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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

JUNE 23, 2001

AN UNLIKELY MUSIC-BIZ SAGA: VIRGIN'S BIRTH AND REBIRTH

Nearly 30 Years Later And More Corporate-Minded, The Still Artist-Friendly Record Label Works To Re-Energize Itself

BY ADAM WHITE and MELINDA NEWMAN

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

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

There was even a moment, somewhere in that 17-month tunnel, when EMI offered to sell Virgin

Records—to find out if the EC regulators really had any intention of letting five major record companies become four. (They apparently did not.)

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

Ashley Newton, co-president of

Virgin Records America, says, "I just couldn't see such a vital part of the EMI group being sacrificed—I

"And you got so sick of people saying 'What's happening?' that it made you get more low-key and get on with it."

Chao, has just released an album called *Proxima Estacion: Esperanza* (Next Station: Hope).

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

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KRAVITZ



N. BERRY



K. BERRY



JAGGER

just didn't think it would happen." For Paul Conroy, president of Virgin Records U.K., the difficulty was what to tell colleagues and friends. "There were no answers," he states.

quarters will have time to focus on the main issues of the company." Maybe it's an omen that one of his developing artists from France is called Phoenix and that another, Manu

Zomba Launches Brazilian Operation With Som Livre

BY LEILA COBO

In a continuing effort to expand its international presence, the Zomba Record Group is moving into Latin America July 1, with the launch of Zomba Records Brazil. The stand-alone operation—headed by Martin Davis as managing director and based in Rio



BILLBOARD EXCLUSIVE

de Janeiro—will be bolstered by a domestic partnership with

Som Livre, the music arm of Brazil's Organiceoes Globo, South America's largest media conglomerate.

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

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Attendance, Revenue Decline At North American Concerts

BY RAY WADDELL

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



ECKERMAN

That's not to say that all is completely well in the touring world. Both average concert attendance and per-show grosses are off from this time a year ago, according to numbers reported to *Billboard* sister publication *Amusement Busi-*

ness. So far this year, the average attendance per show is down 8.7%, and the average gross per show is down 2.6%, with the latter bucking a trend of per-show dollar increases that has held steady for several years.

Still, the big story at this point is the drop in the number of shows reported

to *Amusement Business*. The 2,514 North American concerts reported is off by 26% from a year ago. With little or no drop-off in touring volume, the decrease in reports points mostly to incon-

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RIAA & Lawmakers At Odds Over Webcaster Lawsuits

BY BILL HOLLAND

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

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

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KID AUDIO ★ BIG WIDE GRIN • KEB' MO' • OKEH / EPIC
THE BILLBOARD LATIN 50 ★ MAS DE MI ALMA • MARCO ANTONIO SOLIS • FONOVISA
MUSIC VIDEO ★ MY REFLECTION • CHRISTINA AGUILERA • IMAGE ENTERTAINMENT
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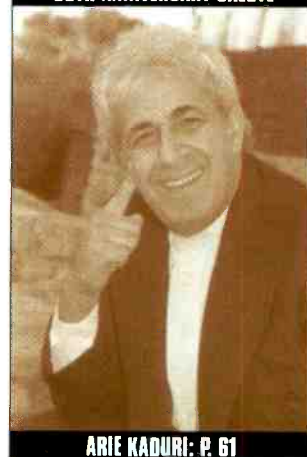
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Emperor's Frankie Lee Departs CEO Post

BY WINNIE CHUNG

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

Lee announced his departure June 7, after months of speculation that he was leaving the company. Rumors of his imminent departure started circulating early this year following press reports that EEG artist Dave Wang was dissatisfied with allegedly preferential treatment for EEG's biggest-selling artist, Nicholas Tse.

The announcement was aimed at ending speculation, Lee says. "But my departure from the company isn't because of any disagreement with Dave Wang or our chairman, Albert Yeung. When I joined the company in 1999, I had already told Mr. Yeung that I would leave after three years, once the new

company was up and running. Although it's just been a little more than two and a half years, I feel that EEG is already running very smoothly, so I'm leaving a little earlier."

Before joining EEG, Lee was managing director of Warner Music (HK). He is known as Hong Kong's "super manager" because he is seen as the man who launched the immensely successful careers of Leon Lai and Sammi Cheng, two of Hong Kong's best-selling singers.

Lee says his relations with Yeung remain friendly. "He has been very supportive, and if I have the chance I would definitely continue working with him in some form or other, but right now I'd just like to do some traveling with my mother and wife."

Lee refuses to comment on speculation that he will be joining NOW, which is owned by Richard Li, who started STAR TV and then sold it to Rupert Murdoch's News Corp.

Yeung rules out the possibility of an internal promotion to fill Lee's shoes, saying, "We will probably look for someone from outside, but it will be difficult to find someone who can do as well as Frankie has done."

Lee joined Emperor in January 1999 and took over its existing Fitto Records label, reinventing it as EEG with artists Tse, Bondi Chiu, and Grace Yip. Last October, he launched a spinoff label, Music Plus, with Eason Chan and Roman Tam as artists. At last count, EEG had 18 artists, making it the largest local label in Hong Kong.

Last December, EEG became the first record label to be listed on the Growth Enterprise Market, a secondary exchange for start-up companies on the Hong Kong Stock Exchange. At that time, Lee was allocated stock options of 4.62 million shares. By leaving before the options mature, Lee stands to lose about \$4 million Hong Kong (\$500,000).

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Cars And Guitars Go Hand In Hand

Museum Pays Homage To Two Essential Elements of Rock'n'Roll

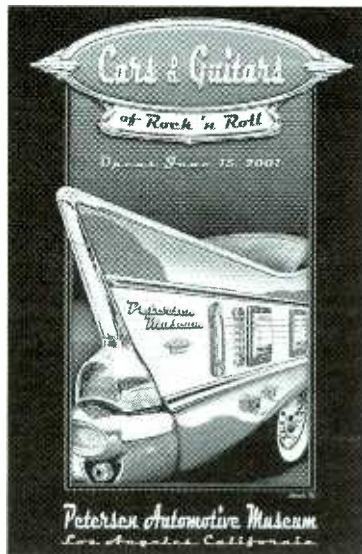
BY JIM BESSMAN

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

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

The first rock'n'roll hit, in fact, was arguably a song about a car, Merlis notes. "Jackie Brenston's 'Rocket 88,' which was written by Ike Turner, came out almost exactly 50 years ago. The refinement of the electric guitar was virtually at

the same time, with Gibson, Les Paul, and Leo Fender. I like to think of a cosmic alignment in the technology of the Oldsmobile Rocket 88 and these guitars, which made loud, amplified music possible."



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

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

The show also features hot rods owned by Jeff Beck, who builds his own, and Eric Clapton (his is with a matching guitar). Merlis notes, "We also use cars to illustrate songs, such as 'Maybelline,' where Chuck Berry is 'motorvating' in a Ford V8 and chasing Maybelline, [who's] in a

(Continued on page 109)

IFPI Report Shows Surge In Pirate Music Sales

BY GORDON MASSON

LONDON—While the global music industry endured flagging sales during the year 2000, music pirates profited more than ever before, with worldwide sales of illegal music discs soaring by 25%. This surge in piracy was facilitated by the proliferation of low-cost CD-R burners, according to the latest statistics compiled by the International Federation of the Phonographic Industry (IFPI).

During 2000, the IFPI reports, pirate sales of CDs and CD-R music discs rose to an estimated 640 million units, compared to 510 million units in 1999. Worldwide sales of pressed pirate CDs were 475 million, up from 450 million a year earlier. Pirate CD-R sales rocketed to 165 million from about 60 million in 1999. One bright note was that sales of pirate cassettes in 2000 fell to 1.2 billion from 1.4 billion in 1999.

The IFPI believes those sales, at pirate prices, mean the global music pirate business was worth about \$4.2 billion in 2000, up \$100 million on the previous year. A total of 1.8 billion pirate recordings (CDs and cassettes) are estimated to have been sold during the year, meaning that pirates now collect revenue on one in every three recordings sold worldwide.

One problem is that the price for pirate product on average is about \$2.33 per unit—far cheaper than legitimate product. But IFPI chairman/CEO Jay Berman believes that if consumers knew that pirate product is often linked with organized crime, they would think twice about buying it.

Berman says the two main reasons for the rise in piracy are "the proliferation of new, cheap technologies for illegal commercial copying and inadequate enforcement by governments." With that in mind, the IFPI and its music company members are stepping up their investment against pirates, especially in the online environment. In its report, the IFPI stresses that, while the average worldwide piracy rate for physical recordings is 36%, the Internet, with the proliferation of file-swapping, is virtually a 100% pirate medium. During the first half of 2001, the industry has

responded with a combination of anti-piracy measures, litigation, and a variety of legitimate online investments.

IFPI head of enforcement Iain Grant has completed the recruitment of his global team of more than 50 anti-piracy investigators and advisers. He has also overseen the creation of the IFPI forensic lab and established resources to train new investigators.

The report names China, Russia, Mexico, Brazil, and Italy as the top five countries on the IFPI priority list in terms of domestic piracy, while Eastern Europe, particularly Ukraine, tops the list of manufacturers and exporters of pirate product.

IFPI figures show sales of illegal music outnumbering those of legal music in 21 countries—up from 19 in 1999—with piracy worsening in Malaysia, Taiwan, Indonesia, Mexico, Spain, Holland, Greece, the Czech Republic, and Croatia.

Highlighting what the music industry is up against, Grant and Berman recall a case where they uncovered 189 CD burners, all hooked up to copy discs. "Since January 2001, 20 million blank CD-Rs have entered South America," Grant says.

Grant's enforcement team has achieved a series of successes against pirate traffic but is not yet reversing the trend. Some of the major enforcement successes in 2000 were at plant sites in Southeast Asia, where large volumes of pirate CDs have been exported to as far away as Paraguay.

IFPI investigations helped shut down a total of 20 illicit CD lines in 2000. A further 27—with an annual production capacity of 100 million CDs—have already been closed during the first quarter of this year.

The report also notes that actions by the IFPI and its 46 national affiliates led to 15,000 Web sites containing 300,000 files, being taken down in 2000. A range of technologies is being studied that would track Internet pirate activity more efficiently.

One Internet anti-piracy software tool already being used is Songbird, which helps artists and producers locate their music on Napster and, if they wish, have it removed.



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

BY GORDON MASSON

LONDON—EMI is spearheading a British invasion of America, with no fewer than eight U.K.-signed acts performing in the U.S. the week beginning June 25.

Established alternative rock outfit Radiohead leads the charge, along with Coldplay, another act enjoying success stateside. They are joined by a slew of EMI's development acts: Matthew Jay, Doves, Starsailor, Beta Band, Gorillaz, and Idlewild.

The U.S. agent for four of those acts (Coldplay, Starsailor, Doves, and Jay) is Marty Diamond of New York-based Little Big Man, who senses the new attitude of U.K. labels toward breaking bands in the States.

"It feels as if the teams around each of these bands—the label, the [artist] management, myself, and the bands themselves—are all making the investment in time in terms of not only the established bands going on proper tours and revisiting America, but putting together thorough encompassing set-up plans as well," Diamond says, citing Jay's campaign as an example. "Matthew Jay is doing some side-stage dates with Dido and Travis, he's doing some intimate showcase things, he's doing dates with the Doves, and amidst all of that he's also visiting radio stations [and] doing press."

Both Jay and fellow Capitol act Starsailor are visiting the U.S. to set up album launches later this year. "As it stands, the release date for the Starsailor album [in the U.S.] still has to be confirmed, while Matthew Jay will be released in September, so it's an early trip for both of those acts," says Kevin Brown, London-based director of U.K. repertoire for EMI International. "That just illustrates the commit-

ment we are giving to America."

Diamond says, "If you look at Starsailor and Matthew Jay, there is a set-up plan in motion on both artists. There's a genuine excitement building—it's not only, 'Let's get the record company involved in participating earlier with the artist,' but it's, 'Let's get the fans involved.'"

Addressing those set-up strategies, Tony Wadsworth, president/CEO of EMI Records Group U.K. and Ireland, reveals: "Over the last two or three years we've been learning how to approach [the U.S.] marketplace better than it has been



WADSWORTH

done before. Lead time is one thing, understanding the media in a marketplace is another, understanding the commitment that's needed from an act in order to make any progress in North America is another." Transferring that understanding to the acts themselves, he adds, is a major factor.

That's a message EMI's latest crop of development acts seems to be embracing, Diamond says. "People are thinking more about the set-up and also about the follow-up. They are not in this mind-set anymore of the storm in the tea cup, which is the, 'We're going to come in for 12 dates, and we'll see you later.' That [change in attitude] is really encouraging."

Wadsworth states, "To be honest, [the activity in America] has more to do with the attention we have been paying our own U.K. roster and the priority we have put on actually finding the right [label] homes for the acts in the U.S. We, as a U.K. company, are trying to under-

stand a lot more about what the American market needs. But that doesn't mean that we'll sign a different kind of act in the U.K., it just means that we approach America in a way that maybe gives the act that much better a chance."

Taking full advantage of the various acts on the road, EMI is using old-fashioned common sense to maximize exposure by having acts support each other. Starsailor and Doves, for instance, will share a bill. "It's not a cost-saving exercise," Brown says. "It's just that the opportunity is there, and we are taking advantage of it."

In the week beginning June 25, Beta Band is supporting Radiohead in San Francisco (27) and Santa Barbara, Calif. (29-30). Jay is supporting Dido in New Jersey (25) and New York (27) before playing a showcase in the same city the next night with Starsailor. Starsailor has an additional gig with Doves in New York (26), while Doves' tour also takes in another New York date (25), as well as Boston (27); Albany, N.Y. (29); and Washington, D.C. (30).

Coldplay, meanwhile, is booked for a June 27 TV appearance on *Late Show With David Letterman*, one day before the band's Radio City Music Hall gig in New York. Gorillaz and Idlewild, meanwhile, are out on the road on promo tours.

"It used to be that bands would tour to support a record. Now they are touring to create a buzz," Diamond says. "It gives the fans the feeling that they can have more chance of a relationship because the bands are here—there's frequency to it now."

Brown notes, "We have every confidence that there is a market for these bands in North America, otherwise we would not be spending the money to send them out there."

Klein Leaving Reprise Records

President Will Become A Consultant To Warner Bros.

BY CHRIS MORRIS

LOS ANGELES—Reprise Records president Howie Klein views his imminent departure from the label he's headed since 1995 as a natural part of the firm's evolution.

Warner Bros. Records announced June 12 that Klein would exit Reprise, effective June 30. His status at the company had been the subject of speculation since early in the year, when Warner Music Group began trimming its ranks through layoffs and by offering early retirement packages to veteran staffers in the wake of the AOL Time Warner merger (*Billboard*, Feb. 3). Some 600

label jobs were eliminated as part of a cost-cutting mandate.

Klein will now become a consultant to Warner Bros. Records. He says that the specifics of his role have not yet been finalized.

Klein—who came to the top role at Reprise after terms as VP/GM at Sire Records and founder of 415 Records—depicts his departure as a culmination of developments at Warner labels since the mid-'90s.

"When Mo [Ostin] and Lenny [Waronker] were there, they were the chairman and the president of Warner and Reprise," Klein tells *Billboard*.

(Continued on page 97)




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The Billboard Redesign

July 28

EC To Examine MusicNet, Pressplay

BY LARS BRANDLE

LONDON—Europe's struggling

nonetheless: "What [the inquiry] means simply is the commission is

Andrew Yeates, director general of the British Phonographic Indus-

Sony Holland Regroups

Expert Centers Set Up To Focus Marketing

BY ROBERT HEEG

reports directly to Decam, who

Artists & Music

POP • ROCK • R&B • RAP • DANCE • COUNTRY • LATIN • CLASSICAL • JAZZ • PRO AUDIO

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

BY JONATHAN COHEN

Afro-Celt Sound System's James McNally has gotten used to his group's albums being stocked in a different department at every record store, from world to new age to dance and electronic. But whatever the classification, the genre-jumping U.K.-based collective is primed to raise its international profile to new heights with Real World's June 19 release of *Volume 3: Further in Time*.

The album, the Afro-Celts' third, is the follow-up to 1999's *Volume 2:*



GABRIEL



AFRO-CELT SOUND SYSTEM

mentalists McNally and Simon Emmerson along with Iarla O'Lionaird (vocals) and Martin Russell (engineer/programmer)—produced the set over the past year at Redchurch, a basement studio in London.

Further in Time is truly difficult to categorize, as it draws on a diverse roster of some 20 additional musicians and vocalists, among them vocalist/kora player N'Faly Kouyate. That's not to mention star-studded guest vocal turns from Real World chief Peter Gabriel, (Continued on page 109)

Release, which hit No. 6 on the *Billboard* Top World Albums chart and has sold 105,000 units in the U.S., according to SoundScan. The 6-year-old group—comprising multi-instru-

Joan Osborne Promotes Interscope Set Troubadour Style

BY RAY WADDELL

As the unpredictable winds of mainstream popularity shift more frequently than ever, Joan Osborne has been able to sustain her career through steadfast touring and well-received live performances.

Osborne exploded onto the popular music scene in 1995 with the Mercury release *Relish*, propelled by the monster hit "One of Us." *Relish* has sold 1.9 million copies in the U.S., according to SoundScan.

Since that time, Osborne hasn't scaled those commercial heights again; even so, she maintains a heavy touring schedule that keeps her in the public eye. The artist resumes her touring cycle in support of her Interscope release *Righteous Love*—which has sold 105,000 copies sold in the U.S., according to Sound-



OSBORNE

Scan—June 22 in Hampton Beach, N.H.

For an artist who came to (Continued on page 103)

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

BY CARLA HAY

Cold is the latest success story from Flip Records, the modest but virtuous label that has led Limp Bizkit and Staind to glory through patient, persistent artist development. Nearly a year after the release of its sophomore album, *13 Ways to Bleed on Stage* (Flip/Geffen Records), Cold is garnering newfound attention, thanks to powerful word-of-mouth, airplay for the single "No One," and the band's constant touring.

The Jacksonville, Fla.-based Cold has certainly endured its share of ups and downs. The band landed a record deal at Flip with help from Limp Bizkit lead vocalist Fred Durst, and its eponymous debut album was released in 1998 on Flip/A&M Records. But soon after the release, A&M was downsized as a result of the merger between PolyGram (A&M's former parent company) and Univer-

sal—and the wheels of promotion came grinding to a halt.

Flip founder/Geffen president Jordan Schur recalls, "I said to the band, 'Look at it as an opportunity to build credibility.' So they played as many shows as possible, and that's what they're still doing. We wanted a situation in which the audience [could] grow with and build a community around the band."

As it turns out, Cold was one of the few acts from A&M that did not get dropped after the Universal/PolyGram merger. Cold lead singer Scooter Ward says, "We wouldn't have made it through the merger if it wasn't for Jordan. He really went to bat for us."

In addition to Ward, Cold's lineup consists of guitarists Kelley

Hayes and Terry Balsamo, bassist Jeremy Marshall, and drummer Sam McCandless.

When the time came to release *13*



COLD

Ways to Bleed on Stage, Cold was given a chance to start over, as Flip moved Cold's record company affiliation from A&M to Geffen.

Released in North America Sept. 12, 2000, the album debuted on the Heatseekers chart at No. 13 in the Sept. 30, 2000, issue. It rose to No. 1

on the chart in the May 19 issue. *13 Ways to Bleed on Stage* reached Heatseekers Impact status when it jumped from 104-98 on The Billboard 200 in the June 16 issue. This issue, the album stands at No. 118.

Anthony Lyons, manager/major-label buyer at retailer Rock Records in Chicago, says of Cold, "There's been strong word-of-mouth for this band. They put on an amazing live show. It's also to Cold's advantage that the band is currently touring with Staind."

Larry McFeele, music director of active rock KUPD Phoenix, notes, "We played 'No One' for months, and it had a solid run. There's been a lot of good, instant feedback on [current single] 'End of the World.'"

A video for "End of the World" was recently released. In the meantime, MTV selected "No One" to be a Buzzworthy video, while MTV2 put the video in heavy rotation. That song

became a hit on rock radio, reaching No. 17 on Mainstream Rock Tracks and No. 13 on Modern Rock Tracks. The album's first single, "Just Got Wicked," was a No. 25 hit on Mainstream Rock Tracks.

Cold is also confirmed as a player on this year's Family Values Tour, Schur says. The band is booked in North America, South America, Japan, and Australia by Darryl Eaton and Ruth Gonzalez of Creative Artists Agency, and in other territories by Rod MacSween of London-based ITB. (The band's songs are published by WB Music Corp./Into Everything Music, ASCAP.)

Ward says he's confident that Cold is not a one-hit wonder. "We've been together 15 years, and a lot of those one-hit wonder bands copy what other people are doing. We're just ourselves, and people are responding to that."

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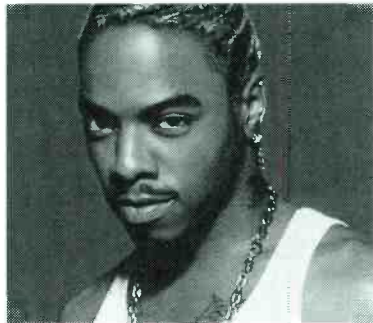
"Where the stars buy their cars."

Sisqó's 'Return' Aims To Best 'Thong'

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

BY RASHAUN HALL

From platinum curls to corn rows, Sisqó is never one to stay the same for long. The Baltimore native aims to prove that he's more than merely a singer with a love of thong lingerie on his sophomore solo effort, *Return of Dragon* (Dragon/Def Soul, June 19).



SISQÓ

"With the last album, I was trying to hold on to the Dru Hill sound—that's why the album was so ballad-heavy," he says.

"With this album, I wanted people to understand who Sisqó is."

As a result, *Return of Dragon* is a more mature effort for the 25-year-old singer, who tackles subjects of sex, adulterous and otherwise, on the 12-track set.

"I try to [continually] reinvent myself, so people can't pigeonhole me," says the artist, who is man-

aged by Kenneth Crear for Los Angeles-based CMG.

While the tempo of *Return of Dragon* is a bit faster than its predecessor, it does have its softer moments with ballads like "Dream."

"It's the solidification of my actual vocal talent," Sisqó says. "Often, with my uptempo songs, people get the misconception that I'm a rapper or something of that nature. But a song like 'Dream' shows my vocal skills."

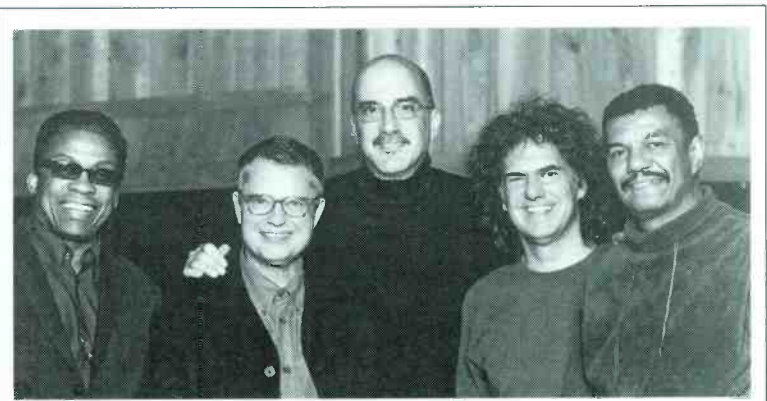
On 1999's *Unleash the Dragon*, Sisqó wrote the majority of the tracks. This time, though, the artist (whose songs are published by Da Ish/ASCAP) turned over some of the writing and production duties to outside sources, opting to write only about half the set.

"When artists try to do a whole

album by themselves, the songs start to sound similar," Sisqó says. "I want each song to be a different experience. I went as far as I felt I wanted to go [writing-wise] with this particular album, and then I went to look for outside producers."

A sign of the "new" Sisqó is the first single, "Can I Live," which features two recording acts signed to his Dragon imprint, LovHer and the Associ-

(Continued on page 20)



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

Webb Brothers, Austin, Etheridge Serve Up New Tunes For The Summer

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

The Webb Brothers, *Maroon*, (Division One/Atlantic), June 5: This is one of those albums that journalists, including myself, love but that will have a hard time finding its way at radio. That's all the more the pity since it's one of the better projects to come along in quite some time, and it's certainly one of the only concept albums in recent years that doesn't make you want to head for the hills. **Justin** and **Christiaan Webb** chronicle their time spent playing the Chicago bar scene (recorded, ironically, in a British studio), with wit, pathos, and above all, a dreamy musicality (*Billboard*, May 12). Although the duo are sons of legendary tunesmith **Jimmy Webb**, songs such as "Are You Happy Now?" and "Sleep If You Can" resemble **Pink Floyd** more than anything their papa ever created. Top tracks include "Summer People" and "I Can't Believe You're Gone."

Patti Austin, *On the Way to Love*, (Qwest/WB), June 26: One of contemporary music's most mellifluous voices, Austin's latest finds her angling for that smooth-jazz audience—which, sad to say, is really the only format that will give veteran R&B talents such as herself a twirl these days. So, Austin is paired with producer **Paul Brown**, who is best-known for his work for top NAC artists like **Rick Braun** and **Boney James**. Perhaps because of that association, everything is just wrapped a little too neatly here; a few rough edges and textures would have been nice. Lyrically, the songs hit all the right notes since Austin isn't trying to compete with the **Britneys** or **Christinas** and is singing about issues that listeners her age will find themselves nodding with in agreement. Played smartly, opening cut "Girlfriend" could become an anthem for women in their 30s and 40s who know that family doesn't always just mean those who are related to you by blood.

Sam Phillips, *Fan Dance* (Nonesuch), July 31: Phillips' first release for Nonesuch, after years on Virgin, is a radically stripped-down affair (*Billboard*, June 9). Early on, Phillips talked about wanting to make a "thirsty" record, and she succeeds admirably here. Trying to get a drop of water out of this project would be fruitless, as there is not a spare note, vocal, or sound here. Many of the mainstream pop flavors that sweetened her records for Virgin are gone. They've been replaced by a starkly cinematic kaleidoscope of sound that often recalls **Kurt Weill**, especially on tracks like

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

Melissa Etheridge, *Skin* (Island), July 10: The good thing about Etheridge is that you know exactly what you're getting: impassioned rock songs about near-obsessive love relationships. Its opening track, the pleading, driving "Lover Please," is this album's "I'm the Only One" or "Like the Way I Do." What succeeds much better are the songs where Etheridge uses a velvet glove rather than a hammer to make her point, such as the lovely, country-tinged "The Prison" or the plaintive "Down to One." Clearly informed by her breakup with longtime partner **Julie Cypher**, *Skin* truly shines on the gentler but still compellingly urgent "Please Forgive Me" and closer "Heal Me." Etheridge produces for the first time with the help of **David Cole**. The album is preceded by first single "I Want to Be in Love" and Etheridge's autobiography, *The Truth Is . . .*, due June 26.

Various Artists, *Substitute: The Songs of the Who* (edell), June 12: The flow of tribute albums has slowed over the past few years, but this entry that salutes **Pete, Roger**, and the boys is a typically mixed bag. Opening with a live version of "The Kids Are Alright" by **Pearl Jam**, the album doesn't really find a groove until **David Bowie's** "Pictures of Lily," which sounds like it's filtered through "All the Young Dudes." It takes nerve to tackle such a classic as "Who Are You," but **Stereophonics** acquit themselves admirably with a faithful reading, and **Phish's** guitar-blistering take of "5:15" should please fans of the jam band and the **Who** alike. The set closes with the **Who** and **Stereophonics' Kelly Jones** on the title track.

Evan & Jaron, *evan and jaron*, Columbia: OK, we knew we couldn't fool you—this album actually came out last September but has so far failed to find the wider audience it deserves, so we wanted to give it a little extra plug. First single "Crazy for This Girl" was a top 20 hit on *The Billboard Hot 100*, and second single "From My Head to My Heart" is slowly gaining an adult contemporary audience, but album sales are at a trickle. This pop gem, executive-produced by **T-Bone Burnett**, should be heard by everyone who's ever bought an album by **Matthew Sweet** or **Semisonic** (whose **Dan Wilson** is one of its co-writers) or is just a lover of power pop music made for adults. Yes, twins **Evan** and **Jaron Lowenstein** are pin-up pretty, but anyone who has dismissed this album due to the packaging of the performers really owes it to themselves to dig it out of the slush pile. Obvious single is "Done Hangin' on Maybe."

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

BY MICHAEL PAOLETTA

Multicultural U.K. act the Sugababes aren't just another female pop/R&B trio. On their refreshing debut, *One Touch* (London/Sire, June 26), 16-year-old bandmates Siobhan Donaghy, Mutya Buena, and Keisha Buchanan co-penned all but two of the album's songs.

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



THE SUGABABES

For Randy Nichols, director of marketing at London/Sire, the fact that the members sing and write is what makes them so unique. "We don't want them to get pigeonholed as a teen act, because they're so much more than that," he says. "We don't want another bubble-gum pop act."

In April, London/Sire introduced the Sugababes to top 40 radio with the ultra-funky album track, "Overload." Since then, the label has serviced *One Touch* to lounges, boutiques, cafes, and hair salons. Nichols explains, "Our mission is to build the Sugababes from the underground up, hitting trend-

setters first and then crossing them to the teen/pop market."

London/Sire is laying the foundation for a grass-roots Internet campaign, encompassing pier-to-pier marketing and Sugababes placement on music/lifestyle Web sites.

The Sugababes formed three years ago when Donaghy befriended Buena and Buchanan. In 1997, the London-based trio met Ron Tom of Kensington-based Metamorphosis.

According to Donaghy, seconds after meeting Tom, "we were auditioning for him in the back seat of his car. He wanted to work with us immediately."

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

One Touch intertwines a handful of musical elements, including R&B ("Look at Me"), pop ("Soul Sound," also featured in the film *Summer Catch*, which stars Freddie Prinze Jr.), 2-step ("Same Old Story"), and alt-leaning rock ("New Year"). Production credits go to Tom, Cameron McVey, Matt Rowe, and Paul Simm, among others.

According to Nichols, plans for a possible North American tour will be realized as the album develops.

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How will they make you pay?

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Play

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

HEAR FROM:

Gene Kan

Snutella Project

Nicholas Butterworth

MTV

Kevin Conroy

AOL Music

Gerry Kearby

Liquid Audio

Johnny Deep

AIMster

Bill Holland

Billboard Magazine

Zach Zalon

Radio Free Virgin

Kevin Mayer

Clear Channel Internet Group

Jonathan Potter

DiMA

Jenny Toomey

Coalition for the Future of Music

Ian Clarke

Freenet & Uprizer

Andrew Rasiej

Digital Club Network

Michael Dorf

KnitMedia

Pause

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

HEAR FROM:

Steve Gottlieb

JVT Records

Ted Cohen

EMI Recorded Music

Marc Geiger

ARTISTdirect

Manus Cooney

Napster

Jeff Camp

MSN Music

Jim Long

SnapPort

Andrew Nibley

SetMusic

Frank Hausmann

CenterSpan

Clay Shirky

The Accelerator Group

Dan Beck

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Michael Krupit

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PICK YOUR FUTURE

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

Eject

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

HEAR FROM:

Dennis Mudd

SteelMadd

Kenneth Steinthal

Rock, Guitars & Drums

Ann Chaitovitz

APMA

Jonathan Zavin

Warner Bros. Music LLP

David Kang

BMG Entertainment

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NIN, U2 ROCK FOR ELEKTRA'S 'LARA CROFT'

(Continued from page 14)

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

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

The producers have reached their goal and created a soundtrack that both complements and

drives the movie while appealing to a demographic that is apt to plunk down cash for the release. Commercial tie-ins include Ericsson, Pepsi, and Land Rover, with Ericsson using the Fluke track, "Absurd," in its commercials.

"The demographic appeal actually happened by default," Kirkpatrick notes. "We needed a particular sound for this movie, so the artists we went after to give us that sound luckily are also the artists that appeal to the movie's primary demographic. We couldn't go after a Rolling Stones track or something like that because it simply would not have worked."

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

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

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



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

amusement		business		BOXSCORE	
				TOP 10 CONCERT GROSSES	
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
U2, PJ HARVEY	FleetCenter, Boston	June 5-9	\$5,620,260 \$130/\$45	68,139 multiple sellouts	SFX Music Group
'N SYNC, BBMak	Hersheypark Stadium, Hershey, Pa.	May 26-28	\$3,252,128 \$65.50/\$55.50/\$45.50/\$25.50	61,996 66,222 two shows	SFX Music Group
FESTIVAL PRESIDENTE DE MUSICA LATINA: MARC ANTHONY, RICARDO ARJONA, GILBERTO SANTA ROSA, ALEJANDRO SANZ, MANA, ALEJANDRO FERNANDEZ, MOO	Estadio Olimpico Juan Pablo Duarte, Santo Domingo, Dominican Republic	June 1-3	\$2,045,000 (33,132,272 pesos) \$17.50/\$12.50	131,200 three sellouts	CFA, CCF, La Cerveceria Nacional Dominicana
DAVE MATTHEWS BAND, ANGELIQUE KIDJO, MACY GRAY WIDESPREAD PANIC	Sam Boyd Stadium, Las Vegas	May 26-27	\$1,879,004 \$50.50	37,208 55,000 two shows	SFX Music Group
U2, PJ HARVEY	HSBC Arena, Buffalo, N.Y.	May 31	\$1,422,510 \$130/\$45	18,434 sellout	SFX Music Group
U2, PJ HARVEY	Hartford Civic Center, Hartford, Conn.	June 3	\$1,244,825 \$130/\$45	15,717 sellout	SFX Music Group
U2, PJ HARVEY	Pepsi Arena, Albany, N.Y.	June 2	\$1,215,470 \$130/\$45	15,515 sellout	SFX Music Group
BACKSTREET BOYS	Estadio Nacional, Panama City, Panama	May 16	\$1,007,880 (1,007,981 Balboa) \$200/\$15	25,260 28,460	Jack Utsick Presents
JIMMY BUFFETT & THE CORAL REEFER BAND	Coors Amphitheatre, Chula Vista, Calif.	May 24	\$764,852 \$52.50/\$28.50	19,119 sellout	House of Blues Concerts
EDGEFEST 2001: FUEL, THE CULT, WEEZER, LIFEHOUSE, OLEANDER, ORGY, DEXTER FREEBISH	Smirnoff Music Centre, Dallas	May 12	\$609,599 \$45/\$29.50	17,371 sellout	House of Blues Concerts

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SISQÓ'S 'RETURN' AIMS TO BEST 'THONG'

(Continued from page 13)

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

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

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

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

He says, "People won't realize that I am the driving force behind my music until I prove that I can do it outside of myself—even though I was quite instrumental in the beginning of Mya's career with her first two singles. Nobody knew I wrote them. I felt like, to come on my own, with my own groups, with my own vision of where music should go for the future."

There is some concern at

retail that consumers will be looking for more of the same from Sisqó. "My worry is that coming off a career-making song, like 'Thong Song,' that's what people will come to expect from you," says Eric Kiel, VP of purchasing for South Plainfield, N.J.-based Compact Disc

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

—SISQÓ

World. "Sisqó definitely didn't do that with this record—I'm a little nervous about that. He might have been better-served by trying to do that."

Def Jam/Def Soul president Kevin Liles is aware of the anticipation and expectations surrounding *Return of Dragon*. "Many want to see if he could do it again," Liles says. "The key to solidifying his position in mainstream America is to produce great records."

"When you have a big record like 'Thong Song,' the sword cuts

you both ways," Liles adds. "It may bring you success, but it also pigeonholes you. We intend on building his credibility as a culturally defining artist."

In addition to the standard marketing tools, Def Jam has recently launched Sisqó's Web site (sisqo.com). The site features Sisqó's Word Search, a contest in which fans are challenged to find missing words on the album's packaging. Winners will win two tickets to see Sisqó perform live. Although Sisqó wants to be known for more than "Thong Song," he acknowledges the formula that made him successful with tracks like "Dance for Me."

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

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

Continental Drift



UNSIGNED ARTISTS AND REGIONAL NEWS
BY LARRY FLICK

ALL THAT JAZZ: If clichés are born out of truth—irrefutable, repeatedly proven truth—then **Shane Kelly** confirms that they simply don't write pop songs like they used to.

Not content to waste her time on less-than-sterling new material, this San Francisco-based belter is opting, instead, to devote herself to the standards, injecting jazz spice into pieces that are time-tested and stronger than ever. On her sterling eponymous disc, she bravely—and deftly—tackles such challenging tunes as **Hal David** and **Burt Bacharach's** "The Look of Love" and **Richard Rodgers** and **Lorenz Hart's** "It Never Entered My Mind." Boasting a voice that fondly recalls **Sarah Vaughan**, **Shirley Bassey**, and **Carmen McRae**, Kelly brings a smoldering sensuality and worldly confidence to these and the set's 10 other cuts.



KELLY

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

Kelly's performance history spans the past 15 years, hitting venues in Chicago, New York, Africa, Paris, Atlanta, and San Francisco. "Nothing seasons you like being on the road," she says. "All of that experience influences how you perform and approach music. You need to see a little of what's out there in order to be a convincing singer. And, honey, I have seen it all!"

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

For further details, contact **Kurt Burgess** at Burgess Entertainment, 510-704-1551. Also, take a few minutes to investigate Kelly's Web site (shanekellysings.com). Besides being fully stocked with song snippets and useful information about the artist, it also features a page of her favorite Southern recipes. We're looking forward to trying out her bourbon sweet potatoes and Ozark pudding.

FOR THOSE WHO WANNA ROCK: You've got to dig a band that eschews modern-day gimmickry and trendiness in favor of good ol' fashioned, guitar-laced rock. **The Alvarados** make the kind of music that could have been made 10 years ago or 10 minutes ago, as illustrated by the disc *Why or When or Where*.

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

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

PRESSING FORWARD: We love industrious artists. In addition to shopping a killer demo of radio-ready tunes, **Jerry Sharell** (one of our favorite young pop-stars-in-waiting) has developed a TV program, *Sound Control*—a count-down show à la the '70s-era gem *Solid Gold*. He's working in conjunction with producer **Steven Giziki**. The project has been optioned by Leeza Gibbons Enterprises. **Gibbons'** company has a first look with Time-Warner's Telepictures (which houses *Extra* and *The Rosie O'Donnell Show*). We're keeping our fingers crossed for this industrious, talented young man.

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

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

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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY		ARTIST	TITLE
			IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)			
			SoundScan®			
JUNE 23, 2001						
1			No. 1		RUFUS WAINWRIGHT	POSES
2	1	2	DREAMWORKS 450237/INTERSCOPE (18.98 CD)		MARCO ANTONIO SOLIS	MAS DE MI ALMA
3			FONOVISA 0527 (10.98/16.98)		PAUL OAKENFOLD	SWORDFISH: THE ALBUM (SOUNDTRACK)
4			WARNER SUNSET/FFRR 31169/LONDON-SIRE (18.98 CD)		NIKKA COSTA	EVERYBODY GOT THEIR SOMETHING
5	2	4	CHEEBA SOUND 10096*/VIRGIN (12.98/17.98)		SYLEENA JOHNSON	CHAPTER 1: LOVE, PAIN & FORGIVENESS
6	6	28	JIVE 41700/ZOMBA (11.98/17.98)		NEW FOUND GLORY	NEW FOUND GLORY
7	4	19	DRIVE-THRU 112338/MCA (8.98/12.98)		NICKEL CREEK	NICKEL CREEK
8	7	5	SUGAR HILL 3909 (16.98 CD)		D.P.G.	DILLINGER & YOUNG GOTTI
9	16	3	D.P.G. 1001 (12.98/17.98)		SARINA PARIS	SARINA PARIS
10	10	6	PLAYLAND 50175/PRIORITY (11.98/17.98)		REMEDY	THE GENUINE ARTICLE
11			FIFTH ANGEL 7001 (11.98/16.98)		SNYPAZ	LIVIN' IN THE SCOPE
12	12	14	RAP-A-LOT 10367/VIRGIN (12.98/17.98)		ALIEN ANT FARM	ANTHOLOGY
13	8	53	NEW NOIZE/DREAMWORKS 450293/INTERSCOPE (8.98/12.98)		RASCAL FLATTS	RASCAL FLATTS
14			LYRIC STREET 165011/HOLLYWOOD (11.98/17.98)		CRISTIAN	AZUL
15	17	3	ARIOLA 85324/BMG LATIN (10.98/15.98)		STEREOMUD	PERFECT SELF
16			LOUD/COLUMBIA 85483/CRG (12.98 EQ CD)		KOOL KEITH	SPANKMASTER
17			OVERCORE 2270*/TVT (10.98/16.98)		KEB' MO'	BIG WIDE GRIN
18			OKEH/EPIK 63829/SONY WONDER (9.98 EQ/16.98)		MEREDITH EDWARDS	REACH
19	13	58	MERCURY (NASHVILLE) 170188 (8.98/12.98)		KEITH URBAN	KEITH URBAN
20	5	3	CAPITOL (NASHVILLE) 97591 (10.98/16.98)		STELLA SOLEIL	DIRTY LITTLE SECRET
21	9	32	CHERRY 013991/UNIVERSAL (12.98/18.98)		JAMIE O'NEAL	SHIVER
22	23	28	MERCURY (NASHVILLE) 170132 (11.98/17.98)		GOOD CHARLOTTE	GOOD CHARLOTTE
23			DAYLIGHT 61452/EPIK (11.98 EQ/17.98)		CESARIA EVORA	SAO VINCENTE
24	14	4	WINDHAM HILL/RCA (11.98/17.98)		TRUE VIBE	TRUE VIBE
25	11	5	ESSENTIAL 10619/ZOMBA (11.98/17.98)		MARK MCGUINN	MARK MCGUINN
			VFR 734757 (10.98/16.98)			

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is available. ○ Albums with the greatest sales gains. a 2001, Billboard/BPI Communications.

26	15	24	PAULINA RUBIO	UNIVERSAL LATINO 543319 (9.98/16.98)	PAULINA
27	20	17	LUPILLO RIVERA	SONY DISCOS 84276 (8.98 EQ/13.98)	DESPRECIADO
28	18	9	DJ SKRIBBLE	BIG BEAT 35065/LONDON-SIRE (18.98 CD)	ESSENTIAL SPRING BREAK — SUMMER 2001
29	25	13	NONPOINT	MCA 112364 (8.98/12.98)	STATEMENT
30	37	2	REHAB	DESTINY 63648/EPIK (11.98 EQ/17.98)	SOUTHERN DISCOMFORT
31	28	10	PETE YORN	COLUMBIA 62216/CRG (12.98 EQ CD)	MUSICFORTHOMORNINGAFTER
32	24	9	SONICFLOOD	GOTEK 72827 (15.98 CD)	SONICPRAISE
33	27	4	RAY MUNNS	KINETIC 54679 (17.98 CD)	RAY'S HOUSE
34	19	3	ROY D. MERCER	CAPITOL (NASHVILLE) 32515 (10.98/16.98)	ROY D. MERCER VS. YANKEES
35	31	4	BUDDY GUY	SILVERTONE 41751/ZOMBA (17.98 CD)	SWEET TEA
36	29	29	VICENTE FERNANDEZ	SONY DISCOS 84185 (9.98 EQ/15.98)	HISTORIA DE UN IDOLO VOL. 1
37	32	41	STACIE ORRICO	FOREFRONT 25253 (11.98/15.98)	GENUINE
38	26	3	WHISKEYTOWN	LOST HIGHWAY 170199 (17.98 CD)	PNEUMONIA
39	34	3	JANE MONHEIT	N-CODED 4219/WARLOCK (17.98 CD)	COME DREAM WITH ME
40	33	23	BLUE MAN GROUP	BLUE MAN GROUP 48613/VIRGIN (17.98 CD)	AUDIO
41	36	3	OURS	DREAMWORKS 450036/INTERSCOPE (8.98/12.98)	DISTORTED LULLABIES
42	40	5	DARUDE	GROOVILICIOUS 106/STRICTLY RHYTHM (17.98 CD)	BEFORE THE STORM
43			JIGMASTAS	BEYOND REAL 016*/LANDSPEED (17.98 CD)	INFECTIOUS
44	30	10	BOND	MBO 467091/DECCA (17.98 CD)	BORN
45			DOYLE BRAMHALL II & SMOKESTACK	RCA 69360 (13.98 CD)	WELCOME
46	35	3	SYSTEMATIC	TMC/ELEKTRA 62595/EEG (11.98 CD)	SOMEWHERE IN BETWEEN
47			MANU CHAO	VIRGIN 10321 (17.98 CD)	PROXIMA ESTACION: ESPERANZA
48	21	17	AZUL AZUL	SONY DISCOS 84180 (10.98 EQ/16.98)	EL SAPO
49	45	31	KURT CARR & THE KURT CARR SINGERS	GOSPO CENTRIC 490747/INTERSCOPE (10.98/15.98)	AWESOME WONDER
50			RE-ENTRY	MARK SCHULTZ MYRRH/WORD 63839/EPIK (11.98 EQ/16.98)	MARK SCHULTZ

POPULAR • UP • RISING S

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART • BY CARLA HAY

CULBERTSON JAZZ: Brian Culbertson's current album, *Nice & Slow* (Atlantic Records), narrowly misses the Heatseekers top 50 chart this issue. The album, however, makes an impres-



Seger's 'Project.'

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

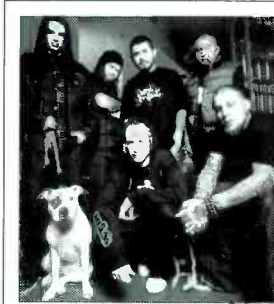
sive debut at No. 1 on the Top Contemporary Jazz Albums chart. The album is Culbertson's first to hit No. 1 on that chart—1997's *Secrets* reached No. 15 and 1999's

Something About Love peaked at No. 10.

Culbertson, who says his style of jazz was influenced by producer David Foster, is currently on a U.S. tour. Future dates on the tour include July 1 in Milwaukee; July 6 in Dallas; July 7 in Houston; July 13 in Sacramento, Calif.; July 14 in Los Angeles; July 15 in Portland, Ore.; Aug. 9 in Phoenix; Aug. 11 in Sparks, Nev.; Aug. 12 in Saratoga, Calif.; Aug. 19 in San Diego; Aug. 23 in Denver; and Aug. 25 in Henderson, Nev.

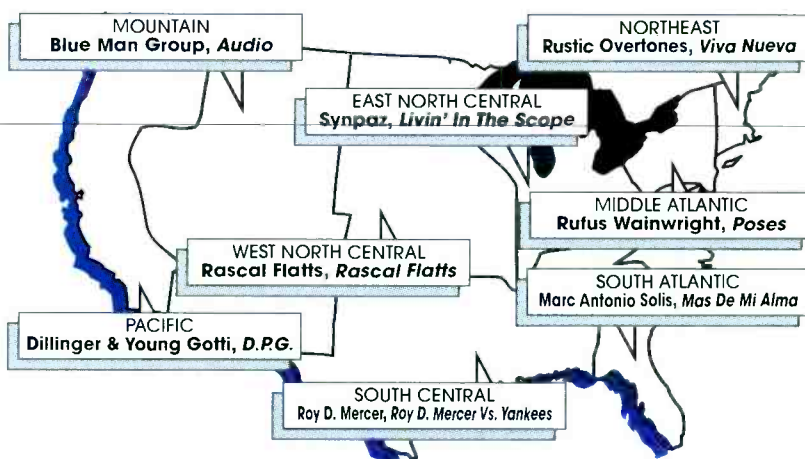
NIVEA'S DEBUT: R&B singer Nivea has gotten plenty of attention recently for being featured on Mystikal's hit "Danger," which reached No. 1 on the Hot R&B/Hip-Hop Singles & Tracks chart and No. 3 on the Hot Rap Singles chart. Nivea was featured prominently in the video, which received considerable exposure on MTV, MTV2, and BET.

Nivea's self-titled debut album, due Aug. 7 on Jive Records, includes first single "Don't Mess With the Radio," which has been



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

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.

WEST NORTH CENTRAL
1. Rascal Flatts Rascal Flatts
2. Rufus Wainwright Poses
3. Nickel Creek Nickel Creek
4. New Found Glory New Found Glory
5. Mark McGuinn Mark McGuinn
6. Nikka Costa Everybody Got Their Something
7. Alien Ant Farm ANThology
8. Stereomud Perfect Self
9. Meredith Edwards Reach
10. Nonpoint Statement

MIDDLE ATLANTIC
1. Rufus Wainwright Poses
2. Nikka Costa Everybody Got Their Something
3. Lon Balinger Webster Hall Tranzworld 4
4. Paul Oakenfold Swordfish: The Album (Soundtrack)
5. Syleena Johnson Chapter 1: Love, Pain & Forgiveness
6. Bad Boy Joe The Best Of Freestyle Megamix
7. DJ Skribble Essential Spring Break -- Summer 2001
8. New Found Glory New Found Glory
9. Cesaria Evora Sao Vincente
10. Stella Soleil Dirty Little Secret

serviced to R&B and top 40 radio. The video for the single was also recently released. Nivea's musical collaborator Mystikal appears on album track "Check Your Man," which will likely be a future single from the album.

Jive also plans to market the 18-year-old singer via a press campaign. Nivea has already been featured in such publications as *USA Today*, *Vibe*, and *The Source*.

IN HOT WATER: Hot Water Music was featured on last year's Vans Warped Tour, sharing the concert bill with such acts as Green Day, Papa Roach, the Mighty Mighty Bosstones, and the Long Beach Dub Allstars. That exposure may be paying off, as the band's current album, *Flight & A Crash*, (Epitaph Records) inches toward the Heatseekers top 50.

The established punk band is currently on a European tour but will return to the U.S. for another concert trek,

beginning July 18 in Fort Lauderdale, Fla. Other upcoming dates include July 20 in Pensacola, Fla.; July 22 in Nashville; July 23 in Cincinnati; July 24 in Norfolk, Va.; July 25 in Charlotte, N.C.; July 26 in



Johnson's Debut. Carolyn Dawn Johnson is already known as a songwriter for such hit artists as Chely Wright and Jo Dee Messina. Winner of *Music Row* magazine's breakthrough songwriter award for 2000, Johnson calls her debut, *Room With a View* (Arista Nashville), "intensely personal." She joins Reba McEntire and other female country singers on the Girls' Night Out Tour.

Charleston, S.C.; July 27 Louisville, Ky.; and July 28 in Atlanta.

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY MICHAEL PAOLETTA

POP

★ CONTINENTAL DRIFTERS

Better Day
 PRODUCERS: Continental Drifters
 Razor & Tie 7930182864
 The song "Live on Love" opens with the sound of Peter Holsapple laughing. It's an ironic moment, considering that *Better Day*—the third release by this supremely talented pop-rock sextet—chronicles the hard luck and dashed hopes that have plagued the group for years. But this classic touch of Motown soul shows the Continental Drifters putting on a brave face. The brisk tempos keep rolling with the honky-tonk two-step of "Long Journey Home" and the Cajun waltz "Too Much a Fool," both of which feature Vicki Peterson (of the Bangles). The dirge-like "Cousin" and the serene lullaby "Peaceful Waking" showcase the angelic vulnerability in Susan Cowsill's voice. "Too Little, Too Late" and "(Down by the) Great Mistake" prove that Holsapple (ex-dB's) has lost none of his acid wit. Often compared to the Band for its rootsy soul, the Continental Drifters lean more toward shimmering pop with such songs as the Byrds-esque "Someday" and the power chords of "Na Na." Programmers with an ear for sharp hooks and stories from the adult side of life will find much to admire on *Better Day*.—SA

★ GORILLAZ

Gorillaz
 PRODUCER: Dan "The Automator"
 Virgin 4808
 With a scope as broad as the Grand Canyon, the digitally animated U.K. "boy" band Gorillaz is ready to take on America with its debut set, which encompasses everything from rap to garage rock. Such contributors as Del tha Funky Homosapien, Kid Koala, Ibrahim Ferrer, and Cibo Matto's Miho Hatori offer their

SPOTLIGHT



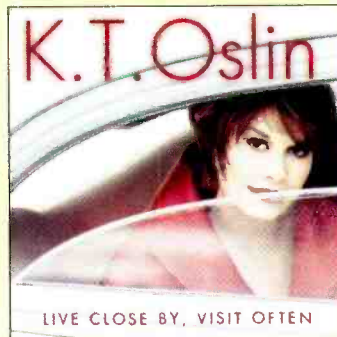
TRAVIS
The Invisible Band
 PRODUCER: Nigel Godrich
 Independent/Epic 45932

Invisible to the masses, perhaps. But only for now. Travis is a refreshing entity in a field of over-the-top rockers, jock-grabbing rappers, and high-gloss teens. The Scottish quartet offers guitar-rich tunes that are as remarkably literate as they are emotionally challenging. Photogenic singer Fran Healy has evolved into an assured frontman, performing with equal parts boyish glee and introspective sensitivity. And as the band's primary songwriter, he has grown considerably. Such singeworthy cuts as "Side" and "Follow the Light" are simple and more direct, while less commercially focused tracks, such as "Indefinitely" and "The Cage," are more complex and intricately layered. The set opens with "Sing," a sweet, simple love song that effectively contrasts atmospheric production with nimble electric guitar lines and vibrant banjo picking. A tune like this is the band's best bet to go from relatively transparent to omnipresent Stateside.—LF

creative musings to the album, resulting in its wonderful diversity. The disc's first single, "Tomorrow Comes Today," is a darkly beautiful tune accented by the vocals of Blur's Damon Albarn, who, along with *Tank Girl* illustrator Jamie Hewlett, masterminded this project. Equally impressive is the alternative/hip-hop-spliced "Clint Eastwood," which spotlights Albarn's laid-back delivery coupled with a verse from Del, who offers listeners his signature out-of-this-world lyrics. Because of their computer-generated public face, the Gorillaz are free to create a most eclectic landscape, regardless of what others may think.—RH

SPOTLIGHT

K.T. OSLIN
Live Close By, Visit Often
 PRODUCERS: Raul Malo and K.T. Oslin
 BNA 07863
 Having achieved platinum success in the late 1980s, K.T. Oslin returns to the country scene with a vengeance, via a fortuitous pairing with producer and co-writer Raul Malo (of the Mavericks). Classy and brassy, musically adventurous and stylish, *Live Close By, Visit Often* is a joy from start to finish. The first single, the title track, is classic Oslin, an ode to the independent lifestyle conveyed



with insinuating horns, soulful backup vocals, and a boatload of attitude. Oslin is a strong vocal presence on such softly swaying ballads as "I Can't Remember Not Loving You" and "Drivin', Cryin', Missin' You," both refreshing in their lyrical maturity and understated approach. The Malo/Oslin composition "Somebody's Leaving Somebody" is a percussive portrait in understated cool, and "Mexico Road" is a funky Latin shuffle. This record is a triumphant return for Oslin, as well as quite a testament to Malo's skills as a producer and collaborator.—RW

★ SCOTT MILLER & THE COMMONWEALTH

Thus Always to Tyrants
 PRODUCER: R.S. Field
 Sugar Hill Records 1066
 In the wake of the breakup of Knoxville rockers the V-roys, band member Scott Miller steps out on his own via Sugar Hill, and the result is arguably the best roots-rock album of the year. Time spent with "Twangtrust" producer Steve Earle on V-roys albums has obviously influenced Miller, as the latter's music is very much in the Earle vein—boasting killer lyrics, accessible melodies, and often brutal honesty. The pounding "Across the Line" blends classic rock guitars and con-

SPOTLIGHT



LUTHER VANDROSS
Luther Vandross
 PRODUCERS: various
 J Records 80813-20007

Old-school artists—especially in the R&B/hip-hop realm—are often dismissed for thinking they can still compete in today's scene. And when labels pair veteran acts with younger (read hipper) songwriter/producers, the results can sound embarrassingly forced. But with his J debut—his first studio album in three years—the velvet-voiced Vandross proves, like Santana before him, that the old and new schools can successfully bridge the gap without compromising musical integrity. Teamed with such younger guns as Warrryn Campbell, Shep Crawford, Jon B, and KayGee, among others, Vandross works his way around a delightful mix of up- and midtempo tunes ("Take You Out," "Grown Thangs") while serving up a tasty portion of quiet storms ("Bring Your Heart to Mine," the classic "Any Day Now"). It's a real shame that the glorious Denise Rich/Vandross-penned "You Really Started Something," which lovingly recalls the singer's disco era hits with *Change*, is included only on the international version of the disc.—GM

temporary production, and "I Made a Mess of This Town" is a swampy take on bridges burned. Such cuts as the catchy "Loving That Girl" and the slightly funky "Won't Go With Me" would work quite well on modern rock radio, and the Civil War-era timepieces "Dear Sarah" and "Highland Country Boy" are about as traditional as it gets. Miller opts for unflinching self-examination on such cuts as the manic drinking song "Absolution" and the father/son gut punch "Daddy Raised a Boy." *Thus Always to Tyrants* is a most impressive debut from an artist that has likely just scratched the surface of his potential.—RW

VARIOUS ARTISTS

There's an Angel Watching You
 PRODUCER: Barry "Oh!" Goldstein
 Think Big Records 20001
 A non-denominational set based on faith, not religious beliefs, *There's an Angel Watching You* is steeped in all things angels. Masterminded by producer Barry "Oh!" Goldstein, whose discography includes such names as Lisa Fischer and Tony Terry, *Angel* is a fine showcase for his far-flung taste in music, which ranges from pop and folk to R&B and dance. It's also a superb showcase for the featured vocalists. Angela Workman—who has worked with Michael McDonald, Prince, and Junior Vasquez—begins the collection with the buoyant "When Angels Cry." The uptempo "Angels Whisper in My Ear" with Debbie Derr is tailor-made for dance floors, while the title track featuring diva Fela overflows with an old-school soul sensibility. (Fela, by the way, has performed with artists as diverse as Max Roach and Lil' Kim.) The Phoenix-fronted "In This Experience" intertwines psychedelic guitars and hip-hop beats. Trip-hop rhythms abound on "The Angel Song," with sensual vocals by Laurrell. Former lead singer of Worlds Apart, Aaron Paul, delivers on the soulful "Searching." A portion of the proceeds from sales of this disc will be donated to Songs of Love, a charity dedicated to providing personalized songs to terminally ill children throughout the world. Contact 212-414-1766.—MP

R & B / HIP-HOP

★ SANDRA ST. VICTOR

Gemini: Both Sides
 PRODUCERS: various
 Maanami Records 65661324092
 It has been five years since Sandra St. Victor's impressive—but virtually unnoticed—1996 Warner Bros. solo debut, *Mack Diva Saves the World*. Now the earthy soul vocalist who has backed Chaka Khan, sung with legend Curtis Mayfield, and juiced up the 1990 Family Stand hit "Ghetto Heaven" returns with an equally rich array of songs about life colored by outside reality and inner optimism. Drawing on her Ella Fitzgerald/Sarah Vaughan meets the Ohio Players/Sly Stone persona, the songwriter/producer shifts from social consciousness ("Child's Gotta Gun") to spirituality ("Conversation With 'G'") to love-filled sex ("Act of Beauty")—all to a moving, don't-categorize-me mix of R&B, jazz, gospel, pop, funk, and rock. Highlights include collaborations with the Roots ("Keep Playin' Me"), Roy Ayers and Donald Byrd ("Dizzy"), and the ethereal search for the right man, "Holding Out." Contact 757-473-3826.—GM

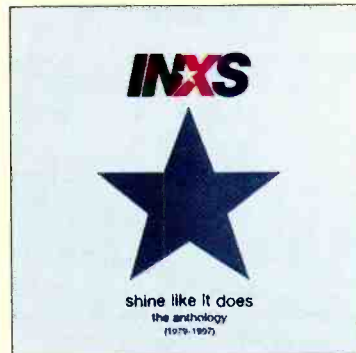
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VITAL REISSUES

INXS

Shine Like It Does: The Anthology (1979-1997)
 REISSUE PRODUCERS: INXS, David McLees, Shawn Amos, and Emily Cagan
 ORIGINAL PRODUCERS: various
 Atlantic/Rhino R2 74262
 The 1997 death of INXS singer Michael Hutchence casts an unfortunately bittersweet shadow on this fine collection of the Australian band's best work. The singer's tragic end—authorities ruled that he committed suicide by hanging himself—seems like such a contradiction to his band's often uplifting, animated hits. Each of which are gathered here, including "Shine Like It Does," "New Sensation," and "Heaven Sent." With this wonderfully produced and packaged collection, Atlantic/Rhino reminds us of the joy Hutchence and his bandmates—Andrew Farriss, Tim Farriss, Jon Farriss, Garry Gary Beers, and Kirk

Pengilly—brought to audiences around the globe. It's also a firm reminder of just how much we lost when Hutchence passed. The set's 62-page booklet includes color photos spanning the band's career. David Fricke's liner notes include new interviews with the band, during which each member poignantly reflects on Hutchence's death. Andrew Farriss recalls the last time he saw his songwriting partner alive: "He was smiling at me as he walked out the door. That is one of the many blessings God has given me in this life." Some, especially the band's fans in the U.S. (where INXS had far fewer hit singles than in its home country), may wonder if there's much need for this 42-song, double-disc anthology, especially considering that Atlantic issued the single-disc *The Greatest Hits* in 1994. With this set, though, fans get a better understanding



of INXS' evolution. More important, they get many more nuggets from the group's 12 studio albums and single live set, plus such tracks as the irresistible "Good Times" (from the 1985 movie *The Lost Boys*), which finds the band joined

by Australian rocker Jimmy Barnes. Without question, this is the essential INXS release.—WO

BOOTSY COLLINS

Glory B Da' Funk's on Me!—The Bootsy Collins Anthology
 REISSUE PRODUCERS: Baron "Suga B" Franklin and Barry "Rockbarr" Benson
 ORIGINAL PRODUCERS: George Clinton and William Collins
 Warner Archives/Rhino R2 74276
 The funk—and nothing but the funk—was the musical anthem of the late '70s. And right there in the thick of things thumpin' his trusty bass was William "Bootsy" Collins. A major link in the funk evolution, Collins played for James Brown and then docked with George Clinton's Funkadelic/Parliament mothership before stretching his way to a solo top 20 single with 1976's

"Stretchin' Out (In a Rubber Band)." That hit, as well as the seminal "The Pinocchio Theory" and "Bootzilla," are among the groove-pumpin', horn-throbbin' tracks on this two-CD compilation. Irreverent titles ("Munchies for Your Love," "Hollywood Squares," "F-Encounter") and stage characters (Casper, the holy ghost) aside, this collection showcases a serious, influential musician dedicated to his artistry—and to pushing the musical envelope, as he did on the still-vibrant, orgasmic funk ballad "I'd Rather Be With You." Wrapping with 1982's "Body Slam!" the anthology is housed in a cartoon-colorful package complete with a pop-up image of the Star Child himself. It also comes with a warning label: "The Surgeon General has determined that listening to this album may cause high butt pleasures." Enough said.—GM

CONTRIBUTORS: Scott Aiges, Bradley Bamberger, Leila Cobo, John Diliberto, Gordon Ely, Larry Flick, Steve Graybow, Rashaun Hall, Richard B. Henderson, Gail Mitchell, Wes Orshoski, Michael Paoletta, Philip van Vleck, Ray Waddell. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♪): New releases deemed Picks that were featured in the Music to My Ears column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paoletta (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

(Continued from preceding page)

DANCE

★ SI*SE

PRODUCERS: Michael Mangini and Cliff Cristofaro
Luaka Bop 72438-10003
Since forming two years ago, multiculti New York act Si*Sé has plied its vibrant musical wares at such hip downtown clubs as Baby Jupiter, Mercury Lounge, and Joe's Pub. Helmed by Carol C. and Cliff Cristofaro (aka U.F.Low), the seven-piece Si*Sé bridges the gap between electronic (deep house, drum'n'bass, and hip-hop), jazz-skewed Latin rhythms, and lush live instrumentation (violas, drums, percussion, and bass). A wonderfully melodic, rhythmic, and emotional debut, the bilingual Si*Sé takes listeners on a beat-savvy trip around the world. "Biscocho Amargo" is steeped in all things Ipanema and Copacabana, while the sunsplashed "Burbuja" makes a pit-stop in Jamaica before landing in Trinidad. As good as these are, though, the global showstopper is "Cuando," which finds Ms. C.'s Spanish vocals cavorting with a trippy, Middle Eastern-inflected soundscape; it's quite the sublime delight. Ditto for the 2-step-shaded re-working of Oran "Juice" Jones' "The Rain" (here titled "Rain") and the alt-leaning "Slip Away," which is ripe for radio play.—**MP**

COUNTRY

★ ELBERT WEST

PRODUCER: D. Scott Miller
Broken Bow Records 0004
A honky-tonker with an authoritative baritone and a rough-hewn way with words, Elbert West has conjured an unapologetic barroom brawl of a debut. "Crawlin' Time" is a 100-proof shuffle performed with aplomb, and "Side of the Road" is a rambling trucker song without the truck. "Neon Light," "Sinner," and "(This One's Gonna) Leave a Mark" are confident redneck moaners that sit squarely in Bocephus territory, and the title cut is a swampy, stoic blue-collar midtempo. Another highlight is "Robin Loves to Hear Me Sing," an easy-rollin' take on the motivation for heading to Nashville to give the biz a shot. Even such ballads as "My Last Resort" and the powerhouse "Everything That He's Not" have an appealing edge. Traditional country that bites like a shot of Wild Turkey. Contact 615-297-0148.—**RW**

JAZZ

► MICHAEL BRECKER

Nearness of You—The Ballad Book
PRODUCER: Pat Metheny
Verve 549705
A set of nothing but ballads might become tedious in the wrong hands, but tenor saxophonist Michael Brecker's sterling arrangements and thoughtful lines allow the music to flow with undeniable grace and vibrancy. It does not hurt that the saxophonist is joined by perhaps the ultimate textural dream band—guitarist Pat Metheny, bassist Charlie Haden, pianist Herbie Hancock, and drummer Jack DeJohnette. All are more than seasoned improvisers—these are musicians who react to the music around them with the utmost tenderness, filling both standards and original compositions by Brecker, Metheny, and Hancock with a plethora of harmonic and melodic possibilities. Singer/songwriter James Taylor guests on two tracks, including a jazz take on his own "Don't Let Me Be Lonely Tonight" (returning a favor, as Brecker soloed on Taylor's original 1972 recording), adding his voice to a project already filled with considerable allure.—**SG**

LATIN

ORLANDO CACHAÍTO LÓPEZ
Cachaíto
PRODUCER: Nick Gold
World Circuit/Nonesuch 79630
The latest offering from the Buena Vista Social Club circuit—courtesy of bassist

Orlando Cachaíto López (his uncle is Miami-based bassist Israel "Cachao" López)—is remarkable in that it's the first in the series to mark a departure from the musical line set by the group. Instead of old Cuban *son*, Cachaíto delivers sophisticated Latin jazz, with Afro-Cuban beats becoming but one element that intertwines with—of all things—a Hammond organ (played by Jamaican Bigga Morrison) and electric guitar (Manuel Galván, arranger of Los Zafros). Cachaíto remains traditional in the first couple of tracks, flute-laced *charangas* evocative of standard Buena Vista. But as soon as listeners get comfy, the album goes into decidedly experimental territory, with percussion *descargas* getting an almost Middle Eastern sound thanks to organ and guitar wailings and, later, turntable scratches (DJ Nee Nasty is also a guest). Dub it the Buena Vista evolution.—**LC**

WORLD MUSIC

LOS MOCOSOS
Shades of Brown
PRODUCER: Happy Sanchez
Six Degrees 657036 1049
Bilingual and bicultural, San Francisco-based Los Mocosos make no bones about their retro sound, which is steeped in the tradition of such other West Coast Chicano stalwarts as Malo, Tierra, and, of course, Carlos Santana. While everything the group does has a heavy Latin percussion base, the sound veers from the mambo/funk of "Llegaron los Mocosos" to soul and ska, as well as horn riffs reminiscent of Tower of Power. Although Los Mocosos are way too obvious in some cases, notably in "Tito Puente," an homage to the late timbalero with the most predictable lyrics imaginable—such tracks as "Spill the Wine" and "En el Amor" are engrossing tales. More important, there is a cohesive sound and feel to the group, which embodies the growing mish-mash of cultures.—**LC**

BLUES

★ VARIOUS ARTISTS
Deep River of Song: Alabama: From Lullabies to Blues
PRODUCERS: John A. Lomax and Ruby Terrill Lomax
COLLECTION PRODUCERS: Anne Lomax Chairetakis and Matthew Barton
Rounder 11661 1829
During the late 1930s, indefatigable musicologists John and Ruby Lomax searched the American Southeast for vanishing forms of vernacular song. In Sumter County, Ala., they found and recorded many—mostly a cappella—renditions of folk songs still in currency among the black population. Although not as famous as other talents (such as Lead Belly or Jelly Roll Morton) discovered by John Lomax or his son, Alan, the voices of Vera Ward Hall, Dock Reed, and Rich Brown are unforgettably haunting. The levee-camp songs and lullabies found here would provide the source code for blues revivals in the '60s and beyond. Like opened pages in song, these lyrics contain biblical allusions, accounts of violent crime, and depictions of life as experienced by a downtrodden minority. *Alabama: From Lullabies to Blues* is charged throughout with the immediacy and detail of a portfolio of Walker Evans photographs. Kudos to Rounder for yet another stellar entry in its ongoing reissues of the "Alan Lomax Collection."—**RBH**

VARIOUS ARTISTS
Avalon Blues: A Tribute to the Music of Mississippi John Hurt
PRODUCER: Peter Case
Vanguard 777
Singer/songwriter Peter Case put this project together for Vanguard, motivated by the good sense that long ago made him a Mississippi John Hurt fan. Not known as a blues musician, Case has spent his career in different orbits, which explains some of his choices for this set's guest artists (Lucinda Williams and Beck, among others, aren't exactly the players blues fans would expect to find on such a project). The most memorable efforts come via Taj Mahal on

"My Creole Belle," Chris Smither's cover of "Frankie & Albert," and Bill Morrissey's fine version of "Pay Day." John Hiatt handles "I'm Satisfied" with a knowing touch, and Case and Dave Alvin deliver a great cover of "Monday Morning Blues."—**PVV**

CLASSICAL

★ VAUGHAN WILLIAMS: Symphonies Nos. 8 and 9
London Philharmonic Orchestra/Bernard Haitink
PRODUCER: Stephen Johns
EMI Classics 7243 5 57086
All seems right with the world of recorded classical music when a major label issues such a revelatory orchestral disc as this. Vaughan Williams was in his 80s when he penned his valedictory Symphonies Nos. 8 and 9, but the invention that shines from every bar belies the man's advanced years—if only more younger composers could think and feel with such lucid, heart-felt freshness. The luminous quality of the Eighth Symphony (premiered in 1956) stems in part from the exotic percussion scoring, laced with tubular bells, vibraphones, and glockenspiel. Also unusual, the orchestration of the Ninth Symphony (1958) is colored by saxophones. Throughout each of these tough-minded, open-hearted works are wondrous textures and melodies of surpassing lyricism. The London Philharmonic Orchestra and conductor Bernard Haitink complete their Vaughan Williams cycle resoundingly with this set, which could hardly be better played, conducted, or recorded. All associated deserve a music lover's fervent applause.—**BB**

GOSPEL

► LIZ McCOMB
Fire
PRODUCERS: Liz McComb and Gerard Vacher
Yellow Rose 20965
Cleveland-native Liz McComb has spent the past two decades as a celebrated Paris-based expatriate, performing and recording for rapt audiences across Western Europe. *Fire*, her Stateside debut, makes one wonder how McComb, a dramatic alto and skilled pianist, has remained unknown here for so long. Dorothy Love Coates' standard "You Can't Hurry God" is equal parts swinging jazz and old-school gospel workout. "Whenever You Pray," one of McComb's eight captivating originals, is a smooth, soulful ballad, while "Don't Let the Devil Ride" is a blistering, bluesy rocker. McComb's masterful mix of R&B, jazz, and fervent gospel is stirring and sure-footed enough to stand in the company of Aretha Franklin's 1972 classic, "Amazing Grace," yet unique and singularly inspired. Racked by Chordant Distribution.—**GE**

NEW AGE

PAT THOMI
Pyramids
PRODUCER: Pat Thomi
Blue Blimp 9023
Pat Thomi is a blistering guitarist who recorded with such acts as Jean-Luc Ponty and Gino Vanelli in the 1980s. But the Swiss-born musician also has a more contemplative side that's heard on *Pyramids*. Inspired more by the mood and mysticism than the music of Egypt, Thomi improvises five long tone poems. Each one emerges like an Indian *alap*, with wind-swept dunes of synth padding upon which Thomi unravels long guitar solos, usually on a very acoustic-sounding electric guitar (and on the title track, electric sitar). "Dunes" features an intricate improvisation that glides over a galloping rhythm loop. "Time" is the most dramatic piece: After a languid opening that's typical of the album, Thomi launches another rhythm loop, with sampled string bass that powers a cinematic guitar solo. Thomi brings deft soloing and sensitive sound design to a genre often bereft of those traits. Contact 310-313-4306.—**JD**

FOR THE RECORD

The title for Tracy Nelson's Relentless album reviewed in the June 2, 2001, issue was misstated. The title is *Ebony & Irony*.

IN PRINT

REGGAE EXPLOSION: The Story of Jamaican Music
BY CHRIS SALEWICZ AND ADRIAN BOOT
Harry N. Abrams Inc.
224 pages; \$49.50

Much like the delightful and deeply felt *Bob Marley: Songs of Freedom* book on which Chris Salewicz and Adrian Boot previously collaborated, *Reggae Explosion* is an exceptional celebration of cultural upheaval and artistic destiny, as well as a book no sincere fan of the music would want to be without. A sumptuous complement to the international "ReggaeXplosion" touring exhibition, the book's lavish visuals and level-minded text bring a contemplative verve and an infectious sense of fun to both the prismatic sound and place where it originated. And unlike with most general reggae compendiums, the essential humanity of the music is always the central focus of *Reggae Explosion*.

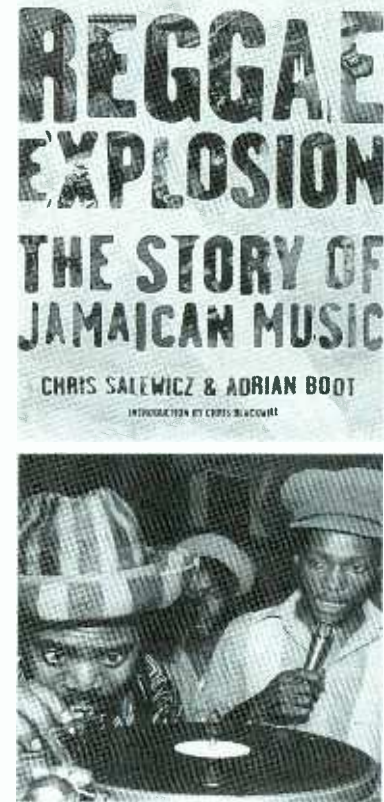
The book opens with the tale of how Count Machuki reportedly spawned the practice of live deejay "chatting" over the dynamic ebbs in records spun at sound system dances. The date was Dec. 26, 1950, the place was downtown Kingston, Jamaica, and the sound system owner had gone to fetch more of the liquor that was the usual fuel for crowd dynamics as well as profit. Meanwhile, the hard-pressed Count suddenly hit on a new way to take his audience higher than the idle bartender could: by choosing a kinetic lull in the record on his turntable to holler out, "If you dig my jive/You're cool and very much alive/Everybody all 'round town/Machuki's the reason why I shake it down/When it comes to jive/You can't whip him with no stick!"

The point was made, the people loved it, and as with the everyday life it animates, Jamaican popular music once again proved itself to be a constant improvisation—one well worth patronizing for

an evening's worth of riddim as well as the inspired allegories on which the songs rely. What's valuable about the work of writer Salewicz and photographer Boot is that they are seasoned witnesses of the Jamaican scene, well-acquainted with the social terrain. And unlike the worse offenders in this milieu—self-aggrandizing hucksters who'll dare stretch, say, one isolated backstage meeting with Bob Marley into a supposed bond of lifelong friendship—neither of the authors exploit their enormous bona fide access over the years in order to sell themselves.

Instead, Boot and Salewicz allow the story to tell itself, with marvelous visuals that bring an often ingenious intimacy to the project, plus prose rhythmic in tempo and rich in detail. Since language and its own intrinsic music is also a big part of this saga, *Reggae Explosion* features candid question-and-answer sessions throughout with such key figures as Rita Marley, seminal sound system owner Winston Blake, Toots Hibbert of the Maytals, producer Lee "Scratch" Perry, the members of Black Uhuru, and fellow artists Luciano, Buju Banton, and salacious female deejay Marion "Lady Saw" Hall. Others have sought to imitate the collaborations of Salewicz and Boot in this so-called "coffee table" sphere of cultural tome, and in most cases they continue to fail—because the wannabe efforts lack either the heat of humble observation or the heart of sincere appreciation. These authors each boast both attributes, and they elicit like-minded reactions from readers. As with *Bob Marley: Songs of Freedom*, their new *Reggae Explosion* is a worthy, welcoming passport to a world of possibilities.

TIMOTHY WHITE



Dropping a U.K. needle on the reggae explosion.

Reviews & Previews

SINGLES

EDITED BY CHUCK TAYLOR

POP

★ MELISSA ETHERIDGE | I Want to Be in Love (3:33)

PRODUCER: Melissa Etheridge
WRITER: M. Etheridge
PUBLISHER: not listed
Island Records 5298 (CD promo)
The first new material from Melissa Etheridge in years finds the rocker in a refreshingly optimistic, even flirtatious mind-set. The spirited "I Want to Be in Love" opens with a toe-tapping beat, a fanning of acoustic guitars, and the singer/songwriter/producer dreamily reflecting on what the perfect mate would bring to the table: "You're standing on the front doorstep in the rain/Cause you couldn't wait to see me again/In front of total strangers won't you kiss me/Flowers for no reason but you miss me/I want to be in love." It's a wonderful sentiment, universal and full of hope, while her vocal sounds as if the air is clear and she's looking straight toward a blue sky. This is easily the most inspired track we've heard from this persevering performer in some time, and a promising bow from her latest album, *Skin*, due July 10.—CT

DREAM STREET | It Happens Every Time (3:09)

PRODUCERS: Johan Aberg, Anders Hansson, and Jorgen Elofsson
WRITER: J. Elofsson
PUBLISHERS: BMG Music Publishing
Scandinavia/Grantsville adm. by Zomba, BMI
UEG/Dream Street Entertainment/Edel Entertainment 0001 (CD promo)
Twens are already tuning in to boy—and we do mean boy—band Dream Street via Radio Disney, which added the debut single from these five squeaky-clean kids fresh out of the box. There's no shadow of 'N Sync here; we're talking Osmonds territory with "It Happens Every Time." The song is certainly maddeningly catchy, and it possesses many of the instrumental elements that first propelled Backstreet Boys and their successors into the spotlight. The group coalesced after a New York talent search found Greg, Matt, Frankie, Jesse, and Chris—five guys who are surprisingly accomplished, from soap opera appearances and Broadway roles to Emmy nominations and stints on *Saturday Night Live*; in other words, these kids were groomed for stardom. It's doubtful that top 40 radio will support their cause, but after 18 months of training and a forceful marketing campaign surrounding the July 10 release of their debut album, there are bound to be non-radio opportunities for this highly targeted outfit. The smell of commerce is in the air here, but it's a workable trend as old as these guys' dads.—CT

R & B

PROPHET JONES | Woof (4:05)

PRODUCER: Chris "Tricky" Stewart
WRITERS: C.A. Stewart, Tab, and R. Freeman
PUBLISHERS: Famous Music/Mo Better Grooves/Tunes On The Verge Of Insanity/Hit Co. South/Talulous Music, ASCAP; Q This 4U, BMI
University/Motown 20520 (CD promo)
The recent union between University Music and Motown is off to a dogged start with the party anthem "Woof" from debut act Prophet Jones. The quar-

SPOTLIGHT



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

PRODUCERS: Jimmy Jam & Terry Lewis, Janet Jackson
WRITERS: J. Jackson, J. Harris III, T. Lewis, and D. Bunnell
PUBLISHERS: Black Ice Publishing, BMI; EMI April Music/Flyte Tyne Tunes/WB Music, ASCAP
REMIXERS: Jermaine Dupri, Bryan-Michael Cox, Hex Hector, and Mac Quayle
Virgin Records America 16404 (CD promo)
Saying that Janet's "Someone to Call My Lover" is going to be a hit is like noting that a blow torch is warm to the touch. The follow-up to the diva's Hot 100 No. 1 "All for You" is another powerhouse anthem that utterly sparkles. The original single edit utilizes the instantly recognizable guitar signature of America's 1972 "Ventura Highway," set against a whirling uptempo dance groove that plays out like a smile to a beat—it's just charming. The "So So Def" remix hands the reigns to Jermaine Dupri, who gives the track a credible edge at R&B radio with a staccato-flexing beat that lays Janet's vocal across a relaxed hip-hop vibe. And the Hex Hector/Mac Quayle radio mix turns up the volume on the song's dancefloor potential, though it stays within the (narrow) confines of what radio considers uptempo rhythmic pop. In fact, all three versions hold up as strong contenders at one format or another; they're all so effective that any could have been the original version. This one's easy to mark: Score, across the board, a summer tune that we'll be hearing until the leaves begin to turn.—CT

tet, consisting of Goldee, P. Rowe, K.D., and Hollywood, brings a combination of old-soul harmonies and hip-hop attitude to the table on the Tricky Stewart track. Led by Goldee, "Woof" is a youthful club anthem spiced by P. Rowe's accented riffs, with a piano-laced bridge that highlights the group's vocal potential. The upbeat attitude of "Woof" should make it an easy sell for R&B and crossover radio. Discovered by University Music president Haqq Islam, who also brought up Mya and Dru Hill, Prophet Jones looks to keep the party going when it releases its eponymous debut this summer.—RH

COUNTRY

▶ MARK MCGUINN | That's a Plan (3:26)

PRODUCERS: Mark McGuinn, Shane Decker
WRITERS: B.E. Boyd, D. Leone
PUBLISHERS: Warner-Tamerlane Publishing/Zantanon Music, BMI; Harris Gordon Music/Ticonderoga Music/Music Sales, ASCAP
VFR 734757 (CD promo)
VFR recording artist Mark McGuinn has become a hero to the hordes of talented independent artists who have been fighting an uphill battle at country radio since his debut single, "Mrs. Steven Rudy," peaked at No. 6 on Top Country Singles & Tracks. It's an almost unheard-of feat in the country community for an indie act, much less a brand-new artist, to go toe to toe with the majors and score a top 10 hit. Does he have the goods to do it again?

SPOTLIGHT

DA BUZZ | Let Me Love You (3:39)

PRODUCERS: Dr. Martin & Huma
WRITER: P. Lidén
PUBLISHER: Sonar Music, adm. by edel Songs Publishing Scandinavia AB
Edel Records (CD single)
Swedish trio Da Buzz delivers one of the year's most engaging dance ditties with the spine-tingling "Let Me Love You." From its first joyous chorus, this one hits the ears like sunshine for the soul, at once catchy, blithe, and utterly inebriating. With the song already being heard on a number of major-mar-

Da BUZZ | Let Me Love You



ket rhythmic top 40 outlets, there isn't any reason why this pure-pop jewel couldn't break free from all format barriers and make it with mainstream America. The group came together in 1998 when musicians Per Lidén and Pier Schmid met in a studio while working on wildly disparate projects—Schmid was into jazz, soul, and funk, while Lidén worshipped heavy metal and dance. Ushering in vocalist Annika Thörnquist, who was performing in a local band in Karlstad, Sweden, the three began playing live and created a buzz locally—thus the name—then signed to Sonar Records there. This track has already gone top 10 at home, and it's now getting its chance to score on U.S. shores via a deal with edel; a bounty of remixes from Hex Hector only adds to its potential. Look for the full-length *Da Sound* in late June.—CT

Like its predecessor, this tune is flavored with banjo and buoyed by McGuinn's distinctive vocals—a combination of folksy troubadour, edgy rocker, and heartfelt country boy, all rolled into a voice that resonates with emotion and integrity. Penned by Bobby E. Boyd and David Leone, "That's a Plan" speaks of breaking loose from the confines of a small town, with such vivid lines as, "I'm gonna hitch my wagon to a wandering star/A guy like me can sure get far/With a little gas and a credit card/Now that's a plan." It's a clever message delivered by a stellar member of country music's rising new class, and it sounds like another hit for this barrier-crashing talent.—DEP

ROCK TRACKS

▶ DISTURBED | Down With the Sickness (4:38)

PRODUCERS: Johnny K, Disturbed
WRITER: Disturbed
PUBLISHERS: Mother Culture Publishing/WB Music, ASCAP
Giant 100412 (CD promo)
It looks as if three's a charm for Disturbed, the Chicago hard-rock act that has found success with "Stupify" and "Voices," both top 20 hits on the mainstream and modern rock charts. As metal continues to lean toward an increasingly monotonous crop of rock'n'rap, Disturbed continues to hold its own niche with this semi-title cut from the platinum album *The Sickness*, due in part to David Draiman's distinctive staccato clamor. Once again, the group

SPOTLIGHT



STONE TEMPLE PILOTS | Days of the Week (2:35)

PRODUCER: Brendan O'Brien
WRITERS: D. DeLeo, S. Weiland
PUBLISHER: not listed
Atlantic 300484 (CD promo)
Stone Temple Pilots' fifth album, *Shangri-La Dee Da*, gets its send-off with the power-pop rocker "Days of the Week," which finds Scott Weiland and company in their most melodious mind-set in some time. There's a near-Beatlesque quality about this track, which breaks down into a cosmic swirl in the midsection, surrounded on both sides by enough of the band's trademark guitars to show that as time goes on, the quartet is showing no signs of going soft. Written by the band and produced by longtime collaborator Brendan O'Brien (Pearl Jam, Rage Against the Machine), the track also features that which has made STP one of the more enduring rock bands of the past decade: a kicking guitar hook—a la "Interstate Love Song"—that is as memorable as anything that lead singer Weiland utters. "Days" should easily make its mark at active and modern rock outlets, as well as offer a sweet usher to the June 19 release of the new album. Atlantic is packaging a DVD teaser with the single promo that features a video montage of three songs from the album, plus a Web link. Could this be the future of pre-release marketing?—CT

stands behind its name—the lyric here is indeed freaky, featuring a lengthy discomfiting rant attacking Mommy. Musically, the group comes through once again with a simple, repetitive hook. Watch out for explicit language; although there are three versions of the song on this promo, they only chop time, leaving language issues present on all, but it's worth a couple minutes for a quick edit.—EA

★ ERIC CLAPTON | Travelin' Light (3:59)

PRODUCERS: Eric Clapton, Simon Climie
WRITER: J.J. Cale
PUBLISHER: not listed
Reprise Records 47966 (CD promo)
Eric Clapton's current *Reptile* album is a collection of both originals and covers, with the single "Travelin' Light" among the latter. It was written and originally performed by rock guitarist J.J. Cale, who penned two of Clapton's most often played classics, "After Midnight" and "Cocaine." With "Travelin'," Clapton adheres to the standard that imitation is the highest form of flattery by holding close to Cale's composition, though Clapton's vocal delivery is smoother and deeper; the music also has a better flow and a fuller feel to it, thanks to a Hammond organ humming along in the background. Since the lyric is sparse, the music does the talking, and Slowhand lets it have its say with some extensive, bluesy guitar soloing at both the bridge and the outro. While nothing is particularly wrong with "Travelin' Light,"

there's also nothing remarkable about it that is likely to reignite *Reptile*, now in the bottom half of The Billboard 200 after just three months. Still, Clapton being Clapton, this warrants spins at classic and heritage rock formats. Perhaps some daring triple-As will also give it some air time, if only to show up-and-coming modern-rock guitar stars why they should respect their elders.—CLT

★ JOSH JOPLIN GROUP | Gravity (2:58)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Artemis 65 (CD promo)
Atlanta acoustic-rocker Josh Joplin and his quartet return with a second helping, "Gravity," from their debut disc, *Useful Music*. The first single, "Camera One," a take on Hollywood life, made some noise at some modern/modern AC outlets but stalled before anything big could really catch on. On this one, Joplin's eye for pop culture is still in the forefront of the imagery, turning Graceland souvenirs and dreams of becoming Superman into a metaphor for the downs (i.e., gravity) that come with the ups in life, with an optimistic tone. Joplin's voice is reminiscent of R.E.M.'s Michael Stipe, slipping into an occasional falsetto. Shawn Mullins, Joplin's friend and fellow Atlanta musician, co-produces the album, leaving his mark on the tune. Should this sound too heavy, a look at the group's Web site affirms Joplin's salty sense of humor, with dry responses to fan e-mails and other fun features.—EA

AC

JOHN WAITE | Keys to Your Heart (3:41)

PRODUCER: John Waite, Ed Thacker
WRITERS: J. Waite, A. Krizan
PUBLISHERS: John Waite Music, BMI; Krizan Music Publishing, ASCAP
Gold Circle 40004 (CD promo)
The lead single from the latest album from John Waite (of the 1984 EMI No. 1 "Missing You"), *Figure in a Landscape*, is a rollicking, piano-plinking jam that shows that just because an artist tips the 40+ demo doesn't mean he has to slow down with simmering ballads. Co-written and co-produced by the artist, the song has Waite sounding as if he's broadcasting from the neighborhood barroom with a couple beers in his belly. His performance is mighty spirited, as he sings the clever hook with gusto: "I give you what I got and that's a start/To get next to you and the keys to your heart." Instrumentation throughout sounds as though it was recorded live, but make no mistake—the song is plenty polished. Fans of the ex-Babys, ex-Bad English lead singer will likely enjoy this outing, as will AC or modern adult stations appreciative of serving their top-end demographic. For information on the indie, visit johnwaite.com.—CT

RAP

FOXY BROWN | Oh Yeah (4:00)

PRODUCER: Eddie Scaresazy
WRITERS: I. Marchand, E. Hill, B. Marley, F. Hibbert
PUBLISHER: not listed
Def Jam 15284 (CD promo)
Dancehall reggae and rap music have often mirrored each other in style and content. So for Foxy Brown to be the latest MC to combine the two genres on her latest single, "Oh Yeah," is no surprise. What is a brow-raiser is how Brown tones down her lyrical style on the second single from her forthcoming *Broken Silence*, her first set in two years. Although Brown still purports to live the life of the rich and famous, gone are the overly sexualized verses of her past. The change is a noticeable one, but it doesn't hinder Brown's credibility as an artist; in fact, it finally proves that she is more than a pretty face. "Oh Yeah" is already making noise at the mix-show level and could do equally well at mainstream R&B radio.—RH

CONTRIBUTORS: Eric Aiese, Rashaun Hall, Deborah Evans Price, Chuck Taylor, Christa L. Titus. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. NEW & NOTEWORTHY: Exceptional releases by new or upcoming artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. Send review copies to Chuck Taylor (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003), or to the writers in the appropriate bureau.



Sustaining The Success

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

BY BRYAN REESMAN

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

GETTING BACK IN THE PIT

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

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

ROCK BALLADS ON THE RISE

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

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

(Continued on page 30)

HEAVEN





Sanctuary
Records Group

MEGABETH ★ QUEENSRÿCHE ★ ROLLINS BAND
GRAVITY KILLS ★ HALFORD ★ DUST TO DUST
BLAZARRO ★ IRON MAZEDEN ★ MOTORHEAD
CORROSION OF CONFORMITY ★ U.A.S.P.

HARD MUSIC

Adema

While Arista might not be the pre-eminent metal label, Adema may just be the band to change that. Sure, Adema has a leg up: Singer Mark Chavez is the half-brother of Korn's Jonathan Davis, and drummer Kris Kohls was in Videodrone (on Korn's Elementree label). These factors, in addition to Adema's emotional, pure, dark sound, incited a fierce bidding war which led to a three-album deal with Arista. Adema's debut speaks for itself. The buzz is strong, the music stronger. With songs like the uneasy "Do What You Want to Do," Chavez could be an only child and still see Adema shine.

Beautiful Creatures

Singer Joe Leste was never really tarred the same way some of his '80s-era metal peers have been. With the band Bang Tango far behind him, Leste has re-emerged with Beautiful Creatures and a recklessly aggressive Warner Bros. bow. Straight-ahead and classic, the eponymously titled debut doesn't hit until August, but songs like "Kick Out" are pure testosterone-driven, blues-based timeless metal. As Leste admits, "I can't rap to save my life, and I'd look like a fuckin' idiot if I tried." Of course, the singer is aware of what the current "metal" sound is, with the band as one of the most "retro" bands on this year's Ozzfest. "I think it's going to be a lot of fuckin' fun," Leste says of the tour. "We've got balls, attitude and nothin' to lose."

Drowning Pool

After one listen to Drowning Pool's provocative debut on Wind-Up, *Sinner*, and its chart-climbing first single, "Bodies," it's clear that the band is a no-miss for stardom. "The buzz has been



Adema

surreal," observes singer Dave Williams. The front man believes "you gotta be entertaining, with a show like Halen or the Crüe; if it wasn't for the Crüe, I wouldn't have gotten through high school!" Williams did, and years down the line, Dallas station KEGG began playing a Drowning Pool demo. Then, according to Williams, "one nibble from a label, and all the others want to know why." As for being on Ozzfest, Williams recalls, "I saw Slipknot on the second stage and knew they were going to be unstoppable." This year,

look for the same buzz to surround Drowning Pool.

Halfcocked

Just as Powerman 5000's Spider One emerged from brother Rob Zombie's shadow, Halfcocked will quickly outgrow the "first act signed to Spider's label" tag. On Megatronic/Dreamworks, the Boston-bred bunch are raucous—as evidenced on the debut *The Last Star*—rawer and not as techno-leaning as their label head. "This band sounds like AC/DC and ABBA had a bar fight. Basically, we make music for people with ADD, and we're more than



Drowning Pool



Adema

eager to accept the blame for attempting to resurrect the glory days of true arena rock!" says drummer Charlee Johnsson. As Spider observes, "The best thing about Halfcocked is that it's like driving by a 10-car pileup. You never know what you're going to see, but you can't help but sneak a look!"

Mudvayne

Will it play in Peoria? Well, this time, it came from Peoria. Like pals Slipknot, the members of Mudvayne have their

For Those About to Rock...

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



Halfcocked



Mudvayne



Skrape

faces obscured by makeup, but it's a far cry from the Maybelline metal of yore. And the band's strong *L.D. 50* (Epic) tackles headier subjects than nookie. The disc's overall theme "reflects and embodies ideas about the evolution of consciousness, transformation and the risks involved in experimenting with things that can change a

person's point of view," explains Mudvayne drummer sPaG. On an earthier plane, "Dig" is in heavy rotation on MTV2, where it has been the No. 1 most-played video. With a huge fan base, a slot on Ozzfest and airplay at active rock, Mudvayne is a band to watch.

No One

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

mously titled debut is strong. The quartet is on its way to being somebody, thanks in part to No Name Management. "They have their own sound; they're not going to be lumped with the others," believes No Name's Steve Richards. "If you believe in it, someone else will believe, and that perception will become reality." Look for a strong second-stage Ozzfest showing, as singer Murk boasts, "It's about releasing all of your energy into the audience."

Nonpoint

With manager/producer Jason Bieler (ex-Saigon Kick) to warn against the biz pitfalls, Nonpoint has a business leg up. The band's debut, *Statement* (MCA), features heavy and heady music meshed with quality vocals by Elias Soriano. The single "Mindtrip" is just one of the band's intense and pointed musical/lyrical statements. Together since 1997, the group released an indie CD that year and realized that "every label was looking for the next Limp Bizkit." But in Nonpoint, MCA got something decidedly not limp. "We had eight labels fly down to see us," says Soriano, "but we got

such a good family feeling [from MCA]. We're touring for the third time since September," and it's now paying off in spades, as sales and airplay are soaring.

Pure Rubbish

Is the world ready for teenaged GN'R/New York Dolls worshippers who are as authentic as Johnny Thunders and as catchy as Cheap Trick? Lemmy from Motörhead, the members of Nashville Pussy and Ozzy Osbourne think so, the first two taking the then-unsigned Pure Rubbish on the road, the third inking the quartet to Divine Recordings. With Mike (GN'R) Clink producing the *Glamorous Youth* debut set for a fall/winter release, a four-song EP due out momentarily and a slot on Ozzfest's second stage, the band is set to stun. "This is going to be an international success story," says Divine's Scott Givens. To that end, an underground video, cyber team and street team will build awareness, with European Ozzfest dates and overseas shows with Motörhead also in place.

Saliva

"Your Disease," the contagious first hit from Saliva, is one of a dozen carefully crafted potential singles that populate the group's Island debut, *Every Six Seconds*. The band has been playing its brand of what's now coined nü metal for many a year. Now the scene has come around to its smart, moshable yet ultra-melodic metal. "We bring back the mentality of rock'n'roll as being an escape instead of a therapy session," Scott explains. "I wanted to do something that was beautiful and really melodic." Though they have some rap influences, "it's used as a spice," not a crucial stylistic element, he adds. And with Island, Scott notes happily, "They're coming on strong, and they've put their money where their mouth is." And the payoff is already huge.

Skrape

With strong songs and a visual acuity seemingly influenced by the techno touches of Ministry, Skrape features former members of Genitorturers and Stuck Mojo. The band formed in the late '90s and built a mystique around each show, leading to label interest that ended when the band inked with RCA. Recording *New Killer America* with producer Ulrich Wild, Skrape translated its strong beliefs to disc. "We wanted to knock people right in the teeth with this record," states drummer/vocalist Will Hunt. "Skrape is not just about chops and fashion." While they're on a label not known for metal, that's fine by Skrape, which is getting the lion's share of the attention. It seems to be paying off, as the single "Isolated" is enjoying airplay.

Spineshank

Roadrunner is synonymous with quality nü metal. And Spineshank's second record, *The Height of Callousness*, is certainly blowing down the doors, with the single "New Disease" infecting radio listeners country-wide. Together since 1996, Spineshank's

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Slipknot

IOWA SUMMER 2001



ROADRUNNER RECORDS
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SUSTAINING SUCCESS
(Continued from page 25)

"I think, instead of time, we should look at standing the test of class, the test of taste," offers System of a Down front man Serj Tankian, a fan of the Deftones and Tool. "There are so many bands utilizing the same type of sounds and chord progressions [that] it makes the plateau more far-reaching than that. I really want to hear something whacked out." Perhaps the exciting new talent will be cultivated by rockers rather than suits; System of a Down's Tankian, Powerman 5000's Spider One and Limp Bizkit's Fred Durst all have their own record labels.

E.J. Johantgen, VP of Metal Blade Records and co-founder of Prosthetic Records, asserts that the key to continued success is good songwriting and hit songs. He finds interesting parallels between '80s rockers and their modern descendants scoring big with ballads. Groups like Cold, Linkin Park and Staind recently made their mark that way, while rap-rockers Crazy Town exploded on the strength of the delicate "Butterfly."

"There was a little bit of a backlash in the '80s when bands wrote ballads," Johantgen points out. "When a kid who's into these bands from the beginning realizes that his mom listens to the same song, you have a bit of a problem. That works for us, because the kids want to keep going back underground, looking for the music that their mom isn't into. I think the underground is getting bigger and stronger because of all this mainstream stuff."

The metal underground has diversified in a myriad of directions throughout the last decade. The extreme-metal scene—encompassing black and death metal—is growing through bands such as Six Feet Under, Cradle of Filth and Dimmu Borgir. Inspired by Black Sabbath, the stoner-rock scene has picked up steam with the likes of Sea of Green, Electric Wizard and Spirit Caravan. And let's not forget the goth-metal, progressive-metal and power-metal movements.

NÜ METAL MEETS NOSTALGIA

The return of melodic rock is strongly symbolized by the success of Creed's nine-times-platinum sophomore album *Human Clay*. "When we signed Creed, most people didn't think there was a place for them on modern-rock playlists," recalls Steve Lemer, president of Wind-Up Entertainment, "but they quickly became one of the most played artists at modern rock. Then, when we took it to pop, it was the first real rock artist in a long time to have success [there]."

Many modern bands are taking a melodic hard-rock sound and updating it for the '90s. Whether it's Buckcherry, Onesezero, Simon Says or Beautiful Creatures, many newer artists are gravitating away from noisy rap-metal to something more tuneful. Other groups, such as Drowning Pool, Ünloco, From Zero and rising star Saliva, incorporate both approaches. And some are breaking the mold altogether, like Mushroomhead (metal-meets-rave) and Lennon (a female artist who meshes bruising guitars with a piano-driven singer/songwriter sound).

One might wonder if, amid the nü-metal explosion, the old guard will maintain its fanbase. "[Bands] like
(Continued on page 34)

BUBBLING UNDER THE SURFACE

PROGRESSIVE ROCK IS READY TO MAKE A COMEBACK

BY BRYAN REESMAN

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

"The fanbase for the scene is getting younger," remarks Ken Golden, director of operations for Sensory, the progressive-metal sublabel of The Laser's Edge that includes Gordian Knot, Spiral Architect, Zero Hour and Edenbridge. "The guys who are listening to [and playing] this stuff grew up listening to bands like Marillion, Iron Maiden and Rush, so this new generation of bands is more rooted in that sound than they are in the old-school progressive sound [à la Yes and ELP]."

FESTIVALS ARE THRIVING

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

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

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

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

(Bethlehem, Pa.), Baja Prog (Mexicali, Mexico), Progfest (Los Angeles), ProgDay (Chapel Hill, N.C.), ProgPower USA (Chicago) and last month's debutant, the Pittsburgh Prog & Metal Festival. Three years running, NEARfest (featuring headliners Porcupine Tree and PFM June 23–24) presold all 1,200 tickets in two hours. ProgPower drew a sold-out crowd of 500 with headliners Pain of Salvation this past February, while Progfest has pulled in 1,000 fans before.

VETERAN ACTS STILL SELL

Another significant factor in a future progressive breakthrough lies with fans and the media. Mainstream press is difficult to obtain, but metal fanzines are taking this subgenre more seriously. Pitulski believes that word-of-mouth through fans is absolutely vital. The Internet has united progressive-metal fans via Web sites, chat rooms, newsgroups and bulletin boards like the ever-popular Perpetual Motion Board, which holds an annual readers' poll.

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

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

Morticelli remarks that, while he is hoping and waiting for a young new band to break through, his veteran artists have been selling well. He says Liquid Tension Experiment (Tony Levin and three Dream Theater members) has sold 100,000 copies each of its two albums worldwide, with U.S. sales



Ayreon



Selling well: Liquid Tension Experiment

Fates Warning. "But it still hasn't reached the height of where black metal was at. That was probably the last big genre over there. Progressive metal hasn't gotten so gargantuan that it's reached its peak."

The European market is certainly important. InsideOut is headquartered in Germany; Metal Blade has offices there, while Magna Carta and Sensory receive European distribution through numerous companies. Bands that might sell 10,000 units in the States can sometimes break the

reaching 40,000. Meanwhile, the label's recent Kansas release, *Somewhere to Elsewhere*, also hit 40,000. On the flip side, Slagel says that in Europe and America, his label sold 40,000 copies of Labyrinth's sophomore effort, *Return to Heaven Denied*. On the veteran-band front, he estimates that Fates Warning has sold 900,000 units globally of its nine-album catalog.

NEW TALENT, NEW FANS

The new generation has plenty of

talent to offer, as well. "It's really the new artists we want to develop," declares Pitulski, who previously managed Dream Theater and Spock's Beard before forming InsideOut America. "That's what's going to take this thing someplace else." He says bands like Transatlantic, which combines old- and new-school progsters, bridge the generations and draw attention to new talent. The upcoming seven-date summer tour of Tool and support act King Crimson may do both, drawing together fans of different ages to different bands. Some feel that Tool—and front man Maynard Keenan's other band, A Perfect Circle—might help bring progressive music back into the mainstream spotlight with its eclectic sound.

Many newer progressive-metal groups include veteran rockers. Platypus encompasses members of King's X, Dream Theater and the Dixie Dregs; Transatlantic features musicians from Dream Theater, Marillion, Spock's Beard and the Flower Kings; and the forthcoming Gordian Knot will include contributions from King Crimson drummer Bill Bruford, Genesis guitarist Steve Hackett and possibly a one-song appearance by Steve Vai.

Then there's Ayreon, the amorphous group conceived by composer/multi-instrumentalist Arjen Anthony Lucassen, whose recent two-CD "space opera" *The Universal Migrator* features guest members like Bruce Dickinson (Iron Maiden), Andi Deris (Helloween), Fabio Lione (Rhapsody) and Lana Lane.

TIME FOR REVIVAL

The progressive indie labels are also discovering crossover appeal in different forms, including recent fusion-based albums by Simon Phillips, Derek Sherinian and Niacin; an electronic remix album of Magna Carta artists by Vapor Space; and that same label's forthcoming *Sounds Like Christmas* compilation featuring traditional Christmas tunes done in the styles of classic-rock bands like Yes, Led Zeppelin and Pink Floyd.

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

Golden reports that while "progressive metal is a subgenre of a subgenre, it's definitely growing" and being acknowledged by numerous indies. Limb Music Products (via SPV) has Rhapsody, Lana Lane, Ivory Tower and Vanishing Point; Koch Records has Opeth; Nuclear Blast has Steel Prophet and Savatage; and Century Media has Royal Hunt and power/prog crossovers Nightwish and Blind Guardian. Self-reliant New York dark-wave rockers Braintdance is set to make a splash this year with its third album, *Redemption*.

Hopeful of the subgenre's future, Slagel views the ever-widening progressive-metal realm as possessing appeal beyond a niche audience. "I think kids that are into aggressive music can be into [progressive]," he remarks. "It's just a matter of being exposed to it." ■

ROADRUNNER RECORDS



FIRST.



BEST.



ALWAYS.

2001

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

Where Do All The Videos Go?

With *Headbanger's Ball* long gone, Metal Videos Have Re-Emerged Online, On DVD And Even On VH1

BY CLAY MARSHALL

December 1994 is a time that will forever live in infamy for headbangers. On an otherwise normal Saturday night, as usual, legions of rockers were gathered around their TV sets for their favorite weekly ritual, a two-hour ceremony known as MTV's *Headbanger's Ball*. But, at the end of the night's show, when host Riki Rachtman bid viewers farewell, he also dropped a bombshell: That evening's broadcast would, in fact, be the program's final episode. Grunge had officially defeated metal.

For eight years, the show had presented the best (and worst) in hard-rock videos. It created stars—Metallica didn't explode until it made a clip for "One"—and gave the genre a face. And, for a while, it looked as if the final broadcast of *Headbanger's Ball* would be forever looked at as the day the metal-music video died.

But, six years later, hard-rock videos are alive and well. In fact, only the name has changed, as MTV sister network VH1 offers up devil-horned salutes every Friday night via *Rock Show*, an hour-long program hosted by Anthrax guitarist Scott Ian.

BACK ON THE AIR

Rock Show was first seen more than two years ago, a time when several prominent metal bands reunited. "Our director of talent at the time felt there was a really strong need to put rock back onto VH1 and that the audience watching *Headbanger's Ball* back in the day was now in our demographic," says one of the show's producers, Kristin Lindsey.

Although its core artists include genre titans Ozzy Osbourne, Judas Priest and Iron Maiden, Lindsey says the program aims to please students of both the old and new schools. "We're trying to introduce our audience to new music and still keep their interest in some of the older bands," she says. "But it's a constant struggle for programming, talent and production, trying to determine exactly what new bands people in our demographic will want to listen to."

So, while you might see a new Buckcherry clip alongside a Mötley Crüe standard, you won't see anything remotely like Limp Bizkit. "We feel like that's a little bit young for our demographic, and we're trying to give an outlet for rock that people aren't [already] seeing on regular TV," Lindsey says. "This isn't necessarily about what's top-40, it's about providing our audience with new experiences and some old memories along the way."

Some of those memories include videos by flamboyant "hair metal" bands that ruled MTV during the late '80s. In fact, VH1 recently broadcast a countdown of the *Top 40 Hair Bands of All Time*, topped by Poison's "Talk Dirty to Me." The group's front man, Bret Michaels, says the power of the music video helped launch the band's career. "MTV took us to a whole new level," he says. "It was a blessing for both, because MTV gave us the opportunity, but I think we also brought a lot of excitement to MTV at the time."

That excitement can be relived via Poison's *Greatest Video Hits*, a recently issued DVD that contains 17 of the band's clips. It marks just one of the latest releases in hard-rock home videos, which is a "really big and growing market," according to Metal Blade Records CEO Brian Slagel. The label will soon release a home video by death-metal band Six Feet Under, which Slagel hopes will follow in the success of recent videos by other Metal Blade acts, such as GWAR, Manowar and Cannibal Corpse.

Although Metal Blade artists are rarely seen on MTV proper, Slagel says making music videos "certainly can't hurt." The label targets alternative outlets such as MTV2, MTV-X and regional video programs. "As an independent label, I don't think [making a video] is nearly as instrumental for us as it was 10 years ago, but it still helps," he adds.

SEARCHING FOR OTHER AVENUES

Pantera drummer Vinnie Paul says his band, whose music was used as the theme to *Headbanger's Ball*, now faces a similar situation. "A video's a great way to show people what you're all about, but, unfortunately, this thing called 'Music Television' doesn't play videos anymore," he says. "But people forget that there are a lot of great underground video channels and a lot of local channels

(Continued on page 34)



Off the air: Pantera

ROCKIN' AROUND THE WORLD

Billboard correspondents offer news from the planet's hard-music and metal scenes

TOKYO—Undoubtedly the biggest news for Japanese metal fans so far this year has been the reunion of the original lineup of the legendary metalmeisters Loudness, who, back in the '80s, achieved international recognition and pioneered the metal genre in Japan. The original members of the group, all hailing from the western Japanese city of Osaka, appear together for the first time in 13 years on the new album *Spiritual Canoe*, released in March by Nippon Columbia. The disc finds guitarist Akira Takasaki in incredible form, rattling off riffs at a mind-boggling speed, while vocalist Minoru Niihara sings with a passion and drive younger singers might well envy. Bassist Masayoshi Yamashita and drummer Munetaka Higuchi keep the music moving along at a fast pace, avoiding the leaden sludginess that plagues so many metal bands. The release of *Spiritual Canoe* was preceded by the release last December of the remastered version of a live album and DVD, *Eurobounds*, recorded at various European gigs the band did in 1984. That year was a watershed year for Loudness, as the band signed a seven-year, seven-album deal with Atlantic Records in the U.S. In 1985, the album *Thunder in the East* reached No. 74 on the Billboard 200—one of the highest-ever chart positions achieved by a Japanese act in the U.S. In 1986, Loudness supported AC/DC on that band's U.S. tour of the East Coast. Over the years, only guitarist Takasaki remained from the original lineup, but now the original members are back together again, to the great delight of Japanese headbangers. The band hopes to tour overseas next year and is also planning to release its next album both in Japan and internationally.

—STEVE McCLURE

MUNICH—The German power/progressive-metal quintet Blind Guardian proves that classic metal remains a viable sales force. Since its debut album, *Battalions of Fear* in 1989, the group has cultivated a loyal global following that is strong in Europe and Japan while growing in North and South America. The Teutonic band's last epic—the Renaissance-flavored *Nightfall in Middle-Earth*, released in 1998—reached top 10 on the German album chart and sold 300,000 copies worldwide. The quartet is signed to Virgin in Germany and Century Media in the U.S. Goetz Kuehnemund, editor of leading German metal magazine *Rock Hard*, attributes Blind Guardian's success to many factors, including strong albums, great production values, an unchanging line-up and a down-to-earth image mirroring the group's fans. Furthermore, Blind Guardian tours very selectively.



Loudness

"They just turned down nearly \$100,000 because they don't want to play any festivals in Germany this year!" he exclaims. Currently, singer Hansi Kursch and his bandmates are working on their next opus, tentatively titled *Pilgrims and Storytellers*. The group is shooting for a February 2002 release, with a teaser single planned for this October. "The album can be seen as a synergy of *Nightfall in Middle-Earth* and *Imaginations from the Other Side*," says Kursch of the forthcoming album. "We took the best out of each of them—the raw power and electrifying energy of *Imaginations...* and the epic dimension and wide range of dynamics from *Nightfall...* All in all, it will be nothing but a pure Blind Guardian album." It should only add to the band's growing reputation as true metal flagbearers.

—BRYAN REESMAN

STOCKHOLM—With its highly creative music output, Rocket FM 95.3, "the Rock Home of Stockholm," reflects the buzz in today's Swedish music industry. As the local affiliates of the multinational music companies like BMG, Sony and Universal sign an increasing number of local rock bands, their best bet for radio support is Eric Paglia, the Boston-born program director for Rocket FM. The station, whose DJs are mostly English-speaking, currently plays such songs as International Noise Conspiracy's "The Reproduction of Death," A Perfect Circle's "3 Libras," Nick Cave's "As I Sat Sadly by Her Side," Depeche Mode's "Dream On," Fear Factory's "Linchpin," the Dave Matthews Band's "I Did It," Daft Punk's "Aerodynamic" and Hellacopters' "No Song Unheard." Says Paglia, "Whether I'm playlisting a record is [left up] to whether it's any good." Paglia launched Rocket FM in 1996 after being the music director and DJ at the then-rock-formatted Bandit 105.5 in Stockholm. "I put a lot of effort into how music tracks can be segued into each other. A lot of stuff has things in

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

—KAI R. LOFTHUS

MELBOURNE—When Superheist played the opening spot of the Melbourne stop on the Big Day Out tour, the band expected 500 or 600 people. Instead, 10,000 turned up, a clear sign of how the band's hard touring was paying off. "The crowd was dancing all the way back to the mixing desk," recalls guitarist Richie "D.W." Norton, a producer who runs his own Faultline label and discovers new bands. "It was a thrilling sight. We have a three-year plan to break into America, but this just gave us more incentive to grab the glittering prize." In April, the band's brutal-riffed album *The Prize Result* on Shock debuted on the Australian Record Industry Association chart at No. 12, gaining interest from the Triple M radio network and Channel [V] Australia, who indicated there was crossover potential in the catchy hooks of "Happy Wasted," "Down South," "Eurotrash" and "Step Back." It also intensified A&R interest from U.S. labels. While *The Prize Result* was made in Melbourne with Australian producer Kalju Tonuma, Shock enlisted L.A.-based Rick Wills (Incubus, No Doubt) to give it an international sound. Says A&R director Stuart MacQueen, "Stylistically, the album fits right in there with what's happening in U.S. rock at the moment. While it's nü metal, it's got a lot of rock elements, which gives it a wider appeal." MacQueen expected Superheist to play



Superheist

live showcases in Los Angeles and New York in June, with an album deal locked in soon after. Superheist formed in 1996, with Norton and singer/lyricist Rod "Berger" McLeod meeting at school. The lineup includes Fetah Sabawi (keyboards), Drew Fetman (bass) and Sean Pentecost (drums). The track "The Fightback" has a lovely Arabian montage which Sabawi recorded in a studio in Egypt with local musicians.

—CHRISTIE ELIEZER

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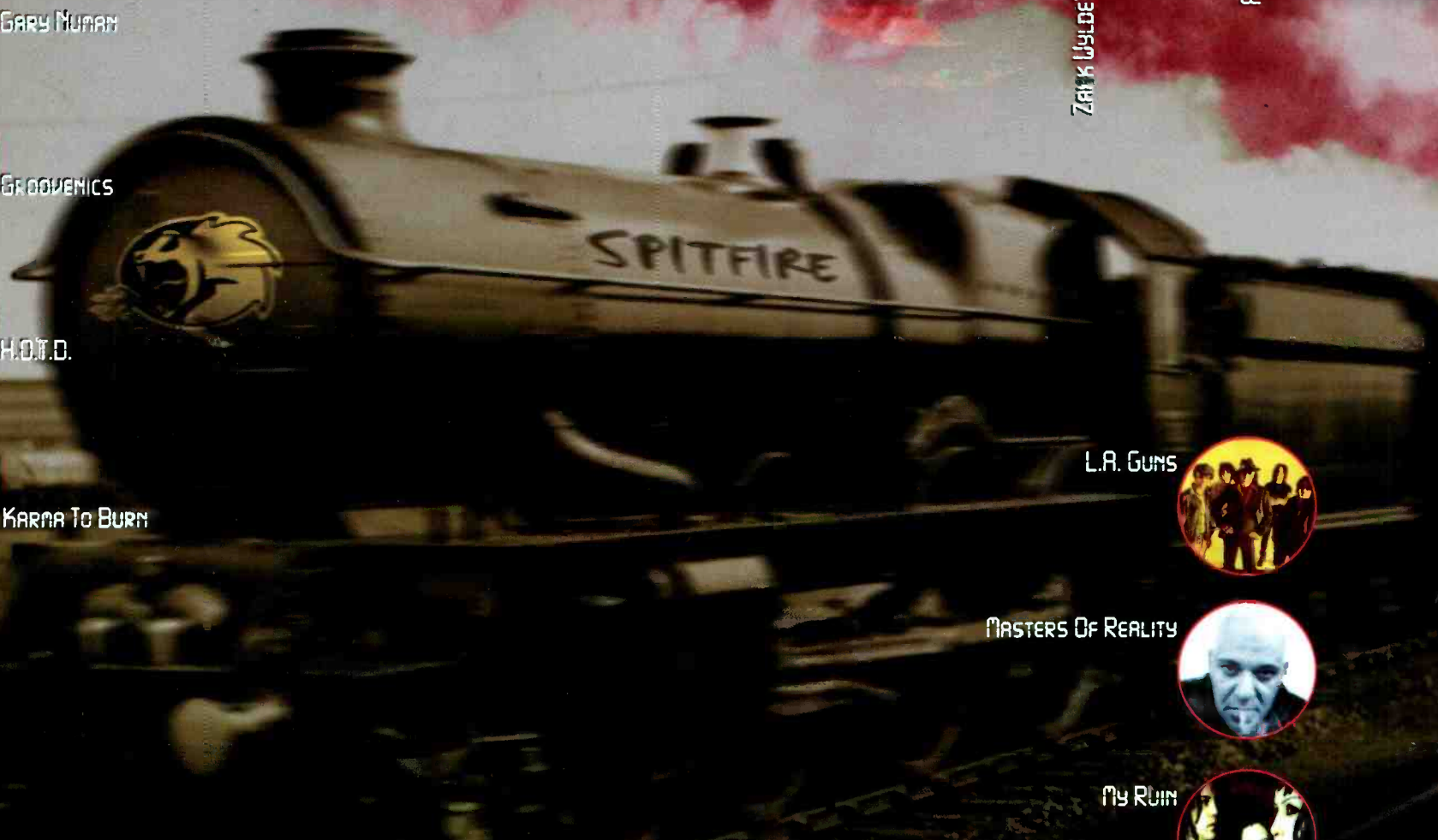
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HARD MUSIC

SUSTAINING SUCCESS (Continued from page 30)

Sabbath, Maiden, Megadeth, Metallica and Guns N' Roses are obviously going to be fine," forecasts Merck Mercuriadis, CEO of Sanctuary Music Group. "Their success is enhanced by



Linkin Park goes platinum

radio, MTV and mainstream media, but it does not rely on it."

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

"The beautiful thing about the old-school bands is they still have a hardcore following," remarks Chiappardi. "Granted, they're not going to fill Madison Square Garden [Iron Maiden exempted],

but there are a lot of bands out there that can fill 2,000- to 3,000-seat venues. Slayer can sell 5,000 tickets."

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

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

CHANGING FACE OF METAL

Regardless of how history repeats itself, there are some major differences between old- and new-school metal

bands. One recent factor is the growing ethnic diversity found in younger hard-music acts. Latinos have become a strong force in the new-school scene via the Deftones, Puya, Sepultura, Nonpoint, Endo, Unloco and Fear Factory. Sevendust, Sepultura and God Forbid all have African-American front men, and the latter band is almost entirely black. Meanwhile, P.O.D. represents both groups. It's a long way from the days when a metal band could be stereotyped as four or five white guys with big hair.

Summer concerts for 2001 certainly offer many different styles to choose from. Ozzfest will feature the likes of Black Sabbath, Marilyn Manson, Linkin Park, Papa Roach, Slipknot, Crazy Town, Disturbed, Godhead, Nonpoint, Mudvayne and Zakk Wylde's Black Label Society. The Extreme Steel tour includes Pantera, Slayer, Static-X and Skrape. Heavy bands on the Vans Warped Tour include 311, the Misfits, Pennywise, the Rollins Band and Alien Ant Farm. Old-school fans will dig tours by The Cult with Monster Magnet and the Living Colour reunion tour; and industrial-metallers can revel in current and forthcoming treks by Stabbing Westward and Rammstein. Lightweight rockers will enjoy the Glam Slam Metal Jam with Poison, Warrant, Quiet Riot and Enuff

Z'nuff; while shred fanatics will worship the G3 tour, featuring Joe Satriani, Steve Vai and Dream Theater's John Petrucci.

Pundits wanting to predict the next big thing may be overwhelmed by all the choices out there. "I think there's a lot of bands out there that are really good," proclaims Megadeth frontman Dave Mustaine. "There are so many different



The ballad power of Crazy Town

ways that people are trying to take apart the music industry and figure it out. It's really simple: Good music sells."

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

METAL VIDEOS (Continued from page 32)

that play videos. So, whether your video is being played on mainstream or not, I think it's still important. It's just not something we delve into."

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

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

Offering videos online is just one way in which computers present new possibilities for rock videos—fans can peruse online music-video libraries such as Launch.com. Bands can also now include them as "bonus tracks" on CDs.

Even without MTV, Reese still feels the clip has been a good marketing tool for Amen. "At the end of the day, faces and songs drive things," he says. "It's important to put those two together." ■

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HARD MUSIC

A decade since the grunge revolution killed all but the strongest off, '80s hair bands are thriving again, with acts like Faster Pussycat, Vixen and Britney Fox reuniting for summer tours and Poison headlining a summer package for the third straight year. VH1 is making a movie about beleaguered British pop-metal heroes Def Leppard, and '80s metal has again become profitable radio programming.

PACKAGING NOSTALGIA TOURS

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

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

The lack of new product doesn't seem to matter. Poison independently released the mostly live *Power to the People* in 2000, but its last full studio album by the original lineup was 1990's *Flesh &*

Still Rockin' After All These Years

From Well-Known Bands Like Poison To One-Hit Wonders Tuff, "Hair Bands" Are Back In Business On The Radio And On Tour, For Now

BY GERRI MILLER



Not just about hair: Tesla

Blood. "As long as you change [the show] every year, you can keep it viable and working without hit records," believes

Blakely, who has increased bookings for this summer's Poison package and notes that Europe "is a possibility for the fall."

MARILYN MANSON HELPED METAL

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

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

Trunk thinks that KISS' 1996 reunion and Marilyn Manson's theatricality during the height of grunge paved the way for other bands to reunite and for the

music's resurgence, but he also sees it as limited to a classic or recurrent format. "It may be fun for people to see a show and relive some memories, but it won't go to a massive breakout level again. It's more of a nostalgia thing," he adds.

That's why he believes that, for the most part, with the exception of bands like Bon Jovi—which has "completely reinvented themselves and evolved into a mainstream pop act"—these bands won't have any success selling records. "There was this big bulldozer that took any band that came out in the '80s, pushed them in a ditch and covered them with the dirt of Nirvana and Alice in Chains," Trunk observes. "But what was forgotten was that some of these bands were real, credible bands that never were about image and hair. Tesla was always a real American jeans-and-T-shirts hard-rock band that made great records and wrote great songs."

THE CYCLICAL NATURE OF TRENDS

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

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

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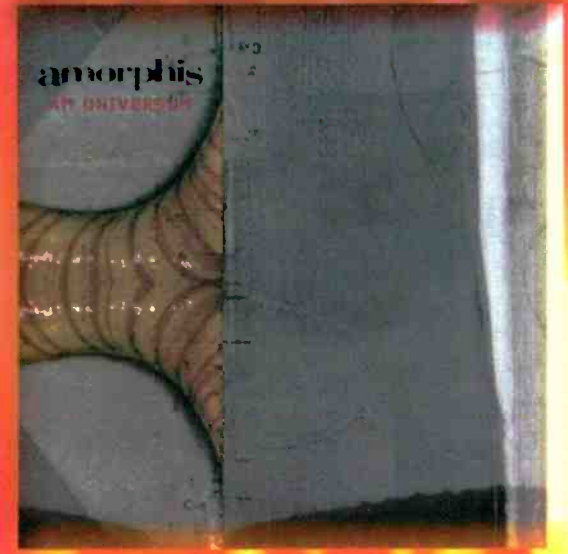
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HARD MUSIC

Metal Fans Unite...Online

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

BY CLAY MARSHALL

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

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

CREATING SALES

Many other bands and labels are taking hands-on approaches when it comes to metal and modems. System of a Down, for example, first began to make waves in cyberspace thanks to the group's manager, David "Beno" Benveniste. "I realized that there



wasn't a lot of radio-friendly stuff on this record, so [I had] to come up with a way to make it sell," he says.

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

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

KNAC.com editor-in-chief Lonny Friend agrees that interactivity is key. "What's successful about the Internet is the gathering of tribes to a certain

location; and heavy-metal fans are a tribe, galvanized by their faith and love of the bands, the music and the culture," he says.

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

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

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

FANS HELP OUT

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

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

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

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

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

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HARD MUSIC

STILL ROCKIN'

(Continued from page 36)

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

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

Stevie Rachele, front man of a new incarnation of pop-metal band Tuff, is tapping into that nostalgia with "American Hair Band," a new song recorded for his independently released *History of Tuff* compilation, sold via his Web site, TuffCDs.com. Universal Music Enterprises is also capitalizing on the genre's renewed popularity. *Ultimate Collections* featuring Black 'N Blue and Y&T will be released July 3, joining *Best Of* sets from Tesla, the Scorpions, Cinderella and Whitesnake.

Mike Ragogna, A&R director at Universal and former A&R/catalog director at Razor & Tie, which issued the *Monsters* compilation series, believes that the hard-rock audience never disap-

peared, it just fell victim to the cyclical nature of music trends. "Now that alternative seems to have had its apex, and we've already been saturated with '70s nostalgia, there's room again," says Ragogna, who also credits KISS, Mötley Crüe and TV ads for the *Monsters* CDs for "keeping the format visible. All those commercials remind now-grown-up kids just how much fun and anthemic the genre was. It can't help but attract new fans for the same reasons."

TOUGH TIMES OVER

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

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

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

ABOUT TO ROCK

(Continued from page 28)

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



Stereomud

Stereomud

A nü-metal supergroup? Pretty much. The May 15 release of Stereomud's debut, *Perfect Self*, was preced-

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

because Systematic is signed to Metallica's Lars Ulrich's label. Indeed, the lineup is quickly making its own name on its considerable merits. The band's The Music Company/Elektra debut, *Somewhere in Between*, features edgy onslaughts of speedy metal meshed with scorching solos, riffs and vocals, at once timeless and current. Manager Nick John of Rick Sales Management notes that he was initially attracted to the band for its "true attention to the songs' arrangements, melodies and lyrical content. They have an amazing ability to write quality songs, something not so popular today." Plus, he notes, the band "makes good connections with their fans," making the Metallica connection a tiny part of an impressive package. ■

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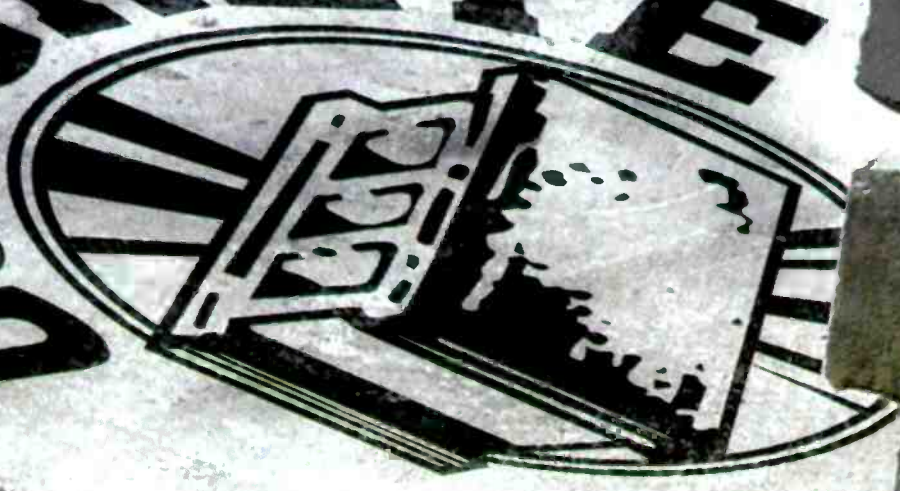


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Havin' a Jazzy Time. Songwriter/producer Jamey Jaz is working on a new album by MCA artist Rahsaan Patterson. Taking five in the studio, from left, are Jaz, arranger Randy Waldman, Patterson, and, seated, engineer John Van Nest.

Violator Family Reunites For 'V2.0'

Collaborations Feature Elliott, Rhymes, LL Cool J, Noreaga

BY MARCI KENON

NEW YORK—Since summer is prime season for family reunions, it's fitting that the Violator family of artists has united again for *Violator the Album: V2.0*.

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

more than 500,000 units to date, according to SoundScan.

This second time around, the tracks on the 18-song set were tailored with specific artist and producer pairings in mind. Eric Nicks, senior VP of A&R at Violator Records/Management, says that he and Violator president Chris Lighty “wanted to hear certain artists together and specific producers with specific acts. The combination of LL with Swizz Beatz producing or pairing up Jadakiss and Prodigy [of Mobb Deep], two of hip-hop's hottest MCs and lyricists—what a concept. I also wanted to get Noreaga back with the Neptunes, who worked on his first solo album.”

“Ever since ‘SuperThug,’ Chris has loved the collaboration be-

tween me and the Neptunes,” adds Noreaga (aka Victor Santiago) who, along with partner Capone, recently inked a deal with

Def Jam brokered by manager Lighty.

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

“The three singles were all put out there equally,” says Violator Records/Management VP of promotions James Cruz. “And radio

(Continued on next page)



A caricature of Noreaga.

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

MUSIC GOES BETTER WITH . . . : Coca-Cola Classic is once again sponsoring the True Talent Artist Search, in conjunction with Universal Music Group, ECKO, BET, and **Magic Johnson**. Now in its second year, the talent showcase convenes June 15 in Birmingham, Ala., and will then stop in St. Louis (June 30); Cleveland (July 7); Oakland, Calif. (July 14); Baltimore/Washington, D.C. (Sept. 8); Charlotte, N.C. (TBA); Los Angeles (TBA); and Nashville (TBA). This year's co-hosts are BET's **Tiga** (*Rap City*) and **Hits** (*Hits From the Streets*) . . . Confirmed performers at the June 19 BET Awards in Las Vegas include **Eve** and **Gwen Stefani**, **Jay-Z** (premiering new song “HOVA”), **OutKast**, **Destiny's Child**, **Lil' Bow Wow**, **Usher**, and gospel's **Donnie McClurkin**. **Luther Vandross** and **Christina Aguilera** will do the honors during the lifetime achievement segment honoring **Whitney Houston**. Among the presenters: **Ja Rule**, **Babyface**, **Eric Benét**, **MusiQ Soulchild**, **Tyrese**, **Jagged Edge**, and **Missy Elliott**.

ASCAP HONORS: **Jermaine Dupri** and **Timbaland**, who tied for songwriter of the year, were among the major winners at ASCAP's 14th annual Rhythm & Soul Awards June 7 in Atlanta. Dupri (who hosted) and Timbaland were both recognized for three songs: Dupri for “Bounce With Me,” “Let's Get Married,” and “What 'Chu Like”; Timbaland for “Big Pimpin’,” “Hot Boyz,” and “Try Again.” Taking home publisher of the year honors were dual winners (with 14 songs each) EMI Music Publishing and Warner/Chappell Music.

“I Wanna Know,” penned by **Jolyon Skinner** and **Joe**, was named top R&B/hip-hop song, as well as top soundtrack song of the year (from *The Wood*). Top rap song was claimed by the **Missy Elliott**- and Timbaland-penned “Hot Boyz,” while **Madonna's** “Music” won top dance song. Reggae artist of the year went to **Bob Marley**. **Peabo Bryson** received the Rhythm & Soul Heritage Award, presented by **Roberta Flack** and highlighted by a musical tribute that featured **Kenny Lattimore**, **Gordon Chambers**, and others.

TOUR TUNES: It's summertime, and tour gridlock is imminent. Recently announced fare includes the 24-city Family Tree tour, headlined by **Slum Village**. It begins June 28 in Chicago and ends Aug. 3 in Park City, Utah.

Sharing the stage will be **Phife Dawg & Jarobi**, **Mystic**, **DJ Rasta Root**, **Dwele**, and **Phat Kat** . . . The 42-city Seagram's Gin Live tour kicked off June 12 in Kansas City, Mo., with previously announced acts **Mystikal**, **Jagged Edge**, **Jaheim**, **Public Announcement**, **City High**, and **Nivea**. Joining the lineup is Capitol newcomer **SuperVision**. The blind rapper's debut album (*SuperVision Presents 20/20*) bows Aug. 28. The tour itself wraps Aug. 6 in Sacramento, Calif. . . . On the jazz side, the fifth annual Jazz Under the Stars festival revs up July 27-29 in Palm Springs, Calif. Featured performer is **Norman Connors**

and his **Starship Orchestra** with **Jean Carn**, **Ronnie Laws**, and **Bobby Lyle** . . . **Zap Mama** joins **Erykah Badu** and others for several dates, including Aug. 3 in Washington, D.C., and Aug. 8 in Detroit with **Badu**, **Macy Gray**, **Sunshine Anderson**, and **Jill Scott** . . . Speaking of Scott, her Words and

Sounds tour starts July 17 in Chicago. Among the stops are Los Angeles, Denver, Dallas, St. Louis, Boston, Atlanta, and Toronto (Aug. 29, the final date) . . . **Sean “P. Diddy” Combs** and the Bad Boy artist family will headline the Aug. 26 concert capping the five-day (Aug. 22-26) Sashi Experience 2001 festival in Ocho Rios, Jamaica. Hosted by **Wyclef Jean**, the third annual concert also includes **Tyrese**, **Trina**, **Lil' Bow Wow**, and **Kevon Edmonds**.

KUDOS: To New York-based entertainment attorney **L. Londell McMillan** (**Prince**, **Stevie Wonder**, **D'Angelo**, **Spike Lee**), who received the Haywood W. Burns Lawyer of the Year Award from the Metropolitan Black Bar Assn. . . . To director **Anthony Mandler**, whose work on the **Black Eyed Peas**’ “Get Original” video won a Music Video Production Assn. award for best video produced for less than \$25,000. It was his first video as a director at Clever Films.

SAVE THE DATE: **Brian McKnight** will offer a mix of hits and previews from his new Motown album, due in August, July 20 at the third annual DesignCure 2001 benefit. It's hosted by actress **Holly Robinson Peete** and her husband, NFL quarterback **Rodney Peete**, along with honorary chairs **Kyle** and **Yvette Bowser**. The reception/fashion show/performance will be held at the Bowers' Encino, Calif., home. Proceeds will be donated to the HollyRod Foundation, a nonprofit organization that helps those with Parkinson's disease.

The Rhythm The Rap and The Blues

by Gail Mitchell



Murray Celebrates His Freedom With New Solo Deal From Def Jam

BY GAIL MITCHELL

LOS ANGELES—Def Jam has signed rapper Keith Murray to a long-term deal as a solo artist. The announcement follows Murray's exoneration last month on assault charges stemming from a 1995 incident at a Connecticut nightclub. Sentenced to a five-year term in 1997 (which was suspended after three years), he served 30 months before an eyewitness came forward to say Murray had been wrongfully convicted.

“I've always wanted to sign Keith,” says Island Def Jam Music Group president Lyor Cohen. “He's one of the most clever lyricists around—an important artist.”

The release date, title, and other details about Murray's first Def Jam project are still being determined. However, according to Murray, he plans to work with such producers as **Dr. Dre**, **Rockwilder**, and **Erick Sermon** (who, sources say, is signing with J Records), along with Sermon's EPMD partner **Parrish Smith**. In addition to enlisting producers he has signed to his new production company, **Head Rush Entertainment**, Murray hopes to collaborate with such guest artists as **DMX**, **Nas**, **Scarface**, and **Juvenile**.

“Def Jam is what I represent,” Murray says. “And that's the raw essence of energy. One of my biggest fears is not being heard. Rus-

sell Simmons, **Lyor Cohen**, **Kevin Liles** [president of Def Jam/Def Soul], and all [of] the Def Jam staff understand my vision.”

Murray and fellow rapper/Def Jam artist **Redman** were founding members of **Def Squad**, along with **EPMD's Sermon**. The trio scored a top 25 R&B hit in 1997 with the Priority album cut “Rapper's Delight.” Prior to that, in 1994 Jive Records released Murray's debut hit single as

a solo act, “The Most Beautiful Thing in This World,” produced with **Sermon**. A gold-certified album with the same title followed in 1995. In addition to subsequent solo albums—1996's *Enigma* and 1998's *It's a Beautiful Thing*—Murray has



MURRAY

been featured on tracks by **R. Kelly** (“Home Alone”) and **Mary J. Blige** (“Be Happy”). He also appears on **Redman's** newest album, *Malpractice*, as well as **FUBU Records/Universal's** upcoming *The Goodlife* compilation.

“I'm looking to do songs with a broader musical scope, not just hip-hop,” Murray says. “Something that sticks to my style but expands my reach. I'm still the fun-loving MC, the lyrical phraseologist. But I've become more mature and more honest in my writing. I proclaim my innocence to this day. But now I'm back and have a grip on my reality. I'll still be telling it like it is, but in a clever, not preachy, way.”

Hot R&B/Hip-Hop Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service...

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists top 37 songs including 'Peaches & Cream', 'Fiesta', 'Get Ur Freak On', etc.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs ranked 38-75, including 'Promise', 'After Party', 'There It Is', etc.

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

HOT R&B/HIP-HOP RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists recurrent songs like 'Put It On Me', 'I Just Wanna Love U', etc.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists recurrent songs like 'Who's That Girl?', 'No More', etc.

Recurrents are titles which have appeared on the Hot R&B/Hip-Hop Singles chart for more than 20 weeks and have dropped below the top 50.

TITLE (Publisher - Licensing Org.) Sheet Music Dist.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists R&B singles A-Z including 'After Party', 'Bonnie & Shyne', etc.

Hot R&B/Hip-Hop Singles Sales

Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists top 37 singles by sales including 'My Baby', 'Fiesta', 'I Do!!', etc.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists singles ranked 38-75 by sales including 'Is It Too Late', 'Miss California', etc.

Records with the greatest sales gains. © 2001 Billboard/BPI Communications and SoundScan, Inc.

Spiller Pilots 'Groovejet' On Big Beat

MIGHTY MIAMI: Italy's **Cristiano Spiller**—more commonly known as **DJ Spiller**—has much to celebrate these days. On June 6, he took top honors at the DanceStar 2001 Awards, held at the Alexandra Palace in London. He took home trophies for best house act, best chart act, and worldwide record of the year for "Groovejet (If This Ain't Love)" featuring **Sophie Ellis-Bextor** (*Billboard Bulletin*, June 7).

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

It was March 1999, recalls Spiller, who at the time was leaving for a morning flight to Miami to attend the Winter Music Conference. "I stayed up all night, so that I would fall asleep on the plane," he jokes. "I went into my home studio and started playing around. Four hours later, the track was completed."

Arriving in Miami with "a couple of



by Michael Paoletta

burned CDs] of the track," Spiller says he gave one to DJ/producer **Boris Dlugosch**, who later played it at the now-defunct club Groovejet. "The crowd went crazy when he played the track," Spiller says.

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

Last year, Spiller hooked up with singer/songwriter **Ellis-Bextor** (formerly of British indie pop act **the audience**), and the instrumental evolved into a full-on vocal track. In the process, it was re-christened "Groovejet (If This Ain't Love)."

The infectious disco/house jam entered the U.K.'s Chart Information Network singles chart at No. 1 last summer. In other parts of Europe, the song was a top 20 hit. Such markets as South Africa, Australia, and New Zealand took the song to No. 1.

Last month, Big Beat/Atlantic Records issued "Groovejet (If This Ain't Love)" in the U.S.; it peaked at No. 3 on the *Billboard* Hot Dance Music/Club Play chart and has appeared on numerous compilations, including **DJ Skribble's Essential Spring Break—Summer 2001**. Additionally, it's featured in the forthcoming Warner Bros. film *Osmosis Jones*.

On July 17, Big Beat/Atlantic will issue the seven-track EP *Groovejet*. In addition to three different versions of the title track, the disc features the

'80s-etched "Positive"; a wicked cover of the classic **Marcos Valle** composition "Batacada" (from '98); the **Daft Punk**-inflected "Cry Baby"; and Spiller's previously unavailable remix of **St. Germain's** "Rose Rouge."

When not DJing at the Matilda club in Jesolo (right outside of Venice), Spiller can be found in his studio working on his debut album. "Since Sophie's working on her own solo album, I'll be working with other vocalists," he says. "I'll be trying many different things on the album. I want to surprise people."

NIGHT DREAMS: Respected engineer/remixer **Fred Jorio**—who also frequently collaborates with **Junior Vasquez** (think **Lectroluv's** now-classic "Dream Drums")—is ready to embark on the next phase of his musical journey. On Tuesday (19), Decca/Universal Classics issues Jorio's *Cyber-Diva*, which seamlessly unites elements of trance, classical, and opera.

Penned, produced, and mixed by Jorio and Decca director of A&R **Eric Calvi**, *CyberDiva* is awash in lushly arranged trance and tribal grooves.

(Continued on next page)



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

The Dance Trax HOT PLATE

- **Oblique** Featuring **Erroll Reid**, "I Need You" (unsigned single). Ready for a cover of fave **Sylvester** song (and Paradise Garage classic), "I Need You"? If so, immediately snag a copy of this limited white label. Like Sylvester and **Byron Stingily**, **Erroll Reid** (of **China Black**) possesses one glorious falsetto, enhanced here by spirited rhythms and melodic piano structures. This deserves to be massive. Interested A&R execs should contact 011-44-207-384-8029.

- **Pru**, "Aroma (of a Man)," (Capitol single). Culled from this R&B newcomer's eponymous album from last year, the re-christened "Aroma" (it was originally titled "Aroma"), is filled with the same kind of lyrical intensity found on tracks like **Toni Braxton's** "Un-Break My Heart." Remixer **Hani** surrounds Pru's oh-so-soulful delivery with filtered effects, disco nuances, and four-to-the-floor loveliness.

- **Sulk**, "Only You" (Robbins single). Released earlier this year on Canadian imprint Hi-Bias and produced by label head **Nick Fiorucci**, "Only You" has been wisely licensed by New York-based independent Robbins. **Iain & 303D's** Turn of the Screws Club mix is dark and sinister, while **Echotest's** too-short radio edit is steeped in retro-house grooves, complete with galloping beats and **Inner City**-inflected keyboards.

- **Chili Hi Fly**, "It's Alright" (Razor & Tie single). Australian collective Chili Hi Fly follows up the disco-licious "Is It Love"—which hit No. 1 on the *Billboard* Hot Dance Music/Club Play chart in April—with the equally infectious "It's Alright." A proper song, "It's Alright" spotlights sturdy male vocals, '70s-era funky sensations, and filtered house effects.

- **John Creamer & Stéphane K.** Featuring **Nkemdi's** "I Wish You Were Here" (Critical single). Creamer & K.'s progressive remixes of **Satoshi Tomiie's** "Love in Traffic," **Kosheen's** "Hide U," **Suzanne Palmer's** "Hide U," and **Trancesetter's** "Roaches" have been championed by such DJs as **Danny Tenaglia**, **Sasha & John Digweed**, and **Deep Dish**. Expect the trend to continue with this cerie slab of tribal-infused house. Contact: 646-638-3673.

- **Twin**, "Electrified Love" (Jive/Zomba Holland). For more filtered, disco-etched house beats à la **Modjo**, give a listen to this hook-laden jam. Primed for summer play, "Electrified Love" fondly recalls those much cherished early recordings of **Chic** and **Cerrone**.

Billboard. Dance HOT Breakouts

JUNE 23, 2001

CLUB PLAY

1. **POTION ULTRA 5** FEAT. J. CEE GROOVILICIOUS
2. **ELEVATION U2** INTERSCOPE
3. **I WONDER NOMAD** RASAM
4. **DJ RESONANCE** FEAT. THE BURRELLS STRICTLY RHYTHM
5. **OOH LA LA VALERIA** THE DAS LABEL

MAXI-SINGLES SALES

1. **SMILE** FUTURE BREEZE RADIKAL
2. **DEEP DOWN & DIRTY** STEREO MC'S ISLAND
3. **LADY MARMALADE** CHRISTINA AGUILERA LIL' KIM MYA & PINK INTERSCOPE
4. **WALK ON WATER** MILK INC GROOVILICIOUS
5. **IT'S GONNA BE ALRIGHT** PUSSY 2000 v2

Breakouts: Titles with future chart potential, based on club play or sales reported this week.

V2 Lets De Crecy Share His 'Tempovision'

BY RICK SALZER

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

While De Crecy's earlier recordings were critical successes in the U.S. and Europe, none were commercial hits by either country's standards. This could pose a problem for some labels, but not for V2. The label's product manager, Sharon Lord, says V2 will aggressively promote and market *Tempovision* on a larger scale than any of De Crecy's previous releases on French imprints Disques Solid and Different Recordings.

"Basically, we'll be working this record as if it were by a new artist," Lord says. "Our aim is to continue along the same line where other French acts like [labelmate] Alex Gopher, Air, and Daft Punk have succeeded." For example, she notes, if Air or Cassius is performing live somewhere, V2 will also be there spreading the word about De Crecy.

Managed and booked by Pierre Michel of Paris-based Disques Solid, De Crecy says *Tempovision* was two years in the making. Originally, De Crecy was slated to work with Zdar on the follow-up to Motorbass' *Pansoul*, but after Zdar decided to work on Cassius' album, 1999 (Astralwerks), De Crecy began work on his own project.

De Crecy says, "Once I got

word from Philippe that he would be collaborating with Cassius, I became very excited that I would finally have time to work on my first solo project since Super Discount, which was in 1995."



DE CRECY

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

For *Tempovision*, De Crecy, whose songs are handled by Tong Publishing in France, acknowledges that he spent more time on actual song development. Influenced by Stevie Wonder and '70s-era Philly soul classics, De Crecy has crafted a deep and sultry house album that, according to him, "goes beyond the dancefloor and into the bedroom."

A family affair, De Crecy commissioned his brother (Geoffroy) to make two animated videos for the album tracks "Scratched" and "Am I Wrong," the set's first single (also due Aug. 7). The video for "Am I Wrong"

has been entered in many European film festivals, the artist says, who adds that it received much acclaim in France for its political commentary on mad cow disease.

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

Lord says V2 will launch a full promotional campaign in late June that will carry through to September. Prior to the album's release, the label will service "Am I Wrong" to specialty radio and club DJs and the album to college radio, Lord confirms.

Also, Lord says, "we'll focus on getting tracks onto lifestyle CD samplers, getting third-party sync licenses for various album tracks, and getting a viral marketing campaign on the Internet with the 'Am I Wrong' video."

After speaking with key retail outlets, V2 is confident that *Tempovision* will have a deep impact. "Etienne is still in the background compared to other French high-profile acts like Air and Daft Punk, but we have long supported his work and will continue to turn people on to his music," says Scott Richmond, owner/buyer of New York specialty store Satellite Records.

Although he has a family and prefers not to be on the road, De Crecy is confirmed to play select dates in France, the U.K., and the U.S. At press time, dates and venues were being confirmed.

McCoury's Star Rises With Ceili/Lyric Street Project

BY JIM BESSMAN

The Del McCoury Band is considered to be the anchor of Ceili Music, an imprint of Ricky Skaggs' Skaggs Family Records. So *Del and the Boys* is, sensibly, the label's first release through its new sales, marketing, and distribution pact with Lyric Street Records (*Billboard*, June 16).

The disc, which was briefly available in March only through the Internet—and titled *Del 2001* “because no one knew what to call it,” says Stan Strickland, co-founder of Skaggs Family Records and manager of both Ricky Skaggs and McCoury—officially streets July 10.

“Del’s a good example of the way this relationship benefits us,” says Strickland, who characterizes the Ceili/Lyric Street bond as a “big brother” one. “Del’s breaking in terms of public awareness, but we need a system like this to make sure he gets his shot in the marketplace. Certain accounts we couldn’t get into without the clout of Lyric Street and the UMVD [Universal Music and Video Distribution] system, and they’re opening doors for Del that were never open before.”

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

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

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

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



DEL MCCOURY BAND

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

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

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

Pruett wrote for Marty Robbins.

“It’s all over the map,” Strickland says. “He goes from ‘1952 Vincent Black Lightning’ to ‘Learnin’ the Blues,’ which is so identified with Frank Sinatra, and manages to pull it off. Who else could take [on] ‘Nashville Cats’ [the Lovin’ Spoonful cover from 1999’s *The Family*] without it being cheesy? But Del McCoury is bigger than any song on the album—

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

Strickland says Ceili is currently reviewing its retail options, “because it’s a different system with UMVD than it was with us in the

indie world, and we’re very impressed with the new marketing opportunities they’re bringing. We’re feeling an anticipation for this album everywhere, from promoters, on the Internet, entertainment writers—an overall feeling that Del’s about to explode, that it’s Del’s year.”

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

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

McCoury, who is booked by Mon-

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

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

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

Lost Highway Gets ‘Down From The Mountain’; Mardin To Produce Mandy Barnett On Sire

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

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

Among the tracks Barnett will cut are **the Bee Gees’** “Words,” and **Elvis Presley’s** “Hurt.” Mardin, meanwhile, is also working on writing his memoirs.

SIGNINGS: Former Mercury artist **Kathy Mattea** has signed a new record deal with Milwaukee-based Narada Productions, a division of Virgin Records America. She has also signed a new booking deal with International Music Network and plans to perform at more performing arts centers and listening rooms and fewer fairs and sheds. Mattea, a two-time Grammy Award winner, released 12 albums on Mercury between 1984 and last year, including one greatest-hits package that has been certified platinum. Five other albums are gold. She has charted 37 singles, including four No. 1’s.

Orlando, Fla.-based Pinecastle Records has signed bluegrass legends **Charlie Waller & the Country Gentlemen** to a recording contract. The group has released 36 albums since forming in 1957, and Waller was inducted into the Bluegrass Hall of Honor in Owensboro, Ky., in 1996. The group’s debut Pinecastle release is set for 2002.

Mercury Records has signed former River North artist **Steve Azar** to a recording contract.

MCA Nashville artist **Allison Moorer** has signed with the Nashville division of DreamWorks Music Publishing.

Dualtone Music Group act **Hayseed Dixie** has signed with **Ben Ewing** of the Artist Envoy Agency for booking representation.

ARTIST NEWS: **Lee Ann Womack** is planning a Christmas tour with the 15-piece **Duke Ellington Orchestra**. The tour, now in the final stages of being booked primarily in the Northeast and Midwest, will kick off after Thanksgiving and run through Dec. 22. Womack will be backed by



by Phyllis Stark



Those Hollywood Nights. Brooks & Dunn celebrated their win as the Academy of Country Music’s top vocal duo at an RCA Label Group (RLG) bash following the awards show at Pinot Hollywood in Los Angeles. Pictured, from left, are Dick Clark, dick clark productions; Ronnie Dunn of Brooks & Dunn; Bobby Kraig, VP of national promotion, Arista Nashville; Butch Waugh, executive VP of RLG; and Kix Brooks of Brooks & Dunn.

New Products To Bolster Restructured Alesis' Evolution

WITH THE ANNOUNCEMENT this month that **Jack O'Donnell**, president of Numark Industries, will acquire Alesis Studio Electronics and its affiliates, Santa Monica, Calif.-based Alesis is moving to resolve a period of unsettlement and restructuring. Above all, the acquisition by Numark means that Alesis, which revolutionized commercial and home recording with its introduction of the ADAT 8-track digital recorder in 1992, can now aggressively move forward with new product introductions, most notably the ADAT-HD24, a 24-track hard-disk recorder scheduled to ship in July.

In April, Alesis announced a restructuring in order to focus on its core business: recording equipment widely used and highly regarded by the professional audio recording community but, by virtue of its affordability and convenience, aimed primarily at the vast project-studio market. The company's flagship product, the ADAT, had led to an explosion of largely home-based project studios but is widely used in commercial recording environments as well. The forward leap in affordability and convenience represented by the digital 8-track recorder over prevailing analog tape-based equipment also served to influence manufacturers of ancillary recording equipment, such as microphones and speakers, as demand for similarly high-quality, low-cost gear soared. To date, more than 150,000 ADATs have been sold, according to the manufacturer.

As professional and even project recording now moves toward hard-disk-based systems and away from tape (the ADAT uses S-VHS tape as its storage medium, while Tascam's DA series of modular digital multitracks utilizes DTRS tape), Alesis has unveiled new equipment that, like the ADAT, continues to break the price vs. performance barrier.

The Alesis MasterLink ML-9600, introduced in 1999, is a combination unit encompassing a 2-track hard-disk

recorder and CD burner. With 24-bit, 96-kilohertz resolution, editing and finishing tools—such as EQ, compression, limiting, and normalizing—and ability to create finished standard Redbook CDs or new high-resolution CD24, MasterLink was immediately popular among professional engineers and recording and mastering studios. The project recording community, conversely, was not as quick to recognize its value; MasterLink's initial impact, says Alesis director of product marketing **Peter Chaikin**, was the opposite of what the manufacturer anticipated.

"MasterLink was really designed for the project studio, to allow somebody to deliver higher quality to the mastering room," Chaikin explains. "But what happened was, the pro producers and the mastering rooms jumped on it. They knew exactly what it was, they got it pretty quick. The early adopters were the part of the market that does this for a living every day, and there were a lot of them out there."

"The real job has become explaining this to the home recording segment," Chaikin adds, "because a lot of home studios and people who own them are very creative and very musical, but they're not necessarily as technical. They may not understand what a compressor does or how to use it."

MasterLink's multiple applications—as a mix-down machine, a 2-track recorder, a mastering tool, a CD burner, or a convenient and inexpensive means of experimenting with song sequence (popular with A&R personnel, Chaikin notes)—contributed to the home-studio community's initially tepid response. But, he adds, it has become a strong seller.

"The power in the piece is that it combines a lot of different elements and makes them very convenient in one box," he states. "It's not an easy piece to explain, because it does a lot of different things, but I think it's perfect for the project room, and the



by Christopher Walsh

project market is a very broad segment for us."

It was this effort to identify and fill a void in existing recording equipment in a high-quality/low-cost pack-

'Alesis has evolved into a company that is delivering equipment to the project studio that's appreciated by top people in the industry as well.'

—PETER CHAIKIN

age, says Chaikin, that has been a defining principle for Alesis. The ADAT line, now offering 20-bit digital audio, is still a strong product.

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

With the proliferation of hard-disk recording—from stand-alone units including iZ Technologies/Otari RADAR, the Euphonix R-1, Tascam's MX-2424, the HDR24/96 from Mackie Designs, and Fairlight's Merlin to such computer-based systems as Digidesign's Pro Tools—Alesis is likewise entering the market with ADAT-HD24. Obviously, the manufacturer hopes to achieve the same ubiquity with its hard-disk recorder as it has with the ADAT, but at a list price of \$2,499 (and an expected street price of approximately \$2,000), Alesis is in an advantageous position to realize that goal.

The ADAT-HD24 uses a proprietary, patent-pending method of sequentially writing to a hard drive, and comes with 24 channels of ADAT Optical digital in/out and ADAT nine-pin sync to fit into any existing ADAT system. The two drive bays on the front panel are hot-swappable. Recording on standard IDE drives, Chaikin points out, allows a per-track cost less than that of traditional ADAT tape.

"MasterLink was the first exercise in hard-disk technology for us," Chaikin notes. "We realized that to make a hard-disk recorder successful we had to overcome the issue of storage, meaning the hard disk itself

somehow had to become the removable storage. That means, first of all, that it's got to be very inexpensive. We designed a new way of writing to the hard disk, designed for audio. Rather than being designed for spreadsheets, we designed a method of writing audio which is, in some ways, sequential. As you write audio on the drives, the machine always knows where your audio is, in a manner very convenient and fast for the machine. The key point is, there's very little fragmentation on the disk. That means you can use standard, off-the-shelf IDE drives, and a 30-gigabyte IDE drive is now about \$100. We feel that by doing this, we've created a machine that supplies the same level of convenience and stability as a tape-based machine. And, yes, you can record at 24-bit/96kHz on these drives."

ADAT-HD24 has been in beta testing with pro engineer/producers, including **Elliot Scheiner**, **Roger Nichols**, **Phil Ramone**, and **Frank Filipetti**. Scheiner, remixing **Van Morrison's Moondance** in 5.1 for DVD Audio release, transferred the 8-track analog masters to both Euphonix R-1 and ADAT-HD24, applying Panasonic analog-to-digital and Swissonic digital-to-analog converters to the latter; he described the sound of the ADAT-HD24 as "absolutely amazing" (Studio Monitor, April 28).

"People have their choice of front-end and back-end," Chaikin says, "but the cost of the storage and the size of the storage is now down to a 3U box with \$100 drives. We're working with people like Elliot to prove to ourselves—and also to the market—that, yes, the machine is very affordable, but also that people at the highest levels take it very seriously because it's stable and sounds spectacular."

Another new product from Alesis, introduced at the National Assn. of Music Merchants (NAMM) Convention, held in January in Anaheim, Calif., is the 820 studio monitor, the first product in the ProLinear line. The ProLinear 820 features an on-board digital processor, including parametric EQ, allowing customization for acoustical anomalies in a listening environment or simply for individual preferences or musical style. The ProLinear 820 also features RS-232 serial nine-pin connectors for multichannel configuration.

"A lot of people don't realize it, but when you purchase a set of speakers off a line, they can be plus or minus 3dB; you can have as much as 6dB spread at a given frequency," Chaikin says. "Using DSP, we flattened every system on the assembly line within a dB of every other one, so that there is virtually no difference between your left and right speaker."

The restructuring at Alesis also included the return of two products to the manufacturer's development partners: the Vipre tube microphone preamplifier, and the DMPPro drum

kit. Developed jointly by Alesis and Groove Tubes, the Vipre will be manufactured and marketed exclusively by Groove Tubes. The DMPPro drum kit will be sold and marketed by HART Dynamics, although Alesis still manufactures and sells the core of the drum kit, the DMPPro brain. The GT Electronics brand of microphones (under which the Vipre was developed jointly by Alesis and Groove Tubes) will also remain at Alesis.

"We still offer GT microphones," Chaikin explains, "but some of the products and directions we were going in were a little too labor-intensive for what we felt we could do efficiently and are better suited to a smaller company like Groove Tubes."

The Alesis product line also includes the QS series of synthesizers and the Andromeda polyphonic analog synthesizer, the airFX and airSYNTH effects processors, and mixers and signal processors.

"Going forth, you will see us concentrating, certainly, in the recording area: storage, multitrack, and 2-track," Chaikin reveals. "We're going to continue our keyboard line, which has been very strong for us. We have plans for our synth area and effect-processor area, and what we're doing with our speaker area is different, exciting, and innovative."

"Alesis has evolved," he concludes. "It started as a company that was small, quick, and smart and has evolved into a company that is delivering equipment to the project studio that's appreciated by top people in the industry as well."

KANAKARIS WIRELESS, which provides on-demand delivery of movies and books—and plans to launch a 24-hour world TV channel on the Web at AK.TV in early July—has announced its intention to acquire the Los Angeles Film School.

Offering a professional training curriculum for film production, the Los Angeles Film School is located in the historic RCA Records building at 6363 Sunset Blvd. in Hollywood, where artists such as **Elvis Presley**, **the Byrds**, and **the Rolling Stones** recorded. "(I Can't Get No) Satisfaction," as well as several other tracks, were recorded by the Rolling Stones at RCA Studios in 1965.

In addition to AK.TV, which, according to founder **Alex Kanakaris**, will be available via pocket PC as well as any Internet-enabled device, Kanakaris Wireless comprises cinemapop.com, an online movie site that offers a library of roughly 500 movies via subscription or pay-per-view. A high-speed Internet connection is required. More than 150,000 users have registered at cinemapop.com, Kanakaris says.

The acquisition of the Los Angeles Film School, which features a 96-channel digital mix studio, a 300-seat THX- and Dolby-certified theater, and Avid and Pro Tools workstations, was made in part to house the AK.TV channel, Kanakaris adds.



Telling It Like It Is. Aaron Neville records the song "Saving Grace" for *Pressing On: The Gospel Songs of Bob Dylan* at The Tracking Room in Nashville. The studio is owned by the Emerald Entertainment Group.

AUDIO TRACK

NEW YORK

Allaire Studios has opened for business in Shokan, N.Y., offering a Neve room and a Pro Tools-equipped project studio. **Kate Pierson** of the **B-52's** is working on one of the first projects at the new facility, utilizing both rooms for the recording of a self-produced solo work featuring guests **Zack Alford**, **Sara Lee**, and **Bernie Worrell**. Allaire engineer **Brandon Mason** co-produced and engineered.

Don Byron recorded his latest Blue Note release in the Neve room with engineer **Tom Lazarus**; Mason assisted. Tracks were recorded to Tascam DA-98. In the project studio, **Jay Vicari** mixed a 5.1 project for Japan's NHK TV featuring **Gato Barbieri**. Producers on the project were **Kevin Hartman** and **Paul Welch**.

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

Laura Dawn did overdubs and mixed "Jump Into the Fire," a late addition to her upcoming Extasy release, at Jarvis Studios. **Carl Glanville** engineered, assisted by **Noah Simon**. New gear at Jarvis includes two Teletromix LA-2A compressors, two TC Electronic 2290 delays, and a pair of ATC 150 monitors.

Wyclef Jean and **Jerry Wonder** spent most of April at Sound on Sound Recording, working on a number of projects. Jean and Wonder worked on the Solid State Logic 9072 J Series console in Studio B with J Records act **the Product G&B**, with engineer **Andy Grassi**, and on the Neve Capricorn digital console in Studio C with **Rita Marley** and engineer **Serge Tsao**.

NASHVILLE

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

Martina McBride was in the Neve room at Seventeen Grand Recording, recording vocals for her upcoming RCA album. McBride is co-producing with **Paul Worley**. **Clark Schleicher** engineered. **Alison Krauss** was also in the Neve room producing **Reba McEntire**. **Gary Paczosa** tracked and mixed with assistant engineers **Thomas Johnson** and **Jason Lehning**. In the Euphonix room, **Steven Curtis Chapman** and producer **Brown Bannister** worked on an upcoming Sparrow release. **Steve Bishir** engineered, assisted by **Hank Nirider**.

LOS ANGELES

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

Joe Chiccarelli was at Sony Music Studios in Santa Monica cutting tracks for **Elton John's** upcoming DreamWorks release with producer **Patrick Leonard**, programmer **Todd Schumacher**, Pro Tools editor **David Channing**, and assistant engineer **John Merritt**.

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

At Future Disc Systems, **Steve Hall** mastered the upcoming Capitol release by **Deana Carter**. Hall used Pacific Microsonics' HDCD processor, a TC Electronic 6000 multichannel processing platform, and a Weiss DS1/EQ1 equalizer.

Producer **David Kahne** recorded and mixed **Sugar Ray's** "When It's Over" at Scream Studios with engineer **David Leonard**. Kahne mixed Sugar Ray's previous hit singles "Fly" and "Every Morning" at

Scream. Also at Scream, **Brian Virtue** mixed **Backstreet Boys'** CBS special *Larger Than Life*.

MIAMI

Pro Tools MIXplus has been installed at Bogart Recording Studios and can be accessed from either Studio A or B. Jive artist **Joe** recently utilized both rooms, recording and mixing tracks with engineer **Bob**

Rosa, a Digidesign-certified Pro Tools operator. Rosa was also working with reggae artist **Richard Booker (Marley)**, mixing a new track in Studio A.

Please send material for Audio Track to **Christopher Walsh**, Pro Audio Editor, *Billboard*, 770 Broadway, New York, N.Y. 10003; fax 646 654 4681; E-mail cwalsh@billboard.com



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

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JUNE 16, 2001)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	LADY MARMALADE Christina Aguilera, Lil' Kim, Mya, Pink/ M. Elliott, Rockwilder, R. Fair (Interscope)	FIESTA R. Kelly Featuring Jay-Z/ Tone and Poke, Precision (Jive)	GROWN MEN DON'T CRY Tim McGraw/ B. Gallimore, J. Stroud, T. McGraw (Curb)	MY BABY Lil' Romeo/ M. Diesel (Soulja/No Limit/Priority)	IT'S BEEN AWHILE Staind/ J. Abraham (Flip/Elektra/EEG)
RECORDING STUDIO(S) (Location) Engineer(s)	WESTLAKE AUDIO (Los Angeles) ROYALTONE STUDIOS (N. Hollywood, CA) ENTERPRISE (Burbank, CA) Brian Springer, Michael C. Ross, Dylan "3D" Dresdow	ROCK LAND (Chicago) Abel Garibaldi, Ian Mereness	OCEAN WAY (Nashville) Julian King	DIESEL (Houston, TX) Myke Diesel	NRG (N. Hollywood, CA) LONG VIEW FARM (N. Brookfield, MA) Josh Abraham, FU, Dave Dominguez
CONSOLE(S)/ DAW(S)	Neve VR, SSL 4000, SSL 9000 J/ Pro Tools	SSL 4000 EG/ Pro Tools	Custom Ocean Way Neve 8078	Mackie D8B	Neve 8068, Neve 8078/ Pro Tools
RECORDER(S)	Pro Tools	Pro Tools	Sony 3348	Alesis DAT	Studer A827, Studer 800, MK3/ Pro Tools
RECORDING MEDIUM	Pro Tools	Ampex 499	Quantegy 467 1/2"	ADAT	Pro Tools, Quantegy GP9
MIX DOWN STUDIO(S) (Location) Engineer(s)	ENTERPRISE (Burbank, CA) Dave "Hard Drive" Pen- sado	HIT FACTORY (New York) Rich Travali	RECORD ONE (Sherman Oaks, CA) Mike Shipley	THE VILLAGE (Los Angeles) Claude Achille	SOUNDTRACK (New York) Andy Wallace, Steve Sisco
CONSOLE(S)/ DAW(S)	SSL 9000 J/ Pro Tools	Neve VR	SSL 8000 G+	Neve 8048	SSL G Series w/ ultimation
RECORDER(S)	Pro Tools	Studer A827	Sony 3348	Studer A800	Studer A827
MIX DOWN MEDIUM	Quantegy GP9 1/2"	2" analog tape	BASF 900 1/2"	DAT	Studer 1/2", Quantegy 499, BASF SM 900
MASTERING (Location) Engineer	OASIS MASTERING (Studio City, CA) Eddy Schreyer	BATTERY MASTERING (New York) Chaz Harper	MASTERING LAB (Los Angeles) Doug Sax, Robert Hadley	BERNIE GRUNDMAN (Hollywood, CA) Chris Bellman	SONY (New York) Vlado Meller
CD/CASSETTE MANUFACTURER	UNI	BMG	WEA	EMD	WEA

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Songwriters & Publishers

ARTISTS & MUSIC

Writer-Friendly Show Flies On United Disc Marketing's In-Flight Audio Program Salutes Songwriters

BY JIM BESSMAN

Pasadena, Calif.-based music and new-media marketing company Disc Marketing's "Salute to Songwriters" in-flight audio program has become one of its most successful achievements as well as one of United Airlines' most popular in-flight audio channels.

The program, which is exclusive to United and focuses on songwriters of all genres, launched with a three-year contract in March 1998, shortly after CEO Tena Clark founded the company. Clark says a new five-year contract was signed in January with United, which gets 22 other channels of in-flight programming from Disc Marketing.

But "Salute to Songwriters" is "closest to my heart," Clark says, "since I've been a songwriter all my life." Indeed, Clark's varied credits include Vesta Williams' R&B hit "Congratulations" and the Warren Brothers' more recent country hit "That's the Beat of a Heart."

"The songwriter is always the unsung hero," Clark notes. "The average person thinks when they see an artist singing that they wrote the song, but way more than half the time they didn't. But I've always found that when people know you're a songwriter, they want to know what you were thinking of when you wrote a song. They love to hear the back story and find out if it was really about you or so-and-so. So I felt it would be cool to focus on the songwriter and give something back to my trade."

"Salute to Songwriters" installments generally run for two hours and feature interviews with three different songwriters. The hosts are John Braheny and Dan Kimpel, both authors of books on songwriting and heavily active in the Los Angeles songwriting scene. Each show runs for two months, and more than 50 songwriters have been featured thus far, including Randy Newman, Brian

McKnight, Judy Collins, Jules Shear, Rickie Lee Jones, Robbie Robertson, Melissa Etheridge, Billy Steinberg, Narada Michael Walden, Beth Nielsen Chapman, and Alan and Marilyn Bergman.

"We get a wild combination of songwriters," notes Ronny Schiff, Disc Marketing VP of in-flight programming, citing the third program's juxtaposition of the Barry Mann/Cynthia Weil team, John Sebastian, and brothers Richard and Robert Sherman of *Mary Poppins* and other Disney movie songs fame.



DOZIER

"The reactions from passengers is that it gives people insight and an intimate look into how songs are written and recorded—and the hearts of these songwriters," adds Schiff, a musicologist who put out more than 2,000 songbooks in her previous career in print-music publishing. "We've interviewed songwriters like Graham Nash and Vonda Shepard and composers like James Horner and Michael Kamen and Broadway people like Charles Strouse, so we try to cover every possible genre."

The program well serves Clark's goal of "changing the face of in-flight music in three years and making people as excited about audio as the [in-flight] movie," Clark says. "Graham Nash was the first artist we interviewed, and I literally got chills hearing him talk about the birth and evolution of 'Teach Your Children' and 'Our House.'"

Clark lauds her show's hosts for being "able to really make these writers comfortable enough to tell their stories and spill their guts out without giving stock answers like on the *Today* show."

It's a "living-room situation," she adds, "with no camera stuck in their

face where they're trying to be perfect. No matter that I'm CEO of Disc Marketing: First and foremost in my heart I'm a songwriter, and it's a great gift and joy to have a vehicle with a company as big as United be one of their most popular shows."

United, notes Schiff, is pleased "because it brings stars who speak intimately—and exclusively—right into the ears of their passengers."

Motown songwriting legend Lamont Dozier is currently featured on "Salute to Songwriters."

"I often listen [to in-flight audio channels] when I'm traveling, and this was a treat," says Dozier, who recently released an album of his own versions of his classic soul hits on his indie label Hit House Records. "I talked about how I've taken the songs of the '60s and rearranged and revamped them, like [the Supremes hit] 'My World Is Empty Without You,' which is totally different from the original. I give so many interviews a year, and this was something special. I had a great time doing it."

Recently interviewed for an upcoming "Salute" installment were Rodney Crowell and Argentinian songwriter Alejandro Lerner, says Schiff, who also points to a two-hour special channel presentation focusing solely on Neil Diamond that will run in September or October to accompany his next album. The program is produced in conjunction with SESAC, which also sponsors 15-minute segments spotlighting its writers on genre-corresponding Disc Marketing in-flight audio channels.

"We've done a lot of regular two-hour channels on single artists, but the only other in-depth songwriting interview show like this was with Randy Newman," Schiff says. "We rented a special piano for him, and he sat there for two hours and gave us the most fabulous material that was just out of this world. We just couldn't cut a note of it, so we used it all."

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

MISSION ACCOMPLISHED: "In this business you're only as good as your memory," says music business veteran **Mickey Kapp**, recalling a classic music publishing truism that he attributes to his father and Kapp Records founder, **Dave Kapp**. "You know, remembering what the song sounds like—or a recording—from seeing a list of titles. It's one thing to read the titles, but you have to be able to hum them!"

Kapp was prompted to call after the recent criticism levelled here at *61**, HBO's terrific baseball flick about the 1961 **Roger Maris/Mickey Mantle** home-run duel, whose only error was its use in the soundtrack of an '89 **Lyle Lovett** song. Having seen the

president/chairman **Marilyn Bergman**. "It has developed and evolved in many different directions, but true jazz is always recognizable and holds deep meaning and joy for countless fans all over the world. We are thrilled to add these 11 brilliant innovators to the ASCAP Jazz Wall of Fame."

IMMIGRANT SONG: Featured at a recent Ellis Island Medals of Honor awards gala celebrating Immigration Day was the song "Sing America," which appeared on *Living in America: A Celebration*, released last July 4 on singer/songwriter **Ann Ruckert's** 13 Stories label. The song was co-written by **Brian Muni** and

Sherwin Kaufman, the grandson of **Sholom Aleichem**, the author/humorist on whose stories *Fiddler on the Roof* was based. It also helped commemorate the opening of an **Edwin Schlossberg**-designed computer program on which visitors to Ellis Island can look up their families' histories.

HALF-NOTES: **Jimmy D. Lane**, son of blues great/Arc Music writer **Jimmy Rogers**, has signed a co-publishing agreement with Sunflower Music (ASCAP). Sunflower is an Arc Music Group company. Lane is a recording artist for APO Records and a blues jock in Salina, Kan. . . . *Eli's Comin'*, the wonderful music-theater piece based on the songs of **Laura Nyro** that opened May 7 off-Broadway at the Vineyard Theatre, (Words & Music, *Billboard*, May 26) has been extended for a second time. The show, which recently earned *Village Voice* Obie awards for the fabulous vocalists **Ronnell Bey**, **Mandy Gonzalez**, **Judy Kuhn**, and **Anika Noni Rose**, as well as vocal and orchestral arranger **Diedre Murray**, now runs through July 14 . . . the Hal Leonard Corp. has made its annual band and choral CD promotional mailings available electronically in MP3 format via its halleonard.com Web site. Visitors to the site can now obtain the equivalent of the brochure/CD mailings that annually inform choral and band directors of the publisher's latest offerings in the Concert Band, Jazz Ensemble, Marching Band MusicWorks, and Choral Spectrum categories. Links to retailers who sell the featured products are also provided.



by Jim Bessman

no desire to see *Pearl Harbor*, so I can't comment on the film. But thanks to Kapp and friends, the soundtrack seems to be in order, at least in sticking with period music—**Faith Hill's** "There You'll Be" theme by **Diane Warren** notwithstanding.

Incredibly, though, the movie was two weeks shy of release before Kapp was brought in to ensure historical fidelity, he says.

"The whole picture had been scored when the director, **Michael Bay**, called," Kapp says. "We got with Warner/Chappell's **Jack Rosner** and **Jay Morgenstern**, and Universal Music Licensing's **Tom Rolands** and **Don Terrush**, and the key is that they all hustled."

In six days the crew managed to find and license such recordings as **Woody Herman's** "Blues in the Night," **Count Basie's** "Jumpin' at the Woodside," **Louis Armstrong's** "Jeepers Creepers," and **the Mills Brothers'** "Miss You." "They could have held me up, but they gave me very reasonable prices," Kapp concedes, proffering another appropriate publishing proverb. "Relationships are the key to our business, and they always have been."

ASCAP'S ADDITIONS: Eleven more jazz luminaries have been enshrined in the ASCAP Jazz Wall of Fame at the organization's New York offices. The new inductees are **Charlie Christian**, **Harry "Sweets" Edison**, **Bill Evans**, **Earl "Fatha" Hines**, **Johnny Hodges**, **Jo Jones**, **Red Norvo**, **John "Zoot" Sims**, **Billy Taylor**, **Ben Webster**, and **Joe Williams**. While all are immortal, only Taylor is still alive. "Jazz is our country's great homegrown musical art form," says ASCAP

'THEY'RE PLAYING MY SONG'

WRITTEN BY RASHAUN HALL

"SMOOTH CRIMINAL"

Written by Michael Jackson
Published by MIJAC Music
(BMI)

Very rarely does a Michael Jackson song get revisited. Therefore, **Alien Ant Farm's** cover of Jackson's "Smooth Criminal," on its *New Noize/DreamWorks* debut, ANThology, is of particular note.

"We're just big fans of his," says Alien Ant Farm front man **Dryden Mitchell** of the band's decision to cover a Jackson tune. "It's a pretty energetic and driving song to begin with, so we thought we could make

it a tiny bit more peppy."

The quartet takes its hero worship a step further with the song's accompanying video.

"We did every Michael Jackson impression we could," says Mitchell of the **Marc Klasfeld**-directed clip. "Everything that's been key in his videos, we tried to do in this video—not to make fun but to pay homage to some of the groundbreaking video stuff he's done."

The song also appears on the *American Pie 2* soundtrack, along with the band's "Good for a Woman."

"There are probably a ton of kids

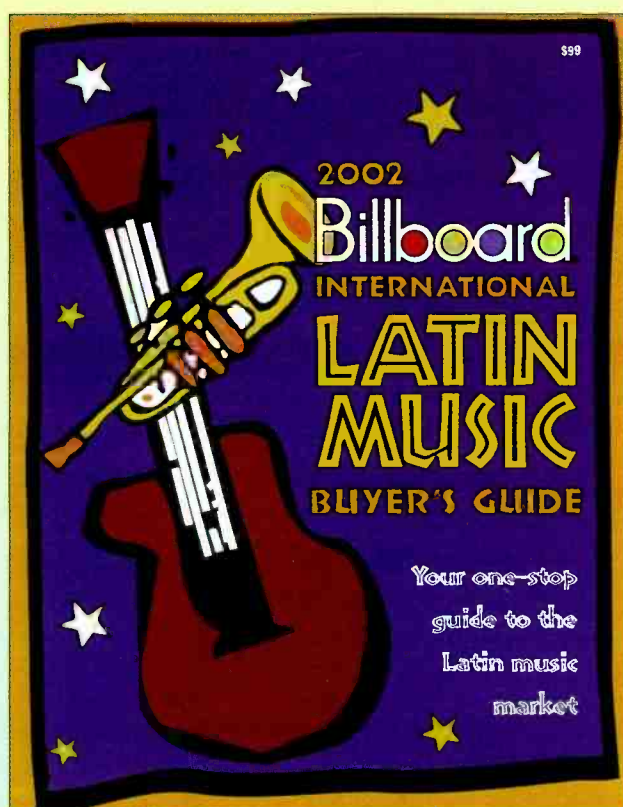
that don't even know it's a Michael Jackson song," Mitchell says. "Half the kids that show up to these tours are 13 or 14 years old and were probably 3 when it came out."



To enlighten the Alien Ant Farm fan base, the band often plays the song during its shows. "I basically ask how many people like Michael Jackson, and, like, 50 people raise their hands," Mitchell says. "Then I ask how many don't like him, and 5,000 raise their hands. Then I play the song, and everyone likes it. I think they just don't know what they like."

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Artists & Music

LATIN NOTAS

(Continued from preceding page)

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

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

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

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

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

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

The coup of the conference may well be a performance by **Manu Chao** at New York's Central Park Summer Stage July 7. Manu Chao's new album, *Próxima Estación: Esperanza*, debuted this issue at No. 8 on The Billboard Latin 50 chart, becoming the second Latin alternative album debuting in the top 10 in one month. (*Aterciopelados'* *Gozo Poderoso* did the honors four weeks ago.)

SOLIS STILL AT NO. 1: The No. 1 slot on The Billboard Latin 50 this issue still belongs to **Marco Antonio Solis**, whose album *Más de Mi Alma* (Fonovisa) debuted in the top spot last issue. A whopping 11,899 copies were scanned

this week, nearly twice as many as runner-up **Christian**, whose album *Azul* (BMG U.S. Latin), debuted in the No. 2 spot.

In other Fonovisa news, the label has announced a special concert featuring **los Tigres del Norte**,



Banda el Recodo, los Angeles de Charlie, Grupo Mojado, Lupe Esparza, and Priscila y Sus Balas de Plata. The mega-show, titled *América Sin Fronteras* and set to take place July 1 at the Texas Stadium in Dallas, will be carried live on SKY TV, Televisa's pay-per-view satellite service.

“It's a very important social and political event,” says Fonovisa GM **Gilberto Moreno**, not-

ing that **los Tigres** have been the featured artists in the “Paisano” campaign sponsored by the Mexican government that is aimed at providing information to Mexican migrant workers. **Los Tigres** are scheduled to release the follow-up to *De Paisano a Paisano* in late July.

IN BRIEF: EMMAC, the association of Mexican Music Editors, has elected its new board of directors for the 2001-2002 term. New officials are: **Juan Manuel García García**, president; **Arturo Palacios Martiñez**, VP; **Enrique Marquez Omaña**, second VP; **Simon Medina Gomez**, treasurer; **Antonio Rebollar Fernandez**, secretary; and **Edmundo Monroy, Raymundo Flores and Felipe Saiz**, board members.

Leila Cobo may be reached at lcobo@billboard.com or at 305-361-5279. Material may be sent to 101 Crandon Blvd., Suite 466, Key Biscayne, Fla. 33149.

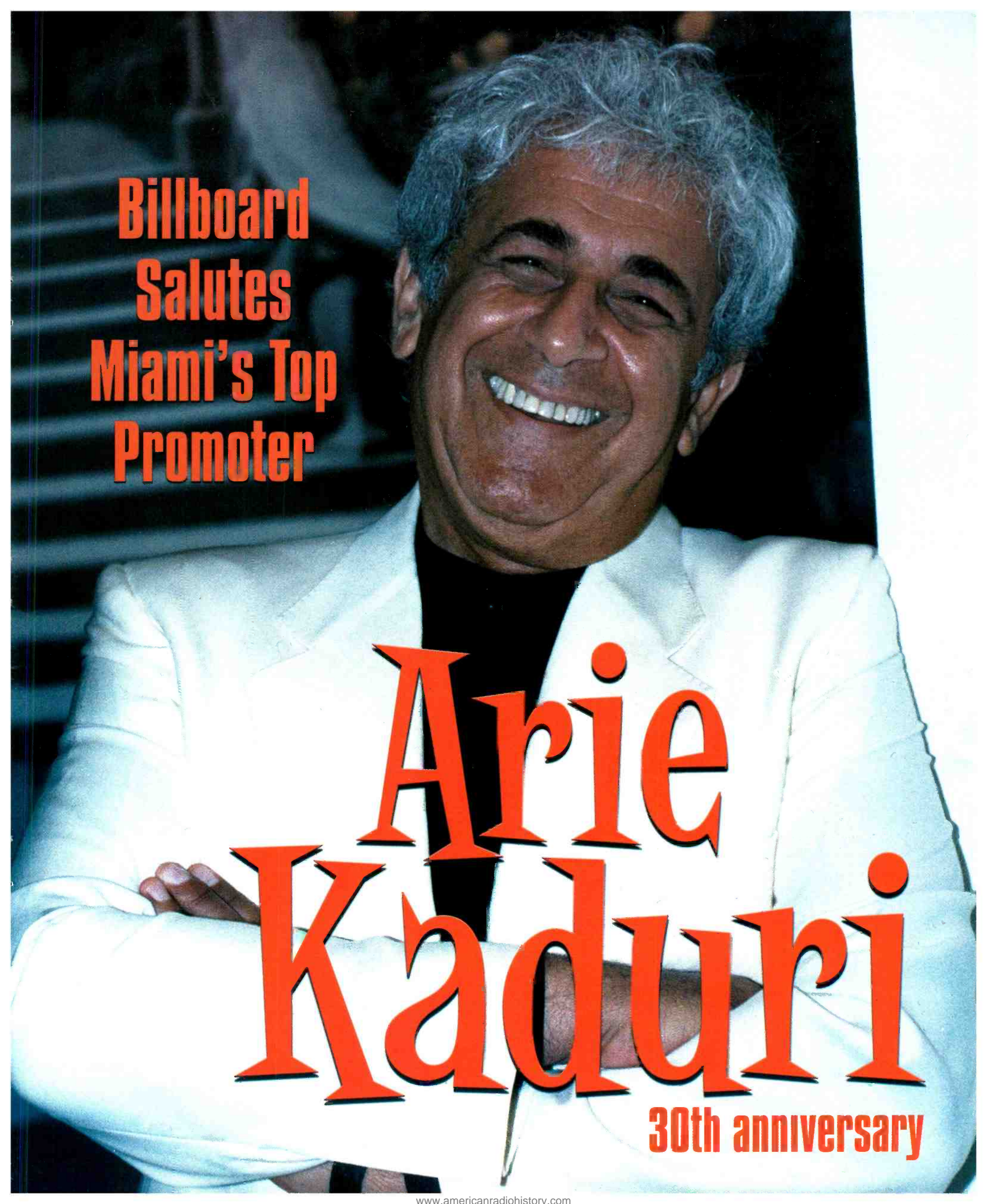
Billboard

JUNE 23, 2001

Top New Age Albums™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®				
◀ NO. 1 ▶				
1	1	29	A DAY WITHOUT RAIN ▲ REPRISE 47426/WARNER BROS.	ENYA
2	2	18	PURE MOODS III VIRGIN 50836	VARIOUS ARTISTS
3	3	36	IF I COULD TELL YOU ● VIRGIN 79893	YANNI
4	4	4	LITTLE WING EPIC 61597	OTTMAR LIEBERT + LUNA NEGRA
5	5	3	DREAMCATCHER PHILIPS 546869	SECRET GARDEN
6	7	35	VERY BEST OF YANNI WINDHAM HILL 11568/RCA	YANNI
7	6	28	POEM NETTWERK 30165 HS	DELERIUM
8	8	42	MY ROMANCE: AN EVENING WITH JIM BRICKMAN WINDHAM HILL 11557/RCA	JIM BRICKMAN
9	NEW ▶		WINDOWS-25 YEARS OF PIANO ON WINDHAM HILL WINDHAM HILL 11591/RCA MUSIC GROUP	VARIOUS ARTISTS
10	9	15	BEST OF BARCELONA NIGHTS: VOL. 1 HIGHER OCTAVE 50724/VIRGIN	OTTMAR LIEBERT
11	12	5	ANCIENT DOMO 73000	KITARO
12	10	35	STATE OF GRACE WINDHAM HILL 11565/RCA	VARIOUS ARTISTS
13	11	58	SNOWFALL RCA SPECIAL PRODUCTS 45680	YANNI
14	NEW ▶		TOUCH-25 YEARS OF WINDHAM HILL WINDHAM HILL 11592/RCA MUSIC GROUP	VARIOUS ARTISTS
15	14	4	BEST OF 1990-2000 HIGHER OCTAVE 50946/VIRGIN	CHRIS SPHEERIS
16	18	8	MUSIC FROM A PAINTED CAVE SILVER WAVE 927	ROBERT MIRABAL
17	13	14	20 YEARS OF NARADA PIANO NARADA 50713/VIRGIN	VARIOUS ARTISTS
18	20	2	GREAT SOUTHWEST PARAS GROUP 8001	NICHOLAS GUNN
19	RE-ENTRY		TABU NARADA 580773/VIRGIN	VARIOUS ARTISTS
20	16	21	PURE ORCHESTRA GARDEN CITY 34586	THE JOHN TESH PROJECT
21	17	89	PLAINS ● WINDHAM HILL 11465/RCA	GEORGE WINSTON
22	24	37	PURE HYMNS FAITH MD 34581/GARDEN CITY	THE JOHN TESH PROJECT
23	19	63	NOUVEAU FLAMENCO ▲ HIGHER OCTAVE 48793/VIRGIN	OTTMAR LIEBERT
24	25	42	FRESH AIRE 8 AMERICAN GRAMAPHONE 888	MANNHEIM STEAMROLLER
25	21	70	RIVER OF STARS REAL MUSIC 8802	2002

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. HS indicates past and present Heatseekers titles © 2001. Billboard/BPI Communications and SoundScan, Inc.



**Billboard
Salutes
Miami's Top
Promoter**

**Arie
Kaduri**

30th anniversary

Arie Kaduri

30th anniversary

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

BY LEILA COBO

ARIE KADURI will freely admit that his professional choices are motivated by both business and raw instinct.

Like the time a then-unknown pianist named Raul Di Blasio sent him a handful of CDs, which sat untouched on Kaduri's desk for months, until he heard a Di Blasio track on the radio. "And I called him," says Kaduri simply. "I told him the truth. I said, 'Look, I haven't listened to this, but now I'm interested.'"

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

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

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

STARTING OUT IN MUSIC

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

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

"I worked with my family in their store in the morning, and at night I did music," recalls Kaduri. "I would come

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

back from concerts at 3 or 4 in the morning, and I had to be in the store by 7:30 a.m. But I made more money in music. And I used to fight with my family. I wanted to leave."

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

"For me, it was the first time I went out of Israel, and what we saw was completely different. The education was different. The mentality was different. Israel exists in the Middle East—we talk very loud, we drink, we smoke, it's very Mediterranean."

Kaduri's interest was piqued. In the early 1960s, when a

friend called from New York City and suggested he cross the Atlantic to join a trio called the Yemenites, Kaduri readily agreed. "The first taxi ride I took, the guy drove me around for three hours, son of a gun," remembers Kaduri with a chuckle. "He told me the bill was \$40. I cannot forget it."

But, from that point on, things started to look up. The Yemenites' main attraction was a statuesque singer named Sarah Aviani, who performed flanked by Kaduri on accordion and flute and his friend on guitar. The group played a repertoire of both Israeli and Latin songs and, in a good week, took in \$750 to \$800, which was substantial for the time.

The Yemenites stayed together for five years and would eventually tour South America, the Caribbean and, finally, Mexico, where Aviani fell in love and left the group. Kaduri then created another band called Shalom, which again featured a lovely female singer, but one who spoke fluent English, thus enabling the group to perform a repertoire of American folk music.

MOVE TO PROMOTION

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

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

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

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

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

Beyond that, however, Kaduri has other assets. A hands-on promoter, he's never absent from a show. Often, his wife Yafit—who used to work in his Israel office—will also be nearby, with 5-year-old daughter Natalie (a Ricky Martin fan) in tow. In deference to his wife and daughter, Kaduri

recently changed the name of his company, to NYK Productions (for Natalie, Yafit and Kaduri).

LONG-TERM SUCCESS

Aside from the personal touches, the company is known for its aggressive approach to promoting acts. "With Arie, you know his word is his contract," says Bob Murray, director of sales and marketing for Miami's James L. Knight Center. "He's always good to his word."

"My relationship with the artists and the managers is very long-term," says Kaduri. "Many of them, like Placido

Domingo, I don't even have a signed piece of paper."

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

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



From the top: AK and accordion, with wife Yafit, with daughter Natalie, hugging Julio



To our dear husband and dad,
On your 30th Anniversary we wish you many
years of health, happiness and great success.
You are a very special husband, a fabulous father
and the most important thing in the world to us.
We will always be with you all the way.

We love you very much,
Yafit & Natalie

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

—Tomas Cookman, president, Cookman International

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

—Rob Franklin, GM, Miami Arena (SMG)

Arie is a true professional and a real gentleman. It has been a pleasure working with him.

—Ishtar, artist with Alabina group

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

—Sergio Mayer, producer, *Solo para Mujeres*

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

—Bob Papke, director of marketing, Jackie Gleason Theater

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

—Claudia Puig, GM, Hispanic Broadcasting Corporation

To my friend Arie, with whom I have shared many years, I send you all my love and congratulations for this 30 years and the many more that will come. Big kiss.

—Paloma San Basilio, artist

Arie Kaduri

30th anniversary

Q&A with Arie Kaduri

How did a non-Spanish speaking Israeli man become Latin music's top promoter? With a little persistence, a lot of hard work and some added personal touches.

BY LEILA COBO

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

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

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

From the very beginning, as a promoter, you worked with Latin acts. Obviously, there was an affinity for the culture, wasn't there?

Israel exists in the Middle East. It's very Mediterranean. The music is very similar to Greek, Arabic and, especially, Spanish music. So really, the Israelis are very close to the Latins, the Mediterraneans and the Spaniards.

In fact, when you came to the U.S. to play accordion with the Yemenites, Spanish music was part of the repertoire, even though the trio played typical Israeli music, wasn't it?

Yes, we always had a few songs in Spanish. When we left New York, we called ourselves Los Yemenitas and went to South America on a six-month contract. It was very suc-

cessful. We played Argentina, Chile, Colombia and Peru. From there, they hired us for Puerto Rico, Aruba, Curacao, and then we went to Surinam. It was an amazing time, but we weren't famous. We had three records, but nothing really came out of them. After the Yemenites broke up, I created a group called Shalom, but we did mostly American folk, like Peter, Paul & Mary. The singer was Israeli American, so she spoke English well and she knew the repertoire. We had a British agent who lived in Hong Kong, and she took us to the Far East for four months.

You were making your life as a musician. Did you want to be one?

I never wanted to be a musician. My dream was always to be where I am now. Producing, managing. I felt that to be a musician and have a family was a very, very difficult thing. And, not only that, the issue was, I felt I wasn't going to make it big. So why struggle? The life of a musician, a singer or a dancer, it's a very big struggle. If you cannot make it very big, you can just make a living. This is the way I saw it. So, this is what I honestly wanted to be.

Give me a job description. What exactly do you do?

I sign the artists. I have to carry the show completely to success, from publicity, production—sound, lighting, catering, hotel, local transportation,

airfare, cargo—everything from A to Z. It's a lot of work. And the artist is always right. Sometimes, you have to do more work than you're expected to do to make it comfortable for the artist. The artist doesn't want to know. He wants to walk on stage, see the place full and get paid.

You basically managed Los Yemenitas and Shalom. But how did you formally get into the concert-promotion business?

In the beginning of 1967, I went back to Israel. After the Six Day War, I formed another group and came back to Miami. I had come here many times with the Yemenites and I loved it, because it's the same climate as Israel. I said, if one day I stay in the U.S., I'll live here [Miami]. So, I stayed here and I brought a new group. What happened with the group was, you worked two months, then you didn't work three months. I decided to play accordion in restaurants and make some tips. During that time, I went to Curacao and saw a show, with about 25 gaucho dancers, at the Hilton Hotel in Buenos Aires. I wrote a letter to the guy who owned the group. They had another week to finish their contract there. So, I came back with material and with the letter signed by the guy and I went to the agent who had given my trio a lot of work. I wanted to take this show to one of the hotels here. But my guy said he couldn't find anything. I'd heard the rumor that the owner of The Powerline Hotel [a now-defunct luxury hotel in Miami Beach] was looking for something new, so I called and asked to speak with him. He said, "Who are you?" And I

Continued on page 66

Enrique Iglesias presents

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Arie Kaduri

30th anniversary

Q&A

Continued from page 64

said, "My name is Arie Kaduri, and I've come especially from out of the country to see you." At that point, the group had about four days left on their contract. I borrowed money and paid for him and his wife to fly down to Curacao and see the show. He called me right away and

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

said, "Mr. Kaduri, stay in Miami another day. I'm coming to sign the contract." Of course, when I signed the contract I said, "I have to tell you something. I live here." He said, "You son of a gun!" To that I said, "Look, if I told you I lived here, you would have said, come back next week, come in two weeks, and I didn't have time!" This was my first show. The group played at his hotel for six months.

Back then, were you Arie Kaduri Enterprises?

No. I was Arie Kaduri who lived in Miami. I worked out of my apartment.

Did you speak Spanish then?

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

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

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

You weren't afraid of rejection, obviously.

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

Your next big act was Raphael.

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



In Shalom (top), and with Alejandro Sanz (left) and Paco de Lucia



A lot of Spaniards...

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

Weren't you interested in promoting American acts?

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

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

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

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

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

Continued on page 74

Has it been 30 years already?

OH VEEY!

Congratulations Arie on your 30th Anniversary & Best Wishes for the next 30 Years!



NYK PRODUCTIONS



Dear Arie,

With much love and respect to a very special man who deserves only the best that life has to offer.

We are all proud and honored that we are able to share this joyous occasion with you and wish you continued success!

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Lois Cowen

Julie El Harar

Luis Sanabria

Malaïca Valiente

German Escobar

Moria El Harar

Doris Glazer

Bunny Osborn

Shaul Neeman

Arie Kaduri

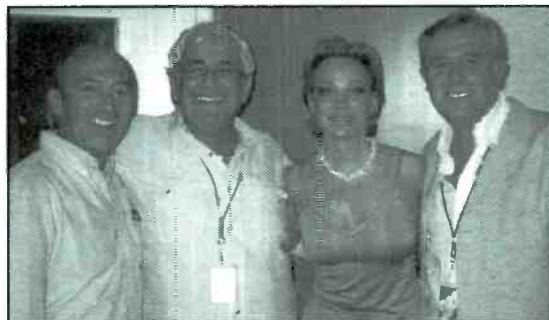
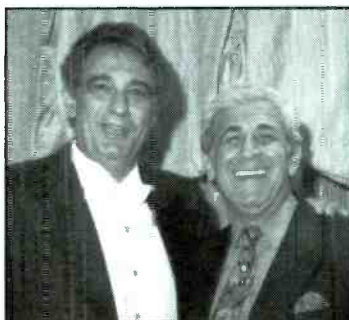
30th anniversary

Making Audiences Dance, One Step At A Time...

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

BY DANIEL CHANG

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



With Placido Domingo (left), and with Paloma San Basilio and her managers (Jose Aguirre, left, and Fernando Albares)

"My hands are in different places," Kaduri says. His Hollywood, Fla., production company, which employs seven and has both Latin and American divisions, promotes and books performances for a stable of about 200 artists, including Luis Miguel, Shakira and Placido Domingo. Latin music is Kaduri's specialty, and its global appeal makes the world his stage. And, while he has made salsa hot in Japan, cha-cha-cha popular in London and the mambo soar in Sweden, Kaduri has also promoted renowned dance troupes like the Shalom Dance Company, the National Ballet of Spain and Celtic Fusion.

TALENT AROUND THE WORLD

Kaduri, an Israeli immigrant who began as a booking agent and theater operator on Miami Beach's Lincoln

Road in the 1970s, also produces comedy and musical revivals, like his U.S. touring production of Mexico's wildly popular *Solo Para Mujeres* (For Women Only), a Full Monty-type revue where 11 men—all well-known Mexican soap stars, models and singers—bare all.

In Russia, Israel and Latin America, Kaduri has forged partnerships that facilitate NYK's entertainment ventures into those countries, teaming up with S. Zemach Productions in Tel Aviv for Israeli productions of the Shalom Dance

Company. The group recently came to the U.S. for its second tour with NYK. Just a couple of months later, Kaduri presented Celtic Fusion, a dance and music troupe that blends traditional Irish dancing with American elements like R&B.

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

"My philosophy is, 'The artist is always right.'"

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

Continued on page 70

CONGRATULATIONS!

ARIE KADURI

ON A SUCCESSFUL CAREER, FROM YOUR FRIENDS AT SONY MUSIC

My Dear Arie,

We All Love You.

Julia

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Seasoning The World

A Dash Of What NYK Has In The Works
For The Year Ahead



Shakira

Scheduling a season of entertainment is a lot like wrapping a present. The final product looks perfect and belies the behind-the-scenes effort required to assemble it. NYK Productions' Arie Kaduri has been wrapping such gifts and delivering them to fans for three decades.

The 2001 season has already brought the Spanish heartthrob Julio Iglesias, Argentina's Raul Di Blasio and Mexico's Roció Durcal. In May, Kaduri presented performances of the Eifman Ballet's Russian *Hamlet* and took the Eagles to Russia. The remainder of the year holds a variety of entertainment, including concerts by Spain's Paloma San Basilio, the Paris-based flamenco-Mediterranean fusion band Alabina and Guatemalan singer/songwriter Ricardo Arjona through June.

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

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

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

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

NYK PRODUCTIONS

Continued from page 68

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

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

THE SECRET TO SUCCESS

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

Promoting concerts in South Florida, especially during
Continued on page 72

■ ■ ■ ■ ■ **Congratulations, Arie.**

We wish you many more
years of continued success
in your endeavors.

Mark F. Levy, President

Abby C. Koffler, Vice President

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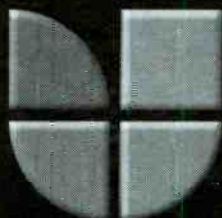
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Tus amigos de



UNIVISION

Arie Kaduri

30th anniversary

NYK PRODUCTIONS

Continued from page 70

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

Still, Kaduri credits an accommodating philosophy as the secret to his success. Picking through his chicken Caesar salad over lunch at an outdoor cafe, he emphasizes that successful productions depend as much on hospitality as they do on budgets and venues. "You have to know how to baby the artists," he says with a chuckle. "And I know how to do it. My philosophy is, 'The artist is always right.'"



It's a business that also requires a youthful vigor, since NYK produces concerts from beginning to end, including the technical aspects of stage, creating publicity, arranging artists' travel and hotel plans and negotiating artists' fees. Keeping his 65-year-old body and mind young with yoga and workouts at the gym, Kaduri says, "I feel like I'm 40."



Juan Gabriel (top), and with Rocio Durcal

EYE ON BROADWAY

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

The theater's bill was filled daily with a show and a movie, though weekends often offered two daily performances. But economic hard times hit in 1980, and Kaduri joined the many businesses that left Miami Beach, cutting short a 40-year lease on the theater. "The movement on Lincoln Road changed so much," he says. "All of a sudden, it became like a cemetery."

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

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

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

Among the entertainment that Kaduri will bring to South Florida next year is a comedy/musical based on the Borscht Belt days of New York's Catskills Mountains, *Komedy a la Karte*. Kaduri, who produced the vaudevillian comedy, says, "This has the best chance of making it to Broadway." ■

ARIE KADURI

Dear Arie,
Thirty years of live music and memories
is a dream come true.
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for many more years...
Congratulations!



George Zamora
and the Wea Latina family

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

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

Your friend,

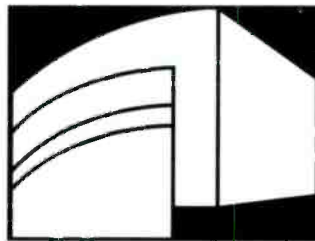
Rudy Perez
President/CEO
Bullseye Productions, Inc.

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The HBC Family celebrates Arie Kaduri's star-studded, 30-year tenure in the Latin Music Industry!
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José Luis Perales
Rocío Durcal
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Manzanero
Marco Antonio Muñiz
Maná
Enrique Iglesias

Roberto Carlos
Raul de Blasio
Willy Chirino
Pepe Alva
La Unión
Maldita Vecindad
Los Fabulosos Cadillacs
Atercio Pelados
Carlos Vives

Juan Gabriel
Ricardo Montaner
Luis Miguel
Cristian Castro
Vicente & Alejandro
Fernández
Ana Gabriel
Raphael
Dyango

Rocío Jurado
Julio Iglesias
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Arie Kaduri

30th anniversary

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

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

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

—José Antonio Valencia, manager of Ricardo Arjona

Arie has two qualities I most value in partners and friends alike: A heart and cojones.

—Phil Rodriguez, Waterbrother

Quotes compiled by Debbie Galante Block.

Q&A

Continued from page 66

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

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

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

But you still make money?

[Laughs] I hope so!

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

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

When you bring a group like Alabina, that did its first headlining U.S. tour with you, I imagine you have to invest more time and energy.

To Arie Kaduri

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



Ishtar Alabina & Atoll Music

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

In a way, is it more exciting to bring in an up-and-coming act rather than a well-known act?

Yes. It's something new. I'm trying to make a star out of someone who isn't known yet.

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

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



Ricardo Arjona (top), and Arie with Jose Carreras and Donald Trump

delayed about an hour and a half. We told the audience the truth, held them at the lobby and, really, Perales was great.

What is a deal-breaker for you?

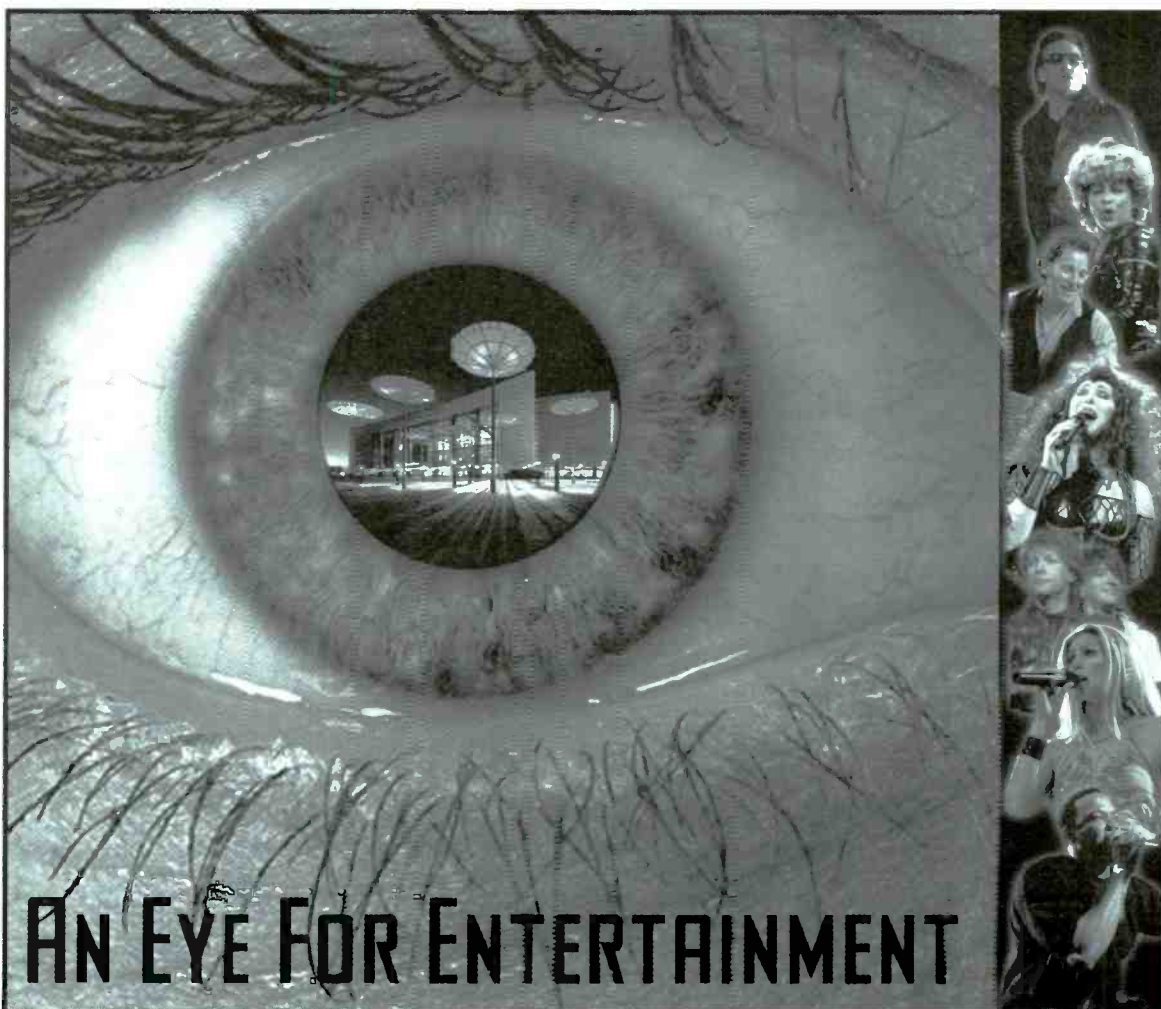
For example, recently, I was setting up a show with a major artist and got into a disagreement with his manager. A month before the show, he sends me a different technical rider, one that cost twice as much as the one we agreed to. I said, "What is this?" And he said, "Well, my artist wants this, and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

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

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

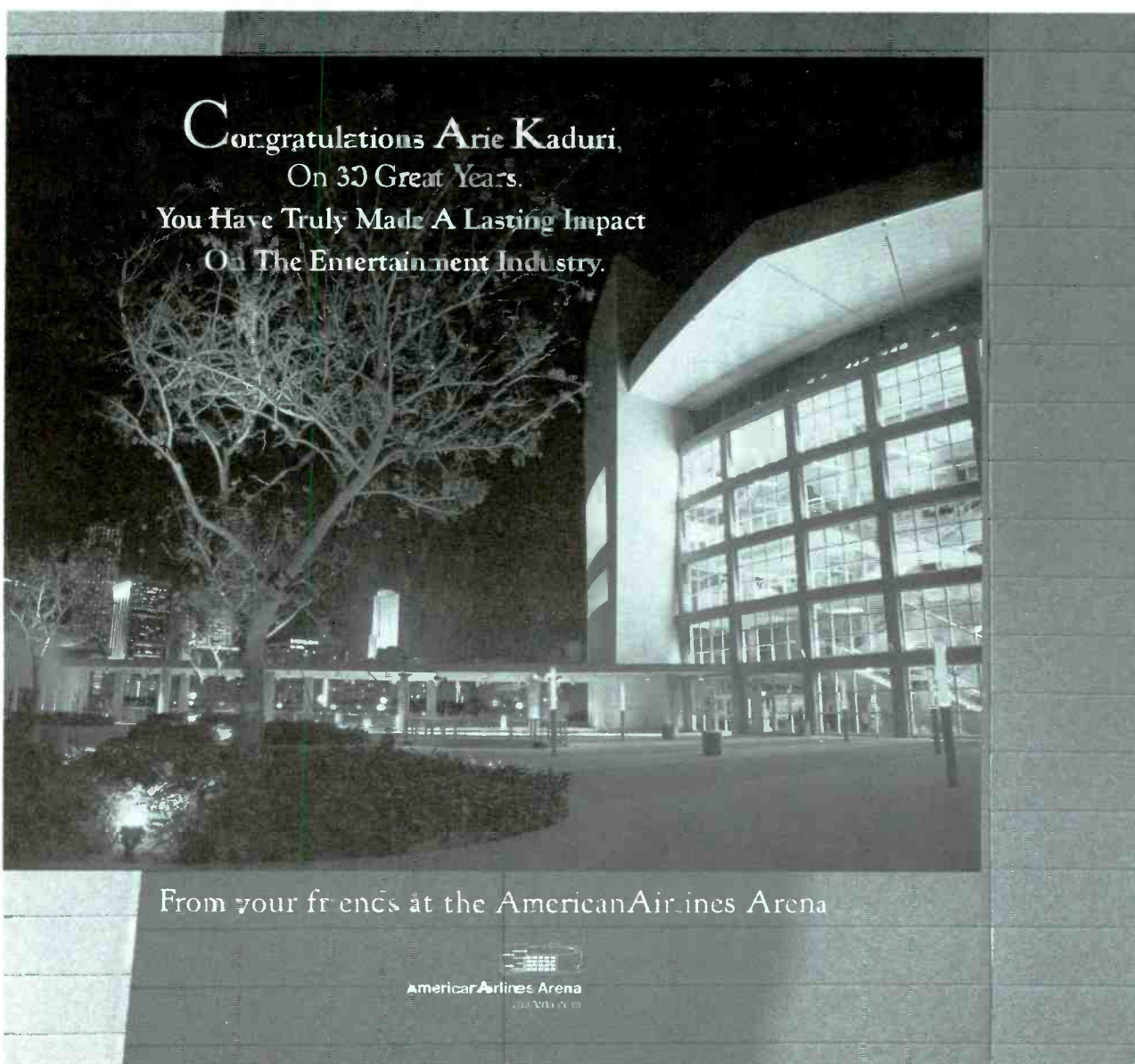
You've worked with virtually every major name in Latin music—Julio Iglesias, Luis Miguel and Ricky Martin are all Arie Kaduri regulars—and you've brought major dance acts, as well. Now, you're even going into the American market you so wanted to get into. What's left?

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



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Tomas, Anibal and the whole staff



Classical Brits Win

Awards Set For Long Run After Success

BY LARS BRANDLE

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

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

According to national TV network ITV, however, the June 3 telecast of the ceremony drew an audience of only 3.7 million—down from 4.5 million last year. But the 75-minute program still topped the ratings for its Sunday-night time slot, achieving a 22% audience share.

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



DICKINS

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

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

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

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

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

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

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

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

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

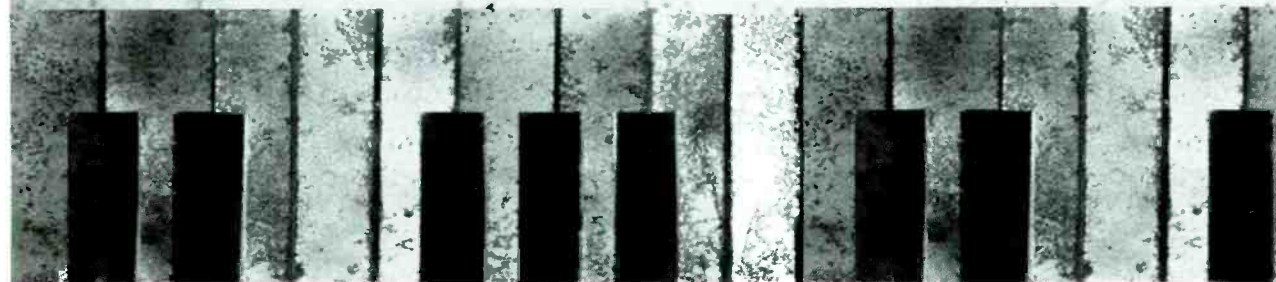


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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Vitaminic In New Deals Company Creates A Major Online Force

BY JULIANA KORANTENG

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



DETTORI

Vitaminic has now signed a contract to pay 9 million francs (\$1.2 million) in cash and 250,000 shares for Eurekan Multimedia, which operates FranceMP3.com and sister Web site MP3France.com. Previously, the company had only a memorandum of understanding to purchase FranceMP3.com from Eurekan's owners, who include co-founder/chairman Eric Legent, venture capital firms, and NRJ, France's leading radio group.

Vitaminic currently has nine European Web sites and one U.S. site offering music from independent labels and the five majors. But founder/CEO Gianluca Dettori says the combination of Eurekan's sites

and Vitaminic's French site "will make an already substantial product even more compelling."

It also strengthens the infrastructure of Vitaminic, which a few days earlier agreed to pay 34 million euros (\$28.6 million) in shares for Peoplesound.com, a U.K.-originated Pan-European service with six local-language sites. Peoplesound's shareholders, including co-founder/CEO Ernesto Schmitt, Finnish mobile phone company Sonera, and venture capital companies, will own 19% of the enlarged Vitaminic after the completion of due diligence.

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

(Continued on page 95)



SCHMITT



It's Raining Hits. Stephen Lipson, left, celebrates with EMI artist Geri Halliwell, whose cover of the Weather Girls' "It's Raining Men" gave the producer a double reason for cracking open the champagne recently. Not only did the single top the U.K.'s Chart Information Network chart in May, but its success means that the first two projects to be recorded at the newly opened Aquarium Studios in London—Lipson's joint venture with the Zomba Group—have provided back-to-back U.K. No. 1 hits. S Club 7's "Don't Stop Movin'" (Polydor) entered the U.K. chart at No. 1 April 29. One week later it was toppled by Halliwell's cover tune.

Whitcoulls Book Chain Moves Into Music Retail

BY JOHN FERGUSON

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

Whitcoulls, which operates 65 outlets nationwide, acquired the single-store Auckland independent music retailer Cedica earlier this year and is now looking to incorporate that store's concept into its own chain of shops.

Cedica branding has been retained for the new music departments in Whitcoulls' two biggest outlets in Auckland, carrying around 7,500 music titles in each. If these efforts prove successful over the next few months, the company will look to roll out music to at least half its outlets.

The New Zealand music retail market remains dominated by Wal-Mart-style the Warehouse chain, the country's biggest retailer, which stocks music alongside a host of products ranging from electrical goods to cloth-

ing. The biggest music-specialist chain, Sounds, has more than 40 outlets around the country.

Although its core business is books, stationery, and magazines, Whitcoulls also carries videos and DVDs at its largest stores. COO Fran Stanley sees

"There was no real music outlet catering for adult tastes."

—FRAN STANLEY,
WHITCOULLS

the move into music as a logical progression. "We have been looking at music for a while," she says. "Our research showed that there was no real music outlet catering for adult tastes." Music specialists, Stanley suggests, "do a terrific job for the younger sector of the

market." However, she adds, "there is the 30-plus audience which wants a wider choice, and Whitcoulls is a range store, so we see a niche for ourselves."

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

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

"We have positioned ourselves for a slightly more mature music listener," Macdonald says. "It doesn't necessarily mean older—it could be a 20-year-old with slightly more sophisticated tastes."

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

Whitcoulls is part of the Blue Star group of companies, owned by Washington, D.C.-based U.S. Office Products. The latter put the Blue Star businesses on the market last year, and Australasian execs are currently negotiating a management buyout of local operations. As well as Whitcoulls, Blue Star operates more than 150 Angus & Robertson book outlets in Australia.

Austrian Courts Aid Czech IFPI Affiliate's Piracy Fight

BY MARK ADDRESS

PRAGUE—The Czech Republic affiliate of the International Federation of the Phonographic Industry (IFPI) is keeping up its pressure on the country's government for more effective anti-piracy action, after an Austrian court decided to hand out a \$4 million fine in connection with a cross-frontier illegal CD operation.

Recently, Czech IFPI complained to the Ministry of the Interior about a perceived lack of will on the part of police investigators to deal seriously with piracy (*Billboard*, May 12). The body is now hoping that evidence gathered for the Austrian trial can be used in its fight to bring to justice the Czech CD plant CDC Fermata, recently renamed CDF Fermata, over illegal CD manufacturing.

Earlier this year, in one of Europe's largest ever anti-piracy penalties, an Austrian court fined Tyrolean import/export firm TK 65 million schillings (\$4.14 million) for ordering the illegal manufacture of more than 1 million CDs from CDC/CDF Fermata and smuggling them to the Netherlands and Germany.

Documentation from the ruling—given verbally Feb. 21 at the Court of Appeal in Innsbruck and issued in

writing a month later—has now been forwarded to Prague.

The Innsbruck decision was "one of the highest awards in a European court case regarding piracy," according to Franz Medwenitsch, managing director of IFPI Austria. Medwenitsch says the decision sent a clear signal "to companies and people who are trying to use Austria's position on the edge of the European Union [EU] to bring pirated products into the EU market."

Austria shares borders with several non-EU countries: the Czech Republic, Slovakia, Slovenia, and Hungary. These countries either suffer piracy problems themselves or are close to countries where piracy is prevalent, such as Poland, Bulgaria, and Ukraine. The fine was the result of a concerted anti-piracy campaign focusing on Austria's border crossings with such countries, Medwenitsch says.

In June 1997, IFPI Austria had learned of a pirated Rolling Stones album that was being smuggled into the country from the Czech Republic. On that basis, the organization raided the offices of TK, finding documentation showing that the illegal CDs were destined for Germany. A month later, customs police seized a TK consignment of 90,000 CDs originating from

CDC/CDF Fermata at the Austrian border. The CDs were of an unofficial compilation album called *Hit Explosion*, which was destined for street markets in the Netherlands.

Last fall, two Austrians linked with TK received prison sentences, which were later increased on appeal from four months to 15 months and nine months. A third received a six-month suspended sentence (increased from three months). They were found guilty of ordering 1 million illegal CDs from CDC/CDF Fermata in Celakovice, east of Prague, between 1995 and 1997. "That figure of 1 million doesn't include what was produced from 1997 onwards, so we could be talking about another million or 2 [million] CDs we don't know about," says Bratislav Safar, IFPI's Czech managing director.

"Had Czech police gone to the Czech CD plant immediately after the Austrian border seizure, we wouldn't be in this position," a frustrated Safar adds. Czech IFPI handed over the documentation from the Austrian court case to the Czech Justice Ministry May 28, asking for the case on CDC/CDF Fermata to be reopened.

For Austria, it is the country's role as middleman in the whole piracy

chain that provides the focus for the local IFPI office's campaign. "We see the transit problem as a really big one," Medwenitsch says. "Austria is unfortunately used as an entry into the EU. This is why we absolutely focus our efforts on the border."

But, with CDC/CDF Fermata continuing to operate, Medwenitsch concedes that the root of the problem has not been resolved. "It's of course disappointing, and something still needs to be done," he says. Safar tells *Billboard* that the Czech police claims it had investigated the Czech CD plant over the course of two years, but it had failed to successfully bring any charges and subsequently closed the case.

Austria's IFPI office is now busy confiscating TK's assets in a bid to collect the compensation from the court ruling. Innsbruck's regional court had decided last fall to award IFPI the 65 million schillings and hand the defendants prison sentences. Both sides appealed the original decision. IFPI wanted stronger prison terms, which the court of appeal duly granted earlier this year. The compensation amount remained unchanged.

Contacted by *Billboard*, CDC/CDF Fermata director Vit Sedlacek declined to comment.

Indies Thrive On Burgeoning Electronica Scene In Canada As Genre Reaches The Mainstream

BY LARRY LeBLANC

TORONTO—Canada's flourishing, decade-old electronica market is generating increased demand for DJ-mixed compilations and raising interest in the genre's up-and-coming acts.

Ten years ago, electronica was very much dance music based on a heavy 4/4 or bass rhythm. In the wake of now-defunct label Quality Music's groundbreaking, early-'90s club-style compilation series like "Techno Trip," "X-Tendamixx," "Electric Dance Floor," and "Dance Mix," an established network of DJs, producers, promoters, and labels emerged nationally as the genre evolved.

Today's electronica encompasses techno, drum'n'bass, house, hip-hop, trance, happy hardcore, 2-step, jungle, ambient, and acid jazz. It's a burgeoning commercial force with strong support from national retail chain HMV Canada and Quebec's Archambault Musique chain. That's been coupled with mainstream breakthroughs in Canada by such crossover acts as Moby, Darude, and the Chemical Brothers, plus European club and radio success last year for "Spaced Invader" by Toronto-based producer/remixer/DJ Hatiras.

Many of Canada's leading electronica dance DJs today have international followings. Among them are pioneers Ritchie Hawtin and John Acquaviva, as well as Mistress Barbara, Freaky Flow, Anabolic Frolic, and DJ OS/2. Popular domestic DJs include Tiga, DJ Brian, Mark Anthony, DJ Maüs, Max Graham, DJ Marcus, DJ Serious, Marc Leclair, and DJ Michel Simard. Notable dance/electronic acts include the New Deal, Jaffa, Tomas Jirku, les Jardiniers, Lal, Akufen, and Mitchell Akiyama.



MISTRESS BARBARA

The top Canadian electronica labels are Bombay, Turbo Recordings, Yul, Dance Plant, Haute Couture, Tidal Wave, Nude Recordings, Dune, and Substractif in Montreal; Stickman, Vinyl Syndicate Wars, Dub 2010, Revolution, Play, and Public Transit Recordings in Toronto; and Nordic Trax in Vancouver.

Along with other top electronica performers, Toronto-based trio the New Deal (signed by Jive-Electro last November) and Mistress Barbara will perform on the 10-city North American Mekka tour, which kicks off Aug. 4 in Montreal.

"Electronica is looked on as mainstream by younger kids," says Turbo CEO Mark Dillon. "Going to one of these big [dance] parties is becoming the same as going to see a Rolling Stones concert. It is becoming a culture rather than just a music base."

Stickman Records co-owner Greg Zwarich agrees: "What kid today wants a guitar or a set of drums? They want a computer with software."

"The scene is so diverse," says Jeff Harris, electronica buyer at HMV Canada's Queen Street store in downtown Toronto. "We've got 45-year-old 'suits' coming in looking for the newest acid-jazz titles and happy hardcore kids as young as 12. Older people are hearing the music at the clubs and at raves; the kids may be influenced by older siblings."

Store manager Rob Hamilton notes that the outlet doubled its electronica section four months ago. "Most of the electronica stuff is coming from Europe—it's not U.S.-driven. One person's opinion of what style a track [fits into] is different from another. It's a very personal thing."

Fan enthusiasm of electronica has spread beyond downtown record stores. "We have more electronica product in the store than jazz or classical combined," says James Earl of the HMV store in the Toronto suburb of Scarborough. "It's 4% to 5% of my sales. If you play it in-store or get it on listening posts, it sells."

Dillon adds, "HMV has expanded its electronica sections tremendously over the past three years; Archambault does very good numbers as well."

Zwarich says, "Marketing is completely street level. You reach the kids through raves, street-level magazines, and word-of-mouth. We don't rely solely on Canada. Our biggest market is Europe—the U.K., France, and Germany."

Stickman has released 150 12-inch vinyl releases and 10 CDs. "Four years ago, we didn't have any clout," Zwarich says. "But last year, we sold over 50,000 CDs [in Canada]. We're now going to distribute our own stuff and take on some labels from the U.K." Stickman's most notable performance has been Freaky Flow's drum'n'bass compilation *Obscene Underground—Volume 1*, with Canadian sales of 18,000 units since being released two years ago. On May 29, California's Moonshine Records released Freaky Flow's follow-up, *World Domination in North America*.

Moonshine's roster includes international electronica giants Carl Cox, Christopher Lawrence, and Frankie Bones, as well as Canadian DJs Mistress Barbara, Anabolic Frolic, and DJ Brian, who moved from California to Victoria, British Columbia, two years ago.

"We made a conscious effort two years ago to build our brand in Canada," says Moonshine president Steven Levy. "The scene is still very grassroots; the audience is educated and into the music. Sales of Anabolic Frolic's 'Happy2bHardcore' series have been fantastic. Also, Barbara's album [*Relentless Beats Vol. 1*] has been a phenomenon. It has scanned 8,000 units since being released in February, half in Quebec."

With 25 recordings to her credit on various international labels, Montreal-based Mistress Barbara (born Barbara Bonfiglio) also operates her

Cuba Gets Native Artists

Virgin Spain Strikes Deal With Cuba's Egrem

BY HOWELL LLEWELLYN

MADRID—Previously unreleased albums recorded by leading Cuban artists in the 1950s, 1960s, and 1970s have become available on the streets of Cuba for the first time, thanks to a pioneering deal between Virgin Spain world-music imprint Yerbabuena and the island's state-owned record label, Egrem.

The debut appearance in Cuban music outlets of old and rare Cuban product is the result of an agreement made by Egrem to license selected archive recordings to Virgin Spain. The unique project, called "Sonora Cubana," was presented to the Cuban music industry during the island's May 16-20 Cubadisco music trade fair (*Billboard*, June 9).

Since fall 1999, some 33 "Sonora Cubana" releases have been issued (*Billboard*, Jan. 29, 2000) in Spain, Europe, and much of Latin America. But until now the recordings

have been unavailable in Cuba. This is the first time that Cuba's flagship record label has signed a deal with a multinational label to distribute Cuban music on the island.

Egrem president Julio Ballester describes the new deal as "extremely important for Egrem. It means that many historical recordings made in our Havana studios decades ago will now be available in Cuba for the first time. The fact that this is the first such distribution deal signed by Egrem indicates how the Cuban music industry is changing."

The "Sonora Cubana" collection includes archive material from Elena Burke, Pio Leyva, Marta Valdés, César Portillo de la Luz, Conjunto Caney, el Jilguero de Cienfuegos, el Cuarteto Patria, Ela Calvo, Tito Gómez, and la Tumbita Criolla de Mongo Rives.

However, the deal goes far beyond



DEL RIO

newsline...



CONCERT PROMOTER SFX has acquired Belgian promoters On the Rox and Sound & Vision for an undisclosed sum from their founder, Herman Schueremans. Earlier this year the U.S. firm acquired a majority stake in another Belgian promoter, Make It Happen. The combined turnover of On the Rox and Sound & Vision is more than \$21 million, and they account for about 200 concerts every year. Schueremans and his staff have been recruited by SFX. "Belgium is an important market when it comes to live music entertainment," says SFX GM Brian Becker, "and the combination of Make It Happen and the two new companies will give us the leading position in Belgium." **MARC MAES**

MARC LUMBROSO is stepping down as president of French industry body SNEP after serving a one-year term. No reasons were given. Sources suggest his successor is likely to be BMG France president Bruno Gerentes. A formal announcement will be made after the organization's June 27 annual general meeting. Lumbroso is also president of EMI France. **EMMANUEL LEGRAND**

ALEX ABRAMOFF is resigning from his post as president of Tokyo-based Liquid Audio Japan (LAJ), effective when LAJ holds a board meeting to choose a replacement. Abramoff, formerly president/CEO of Mercury Music Entertainment, has been president of LAJ since last September. Tipped to replace Abramoff is Chiaki Konagi, currently an LAJ director. Chris Park, Liquid Audio America VP in charge of Asia, is expected to become LAJ senior managing director. "When I joined this company, I thought I was here to build up some business," Abramoff says, "but the way it turned out, I had to do a lot of cleanup work. That has been completed. I thought that the company is ready to start building up its own business, and that that task should be done by a new team." **STEVE McCLURE**



YEATES

HILARY ROSEN, president/CEO of the Recording Industry Assn. of America, will address British Phonographic Industry (BPI) members and guests at the U.K. labels body's annual general meeting July 25 in Croydon, south London. According to BPI director general Andrew Yeates, "Rosen's insight into the issues faced by the American recording industry will be particularly helpful as the BPI lobbies for effective implementation of the European Copyright Directive in the U.K." **TOM FERGUSON**

GERMAN INDIE edel music has sold its 12.1% stake in Cologne-based music TV station Viva Media AG to investment company Die Initiatoren Drei Kapitalbeteiligungs. Terms were not disclosed, but sources put the deal at 60 million deutsche marks (\$27.3 million). The Cologne-based investment group comprises Dieter Gorny, Viva Media CEO; Rudi Dolezal and Hannes Rossacher, owners of Vienna-based video-production company Doro; and Helge Sasse, Viva Media supervisory-board member lawyer. The sale brings Die Initiatoren's total stake in Viva to 19.1%. Other major shareholders in the video network are AOL Time Warner, Vivendi Universal, and EMI, each with 18.9%. Some 23.5% is publicly traded. **WOLFGANG SPAHR**

U.K. MUSIC INDUSTRY bodies and enforcement agencies have signed a new Memorandum of Understanding (MoU) to cooperate in the fight against infringement of intellectual property rights. Among the groups signing the initiative, supported by the government's Department of Trade and Industry, are the BPI, the Mechanical Copyright Protection Society (MCPS), the Assn. of Police Officers, and Customs & Excise. The MoU commits the bodies to countering piracy offenses through shared efforts and resources. **LARS BRANDLE**

FRENCH INDIE LABEL/DISTRIBUTION COMPANY Naïve has signed a distribution/co-production deal with the French affiliate of German dance and electronica indie UnderCover Music Group (UCMG). Effective immediately, UCMG's 20 labels will be distributed in France by Naïve, which will also offer a platform for UCMG France's managing director, Bruno Girard, to develop local talent. The first release under the new deal was *Death by Chocolate*, by electro-jazz band De-Phazz, with 10,000 copies of the album shipped. The album is being jointly promoted and marketed by UCMG France and Naïve. **EMMANUEL LEGRAND**

AVEX NETWORK (a subsidiary of leading Japanese independent label Avex), Sony Music Entertainment (Japan), and Victor Entertainment have agreed to jointly establish a new Tokyo-based company to market downloadable ringing tones to mobile-phone users. The new company, called Label Mobile, will launch July 3 and will begin operations in August through a Web site selling the tones. The site will also offer information on new releases from Avex, Sony, and Victor. Label Mobile will be jointly owned by the three companies. Named as president is Masakatsu Ueda, who will continue to serve as a director of Avex Network. **STEVE McCLURE**

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The Surf's Up For A 'Perfect Day'

Right Stuff Disc Celebrates 40 Years Of 'Surfer' Magazine

BY CHRIS MORRIS

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

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

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

Even '70s and '80s new-wave acts, such as the B-52's (whose "Rock Lobster" is a beach favorite) and Devo (which recently released an album as the group's surf-music alter ego, the Wipe Outers), are also featured.

George says, "EMI Records was made aware of the book project, and they thought, 'What a fantastic idea,' because of the rich surfing culture. And they said, 'Wouldn't it be great to come out with an accompanying CD of 40 years of surf music?'"

"I said, 'Well, that's kinda neat, but I've got a better idea: What about 40 years of surfing music?'—which is an entirely different concept. Once we sat down, and I explained about the rich relationship between surfing and music, they got really excited about that concept, because they'd never even thought of that before."

George notes that assembling the *Perfect Day* album "involved primarily the relationship between image and music, and that was done almost entirely through film. That is the key to a lot of the choices and why there's a wide range. For instance, 'Wild Mountain Honey' by Steve Miller—you

think, 'Well, that doesn't sound like surf music at all.' But yet, the way it was used in film and in imagery indelibly stamped that mood for a whole generation of surfers who religiously experienced surfing films set to music... [The song] was from a film called *Tubular Swells*, and one of the reasons we included that is that it redefined the fantasy of perfect surf."

George points out that the method of mating music to surfing films began to change radically in the early '90s, when director Taylor Steele utilized Sprung Monkey's "Bleeding" (also featured on *The Perfect Day*) as a critical part of his movie *Momentum*. He says,

'You can watch one surf movie, and it'll be punk rock. You watch another, it'll be all hip-hop.'

—JACK JOHNSON,
FILMMAKER/MUSICIAN



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

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

He says of his own music (collected on the recently released album *Brushfire Fairytales* on indie Enjoy Records), "I got into it by doing the background music for the surf films. I had a lot of time to

write songs, never really intending to use them for anything besides campfires and barbecues and sing-alongs with my friends. I started using a lot of acoustic jam music without lyrics."

The out-of-the-ordinary concept of "surfing music" was a little jarring for executives at the Right Stuff, according to Tom Cartwright, VP of catalog marketing at EMI Music.

He recalls, "I'll never forget when they said, 'Oh, wow, this is great! Can you guys get Robin Trower?' And we looked at each other and went, 'Robin... Trower. Uh, yeah, we can get a Robin Trower track.' We're trying to connect the dots. And then they [explained] that the Robin Trower track was used in [the movie *Fluid Drive*]."

Several of the tracks on *The Perfect Day* were featured in popular latter-day surf films and videos. Pablo Cruise's "0 to 60 in Five" and the Moody Blues' "Ride My Seesaw" were heard in *Sunshine Sea*, while the Chambers Brothers' "Love, Peace and Happiness" was used in *Cosmic Children*.

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

Not surprisingly, considering the magazine tie-in and the targeted nature of the package itself, *The Perfect Day* will be marketed primarily to the surfing community.

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

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

Surf clubs and organizations will receive special mailings about the album, according to Cartwright. He also anticipates large-scale marketing opportunities at surfing events around the country this summer.

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

Capitol Spins Web Plan

3-Tier Approach Ignites Radiohead Album

BY MATTHEW S. ROBINSON

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

On June 5, Capitol announced the launch of GooglyMinotaur, an interactive agent that uses instant-messaging (IM) technology and that provides exclusive information on the still highly cryptic band.

Through an onscreen, automated icon taken from *Amnesiac* album artwork, Radiohead fans can instant-message each other and access exclusive information about the band.

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

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

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

For fans participating in Capitol's viral marketing initiative, a desktop proctor on their computer screens will offer them one-click access to all

Radiohead-related information on their systems, including a digital streaming version of *Amnesiac*.

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

As the practice had proved so successful for *Kid A* (pushing it to a chart-topping first week and near-platinum sales), two weeks of free complete album streaming were

'Word spread through chat rooms, news groups, and clubs—both about the album and about the new technology.'

—ROBIN BECHTEL, CAPITOL

again offered as a means of encouraging all-important word-of-mouth.

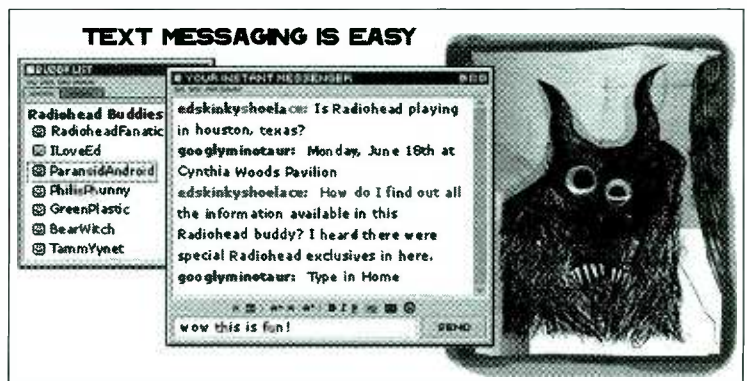
"We wanted people to be able to hear the entire album on-demand for the whole two weeks before release," Bechtel explains. "What made it so great, though, is that word spread through chat rooms, news groups, and clubs—both about the album and about the new technology."

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

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

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

(Continued on next page)



newsline...

BEST BUY reports revenue of \$390 million at its 1,300 Musicland Group stores for the first quarter of fiscal 2002, which ended June 2—a decline of 6% from the same period last year. Comparable-store sales fell 6.1%, which was greater than the “low single-digit” decline the retailer had been expecting, a spokeswoman said. Strong DVD sales helped offset softer music sales. Overall, Best Buy had revenue for the quarter of \$3.69 billion, compared with \$2.96 billion in the first quarter of last year. The results reflect the Musicland acquisition and the opening of new Best Buy stores. Comparable-store sales declined 3.1%.

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

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

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

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

DATAPLAY has raised an additional \$55 million from a range of investors, including Eastman Kodak, Intel Capital, Trans World Entertainment, and David Crosby. The Boulder, Colo.-based company is developing a 500-megabyte-capacity, coin-sized optical disc that can store 11 hours of “CD-quality” downloaded music. Data-play has now raised a total of \$119 million from the likes of Universal Music Group, Toshiba, and Samsung.

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

MP3.COM says it has added the millionth song to its Web site—“So Long,” by Lapdog, a band composed of former members of Toad the Wet Sprocket. The company, which is in the process of being acquired by Universal Music Group, says its site now boasts more than 150,000 acts from more than 180 countries. “Just over one year ago, we had about 300,000 songs,” Michael Robertson, MP3.com chairman/CEO, notes.

VIRGIN ENTERTAINMENT GROUP (VEG) has announced a digital preview system that utilizes kiosks to give customers in its Megastores access to a database of more than 10,000 DVDs and 200,000 CDs. Customers can hear or view the stored material by scanning a product’s bar code. Developed in-house by VEG, the kiosks use Microsoft technology in their interfaces and playback abilities, and they incorporate Muze’s database of more than 1.8 million audio samples. Virgin rolled out five kiosks at its West Hollywood outlet in a test run yesterday. It hopes to follow with 10-20 per store later this year.

CAPITOL SPINS WEB PLAN

(Continued from preceding page)

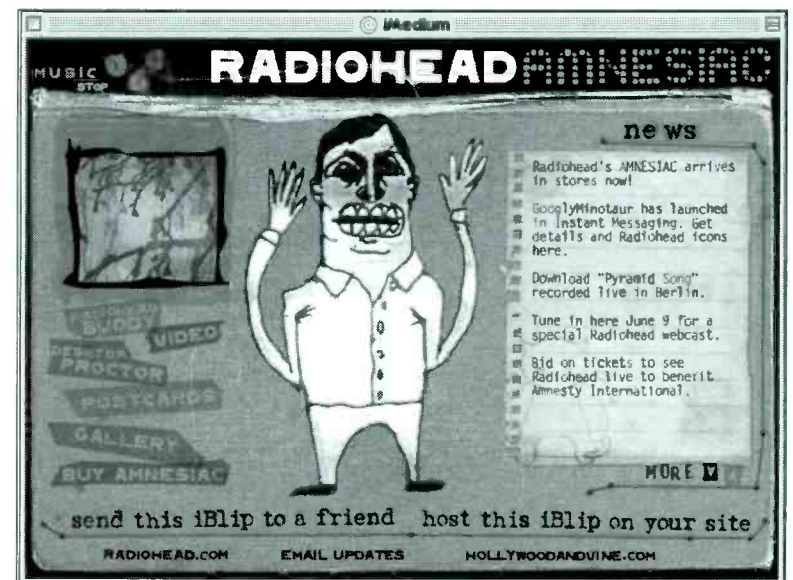
savvy Radiohead fans to help launch the program. “They are a tight little network with incredible promotional power,” Bechtel says, citing the more than 900 Radiohead fan Web sites. “I had been looking for a way to extend our marketing and promotion beyond the Web and into instant-messaging. This was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

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

The third component of the marketing plan is the Iblip, named for the mini-videos (or blips) Radiohead released for *Kid A*. The Iblip is a “mini Web site” that is hosted in one place but that can be accessed through other sites. Among the 1,200 sites that have already logged on to the Iblip program are fan sites like greenplastic.com and ataseaweb.com, such radio station sites as WXRK New York and WBCN and WFNX Boston, retail sites including Borders.com and Amazon.com, and lifestyle sites like soninet.com and apple.com.

Amazon.com does not use the Iblip directly, but it has pulled the live album stream and digital downloads from the Iblip and offers merchandising spots that accommodate the content. “We know from experience that these spots are effective in terms of attracting customers and driving sales,” Amazon senior music merchandise manager Jeff Somers says, “so we felt it made more sense to use what we already knew worked well.”

In addition to providing access to the Iblip materials through multiple pages, Amazon also worked with Capitol to arrange targeted e-mails to



prospective consumers and placed mentions of the new album in two of its subscription e-mails.

“The combined effort of early, consistent, smart merchandising for the record and the digital content drove pre-release sales for the album very well,” Somers says, noting that *Amnesiac* was a top 10 seller for several weeks before the actual release date. “We had customer pre-orders for thousands of copies.” Somers notes that the album continues to sell strongly, consistently placing on the site’s top 10 (which is updated hourly).

Most retailers hosted the Iblip on their home pages and notified their e-mail lists; others went further, e-mailing past Radiohead buyers and even people who had bought albums from bands that were sonically similar to Radiohead. Radio stations plugged their sites with specific mentions of the service. “They gave us mentions while driving listeners to their Web sites,” Bechtel says. “It was a win-win.”

Created by Wayne, Pa.-based I Medium, the Iblip automatically updates all 1,200-plus sites when a change on the hosting site is made. “If

you got to any of the 1,200 sites, you’ll see the same button, which, when you click on it, launches the Iblip,” Bechtel explains. “This means that we are able to snipe the Internet with the same messaging, branding, and content.”

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

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

“It was a natural extension to get involved on this project,” Schmidt says. “We wanted to try to do new things and raise the bar even higher than the level that had been attained through the unique approaches they had undertaken with *Kid A*.”

As part of a cross-marketing initiative among MTV, MTV2, and MTV.com, the channel recently ran a Radiohead contest where contestants could win trips to see Radiohead at three different shows.

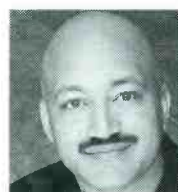
“We also sold tickets to the first leg of the tour through MTV.com,” Bechtel says. “They said that 20,000 people logged in during the first few hours.” Bechtel adds that MTV also used its TV channels to drive viewers online to access exclusive Radiohead content and vice versa.

Schmidt says, “What’s really cool is that they have taken the creative energy of the band and of the project and created something for MTV and MTV2 that works for on-air broadcast yet also fits online in a way that can be combined with the other approaches.”

In addition to partnering with retail, radio, and MTV, Capitol linked with New York-based information exchange manager upoc.com so that fans can receive text updates about the band on their cellular phones and two-way pagers. Bechtel says, “We got them wherever they go.”

EXECUTIVE TURNTABLE

HOME VIDEO. Artisan Entertainment promotes **Tim Fournier** to executive VP of retail and brand development, **Pat McDonough** to senior VP of national sales west, **Dale Moyer** to senior VP of national sales east, **Marie DiPerna** to VP of national accounts, and **Michael Sellars** to executive



STRADFORD

director of VMI West in Santa Monica, Calif. Artisan Entertainment also promotes **Jed Grossman** to executive VP of sales and distribution in New York. They were, respectively, senior VP of sell-through sales and distribution; VP of sales distribution; VP of sales, sell-through east; national accounts director; sales director; western region; and senior VP of sales and distribution.

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

DISTRIBUTORS. David Mark is named manager of national sales for SecuROM products at Sony Music Manufacturing in San Jose, Calif. He was a sales executive of supply chain management for Metatec International.

NEW MEDIA. FaceForward Multimedia names **Bruce Hartley** director of business development, **Charles Donelan** project manager, and **Josh Konetzni** project manager in New York. They were, respectively, co-founder of Music Behind the Marketing, director of new media for the National Thoroughbred Racing Assn., and Web site strategist for Baby Net Center.

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

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

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

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

Among the issues expected to drag down performance is a \$6 million hit, due to the Chapter 11 filing of Zany Brainy. Miller observes that Valley has been squeezed by a number of Chapter 11 filings in the past 12 months and "hopes that is the last of the bad news. In our zeal for growth, one of the things that previ-

ous management did wrong was to sell to customers that weren't credit-worthy—although, in their defense, of course, it's easy to know that with hindsight."

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

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

CLEANING HOUSE: Universal Music and Video Distribution (UMVD) continues its sweep through the one-stop sector: A week after it notified 15 or so one-stops that it would no longer do business with them (Retail Track, *Billboard*, June 16) without giving any explanation, it has cut off Norwalk Distributors, based in Anaheim, Calif., as an audio account, sources say. It will continue to do business with the company as a video distributor.

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

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

MAKING TRACKS: The word from West Sacramento, Calif., is that longtime Tower Records/Video/Books stalwart Bob Delaney, VP of design and development, has left the chain. The departure was a mutual agreement, a press release states. Delaney joined Tower in 1971 as a receiving clerk in the Sunset Boulevard store and worked in various field-management positions until 1990, when he went corporate as the VP of retail operations. Following Tower Records' 1998 restructuring, Delaney was appointed to the position he held at the time of his departure, with responsibilities for store layouts, designs, new concept and fixture implementation, and merchandising. Delaney, who served on the National Assn. of Recording Merchandisers' merchandising committee for nine years, can be reached at baitnbob@aol.com.

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RETAIL TRACK

by Ed Christman



could prompt the company's share price to recover.

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

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

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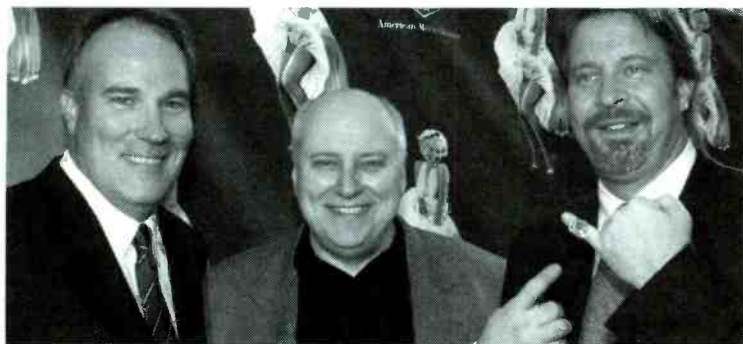
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Home Video

MERCHANTS & MARKETING



Man's (Other) Best Friend. Executives from 20th Century Fox Home Entertainment admire a 75-carat diamond ring dubbed "the Marilyn," unveiled May 31 at the Playboy Mansion in Los Angeles. The ring, as well as other Monroe-inspired jewelry, was crafted to celebrate what would have been the icon's 75th birthday on June 1. Fox, which produced many of Monroe's films, commemorated the anniversary with the May 29 release of a DVD boxed set of five of her films, plus the documentary *Marilyn Monroe: The Final Days*. Pictured, from left, are Fox executive VP Mike Dunn, *Final Days* executive producer Kevin Burns, and Fox senior VP Steven Feldstein.

DVD Market Eludes Game Consoles

Sony PlayStation Wins Over Gamers But Not Movie Fanatics

BY TODD MARTENS

The game divisions of Sony and Microsoft want control of your family room. They're armed with two compact, potent video-game consoles that will attempt to assimilate your TV set into an all-in-one entertainment device by utilizing a three-step attack.

Step one: hook you with games. Step two: seduce you with DVD and CD playback. Step three: wow you with broadband.

The challenge is that Sony—or any other game company, for that matter—hasn't reached step two.

Sony's much ballyhooed Play-

Station 2 (PS2), released last October, was hyped as a Trojan horse to take command of households the world over. The PS2 was not only to revamp the gaming industry, but also to jolt the rapidly growing DVD marketplace. No one questions the impressiveness of its gaming ability, yet its influence on the DVD world is a matter of debate.

"From what I've seen, the PS2 hasn't had much impact on the DVD market," says Ron Dassa, president of Los Angeles-based DVD retailer Laser Blazer. "Pretty much everyone who comes here that has a PS2 also has a DVD player, so it's a second player in the house that doesn't generate new business."

That sentiment is echoed around the industry. Pete Roithmayr, VP of merchandise for West Chester, Pa.-based Electronics Boutique's games division, doubts the next generation of video-game consoles—the PS2 and Microsoft's Xbox, due Nov. 8, both priced at \$299—will become the primary DVD player in a home: "The guys who are into watching a lot of movies are going to want to get a high-end DVD system."

As a DVD player, the PS2 has garnered mixed reviews. Its primary shortcoming is that it lacks some features offered on comparably priced DVD players, such as the ability to

resume play at the point where the film was stopped. The PS2 also utilizes a somewhat clunky icon-based menu system, and, while its picture quality has been praised, many consumers have complained that the sound occasionally falls out of sync. The remote controls available to play DVDs are also less than stellar.

Still, an informal survey of PS2 users found that gamers were happy with the DVD capabilities, though they note it wasn't a factor in their decision to buy. "If you have the money and are really into movies, buy a DVD player, but if you don't watch many movies, stick with the PS2," says 17-year-old gamer Chris Malcolm.

Sony isn't surprised by that response. "We've been able to conduct a lot of market research based on our existing base of 3 million [PS2] units sold in North America," says Molly Smith, director of public relations for Sony Computer Entertainment America. "What we found is that the DVD functionality weighs into the decision to buy, but it's not the primary compelling factor. It's the game entertainment."

Yet Douglas Lowenstein, president of the Interactive Digital Software Assn. (ISDA), is optimistic that game consoles will become the primary DVD player in most homes, based on projected player sales.

For instance, Sony expects to sell more than 10 million PS2s in North America by March 2002. If the Xbox sells half of that within its first year

(Continued on next page)



ROITHMAYR

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

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

Kicking off the studio's "Platinum" series of animated classics, the two-disc set contains archival commentary from **Walt Disney** himself, a studio history, 3-D "art galleries" with original drawings from the film, a game, and a new recording of "Some Day My Prince Will Come" by **Barbra Streisand**. Walt's nephew, **Roy**, also appears on the disc, giving a brief history of the 1937 classic, which was the studio's first full-length animated film.

To guide consumers through this extra material, Disney's in-house DVD department has created a talking magic mirror tour guide that is almost identical in style and tone to the character in the film.

"The talking mirror explains the features of both discs and presents you with choices, but it's also done in an entertaining way," says Buena Vista Home Entertainment senior VP of worldwide DVD production **Chris Carey**. "It brings you into the story of the film immediately."

One of the features explained by the mirror is a series of four- to five-minute guided mini-tours highlighting various segments of the disc. The tours is also introduced by Disney stars, including **Angela Lansbury**, who played Mrs. Potts in *Beauty and the Beast*.

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

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

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

Containing between six and eight hours of such bonus features as in-depth interviews with the director and other members of the production team shot exclusively for the DVD, the two-disc set is priced at \$29.95, with a minimum advertised price of \$19.95.

"The 'Vista' series will be the definitive presentation of a film through the eyes of the director," Carey notes. Two or three titles a year will be released on the Vista label.

WIDESCREEN IS BETTER: Director **Martin Scorsese** is teaming up with Philips Consumer Electronics to educate consumers about the benefits of viewing movies at home in the widescreen format.

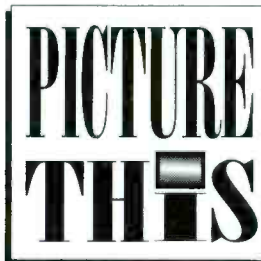
While film buffs saw the widescreen light long ago, many consumers still complain about those black bars that appear on the top and bottom of the television screen. Philips' "See What You've Been Missing" campaign is set to change that thinking.

"Even though widescreen versions of films on VHS have been available for years—and now on DVD—it is still not accepted as a mass-market product," says Philips Consumer Electronics senior VP/GM **Des Power**. "But a great majority of people don't know how much of the film is lost when it's fitted to fill a regular television screen." Fitting the image to a television screen is commonly known as pan-and-scan.

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

Scorsese is on board for a year, and Philips is also using the campaign to sell more widescreen (16:9 ratio) television sets. Its top-of-the-line FlatTV, which hangs on the wall, has been reduced in price by 50% to \$7,500 since its 1998 debut. Other big-screen models hitting the market this year will be priced between \$2,000 and \$8,000. "With the advent of DVD, our goal is to create a groundswell of support for the format," Power says.

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



by Eileen Fitzpatrick



Billboard Overhauls Video Charts

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

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

"VideoScan is very pleased to be working with our sister company *Billboard* to provide comprehensive VHS and DVD sell-through charts," says Tonya Bates, VideoScan GM. "Our charts are compiled from consumer point-of-sales data collected by VideoScan and ACNielsen from most of the country's major retailers. We estimate that VideoScan covers about 80% of all consumer sell-through sales.

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

Billboard introduced its first video chart, Videocassette Top 40, in the Nov. 17, 1979, issue. VideoScan began compiling charts in 1993, the same year that *Billboard's* Top Music Videos converted to SoundScan data. VideoScan began providing data to *Billboard* in December 1998, with the introduction of Top DVD Sales. At the same time, the magazine converted its special-interest charts—Recreational Sports and Health and Fitness—from ranked reports to VideoScan information.

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

That source strongly enhanced a VideoScan sample that already

(Continued on next page)

Programming

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newsline...

CLEAR CHANNEL EXITS AD GROUP. Clear Channel will exit New York Market Radio (NYMRAD), a group that markets radio to advertisers and agencies, at the end of June. Clear Channel, which owns top 40 WHTZ (Z100), rhythmic top 40 WKTU, R&B oldies WTJM, AC WLTW, and classic rock WAXQ (Q104), told NYMRAD executives that it did not think it was getting a return on its investment and that it would be able to do more on its own. While NYMRAD executive director Sandy Josephson says he is still hopeful of convincing Clear Channel executives of the organization's value, he concedes the departure will have a significant impact on the group. "It's certainly going to affect us, because we represent the New York radio market, and without Clear Channel, we don't represent as much of the market as we did. I would be lying if I said it isn't a major setback, not only for the organization but [also] for the conceptual selling of radio." The NYMRAD board of directors will meet June 28 to discuss the situation. Josephson declined to say how much Clear Channel pays annually in dues, which are based on a member's revenue. With annual revenue estimated at \$206.3 million, BIA Financial Network estimates that Clear Channel takes a quarter of New York's \$823.9 million in revenue.

CUMULUS SETTLES SHAREHOLDER SUITS. Cumulus Media has reached an out-of-court settlement in a number of shareholder class-action lawsuits filed in connection with its March 2000 restatement of revenue and expenses for the first three quarters of 1999. Under the terms of the settlement, Cumulus will pay \$13 million in cash to the plaintiffs, of which \$7.25 million will be covered by insurance. Cumulus has also agreed to pay out 240,000 shares of stock, valued at roughly \$3 million. "These lawsuits were the remaining vestige of an old problem," says Cumulus chairman/CEO Lew Dickey, "and it was time to put them behind us."

ARBITRON TO COLLECT WEBCAST DEMOGRAPHICS. Arbitron has launched a Webcast audience-analysis service that collects demographic information from users of individual streaming media channels. The purpose was to make Webcasting a more attractive medium for advertisers. "It is crucial for Webcasters to have demographic, socio-economic, and Internet usage profiles," says Bill Rose, GM/VP of Arbitron Webcast Services. During its beta test, Arbitron monitored users of Minneapolis-based NetRadio.com in March and April. The initial profile revealed that 73% of NetRadio's audience either graduated from college or possessed post-graduate degrees, and 19% live in homes with an annual income of more than \$100,000. Two-thirds of NetRadio's audience is male, and nearly three-quarters are between the ages of 25 and 54. Nearly three-quarters live in the U.S., with most residing within the New York market.

ARE THE '90S THE NEW '80S? After devoting Memorial Day weekend to a top 90 songs of the '90s countdown, adult top 40 KPLZ (Star 101.5) Seattle has started '90s Friday Night. Star's Kent Phillips says, "We were the first station to do an '80s night show in 1995... Five years from now [90s Friday Night] will be a format." Here's a sample hour: Right Said Fred, "I'm Too Sexy"; the Verve, "Bitter Sweet Symphony"; Sugar Ray, "Fly"; Real McCoy, "Another Night"; Meredith Brooks, "Bitch"; the Rembrandts, "I'll Be There for You/This House Is Not a Home"; Lisa Stansfield, "All Around the World"; Cherry Poppin' Daddies, "Zoot Suit Riot"; Des'ree, "You Gotta Be"; Harvey Danger, "Flagpole Sitta"; Robyn, "Show Me Love"; Gin Blossoms, "Til I Hear It From You"; and the Verve Pipe, "The Freshmen."

NOTED. In a pair of deals totaling \$200 million, former Greater Media executive Charlie Banta has reshaped the New Jersey radio market. Millennium Radio, founded by Banta last year, is buying three stations from Press Communications for \$110 million, and in a separate deal, he is buying five Monmouth, N.J., stations from Nassau Broadcasting for \$90 million... Several Citadel Communications stations are not receiving preliminary spring Arbitron ratings numbers, but Citadel expects to remedy the situation by the time the final ratings are released. Unlike Clear Channel's contract dispute with Arbitron that prevented as many as 130 markets from receiving numbers (*Billboard*, June 2), only newly acquired Citadel stations with different end dates on their Arbitron contracts are affected.

With reporting by Frank Saxe and Marc Schiffman in New York and Angela King in Nashville.

Zing Connects Listeners With Stations Cell-Phone Technology Provides Music Info, M-Commerce

BY FRANK SAXE

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

In July, Zing Interactive Media will become the latest company to offer a service that will connect listeners to their stations and the music, via a cell phone. Already, StarCD and Buzz-Hits are targeting listeners who seek out the names of songs that they hear on the radio. Zing hopes its partnership with stations will give it an edge over its competitors, which have so far found profits elusive.

In a partnership with Clear Channel Communications, the largest operator of radio stations in the U.S., Zing will launch a test of its Zing321 system on two Philadelphia stations. Beginning July 1, jazz WJJZ and classic rock WLCE (Alice 104.5) will begin airing commercials and promotional spots touting the system.

Here's how it works: Listeners looking for information on a specific song or ad (participating on-air ads are accompanied by a "zing" sound) can dial #3-2-1 on their cell phones, activating a voice-recognition system that will ask for the station's call letters. That program will then take the listener back through time, playing a



CLAUS

few bars of each song or commercial aired, and allow the listener to select the sought-after clip. The hope is that once a listener knows the name of the song, he or she will proceed to purchase the CD from Zing. First-time users will be required to register with their name, password, credit card number, address, and e-mail address, so that on subsequent uses they will only need to enter their name and password.

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

Claus concedes that a certain number of users will use Zing as a source of information—and never make a purchase. "It's a risk you take, but if they take the time to interact with our system to get the name of the song, at some point they just might take the time to buy." He estimates that for a station with a weekly cume of 500,000, no more



than one-half of 1% will buy music from the service. He is, however,

confident that will be enough to be profitable. "The model that we're using shows that by the end of the second year, we should have gross margins of \$50

million, of which half will come from music sales." The other half will come from its use by advertisers.

RADIO, LABELS COULD BENEFIT

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

"Other companies have tried to do music sales before, but they don't have the sustained marketing bud-



CHEN

get to let the public know about their services on an ongoing basis, and without that they fail," explains Claus, who says stations see it as a service to their listeners. "If it's perceived by the audience as a service where they can interact with the station and the music—even if they just want to call up and get the name of the artist and the title of the song—that can enhance listener loyalty."

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

Although the station will continue to announce the name of the artist and song, WJJZ operations manager Anne Gress says the Zing feature may foster listeners' desire for instant gratification, if they choose not to wait until the song's end. "It could also be really helpful for our

(Continued on page 109)

Citadel Vows To Fight FCC Fine Over Eminem

BY FRANK SAXE

Citadel Communications will fight the \$7,000 fine it was hit with for airing an insufficiently edited version of Eminem's "The Real Slim Shady" on top 40 KKMG Colorado Springs, Colo. The version of the song that was broadcast was cited by the Federal Communications Commission (FCC) for not complying with guidelines regarding obscenity and indecency.

Does that mean other stations will be fined for playing Eminem? Not necessarily, says FCC spokesman David Fiske. "If a complaint is filed with the commission, then we will look at the facts, such as what

time the song was played and what the transcript says," Fiske says, adding that "there's always that potential." The FCC won't say if any other stations are under investigation for airing the song.

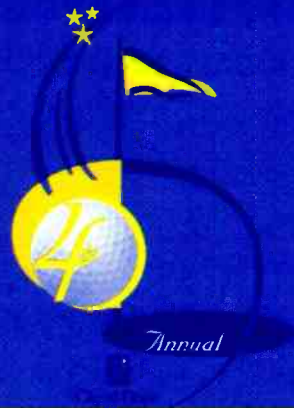
According to Broadcast Data Systems, whose data is used to create the *Billboard* charts, the number of monitored detections of "The Real Slim Shady" fell by a third during the week that ended June 12.

The fine caught many broadcasters by surprise, since they assumed the new Republican-led FCC would be less likely to regulate content and levy fines. Fiske says, however, that the commission has a long his-

tory of regulating decency—one that predates its famed 1977 "seven dirty words" ruling.

When deciding whether to fine a station, the FCC almost always looks to previous cases, but, Fiske says, just because one station is fined does not mean another will be: "We note precedent, but we don't speculate." He points out that specific stations were fined for airing Howard Stern broadcasts and not every affiliate.

Under federal law, Citadel can fight the fine, taking its case from the Mass Media Bureau to the full commission and ultimately to the U.S. Court of Appeals for the D.C. Circuit.



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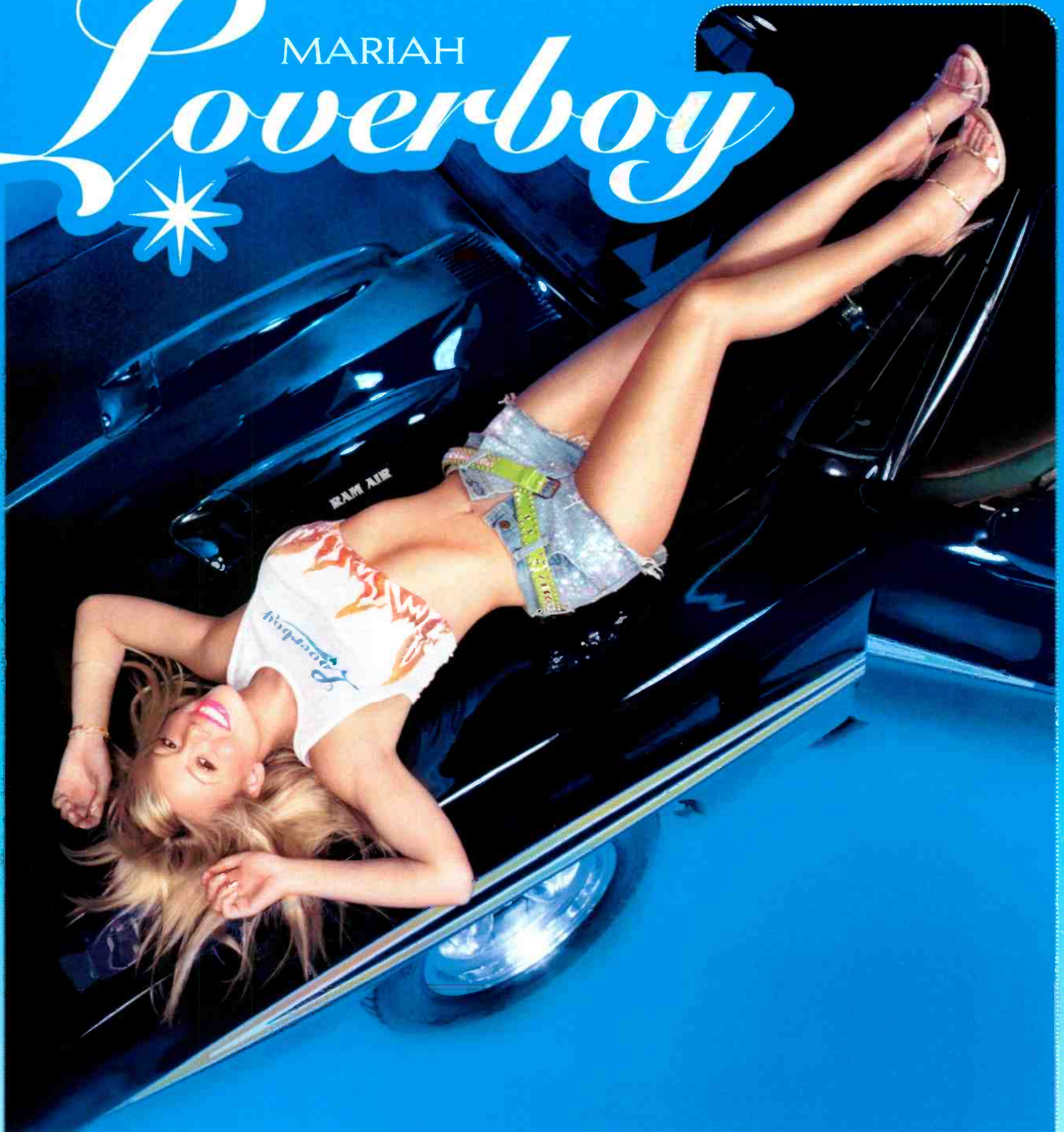
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