peak position on the Billboard chart.
- **Release Date:** Shows the date the album was released.

For more information, please visit [www.billboard.com](http://www.billboard.com).
RVA.

Each summer season, the DJs who man the turntables in the clubs of Ibiza, Spain, introduce new, cutting-edge dance/electronic music to punters from around the world. More than new, the big hits of Ibiza’s high season go on to become European crossover hits later in the year. Some also enjoy success in the U.S.

In the European Quarterly this issue, Billboard spotlights the dance scene in Ibiza. As an accompanying piece, Billboard offers a top 10 selection of singles and albums released by U.S. labels within the past 12 months that, directly or indirectly, are indebted to the 24-hour club culture of Ibiza.

- Kings of Tomorrow Featuring Julie McKintie. “Finally” (Big Beat/Atlantic single). One of the most popular house tracks in the clubs of Ibiza last summer. “Finally” — released last year in the U.K. — was picked up late last year for U.S. consumption. “This song took on a life of its own last summer in Ibiza,” McKintie remembers. “I think everybody found something in the time they could relate to.”

- X-Press 2. “Lazy” (Soundial/Atlantic single). Reivered U.K. trio X-Press 2 is joined by former Talking Heads frontman David Byrne on this subtle yet scorching David Morales-infused house track. Recently issued both overseas and stateside, “Lazy” has been embraced by global DJs like Pete Tong and Erick Morillo, making it well-poised to become one of the songs of Ibiza’s 2002 season. In this issue, the track reaches the summit of Billboard Dance Music/Club Play chart. The album from which “Lazy” is culled, Mix/mix4m, streams Tuesday (7).

- Erick Morillo, Subliminal Sessions: 2002 (Subliminal). Masterminded by all-star DJ-producer Morillo (also the owner of Subliminal Records) is a mainstay of Ibiza’s frenzied nightlife scene. Last summer, he regularly played at the Pacha club. This summer will see Morillo returning to Pacha, along with Darren Emerson — for the weekly Subliminal Sessions Underwater party.

- Dirty Vegas, “Days Go By” (Credence/Capitol single). This haunting house track actually made its debut at the Winter Music Conference in Miami in March 2001 before heading to Ibiza for the summer. Now, of course, everyone knows it as the soundtrack to the Mitsubishi Eclipse TV commercial. A hit at radio and on all the major video networks, “Days Go By” is included on the U.K. trio’s eponymous full-length debut, which debuted at No. 7 on The Billboard 200 and at No. 1 on The Top Electronic Albums chart in the June 22 issue. “We’re still in a bit of shock,” band member Paul Harris says of the song’s success. “It’s nice to have a track that finds an audience both at home and abroad.”

- Ian Van Dahl featuring Marsha, “Castles in the Sky” (Robbins Entertainment single). Is it pure pop or hypnotic trance? Is it aimed at radio airwaves or dancefloors? It really doesn’t matter when the overall result is as buoyant and infectious as this.

In the end, “Castles in the Sky” was embraced by all genres. The track is featured on the artist’s full-length, Ace, currently No. 19 on The Top Electronic Albums chart.
### Club Play

<table>
<thead>
<tr>
<th>TITLE</th>
<th>Artist</th>
<th>WEEKS AT #1</th>
<th>LABEL</th>
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</thead>
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<td>DJ Menu @ Abita</td>
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<td><strong>BLAKE</strong></td>
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<td><strong>ONE DAY IN YOUR LIFE</strong></td>
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<td><strong>I’LL BE WAITING</strong></td>
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<td>Richie Santana Mixes</td>
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<td><strong>TRIPPING</strong></td>
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<td><strong>WE ARE ALL MADE OF STARS</strong></td>
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<td><strong>IN MY MEMORY</strong></td>
<td>Dj Tiesto Feat Nicla Hitchcock</td>
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<tr>
<td><strong>FOLLOW ME</strong></td>
<td>Ojo J Presents Desire</td>
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<td><strong>THAT SOUND</strong></td>
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<td><strong>WE GET TOGETHER</strong></td>
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<td><strong>COME &amp; GET MY LOVE</strong></td>
<td>Masters At Work Feat India</td>
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<td><strong>SHIFTER</strong></td>
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<td><strong>MINDCIRCUS REMIXES</strong></td>
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<td><strong>BRIGHTER DAY</strong></td>
<td>Nicky Teen</td>
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<td><strong>PLEASE SAVE ME</strong></td>
<td>Sunscreen Vs Push</td>
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<td><strong>I GOT THE MUSIC IN ME</strong></td>
<td>Eric Hassle</td>
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<td><strong>SOUTHERN SUN</strong></td>
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<td><strong>UNDERNEATH YOUR CLOTHES REMIXES</strong></td>
<td>Shakra</td>
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<tr>
<td><strong>FOR ALL TIME REMIXES</strong></td>
<td>Soluna</td>
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<tr>
<td><strong>AWAKENING</strong></td>
<td>Sasha Lasard</td>
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<td><strong>I FEEL SO FINE</strong></td>
<td>K.M. C. Featuring Dhany</td>
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<td><strong>EVERYDAY 2002 ALEX GOLD REMIX</strong></td>
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<td><strong>BREATHE IN</strong></td>
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<td><strong>ATTITUDE</strong></td>
<td>DJ Shady &amp; MC ElClaude</td>
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<td><strong>HOW IT'S GONNA BE REMIX</strong></td>
<td>Helen Terry Presents Jorg &amp; Sarah</td>
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<td><strong>ALWAYS ON MY MIND</strong></td>
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<td><strong>HE LOVES ME</strong></td>
<td>DJ Mafia &amp; DJ Sis</td>
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<td><strong>AFTER 2</strong></td>
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<td><strong>A NEW DAY HAS COME</strong></td>
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### Maxi-Singles Sales

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<th>NUMBER DISTRIBUTING LABEL</th>
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</thead>
<tbody>
<tr>
<td><strong>HEAVEN REMIX</strong></td>
<td>DJ Sammy &amp; Yasna Featuring Do-W</td>
<td>2</td>
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<tr>
<td><strong>I DON'T HAVE TO CALL REMIXES</strong></td>
<td>Mary J Blige Feat Junior La Rule</td>
<td>3</td>
</tr>
<tr>
<td><strong>RAPTURE TASTES SO SWEET</strong></td>
<td>Universal Soul</td>
<td>4</td>
</tr>
<tr>
<td><strong>SONG FOR THE LONELY THUNDERPUSS ILICIT &amp; ALMONCTIONS</strong></td>
<td>Junior La Rule</td>
<td>2</td>
</tr>
<tr>
<td><strong>DON'T LET ME GET REMIX</strong></td>
<td>Jalek</td>
<td>5</td>
</tr>
<tr>
<td><strong>LOSE CONTROL DECSCONTROLATE</strong></td>
<td>Universal Soul</td>
<td>11</td>
</tr>
<tr>
<td><strong>THAT SAYS VISION</strong></td>
<td>Dirty Vegas</td>
<td>7</td>
</tr>
<tr>
<td><strong>DAYS GO BY</strong></td>
<td>Cassius &amp; Alex Goh</td>
<td>10</td>
</tr>
<tr>
<td><strong>SHADOWS IN THE NIGHT</strong></td>
<td>Michael Damian</td>
<td>8</td>
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<tr>
<td><strong>YOU CAN'T COME HOME AGAIN</strong></td>
<td>DJ Sheboy</td>
<td>9</td>
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<tr>
<td><strong>SOMETHING</strong></td>
<td>Large</td>
<td>9</td>
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<tr>
<td><strong>THANK YOU DEEP DISH REMIX</strong></td>
<td>Dido</td>
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<tr>
<td><strong>FEELS GOOD DON'T WORRY ABOUT A THING KELLY G JUICE MIX</strong></td>
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<tr>
<td><strong>SHEHAN</strong></td>
<td>Eay Gail</td>
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<td><strong>THE SOUND OF GOODBYE</strong></td>
<td>Perpetual Dreamer</td>
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<td><strong>WILL 17</strong></td>
<td>Ian Van Dahl</td>
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<tr>
<td><strong>WHAT ABOUT UX REMIXES</strong></td>
<td>Brady</td>
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<td><strong>RESURRECTION</strong></td>
<td>Kay St John Presents Benji</td>
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<tr>
<td><strong>WHAT FEELS LIKE FOR A GIRL</strong></td>
<td>Madonna</td>
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### Top Electronic Albums

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<th>IMPRINT &amp; NUMBER DISTRIBUTING LABEL</th>
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<tbody>
<tr>
<td><strong>DIRTY VEGAS</strong></td>
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<tr>
<td><strong>MOBY</strong></td>
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<tr>
<td><strong>OAKENFOLD</strong></td>
<td>The Private Press</td>
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<tr>
<td><strong>DJ SHADOW</strong></td>
<td>Loose Devils Dance Factory</td>
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<tr>
<td><strong>LORE DEVITO</strong></td>
<td>Venn Records</td>
</tr>
<tr>
<td><strong>VARIOUS ARTISTS</strong></td>
<td>Queen As Folk The Second Season</td>
</tr>
<tr>
<td><strong>ZERO 7</strong></td>
<td>Simple Things</td>
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<tr>
<td><strong>VARIOUS ARTISTS</strong></td>
<td>Ultimate Dance Party The Best Of</td>
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<tr>
<td><strong>DI IRENE</strong></td>
<td>Phonosynthesis</td>
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<tr>
<td><strong>VARIOUS ARTISTS</strong></td>
<td>Ultra Drilled</td>
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<td><strong>VARIOUS ARTISTS</strong></td>
<td>GQ Grow</td>
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<tr>
<td><strong>VARIOUS ARTISTS</strong></td>
<td>Munich Groove</td>
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<td><strong>VARIOUS ARTISTS</strong></td>
<td>Ace</td>
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<td><strong>VARIOUS ARTISTS</strong></td>
<td>Best Of House Volume Ten</td>
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<td><strong>VARIOUS ARTISTS</strong></td>
<td>Buddha Bar IV</td>
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<td><strong>VARIOUS ARTISTS</strong></td>
<td>Discovery</td>
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<td><strong>VARIOUS ARTISTS</strong></td>
<td>Ultraixxacx Mas - Exclusive</td>
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<tr>
<td><strong>VARIOUS ARTISTS</strong></td>
<td>Chillout 2002 The Ultimate Chillout</td>
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<tr>
<td><strong>VARIOUS ARTISTS</strong></td>
<td>Before The Storm</td>
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</tbody>
</table>

* Numbers in bold indicate peak position reached.
NEW ARTIST DISCOVERY CONTEST

The winner will receive a free registration to DMS2002, as well as perform at one of the showcases. For more details, log on to billboard2002.com.

DMS2002 NATIONAL RECORD POOL MEETING

Pool members from across the U.S. will meet with record label executives in this closed-door session to discuss the current status of record pools. In the afternoons, the session will open to all registered attendees.

NIGHTLY EVENTS

Badge-wearing attendees will have access to all DMS2002 parties, at which an international lineup of artists and DJs will work more than a few nerves.

EXHIBITS

Featuring the latest in music technology and equipment, merchandising and printing companies, magazines, music industry organizations, and much more.

panel topics

BASIC BUSINESS SET-UP

Owning and operating an independent label, encompassing incorporating your business, accounting, production, vinyl pressings, and label manager duties.

PROMOTION

Retail, press, DJ, radio, mixshow, college, clubs, press, publicity, distribution.

THE ARTIST

Marketing, artist development, A&R and budgets from a label, management, and artist perspective.

LEGAL SPEAK

Contracts: shopping your artist; licensing music for use in commercials, TV shows, soundtracks, films, and compilations.

PUBLISHING

Royalties, maximizing your catalog, getting a publishing deal vs. retaining your own publishing.

RADIO

Terrestrial, satellite, cable, and the Internet.
ON THE MARX: Despite often being publicly vocal about his frustrations with the Nashville music industry, Richard Marx is, nonetheless, starting to become entrenched in it.

Best-known for such pop hits as "Hold On to the Nights" and "Right Here Waiting," Marx has been writing with Nashville artists and songwriters for several years and has added “country producer” to his résumé, with recent turns behind the boards for DreamWorks' Emerson Drive and Republic/Universal act the Marie Sisters.

Marx has often spoken about feeling unwelcome in Nashville, as evidenced by his recent successes there, however, not everyone makes him feel that way. He says of his supporters, "There are enough people in Nashville in decision-making positions who are as bored with a lot of country radio as I am."

Marx wonders, "Where are the country stars of tomorrow? What I'm seeing for the last two years are a lot of one-hit wonders." And he points out that that phenomenon just doesn't apply to country music. "Lack of artist development is a disease throughout the music business. The last thing in the world I'd want to be right now is a new artist, and Nashville is as guilty of throwing [them] out in the trash as anybody."

Marx can't mince words when it comes to his contempt for some of the Music Row establishment. "My personal experience with various record-company [executives] in Nashville is that it's the same sort of inept behavior—it's just constantly camouflaged with this good-old-boy thing that I could always smell from two miles away. When I come into Nashville, I am always having to decipher what is real."

"Country radio and many of the record-company executives in Nashville are constantly scrapping about wanting something new, and, when faced with something new, they don't want it," he adds. "Look at what it took for Shania Twain to have a career."

Marx scoffs at record execs who "go to the press and say, 'We have to preserve traditional country,' then hang up [on those discussions] and call the West Coast office and say, 'Where's my pop remix?'"

He also takes issue with artists who pay lip service to country’s roots with "an album in 2000 with former Audium Records has signed with Atlantic: "It's almost like these [artists] go to a camp where they are trained to say these things, and it's all so phony."

Marx may sound angry, but he says he is incredibly happy with his years spent in Nashville. "It has been "primarily good. Some of my greatest musical moments have happened there and, hopefully, will continue to. Some of the greatest musical moments are in Nashville. The musical part of it has been very nourishing for me."

While Marx owns Signal 21, the Navarre-distributed label he launched in 2000 with former Audium Records has signed with Atlantic, "it's almost like these [artists] go to a camp where they are trained to say these things, and it's all so phony."

Marx says of his support for the new, "I'm kind of at a place where I'm so OK and comfortable with the fact that I had a great run as a singer and performer and lived all the dreams I had as a kid," he says. "I had six or seven years where it all worked...I do a lot of benefits where I perform, but for the most part, I'm really happy being Richard Marx the songwriter/producer."

ON THE ROW: Ben Vaughn joins EMI Music Publishing Nashville as VP of writer and artist development. He previously was GM of Big Tractor Music. Allen Brown has been promoted to senior director of media at RCA Label Group, where he will now head the media department. He previously was the company's director of media. Andy Bellamy and Bonnie Bramlett to its roster. She is best-known as half of the married duo Delaney & Bonnie in the '60s and '70s. She later recorded three solo albums for Capricorn Records. Her first album for Audium, I'm Still the Same, is due July 9.

Bobbie Eakes has been named host of Great American Country's daily request show, CRL, effective Aug. 5. Eakes portrayed Macy Alexander on day-time drama The Bold and the Beautiful and briefly was signed to Columbia Records, where she recorded a duet with Collin Raye. Eakes replaces Dallas Turner.

**BY DEBORAH EVANS PRICE**

NASHVILLE—After celebrating their 25th anniversary last year with two commemorative CD collections, the Bellamy Brothers are moving full steam ahead into the next chapter of their career with a brand new, full-length album with Curb Records and forthcoming album, Redneck Girls Forever.

The signing with Curb rekindles a longstanding relationship between Howard Bellamy and the Nashville-based Curb organization. "We were one of his first artists," says Howard of the duo signing a deal with Mike Curb in 1975. (Their first single, "Your Love Won't Let Me Wait," hit No. 1 on the Billboard Hot 100 in 1976.) "Our career goes back to his beginnings and ours."

The duo began on Warner/Curb and later was on MCA/Curb before leaving the label in 1996. In Bellamy Brothers, Howard says, "We started it when we saw the new country craze coming on and realized we were 'finin' to get back to past.'"

During the past decade, the Bellamys have operated their label, partnering with other companies for distribution. And while they are signed to Curb, they will continue to operate Bellamy Brothers Records. Thus, Redneck Girls Forever will be a Curb/Bellamy Brothers release, due July 16.

This deal with Curb also means label is probably the most successful step we've taken," Howard says. "[Our label] has been successful enough that a major was just interested in us."

ROYALTY DISPUTE RESOLVED

Before signing with Curb again, there were a few obstacles to overcome. For the past couple years, the Bellamys have been embroiled in a lawsuit against Curb concerning a royalty dispute.

"David and I have had such an international career, it was really hard for them to give us the correct accounting," Howard says. "We had, literally, royalties coming from every country in the world except China, and it was incredibly hard to track, but it's done it."

"If anyone had told me four or five months ago that we would be back with Curb, I would have thought they were kind of strange, but it feels good," David adds. "Everything has worked out real well."

Howard says once they talked directly to Mike Curb, the situation was resolved amicably. "We sat down and came to the agreement that we should resolve this and move ahead doing positive things. [Mike Curb] believes in us as artists and has stated that he will keep his word and do what he said he would do."

AMONG the album's 18 cuts, the duo reprise "Redneck Girl," their No. 1 hit. The album art was created by longstanding friend Stylee Read, who depicted the brothers on horseback and a redneck girl with her horse. "The reason we put 'Redneck Girl' on there is somewhat of a tribute to that song," Howard explains. "It has become our anthem. I was doing radio interviews today, and they were talking about a new crop of 'Redneck Girl' fans. Young kids come along and think we're new artists because of that song."

The Bellamy Bros. also put a couple of other vintage cuts on the album: "Our Family," a humorous treatment on family eccentricities; and "The Andy Griffith Show," a wistful tribute to the program that expresses a longing to return to simpler times.

"After Sept. 11, several people told me that we should reprise "The Andy Griffith Show,"" David recalls. "And there's another song on there called 'Bubba' that refers to finishing off Saddam Hussein."

Two of the songs were written in reaction to the events of last Sept. 11. "That's what America was inspired by President Bush's speech at Ground Zero. "Howard had the chorus and part of the bridge," David says. "Then I started working on the verses and then finished the bridge, but we knew it was going to be something we were going to release immediately, because every songwriter in the world had a Sept. 11 song."

The poignant ballad "Crazy Old World" is also dedicated to "theSept. 11. "If you're a writer, you've got to write about it," says David, who either wrote or co-wrote 16 of the album's 18 cuts. "I thought, 'Everybody in the world is going to have a patriotic song. What if we just have a song where the guy is comforting his wife or girlfriend or kid or whoever it is, just saying 'Hang on to me. It's a crazy old world?'" After Sept. 11, everybody reviewed their priorities and asked, 'What really is important here? Most everybody figured out real quick [that] it's your family.'"

Curb is currently working "Over the Line" as the first single to country radio, and the video is already garnering airplay on Great American Country. Benson Curb says the label will target retail with listening posts and plans to advertise in such consumer publications as Country Weekly.

On June 10, Howard married Nashville native Bonnie Vaughn, best-known for such cuts as Willie Nelson's "My Heroes Have Always Been Cowboys" and Oak Ridge Boys' "Y'all Come Back Saloon." The couple penned a new holiday song called "The Reason for the Season" for a Christmas album the Bellamys are working on that is due this fall. The collection will include two other new songs, as well as such classics as "White Christmas" and "Rudolph the Red-Nosed Reindeer." There will also be a cowboy-orientated version of "Over the Line."

Booked by Rob Battle and Bonnie Sugarman of the Agency for the Performing Arts, the Bellamys perform 200 dates a year. They also tour Europe once or twice a year and are booked internationally by Judy Seale. In September, they'll perform dates in Norway, Denmark, and Sweden. The Bellamys are frequently tour Germany and earlier this year were inducted into the German Music Hall of Fame.

Both ASCAP writers, the Bellamys have their own publishing companies. As far as management, 'we're unmanageable," Howard says with a laugh.
**TOP COUNTRY ALBUMS**

Sales data compiled by Nielsen SoundScan

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**GREATEST GAINER**

New Again <br> By Blake Shelton (Capitol 18982/18.98) <br> Up 19 spots to No. 19

**HOT SHOT DEBUT**

Wings Of A Holy Wolf Angel <br> By Brad Martin (Capitol 18982/18.98)

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**TOP COUNTRY CATALOG ALBUMS**

Sales data compiled by Nielsen SoundScan

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**Note:** For releases due out in the next few weeks, look for: <br> - **Hot Shot Debut** <br> - **Greatest Hits** <br> - **Greatest Hits Volume One** <br> - **Greatest Hits Collection** <br> - **Greatest Hits From The Beginning** <br> - **Greatest Hits Volume Two**
NASHVILLE—In many ways, Nashville is just as much Songwriter City as it is Music City, and, if there is an epicenter of songwriting activity, it has to be the Bluebird Cafe. There is always plenty going on at the Bluebird, but the focus remains all about the song.

Opened in 1982, the Bluebird may have had humble ambitions as an eatery in Nashville’s Green Hills area, but music soon moved to the forefront. “I had intended to be in the restaurant business,” says Amy Kurland, owner and founder of the Bluebird. “I had worked in a lot of restaurants, and I’m a cooking-scholar dropout.”

Amy Kurland is the daughter of arranger/musician Sheldon Kurland, and her musical training consists of “10 years of piano lessons that did me no good whatsoever.” And even though she knew music and musicians, her hopes for the Bluebird were primarily “to open a nice Green Hills restaurant with music on the side.”

A key serendipitous moment occurred when Bluebird bartender Bob White suggested putting a stage and bar into the mix. The stage remains 8 feet, though extensions can take it to nine feet deep “in a pinch,” Kurland says.

The Bluebird Cafe opened on June 3, 1982, and by the second day, Kurland says, music had become the focus. “We did a good lunch business, then the music started doing well, and then musicians started calling wanting to play,” she says. “By the middle of the second month, we were hosting music six to seven nights a week.”

The Jay Patten Band was the first act to perform on the Bluebird stage, and Patten, bandleader for Crystal Gayle, has played every milestone anniversary at the Bluebird since. “The first few years, it was more of a band kind of place,” says Patten, a saxophonist. “We all had the highest hopes for it. I always said at the time that Amy putting this thing together was like a Mickey Rooney movie—‘Let’s start a club!’ There was that kind of enthusiasm around it.”

The Bluebird soon gained a reputation as a cool place to play. “Part of it was, at the time, if someone had a stage and a mike in their basement, people would come wanting to play there,” Kurland says. “There just weren’t many places to play in Nashville at that time. It didn’t hurt that we had a good location, good parking and a good sound system.”

Within the realm of that music, the Bluebird gradually became a haven for songwriters, lyrically craftspersons often known well within their circles if not by mainstream music fans. Kurland says a major turning point came when Kathy Mattea played a showcase at the Bluebird into a record deal and mainstream success in the spring of 1983. “Kathy did a Good Morning America piece around that time (taped) at the Bluebird, which gave us some national press,” Kurland recalls. It was around that time that the Bluebird gave up on the lunch business. “Over the next five years came a slow shift toward focusing on songwriters.”

IT STARTS WITH THE SONG

A key element in the Bluebird becoming a gathering place for songwriters came when writers Fred Knobloch and Don Schlit came up with the in-the-round format at the venue. “That set-up is so perfect in this room,” Kurland believes. “We found our niche and, little by little, became more of a songwriter venue.”

Indeed, the Bluebird Cafe name has become forever linked with songwriters, and more than 2,500 artists of most genres and all levels of achievement have performed on its small stage. “I would say if we have a mission statement, it would be: we help songwriters,” says Kurland. “I book songwriters at every level, from the rank amateur right out of the moving van to Grammy winners and No. 1 hit writers. We celebrate songwriters.”

The list of performers at the Bluebird is a veritable who’s who of Nashville songwriters. According to Bluebird publicist Mike Hyland, recent performers include Gary Burr, Mark D. Sanders, Bill Lloyd, Beth Nielsen Chapman, Don Schlit, Bob DiFlorio, Bernie Nelson, Keith Stegall, Jim Photoglo, Danny Flowers, Angela Kaset, Kevin Welch, Tony Arata, Kieran Kane, Thom Schuyler, Deborah Allen, Fred Knobloch, Marca Berg and Robert Ellis Orrall.

A big plus in finding room for all levels of songwriters is the Bluebird’s use of multiple time slots. The newest writers typically perform at 6 p.m. on Monday, and weekend night shows reserved for the more established songwriters. Everything in between is for everyone in between. “For the ones that need to be seen by a publisher, 6 p.m. on a Wednesday is a good showcase time, for example,” says Kurland.

Today, Kurland books the songwriters on Saturday and the late-evening shows; the early-evening shows are booked by Barbara Cloud, longtime open-mike host at the Bluebird. Early-evening shows are free to the public. Shows at 9 p.m. charge a cover at the door of between $7 and $20, with revenue going “straight into the musician’s pocket,” says Kurland. “I’m just like the movie theaters. I’m just in the popcorn-selling business.”

The menu at the Bluebird now consists of sandwiches and beers. “Kurland: ‘We’re really proud of our menu. We spent a long time figuring out what’s easiest to eat while you’re listening to music.”

BOOKING THE BIRD

Capacity of the Bluebird is 105 people. Kurland says about three nights a week she sees the crowd hit 100. “Our No. 1 marketing tool is a mailing list of about 15,000 people who get our monthly calendar. We also e-mail about 5,000 people. We can send an e-mail out on one-day notice. Artists are booked about eight weeks in advance. Bookers try to be flexible, and the Monday-night open-mike concept is flexible by design. "Our open-mike is 15 years old, and it comes from the old Exit/Ln, one of the great songwriter rooms from the late 1960s, early ’70s,” says Kurland.

Cloud’s focus is up-and-coming writers. “I book shows Tuesday through Saturday, usually in-the-round,” she says. Those shows run 6:30 p.m. until 8:30 p.m., and there are two ways an artist can get booked.

“If it’s a local writer, Amy asks everybody to start out by auditioning to play on the Sunday night show,” says Lloyd. "Auditions are this big, grueling cattle call—about 60 people who’ll do a verse and a chorus. There’s a panel that gives a score, and Amy makes the final call."

If the fledgling writer isn’t local, they can send a package to Lloyd. “If somebody really blows me away, we can usually find a place for them,” she says. The Sunday shows typically feature 10 to 12 artists who play three songs, followed by a special guest.

Since 1986, Cloud has hosted the Monday open-mike shows, a now-legendary tradition that has seen mainstream artists like Garth Brooks and Kenny Chesney, along with such hitmakers as Cluck Cannon, Brett Jones, Tim Johnson and Steve Leslie. "When I got the job, I couldn’t believe how lucky I was, and I still feel that way today,” says Lloyd. “I feel like I’m a part of history.”

Continued on page 36
**Success Stories**

The Bluebird Has Been A Creative Hub For Songwriters, Artists And Execs

BY DEBORAH EVANS PRICE

NASHVILLE—During its 20-year history, the Bluebird Cafe has become known as the mecca for songwriters, a supportive environment in which to hone their skills and showcase their music. It’s also developed a great launchpad for both aspiring artists and hit songs.

“It’s definitely a rite-of-passage kind of spot. It’s the vortex of songwriting in the songwriting capital of the world,” says singer/songwriter Beth Nielsen Chapman, acknowledging the Bluebird’s impact. “It’s the place where your songs are being heard by artists. It’s like an underground megaphone.” Garth Brooks, Kathy Mattea, Trisha Yearwood and many others have used the Bluebird as a springboard for their artistic ambitions, as well as a place to find great songs to record. For singer/songwriters like J. Fred Young, Beth Nielsen Chapman and Liz Hengber, the Bluebird has provided a forum to showcase their songs for artists, A&R execs and producers.

DEALMAKER

Bluebird founder Amy Kurland is proud of the Bluebird’s reputation for showcasing new talent and speaks fondly of the club’s alumni. “The very first one, of course, was Kathy Mattea,” says Kurland. “We were just a brand-new business. Kathy had moved here from West Virginia and was working at the Country Music Hall of Fame. She was showcasing her band, and she got a record deal, but the most significant thing that happened for her and us both was that Good Morning America came to Nashville in the spring of 1983 and did one of those pieces about Nashville. They wanted to show a young artist who was just about to break. They chose to do it on Kathy, and she chose to do that from here at the Bluebird. It was great, because it was the first piece of national television [exposure] we had. People got the idea that ‘Oh, there’s the place to go to hear and get your record deal!’ I have really tried to keep that piece of mythology up and going ever since: ‘Come to the Bluebird, get a deal!’

That’s just what happened for Garth Brooks. In the newly published The Bluebird Cafe Scrapbook, Brooks shares how important the famed venue has been to his career. After having been passed on by seven major Nashville labels, Brooks recalls feeling dejected and not really wanting to play at the Bluebird in a Nashville Entertainment Assn. showcase that he had previously committed to. His manager, Bob Doyle, encouraged him to perform because “any chance to play at the Bluebird was to be taken advantage of.” Brooks was scheduled to perform seventh out of nine writers, but the writer in the second slot didn’t show, and they asked him to go on second. “Lynn Shults of Capitol Records was there to see the guy who never showed up,” recalls Brooks. “He saw Garth Brooks instead. When my performance was over, Lynn was waiting off stage. What he said to Bob and me would change my life forever. He said, ‘Maybe we missed something here. Come to the label tomorrow. Let’s talk.’”

The rest, as they say, is history. Brooks signed with Capitol, and he says that’s just one of several “gifts” the Bluebird gave him. “The Bluebird had already given me a...” Continued on page 34

Q&A With Amy Kurland

How The Bluebird Founder Hatched And Nurtured A Musical Showcase

As a successful businesswoman, Bluebird Cafe owner Amy Kurland’s sharp mind comes as no surprise. What may be more unexpected is her sense of humor, which was often in evidence as she sat down with Nashville bureau chief Phyllis Stark for a one-on-one conversation about the club’s stellar past and promising future.

After graduating from George Washington University, Kurland began working in restaurants in the Washington, D.C., area. Returning home to Nashville in the late ‘70s, she started operating a downtown pushcart, which evolved into a lunch stand. Then, 20 years ago, she opened the Bluebird Cafe in an unlikely shopping center on a busy street in Nashville’s Green Hills section. Originally intended to be a gourmet restaurant, the club has evolved into a songwriters’ haven where more than 2,500 performers take the stage each year.

The Bluebird is celebrating its 20th anniversary. Did you ever think it would last this long?

I didn’t think past the idea that I could have some fun and games with my musician and drinking friends.

Where did the idea for the club come from?

I wanted to be in the restaurant business. That was inspired by my eating friends.

Why did you call the club the Bluebird Cafe?

I had thought of a few names. One was Grandma’s Money [since that’s where the original financing came from]. It’s a darn good name, but I decided to call it the Bluebird because sometimes people will recognize me [around town] and yell, “Hey, Bluebird.” I’m glad they’re not yelling “Hey, Grandma.”

Were you surprised to recently win the Academy of Country Music Award for Club of the Year? And why did it take 20 years to win?

I don’t think it ever occurred to them before. ACM is West Coast– and large club–based. [But winning this year] was very good timing.

[In a letter Kurland circulated to subscribers of the club’s newsletter after learning of the ACM win, she sent her thanks out to “thousands of songwriters, starting with Don Schlitz; my staff through the years; [and] our great audiences who really know how to ‘shh’ and listen to the music.”]

The Bluebird has been featured on TV shows 48 Hours and Good Morning America. What were some of the other big vehicles for exposure?

My earliest favorite was when we got in National Geographic. They did a piece on Nashville and mentioned us, [but] probably the wackiest one was when they did a piece on me in Playboy magazine.

Harper Collins recently published The Bluebird Cafe Scrapbook, which you co-authored. What was the genesis of that idea?

My first cook and old friend Mark Benner came up with the idea. It had to do with [him] living in Colorado and realizing that, even in a town of 500 people, people had heard of the Bluebird. He thought we should do a cookbook. I sent out letters to [artists, songwriters and musicians] asking for stories and recipes, and the stories were so much better than the recipes. So, on the second round of letters we stopped asking for recipes. The stories were so fantastic in how they spelled out the history of the Bluebird.

What is the usual reaction of people walking through the door of the Bluebird for the first time?

The first words out of everyone’s mouths are “I thought it would be bigger.” Even with the TV show [Live at the Bluebird] on the Turner South network, it’s still think it will be bigger.

And there is a certain fear when people get here [that they have to be reverential]. They have to sit down and soak up the ambiance before they realize it’s a comfortable place.

So the club’s capacity is...

One hundred and five, with one or two still standing.

And how many employees do you have?

Twenty-seven.

How long has the TV show been airing?

We’re coming into season four. [Turner South is] in 5.5 million homes in six Southern states.

But not in Nashville yet.

We’re working and praying and keeping our fingers crossed [that the network will be added to cable systems here].

How many CDs have you put out so far as part of the Live at the Bluebird Cafe record series, your joint venture with the Koch-distributed American Originals Records? It’s up to eight at this point after two years.

And how did the series start?

Really for my own fun we started taping all the shows here, first on cassettes then on digital tape when someone gave us a free DAT recorder. I always thought that if we could get clearances on the songs we could make some terrific records.

You occasionally book shows for senior citizens and for children?

Yes. If somebody has a nice manner that can do original music for children [we book them]. Kids are perfectly open-minded about [songs about] snakes, pancakes, pizza and dinosaurs.

The film The Thing Called Love was set in the Bluebird. How did you feel about being portrayed by K.T. Oslin? I keep a low profile about being K.T. Oslin.

What was the experience like of being a consultant to that film?

It was a tedious time. To start with, the idea of going to Hollywood sounded like it might be the most glamorous two or three weeks of my life. It was the least glamorous. They put us in a Howard Johnson’s hotel. They were not very interested in my opinion. They let me show them how good

Continued on page 38
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SHOWCASE SURPRISES

Artists and executives who come to the Bluebird looking for something or someone specific often go home with more than they’d bargained for. “A publisher or record label executive will come to see one person and notice somebody else,” Kurland observes. “That’s the whole beauty of being an opening act or being part of the group show. We do a lot of shows that are designed to bring in people so they can see multiple acts at the same time. That, I think, is what works. The other thing that works so nicely—even more than artists getting discovered here—is songs getting discovered here. An artist will come down to see the guy who wrote his last hit. While he’s here in the room, he’ll hear something that he wants to record next. There really is a lot of song-plugging going on.”

A concept that has become synonymous with the Bluebird is the club’s famed “writers in the round” performances, where several songwriters sit in a circle swapping stories, humorous pats and songs. Singer/songwriter J. Fred Knobloch created the first in-the-round experience with songwriting pals Thom Schuyler, Paul Overstreet and Don Schlitz. “After a gig one night, Amy was upset that people were talking in the back by the bar because it was so far away from the stage,” recalls Knobloch, whose songs have been cut by Faith Hill, George Strait, Ray Charles and Kenny Rogers. “I said, ‘Why don’t we just set up in the middle of the room? They all kind of looked at me like they were staring into the eyes of a chicken. The next gig we tried it. We set up on short risers in the middle of the room. I remember you had to watch leaning back in your chair because you might fall all the way over. But it went great. Everybody was quiet, and things happened. We played on each other’s songs. We harmonized in parts we hadn’t harmonized on before. We did funny bits. It just clicked. The only thing we’ve changed since then is that we don’t sit on the risers. It just took off from there.”

The in-the-round experience is part of the Bluebird mystique. “It’s personal. When you’re sitting amongst people, they’re afraid to be rude,” Knobloch says. “It’s very intimate.”

That quiet, reverent atmosphere fosters a great environment for artists and producers to discover songs. “Trisha Yearwood came out to hear us, and I played ‘A Lover Forever’ that I’d written with Steve Goodman, and she heard that,” recalls Knobloch of the song Yearwood cut on her Everybody Knows album.

Noeben Chapman has a similar story. “Garth Fundis had heard Trisha Yearwood come in one night when I was playing in the round,” she recalls. “‘Trisha heard ‘Down on My Knees’ and ended up recording it. I’ve had that happen several times—where someone heard a song there and ended up recording it or telling someone else about it.”

Publishers and writers often form long-term relationships from Bluebird introductions. “I found Steve Seskin at the Bluebird,” says Bomar. “We wound up with about a 12-year publisher relationship that resulted in many, many hit records. The first time I saw him was at a Sunday-night writer’s night at the Bluebird. I remember it vividly.”

Songwriter Liz Hengber’s initial Bluebird experience came as a waitress. “The Bluebird was the cool place to work, and I wanted to work there for the connections,” says Hengber, a Brooklyn native who moved to Nashville in 1986 and has since penned numerous hits, including Reba McEntire’s “For My Broken Heart,” Andy Griggs’ “She’s More” and Clay Davidson’s “Unconditional.”

In addition to waitressing, Hengber began sharing her songs, “I did perform there,” she recalls. “Amy was always good about encouraging me to do the open-mike night and...
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BLUEBIRD CAFE: 20TH ANNIVERSARY

SONGWRITER SHOWCASE

Continued from page 31

FLYING HIGHER

Today, the Bluebird has grown into a bit of a cottage industry. In 1999, cable network Turner South began taping weekly shows, Live at the Bluebird Café, with the series set to begin taping a fourth season this summer. In September 2000, a new independent label, the Live at the Bluebird Café record series, in a partnership with American Originals Records, debuted. Distributed by Koch International, the label has released CDs of Bluebird performances by Michael Johnson, Don Schlitz, Fred Knobloch, Angeli Kasset and Jelly Roll Johnson.

Kurland says that these are exciting times for the Bluebird: "We feel we've made the most out of the place, with a TV show, record label, book, and being named Academy of Country Music's Club of the Year."

The Bluebird live concept has also transcended state borders. The Swallow, a small club in Roswell, Ga., has started a Bluebird night, booked by Kurland and her staff and featuring Bluebird regulars. In the future, Kurland would like to see the Bluebird hit the road in a conceptual concert tour.

Longtime observers are often in awe at how the concept has grown. "I'm amazed we made it this far," says Patten. "I'm flabbergasted. I'm still on the road, and people know about this place everywhere we go."

Perhaps the most rewarding aspect of Kurland's tenure at the Bluebird has been the venue's philanthropic efforts. In 1987, the venue began hosting the monthly "Milk and Cookies Concerts" for pre-school children. Later, the "For Seniors Only" monthly concerts began.

"When you have success in business, you should make use of it not just for your own ends, but to make the world a better place," says Kurland.

In the meantime, Kurland admits the Bluebird's success has exceeded even her most ambitious expectations. "I really went into this pretty naive, looking to have a good time," she says. "At 26 years old, I don't know if anybody is seriously looking at the future. It was more about just trying to have fun.

And it has been fun, she says, although certainly not exclusively so. "We have the same problems any small business has, like broken plumbing, roof leaks, employees not showing up," she says. "It's not all flowers and bubbles—it can be a real pain in the ass. But this has certainly gone way past anything I could have thought of or dreamed about."

SUCCESS STORIES

Continued from page 34

the writers' nights, even if I was waiting tables. I'd put my tray down, do a number and go back to waiting tables. The Bluebird is an incredible place. It's a throwback to what the '60s must have been like in Greenwich Village."

Though Nashville is primarily known as a country-music town, the Bluebird is home to songwriters from all genres. "When I've been in there, Donna Summer has been in there. Leon Russell has been in there," recalls Nielsen Chapman, who says one of her favorite nights at the Bluebird was when Bonnie Raitt accompanied her to hear Mike Reid, Hugh Prestwood and Gary Nicholson. "It's been an amazing melting pot of many, many musical styles and traditions. It's not just one kind of music. It's centered around acoustic music, but it runs the gamut."

Yearwood agrees. "What I like is that it's still focused on music and artistry," she says. "You get to hear all kinds of music there. It's an intimate way to hear your favorite writers and artists. I think Amy Kurland and the Bluebird are true friends to those writers and artists. As much as our business changes and as much as trends come and go, I think the Bluebird will be a place we can count on to stay the same. In 20 years I can walk in there and still get that casual, intimate feeling that it has today."

Knobloch sees the Bluebird occupying a special place in Nashville's history. "To me, it's like the Ryman [Auditorium] of our generation," he says. "I think as much history is happening out of there. The same quality of music is happening out of there as came out of the Ryman in the early days of the Grand Ole Opry. I'm not doing that to stake a claim for our generation. I just think it's true."
FAME IS ON THE OTHER SIDE OF THIS DOOR.

CONGRATULATIONS TO AMY KURLAND AND THE BLUEBIRD CAFE.
FOR 20 YEARS OF MAKING US STRIVE TO BE THE BEST.
AMY KURLAND Q&A
Continued from page 32

to twirl cocktail napkins and plug in a sound board, and
that's it. I tried very hard to consult them out of cowboy has
[a no avail]. As they kept saying over and over, "It's not a
documentary."

So it was actually shot in Los Angeles?
They filmed the exteriors here and replicated the inter-
ior on a soundstage in L.A.

What did you think of the finished film?
It's a little bit painful to watch. I wish that it would have
been a little bit better movie... [But] I was thrilled that it
happened. I thought the Bluebird scenes were very well
done. I was not pleased with the broad generalizations they
made about Nashville and our cowboy attire and [that] our
favorite Friday night activities were roping steers. But, as far
as the Nashville scenes go, and the whole songwriter aspect
of it, I liked that very much.

Looking back over the past 20 years at the club, what are
you most proud of?
The list of artists who have performed here is one that
I'm very proud of. Trisha Yearwood came in with Pat Alger,
singing in his band. Kathy Mattea was the first artist who
got signed while working here. Alan Jackson showcased
here, but I can't lay claim to him. Kenny Chesney played
here regularly on open-mike nights. SKO was playing here
as an act and got signed out of here. The Bluebird is the
place Pam Tillis' career got revitalized. Indigo Girls played
here when they were just a folk act in Atlanta.
It's just nice to be able to participate in other people's suc-
cess.

You've got to feel good about what you've facilitated for so
many people's lives.
I wish very much I could write, sing or play an instrument,
because I certainly love music. If I have gotten to be in the
music business in some way, and be part of the creative
process of entertaining other people, that's wonderful.
Some of the [artists'] lives have changed, but we disap-
point some others and send them back home and tell them
to go ahead and finish their accounting degree.

I'll bet you've seen it all in the past 20 years.
I've seen many phenomenal moments, like when Tony
Arata played "The Dance" for Garth Brooks, and Garth said
that if he ever got a record deal, he wanted to record that
song. That song made Garth's career, really put him way on
the map. Or when Bonnie Raitt sang "I Can't Make You Love
Me" and nobody took a breath through the whole thing.
The Bluebird is a great place to play the songs that are
certainly aspiring, and have gotten cut anyway and
have gone on to become hits, such as Kathy Mattea's
Grammy-winning recording of "Where've You Been".

Garth Brooks has always had a unique relationship with
the Bluebird.
It started out the way anybody else does here. He came
out and played some open mikes. He continued to play until
he did a showcase here and got signed to Capitol Records.
He has been as loyal or more loyal in claiming the Bluebird
as part of his story [as any other artist].

What are your goals for the future?
A Bluebird tour of Southern clubs is my dream goal. With
the Turner South connection, we can [take songwriters] to
150-seat nightclubs in Turner South markets and [make it]
a good night.

What are some of the things that have contributed to the
club's success?
I think I've had wonderful staff over the years that love
music and have made those who come here to play feel at
home and comfortable and appreciated. We have very lit-
tle in the way of niceties. We don't have dressing rooms. We
never give out a free drink. We don't have a vegetable tray
or anything like that, but we are able to provide people who
play here with a truly respectful and loving audience. I think
that's why they keep coming back.
Sony Discos’ Montaner Bets ‘All’ On Success

BY LEILA COBO
MIAMI—When Sony Discos introduced its newest male balladeer at a company showcase several months ago, audiences saw a new artist but not a new name.

At 23 years old, Alejandro Montaner is the latest arrival in the competitive field of male pop, but he carries with him a precious commodity: the Montaner name, inherited from his father, crooner/songwriter Ricardo Montaner. And far from feeling pressured about his surname, Montaner embraces it.

“I won’t allow anyone to give me that pressure,” says Montaner, whose debut album, Todo a Que Tempo (All I Have), is due July 2 on Sony Discos. Produced by Alejandro Jaén, the album takes its title from a Jaén song of the same name.

“My dad made this last name, and it’s a trademark,” Montaner explains. “And it’s helped me, and I don’t feel ashamed to use it. On the contrary, what pride I feel.”

With his recording debut, Montaner has joined at least two other families—those of Vicente Fernández and Julio Iglesias—where fathers and sons have recording careers. Montaner’s brother, Héctor, is also signed—to Universal Music Mexico—and dad Ricardo is on Warner.

MORE THAN A NAME

But Montaner has far more to offer than simply his pedigree on this straight-ahead ballad album, for which he co-wrote three tracks and fully wrote three others. Eminently romantic in content and highly melodic in sound, the songs show a gift for composition. But as it turns out, writing and singing—albeit at a professional level—are relatively new to Montaner. Although he grew up surrounded by music, he never had the urge to hog his father’s spotlight. By the time he finished high school, he opted to go for a degree in music business and marketing.

“It had more to do with stage fright,” confesses Montaner, who would occasionally sing with pubs and friends. “In fact, there’s a story my mom always tells. I would imitate John Travolta and El Puma. We had a house on the beach, and we always had guests. And I would set up a stage, put out chairs, and use the broom as a microphone. And I would sing— with my back to the audience.”

But the night of facing an audience nagged at Montaner, and after finishing college, he decided to record a demo and test it on his most demanding critic: his father. “I know he knows this is my family,” Montaner recorded “Dimelo” (Tell Me), an old song by Venezuelan singer/songwriter Ian Chester, and gave it to his dad for Christmas.

“I think he’s wondering where this sort of thing is needed.” Wilson worked at EMI Music Publishing and then Taxi before founding LMA with Claudia Arteaga. Wilson and Arteaga screen material before passing it on to potentially interested parties. No additional fees are charged to members, even if they end up cutting a deal. Additional information can be found at latimusicartist.com.

‘MAN’ STAYS: After regaining the No. 1 spot on the Hot Latin Tracks chart with “Quitame Ese Hombre” (Take That Man Away) and remaining in the top 10 of the Latin Albums chart (sitting this week at No. 6), Plahar Montenegro is set to spread her wings with Univision Music Group (UMG) album Desahogo. According to her manager and husband, Jorge Reynoso, the album is slated for release in Brazil and will also be launched in Spain this September through a joint venture with Universal (which distributes UMG product outside of the U.S. and Mexico) and NBCUniversal. In Mexico, the album is now released through UMG’s new offices there, after being originally released by Universal.

In other chart news, Montenegro labels Jennifer Peña holds firm at No. 4 following her debut on the Top Latin Albums chart with her strong Libre, while Universal’s Juanes drops to No. 3 after four weeks at the No. 2 spot. The album that Chayanne now occupies, Thalia remains at No. 1, while Alejandro Pires rises to No. 7.

IN BRIEF: Miami’s South Beach venue BillboardLive is hosting a new monthly event, A Date With Fame, which will showcase unsigned Latin singers and songwriters. A Date With Fame is organized by Antonio Almeida, promoter Alejandro Ferlen, and Marco Lauretti, who produces biweekly entertainment newspaper El Popular. The showcase will take place on the last Wednesday of every month and is open to the public, though outreach is being targeted at industry executives... Puer- to Rican all-band Icaro Azul performed June 21 at a new talent fest Mob Fest in Chicago. The band, which is promoting album Y La Noche Gríta Ba (And the Night Screamed), was invited to Chicago after talent scout Rorrie Valdez caught it live at a showcase during Miami Billboard Latin Music Conference... Colombia’s Senior Carrasquilla is proving a perennial favorite in the U.S., where it launched its second tour in six months. The hard-hitting salsa group is performing 16 dates in clubs and festivals throughout the U.S.

Providing a link: Latin Music Artists (LMA), a new company that links unsigned artists and writers with labels, publishers, and film and TV supervisors, has launched in Los Angeles, aiming to serve the Latin music market. LMA works by collecting affordable fees from members and then hooking them up with various record companies, publishers, managers, and film and TV supervisors who place monthly requests through LMA. “It’s definitely a proven, successful business model,” says LMA co-founder Issa Wilson, pointing to companies like Taxi, which has thousands of members and pioneered the idea of connecting artists with the mainstream market. “Now, the Latin market is getting big enough where this sort of thing is needed.”

Sony Discos chairman Oscar Llold says, “We’re proud to have such a charismatic and talented young artist. I’m convinced that he will become the new pop music revelation this year.”

The disc also includes a Ricardo Montaner track—which he also produced—as well as “Dimelo,” the song that got Montaner his album deal.

Sony, which sees in Montaner a blend of talent, looks, and name, is banking heavily on a strong debut. “I really believe he’s a true artist,” Sony Discos senior director of marketing Maria Elena Guerreiro says. “He’s a young man in his early 20s who writes, has a beautiful voice, and comes from an artistic family, so he knows what this is all about. Music and he wants to work. It’s hard to have that many things going for you. And he has a lot of heart. I think you need a lot of heart to make it in his business.”

Following the official launch of the album July 2 in Puerto Rico, Montaner will begin full-fledged TV and radio promotion. The first promotional focus will be in Puerto Rico and major U.S. Latin markets. It’s good timing for Montaner, who is starting to feel decidedly more comfortable onstage and that he has found his place in life. “Music has always been in my life,” he says. “Denying it would have been—well, if I’d been a doctor, it would have been a huge contrast.”

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**LATIN POP ALBUMS**

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Bisbal, Others Set For ‘Triumphant’ Debuts

BY HOWELL LLEWELLYN

MADRID—The astounding success of David Bisbal and his fellow contestants from the CD-driven TV talent show Operación Triunfo has seen them conquer Spain as solo artists this summer without really trying.

The only “natural” markets left for them to win over are Latin America and the U.S.—and that is the exact plan etched out for Bisbal by Barcelona indie label Vale Music and Miami producer Kike Santander, the man behind Bisbal’s debut solo album, Concierto Latino.

Concierto Latino went to No. 1 in its first week of release last month with sales of 600,000 units, a record for a debut album by a Spanish artist. Only Alejandro Sanz, whose El Alma Al Aire sold 1 million units in one week, has ever done better.

But Bisbal’s label, which had the rights to all Operación Triunfo music product, says this is just the beginning. Album producer Santander agrees.

Vale Music international director Elisabeth Comabella thinks the time is right for such a conquest, and she and Santander should know what they are talking about. While Santander has succeeded with a host of artists—including Gloria Estefan, Diego Torres, and Christian Castro—Operación Triunfo has brought nothing but success for Vale Music. Weekly four-hour TV shows and hysterical media coverage followed the four-month process of 16 contestants competing to be the Spanish candidate for May’s Eurovision Song Contest. Bisbal was one of the three finalists and a backing vocalist for Operación Triunfo winner Rosa at the Eurovision event, in which Spain came second.

Not only has Operación Triunfo saturated all news media and, along with soccer, become the favorite subject of bar gossip, it has dominated the Spanish charts since early December. In the week ending June 15, Bisbal was still at No. 1, and seven Operación Triunfo-related albums were in the top 10.

Eponymous solo albums by Operación Triunfo contestants Rosa and David Bustamante entered the charts with first-week sales of 500,000 units. In some cases, the albums are joint ventures with other labels: Rosa’s is a BMC/Vale release, Manu Tenorio by Manu Tenorio—which sold 500,000 copies after six weeks—is on Pep’s Records/Vale, and Cheeno, by Argentine-born Cheeno, is a Zomba/Vale product. Operación Triunfo-related albums have sold an astonishing 8.5 million units in Spain in seven months, compared with total album sales in 2001 of 73.6 million units.

Though Rosa was released in early June in Mexico, Bisbal is likely to lead the Spanish assault, Comabella says. “He is the most Latino of the artists, and that is why the album has its title.” He is also the first album with a “made in Miami” sound and feel—thanks to Santander, who also wrote first single “Ave Maria.”

Comabella says Vale chose a U.S. producer “because we are absolutely convinced of Bisbal’s Latin and international potential.”

Bisbal, 23, says of the album: “When they give you such a perfect record as this, you cannot allow yourself the luxury of rejecting any song.”

Bisbal, a native of the Andalucian province of Almeria, laid down only one condition: “That they included plenty of Spanish guitar, so that my southern Andalucian roots could be heard.”

The Spanish guitar comes courtesy of Miami-based Spanish teenager Rayito.

Jazz Notes

Salad Days: Call it funk, jazz, or jam-band, but there seems to be no shortage of groove-happy, improvisation-based ensembles merging jazz technique with R&B and rock rhythms and no lack of young music fans eager to soak up their sound.

Add to the long list of these groups Lettuce, whose members constitute a virtual who’s who of contemporary jazz-funk. The band sees the release of its debut, Outta Here, July 16 on the Verve Recordings label. Consisting of Soulive’s Eric Krasno and Sam Kinninger (guitar and saxophone, respectively), the John Scofield Band’s Adam Deitch (drums), the Squid’s Adam Smirnoff (guitar), Kudu’s Bhasker (keyboards), Rustic Overtones’ Ryan Zoidis (saxophones), and record producer Erick Cox (bass), the group has a full decade of history under its belt that belies its members’ median age of 25.

Lettuce formed in 1992, while its then-teenage members were students at Boston’s Berklee College of Music’s summer program, united by a mutual love of James Brown, Herbie Hancock’s Head Hunters, and their music studies. (The band’s moniker is a play on words that originated out of the financially strapped students’ need to constantly improvise way to “let us borrow your instruments,” “let us crash on your couch,” etc.)

Despite the career that each member has forged in the ensuing decade, the band has remained in touch, occasionally reconvening when the players’ schedules allowed. According to Kinninger, most of the original songs found on Outta Here have been staples of the band’s live shows throughout the years. “We are like a huge family, based around the Northeast,” he says. “We get together, we pull out the familiar songs, and it’s like no time has passed. It just comes together.”

While Outta Here may not be a straight-ahead jazz project, it is a fine example of a band that draws extensively from the jazz tradition, while adding elements familiar to genera-tions who have come of age in the wake of the seminal jazz/funk projects of the early-to-mid ’70s. Swirling instrumental solos and dense harmonic structures permeate the music, based upon arrangements of the early ’70s funk and contemporary hip-hop rhythms.

“Jazz influences everything we do,” Kinninger says, “because we are all improving musicians; meaning we approach the music from a jazz perspective, playing melodies that we expand upon, exchanging solos, and then returning to the main melody.”

Guests on Outta Here include guitarist Scofield, trombonist Fred Wesley on “Superfied” (which Kinninger allows is a reworking of Brown’s classic “Get Soul”), and soulie organist Neal Evans.

Not surprisingly, Kinninger says that in the past decade, the audience for Lettuce’s brand of jazz/funk has continued to grow. “In the past, we had our fan base who knew everything we did and came to the shows because they followed us closely,” he says. “Now, there are people who come just because they love live music, and they might not know much about us; they just want to hear music being played.”

NoteWorthy: Pianist/composer Joseph Diamond releases his second collection of original Latin-tinted contemporary jazz compositions, Island Garden, June 25 on his own Bazileus label. Island Garden boasts more improvisation and looser arrangements than the pianist exhibited on his 1999 debut, Not Your Typical New Yorker, while continuing to draw upon his keen sense of melody and composition. Distribution is handled by producer/Chic founder Nile Rodgers’ Sumthing Distribution.

The next classic sides to be reissued on RCA’s reactivated Bluebird imprint include the Dave Brubeck Quartet’s Time Out (July 9), the 1949 date that reunited Belgium-born guitarist Django Reinhardt and French violinist Stephane Grappelli. Both were veterans of the Quintet of the Hot Club of France that performed throughout Paris from the early 1930s through the outbreak of World War II, which was a particularly tumultuous time for Reinhardt, as Nazi Germany often persecuted Gypsies. The new edition of Djangologie includes three rarely heard tracks from the recording sessions, including a classical piece, “Improvisation on Tchaikovsky’s Pathétique (Andante).”

Also reissued July 9 on Bluebird are Louis Armstrong’s last jazz recording, 1970s Louis Armstrong and His Friends, and keyboardist Lonnie Liston Smith’s 1973 debut, Astral Traveling. The former release was recorded in honor of Armstrong’s 70th birthday and includes the song that has perhaps become most often associated with the jazz great, “What a Wonderful World,” as well as bonus tracks including “Here Is My Heart for Christmas” and alternate mixes of “The Creator Has a Master Plan (Peace).”
Dubway Adapts To Changing Biz

BY CHRISTOPHER WALSH

NEW YORK—Commercial recording facilities are responding to the prolif-
eration of home-based and personal studies, which now, more often than not, are based around a digital audio workstation (DAW).

In addition to seeking out new sources of revenue to compensate for the lost bookings that result from these home-based studios, owners of professional facilities are finding that by working with their semi-pro counterparts, they can not only in-

create new revenue streams and provide invaluable assistance but also lay the groundwork for an easier and more productive mix or mastering session.

For Dubway Studios, offering a new range of services creates a win-
in situation for all participants. Recently, the facility added to its range of in-house services by offering on-location consulting and recording services, including track-
ing, mixing, and editing; DAW con-
sultation; home studio set-up con-
sulting; and live sound recording.

Much like another John Storyk-designed New York studio, Engine Room Audio (see story, this page), Dubway is catering to contemporary audio production, adapting to broad changes affecting everything from budgets to recording methodology. Early results, says Dubway owner Al Houghton, are positive.

“A lot of people who come into the studio have recorded some tracks at home and want to add drums or voc-
cals,” Houghton explains. “It’s appar-
ent that people do pretty well and work hard on it, but if they just had a little advice they could go way further.

“Our response to that was, Why don’t you have somebody come to your place for a couple hours and go over how you’re using the computer, how you have the prefer-
ences and memory and stuff set up

that cooperative. If somebody said, ‘Look, you should do it like this, check this box down in the system fold-

er,’ things might go a lot easier.

On-location consulting clients have ranged from people in the process of building a studio to those needing guidance on DAW operation to Dubway clients who feel they aren’t getting the most out of their personal setup.

Consultants are determined based upon specific needs and include Dub-
way partner Mike Crehore and engi-

neer Jason Marcucci. “Mike is really well-versed in more in-depth computer stuff,” Houghton says. “He’s got an unrivaled understanding of a computer’s hassles. And we all know about the acoustic things, ranging from speaker placement to micro-
phone technique, that type of thing. So far, we’ve sent a couple of different

people out.

“It’s partly a response to the changing environment of the studio business,” Houghton adds, “which we all know is a rough one. But beyond that, there are people bringing their mixes in which they think are great at home and sound not-so-great anywhere else. With a minimal amount of effort, their mixes can sound a lot better. I know it can sound better than it sounds half the time, so it’s definitely a job easier, when someone comes in and asks us to mix or master something.”

for whatever software you’re using, and how best to set it up so you can either work with other places easier, or have your own thing do more of what you want it to do, instead of getting bogged down in what might be an inefficient way of working.”

“There’s a whole software aspect that people may not be that hip to,” he continues. “Computers are not always

July

4

PRO AUDIO

D.I.Y. WITH DAW: Contemporary production being done this way is, recording professionals and facilities are adapting and evolving to suit modern needs and techniques. In lower Manhattan, a newly expanded facility is aiming to meet the diverse requirements of independent pro-
ducers and recording engineers.

Located at the corner of Lafayette and Canal Streets and straddling New York’s SoHo Chinatown communities, Engine Room Audio offers traditional mastering and duplication services, the former in a comfortable, recently completed design by John Storyk of the Walters-Storyk Design Group. An interesting and imaginative addition to this mix, however, is the existence of six private audio suites coupled with two live rooms, all tied together by ELCO connections.

Each personal studio is an acous-
tically tuned and treated room with floating floor, along with phone lines and a DSL connection. Each is occu-
pied by an audio professional and based around that individual’s digital audio workstation (DAW) of choice, usually Digidesign’s Pro Tools.

“Why my first built it, I was unsure,” Engine Room Audio owner/lead engi-

neer Mark Christensen says. “It looked at what most of the market needed. I knew that that’s where I felt like I would need, if I was looking for a place. So, at first, you’re never quite sure what will happen, but once word of what we’ve got on got around, everyone moved in.”

“Hardly anyone wanted to move out, we’ve got a 15-person waiting list,” he continues. “A lot of my industry friends are telling me I should just rent the raise, but I don’t want to be that way, I want it to be a community vibe, I do screen peo-
ple—in it we let anyone mix, in when there is a free room. We try to get people that mesh with the

existing people.”

More small from the edit/mix suits are two live rooms, complete with PA, amplifiers, and instru-
ments, including a drum kit and keyboards. Each private room can record audio from the live rooms, which resemble rehearsal studios, albeit clean, bright, and well-
equipped and maintained ones.

Clients, Christensen says, have reported the suitabil-
ity to rehearsal/ensemble playing and in some situations are granted such use.

The final component of Engine Room Audio’s services is the rec-

ently completed mastering studio, the acoustical design and installation completed by Storyk following origi-
nal conceptualization by Chris-

Bowman of CHBO. The room is based around a SADiE DAW, sup-

plemented by outboard hardware from TubeTech, Manley, Universal Audio, Ampeg, Audio Wires, and Crane Song. The room also features the first New York installation of Takobus studio map panels, made in Europe and distributed in the U.S. by RPG Diffuser Systems. Projects mastered in the room include a J. Mascis-produced album by TonyJarvis, the upcoming Galt album produced by Tony Mangeri,

and several classical albums for Museovitch Productions.

Audio professionals can now track, mix, master, and replicate a project at Engine Room Audio, or any com-

bination thereof. The diversity of services is critical to a facility’s long-

term survival, especially in an envi-

ronment weathering a national recession and the lingering effects of last Sept. 11, particularly acute in Engine Room Audio’s downtown Manhattan locale.

“I talk to people at the [replica-

tion] plant and competitors,” Chris-

tensen confides. “None of us have ever quite been the same since [Sept. 11]. Obviously, immediately there was a total drop-off in the business for us, because we’re right down there. Then people were forcibly ‘getting back to normal,’ but, not unlike the economy as a whole, there’s been a recession. But we have been seeing a shift in that whole market anyway, because of the whole CD-R thing, now that everyone has a burner at home. We have definitely seen a shift from a lot of smaller jobs into more heavy-duty replication with silk-screening and offset printing. We’ve been moving more into that market.”
Songwriters Inducted Into Hall Of Fame

The 2002 Songwriters Hall of Fame induction ceremony was held June 13 at the New York Sheraton Hotel. Hosted by Songwriters Hall of Fame CEO Hal David and songwriter Paul Williams, the star-studded event inducted Barry Manilow, Michael Jackson, Randy Newman, Sting, and Nickolas Ashford and Valerie Simpson. Special awards were presented to Carole King (the Johnny Mercer Award), Garth Brooks (the Hitmaker Award), Stevie Wonder (the Sammy Cahn Lifetime Achievement Award), National Music Publishers’ Assn. CEO Ed Murphy (the Abe Olman Publishers Award), and GCC Communications and SESAC chairman/CEO Stephen Swid (the Patron of the Arts Award). The Towering Song Award was presented to George M. Cohan’s “You’re a Grand Old Flag.”

Pictured, from left, are newcomers David Gest and Liza Minnelli, accepting for Michael Jackson.

Legendy singer/songwriter Carole King was presented with the Johnny Mercer Award at the event. King, center, is shown with, from left, BMI president/CEO Frances Preston, Songwriters Hall of Fame CEO Hal David, EMI Music Publishing chairman/CEO Martin Bandier, and Songwriters Hall of Fame president Linda Moran.

CELEBRATING AT EMI CATALOG GROUP product manager Kenny Nemes reports that the title track of the forthcoming Peter Tosh album reissue, No Nuclear War (Words & Music, Billboard, June 22), is being serviced to radio via a promo disc featuring both short and long versions. A tie-in with Greenpeace and the MoveOn online advocacy group, which is leading a “No Nukes Over Kashmir” campaign, is also being considered.

STILL A CALIFORNIA GIRL: Nancy Sinatra’s recent gig at Manhattan niterie the Bottom Line served as a reminder of what a great girl-rock er she once was—and still is.

Backed by a monster band starring Blondie drummer Clem Burke, Guns N’ Roses guitarist Gilby Clark, and legendary “Wrecking Crew” L.A. session keyboardist Don Randi, Sinatra opened with Roy Wood’s classic “California Man” from her current chess-inspired album, California Girl, then rocked through a set that included many of her trademark 1960s hits, as well as material like Elvis Presley’s remixed U.K. chart-topper “A Little Less Conversation,” which Sinatra incorporated into her show long before its current revival.

“It’s a song of his that I always wanted to do, because it was written by Mac Davis and Billy Strange,” Sinatra says. (Strange was her longtime arranger.) But the songwriter with whom Sinatra is most closely linked is Lee Hazlewood, and her set featured plenty of the songs he penned for her, including “How Does That Grab You Darlin’,” “Love Eyes,” “Sugar Town,” “Lightning’s Girl,” and, of course, her signature hit, “These Boots Are Made for Walkin’.”

“He had such a great imagination and wrote fairy tales,” Sinatra says of Hazlewood—who, incidentally, will be commemorated in August by Astralwerks’ Total Lee tribute album, featuring the alt-likes of Evan Dando and Lambchop. Songs like [Sinatra/Hazlewood duets] “Sand” and “Some Velvet Morning” are real fantasies, and there was a great sweetness to his writing. Steven Van Zandt came to the show and said that when we sang together, we just nailed the little girl and the old guy with the deep voice,”

Sinatra recorded other hit duets with Hazlewood, including “Jackson” and “Summer Wine,” “but I don’t do them in my shows, because it doesn’t feel right to do them with anyone else,” Sinatra says. “I know Lee does them, but I don’t have the heart.” Still, Sinatra plans to record again with Hazlewood in July and also aims to get her two Nancy and Lee albums back in print.

“I own all the masters,” she crows. “One piece of advice I give to anybody starting out is to make sure your masters revert to you—because they’re all you got later on.”

Sundazed has reissued seven of Sinatra’s albums, and she hopes to oversee the release of the remainder of her catalog. “If nothing else, I want to show that there’s much more to me than one song, being a rebel chick,” she says, acknowledging “the big three credits I get.”

THE KEITH CONTROVERSY: The brouhaha over Toby Keith’s patriotic country hit “Courtesy of the Red, White, and Blue (The Angry American)” points out the dangers of politically correct pop songs—particularly when people don’t even bother to listen to the lyrics.

Whatever the facts are, he’s embarrassed ABC-TV by claiming that news anchor Peter Jennings uninvited him from performing on the network’s In Search of America: A July 4th Musical Celebration because of trunculent lyrics like: “This big dog will fight when you rattle his cage/And you’ll be sorry you messed with the U.S. of A./Cause we’ll put a boot in your ass/It’s the American way.”

Personally, I would prefer Alan Jackson’s moving “Where Were You (When the World Stopped Turning)” or even Bruce Springsteen’s “Born in the U.S.A.” Then again, the Springsteen hit caused controversy, too, when the Ronald Reagan re-election campaign absurdly embraced the tune, which was actually about alienated Vietnam veterans. Then again, I’m hardly the one to point fingers, having long ago marched to the strains of the Rolling Stones’ “Street Fighting Man” —which was really about political apathy.

TOSS UPDATE: EMI Catalog Group product manager Kenny Nemes reports that the title track of the forthcoming Peter Tosh album reissue, No Nuclear War (Words & Music, Billboard, June 22), is being serviced to radio via a promo disc featuring both short and long versions. A tie-in with Greenpeace and the MoveOn online advocacy group, which is leading a “No Nukes Over Kashmir” campaign, is also being considered.
JULY
July 9, 42nd Songwriter Showcase, presented by the Songwriters Hall of Fame, Fied Under Time Café, New York, 212-957-9230.
July 13-17, National SGA Week, sponsored by the Songwriters Guild Foundation, various venues, Nashville. 615-329-1782.
July 26-31, International Assn. of Assembly Managers’ 77th Annual Conference & Trade Show, Georgia World Congress Center, Atlanta. 770-929-8000.
July 31-Aug. 3, Atlantic Music Conference, Sheraton Atlanta Hotel. 770-499-4600.

AUGUST
Aug. 6, BMI Urban Music Awards, Club Tropicana, Fontainebleau Hotel, Miami Beach (by invitation only).
Aug. 7-9, Billboard R&B/ Hip-Hop Conference & Awards, Roney Palace, Miami Beach. 664-654-4600.
Aug. 14, Fourth Annual Recording Academy Golf Tournament, presented by the Chicago chapter of NARAS, Harborbide Golf Center, Chicago. 312-786-1117.
Aug. 15, Popkomm 2002 Trade Show for Pop Music and Entertainment, Cologne Trade Fair Complex, Congress Centre West, Cologne, Germany. www.popkomm.de.

SEPTEMBER

OCTOBER
Oct. 8-10, East Coast Video Show, Atlantic City Convention Center, Atlantic City, N.J. 816-835-1500.
Oct. 19, Second Annual World Soundtrack Awards, Bijouke Concert Hall, Ghent, Belgium, christian.deschutter@filmfestival.be.

NOVEMBER
Nov. 5, BMI Country Awards, BMI Nashville office (by invitation only).
Nov. 6, 36th Annual Country Music Assn. Awards, Grand Ole Opry House, Nashville. 615-244-2840.
Nov. 12, Billboard Music & Money Symposium, St. Regis Hotel, New York. 646-654-4600.

DECEMBER
Dec. 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 Whitmire at Billboard, 5035 Wilshire Blvd., Los Angeles, Calif. 90036 or at mwhitmire@billboard.com.

BELLE OF THE BALL: Pattie LaBelle will perform at the Dorothy Chandler Pavilion in Los Angeles July 16 for a double fund-raiser. Part of the proceeds will go to the Bill Duke Scholarship Fund, established by actor/producer/director Bill Duke, which provides scholarships to young people considering a career in entertainment, communications, or new media. The rest of the evening’s funds will benefit the West Angeles Community Development Corp., an outreach ministry whose members include Stevie Wonder, Magic Johnson, Angela Bassett, and Denzel Washington, all of whom will be present in the evening with LaBelle in the audience. Contact: Phyllis Caddell at 323-993-0773.

FREE TICKETS: DMX, Joe, Luther Vandross, and Pattie LaBelle are among the R&B and hip-hop artists participating in the newly launched Fighting HIV Through R&B. Sponsored by Agouron Pharmaceuticals, the HIV testing program offers free R&B concert tickets throughout the year to those that get tested. Agouron will give away more than 5,000 tickets in more than 40 cities nationwide. Contact: Sabrina Prince at 212-229-8442.

SOLUTION TO THIS ISSUE’S PUZZLE: See next week's Billboard page 76.

www.americanradiohistory.com

www.billboard.com
Eye On Milan
The City’s Savvy And Energy Give Focus To Italian Music Business

BY MARK WORDEN

MILAN—As an Italian center of banking and finance, fashion and design, and, of course, music recording and publishing, Milan in many ways compares to New York. This city has a buzz and an energy, which can appear either dynamic or self-important, depending on your mood that day, and it boasts an undeniable class and elegance, arguably a product of the wealth that large doses of dynamism and self-importance can generate. And, like New York, Milan is a place where people from all over this country come to “make it.”

Rome, as Italy’s capital, hosts the government, parliament, lobbyists and a vast state (not to mention church) bureaucracy, in addition to the film industry and RAI state television. But, for music, Milan is where it’s at.

THE NATURAL CHOICE

Milan isn’t the prettiest of Italian cities, and the song “Milano,” on the 2000 hit album La Pasta from Universal singer-songwriter Alex Britti, perfectly captures the melancholy of a Sunday afternoon spent wandering in this city, which, for a newcomer, can initially offer precious few places to go and people to see. Britti relocated to Milan from his native Rome to pursue his music career, but, had he been born a generation earlier, he might have been spared the move.

“Rome used to be the epicenter of the Italian music industry,” says Massimo Bonelli, VP of Sony Music Italy. “I’m thinking particularly of the RCA studios in the 60s. In the last three decades, however, just about all the major studios have moved to Milan.”

Today, Sony, Universal, Warner and EMI (Capitol/Virgin) are headquartered in Milan, while BMG Ricordi is divided between the two cities (BMG in Rome, Ricordi in Milan). Among the major labels’ top executives, only BMG Ricordi president/CEO Adriano Berwick is based in Rome, but he keeps an office in Milan and is there at least one day a week.

“Milan is a natural choice for locating your headquarters, even if, like most major labels, we also run a smaller Rome office,” says Massimo Giuliano, president and CEO of Warner Music Italy. “This is essential for dealing with the television stations, as much as anything else.” The music industry’s main representative body, FINI, also is headquartered in Milan.

Milan is also the home of music publishing. This is logical, given that, in the operatic era, the city’s La Scala opera house was the place. In those halcyon days, the publishers ran the show, as sheet music was the industry. Italy’s oldest publisher, Ricordi, set up shop within a stone’s throw of La Scala in the 19th century, while, in the ’30s, Galleria del Corso, which is just a few hundred yards away, became a sort of Tin Pan Alley, reaching its heyday in the ’50s.

Ladislao Sugar, a young Hungarian, set up his company, Melodi, there in 1892, while the Gucci publishing company (which had been founded in 1852 and was second only to Ricordi in terms of age) moved to the Galleria del Corso from Naples in 1936. Sugar’s empire would subsequently include the flagship store, Messaggerie Musicali (which is still in the Galleria del Corso), and the influential CGD record label, which was later sold to Warner.

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European Dance Summer
Labels Promote Future Hits In Mecca For Club Music, While The U.K. Dominates In Deals From Ibiza

BY CHUCKY THOMAS

IBIZA, Spain—Every summer, this is where club fans come from around the globe to dance. And every night, the island’s finest clubs, this is where European dance music catches fire.

The most celebrated of Spain’s Balearic Islands, Ibiza has long since established itself as the world’s summer clubbing capital. The party centers of San Antonio, the commercial district that hosts the majority of clubs and bars, and Ibiza Town, which retains more of the indigenous Spanish culture, both have become peacocks for dance music.

Legions of house-music producers and DJs have been inspired by the breathtaking international lineups of the superclub Pacha in Ibiza Town and the spiritual experience of watching sunsets from the shores of San Antonio’s legendary Café del Mar.

Predominantly during its summer season of June through September, Ibiza attracts some 1.7 million visitors, of which last year more than 700,000 were British, reports the Balearic Institute of Tourism. This audience of 18-to-30-year-old hedonists represents a lucrative customer base for dance-music labels worldwide.

CREATING HITS

Although barriages of Ibiza-related compilations, of varying quality, are released every year, the most exciting musical prospects from the scene come in the form of singles.

British labels have a stronghold on the territory, often scooping hot tracks on European Independents in the months preceding the season and licensing them for release at the end of the summer. By the time Miami’s Winter Music Conference takes place in March, many deals are already done.

The U.K. label Perfecto, home to DJ-producer Paul Oakenfold, one of Ibiza’s earliest supporters, has just released Oakenfold’s long-awaited debut album as an artist, Bunkka, featuring the singles, “Southern Sun” and “Starry Eyed Surprise.”

Perfecto has hosted a weekly summer residency at the Pacha club for the last three years. This year, Oakenfold, who is a huge draw for clubbers globally, will DJ at roughly half of its events, airing new remixes of four tracks from his album. He has noticed a significant influx of non-British tourists in recent years, saying, “You’re getting more Americans going there than ever, more people from around the world—Australia, Singapore, Argentina.” Notably, Ibiza remains least popular with Scandinavians, who apparently are nonplussed by its commerciality.

Perfecto also will be pushing the single “Help Me” from German producer/DJ Timo Maas featuring Kelis, and DJ Chrome’s “Who’s Crying Now?”

Continued on page EQ-1
EUROPE'S HOTTER THAN EVER THIS SUMMER.

PRIMAL SCREAM
Miss Lucifer
Primal Scream's eagerly awaited first single from the forthcoming new album "Evil Heat" is a dirty electronic dance record, produced by Jagz Kooner (ex Sabres Of Paradise/The Aloof). Bobby Gillespie: "I guess it's a sexual song. Electronic rock & roll. Yeah, it's quite short, but rock & roll should be short, like Little Richard and Jerry Lee, you know?"

ALEXIA
Don't You Know
Italian superstar Alexia returns with an instant feel - good pop smash! "Don't You Know" is the English language version of the Italian mega hit "Dimme Come" which spent an amazing 10 weeks at number 1 in the Italian sales and airplay charts. The single is at radio in July throughout Europe and the English language album "Alexia" is released in Europe late summer.

BOMFUNK MC'S
Something Going On
Hot on the heels of the radio hit "Live Your Life", the Bomfunk Mc's release their stunning new single "(Crack It) Something Going On" throughout Europe June/July. An infectious electro-pop cover of the Frida classic, the track is their most radio-friendly to-date and looks set to be a massive hit! Taken from the album "Burnin' Sneakers.

LAS KETCHUP
Asereje
A pure slice of summer magic! Las Ketchup are a real phenomenon currently dominating the charts, bars, clubs and airwaves all over Spain. "Asereje" is one of the biggest hit singles in Spain this year. Incredibly catchy, the song is a gimmicky tongue-twister that everyone will be singing along to! Released all over Europe this summer "Asereje" looks set to be 2002's answer to the "Macarena!"

JAMIROQUAI
Corner Of The Earth
'Corner Of The Earth' is the 4th single from Jamiroquai's multi-platinum "A Funk Odyssey" album. The track has a great acoustic summer vibe and is accompanied by a stunning video. European release is scheduled throughout July. Jamiroquai continue their European tour until the end of July.

SHAKEDOWN
At Night
Undoubtedly the most played track at this years Winter Music Conference in Miami. A disco classic for 2002 which is perfect for commercial radio. Released throughout Europe in May/June where it has already charted in the UK, Greece & Holland. This single is currently at Number 1 on the European Dance chart! Taken from their debut album "You Think You Know"
by paul sexton

Sony music senior VP of AKR David Massey is “very excited” about the impending priority rollout of Italian artist Elisa. “She’ll be released in Europe in late summer, starting in the U.K. in August,” he reports. “A brilliantly talented artist and songwriter, she’s going to impress a lot of people with her stunning English-language album.”—Scottish vocal fireball Lulu has been one of the U.K.’s best-known celebrities since making her chart debut at age 15 in 1964, but her all-star duets set Together (Mercury) is, remarkably, her first-ever domestic top-10 album. “I want to be successful at home more than anywhere else,” says a thrilled Lulu, who sings on the album with Sting, Elton John, Paul McCartney, Samantha Mumba, Ronan Keating and others. —Swedish modern-rock staple Kent has gone from strength to strength with its fifth studio album, Vapen & Ammunition (BMG), which sold more than 100,000 copies in the Nordic territories in its first three weeks of release in April and May, debuting at No. 1 in Sweden, Finland and Norway to make Kent the fastest-selling Swedish rock act in history. —Also from Sweden, the female punk-pop quartet Sahara Hotnights continues its European campaign with the U.K. release May 1 (1) of “Top of Your World,” the latest single from the Jennie Bomb album (BMG). After supporting Primal Scream in London last month, the group will play the main stage at the Reading and Leeds Festival (a.k.a. the Carling Weekend) in August. —Indie Red Flag is bringing the Irish rock quartet Ten Speed Racer to a wider audience, following the positive U.K. response to the spring EP Girls and Magazines. An earlier album, Eskimo Beach Boy, on Reverb, received a U.S. release, but the band has lately been inspired by a relocation from Dublin to Wexford. “We don’t sound a snift Irish, which is great,” says lead singer Dermot Barrett. —Melodic pop outfit Cousteau, which includes members born in Beirut, Lebanon and Cork City in the Republic of Ireland, won plenty of friends with its eponymously titled album on Global Warming, for which the band claims total sales of 150,000, including gold certification in Italy. Cousteau returns with the sophomore set Silvius, just released in the U.K. on Palm Pictures. —Veteran English vocal powerhouse Joe Cocker underlined the durability of his pan-European appeal with strong opening sales for his latest Parlophone set, Respect Yourself, which EMI VP international Mike Allen says shipped an initial 250,000 units. Cocker plays nine German dates in the first two weeks of July as part of an extensive European tour that continues until late August. —French dance act MadHouse reached No. 1 on Music & Media’s European Dance Traxx and No. 2 on EurochartHot 100 Singles in May with its version of Madon- na’s “Like a Prayer,” released in France by Bio and by edel and other labels internationally. The act follows up by further plundering her catalog for a seasonally timed cover of “Holiday.” —Mike Oldfield, now signed directly to WEAs Spain, launched his new “chillout” album The Lusian with an international press conference in late May in Valencia. —Mercury’s U.K. and French companies are jointly working French-born former Beethoven and Mehmet Pasa, who is veteran David Cherbet, who achieved an instant French top-10 single with the title track from his Leap of Faith album. Shepard in the U.K. by Mercury AKR director David Rose, Cherbet worked with established British songwriters such as Steve Robson and Elliott Kennedy, and says he was striving for a more enduring pop sound that has been evident on recent TV-generated hits. “It’s along the lines of Elton John and Robbie Williams more than Popstars,” he says. —Those who saw Ray Davies’ performance of “Lola” at the all-star Party at the Palace concert on the grounds of Buckingham Palace June 5 for the Queen’s Golden Jubilee will be heartened to hear that the Kinks’ leader is developing a new solo album for release later in 2002. While brother Dave has recently released his next set, titled Bug. Meanwhile, Sanctuary released the two-disc Kinks package The Ultimate Collection in time for Ray’s royal appointment. —WEAs teenage German female trio Wonderkid is part of three local hit singles (“Who Am I,” “Witchcraft” and “Just Know”) into a successful debut album, Wichtchen, notably in the CSA territories. —Finnish survivors Hanko Rocks, who had wider European popularity on CBS as long ago as 1984, remain commercial mainstays at home, having achieved a number 1 in Finland with its current album, People Like Me (Ashaki Rocks). Also rocking straight to No. 1, this time in Germany, was Depamasis (Virgin), the 15th album by Frankfurt-based metal quartet Böhse Onkelz (Bad Uncl). The band, whose history dates back to 1980, has just completed an extensive German tour. —Norwegian superstars a-ha are currently on a nine-country European tour in support of their latest big seller, Lifelines (WEA). —Welsh rock discovers Lostprophets are now focusing on two months’ worth of U.S. live dates after touring for the acclaimed album Postcode/SoupingFrogg (Visible Noise/Polydor) around Europe. The title track and current single has been featured in an O’Neill sportswear promotion on MTV Europe. “Brilliant live shows were the basis of their success in the U.K.,” says Torsten Luth, VP marketing for Sony Music Independent Network Europe (SINE), “and it’s a pattern that follows them wherever they go.”
Milan’s Labels Set Priorities

A Selective Guide To Key Record Labels Based In Milan And Their Forthcoming Releases

DO IT YOURSELF

“Italian dance is still going strong, even if the market has undoubtedly changed,” says Max Moroldo, GM of the DIY group of dance labels, which has international expectations for current singles, including Massh’s “In Your Arms” and DJ Motella’s “TVAB (Ti Voglio Ancora Bene).” DIY’s Dancework label has “Italian Summer,” a cover of a hit from the late ’70s, and the first compilation album by Bini + Martini, whose production credits include Kylie Minogue and Jamiroquai.

EMI/CAPITOL/VIRGIN

The debut single “Xodo” from 22-year-old Italian R&B artist Tiiano Ferro has surpassed a million in European sales, says Fabrizio Gianini, EMI VP A&R. “We hope to start breaking him in both the U.S. and Latin America after the summer.” Gianini also sees export potential for 15-year-old Anna Tatangelo, who won this year’s Sanremo youngstars section, and Sergio Cammariere, a jazz singer and pianist in the John Coltrane mold. Also on the jazz front, Virgin act Gabin has scored a hit on Italy’s singles chart with a fun cover of Duke Ellington’s “It Don’t Mean A Thing (If It Ain’t Got That Swing).” London-based Planet Funk is also signed to Virgin Italy and set for international success with its CD Non Zero Sanaes.

NUM ENTERTAINMENT

Feelgood Productions’ Funkadelica album is Nuin’s international success of the year. Funkadelica is a compilation put together by two Italian fans of London’s Asian dub scene. Other Nuin priorities include Paola Turci, a well-known singer who recently moved to the label from Warner, and two acts licensed for Italy from Palm Pictures: Coustour, who recently released its second album, and the intriguing I Giant Leap.

RICORDI

BMG Ricordi’s Milan-based Ricordi label has international goals for Italian hip-hop act Artico 31’s album Domani Smetto (Tomorrow I’ll Stop) and Delta V’s Mix 8, which was released last year in Italy and reissued in an English version in the UK. Massimo Di Cataldo’s new album Veramente (Really) will also be released in Spanish, while Gemel-Diversi, who could be defined as “hip-hop,” has a summer album planned.

SONY

The two Sony acts with the most immediate export potential are the sister duo Paola & Chiara and Alexia, the singer who came second in this year’s Sanremo main competition after switching from her usual dance format to Anastasia/Artha Franklin-style R&B. Neither Paola & Chiara nor Alexia are new to foreign markets, but Sony Music Italy VP Massimo Bonelli hopes to take both acts further this year. “We think we can break Alexia in Latin America and possibly North America in September,” he says.

SUGAR

Among the key export projects for Sugar is pop-classical crossover king Andrea Bocelli, who is licensed to Universal Netherlands. Sugar president Caterina Caselli says, “We hope to break Elena Lonari, who already has been picked up in the U.K. in the U.S. this year.” Foreign markets are also reacting well to crossover soprano Filippa Giordano, who is licensed to Warner U.K. Says Caselli, “Her album is first in the Australian classical charts and 25th in the country’s pop charts, while it has sold 70,000 copies in Japan.”

UNIVERSAL

Universal Music Italy’s proven cup overflows with international acts. “Ever since Zucchero’s single ‘Baila’ was a hit in Spain, our colleagues there and in other territories have been paying more attention to us,” remarks one Universal executive. Universal will prioritize Jovanotti, whose album Quinto Mondo has been a hit in Italy and garnering support in Japan. Carsten Consoli, who has showcased in Spain, France and the U.K. and Baggio Antononci and Gianluca Grignani, whose song “Lacrime Della Luna ( Tears of the Moon) was a post-Sanremo Festival hit, even without winning at the event. Gianna Nannini, who has worked in Germany and elsewhere in the past, has a raucous new rock album, Aria, set for European release this summer. The lesser-known Francisco Trincher is marked for an international push as well. A Spanish version of his bizarre yet unforgettable single, “Lo Sono Francesco,” has been recorded for summer promotion.

V2

Ska singer Giuliano Palma has sold more than 20,000 copies of his second album, Credo, which was released in February, and V2 GM Alessandro Massara thinks the disc could reach 50,000 and go gold exclusively to international sales. Other priorities include V2’s lively R&B outfit, Shandon, which also appears on the label’s compilation of Italian punk, Lett. Oggi e Domani (Yesterday, Today and Tomorrow). V2 has joined the Ibiza compilation race with the import Discovred Ibiza.

WARNER

Laura Pausini and Nek, two of Warner Italy’s internationally successful acts, have teamed up for a duet on Nek’s new single, “Sei Solo Tu,” from his new album, Le Cose del Diventure. Pausini is expected to release her first English-language album in the U.S. within the year on Atlantic Records. On the home front, Ligabue’s album is doing well, even if, as an Italian rocker, he is less immediately exportable than his more melodic-pop labelmates.

Zomba

Zomba Italy CEO Roberto Biglia reports: “Our four priorities at the moment are Pietro De Cristofaro, whose album Reverse, which was released in February, should get more attention when he opens a tour for The Cure in the fall; a classic rock three-piece called File, who are releasing an EP called Credo Neo Misurati (The Belief In Miracles) and who will be the first Italian band to appear on the Silvertone label; Brandolino, who moved to us from BMG Ricordi, and Luca Maggiore, who is currently working on a kids’ album.”

Perfecto head of A&R Stuart Dashwood explains how he works with the British promotion company Hyperactive to launch singles at the club level and build up to U.K. radio, initially targeting specialist shows and later mainstream airplay, with a six-to-eight week lead time before a single’s retail release. Though club release. It licensed the track from the Dutch label Combined Forces and now has a vocal version from Pronti & Kalmari (the producers behind Alice Deejay), plus a remix from hot Dutch producer Armin Van Buuren.

The label’s activities on the island will include Positiva branded club nights, merchandise and postcards. Its perpetually successful technique involves securing licenses from independent on potential crossover tracks and propelling them onto the U.K. charts. “A lot of the stuff we do is based on 10-year licenses from labels active in Britain and around the world,” explains Ellis. “In that respect, dance labels operate differently from, say, rock labels.”

THE GROUND UP

Positiva’s biggest hit of last summer, the Ones’ “Billion,” which received limited initial release via independent labels such as A Touch of Class in the U.S., DW Boys in Italy and Divine in the U.K. before Positiva took up the U.K. license on the vocal Funk Investigation mix of the song, catapulting it into the British top 10.

The label’s other key prospects for this summer include “Alone” by Ben Dover, which has already been a hit across Europe, and the Junior Jack-produced “Make Love to You,” featuring Oliver Cheatham, the first signing for new A&R manager Ben Cherrill.

Spiller’s “Groovejet (If This Ain’t Love),” Positiva’s biggest Ibiza success of 2000, which topped the U.K. singles chart, came to the label via Stefano Anselmetti and Gino Prunus’ Anglo-Italian management company F&G, which also represents producers Robert Miles and Planet Funk. Anselmetti believes it was the support of Italian DJs playing at Euro- pean resorts that broke “Groove jet (If This Ain’t Love).” F&G developed the London-based import imprint Bigaura and struck a joint-venture deal with EMI in August 2001.

Prolifica’s Ibiza promotion will be notably low-key; the label prefers its records to grow on their own.

IBIZA’S DANCE SUMMER

Continued from page EQ-1

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Top 20 Albums (Jan. 1-June 12, year-to-date)
1) Anastacia, "Peak of Nature" (Epic)
2) Robbie Williams, "Swing When You're Winning" (Chrysalis)
3) Shakira, "Lose Control" (Arista)
4) Celine Dion, "New Day Has Come" (Columbia/Epic)
5) Nicky Black, "Silver Side Up" (Roadrunner)
6) Enrique Iglesias, "Escape" (Interscope)
7) Alicia Keys, "Songs in A Minor" (J)
8) Soundtrack, "The Lord of the Rings: The Fellowship of the Rings" (Voyage)
9) Alanis Morissette, "Under Rug Swept" (Maverick/Warner Bros.
10) Linkin Park, "Hybrid Theory" (Warner Bros.

Top 20 Singles (Jan. 1-June 12, year-to-date)
1) Shakira, "Whenever, Wherever" (Epic/Columbia)
2) Pink, "Can't Get You Out of My Head" (Arista)
3) Robbie Williams & Nicole Kidman, "Somethin' Stupid" (Chrysalis)
4) Nelly, "How You Remind Me" (Interscope)
5) Enrique Iglesias, "Hero" (Interscope)
6) Anastacia, "Paid My Dues" (Epic)
7) Kylie Minogue, "Can't Get You Out of My Head" (Arista)
8) Atoms for Peace, "Because I Got High" (Universal)
9) Mark Lavoine & Christine Morad, "You're Out of Your League" (Merkury)
10) Star Academy, "To Musique" (Island)

"Why?," broke into the U.K. top 40 on the strength of its fan base. This year, Agent Sumo will release a highly touted vocal version of "24 Hours" and play in Ibiza at Moneyenny's and El Divino. There are so many dance records trying to get on the Radio 1 playlist, you need to have a story and genuine support before you even think about going to the daytime people," says James Pitt, Virgin head of club promotion, who has a cautious approach to building the label's summer dance releases. We're conscious not to over-market or over-pr. We don't want to go in for big parties and lots of logos everywhere. If we've got the right track, the only thing you need to do is get it to the right DJs. We hand-pick who we send it to, because if everybody's got the same record, they're less likely to play it in the bigger places.

His sentiments are echoed by Portuguese producer Rui da Silva, who had a No. 1 U.K. hit last year with "Touch Me" on Kismet/Arista. "Although only a handful of DJs were playing it, it made a huge impact," says Da Silva.

Three of Virgin's biggest prospects this summer come via its French division, with David Guetta's "Love Don't Let Me Go," a European hit, School's "H," and Cassius' "Sound of Violence." Cassius will DJ in Ibiza at Pacha during Erick Morillo and Dave Clarke's Subliminal/Live@water days.

"It's a total scene," Morillo says of the 100-club culture in Ibiza, and dance music is the soundtrack. "It's a special place where dance music is reborn, not just a select few. Among Virgin's success stories last year was Lisbon Soul's "Right On," with independent Somat. The label, which has a licensing agreement with Virgin, also achieved success with Funk'D Out's "Diabla." This year, its prospects include Parisian DJ, Master H's "Magic K," and respect from the U.S. Salsoul act First Choice, which already has gained support from U.K. commercial radio. Also Abio and Blurt, who are going to capitalize on the current bootlegging vogue (combining two separate records to make a new one) with a potential smash, "Insane." From Dark Monks featuring Mimi, which uses segments of Moby's "Go." The track already has support on Radio 1. Dino Lenny's "Barbed Wire," featuring Wu-Lang members Sunz of Man & Uha Rza, and KMC's "I Feel So Fine" are also potential summer hits for Incentive.

To maximize its impact in the territory, Incentive licenses its releases to various Spanish partners. The KMC track is licensed to Spanish label Valet, which has already sold half a million copies worldwide. Janie Watters, Code Blue head of club promotion, will capitalize on Gilberto's chill-out style, which is ideal for the Café del Mar crowd of Ibiza. "I'm doing a vinyl album sampler showcasing tracks from her forthcoming album, which will be specifically targeted at chill-out and bar DJs, with the hope of possibly doing a PA or launch party later on in the season," says Watters. Club mixes of the first single, "So Nice," from Derrick Carter and DJ Marky should ensure additional presence on the more energetic dance floors. Last year, Code Blue's most successful records, Sumo's "Keep Control" and Eddie Grant's "Electric Avenue," both gained a critical profile at the Winter Music Conference before reaching the dance floors of Ibiza.

At the Winter Music Conference this past March, the U.K. independent label Faith & Hope previewed one of the hottest Ibiza prospects with its first offensive on the island, "Next Text Man in Jamaica," taken from the act's impending set Downfall/Places. With only 30 vinyl copies pressed (the first acetate went to Norman Cook aka Fatboy Slim), the record has demonstrated enough crossover appeal to generate numerous licensing offers.

Watters had about 20 calls from majors--territories like America, Japan, and Australia are pretty much gone already," says label manager Anni Bagri, "Mint Royale," "Best Friend" (a first commercial single, also gathering momentum in the U.K. Nick Halkes, MD of Incentive, an affiliate of Ministry of Sound, has built up a network of local contacts in Ibiza. He suggests the personal touch is significant to the label's success. "If you are building an outside promotions company, you've got to make sure you use somebody who works your record; rather than just acts as a glorified postman," he says. "If you are using a potential summer hit, you need to capitalize on the current bootlegging vogue (combining two separate records to make a new one) with a potential smash, "Insane." From Dark Monks featuring Mimi, which uses segments of Moby's "Go." The track already has support on Radio 1. Dino Lenny's "Barbed Wire," featuring Wu-Lang members Sunz of Man & Uha Rza, and KMC's "I Feel So Fine" are also potential summer hits for Incentive.

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www.americanradiohistory.com
BY LARRY LeBLANC
TORONTO—Despite formidable Canadian sales of 600,000 units for Red Hot Chili Peppers’ 1999 album, *Californication*, HMV Canada looks unlikely to be racking the Warner act’s follow-up album, *By the Way*, in any of its 98 stores here following the set’s July 9 release.

Effective June 1, HMV Canada terminated buys of all new titles from Warner Music Canada and restricted catalog purchases following a breakdown in talks on terms. For several weeks, HMV Canada has been quietly negotiating its annual agreements with all five major record labels, which has a 21% share of the Canadian music market, but was unable to agree to new deals with both BMG Music Canada and EMI Music Canada; however, industry sources indicate that Sony Music Canada turned down HMV’s proposals and that Universal Music Canada—which was the last to begin negotiations—may do the same.

Only Warner has been cut out by HMV. “BMG and EMI gave HMV what they wanted, but Warner said no,” one industry source explains. “To send a message, HMV cut Warner off. If the labels give in to HMV, the music business as we know it will be forever changed. They want to keep [retail] prices where they are while making better margins.”

Warner Music Canada CEO/president Garry Newman declined to comment on the cut-off. When asked about the issue, HMV Canada VP of product Jonathan Rees responds, “That’s between us and them.”

Another label source suggests, “The only one who loses in this situation is HMV. Within a five-minute walk of most HMV stores is another music store. Fans go to Sunrise Records or Music World to buy the Red Hot Chili Peppers.”

Tim Baker, buyer for Sunrise Records—which has 32 stores in Ontario—agrees. “HMV will be disapponting a lot of customers, who won’t come back into their stores. And how long is HMV going to hold out? They know they’ll miss out on the Red Hot Chili Peppers and the *Austin Powers* soundtrack, but for how long could they live without full catalog from Warner?”

HMV North America, which was in an American operation launched in Canada in 1987, when it acquired the assets of Miter Sound and the Sherman Music chains. It started in Canada with 20 stores and a 2.5% market share; today, it is Canada’s national music retail leader. HMV also has 12 U.S. stores, overseen from Canada.

The current negotiations are the first to be conducted under the regime of Chris Walker, who was brought in to oversee umbrella operation HMV North America on an interim basis following Peter Luckhurst’s resignation as president of HMV North America in January. The new management is moving toward a more centralized strategy for its decisions in buying and co-advertising, taking away some of the flexibility enjoyed by its stores’ management. Although based in Toronto, Walker continues to act as managing director for HMV’s Asia-Pacific operation. After Walker’s arrival here, two key HMV executives came from the retailer’s U.K. operation: Rees, former head of rock and pop, and—as HMV Canada VP of operations—Gary Warren, who had been Northern (U.K.) divisional manager.

“If it difficult to believe Sony will cave in,” Baker says. “I must believe, if they do that, [Sony senior VP of sales] Don Oates will be ready to give other retailers the same deal.”

Ken Rozey, purchasing manager at Handelman of Canada, adds, “It’s a make-or-break situation with Universal [the Canadian market leader, with a 32% share]. HMV could do this to Warner because they aren’t red hot. Oates and Universal Music Canada president/CEO Randy Lennox both declined to comment.

Luckhurst’s departure followed a year of executive shuffles at HMV North America. Sources indicated that his resignation was primarily over parent HMV Media Group’s dissatisfaction with its North American market results.

Several industry figures have criticized what is seen as HMV’s hard-nosed negotiating stance, given that Canada’s music business has been locked in a sales slump for 30 months. Rozey says, “HMV’s timing amazes me. They are struggling, but they are also in an industry that is suffering as well.”

Sources suggest that HMV seeks to replicate many of its U.K. strategies in Canada under the new agreement, including aggressive pricing and exposing new product; providing pricing, discounting, and advertising consistency throughout its stores; building stronger markets for its classical and jazz catalogs; and establishing markets for CD singles and EPs. BMG Music Canada president Lisa Zbitnew says, “Much of what they are doing is taking programs that have worked in the U.K.”

EMI Music Canada president Deane Cameron says: “What’s been explained to us is that labels will get the exposure promised when agreeing to participate in national promotions. Everything is more defined and streamlined.”

To immediately spur sales, HMV Canada has inaugurated two programs featuring in-store montages and online advertising: HMV Exposed, which labels can specifically buy into for new artist releases, and HMV Recommends, where the chain prioritizes certain titles by veterans in varied genres that are deemed appropriate for its customer profile.

Rees explains, “We are trying to bring some consistency to the stores, so that when we tell customers through press ads or whatever that we think these titles are worth listening to, they can go into all of our stores and find those titles merchandised.”

Whatever the outcome of the negotiations, HMV Canada’s competitors are already signaling they expect any favorable terms given by major labels to be offered to them as well. Rozey says, “We are all waiting to see what happens.”

**BY GORDON MASSON**

**Zomba Strikes New Deals While BMG Talks Continue**

LONDON—While Bertelsmann chairman/CEO Thomas Middelhoek talks horns with Zomba counterpart Clive Calder in the continuing talks regarding BMG’s acquisition of Zomba (*Billboard*, June 22), for the latter, at least, it seems as if it’s business as usual.

In the past few weeks, Zomba International Record Group has inked various deals covering Spain, Portugal, Germany, Austria, Norway, and Denmark, while a pact with EMI covering other territories in Europe is expected imminently.

Meanwhile, other licensing and distribution partners around the world are following the developments, with the knowledge that should BMG’s acquisition proceed, it will probably kill the likelihood of a contract renewal.

Because of the impending takeover of Zomba by Bertelsmann for a reputed $2.8 billion, it is thought that a number of the deals Zomba is involved in may be short-term. *Billboard* understands, for example, that the extension of a licensing and distribution deal with EMI for various international territories will only be for one more year. The existing EMI/Zomba deal dates back to 1996. The proposed extension to this deal, through EMI’s Virgin affiliates, covers parts of Continental and Eastern Europe, Latin America, Africa, and the Middle East. Neither company will comment on the deal, but Stuart Watson, managing director of Zomba International Record Group, and Emmanuelle de Burellet, chairman/CEO of EMI Recorded Music Continental Europe, have been involved in negotiations for some time.

Elsewhere, V2 is extending an exclusive distribution agreement with Zomba’s companies in Germany and Austria. The two labels have also signed a licensing deal in Spain and Portugal, under the terms of which Zomba Records Spain will be responsible for handling all marketing and promotional activities for V2’s artists in the region. No time frame has been given on either transaction. V2 already has an ongoing licensing agreement with Zomba in Australia and New Zealand.

V2 Music Group CEO Stephen Nadin says: “We looked at all the options for Spain and Portugal, and Zomba particularly impressed us with our enthusiasm and commitment to V2. We already have a strong relationship with Zomba in Germany, where we have just agreed to extend our distribution agreement, and they have done a terrific job of distributing acts such as Tears for Fears in Australia and New Zealand.”

Zomba’s Watson comments that the extension of the companies’ cooperation “reflects the perfect fit between V2’s wealth of artists and our own roster. While V2 is currently showing that it can score with pop as well as dance and rock, Zomba is broadening its A&R base to include R&B and rock, as well as pop.” Zomba believes that V2’s breakthrough artists—including Grandaddy, Brendon Benson, Mercury Rev, and Elbow—will provide a good fit with Zomba’s newly-established acts in Spain and Portugal, such as Groove Armada, Tool, and local artists Chenoa, Vanessa, and Las Hijas del Sol.

Meanwhile, V2/Zomba has folded its affiliates in Norway and Denmark. Effective July 1, the company’s releases in those countries are licensed to EMI Recorded Music, Zomba’s distributor in Sweden and licensing partner in Finland. The remaining countries are part of a strategy to increase the business focus on Sweden, “including a likely entry into local A&R,” according to Watson.
**JAPAN**

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<td>ATSUKOKO NO HATE</td>
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<td>KOI NO MILAGE</td>
<td>KOKO TAKAHASHI</td>
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<td>4</td>
<td>SERA SIDE STORY</td>
<td>TAITO/TAKAYAMA SHUKEI</td>
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<td>5</td>
<td>WADATSUMI NO KI</td>
<td>CAYLY KYAO, INC.</td>
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<td>6</td>
<td>MACHII/DEIKAI Logic</td>
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**UNIFIED KINGDOM**

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<td>THE FABULOUS LITTLE VICTORY</td>
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<td>3</td>
<td>UNDERNEATH YOUR CLOTHES</td>
<td>SYDNEY BARBER</td>
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<td>HAYUN KIM</td>
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<td>MOONLIGHT SHADOW</td>
<td>MINAE SHIN</td>
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<td>SOMETHING ABOUT US</td>
<td>MIKI YAMASHITA</td>
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<td>EMILY LAURENT</td>
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<td>2</td>
<td>STACH STACH</td>
<td>BRUNO SUEDE</td>
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<td>3</td>
<td>I'AI DEMANDÉ LA LUNE</td>
<td>FREDERIC FREDERIC</td>
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<td>4</td>
<td>QUANDHE, WHEREVER</td>
<td>SESO SREENO</td>
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<td>5</td>
<td>LOVE DON'T LET ME GO</td>
<td>KEZIAK MULLEN</td>
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<td>6</td>
<td>LIKE A PRAYER</td>
<td>TEUTA MARTIN</td>
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<td>7</td>
<td>LA TRAGÉDIE</td>
<td>PIERRE LAURENT</td>
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<td>8</td>
<td>WITHOUT ME</td>
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<td>9</td>
<td>LEAP OF FAITH/</td>
<td>JACQUES BERTHOD/KAREN BLOOM</td>
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**HITS OF THE WORLD**

- Billboard Hit No.1 Single List 8/14/2002
- Billboard Hit No.1 Album List 8/14/2002

**CANADA**

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<td>HOT IN HERBE</td>
<td>NICKELBACK</td>
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<td>HERO</td>
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<td>7</td>
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<td>KING PRIDE</td>
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*Hits of the World is compiled at Billboard/London.*

NEW = New Entry  RE = Re-Entry
COMMON CURRENCY
A weekly scored list of albums simultaneously attaining top 10 chart status in three or more leading world markets.

ARTIST
USA APR JPN UK DER ITA FRA CAN SWI AUG IRE TAI

1. DAVE BOWIE
2. Celine Dion
3. Eminem
4. Ronan Keating
5. Korn
6. Pink
7. Shakira

3. JEFFREY DE
4. DE
5. PETAR JANJATOVIC
6. SAMSON & GERT
7. MOBY
8. 11

GLOBAL MUSIC PULSE
Edited by Nigel Williamson

MOSCOW TRIP: Trip-hop trio Morcheeba chose Moscow as their launch this fourth album and forthcoming world tour when it performed at the city’s Acade- Music and Entertainment. June 15. The UK-based group, which has enjoyed international success with such albums as Big Calm and Fragments of Freedom, released Charango (EastWest) July 1. Yet many Russian fans at the concert already knew the new material, as the album has been available in a pirated version retailing on the street for 40 rubles ($1.27). “Our record company doesn’t sell many records in Russia,” the band’s Paul Godfrey tells Billboard. “Although it does help if we get paid.” Although the Russian recording industry is struggling to survive because of endemic piracy, the live scene in Moscow is thriving and growing rapidly. “In June alone we’ve had Manu Chao, A-Ha, Al Jor- ceau, Rammstein, Joe Cocker, Garbage, Ozzy Osbourne, and Morcheeba all scheduled to play here,” a spokesman for top Moscow agency Melsina reports. Morcheeba’s world tour during the next 18 months will take the band to Europe, North America, Australia, Japan, and China.

NIGEL WILLIAMSON

A-HA THAT’S HOW: After some 20 years on the music scene, Norwegian pop trio A-Ha is seeking to share with up-and-coming talent the group’s professional experience. Through their company A-ha Network, board members Morten Mark, Magne Furuholmen, and Paul Waaktaar-Savoy are looking to create a busi- ness helping new artists avoid the pitfalls of the music industry. After A-ha’s June 8 concert at the Allianz Arena in Stuttgart, Germany, Furuholmen told Biz- ness: “After all the years of dealing with managers and labels, we’re in possession of a lot of knowledge, which can benefit other artists.” A-ha is touring Europe in support of its current album, Lifelines (WEA).

KARI R. LOFTUS

GIPSY STORIES: The live premiere of Goran Bregovic’s new CD, Stories...
Oz Originals Lose Out In Court Case

Guitarist Housden Gets To Keep Little River Band Name

BY CHRISTIE ElIEZER

MELBOURNE, Australia—Three original members of ’70s/’80s Australian hitmaker Little River Band (LRB)—singer Glenn Shorrock and guitarists “Beeb Birtles” (Gerard Bertkamp) and Graeme Goble—have lost their bid to tour under the name.

The Federal Court in Melbourne ruled June 12 that the act’s name is now owned exclusively by Steve Housden, who joined as guitarist six years after the band formed in 1975. The original LRB toured North America 13 times between 1976 and 1983 and scored more than six U.S. top 10 singles for EMI Harvest and Capitol imprints—most notably “Reminiscing,” which peaked at No. 3 on The Billboard Hot 100 in May 1978.


In February, Goble, Shorrock, and Birtles decided to re-form as the Original Little River Band. Housden initiated action to stop their use of the name, claiming it would “damage” the reputation of his lineup. According to documents tendered by Housden in court, his version of the LRB earned $2.5 million ($1.4 million) from touring in 2001.

Shorrock, Birtles, and Goble were claiming rights to the name as founder members and writers of its hits, but Housden produced a letter signed by Goble in the early ’90s that transferred the trademark to LRB’s trading company, We Two Pty Ltd., which at that stage only listed Housden as a director.

Although the Housden-led LRB has a low profile in Australia, the court found its operation of a Web site constituted usage globally. Under the new settlement, Goble, Shorrock, and Birtles will use the name or logo, but can “refer to the reality” that they were in the original lineup. Nashville-based Birtles, “We can advertise that we were the founding members.”

To resolve the issue, Goble, Shorrock, & Birtles in Australia, where they intend to tour through September and October and plan to release a live album recorded earlier this year. A new studio album is also scheduled, and the trio will tour the U.S. in 2003. “There is still a big following for our kind of music,” Birtles says, “in the wake of ‘heritage rock’ and with baby boomers looking for new music in our style.”

Housden could not be reached for comment.

High-Profile Departure At Sony Confirms Asian Market Woes

BY WINNIE CHUNG

HONG KONG—The ongoing difficulties of the music market in the Far East are illustrated by the words of departing Sony Music’s VP marketing VP Andy Yavasis, who describes himself as “a luxury the company can no longer afford.”

Yavasis would have had 18 months left on his contract but, after his June 30 departure; he was on an expatriate package, which meant he received a significantly higher salary than locally hired staff, as well as a housing allowance. He had been based in Hong Kong since Sony Music Asia moved its regional headquarters here in 1995.

New Zealand-born Yavasis joined Sony Music Asia at marketing VP in 1993, when the label first set up a regional office in Singapore. Before that, he had served at BMG International in Hong Kong as VP of strategic marketing for one year, after having been at CBS/Sony Australia for 15 years.

Although he insists that Sony has been “inexpensive” in the way they have approached this whole matter,” Yavasis notes, “The market has been on a downward spiral for at least two years now. I’ve obviously become a luxury they simply no longer afford.”

In the Asian region, Yavasis worked on the successful breakthrough of such Sony pop and crossover acts as Savage Garden, Ricky Martin, Anggun, Jennifer Lopez, and Mandy Moore.

Industry figures around the region have expressed surprise at Yavasis’ departure. “He’s a very professional guy and highly respected by everyone who has worked with him,” says Michael Hosking, managing director of Manila, Philippines-based concert promoter Midas Promotions. “The music industry is certainly worse off for his departure.”

Ruuben van den Heuvel, VP of music, talent, and artist relations at Hong Kong-based music broadcaster Channel V, notes: “Andy has always been the driving force in our relationship with Sony Music. He was there at the start and always championed our cause.”

It is not known whether Sony Music Asia will fill Yavasis’ position with a local candidate. Sony Music Asia president Richard Braeken says he is reviewing his options. Yavasis has not yet confirmed his own future plans.

Executive Turntable

BY MARK WORDEN

ATV Music Publishing Nordic in Stockholm. He was local A&R manager of V2 Music Scandinavia.

RELATED FIELDS: Jeremy Silver is named managing director of Cambridge, U.K.-based music composition technology company Sibelius Software. He was executive VP of San Francisco-based Internet music firm Uplifter.

MUSIC RETAILING: Helen Gourley is promoted to Internet manager of HMV U.K. in London. She was Internet buyer.

Gary Collier is promoted to e-commerce development manager of HMV U.K. He was e-commerce information technology manager.

by Mandy Moore.

BY JON WEBSTER

A former managing director of Virgin Records U.K., is joining London creative communications firm Clinic in a consultancy role. Webster’s 27-year association with Virgin—latterly as a consultant—ended in late 2001. Clinic, whose clients include satellite broadcaster BSkyB, Virgin, UGC Cinemas, Sony, and Orange, was formed in 1983. “I’ve been looking for a new challenge since leaving Virgin and have always admired the talents of the staff at Clinic,” Webster says. “With its stability of personnel and friendly, creative atmosphere, it reminds me of the heyday of the Virgin label.” Clinic operates as a consultancy, mainly in entertainment and media.

Sony Music Italy has restructured its operations, bringing together the previously separate marketing and A&R functions for its three labels, Epic, Columbia, and S4. Under the new structure, Epic’s international marketing manager, Marco Morosi, becomes senior director of marketing for the whole group, and Epic’s artistic director Rudy Zerbi becomes senior director of A&R. They report to newly appointed Sony Music Italy VP Massimo Bonelli, who was previously managing director of Epic. Bonelli reports to Sony Music Italy president Franco Cabirini.
Spellemannprisen In Doubt
NRK Reluctant To Co-Finance Norwegian Show

BY KAI R. LOFTHUS
OSLO—The Norwegian record industry is evaluating the future of its annual awards ceremony Spellemannprisen in the face of public broadcaster NRK’s reluctance to co-finance the show with the Norwegian affiliate of the International Federation of the Phonographic Industry (IFPI) and local indie labels’ association FONO.

In a recent letter to the Spellemannprisen organizers, the broadcaster said that it prefers its involvement with the ceremony traditionally held in February—to be based on a simple “transmission model” rather than a “co-production model.” Industry sources suggest the situation may lead to a revamp of Spellemannprisen, which for 30 years has honored the creative accomplishments of Norwegian artists and composers.

In a letter responding to NRK, Spellemannprisen secretary Samund Fiskvik thanked NRK “for a long and pleasant co-operation” during the past seven years that he had televised the event. He added that the situation would be discussed internally before any final decision is made. Fiskvik and NRK project manager Jon Ola Sand declined to comment further.

But one industry insider comments that the NRK decision “shouldn’t come as a surprise,” citing a series of budget cuts at the broadcaster in recent years. Another executive, who declines to be identified due to the sensitivity of the discussions, adds: “Spellemannprisen became a bit too expensive for NRK, maybe as a result of their internal invoicing procedures.”

———INDUSTRY SOURCE

‘Spellemannprisen became a bit too expensive for NRK, maybe as a result of their internal invoicing procedures.’

By MARK WORDEN

MILAN—The Italian music industry is anxiously waiting to see whether the government will bow to pressure and lower sales tax on recorded music in its forthcoming budget, for which a date will be set within the next two weeks.

After a petition signed by 150 artists was carried as a full-page advertisement in Italian newspapers, Italian music executives are confident they have finally persuaded the government to lower the current sales tax from its current 23% rate.

The petition, which took the form of an open letter to prime minister Silvio Berlusconi, finance minister Giulio Tremonti, and culture minister Giuliano Ursini, was signed by a number of leading artists, including Andrea Bocelli, Laura Pausini, Eros Ramazzotti, and Zucchero.

Appearing in the June 12 editions of La Repubblica and Il Corriere della Sera, the petition noted that recorded music in Italy attracts one of the highest sales taxes in Europe (29%), while the rate for other “intellectual products,” such as books, is only 4%. It also underlined the signatories’ belief that the high tax rates contribute to piracy—something which the International Federation of the Phonographic Industry estimates now accounts for 25% of the Italian music market—and that this is to the detriment of Italy’s legal music industry, which provides employment for an estimated 115,000 people.

The Italian industry is clearly pleased with its efforts. Adrian Berwick, president/CEO of BMG, was one of a committee member of labels body FIMI, says: “I’m really proud of the way this industry has pulled together on this one.” The petition was put together in no time at all, showing a unity that may have been lacking in the past. When we put our minds to it, we really can achieve things.”

FIMI director general Erazzo Mazzac calls the petition “a great effort and an important gesture, which is gaining a lot of publicity. It now, of course, remains to be seen what the government will finally decide.”

Earlier this year, the music industry used the annual Sanremo Song Festival and its vast TV audience to bring attention to its current plight (Billboard, April 6). That appeared to work, as the week following the festival, Urani met with FIMI and other industry representatives to assure them that the sales tax would be lowered “by the summer.”

Summer is now here, and the budget is in draft. While the government waits for the European parliament to decide on legislation for the entire European Union (EU), individual member states are entitled to make temporary adjustments to the sales tax (not to exceed 15%). While the initial draft of the budget does not mention the sales tax on CDs, parties in both the government and the opposition are said to be supporting proposals for its lowering from 20% to between 10% and 15%.
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Music-Related Licensing Gaining A Stronger Foothold

‘The Osbournes,’ Phish, And Elvis Presley Enterprises Are Among Those Steadily Rolling Out Branded Products

BY STEVE TRAIMAN

NEW YORK—Retail sales of licensed goods based on recording-industry personalities and celebrities and resulting royalties were one of the bright spots of last year, as the overall licensing market was about 4.4%.

“In the case of Licensing 2002 [held June 11-13 at Javits Convention Center in New York], there is growing evidence that music celebrities with licensing programs are using the show as their platform to licensees, retailers, and promotion partners,” GM Diane Stone says of expo producer Advantar Communications.

Charles Rottro, president of show sponsor International Licensing Industry Merchandisers’ Assn. (LIMA), adds: “Music is such an important part of our culture that an increasing number of musical acts take advantage of the opportunity to provide their fans with creative merchandise. At this year’s show, Elektra’s Phish became one of the first bands to take a booth to promote its Phish Dry Goods; Epic/Sony trio 3LW signed autographs at its Global Icons licensing rep’s booth; Kim Carnes debuted her new line of self-conceived greeting cards; and the product line Annette Funicello, America’s Sweetheart was launched through TradeMarketing Services.

Elektra Presley Enterprises made the biggest impact with a potent array of programs built around the 25th anniversary of his death, and MTV’s The Osbournes easily had the largest array of licensed merchandise for a newcomer via Signatures Network (Billboard, June 15).

Estimated licensing royalty revenue from the music/video product category was 1.0% of the total $5.6 billion in the annual 2001 LIMA Harvard/Yale industry study. The almost $85 million was a 36% increase from the prior year’s $62.5 million, translating into $1.6 billion in retail sales of licensed goods.

WHY DO THE SHOW?

Elektra product development manager Kelly Lindsey notes that her initial push debuted in 1983 and launched its own Dry Goods merchandise entity in 1988. The band signed with Elektra in 1991, and of its 11 albums, A Live One is platinum and five are gold. Football, released in 2000, is the most recent studio album, and the Live Phish series (the current live release program) retails through Phish Dry Goods for $20 (double-CD) and $23 (triple-CD). “Phish has prided itself on being ahead of the trend, and we’re interested in the possibility of fending off other licenses,” she notes. “It’s been an exciting show, with great recognition for the band and interest for calendars, action figures, and hats, among other categories.”

ELVIS & OSBOURNES ARE HOT

As the August silver anniversary of his death approaches, Presley has never been hotter in the licensing arena, Elvis Presley Enterprises CEO Jack Soden notes. At Bertelsmam, RCA Records is reading the Elvis 30 #1 Hits CD for release with a unique wrinkle: A new remix of “A Little Less Conversation” hit No. 1 on the U.K. charts and will be released in the U.S. soon. If it tops The Billboard Hot 100, RCA will add the single and make the CD 31 #1 Hits. Bertelsman’s Gruner + Jahr USA magazine division will release Elvis, Then & Now, the only authorized “bookazine” produced with special access to Elvis’s 40,000-plus photo-library archives. Gruner + Jahr senior VP Dan Rubin says, “It will include a complimentary CD with ‘Heartbreak Hotel’ and a rare version of ‘In the Ghetto’ as a collectible bonus.” Also accessing the Graceland archives is Universal Studios Home Entertainment, for the July 30 DVD/VHS release of Elvis: His Best Friend Remembers. The collectible tribute from real-life best buddy “Diamond Joe” Esposito as a DVD bonus has a music video of “Cry Like Memphis” by Tamarra Walker.

The popularity surrounding The Osbournes is also creating a merchandising bonanza. Signatures Network licensing and marketing VP Matt Hautau says, “We’ve never seen anything take off like the phenomenon of MTV’s The Osbournes. They’re as big as any property we’ve ever had, and with MTV just confirming a second season, the current 50-plus licensees should increase appreciably.” He notes that rocker Ozzy and his son are both big gamers, so an interactive-game deal is in the works.

Signatures’ newest artist push is for country superstar Reba McEntire, with her added successes on soundtracks, particularly for Braveheart, and the big screen. Hautau says Signatures already has the Danbury Mint doing a collectible vinyl doll and is talking with Kmart, among other major retailers, for a McEntire lifestyle collection.

BY ED CHRISTMAN

NEW YORK—With its just-released quarterly financial data showing the fifth quarterly consecutive loss coinciding with a change in management, Wherehouse Entertainment has become the No. 1 account worry for major suppliers.

On June 14, the 406-store Torrance, Calif-based chain reported a net loss of $8.4 million on sales of $116.9 million for its first fiscal quarter ended April 30—a wider loss than the $5.3 million the company reported in the first quarter for the previous year, when revenue was $150.6 million. The 22.4% drop in SG&A was a 22.4% drop. The 22.4% drop. The 22.4% drop in SG&A was a 22.4% drop.

Wherehouse is bleeding red ink, as the first-quarter loss comes on top of the $53.7 million the chain lost last year, when revenue was $100 million. Cerberus Partners, the financial firm running the fund that owns Wherehouse, has just installed new management at the chain, bringing on board Jerry Cornstock, who has been named Wherehouse president/CEO. But the addition of Comstock appears to have prompted the departure of Larry Gaines, who has resigned as president/CEO but will stay on board until Aug. 31 to ensure a smooth transition.

Comstock was once president of Blockbuster Music, which became part of Wherehouse in 1998, when Cerberus bought that chain and merged it into Wherehouse. Comstock was a zone VP for Blockbuster Music when he was named senior VP of operations in April 1995 and then president of the chain in October, only to leave in August 1996 to join Blockbuster founder Wayne Huizenga at his used-car operation. After that, he ran the Bennigan’s restaurant chain.

When Cerberus acquired Wherehouse out of Chapter 11 on Jan. 31, 1997, it installed turnaround specialist Tony Alvarez of retail consulting firm Alvarez and Marcel as Wherehouse chairman/CEO. But Alvarez was never able to work his magic on the chain and quietly pulled out of the company last summer, leaving Gaines to run the day-to-day operations. Alvarez, who is still Wherehouse chairman, is said to have a contract until October, but sources suggest that Cerberus is moving to end his involvement in the chain, possibly including reacquiring the 10% equity that Alvarez obtained for $1 million when he signed on to run the chain. Alvarez, currently runs troubled clothing manufacturer Warnac, did not return calls for comment.

After gaining his independence from Alvarez, Gaines is said to have begun testing some ideas and concepts with about a half-dozen initiatives, but sources suggest that it is too early to determine how those tests are working. Now, with his sudden departure, distribution and financial executives say they are worried about Wherehouse’s future.

“Larry gave us great comfort, and we really respected him,” a senior distribution executive with one of the majors says. He reserved comment on Comstock, saying that the major is taking a cautious attitude toward Wherehouse, which is now the No. 1 concern of credit executives: “We are going to have to see what the new plan is.”

Other distribution executives wonder if Comstock can have an impact, considering how dramatically the industry has changed since he left it in 1996. Comstock was unavailable for comment, and Cerberus did not return calls for comment.

Getting back to the financial results, another reason for the widening loss was the growing disparity between gross profit and expenses. In the first quarter, gross profit was 35.8%, while selling, general, and administrative (SG&A) expenses were 38.7%, compared with 35.3% in the same quarter last year, while SG&A was 34.9%. Consequently, in the previous year’s first quarter, Wherehouse managed to make $738,000 in earnings before interest, taxes, depreciation, and amortization, while this year the company has a loss before interest, taxes, depreciation, and amortization of $3.4 million.

And when depreciation and amortization are subtracted, the gap grows wider for an operating loss of $6 million this year vs. a $1.1 million loss in the previous year.

Breaking out revenue, sales were $116.6 million, while rental revenue was $280,000. Of the sales, music accounted for 77.4% of total sales, down from the 90% it comprised in the first quarter of the previous year.

Wherehouse had $29 million drawn down from its $155 million revolving credit facility with Congress Financial—which is set to expire Oct. 31, 2003—but there is a term sheet that will, among other things, extend that revolver until Oct. 31, 2003, the company’s 10-Q filing with the Securities & Exchange Commission says. Shareholders’ equity was reported at $17.4 million.
Executive Turntable

HOME VIDEO: Big Idea Productions names Gail Schenbaum senior VP of creative affairs and Karen DiNoto VP of creative affairs in Los Angeles. They were, respectively, freelance producer/creative consultant and consultant for the Hallmark Channel.

Andrew Mun is promoted to assistant manager of public affairs for the Video Software Dealers Assn. in Encino, Calif. He was a professional assistant.

NEW MEDIA: Neil Hochman is named account manager for Sony Digital Authoring Services in New York. He was U.S. director of advertising sales for MediaRing.com.

Jonathan Kehl is promoted to VP of business development for Peermusic in Los Angeles. He was VP of digital pressure.

Best Buy reports net income for the quarter ended June 1 of $70 million, on a 22% increase in sales, vs. earnings of $55 million, or 18 cents per diluted share, in the same period last year. The company does not break out operating income for its Musicland division.

Best Buy recently reported that Musicland posted flat fiscal first-quarter sales of $380 million. Comparable-store sales at Musicland fell 12% from the same time last year.

Total Best Buy sales rose 23% during the period to $4.58 billion, up from $3.7 billion one year ago. Total comparable-store sales increased 5.7%. Entertainment Software—which comprises music, video, and videogames—accounted for 25% of Best Buy’s overall quarterly revenue.

Warner Music Group (WMG) has lowered the list price of its DVD-Audio titles by 25%-35%, depending on the title. Each DVD-Audio, 62 of which are currently available from WMG, will carry the same list price as its respective CD, with a minimum list price of $16.98. Previously, WMG DVD-Audios listed at $24.98.

Redline Entertainment, Best Buy’s label-and video-distribution arm, has named five VPs. They are Vincent Bannion, VP of business development; Sky Daniels, VP of promotion; Jodie Hagstrom, VP of business affairs; Jennifer Schaidler, VP of marketing; and Mike Worthington, VP of domestic and international sales. All are based in Minneapolis and report to Redline president Gary Arnold. Hagstrom and Schaidler both previously worked at Best Buy, as are Daniels and Worthington, who was GM of trade publication Radio & Records, and Worthington is a label and management veteran. Redline’s catalog includes recent releases by Pete Townshend and Prince.

In The News

• Virgin Mobile USA, Virgin Group’s new mobile-phone joint venture with Sprint, has inked distribution deals with music retailers Virgin Entertainment Group and Best Buy. Under the pacts, the Virgin cell phones—which are equipped for music and media playback and text messaging—will be carried in all U.S. Virgin Megastores (where they will be the only line available) and up to 1,000 Best Buy, Media Play, and Sam Goody outlets.

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Declarations of Independents™

by Chris Morris

ARTIMIS STICKS WITH RED: Artemis Records has renewed its deal with New York-based RED Distribution with a three-year pact.

The New York-based label, founded and headed by CEO Danny Goldberg, has enjoyed hits during its initial three-year stay at the distributor with albums by Kittie, Kurupt, Khia, the Josh Joplin Group, and (during its association with Curve Records, now with Capitol) Baha Men.

JOB HUNTING: Curt Swedlow, former West Coast sales manager at MCA, has returned to the music business. After DNA folded with the collapse of Valley Media late last year, Swedlow secured a teaching credential and has been teaching nine-grade algebra in Sacramento, Calif. He’s now looking to return to the industry where he spent 25 years. Anyone with an opportunity should contact Swedlow at 916-451-1351.

FLAG WAVING: This issue, we’re taking a little extra space for this part of the column to make room for the oversized talent, humor, and personality of R&B titan Solomon Burke.

The tavern-poet vocalist enjoyed a string of soul hits—such as “Out of Reach,” “Cry to Me,” “If You Need Me,” “Got to Get You Off My Mind,” and many more—at Atlantic during the ’60s, after Jerry Wexler signed him at the insistence of legendary Billboard editor Paul Ackerman.

Burke’s new album Don’t Give Up on Me, due July 23 from Epitaph-distributed Pat Possum Records and Epitaph’s Anti-imprint, promises to be Burke’s highest-profile release since his heyday four decades ago. The album features a bag of exceptional tunes from a cavalcade of superstar songsmiths, all sung con brio by Burke, who has lost nary a step over the years.

As “King Solomon” himself puts it, “I’ve been in the business, and I’m back on the throne.”

Burke says that Epitaph president Andy Kaulkin approached him with an offer backstage at a concert in Portland, Ore. “He said, ‘Let’s talk,’” Burke recalls. “He said, ‘My idea is to call the great singers, the great songwriters who’ll talk to me, and get their songs for you.’”

A month went by, and Burke says, “(Kaulkin) called me up and says, ‘You need to come to my office.’ I go to the office, and he starts reading me this list of people.” A note of wonder creeps into Burke’s voice. “I said, ‘You pick the songs—these names you got are too heavy,’ “ Among the writers who had offered their material for the project were Van Morrison, Tom Waits, Brian Wilson, Elvis Costello, Nick Lowe, and Bob Dylan.

Burke armed these tunes. Kaulkin began hunting for a producer. The singer says, “We couldn’t find a producer who wanted to take a chance on working with old Solomon Burke.”

Kaulkin suggested gifted singer/songwriter Joe Henry, who also brought his astonishing compositional “Flesh and Blood” to the table. “I did not know him,” Burke says, “but we sit down to breakfast, and he orders pork chops. He says to the waiter, ‘You got any gravy?’ That’s my kind of guy!”

The sessions for Don’t Give Up on Me covered four days in March. There were no rehearsals. “Nothing,” Burke says. “We heard a song one or two times and cut it, the way we did it in the old times.”

During the recording dates, Costello, who offered the searing “The Judgement” for the set, dropped into the studio. “He said, ‘I came in for the Grammys,’ He sat down and played [the song] for me. I said, ‘Let’s just do it the way he sung it. ’To me, it’s like a mini-opera.”

The finished album, made with a lean band that features Ruddy Cope—land—the blind organist from the L.A. church where Burke ministers—is a sublime achievement and a career milestone. Highlights include the aforementioned Henry and Costello, with whom Burke says, “None of Us Are Free,” a gospelized piece featuring vocals by the Blind Boys of Alabama; and the title cut, co-authored by Southern soul ace Dan Penn.

Burke will launch the album with a July 16 appearance on David Letterman’s show, a July 18 appearance at Joe’s Pub in New York, and a July 24 concert at House of Blues in Las Vegas.
HOUSE LEADER: Jerry Comstock, recently named president/CEO of Wherehouse Entertainment, is the new kid on the block, and I don’t envy him. He’s got big work to do for him, as Wherehouse has turned in red ink for eight of the past nine quarters. The majors are taking a wait-and-see attitude with Comstock. Don’t get me wrong: Everyone is rooting for him to succeed, because after all, Wherehouse is an important specialty chain that plays a vital role in selling music in the western half of the U.S.

Comstock comes from the Bennig's restaurant chain, but once upon a time—from October 1996 to August 1997—was president of the Blockbuster Music chain (see story, page 50). While working with JP Morgan Chase until then, he thinks that 1997 is ancient history. In fact, when they were recently hoping that Tower Records would bring in another management executive (see last month’s “Tower” column, April 27), names like Larry Munsdorf, Jim Bonk, and Anne Bernstein—three former well-known music retail executives—were privately being mentioned. And not one of them passed muster because the feeling was that music retailing today is a completely different animal than it was three years ago, let alone five. What may have worked in ’97 hasn’t got a chance of succeeding in the current environment, where music sales are down 10% and loss leading by the consumer electronics chain and mass merchants is a commonplace fact of life. That’s the kind of thinking Comstock is up against in trying to win over the majors.

Since his appointment, Comstock and key Wherehouse executives have been making the rounds, telling the majors that the chain’s numbers aren’t as bad as they look and pointing out some of the positives. But on the negative side, widely respected president/COO Larry Gaines will depart, and there are those who think Comstock should reach out to an established industry retail partner to fill the void created by his departure.

REVOLVING DOOR: As expected, Tower Records announced that it received an extension of its existing revolving credit facility with JP Morgan Chase until Sept. 15, to allow for the completion of the sale of its Japanese operation that is scheduled to close Aug. 15. Tower had announced that it had received a commitment from CIT to supply a $125 million revolving credit facility that would replace the JP Morgan Chase one. But the CIT loan is contingent on completing the sale of the Japanese operation for $125 million and Tower’s ability to get commitments for supplemental financing so it can fully pay off the JP Morgan Chase revolver, which had $180 million drawn down as of April 30, the end of the chain’s fiscal third quarter. The revolver was initially due April 23, but the bank granted an extension until June 23, and now until Sept. 15.

LOOKING UP: On June 18, shares of the Handleman Co. unexpectedly experienced a sharp increase in trading activity. It prompted calls to one executive at the Trimark, Much-based company was about to be sold. But the price run-up appears to be a result of Handleman’s addition to the S&P Neural Value Pair 20 portfolio, which will list 20 stocks with the potential to outperform the market during the next six months. Consequently, once it was named to the portfolio, investors that replicate the portfolio also bought Handleman stock. Adding to the mix was the fact that a stock analyst from Philadelphia Corp. doing an interview on the Bloomberg network also recommended Handleman. With all of that attention, the stock’s annual trading volume of 150,000 shares increased tenfold to 1.5 million units, and the price went from the $12.20 it closed at on June 17 to $13.89 on the close of trading the following day.

FIXING ACTION: The price-fixing class-action lawsuits against the five majors and a number of the large music chains appear to be heading for a settlement. The defendants are said to be individually involved in payment negotiations to end the actions, which were initiated in August 2000 by consumers and embraced by attorneys general in various states after the majors settled with the Federal Trade Commission (FTC) over antitrust allegations. The various actions—which centered on the minimum-advertised-pricing policies that were discontinued in 2000 as part of a settlement with the FTC—were subsequently consolidated into one action in the District Court in Portland, Maine.

A settlement conference was held April 30, and now, sources say, each defendant is negotiating its own deal for how much it will have to pay in order to be dropped from the suit.

CORRECTION: In the June 22 issue, I incorrectly identified Turn Up the Music’s singles compilation brand. The brand name is DJ’s Choice.
Blockbuster Rethinks Videogame Strategies

BY STEVE TRAUMAN
LOS ANGELES—In a time when DVD marketing efforts are increasingly being tied into day-and-date videogame releases (Billboard, June 15), such major video rental chains as Blockbuster, have started rethinking how they stock and promote videogame software and hardware. Although we already have a 50%-share of the games rental market, gamers want more from Blockbuster,” interactive merchandising VP Steven Lundeen says. “We’re setting in motion some really neat things for the consumer.

Blockbuster is responding to these growing videogame/home-video ties—as such as the five-minute game demo of LucasArts’ Star Wars Bounty Hunter on the full DVD release of Star Wars Episode II—Attack of the Clones (Lucasfilm/Fox)—with an ambitious program that adds video console hardware and software sales to its expanded DVD rental offerings. Among the key program facets outlined by Lundeen are:

- All 4,500 stores are being retrofitted for new “game boutique” merchandising, with prominent signage and sales copy, as well as video game hardware, software, and accessories.

- While next-generation hardware (Microsoft Xbox, Sony PlayStation 2 [PS2], and Nintendo GameCube [GC] Game Boy Advance [GBA]) will be available in most stores, the focus will be on rentals. Blockbuster will have more copies in depth, with emphasis on PS2, and GC titles.

- Four or five top titles a month will have guaranteed in-store availability, with rain checks just like the current DVD program.

- The current “five days for $5.99” rental plan is being extended to seven days from June 24 through Labor Day with a new “Rent on Friday, return next Friday” policy.

- Research shows that about 70% of game buyers will rent games after playing the first hour. The new program will let customers get a $5 rebate off the rental price of any new or previously played game, with the latter offered at a 30%-60% discount off the manufacturer’s suggested retail price.

- “The new lower prices on the major hardware systems came just at the right time for us,” Lundeen says. “Anyone who purchases a new DVD [now $19.99, $29.95, PlayStation 2] ($109.95 from $229.95), or GameCube [now $149.05 from $299.95] gets the first month’s Freedom Pass for free.”

- He adds, “As of year-end 2001, game revenue represented 9.2% of Blockbuster total revenue. With the latter, we can expect to get up more than 12% at the end of the first quarter. A lot of key ingredients are in place to keep the momentum going.”

A&E’s ‘Captain Scarlet’ Rerelases Will Be Red-Hot

BY JIM BESSMAN
NEW YORK—New indications of the presence of life-enabling water on Mars couldn’t be more timely for New Video-distributed A&E Home Video. The home video is releasing the Gerry Anderson’s complete 32-episode “supermarionation” sci-fi series Captain Scarlet.

The 1967 British cult classic—which dealt with war between Earth and the Martian “Mysterons” and followed Anderson’s mega-hit supermarionation series Thunderbirds—will be boxed as Captain Scarlet: The Complete Set. In addition to the 32 half-hour episodes, the $79.95 DVD set includes an Anderson biography and filmography, character biographies, space-vehicle guides and DVD-ROM interface. The launch also features interactive pictures and production stills, identification cards for Captain Scarlet’s elite Spectrum defense force, and Anderson’s commentary on two episodes.

The set will be accompanied the same day by A&E Home Video’s release of sets seven and eight of Space: 1999, completing the release of Anderson’s 78-hour live-action sci-fi adventure series. Additionally, the company issued the Thunderbirds MegaSet July 30, containing the entire 32-hour-long Thunderbirds series episodes, which were previously released in six-box sets. A Space: 1999 mega set is due Sept. 9, following the first set of UFO, the Anderson live-action sci-fi series that immediately predated Space: 1999, which is also due July 30.

“They’re really doing super work with classic [British] TV product,” says Dan Mulvihill, A&E Home Video executive. “And then there were doubts being expressed by scientists as to whether the ‘colored’ cans on Mars were really man-made. Since we were well into pre-production, I came up with the idea of making the Martians invincible, so that if they came up with conclusive evidence that there was no life on Mars, I could say, ‘Ha-ha, yes there is.’”

New Video will bring Anderson state-side in New York and Los Angeles, according to marketing director John Campbell. “In fact, Captain Scarlet is a perfect fit for us,” he notes, “we’re kicking off the DVD release of the remainder of his supermarionation series: Fireball XL5, Stingray, Super- Maro, Joe 90, and The Secret Service—all using Gerry’s own and center. Space: 1999 and Thunderbirds had somewhat of a life of their own, whereas for the others, Gerry Anderson is the big selling point in the U.S.”

Captain Scarlet improved upon Thunderbirds’ then state-of-the-art, ultra-sophisticated marionette “actors” and spectacular high-tech production. Both shows were syndicated spe- radically in the U.S., as was Stingray, an underwater adventure series. The preceding Fireball XL5 interplanetary adventure series was shown national- ly on NBC. All of Anderson’s series have remained wildly popular in Eng- land, and Thunderbirds especially has been a huge hit in Japan and Australia.

“They weren’t widely distributed in the U.S., so it’s nice that the DVDs will at least give people a chance to see what people have heard about,” says Anderson, who notes that when he conceived Captain Scarlet in 1964, life on Mars was a major topic of discussion.

I thought we should make a show about a captain who has 25 years of experience, but then there were doubts being expressed by scientists as to whether the ‘colored’ cans on Mars were really man-made. Since we were well into pre-production, I came up with the idea of making the Martians invincible, so that if they came up with conclusive evidence that there was no life on Mars, I could say, ‘Ha-ha, yes there is.’”

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“They weren’t widely distributed in the U.S., so it’s nice that the DVDs will at least give people a chance to see what
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NEXT STOP, NELLYVILLE: One hot rapper will pass the baton to another next issue on The Billboard 200, as Nelly is poised to succeed Eminem at No. 1 with a shot at 800,000-plus units. It seems fitting that these two stand together, as the last solo albums by each of them were the biggest rap titles of the last two years.

In the second half of 2000, Eminem's second album, The Marshall Mathers LP, sold 7.9 million units, more than any other rap title that year and second only to the 9.9 million rung by N'Sync's No Strings Attached as the album's second week. Eminem's previous week sales in recent memory. Wyclef Jean follows the same blueprint as Papa Roach. He enters the big chart with a higher than either of his earlier solo sets (No. 6, 81,500, but the Fugees' sample collection was sold more the week it came out in 2000).

CAREER BEST: A rock band, a Latin star, and a dance chart-diva each enjoy career-best peaks. These upstarts are led by Our Lady Peace, which enters The Billboard 200 at No. 9 with 67,000 units. Of the band's previous albums, the second had charted, with No. 69 in 1999, while its debut album, released several years later, has sold 2.2 million copies since its release in January.

PAPA DON'T REACH: Papa Roach's second full-length album reaches a higher peak than its first album, entering at No. 2 with 136,000 units. Its 2000 debut, 'Infected', peaked at No. 48. But this album, like its predecessor, has been a surprise hit, as the band's second album commands the current chart with 381,000 units, down 28% from last issue's total. The Eminem Show has sold 3.3 million units in less than five weeks, more than any other album this year. This year's second-best seller, Alan Jackson's Drive (now No. 34), trails by more than 1 million, having sold 2.2 million since its release in January.

PAULINA RUBIO, BORDER GIRL: Paulina Rubio is also a hitHope line and Sinkery's new Billboard 200 album, sold 7.9 million units, more than any other rap title that year and second only to the 9.9 million rung by N'Sync's No Strings Attached as the album's second week.
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<td>Deep In A Dream</td>
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### Billboard Top Classical Albums

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<td>JOSHUA BELL</td>
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<td>Billy Joost Fantasies &amp; Delusions</td>
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<td>EVGENY KISSIN</td>
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<td>13</td>
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<td>14</td>
<td>JOSE CURA</td>
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<td>Battles &amp; Trenches</td>
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### Billboard Top Contemporary Jazz Albums

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<td>(Seasontal Journey)</td>
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<td>VARIOUS ARTISTS</td>
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<td>JOE SAMPLE</td>
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<td>The Peacem Tree</td>
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<td>5</td>
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<td>6</td>
<td>BONEY JAMES</td>
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<td>7</td>
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<td>Crazy Vibes And Things</td>
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<td>8</td>
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<td>Streetwise: Smooth Urban Jazz</td>
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<td>9</td>
<td>PAUL HARCOSDALE</td>
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<td>Hardcastle III</td>
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<td>You Have Reached Mike Philips</td>
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<td>Definitive Hits</td>
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<td>Feelin' You</td>
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<td>24</td>
<td>JEFF GOLUR</td>
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<td>Do It Again</td>
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<td>25</td>
<td>DAVID BENIOFF</td>
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<td>Fuzzy Logic</td>
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</table>
### July 2002 Billboard Heatseekers

**ARTIST** | **REPRINT & NUMBER/DISTRIBUTING LABEL** | **Title**
---|---|---
**3**  | **1** | **NuYu Entertainment 70757**
**OT3** | **1** | **Sevana Tra**

### July 2002 Billboard Top Independent Albums

**ARTIST** | **REPRINT & NUMBER/DISTRIBUTING LABEL** | **Title**
---|---|---
**2** | **1** | **Vans Warped Tour 2002 Compilation**
**2** | **1** | **Thug Misery**
**3** | **1** | **The Fallout**
**3** | **1** | **Alley: The Return Of The Ying Yang Twins**
**5** | **1** | **Licos**
**6** | **1** | **This Is The Life I Lead**
**7** | **1** | **The Places You Have Come To Fear The Most**
**8** | **1** | **Louie DeVito's Dance Factory**
**9** | **1** | **Wild Gremlin**
**10** | **1** | **Universal Truths And Cycles**
**11** | **1** | **Welcome To The Dope House**
**12** | **1** | **Triple 6 Mafia Presents DJ Paul - Underground Vol. 16: For Da Summa**

### Weekly Number 1 Heatseeker

**ARTIST** | **REPRINT & NUMBER/DISTRIBUTING LABEL** | **Title**
---|---|---
**3** | **1** | **NuYu Entertainment 70757**

### Greatest Gainer

**ARTIST** | **REPRINT & NUMBER/DISTRIBUTING LABEL** | **Title**
---|---|---
**3** | **1** | **NuYu Entertainment 70757**

**Note:** The Heatseekers chart lists the best selling heatseekers, defined as those who have never appeared in the top 100 of The Billboard 200 chart. The albums and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. **Heatseekers** are defined to be a use of sales as independent distribution, including tours and non-cdf physical sales and distribution. **Heatseekers** are available to any artist, regardless of their distribution. **Heatseekers** are not eligible for the Heatseekers chart until they have sold 1,000 units. **Heatseekers** are sold through independent distributors and are not eligible for the Heatseekers chart until they have sold 1,000 units. **Heatseekers** are not eligible for the Heatseekers chart until they have sold 1,000 units. **Heatseekers** are available to any artist, regardless of their distribution.

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**Billboard** July 6, 2002

www.billboard.com
## Billboard Top Internet Album Sales (July 6, 2002)

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<td>EMINEM</td>
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<td>DAVID BOWIE</td>
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<td>Heathen</td>
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<td>BOB MARLEY &amp; THE WAILERS</td>
<td>4</td>
<td>The Marshall Mathers LP</td>
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<td>CELINE DION</td>
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<td>A New Day Has Come</td>
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<td>JACK JOHNSON</td>
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<td>THE BEACH BOYS</td>
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<td>All The Way... A Decade Of Song</td>
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## Billboard Top Soundtracks (July 6, 2002)

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<td>Zootopia</td>
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<td>SPIDER-MAN</td>
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<td>O BROTHER, WHERE ART THOU?</td>
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<td>SCOOBY-DOO</td>
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<td>Scooby-Doo: Mystery Mansion</td>
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<td>THE OSBOURNE FAMILY ALBUM</td>
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[DataSet](#)
Retailer's Holiday Buying Guide

Billboard's annual Retailer's Holiday Buying Guide returns, previewing the hottest new products set to hit the shelves this fall. We highlight upcoming CD releases in every genre; special CD box sets and reissues; music video and theatrical DVDs; kid audio, video and DVDs, plus the latest in video games!

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323.525.2395 fx
iremmer@billboard.com
Czech Music’s Political Hangover

Continued from page 1

For Vondrackova, now a Universal Music artist, the “outing” has come at a sensitive time. Following a Cher-like reivention in 2000 and the release of two successful dance albums, Vondrackova is as huebly popular again today as she was during the ‘60s, ‘70s, and ‘80s. Prague’s Municipal Court ruled against Vondrackova, saying it accepted that she must have cooperated with the regime to safeguard her singing career, though its ruling did cast doubts on Rejzek’s mafia claim.

Vondrackova declined to talk to Bill- board about the case, but her lawyer, Vratislav Cimr, says she intends to defend her name by appealing, with a court holding expected at the end of August or early September. “She has to accept that her name was linked with the anti-charter, even though deep down she knew she didn’t sign it.” Cimr says. Her appeal will cite the “violation of personal rights,” with regard to the accusation that her success today is a result of her “communist mafia” connections. Cimr says, “Helena was very insulted by this suggestion.”

SIGN OR VANISH

The pop diva is not alone in denying any connection with the anti-charter. Like Vondrackova, others have cast doubt on the authenticity of their signatures, claiming someone else had added them.

Vaclav Nezar, 58, who sang in the hugely popular trio Golden Kids with Vondrackova between 1968 and 1970, is one example.

In an interview, Nezar’s case, Nezar’s name appeared in Rude Praha 25 years ago. But he too insists that he could not have signed the anti-charter in Prague, because he was performing in Berlin at the time. Nezar is now signed to independent label Ceska Hudba.

Nezar—who is also known for playing the lead role in the Academy Award-winning film Closely Watched Trains (1966)—is listed on the Brotherhood of Prague’s post-war CPR list, which includes the top Prague rock band in the late 1960s. Nezar also sang with the group in Berlin.

Nezar, who freely admits to signing the anti-charter, accuses the regime of duping artists into thinking they were merely signing a form of registration list. “All artists from Pragokoncert were told to go to a meeting,” he recalls. “We all thought that it was about the practicalities of working in Pragokoncert and our jobs. As we were used to these sort of stupid speeches, no one took them so seriously. You knew, they were always shouting against anti-communism, but the socialist system was the best. You heard this on every street corner.”

It was a great trick,” Laufer continues. “As we were leaving this meeting, everyone was obliged to sign a registration list to show we had been there. But no one saw the headings to the forms—that we were signing against the charter. At least 95% of artists that were there signed the registration papers. I thought, ‘I was there, so why shouldn’t I sign?’ It was so Machiavellian.”

Pragokoncert was a monopoly. If this organization tells members to go to a meeting because Pragokoncert has something to tell you, then you go. If you didn’t, they’d know, because you hadn’t signed the register. If that happened, there’d be consequences; they could chuck you out.”

Laufer is most notorious for writing a song glorifying a communist spy’s alleged attempts to blow up U.S.-spon-

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Nezar, who freely admits to signing the anti-charter, accuses the regime of duping artists into thinking they were merely signing a form of registration list. “All artists from Pragokoncert were told to go to a meeting,” he recalls. “We all thought that it was about the practicalities of working in Pragokoncert and our jobs. As we were used to these sort of stupid speeches, no one took them so seriously. You knew, they were always shouting against anti-communism, but the socialist system was the best. You heard this on every street corner.”

It was a great trick,” Laufer continues. “As we were leaving this meeting, everyone was obliged to sign a registration list to show we had been there. But no one saw the headings to the forms—that we were signing against the charter. At least 95% of artists that were there signed the registration papers. I thought, ‘I was there, so why shouldn’t I sign?’ It was so Machiavellian.”

Pragokoncert was a monopoly. If this organization tells members to go to a meeting because Pragokoncert has something to tell you, then you go. If you didn’t, they’d know, because you hadn’t signed the register. If that happened, there’d be consequences; they could chuck you out.”

Laufer is most notorious for writing a song glorifying a communist spy’s alleged attempts to blow up U.S.-spon-
sored station Radio Free Europe. He penned the almost indiscernibly tongue-in-cheek ditty in 1975 during a fit of rage after Czech state TV’s chief censor told him he couldn’t work on TV because his songs failed to tell the good news of socialism.

Following that revelation, Laufer raced home, switched on the TV, and saw an interview with Pavel Minarik, the secret-police agent who had infiltrated Radio Free Europe’s headquar-
Most of our musicians who were active basically tried to convey this message of freedom.

Similarily, in Poland, the regime didn’t dare to mobilize the entertainment industry after Polish Prime Minstertlechek called for new legislation that would allow private enterprise to flourish. But after the Polish elections in 1989, Kubisova was banned from singing and continued to work for a company that built socialist tower blocks.

Kubisova, who signed Charter 77 and acted as her own spokesperson during Havel’s imprisonment, felt no bitterness when the musical mainstream sided with the authorities. “The pressures on them must have been tremendous,” she tells Billboard. “Many didn’t know what they were signing against; they didn’t know what was in the charter, since the wording of it was never really published. But they signed out of fear—that they’d lose their jobs, that there would be reprisals.”

“The authorities would say, ‘Look at what happened to Kubisova.’ The regime had punished me and isolated me as an example, so that the others had something to fear,” adds Kubisova now a Sony Music Bon ton marketing manager. “While the case still rankles with Vordonova, music industry executives doubt it will have much of an effect on her marketability. ‘Everyone who was able to perform during Duk, allowed to be popular, had to somehow support the regime.’” Sony Music Bon ton marketing manager Marketa Krizkova says. “Of course Vordonova doesn’t want to be known as one of the regime artists.”

Kubisova declared her neutrality now that she’s on her way back, she’s one of the top artists here, and this won’t help. Still, the younger generation doesn’t care, and her older fans know about her role in the past. “People will still buy her records.”

Harmonia, Poland’s most popular girl group, were one example of the way women were not so easily manipulated. It’s in our character to oppose everything.

The biggest state-sponsored propaganda fanfares at the time centered on the occasional national and local music festivals that were launched in the early 1960s, of which the one at Opole in southern Poland was the most prominent. The festivals, which included a Soldiers’ Song Contest in the northern town of Kolobrzeg and a Soviet Song Contest in Zielona Gora, were broadcast nationwide on TV. “They were never blatant fanfares on how great socialism was—the Poles wouldn’t have accepted that,” Skubikowski says. “It was more indirect, with songs about rivers flowing, flowers growing, and how fantastic everything was.” Participating songs were recorded with three-month tours to East Germany and the Soviet Union.

Otherwise, those in the music industry were largely left to their own devices. Says Skubikowski, who himself gained fame as a singer/songwriter in 1981, penning subtle anti-regime songs for the bands Lombard and Lady Punk.

UNDER PRESSURE

Not so in Czechoslovakia. The key to why the vast majority of Czechoslovak musicians signed the anti-charter is fear. The regime pointed to the immensely popular Marta Kubisova, the third member of the Golden Kids trio, as an example. “The regime made Kubisova, who, unlike her ex-husband, was not at all under pressure, a role model for women’s liberation,” says Kubisova’s sister Barbora, who has long said she would never sing for the government.

The real key to how Kubisova thought about her career was undoubtedly her experience as a guerrilla singer under the communists. In particular, her 1967 hit “Kde se dívám, kde se smýj?” (“Where do I look, where do I wash?”) was a protest against the 1968 Soviet invasion.

Because of her popularity, the regime considered her a threat, and through her performer Pragokoncert it sought to legitimize her removal from public view by circulating a set of pornographic photos purported to feature her. Pragokoncert confiscated her private and working passports, and the regime shredded her recording contract with Polydor in West Germany. For two decades, from 1972-90, Kubisova was banned from performing in Yokohama, Japan, to do battle for the World Cup, more than 1 billion viewers around the world will tune in to see Austria perform during the game’s half-time interval.

But the Chicago-born singer-songwriter won’t be the only artist to gain exposure from the tournament, which is second only to the Olympic Games in terms of global audience. Capturing some of the interest in the World Cup, Sony Music worked in conjunction with soccer’s ruling body FIFA to compile The Official Album of the 2002 FIFA World Cup, an edition which includes the songs of 12 million June 26, according to Sony.

With 32 competing countries at the start of the competition co-hosted by Japan and South Korea, Sony Music has produced about half of the music of the album, featuring a variety of such international acts as Anastacia, Bombtrack MC’s, Jennifer Lopez, and Nelly Furtado, as well as domestic artists in various territories.

One of the album’s major purposes is to help break artists across borders. The compilation was put together by Dave Massey, senior VP of A&R at Epic. He explains, “We developed it based on talent that had a reputation locally and that had real potential to develop internationally, so it’s really geared to giving artists a platform for a global record.”

The compilation’s stirring example, that of Costa-Mexican Furtado to points Monica Naranjo from Spain and OVT from Mexico, both of whom have recorded their first English-language tracks for the album.

Despite the turmoil swirling around the tournament, reaction to the album has been varied. At department store FNAC, the biggest record outlet in the Spanish capital of Madrid, only 29 albums have been sold since May 27 release and June 26. Javier Lopez, music product manager at the store, tells Billboard: “The fact is it could have done better with an advertising campaign to accompany every match, because Spain reached the quarter-finals, but there hasn’t been any advertising in this market.”

Countering that, one source suggests that Spain’s spiraling piracy problems may have hit retail sales of the set.

Likewise, in Italy sales have been poor, but retailers claim that interest in the tournament is so high that it is certainly not going to blame. Paola Figlio, manager of the flagship Rocker on Via Torino in Milan, describes sales as “terrible: It seems to have aroused very little interest, while results for Anastacia’s single ‘Boom’ have been very good.

Filgo does not believe the lukewarm response is linked to Italy’s poor World Cup performance, adding, ‘There’s been more interest in the assorted CDs of the Italian national anthem that have been released.’

Competitor Tiziano Foglioli, chief buyer for FNAC in Milan’s Via Torino, is similarly underwhelmed but comments: ‘I think [the tournament] and the recent heat wave have kept people home, and the absence of alluring artists like Anastacia single, like the Ricky Martin song years ago, wouldn’t have pushed sales, but it has received very little TV and radio coverage.

Meanwhile, in Denmark, the album peaked this week at No. 22, after four weeks on the chart. The CMC/EMI album Fodboldstid 2002 (Soccer Festival 2002) fares much better, currently still No. 1 after just eight weeks on the chart. And in the Swedish charts, Sony’s official album peaked at No. 19.

And what of the host nations? The international hit “Mama Knows Best” by Feuer Pitch, has sold some 100,000 units in Japan since going on sale May 22, while the “local” album, 2002 FIFA World Cup Festival Album—Songs of Korea reached 250,000 copies since releasing May 29.

In South Korea, both the international World Cup album and the local version sold about 70,000 copies, which Billboard understands is roughly the target that was envisaged. However, there were not any tie-ins with the music, because, according to a Sony representative in Seoul, all advertising campaigns had to go through soccer body FIFA and were coordinated at that level, not at the local level.

Ignoring the reported blips at stores in certain territories, Sony sources say that sales will only be up to date, even before the tournament’s conclusion, provide a terrific springboard for the breakthrough artists on the localized albums.

And even invasions that did not qualify to play in Japan and South Korea, interest in the competition has allowed Sony to target the armchair sports enthusiasts. ‘Independent of whether you are music industry qualified or not, and whether or not you got to the quarter final or did not get to the quarter final, the album is really well-positioned,” Fordham said.

This is not to say that the early charts, and it looks pretty healthy.

“The length of the individual campaigns in each territory really depends on the life of the singles and the direct interest,” Fordham, in Anastacia’s song ‘Boom,’ she concludes. “And because Anastacia has two triple-platinum albums [in Europe], we expect her fan base to be quite motivated to go and buy this album, as soon as the World Cup festivities have ended, people will still go back to try and find this compilation.”

Billboard Announces Dates For The 2002 Music & Money Symposium

The Billboard Music & Money Symposium will be held Nov. 12 at The St. Regis New York. After a highly successful debut last year, the one-day networking event will again bring together companies looking to invest in entertainment projects with top music industry executives and entrepreneurs seeking financial resources.

Participants in the event will include senior executives from artist management companies, record labels, music publishers, touring and promotion companies, new-media companies, law firms and accountancies, financial services and consulting firms, venture capitalists, and other equity providers.

The Billboard Music & Money Symposium will also provide a forum for music-industry professionals to explore the financial aspects of the music industry and uncover some of the many economic opportunities that exist. The event also aims to provide financial executives valuable insight into changes and challenges in the music industry. In addition, the symposium will include networking opportunities and presentations on a variety of creative investment opportunities.

For general information on the event, contact Michele Jacangelo at 646-654-4660. For panel and speaking opportunities, email kschlager@billboard.com. For registration information and group discounts, contact Phyllis Demo at 646-654-4643. For sponsorship information, contact Cebele Rodriguez at 646-654-4648.

Additional information on the 2002 Billboard Music & Money Symposium and associated special events will be announced soon. Visit www.billboardevents.com regularly for more details.

COMING THIS WEEK: It has been almost a decade since Peter Gabriel has released a new studio album. Fans will be pleased to learn that Gabriel has written all the music for Long Walk Home, the Real World soundtrack to the Australian film Rabbit-Proof Fence. A review of the album will appear exclusively on Billboard.com.

Also this week, read the third of four installments in billboard.com’s series of excerpts from His Song: The Musical Journey of Elton John, the new book by Elizabeth J. Rosenthal. Plus, billboard.com will feature reviews of R&B newcomer Latham’s Fortunate (Motown) and Philadelphia rock outfit Marah’s Float Away With the Friday Night Gods (Artemis) and a live review of rising Australian rock act the Vines in London.

News contact: Jonathan Cohen • jacohen@billboard.com

This Week@

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All The President's Men

Commemorating the 21st annual National Peace Officers' Memorial Services, the Fraternal Order of Police paid special tribute to the 233 officers who died in the line of duty during 2001, and in particular to the 71 law enforcement officials who died in the Sept. 11 attacks. Participating in the service were, from left, keynote speaker President George W. Bush, Sony Music Entertainment chairman/CEO Tommy Mottola, and John Wren, president/CEO of Omnimom Group. The service was held in May in front of the Capitol in Washington, D.C., and featured Marc Anthony singing his song "My Baby You" in memory of those fallen to more than 20,000 spectators.

Country Pops

ACM/CMA group of the year Lonestar was recently honored with the 2002 Fatherhood Award at the National Fatherhood Initiative's Fifth Annual Awards Gala Dinner in San Antonio, Texas. The group's single "I'm Already There" has become an anthem for families around the world, according to the organization. The song was inspired by a conversation between Lonestar frontman Richie McDonald and his young son, who were hundreds of miles apart from each other. "No matter how much success we may achieve, our families will always be the greatest rewards of our lives," noted band member Dean Sams. Inaugurated in 1997, the Fatherhood Awards are presented each year to those who make a substantial contribution to strengthening involved, responsible, and committed fatherhood. Pictured receiving the award from National Fatherhood Initiative president Roland Warren, far right, are, from left, Lonestar members Keech Rainwater, Sams, and McDonald. Previous recipients include actors Tom Selleck and Stephen Collins, journalist Tim Russert, singer Tim McGraw, and Olympic athletes Marty Nothstein and Michael Weiss.

Hot Dog, Cool J

Artist/actor LL Cool J stopped by the Scholastic Entertainment booth at the recent Licensing Show in New York to give a shout to Clifford the Big Red Dog, star of the top-rated show of the same name on PBS Kids.

When financier David Pullman comes up with an idea, he knows how to run with it.

As the entrepreneur who gained serious attention for his 1997 $55 million bond sale based on David Bowie’s future royalties—a number of subsequent deals with other artists and songwriters, valuated at more than $1 billion—he has become one of the industry’s more brilliant and colorful figures. In fact, Pullman applied to patent his process only last month.

But the founder and chairman/CEO of the Pullman Group, who turned 40 in March, realizes that all work and no play just isn’t much fun, so the rapid-fire-speaking exec burrs off some of his excess energy at a serious cross-country runner and active member of New York’s elite Central Park Track Club and New York City Running Club.

“I always believe in diversification,” Pullman quips. “I’ve been running since the sixth grade, and it’s really given me an important perspective in terms of perseverance and humility. I think it helps to keep a balance. You can be successful at some things, but running keeps you humble, because you’re not always going to win. You can’t always run in front.”

Pullman’s foot-pedaling passion was defined by his first big race in high school. “I was determined to show that I wasn’t afraid of anything, and right at the starting line, it began to rain like the sky was falling down. It’s coming down buckets, and I hit this giant puddle, which splashed all over my calf, and my shoes weigh about 10 pounds with all the water. But I won for our team—I was first in my race as a kid. That was a great introduction.”

Some 25 years later, he still prefers running the 5k cross-country course: “It’s a constant.” In addition, Pullman enjoys the relationships he has formed with his club members, some of whom he has known for 16 years. “I’ll grow old with these people—and yet I don’t know a lot of their last names, I don’t know what they do; we’re all just wearing T-shirts and running shorts, and we’re all the same. I like that.

They do, however, share a heightened sense of esteem as they strive to be their best in each race. “Running builds character,” Pullman says. “In this business and in society today, that’s something that’s lacking. You really can’t have enough.”

David Pullman: Stepping Out

The solution to this week’s puzzle can be found on page 46.

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Billboard is teaming up with American Urban Radio Networks to provide national coverage of the Conference & Awards to over 400 radio stations including:

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