Bluesman John Lee Hooker Is Gone But Not Forgotten

Collaborators Pay Tribute

BY CHRYSS KIRKOS

LOS ANGELES—In 1998, in a Billboard interview commemorating his five decades as a recording artist, John Lee Hooker recalled the prophetic words of another fabled bluesman, who had become one of Hooker’s first fans in Detroit 50 years before.

Hooker said, “I’ll never forget, T-Bone Walker told me, ‘Man, your style will never die. You got a personal style. You don’t the true blues, the true blues.’”

(Continued on page 70)

Jazz Lives Thanks To Handful Of Vets

Expert Reissue Producers Mine Gold For Legacy, Verve, Blue Note, RCA, More

BY CHRISS MORRIS

It takes all kinds to preserve and maintain the classic jazz archives. The leading lights of today’s reissue business—people charged with compiling the elaborate, often comprehensive CD packages recounting the history of the 20th-century jazz—came to the game with a variety of backgrounds. Orrin Keepnews, one of the pioneers of the postwar jazz business, began his career as a music journalist. Michael Cuscuna, co-founder of leading collectors’ imprint Mosaic Records, was a former jazz writer and DJ who became a label staff producer with a fixation for the Blue Note Records catalog. Bob Belden, who has done extensive catalog work for Blue Note and Columbia/Legacy, is a well-known saxophonist, composer, and arranger. And Phil Schaap, a seven-time Grammy winner for his reissue work, got his start as a teenage broadcaster and engineer. Despite their differences, the four men share a passion for the music and a dedication to the quality preservation and presentation of seminal jazz recordings. At age 78, Keepnews is the grand old man of jazz reissues. In 1952, he was managing editor of The Record Changer—a collectors’ magazine published by his former Columbia University classmate Bill Grauer Jr.—when RCA Victor approached Keepnews and Grauer to create a series of jazz reissues under the unusual rubric Label X.

“We ended up where they put out a total of maybe 40 10-inch jazz LPs,” Keepnews recalls. “There were a few compilations. It ranged from their...”

(Continued on page 68)

Nominees Are Announced For Annual Radio Awards

BY CHUCK TAYLOR

Eight major-market radio stations could be cleaning up—with a sweep of five nominations apiece—at the upcoming Billboard/PlayAir Monitor Radio Awards Oct. 6 in Miami Beach.

Top 40 outlets dominate the multiple nominations field, with five such stations earning nods in the major radio categories: station, operations manager, PD, assistant music director/music director, air personality, and promotions/marketing director of the year.

Three rock stations garnered as many as five nominations, while one country station and one R&B station each earned four nominations.

AC WLTW New York, mainstream top 40s KIIS Los Angeles and WHITZ (Z100) New York, and adult top 40s (Continued on page 62)

Traditional Crossroads Aims For Cultural Harmony in Middle East

BY RICHARD HENDERSON

To Westerners in 2001, the cultural and temporal distance to Armenia circa 1912 might seem insurmountable. Yet thanks to the Traditional Crossroads label, age-old music of the Middle East comes alive for today’s scholars, musicians, and music lovers.

Since 1994, Traditional Crossroads has brought the esoteric sounds of Turkish, Armenian, and Persian music to a larger audience, via beautifully packaged audiophile recordings that showcase the finest musicians of past and present. Label founder Harold Hagopian has channeled his enthusiasm for his ancestral culture—as well as considerable studio expertise—into enabling this civilization to endure. Alongside the arcane sounds rediscovered on archival albums like Istanbul 1925, Hagopian’s label gives wide currency to such contemporary talents as Iranian composer Komikesh and virtuoso Kayhan Kalhor, a remarkably in-demand musician who has worked (Continued on page 77)

Jive’s ‘N Sync: Shouldering The Burden of ‘Celebrity’

BY LARRY FLICK

Justin Timberlake’s jaw is getting a little tight. The topic of conversation is ‘N Sync’s forthcoming Celebrity (Jive, July 24)—and for a guy asserting that he’s “completely cool and happy,” he sounds a bit angry.

“The truth is that it can be tiresome to be continually blasted by critics because we don’t fit their preconceived notion of what a ‘credible’ group is,” Timberlake says. “I wonder if they listen to our music before venturing an opinion.”

Looking around the cavernous Cleveland arena where the act is about to play another show in a string of sold-

(Continued on page 67)
Steven Van Zandt and Carson Daly cordially invite you to compete for the Martell Cup at the Ridgewood Country Club, Paramus, New Jersey, Site of the 2001 Senior PGA Championship

August 6, 2001

Contact Peter L. Kauff, c/o The T.J. Martell Foundation
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Thanks to our sponsors ABKCO, BMI, COLUMBIA, EMI, EPIC, and RCA.
The Summer Heat Of Doyle Bramhall II & Smokestack

Step across the Welcome mat and prepare for swampy, high-fever Texas blues rock—with a smoldering, erotic undertone. In one of the best club concerts this columnist has witnessed this year, Doyle Bramhall II & Smokestack cast an unbreakable spell over several hundred perspiring spectators on the night of June 26 at the Village Underground on West Third Street in New York’s Greenwich Village. The band’s-name is a perfect metaphor for Doyle’s musical moxie, and for Doyle’s Hint of Smokestack’s chancy, writer, co-founder, and backing vocalist, Susannah Melvoin, thinks she knows why.

“That song has a sensual quality to it, like the damp air in a hot cabin, and Doyle’s music has that quality overwrought, but not baldly high.

“In the lyric, I tried to write about a moment, a feeling as a little girl of ‘Where do you want to be right now—if you could be anywhere’ and the answer would be in the rain, a perfect rain. We wanted an atmosphere, deeply romantic but simple, and so it’s love song, too.” And like virtually all of Welcome, it’s near-hymnal, near-circuit prowl:

“II II

Step across the Welcome mat and prepare for swampy, high-fever Texas blues rock—with a smoldering, erotic undertone. In one of the best club concerts this columnist has witnessed this year, Doyle Bramhall II & Smokestack cast an unbreakable spell over several hundred perspiring spectators on the night of June 26 at the Village Underground on West Third Street in New York’s Greenwich Village. The band’s name is a perfect metaphor for Doyle’s musical moxie, and for Doyle’s Hint of Smokestack’s chancy, writer, co-founder, and backing vocalist, Susannah Melvoin, thinks she knows why.

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Memorial Pays Tribute To Jazz Vet Simon

BY JILL PESSELMICK

Bebop singer Helen Merril, jazz pianist Dick Katz, and pianist/composer Dr. Billy Taylor were among the many musicians who paid tribute to George T. Simon—jazz writer, musician, producer, and a former executive director of the New York chapter of the National Academy of Recording Arts and Sciences (NARAS)—at a June 14 memorial at New York's St. Peter's Lutheran Church. The service also included speeches by NARAS president/CEO Michael Greene, trumpeter Richard Sudhalter, and producer George Avakian.

Approximately 125 members of the New York music community attended in honor of Simon, who died Feb. 13 at New York University Medical Center at the age of 88. He passed away from pneumonia following a battle with Parkinson's disease.

At the memorial, Taylor spoke about Simon and performed a piece called "A Bientot." It was a work that Simon particularly liked, Taylor recalls. "When NARAS was organized, we were among the five founding members of the New York [chapter]," Taylor says. "He devoted the rest of his working life to that. George's job was executive director from 1958 to 1976 and later as a consultant, was to keep things moving and make people aware about the ideals that the organization had. In my opinion, NARAS would not have gone in some of the directions that it did go in had he not been there to beg and cajole and put people back at the table when they stormed out. He made a lot of things happen, because he had respect from people.

Simon began his music industry career in 1935 as associate editor of the music magazine Metronome. In 1939, Simon became editor in chief, a position he held until 1955. Simon played drums on the first recordings of the Glenn Miller Band in 1937 and wrote lyrics for Duke Ellington and Alee Wilder, under the pseudonym Buck Pierce. During World War II, he was a member of Miller's Army Air Forces Band. Simon, who wrote several books about swing, later acted as a supervisor at the record company Jazzon and as president of the record production company Booree Productions from 1968 to 1969. In 1977, he won a Grammy Award for his liner notes to Bix, A Legendary Performer (RCA). He is survived by his wife of 53 years, Beverly; a daughter; a son; and three grandchildren.
DR. DOLITTLE 2 ORIGINAL SOUNDTRACK

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and killer cuts from O-TOWN; THE PRODUCT G&B featuring WYCLEF;
LUTHER VANDROSS; ANGIE STONE; LFO with M.O.P.; ALICIA KEYS;
JIMMY COZIER; NEXT with LIL' ZANE and blazin' music from
FLIPMODE SQUAD featuring BUSTA RHYMES.

BEGINNING NEXT WEEK,
HIT AFTER HIT AFTER HIT WILL EXPLODE
**U.S. May Ignore WTO**

**Move To Void Controversial Act Unlikely**

**BY BILL HOLLAND**

WASHINGTON, D.C.—Congress will most likely ignore a World Trade Organization (WTO) demand to void the Fairness in Music Licensing Act, according to sources on Capitol Hill. The law allows bars, taverns, and retail shops to use background music without paying licensing fees to U.S. performing rights societies.

The U.S. has until July 27 to act on the WTO's request for action. According to spokespeople on Capitol Hill, lawmakers have not planned any hearings on the matter.

A spokesman at the office of the U.S. Trade Representative said he would not comment on how, or if, the administration's trade body will deal with the demand, first brought to its attention in January 1999. "We haven't met to discuss what we might do from month to month." asked spokesman Rich Mills.

If the U.S. turns its back on the WTO on that issue, it is a member of the international group is likely to ask for compensation from the U.S. in another area of trade. If a compensation is imposed, it may impose trade sanctions. Such sanctions could include withholding U.S. music-royalty income or even an embargo or restrictions on other products.

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**Zomba Opens New Operation In Lisbon**

**Tasini Ruling Could Affect Industry**

**BY HENRIQUE AMOROSO AND GORDON MASSON**

LISBON—The Zomba Records Group is entering the next phase of its plan to expand its operations in Portugal, with the July 1 opening of a dedicated marketing office in Lisbon.

Over the past 15 months, Zomba has taken a strong foothold in Portugal, France, Spain, and Italy to complement existing operations in the U.K., Germany, Austria, Switzerland, Sweden, and the Benelux territories.

Based in Lisbon, Zomba’s operation in Portugal will be a division of Zomba Spain and will be overseen by Antonio Matias, managing director of Zomba Spain. Odette Rodrigues has been appointed Zomba’s marketing manager in Portugal, while Raquel Furtado has been named head of promotions.

“Tasini is a turning point in Portugal,” managing director of Universal Music Portugal, notes, “The last of the independents is developing a strategy that, in the medium term, can be a strong [examination] by the majors. But this is a sign of market encouragement, which we obviously welcome.”

---

**Lewis to Leave Chrysalis**

**BY GORDON MASSON**

LONDON—Chrysalis Group is searching for a new CEO to head up its music division now that chief executive Steve Lewis has opted not to extend his contract. That move comes on the heels of Tasini’s win, which, according to writers and publishers who work for Chrysalis insiders, who had no inkling that he planned to leave the company when his contract expires Wednesday.

Lewis has overseen the group’s music activities around the world since joining the company in January 1993. During his tenure, Chrysalis Music Publishing established offices in Oslo, Copenhagen, Munich, Paris, Nashville, and Barcelona, to join those already in London, Los Angeles, and Stockholm.

Lewis tells Billboard that he decided not to ink a new deal because it was turning into something else. "I’m not leaving because I’m in any way unhappy or unsatisfied with what’s happened at Chrysalis, and that’s not unusual. I do leave them in any difficulty.”

Lewis adds that while he has been talking about possible successors with Chrysalis chairman John Wright, no final decisions have been made. "I have every confidence that the companies in the music division will go from strength to strength, because they have outstanding management. Chris Wright is a great chairman and has given me every support, as I’m sure he will in the future,” he adds.

Wright tells Billboard, “We weren’t expecting Steve to be leaving, and obviously we just want to express our thanks to him for all the years he’s been with us.”

In the meantime, those are under capable control with all the existing divisions and offices, which are currently moving too quickly. In the meantime, those are under capable control with all the existing divisions and offices, which are currently moving too quickly.

Taken aback by the decision, Wright nevertheless has nothing but praise for Lewis. "Steve has done a very good job. The music division has grown significantly in the time he has been there. I was genuinely surprised that he wanted to leave. I was always surprised at how well we did with Chrysalis in the time that he’s been here. Now there’s a new challenge there to take the music division forward.”

That challenge will include fulfilling Lewis’ vision of completing the company’s global publishing network. "I really regret that I will not be here when Chrysalis becomes a multinational, self-administered pub..." (Continued on page 67)
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A TRUE BLACK STAR POWER EXPLOSION!
BY EILEEN FITZPATRICK

LOS ANGELES—Over the past few years, DVD-Video shipments have logarithmically increased during the past few years, with November and December as study dates. Christmas is the breed's key selling period. But this year, as DVD player penetration increases at a staggering rate, Christmas will come early with a slew of long-awaited DVD catalogue titles hitting stores in November. Some big-name stores—Merchandising and holiday products—will be the biggest seller for the entire fourth quarter," said compost editor Jeff Sutherland, managing editor of Amazon.com's video and DVD store. "Godfather will probably be the top-dollar champion, since the price point is higher.

The five-disc set has a minimum advertised price of $74.96. The first-time catalog DVD titles for the most popular MGM Home Entertainment's Fiddler on the Roof and The Terminator, both scheduled for Oct. 2. "We're not anxious that it's a crowded month," says.png of video and DVD sales Robert Wittenberg. "Consumers will buy more than one disc, and frankly, it works to our advantage when they are purchasing— and hoping—for it to be the biggest month ever for DVD sales. Three of the most requested and most collectable films are available on DVD, beginning Oct. 9, when Buena Vista Home Entertainment's Snow White and the Seven Dwarfs and Paramount Home Entertainment's The Godfather DVD Collection hit the street (Billboard, June 30). A week later, Stars Wars Episode I: The Phantom Menace arrives in stores. It is the first of the four Star Wars titles to be released on DVD (Billboard, June 30).

"On a unit sales basis, Phantom Menace has a chance to be the biggest seller for the entire fourth quarter," said Sam Sutherland, managing editor of Amazon.com's video and DVD store. "Godfather will probably be the top-dollar champion, since the price point is higher.

BY RAY WADDELL

NASHVILLE—Described as an honorable man always ready with a story, pioneering fair and festival talent agent Dan Romeo died June 23 of liver and kidney failure at the age of 76 at his home in Omaha, Neb.

As a youth in Omaha, Romeo taught himself to play guitar and won the Arthur Godfrey Talent Search on TV in 1945 as part of the Metro Tones [Don's surname has been changed to the present form of RMM in the past, submitted offers. A decision was reached on the basis of opinions by a court creditors committee and Mercado himself. A Sony Discs spokeswoman did not have any comment at press time. RMM's music legacy includes recordings by the late Latin band leader-ton Len and I was a client of RMM Management, the artist-management and booking agency Mercado founded in 1972. Celia C. James, who was the brainchild of RMM Management, the artist-management and booking agency Mercado founded in 1972. Celia C. James, who was the brainchild of RMM Management, the artist-management and booking agency Mercado founded in 1972. Celia C. James, who was the brainchild of RMM Management, the artist-management and booking agency Mercado founded in 1972. Celia C. 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**STYX: 20 YEARS OF #1's**

Billboard pays tribute to Styx, one of the world's most revered rock and roll bands, after 20 years of chart-topping hits! We take a look back at their rise to supergroup status, recap their success on the charts, and reveal the group's musical plans for the future.

Join the celebration!

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

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**ETTA JAMES**

We salute the legendary Etta James with an in-depth career retrospective and a report on her exciting plans for the future. Billboard looks back at her early days in classic R&B up to the release of her latest collection of jazz standards. Join us in celebrating this quintessential voice in American music!

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- **JEFF MCCLUSKY** • Issue Date: Aug 18 • Ad Close: July 24
- **LATIN MUSIC SIX PACK IV** • Issue Date: Aug 25 • Ad Close: July 31
- **NATIVE AMERICAN MUSIC** • Issue Date: Aug 25 • Ad Close: July 31
- **BILLBOARD R&B/HIP-HOP CONFERENCE** • Issue Date: Sept 1 • Ad Close: Aug 7
- **FREDDIE RECORDS RAMON AYALA 100th ALBUM** • Issue Date: Sept 1 • Ad Close: Aug 7

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Come's Thalia Zedek Goes Solo For Matador

BY JILL PESSELNICK

Thalia Zedek hadn't planned on a solo career, but now that it booms with the July 31 release of Been Here and Gone (Matador), the former lead vocalist of rough-and-tumble rock act Come isn't merely replacing her past. 

Younger guitarist Zedek—who also headed esteemed late-'80s/early-'90s indie bands Live Skull, Uzi, and Dangerous Birds—presents a moody vision with Been Here, one that diverges from the sounds of her hard-driving bands. "It's a different style of music," Zedek insists. "It's not a guitar-rock band. I'm into different textures now."

Matador co-owner Gerard Cosloy stresses that although Zedek’s solo album harks back to her earlier work, it displays true growth. "There's obviously a common thread," he says, "but even a cursory listen to this album will reveal a more delicate, nuanced side of Thalia. Solo albums from moody singer/songwriters are a dime a dozen. That the singer/songwriter in question has smart and guts to spare and possesses the most powerful voice in rock—well, that's kind of unique."

Zedek began exploring a subtler sound while still a member of Come in the late '80s, when she played New England gigs that didn't need a full band setup. Before Come eventually disbanded, the group was "kind of taking a break, so I just started playing mostly covers with [pianist] Beth Heimberg and with [viola player] David Michael Curry. People were soon asking me if I had recorded anything like this. I started writing original songs geared toward that, then I really wanted to record. It just came naturally."

"Been Here and Gone exposes Zedek's also grow to a mixture of new tunes and covers accented with instruments that are unusual for edgy singer/songwriter rock, such as the glockenspiel and trumpet. Highlights include Zedek's "Bonfire Thing," which delves into a different relationship and features a space guitar riff, and a cover of Leonard Cohen's "Dance Me To The End Of Love," in which Zedek spits out lyrics like she's delivering a poetry reading set to music. (Zedek's own songs are published by Thalia Zedek Publishing and are administered by Bug Music.)

Zedek enlisted many of the musicians who had played the first small shows with her to contribute to the album, while also working closely with former Come guitarist Chris Brokaw. Despite the familiarity of her collaborators, the process was less democratic than her past band experiences. "The musicians definitely came up with their own parts, but the songwriting was more collaborative, like with Come," Zedek says. "Everything now doesn't have to be a group decision—which is kind of nice."

In addition to circulating advance copies of Been Here and Gone, Matador has shrewdly put together a nine-track promotional-only sampler disc that gives those new to Zedek a taste of her talents as a songwriter (including a handful from the band's three Matador discs) and one each by Live Skull, Uzi, and Dangerous Birds. The sampler also includes the first single from Been Here—"1926," a piano-based cover of a song originally recorded by early-'90s band V.

Matador will be working "1926" to modern-rock specialty shows and triple-A stations. Brian Turner, music program director for Hoboken, N.J.’s public station WFMU, anticipates playing further tracks. Echoing Cosloy, Turner says, "Thalia's voice has real power and expressiveness. I was blown away every time I heard the chance to see Come, especially the way her voice worked with the tension in the guitars and rhythmic section. We hope [listeners] have the good taste to buy her record."

When Zedek—who is booked by Steve Kaul of the Agency—goes on tour this September, a program of local press, radio spots, and in-stores will be coordinated. And she will likely play many nontraditional venues, such as bookstores and coffee shops, according to Matador product manager Donovan Finn.

A retail campaign with the Allston, Mass.-based Newbury Comics chain is expected, and Matador will invest in listening posts with a number of smaller chains. Josh Mandel, co-owner of Other Music—a two-owner, alternative-minded chain in New York and Cambridge, Mass.—says his outlets have a strong history with Zedek, who "sells a lot of Record Store Day records, and before that, Live Skull," Mandel says. "I don't think [the solo project] will disappoint her fans at all, even though it's mellower: We post our employees' top 10 lists, and it's already made a couple of them."
Marc Almond Steps Into The Light
Lauded Soft Cell Reunion Hit U.S. As Part of Watopalava

BY WAYNE HOFFMAN

Marc Almond has always lurked in the shadows, waxing poetic about dark fantasies and brooding over bittersweet affairs. So it comes as somewhat of a shock to hear “Glorious,” the first single from his new Blue Star/XIII Bis Records album, Stranger Things. The single renews the sounds that it sounds as though Almond has finally stepped into the sunlight, as he sings: “Feelings wider than the sky.”

“Glorious” is a hymn about inspiration and optimism,” Almond says. “People often expect me to come up with something darker. The last album [1999’s Open All Night on Instinct] was more downbeat, so I wanted to start this one with a more uplifting song, something that would surprise people.”

The single, released June 19 across most of Europe, will be released July 2 in the U.K. Mark Langthorne—Almond’s U.K. manager, working with 15.9 Management in London—says he is targeting “serious, music-oriented radio,” rather than pop, although he admits that “Glorious” seems to cross over to quite a few radio types.”

Almond will make a range of British TV appearances in July to promote the single, including such shows as BBC’s Top of the Pops and VH1’s Big in UK.

Almond’s U.S. manager, Vicki Wickham of New York-based Take Out Productions, says that no singles will be released to American radio until next year because Stranger Things—released June 18 in Europe—has no American distributor yet.

Almond says, “I lost out for years because my management were just interested in promoting me as a European artist. America got neglected.” But he hopes his new team of managers and Almond’s new manager working with his new management can change that situation. “There’s a lot of ground to catch up. I never set my sights on selling millions of records, but it would be nice to have them available there.”

Almond works with a new producer/arranger on Stranger Things, Johan Johansson from Iceland. Johansson had created experimental pop for the group Lube, mixing strings, samples, and electronic orchestration. Almond calls Johansson “a kindred spirit,” musically; the two co-wrote many songs, and Almond lifted two songs for the album: “Come Out” and “Love in the Time of Science”—from an “esoteric” set that Johansson had written for Icelandic group Dip.

Working with “a very strict producer, Almond says, gave Stranger Things “a musical coherence” that some of his earlier efforts eschewed. Arrangements are soaring and melodramatic—Almond always is—but the sound finds a middle ground between the sparsely jazzy synth-pop of Open All Night and the orchestral grandeur of 1991’s Tenement Symphony (Sire/Reprise).

“I’ve found my direction more clearly,” Almond explains. “I’ve become a more competent singer and songwriter. That’s something that comes with time.”

Almond’s career spans 20 years, from his days as the singer for new wave duo Soft Cell through a series of brief and sporadic return appearances and a string of solo releases.

In the U.S., Langthorne says, Almond has always maintained “media awareness. His only solo single to chart was “Tears Run Rings,” which peaked at No. 22.

From Ruth Brown to Ratt: Coffee-Table Book Charts Atlantic’s First 50 Years

HISTORY LESSON: In many ways, the history of Atlantic Records is the history of modern pop music. Nowhere is that more apparent than in What I’ll Say: The Atlantic Story—50 Years of Music (A Publishing Co., Ltd.), a new coffee-book that tells the pictures and interviews the story of Atlantic’s first half-century. It is compulsory reading for any music fan.

Arriving in stores in July, the extremely heavy book (it could set up as a coffee table, given its left) features essays by each of music’s topchroniclers, including Nat Hentoff, Robert Christgau, David Fricke, and Will Friedwald. The real gems, though, are smaller pieces that capture them extremely rare—and the accompanying text, culled from hundreds of interviews with recording artists, producers, record executives, and most important, Atlantic Records co-founder Ahmet Ertegun.

Whether they had their greatest success on Atlantic or on another label, most artists, it seems, passed through Atlantic’s doors at some point, and their glorious stories are captured here in a way that is both infallibly third and inspires.

“Although there were a great many [records] that were not on Atlantic, they are somehow mirrored by the themes on the Atlantic albums,” says Fricke.

“When I first saw the finished volume, I thought, ‘My God, it’s beautiful, it’s incredible,’” Ertegun says.

Atlantic started humbly, but had always grand aspirations—in fact, at one time or another, releasing the entire works of William Shakespeare on record, starting with Romeo and Juliet. “The first rule was self-preservation,” Ertegun says. “Anything that resembled anything we thought would sell had some appeal to us.”

The Atlantic series was the best-selling series of albums in the world would buy at least one copy. I don’t think we sold 100 copies.”

With the confidence that only an executive who has experienced the uppermost reaches of success could exude, Ertegun adds, “This is a heavy book—it has many hundreds of pages. What would be a heavier and bigger book would be the history of our tops. I think it would be a great lesson to the people. If we get one of five, that’s tremendous. You’ve got to just get up to bat.”

Ertegun says that, thankfully, he’s forgotten many of his misses, but a few stay burned in his memory. “Bill Graham asked me to come up to San Francisco and see a band—he said it was mainly a guitar player,” recounts Ertegun. “So I went up and said, ‘Oh my God, his drummer’s not here, there’s no bass player, and there’s only a percussionist!’ They messied around, and I said, ‘I don’t know, they’re kind of good, but I don’t know what I can do with them.’”

“I did nothing. That was Santana.”

A much earlier misstep into music in the ‘60s makes Ertegun chuckle. “Of course, we couldn’t afford to go down South to record what we called hillbillies, he laughs. The only hillbilly band we could get was Bill Haley & the Comets. We recorded them playing country music, and it was a disaster.”

The band moved to Decca, switched to recording rock songs, and—and, as they say, the rest is history.

Our suggestion? Raid your shelves for all your Atlantic records (by Ruth Brown, the Spinners, Solomon Burke, Crosby, Stills, Nash & Young, Led Zeppelin, Aretha Franklin, Ray Charles, even your Ratt, Savatage, and Twisted Sister... throw them on while reading the book and let Atlantic’s history wash over you. It’s guaranteed to make your day better.

IN BRIEF: Industry vet Ted Gardner is in talks with Left Bank Organization about joining the company. Gardner, who has managed Tool and Jane’s Addiction in the past, could apply his hard-rock expertise to Left Bank’s growing hard-rock roster, which includes Tonic, Orgy, and Coal Chamber. The Cranberries, formerly on Island Def Jam, will release their first album for MCA on Oct. 23. Wake Up and Smell the Coffee was produced by Stephen Street and Green Day’s summer tour ends Sept. 30. Bill Graham Civic Auditorium in San Francisco. VH1’s Behind the Music episode on the band will debut July 15. Oasis will commemorate the 10th anniversary of its first live gig with a six-date U.K. tour starting Oct. 7 at London’s Shepherd’s Bush Empire.
Despite Calamities, Nettwerk's Ivy Gets Lift From Far East

BY JONATHAN COHEN

It's something you don't hear every day, but Ivy's Andy Chase insists that being dropped from the rosters of Atlantic and 550 Music/Epic Records was the best thing that ever happened to the New York-based pop/rock trio. Rising from that tumultuous chapter in the Ivy story is Long Distance, released in Japan last November by EastWest and finally arriving in the rest of the world July 10 via Nettwerk. Indeed, Ivy's 10-year career has been full of calamities that range from the aforementioned label problems to studio fires and disastrous tours. But it took another rock cliché—getting big in Japan while being ignored in the U.S.—to help the band find the inspiration to carry on. Without worldwide support, Long Distance took off in the Far East. It also brought Ivy to Nettwerk's attention.

Long Distance was intended to be Ivy's first album for 550 Music/Epic, which had reissued 1997's Apartment Life, the group's final Atlantic release before being dropped by that label. But 550 Music/Epic severed ties with the band before Long Distance was finished. To add insult to injury, the New York studio that Chase ran with Ivy's Adam Schlesinger and ex-Smashing Pumpkins guitarist James Iha burnt to the ground during the recording process. Chase and Ivy vocalist Dominique Durand were also expecting their first child.

"We took a little hiatus because of Dominique's pregnancy, and the first night of our little vacation, I get a call saying, "You gotta come back! The whole building is on fire!" Chase recalls. "It took us two months to figure out where we were going to record."

The solution: Chase and Durand's apartment, a setup that afforded the latter the opportunity to literally "do some vocal takes while breast feeding." Although probably unintentional, the homespun intimacy of this setting seeped into the sound of Long Distance, which wraps Ivy's melodic indie pop in inviting electronic textures far removed from the group's earlier, guitar-centric leanings.

"The first songs Ivy recorded were jangly and simple and straightforward," Schlesinger says, who (along with the rest of the band) is published by Universal, ASCAP. "We started gravitating toward the groovier, slightly more melancholy stuff. It works well with Dominique's voice."

(Continued on page 20)
Jimmy Eat World Rebounds On DreamWorks

BY ERIC AIESE

Being dropped by a major label could be a discouraging blow for many a band. But when Jimmy Eat World parted ways with Capitol Records in 1999, the quartet didn’t fret. Instead, they embarked on a European tour as free agents.

After several weeks, the group saved enough money to record Bleed American (July 24) an album that eventually landed them a deal with DreamWorks.

In the absence of label deadlines, singer/guitarist Jim Adkins says the group was able to properly contemplate every creative decision while making Bleed American. “We’ve really taken our time—from picking tunes to dealing with management. Every step of the way, we’ve made sure to do exactly what we wanted to do.”

With the album completed and a core cult of fans waiting, Jimmy Eat World was an attractive entity for major labels. “It was highly competitive to sign the band, since they had a finished record,” says DreamWorks A& R executive Luke Wood. “The industry heard it and fell in love with it.”

Bleed American features songs that range from the rapid-fire, guitar-charged sound of the title cut and “A Praise Chorus” to the tender “Hear You Me.”

Wood thinks the element that is most attractive about this project is that the band clearly hasn’t compromised its initial vision—to be naturally versatile. “They’re a modern rock band, an active rock band, and a pop band. But they do this with a tremendous amount of credibility. Jimmy Eat World is ultimately a band that’s completely driven by songwriting. At the heart of this record are 11 great songs—even a single one of them contains a unique voice, a unique point of view.”

Adkins says, “The lyrics are observational and autobiographical to some extent.” Although all members of the band are active in writing, each plays a different part, he says. “Usually, I’ll have an idea first, then it’ll get tweaked around with the band and maybe with Mark (Trombino, producer). It’s not a true team collaboration, but we all have our roles. Everyone’s involved in what they do. We found a way to make it work.”

DreamWorks’ marketing plan for the album extends well into next year. At the heart of the plan is “touring, touring, touring” that will continue through the end of the year, Wood says. After a month spent touring Australia, Europe, and Asia, the band (which is booked by Tim Edwards at Chicago’s Flower Booking Agency) returns to the U.S. in time for the Warped Tour, performing on dates from July 25 through Aug. 5.

Following that jaunt, Jimmy joins Blink-182 in Canada and the Northwest U.S., along with Weezer on the Canadian dates. The group will headline its own tour in September.

“We want to put this band in an environment where the natural energy between them and their fans is additive and contagious,” Wood says. “The more people see that, the more they’ll want to be a part of it.”

As Bleed American was shopped to labels earlier this year, copies found their way to key radio outlets and made it on the air before the band even had a record deal. The album’s title cut was serviced to active and modern rock June 5, and a three-song sampler sent to college radio has helped propel the band up the college charts.

The preliminary video for “Bleed American,” serviced to MTV2 and regional local video channels, was shot at a recent sellout show in the band’s hometown, Tempe, Ariz.

“We had amazing footage [that] we turned into a video,” says DreamWorks’ Darin Soler, product manager for the album. But he adds that the label plans to produce a standard, big-budget video for the song to be ready by late-July.

The Internet will also be a key factor in DreamWorks’ promotional efforts surrounding Bleed American. The label recently gave away a limited-edition, one-track disc to fans over the Internet, exhausting its supply in just days after receiving thousands of responses. DreamWorks has also assembled online street teams that will spread news of the album and drum up interest on musical bulletin boards.

The act’s Web site, jimmyeatworld.com, will be relaunched July 4 with new features, and the label has launched a second, secret site exclusively for fans that buy the CD. The enhanced disc will link to the new site, where a new live video can be seen, and live tracks may soon become available.

For Adkins, the new album brings with it optimism, yet he holds no grudge against the past. “We made a lot of ill-informed decisions in the past, but now we’re really grateful for them. The mistakes we learned were priceless. You don’t learn that in a music-business class.”

“Given our physical limitations and everything we know about music, we’ve done the best work we can,” Adkins says. “I’m proud that we’re all completely ourselves, we’ve been really lucky, and I’m thankful for that.”

Dante Visits Jessica. RCA artist Dante, right, was among the well-wishers at a New York bash to celebrate the recent release of Jessica Simpson’s new Columbia opus, Irresistible. Dante is currently promoting “Loudy, Loudy,” the first single from his debut disc, Inferno. Simpson is currently trekking the U.S. in support of Irresistible.
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Millions of Napster users can't be wrong. The major labels have defeated the freeloaders, but music consumers want digital delivery. Will the legal victories really stifle music piracy? Which legitimate platforms for digital music will emerge? Is the recording industry prepared to win in this new era?

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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
6nutella
Nicholas Butterworth
MTV
Kevin Conroy
AOL Music
Gerry Kearby
Liquid Audio
Johnny Deep
AIIister
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Billboard Magazine
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Clear Channel Internet Group
Jonathan Potter
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Jenny Toomey
 Coalition for the Future of Music
Ian Clarke
Freemix & 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. Or...

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TCT Records
Ted Cohen
EMI Recorded Music
Marc Geiger
ARTIS/dfrect
Manus Cooney
Noaster
Jeff Camp
MSK Music
Jim Long
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Dan Beck
Accelerated Development
Michael Krupit
CDNow
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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:
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MusicMatch
Kenneth Steinthal
Weil, Gotshal & Manges
Ann Chaitovitz
AFTRA
Jonathan Zavin
Richards & Eil LP
David Kang
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With special presentations by:
Alanis Morissette, Artist
Edgar Bronfman, Jr.,
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Produced By:

Jupiter Media Metrix
Marc Almond is making more than music. July sees the release of The New York, a small, illustrated book of his own poetry about the Big Apple, accompanied by a spoken-word CD of Almond reading his texts. The limited-edition U.K. printing of 3,000 copies will be published by Ellipsis, which released his larger book of poetry and lyrics, 1980s Beautiful Decadent Night. The seedy side of New York has long been an inspiration to Almond, former frontman for Soft Cell. The End of Soft Cell. This New York includes two poems that became Soft Cell songs in the ‘80s, for instance: “Baby Doll,” an ode to a stripper, and “L’Esqualita,” about a Latino drug bar. But, Almond says, New York’s sizzling has been “cleaned up” in recent years, which leaves him feeling a loss. It’s interesting to watch a city like New York, he observes, how it’s changed— the clubs, the burlesque, the porn places have closed down. I feel sad about it. The New York I love is something of a dangerous place, a little on the edge. Now it’s become a little homogenized.

Marc Almond, in a sense, has updated his style to suit the city. “What’s changed is that, for a sense of drama, you don’t need to rely solely on the writing,” he says. “You can rely on the city itself.”

London has picked up some of the edge that New York has lost, says Almond, citing the once-hip, one-time, one-hip city’s “hedonistic, decadent nightlife.” And New York, he adds, will never cease to inspire him: “That tantalizing, thrilling side of New York will always be there. You’ll just have to look for it a little harder.”

WAYNE ROPHAN

Out of Town, Caitlin Cay and Mike Daly, former members of alt-country heroes Whiskeytown, were in the studio recently working on material for Cay’s first full-length solo album, Ponytail, scheduled to be released in the fall on Chapel Hill, N.C.-based indie Yep Roc.
For more information, visit www.americanradiohistory.com
HAVING FAITH: British dance act Faithless has been taken Europe by storm with its latest single, "We Come 1." The song is from the new Faithless album, Outrospective, due for release July 10 on Cheeky/Arista Records. Stateside, "We Come 1" has been rising on the Hot Dance Music/Club Play chart, where it stands this issue at No. 27.

Although Faithless has had other singles hit the Billboard dance charts, the act’s albums have yet to break through on any Billboard chart. However, that may change with the release of Outrospective, based on the strong chart showing for "We Come 1." Dido (who happens to be the sister of Faithless member Rollo) makes a guest appearance on the album track "One Step Too Far." O

ON WAX: Alternative hip-hop artist Scapegoat Wax comes from the same musical sensibilities as Beastie Boys because his music isn’t pure rap but comprises elements of rock, R&B, and pop. It’s not too surprising that Scapegoat Wax’s music caught the attention of Beastie Boys Mike D., who helped sign the artist to the group’s label, Grand Royal. Scapegoat Wax’s major-label debut, Oke-blow (Grand Royal/Good-vibe/Virgin Records), was released June 19.

Scapegoat Wax, whose real name is Marty James, hails from Northern California, where his music has been heard on several local mix shows. Oke-blow features the first single, "Aisle 10 (Hello Allison),” which has been released to modern rock and top 40 radio.

BRANCHING OUT: Pop/rock singer Michelle Branch is off to a promising start with "Everywhere," the first single from her Mavericks debut, The Spirit Room. The single is getting airplay on such adult top 40 stations as WMZB Memphis, WSSR Tampa, Fla., KLLC San Francisco, KUCD Honolulu, and KSTP Minneapolis. The Spirit Room, due July 31, was produced by John Shanks (Stevie Nicks, Melissa Etheridge), and Branch is expected to tour later this year.

ROCK THEORY: Alternative rock band Apex Theory is getting valuable exposure while on this year’s Warped Tour. The act’s debut album, Random Bursts, is scheduled for release July 31 on DreamWorks Records. Apex Theory’s concert dates on the Warped tour include Friday (6) in Bozeman, Mont., Saturday (7) in Salt Lake City; and Sunday (8) in Brighton, Colo. The band toured with Stabbing Westward in May and June.
**SPOTLIGHT**

**MAHALIA JACKSON**

SUNDAY MARCH MEETING PRIMA MATERA

In this week’s installment of Mahalia Jackson...Mahalia, as many artists, is a backporch romp, and "The Boys Are Back in Town" is a good-hearted backporch romp, and "The Richest Fool Alive" is a peaceful ballad. Throughout,Mahalia has simple help:

**SPOTLIGHT**

**PETRA LOVELESS**

Mountain Song

Produced by Kerby & Timp EX 85061

This is the record that Petra Loveless was born to make. She returns to her roots - country roots and rootsy roots - with the goal of recording a record that is ideally served by Petra's love for the roots of the music. The result is a musical love story that is both heartfelt and heartfelt. In a good-hearted backporch romp, and "The Richest Fool Alive" is a peaceful ballad. Throughout, Petra has simple help:

**VITAL REISSUES**

**Duran Duran**

Ro

PRUDER: Cassi Thomlinson

Capitol T 259-9

With the original lineup of Duran Duran reunited for a new album and tour, the timing seems right for the release of 1982's Ro. The album has been remastered for this enhanced CD, which also features tracks that includes Eric Valentine (Smash Mouth) and Mario Contalino Jr. (Bassie Boys), he succeeds in pulling off a few ideas, assessing each track as "Light of the Moon" and the single "Alone II" thanks to its Colin Sugarbush's live sounds and clever key board lines. James is an adept, if somewhat technically limited vocalist. He brings an exciting, everyman tone to his music that makes him an ultimately engaging figure... -LP

**ROB & HILLTOP**

Jagged Little Pill

So Do Me/Atlantax Columbia CK 85466

Apparently having its sophomore effort list No.1 last year was not enough for Jagged Little Pill the Atlanta-based quartet -Whitney Houston, Lisa Loeb, and brothers Brandon and Carson Reynolds - to return with its second album in as many years. This album, the 20002 Ivy's "How Come You Don't Call Me..." cover-arranging an album of such rich, fine, and subtle music, today's country music is not just an album of songs. It's an album of country music, and it's a triumph. The album's strong suit is its fine balance of pop and country, and its strength is its ability to balance the country sound with pop, and also be "Out Somewhere." And at the end of the day, it goes unfortunately. From Ludovico, Trina, and newcomers Big Duke and Joe Blake don't hurt either...-RH

**ALICE KEYES**

Songs of A Minnow

Produced by Alice Keyes

J Records 0002

Alice Keys makes it look so easy on her debut album. Mixing hits of contemporary R & B, hip-hop, and classic soul, the native New Yorker serves few personal riffs on Songs of A Minnow. Unlike her contemporaries, Keys chooses to keep things simple while setting the bar pretty high. If she manages to last beyond her 20s. "Fallin’", the album's first single, displays both the power of her voice and her remarkable skill on the piano. Keys is not only a strong singer but also a fine pianist, and the album's strong suit is its ability to balance the country sound with pop, and also be "Out Somewhere." And at the end of the day, it goes unfortunately. From Ludovico, Trina, and newcomers Big Duke and Joe Blake don't hurt either...-RH

(Continued on next page)
"How it Works" is a term that frequently appears in various contexts, often referring to the process of understanding or describing how something functions. It can be used in educational materials, technical manuals, or discussions about scientific or technological processes. The phrase "How it Works: Do One thing first, and the title..." suggests a step-by-step approach to understanding or doing something, inviting the reader to follow along with a process or task.

In the same vein, "Do it!" is a call to action, urging the reader to engage in an activity or process. This could be a call to action for readers to try something new, follow a tutorial, or engage with a product or concept. The phrase "Do it!" is often used to motivate and encourage proactive behavior, suggesting that taking action can lead to positive outcomes or results.

Combining these two phrases, "How it Works: Do One thing first, and the title..." and "Do it!" can be seen as a motivational prompt, encouraging readers to not only understand how something works but also to try it themselves. This combination can be particularly effective in educational or instructional contexts, as it provides a clear and direct call to action.

Overall, the phrases "How it Works" and "Do it!" are used to facilitate learning and engagement, particularly in contexts where understanding and practical application are important.
Reviews & Previews

SPOTLIGHT

GIGI D’AGOSTINO (1) Fly With You (Amour Toujours) (3:45)
PRODUCER: Gigi D’Agostino
PUBLISHER: SONY ATV, BMI

An interesting track from the debut album of one of the most prolific Italian divas of the early 90’s.

SPOTLIGHT

MARTINA MCBRIDE “When God-Fearin’ Women Get the Blues” (3:15)
PRODUCERS: Martina McBride and Paul Worley
PUBLISHER: WMH, Sony ATV

A well-crafted song with a strong message about the strength of women.

COUNTRY

DAVE WATSON You’re The Best Part Of Me (2:20)
PRODUCER: Dave Watters
PUBLISHER: Dave Watters

A country ballad with a heartwarming message.

REVIEW ROCKS

FENIX TA Timebomb (2:14)
PRODUCER: Abby Foster
PUBLISHER: Fenix Ta

A high-energy rock song with a catchy hook.

NEW & NOTEWORTHY

DAMN MCNEIL AND THE HILITES Hold On To What You’ve Got (2:10)
PRODUCER: Doc McNeil
PUBLISHER: damnmchill

A soulful track with a strong message about珍惜ing what you have.

CONTRIBUTORS:

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or billboard chart potential. Exceptional releases by new and/or noteworthy artists. PICKS: New releases predicted to hit the top 10 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. 10030) or to the writers in the appropriate bureaus.

www.billboard.com

BILBOARD • JULY 7, 2001

24
Neptunes Enter New Musical Galaxy
Production Duo Releases Its Own Album As N*E*R*D On Virgin

BY RASHAUN HALL
NEW YORK—The Neptunes are everywhere. With five songs that they’ve produced currently on the Hot R&B/Hip-Hop Singles & Tracks chart, not to mention earlier chart-topping hits by Mystikal and Jay-Z, the production team of Pharrell Williams and Chad Hugo has already conquered the world of urban music from behind the boards. What’s next for the dynamic duo?  A Neptunes album, of course. The pair’s Virgin debut, In Search Of ..., arrives Sept. 25 under the N*E*R*D moniker. Williams and Hugo grew up together in Virginia Beach, Va. It was there, at an 11th-grade talent show, that they were discovered by producer Teddy Riley. “His studio was next door to our high school,” Williams says. “He gave us a shot, and we just kept making tracks.”

The duo’s first production was “Tonight’s the Night” for Riley’s group, BLACKstreet. They’ve since produced tracks for SWV, Total, Mase, Noreaga, Ol’ Dirty Bastard, and labelmate Kelis, among others.

After deciding to record their own album, Williams and Hugo teamed up with childhood friend and rapper Shayo and took their trademark sound to Virgin as N*E*R*D. The trio is managed and booked by Greg Walker of New York-based Reelsoul Entertainment.

“We had a good relationship with A&R man Keith Wood through doing Kelis’ album,” (Continued on page 27)

Priority Records’ Athena Cage Excels At ‘The Art Of A Woman’

BY TOI MOORE
LOS ANGELES—With the Sept. 11 release of her Priority Records debut, The Art of a Woman, Athena Cage is ready to show the world what she’s made of. Music aficionados already know her capabilities. Seven years ago, the singer was signed to Keith Sweat’s Elektra-distributed Keta Records as a member of girl group Kut Klose. The trio was featured on the 1994 single “Get Up” by VH1’s Back to the 90s. In 1996, Cage again teamed with Sweat on the No. 1 R&B No. 3 pop single “Nobody.” And two years later, she received BMI’s song of the year award for co-writing with Sweat’s No. 1 single, “Twist.” At that point, the singer-songwriter/producer began pursuing her lifelong dream of being a solo artist.

“During my down time, I stuck to being creative and doing a lot of writing,” the Russelville, Ky., native says. “I told my management team I wanted to do my own thing.”

Cage’s 12-track set is a mix of uptempo tunes and ballads, featuring music with sharp melodies and meaningful lyrics. “I wanted to focus on telling a story from a woman’s perspective and from a positive light, combined with good music,” she says. “I used a lot of live strings, horns, acoustic guitar, and piano. For me, there’s nothing like live music.”

The first single, “Hey, Hey,” and its video were released July 8. The funky club jam was co-written and co-produced by Steve Riley (Pink) and Cage. In fact, Cage—who’s signed to the label via BMI—co-produced many of the album’s tunes and shares executive-producing credits with Shack.

Priority senior VP of marketing John Rotel is confident that Cage’s chart-busting target is based around those who listen to Toni Braxton, Amerie, Brandy, Aaliyah, and D’Angelo. That plan includes an e-mail mailing to the target group, street teams giving out 12-inch vinyl copies of the single to clubs, and July/August club events staged in association with BMI magazine. In addition, via the Trans World music chain, the label is giving away music samplers and conducting a contest, with a car as the grand prize.

Sonya Askew, urban music buyer for Musicland, says Cage “sounds like a young Janet Jackson and Al B. Sure!”

Jay Michaels, PD of Pittsburgh’s WAMO, adds, “She has a nice sound. This is a good break for her.”

As for Cage, who is booked through Hal Ray at the William Morris Agency in Los Angeles, she’s keeping busy—and grounded—at home in Bowling Green, where she formed her own music company to help-unknown talent. “The transition has definitely been different,” Cage says. “All the focus is on me right now. It’s allowed me to have a lot more creative freedom. So far, everything’s just great.”

The Rhythm
The Rap and the Blues
by Gail Mitchell

The Neptunes, whether behind the boards or on tour, are everywhere. The power duo of Pharrell Williams and Chad Hugo have just released their own album on Virgin Records and have taken over the Hot R&B/Hip-Hop Singles & Tracks chart. The album, In Search Of ..., arrives Sept. 25 under the N*E*R*D moniker. Williams and Hugo grew up together in Virginia Beach, Va. It was there, at an 11th-grade talent show, that they were discovered by producer Teddy Riley. “His studio was next door to our high school,” Williams says. “He gave us a shot, and we just kept making tracks.”

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“We had a good relationship with A&R man Keith Wood through doing Kelis’ album,” (Continued on page 27)

R&B crossover tune “Band of Gold” followed a year later by the Vietnam War protest song “Bring the Boys Home.” Not “Twist.” At that point, the singer-songwriter/producer began pursuing her lifelong dream of being a solo artist.

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“We had a good relationship with A&R man Keith Wood through doing Kelis’ album,” (Continued on page 27)
Words & Deeds
by Kwaku

Rock, Jazz, Big Bands Embracing Rap

BRANCHING OUT: Although rap/hip-hop is only a quarter of a century old, the genre has certainly had a pervasive impact. Now such rock acts as Limp Bizkit are incorporating rap, and even Latin big bands are using the services of a turntablist.

One such example is Cuban bassist and Buena Vista Social Club cohort Cachaito Lopez, who returns to the U.K. in July for a series of concerts with his salsa big band. At La Linea, London's Latin music festival that took place in April, Lopez’s band included bassist Dee Nasty, who added scratch turntablism both on stage and on Lopez’s debut album, Cojuelo (World Circuit). Also on that bill were sub-hip-hop fusion act the Orijdas, funk/hip-hop act Ozzomatli, and Kinky, a Latin rock/dance act that features turntablist and samples.

Jazz is also getting into the rap act. New Zealand's ecclesiastically charged, jazz-tipped keyboardist Mark de Clive-Lowe recently performed at London's Jazz Café. His lineup included a rapper and Manuel Bundy, who also scratched on Clive-Lowe's hip-hop-infused Sex Degrees (Universal Jazz). Quite a number of young British Asian acts are mixing turntablism or breakbeats into their soundscapes. Several of these acts—Pathaan, the Dum Dum Project, Asian Dub Foundation, and Desmond Williams—can be heard on the triple CD compilation Stoned Asia (Music Stoned Asia Music/Kickin'). One standout track on South London production team Big Brovaz's compilation Watchin' 'U' (Lifekeeper) is "Natural Born," featuring Cherise's "Atile (We K Here)." The rap tune is done with a Nigerian flavor. And one of the most surprising compilations out there is Radical Records' Too Legit for the Pit: Hard Core Takes the Rap. Among the U.K. hardcore and punk rock acts covering rap songs on the album are Artists Against Armageddon ("Express Yourself"), Hoods ("Cool Jool's" "Mama Said Knock You Out"), and Diehard Youth (Young M.C.'s "Bust a Move").

The ever-growing importance of hip-hop is also confirmed by the fact that there will be hip-hop panels at MIDE1. These are being coordinated by Lauren Coleman's Los Angeles-based Punch Media, which has a Paris office. The company aims to help American labels penetrate France's hip-hop market and French labels looking for a U.S. profile.

An Ideal Situation. Virgin act Ideal has returned to the studio to craft its sophomore effort, due this fall. The Houston-based group's eponymous debut album—as well as its single, "Get Gone"—both achieved gold status. Shown, from left, are Ideal's Swab and J-Dante, producer Bryce Wilson, and Ideal's P.Z. and Maverick. (Photo: Maury Phillips 4 Visual Design).

Watts Up? Tyrese, left, celebrated the release of his new RCA album, 2000 Watts, during a Memorial Day party in Bel Air, Calif. Supporters included actor Darius McCrary. McCrary's latest movie project is Kingdom Come.

Tommy Boy Records' 20th anniversary activities in the U.K. include sponsoring the 2001 DMC/Technics U.K. DJ championships. The finals are set for July 20 in Shepherds Bush, London. There's also a Tommy Boy tour featuring hip-hop pioneers Afrika Bambaataa, legendarily produced Arthur Baker, De La Soul's Maseo, and Dan the Automator. Label founder Tom Silverman will be a special guest on the tour, which ends July 14 in Glasgow, Scotland.

Notable Releases: Key U.K. releases include Order From the Catalogue (Grand Central), featuring material from the 6-year-old label's catalog by the likes of Onlinr Choice, AIM, Film, Catching, and Rae & Christian... Word Lab 2 (Wordplay/Source, Aug. 6) displays some of the talent roving the U.K. hip-hop underground. Scoring Lon- zee, Stylee Cee Featuring Kariza & Midnyte, Mark B & Blade, Karl Hills Featuring Da Rotten Bush Twang and Seannic T, and Ty Featuring Shortee Blitz. Blitz has also mixed the first volume of the BMG/Telestv/Sony TV-merchandised double-CD compilation Pure Hip-Hop, arriving in July... France's Le Peuple de l'Herbe releases its debut album, Triple Zero (PIAS) July 9. It's an engaging mix of solid beats, old-school flavors, turntablism, sampled schoolbites, and jazz grooves... Unsero Heroes has released the single "Magnificent" (Scenario)... Yuso 2K Versus the Beatfreekz's The Returns E.P. (Yuso, July 29), is bound to please hip-hop heads, particularly Beatfreekz's raucous, self-descriptive "Blowin' up the Spot." The same can be said of producer/DJ Skitz's "The Killing" (Ronin), which features Rodney P & Supanatchus (July 23).
NEPTUNES ENTER NEW MUSICAL GALAXY

Continued from page 25

Williams says. "He understood us, so we decided to go with him and Virgin."

According to Williams, it took a year's worth of time—creating a track and putting it away—to get the music together for In Search Of ... and a month to record the whole album. A combination of eclectic beats and message-oriented lyrics, In Search Of ... presents a new perspective on hip-hop through such tracks as lead single "Lapdance." Released as a maxi-single in June, the song, which features Lee Harvey and Vita, is about being politically active.

"The label chose it because they thought it was the best way to make noise," says Williams, who is published by EMI Publishing. "The whole idea is to raise political awareness among the youth because they're not really thinking about that. They don't like to be preached to, so you tell them in a cool way."

For Eric Ferris, Virgin's senior director of product management, choosing the single was a no-brainer. He recalls, "When they initially presented the album to us, Pharrell said, 'N+E+R+D is about sex, politics, and hip-hop.' We thought 'Lapdance' represented those things in a nutshell."

Ferris acknowledges that the duo's production reputation may give N+E+R+D an advantage over other new acts. "A lot of [their music] is in people's subconsciousness already," Ferris says. "Everywhere you turn, you hear their sound."

Even with that advantage, Virgin will be executing various marketing strategies, encompassing street teams, mix-show promotion, online marketing, and in-store play. "Lapdance" is also being worked at alternative rock stations like Boston's WFNX.

"Anytime you're introducing a new sound and new statement in music, it takes time," Ferris says. "Even though we have a head start because of their production success, we still have to be patient with the marketplace and make sure people get a chance to embrace the music."

Usher Returns. Arista's Usher is back on the charts with "U Remind Me," the first single from his August release, 8701. Pictured taking a breather during the single's video shoot, from left, are TLC's Chilli, Usher, and director Dave Meyers.

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RHYTHM SECTION

by Minal Patel

Usher-ing in a new week: After a five-week ride at the top of Hot R&B/Hip-Hop Singles & Tracks by R. Kelly's "Fiesta" (Jive), the retail release of Usher's "U Remind Me" (Arista) prompts it to take the reins on that chart and on The Billboard Hot 100 (see Hot 100 Spotlight, page 78).

"Remind" moves more than 22,000 pieces at core stores, pushing the title into pole position on Hot R&B/Hip-Hop Singles Sales as well. Although the single was not officially released at retail until June 19, it debuted at No. 20 on last issue's sales list as a result of street-date violations, which allows it to earn the Greatest Sales Gainer designation on the current Singles & Tracks chart. In addition to stellar sales, "Remind" also saw gains at radio, increasing its audience by 1.8 million, good for a 5-3 jump on Hot R&B/Hip-Hop Airplay. "Remind" is the first single from 8701, the fourth album for Usher, who holds the record for the longest run on Singles & Tracks with "You Make Me Wanna": 71 weeks, 11 of which were at No. 1.

Retail launches boost three other singles into the Top 10 of Singles & Tracks: Jimmy Crystal's "Think All I Got" (J) moves 17-6, Jagged Edge's "Where the Party At" (So So Def/Columbia) leaps three positions to No. 8, and Babyface's "There She Goes" (Arista) skyrocketes 31-10. As a result, "Peaches & Cream" (Bad Boy/Arista) by 112 and "Wait a Minute" (Atlantic) by Ray J Featuring Lil' Kim move backward despite gains large enough to retain their bullets.

FALLIN' KEEPS CLIMBING: The first charting single for Alicia Keys may be titled "Fallin" (J), but it earns Greatest Gainer/Airplay honors this issue as it moves up nine notches to No. 16. The single adds 8.2 million listeners, cutting its position in half on Hot R&B/Hip-Hop Airplay (24-12). Released as the B-side to Keys' "Girlfriend," the single more than doubles its sales, climbing 20-4 on Hot R&B/Hip-Hop Singles Sales. Both titles charted on Singles & Tracks at the time of release and so are collectively credited on Singles Sales. However, "Fallin" receives full sales credit on Singles & Tracks since it had more cumulative airplay at R&B radio at the time of retail release. Initially signed to So So Def/Columbia, Keys released her debut album, Songs in A Minor, June 26; it will enter Top R&B/Hip-Hop Albums next issue.

In the meantime, this issue proves to be a relatively big week for R&B/hip-hop album releases, as the debuts on Top R&B/Hip-Hop Albums—14 in total—include the top three slots: D12's Devil's Night, Luther Vandross' eponymous release, and Sisqo's Return of Dragon, respectively, all selling more than 100,000 units overall. D12 simultaneously released its single "Purple Hills," which enters at No. 9 on Singles Sales and, combined with the additional 2.1 million audience, moves 67-28 on Singles & Tracks. "Purple Hills" debuted on last issue's Hot Rap Singles chart at No. 47 from street-date violations and moves more than 3,000 pieces at core stores, making it the Greatest Gainer on that chart. Vandross' first single, "Take You Out," a radio-only track, moves 9-22 on Hot R&B/Hip-Hop Airplay but retains its bullet, since its audience increased by 4%.
TOP R&B/HIP-HOP ALBUMS

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILLED, AND PROVIDED BY BILLBOARD/BPI Communications, Inc.

JULY 7, 2001

No. 1/Hot Shot Debut

1. DEVIL'S NIGHT
2. LUTHER VANROSS
3. GEMMA
4. D.J. SPINNA & ATOMIC
5. RAY J
6. NUMERAL FOLLOWING PLATINUM OR DIAMOND SYMBOL INDICATES ALBUM'S MULTI-PLATINUM RETAILING COMMUNITY.

Greatest Gainer

1. INDIA.ARIE
2. DONNA McCLURKIN
3. JANET
4. T.K. HARRIS
5. LIL' JON & THE EAST SIDE BOY

New

1. D.J. SPINNA & ATOMIC
2. LUTHER VANROSS
3. GEMMA
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## Billboard Hot R&B/Hip-Hop Airplay

**JULY 7, 2001**

**Hot R&B/Hip-Hop Airplay**

Composed from a national sample of airplay supplied by Broadcast Data Systems Radio Data System service. 133 R&B stations and electronically monitored Top 40 (R&B) stations are used each week. Data is rounded to the nearest whole number. A table of Hot 100 and Hot 40 songs is included each week.

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## Billboard Hot R&B/Hip-Hop Singles Sales

**JULY 7, 2001**

**Hot R&B/Hip-Hop Singles Sales**

Composed from a national sample of POS (sales) report key R&B music stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.

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LOVE IS IN THE AIR: Throughout the '90s, the husband/wife musical partnership of Peter & Vanessa Daou seamlessly merged elements of pop, jazz, and electronic to create some of the most intoxicating, exhilarating, and seductive soundscapes for dancefloors, lounges, and bedrooms.

Card-carrying members of the club community surely remember the Daou's genre-defying debut, 1995's Head Music (Columbia), and its single "Surrender Yourself," which topped the Billboard Hot Dance Music/Club Play chart. Such subsequent singles as "Give Myself to You" and "Are You Satisfied?" hit the dance charts. By then, the Daou was on a serious mission: to rethink the parameters of contemporary rhythm-based music.

Two years later, singer/songwriter Vanessa stepped out as a solo artist—of course, with producer/keyboardist Peter by her side. The artist's two albums for Lotus/Krasnow Entertainment/MCA, the sexual Ziplaps and the introspective Stove to Burn, respectively spawned the No. 1 Club Play hits "Sunday" and "Two to Tango."

In the late '90s, the songstress released Plutonium Glow (on the Internet-based label Daou Music) and Dear John Coltrane (on Oxygen Music Works). Last November, EMI Music France issued Vanessa Daou's Make You Love—easily the artist's most honest, pop-leaning, and (dare we say) best collection to date. Tracks like "You," "Juliette," "Bittersweet," and a cover of Jane's Addiction's "I Would For You" are pure bliss. Ditto for "Show Me" and "A Little Bit of Pain," which were featured, respectively, on an episode of "Creek's Eye," the Lifetime TV movie Sex & the City, and "This Is Life.

On Tuesday (3), Make You Love arrives in the U.S. via the Daou's Caroline-distributed EQ&R Music. That's first single, the sublime "A Little Bit of Pain (I)," with remixes by Danny Tenaglia, should be in stores by late summer.

During a recent conversation, the couple talked excitedly about Make You Love, their French connection, and the future.

How did the deal with EMI France occur?

Vanessa: About two years ago, (French singer) Étienne Daou mailed us out of the blue, telling us how much he liked our music, how he had all my albums in his collection. This led to many phone conversations, and with Vanessa's encouragement, we were working on our own projects. He asked me if I would duet with him on a track for his album. I covered with Vanessa and recorded "Make Believe" from Plutonium Glow, Overcoming my fear of flying, I, along with Peter, flew to France, and there we were recording the song, the three of us developed this great friendship.

Did Đado help in securing your label deal in France?

Peter: In a way, yes. When Étienne's album [Corps d'Armes, Virgin/EMI France] was released, it went to No. 1, and Vanessa started getting all this attention and label interest. We decided it made the most sense to go with EMI. Last November in France, Étienne invited Vanessa to tour with him throughout France. It was great exposure for Vanessa. Now, Étienne is talking about doing a bilingual duet album with Vanessa.

On past recordings, there was always a wall, a sense of mystery between the singer and the listener. With Make You Love, I feel like I'm directly connecting with Vanessa. In essence, it seems like your most personal album to date.

Vanessa: That's very accurate. Looking back, it's a document of a love story—although I won't say about love without ever mentioning the actual word. Now, after 14 years of marriage, Vanessa [who writes the bulk of the lyrics] said, "I want to talk about love."

What was the catalyst for this? Vanessa: When I was writing the (Continued on page 34).
ANNOUNCING

KEYNOTES
A one-on-one interview with globally revered DJ Rap
Followed by a Q&A

PLUS...
Tom Silverman
Founder/President, Tommy Boy Records

LIVE PERFORMANCES
at N.Y.'s hottest night clubs:
Shine, Centro-Fly & Sunset Terrace at Chelsea Piers

Ultra Naté
Strictly Rhythm Records

Gloria Gaynor
Logic Records

Official Opening Night
After-Party at Frying Pan
presented by
Strictly Rhythm/Groovilicious/G2
Reina, Crystal Waters & Abigail

PERFORMING DJs
• The Angel, Los Angeles
• MJ Cole, London
• Dimitri From Paris, Paris
• Artful Dodgers' Mark Hill, London
• King Britt, Philadelphia
• Danny Krivit, New York
• Erick Morillo, New York
• Paulette, London
• Rhythm Masters, London
• Roger Sanchez, New York
• Bobby Shaw, New York
• Smash, New York
• Steve Travolta, New York
• Tony Trolfa, New York

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CANCELLATIONS
All cancellations must be received in writing by July 1 and are subject to a $150 administrative fee. No cancellations accepted after July 1 and no refunds will be paid. Substitutions may be made at anytime.
songs for this album, I thought of making love and what it means. For me, love is an obsession, it's inspiring. By focusing on love, I discovered 1...get each other to feel that love—in the same kind of intensity.

Was the album difficult to make?
Vanessa: Absolutely, because I wanted everything to be 100% honest. It had to flow with a beginning, a middle, and an end. Peter and I had a lot of creative arguments in the studio, which is the only place we ever fight. We both have such strong beliefs, and this really comes out in the creative process. I know I wanted something classic, a totally pop sound—Duos style.

Are there any special promotions planned for the album?
Peter: Many retail chains—including HMV, Virgin, and Tower—have already purchased this album for their listening stations. This will be accompanied by major price and positioning. We've hired Giant Step to handle all the street promotion. Except for a video, we're doing everything major. And both Vanessa's [Vanessaadu.com] and the labels [Epic.com] Websites will feature special promotions and music. We're definitely going to pace ourselves with this record. By September, Vanessa should be on top of the charts.

There have been rumors circulating that EQ8R will issue a Vanessa “best of” set in the fall. Any truth to this?
Peter: Yes. I recently went through all our DABs and discovered a lot of tracks that were never released, as well as alternate versions of songs. So, the set will feature the hits, the misses, and the never-before-heard.

And after that?
Vanessa: Well, a couple years ago, I took a break from touring and returned to school to complete my majors [art history and visual arts]. I ended up taking some biology courses and got completely hooked. I went to Brazil for an environmental art project/research that brought together the environment, art, and music. So, expect my next album to reflect this.
Hall Of Fame And Museum Elects Board: Yearwood, BR549, Texans Kick Off Tours

ON THE ROW: Marty Stuart has been elected for a sixth-consecutive term as president of the Country Music Hall of Fame and Museum's board of offi cials. The band also announced Gaylord Entertainment CEO and Country Music Hall of Fame member E.W. “Bud” Wendell was elected as a trustee and the board's new chairman. Curb Records chairman Mike Curb was elected as the band's new chairman. The band also elected first VP, Ernest Williams III, president of Southern Fiduciary Group, as its first elected first VP, and Wayne Helper, head of label operation for DreamWorks in Nashville, was elected treasurer. President Group president Reel Hunt was re-elected as president of the band. Also elected were the band's six new officers for one-year terms: Sony Music Nashville president Allen Butler, Belmont University president Dr. Robert Fisher, Nashville Public Library executive director Donnice Nellie, Warner Bros. Records president Jim Ed Norman, Nashville mayor Bill Purcell, and dean of Vanderbilt University's Blair School of Music Mark Wait. Three trustees were re-elected for three-year terms: Almo Irving Music senior VP David Conrad, Denny Properties executive VP William Dennis, and long-time Nashville business leader Janice Wendell. In other news, Nashville's Ryman Auditorium has been designated a National Historic Landmark by the National Park Service. The venue hosted a ceremony June 23 to unveil a plaque marking the recognition. Tari Laes will close her Seattle-based independent promotion company July 1 after more than 20 years in the business, most of which was spent in Nashville. Laes plans to purchase and run a local delicatessen. SIGNINGS: Texas-based country singer Pat Green has been signed to Universal's New York-based Republic Records imprint. He is the label's first country artist. Green previously recorded for his own Greenhouse label. His previous six albums have sold a combined 175,000 copies, according to SoundScan. His first Republic album is due Oct. 16. Arista Nashville has signed 17-year-old singer Kristy Lee to a recording contract. In addition to her label contract, Lee recently signed with Britney Spears' newly formed production company. Spears will make a cameo appearance in Lee's first video. Lee, a native of Selma, Ore., is managed by Marty Rendleman, who also manages teen pop artist Mikala. Former Capitol artist George Ducas has signed a publishing deal with Paul Worley Productions. and musicians of O Brother, from a May 2000 concert at the Ryman Auditorium in Nashville. The Cox Family, the Fairfield Four, Emmylou Harris, Chris Thomas, King, Alisa Krauss & Union Station, Dan Tyminski, Gillian Welch, and the Whites appear on Down From the Mountain. In most cases, performing different songs from the ones they did on the platinum plus O Brother, Where Art Thou? soundtrack album. Also present are actress Holly Hunter, who appears in the film and introduces the concert, and the late John Hartford, who hosted the show and whose version of “Big Rock Candy Mountain” is one of his last recordings. “There was so much emotion in that concert,” says Sharon White of the Whites, who are represented on the album by “Sandy Land.” “John Hartford was the glue that held it together. He was familiar with all the people and the music, and some- one said it was just like having a patriarch introducing his family to the rest of the world.” Down From the Mountain “doesn’t have a film like O Brother drove a,” says Mike Lewis, chairman of Lost Highway and sister label Mercury, “but it’s not going out in a vacuum, either.” Lewis doesn’t expect the album to sell “the same kind of numbers” as O Brother did, “but we’ll see how well it does. We’re trying to sell it in a pretty good sale, but I’m just happy to participate,” he says. “That’s how I feel, as a record company guy. This record is a bonus for us.” Lewis notes that the Brother, Where Art Thou? soundtrack album was “a huge urban record,” contrary to the assumption by a lot of people that it was just a rural or Southern record. The sales spin a completely different tale, and we think we’ll see the same kind of pattern on this one, which is really encouraging. We know there’s an audience—outside that reached by mainstream country radio. We want to listen to the so-called American and bluegrass stations, and these folks can have a much bigger impact than any of my imagination.” Lewis expects Down From the Mountain to bask in the same “wonderful press” response the O Brother movie and soundtrack received. That press response, he notes, has continued with the recently premiered Pennekaberg/Heegedus documentary and the June 13 reprise of the Ryman show at Carnegie Hall in New York, hosted by Elvis Costello and featuring a film tribute to Hartford. “I’m not sure how well it will go, but I think it’s being well received. The biggest thing about Carnegie Hall was that they did a concert, and we played. That was a huge thing for us, and it’s being well received. The biggest thing about Carnegie Hall was that they did a concert, and we played. That was a huge thing for us,” says White of the Carnegie Hall concert. Among those attending the sellout show was Borders Books & Music buyer John Bronicki. “It was tremendous, and it translated half as well as on record as it did in person, I don’t see why it wouldn’t have the same success as the original soundtrack,” says Bronicki, who looks to “follow the same game plan” as the O Brother soundtrack’s promotion at Borders, with a front-of-the-store listening program. “Another good thing is that there’s not a lot of overlap in the songs,” Bronicki says. “It’s like having an extra way to take advantage of similar music without duplication, while getting one of the last John Hartford recordings.” Lost Highway now seeks to spread the Down From the Mountain documentary’s current theatrical exposure beyond New York and Nashville, as well as to find a TV outlet for it. “After the Carnegie Hall show, everybody got fired up and was talking about a tour in the winter,” Lewis says. “It’s like it’s coming together.” The Carnegie Hall concert, he adds, “was as magical in its own way as the Ryman, so for any one of us who might have thought the Ryman was a fluke, it was a wake-up call.” Since their participation in the O Brother, Where Art Thou? movie and the Down From the Mountain Ryman concert, the Whites have enjoyed a big increase in media attention and bookings, Sharon White says. “I’m excited about the honor that the old music is being given and the way it’s being received.’” —SHARON WHITE, THE WHITES

Pinecastle Records has signed Virginia-born bluegrass band Nothin’ Fancy. The group’s debut album will be released next year. This fall, Pinecastle is scheduled to release a tribute album dedicated to the memory of bluegrass artist Randall Hylton that will feature Hylton’s songs recorded by other Pinecastle artists. Proceeds benefit a college fund set up for Hylton’s son.

ARTIST NEWS: Trisha Yearwood kicked off her Inside Out tour June 20 in New Orleans. Among the acts that will open for Yearwood during the summer are Kim Richey, Irene Kelly, Phil Vassar, the Clark Family, and the Black Kids. Lucky Dog act BR549 will perform July 25 for the U.S. troops in Bosnia. The band’s world tour begins July 9 in Canada and visits London, Poland, and France. Deana Carter has left Capitol (Billboard June 26), and is expected to announce a new deal soon. She recorded two albums for the label, including 1996’s quintuple-platinum Did I Shave My Legs For This? Sony Music Nashville will release PBR: Dancing With Thun- der, an album of music about professional bull riding, later this year.

Among the contributing acts are Billy Ray Cyrus, Charlie Daniels, and Montgomery Gentry. New MCA Nashville act Shannon Lawson will open tour dates for Wynonna this summer, beginning July 19 in Vienna, Va. Several Texas country artists, including Cory Morrow, Kevin Fowler, Clay Blaker, Roger Creager, and Peter Dawson, have banded together for a tour that kicks off Wednesday (4) in Austin, Texas. Comedian Doug Moreland hosts.

Chely Wright, Luther Vandross, and the Pointer Sisters are among the scheduled performers at the Capitol Fourth Concert Wednesday (4) on the West Lawn of the Capitol building in Washington, D.C., to be broadcast live on PBS. Wright is to perform with the 11-piece National Symphony Orchestra.

Naomi Judd has been hired to host a 2½-hour daytime programming block on the WE: Women’s Entertainment cable network, beginning Aug. 20. WE is a division of AMC Network, and decided to perform with the 11-piece National Symphony Orchestra.

Tony Joe White has launched his own Web site, tonyjowhite.net, to sell his latest acoustic album, The Beginning, as well as several previous albums.

For the record, the correct Web site address for Chips Moman, whose new venture was mentioned in this space last issue, is chipsmoman.com.

Dolly’s Shining Moment. Dolly Parton recently premiered her video “Shine” on CMT’s new show, “CMT Most Wanted Live.” Parton chatted with host Lance Smith about the new show, “Shine,” and about her new album album, Little Sparrow (Sugar Hill).
### Billboard Top Country Albums

**July 7, 2001**

#### This Week

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BY DEBORAH EVANS PRICE
NASHVILLE—Riders in the Sky, Brenn Hill, Dan Roberts, Wylie Gustafson, and Luke Reed are among the top nominees for the upcoming Academy of Western Artists’ (AWA) sixth annual Will Holford Awards. Sponsored by Trudy Fair, the show will be held July 10 at the Scott Theater in Fort Worth, Texas.

The AWA recognizes artists in several divisions, including cowboy poetry, Western music, and Western swing. The event also honors artisans whose skills perpetuate the Western lifestyle, such as saddle and spur makers.

This year, in conjunction with the awards show, the AWA is also sponsoring a Western-music conference. Among the topics for discussion are the state of Western music, songwriting and publishing, and media and marketing techniques. For the various sessions include Wylie Gustafson of Wylie & the Wild West, Lorraine Rawls, American Songwriter magazine’s Vernel Shadd, Trudy Fair, Joni Harms, and numerous radio broadcasters who support Western music, including Orn Frissen of KDFI-Wichita Falls, Kansas; and KJUR's Rosemary Clooney. "Come on a My House" to No. 40 on the Billboard Hot Dance Music/Club Play chart in the June 9 issue.

"I Saw Nothing Goin' Right" by Wade Jessen

COUNTRY FOR GROWN-UPS: Unlike the majority of country's current crop of artists, sweating over making a new album every year and looking to please record company suits, not the fans, Ole Olsen's list of priorities. She has the luxury of making records when she feels she has something to say and the advantage of having a record company that apparently lets things happen on her timetable. Live Close By, Vol. I (BMV Universal), her first album since 1996, earns her No. 35 on Top Country Albums, where it enters with 4,000 copies sold.

Produced by Mavericks front man Raul Malo, Olsen's new package is her fourth set of new songs since the highly commercial 80's Ladies rose to No. 1 in early 1990. One top 10 and a pair of No. 1 singles from that set earned Olsen the Country Music Assn. female vocalist of the year award in 1989.

Olsen's new entry on the country chart is her highest in more than a decade—"I Saw Nothing Goin' Right" at No. 22 on the Dec. 1, 1990, issue. 80's Ladies, which bowed at No. 5, is her highest opener to date.

The title track from the new set has spent nine weeks on Hot Country Singles & Tracks, achieving a peak position of No. 53 so far.

A good deal of credit for Olsen's opening-week showing goes to the dance community, which seized Olsen's club remodel of Rosemary Clooney's "Come on a My House" to No. 40 on the Billboard Hot Dance Music/Club Play chart in the June 9 issue.

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Follow up on last issue's preview of upcoming releases from independent distributors, this issue's Keeping Score details impending offers from the majors. EMI Classics kicks off the fall season with one of opera's brightest current stars, soprano Angela Gheorghiu, who makes her solo recital debut as an exclusive artist for the label Aug. 28 with Casta Diva. Gheorghiu's husband, tenor Roberto Alagna, teams with her for Puccini's Turandot and Verdi's Requiem. Two of the roster's other leading artists join forces for a Sept. 1 release, as Simon Rattle leads the Berlin Philharmonic in a live take on the Brahms Violin Concerto with soloist Kyung-Wha Chung, paired with Beecham's Symphony No. 5 from the same concert.

In September's catalog departures, RCA CMI will release a further six sets in its "Great Recordings of the Century" series. Also, on Sept. 25, EMI rolls out six titles on DVD-Audio, including Rattle's Grammy-winning Symphony No. 9 by Mahler. The same Academy Award-winning composer Anne Dudley's A Different Light will come from Angel. Later in the fall, a new release from hitmaker Bobby McFerrin (newly signed to Angel and recently classed jazz), as well as a Sofia Gubaidulina disc from Emmanuel Pahud and Mstislav Rostropovich.

The Universal Classics stable is largely focusing on its vocal roster in late summer and early fall. Burtone Thomas Quasthoff gets things under way in August, with his rendition of Schubert's Schwanengesang on Deutsche Grammophon (DG). In September, Cecilia Bartoli in unfamiliar territory maintains the momentum of last year's sublime, Grammy-winning Vivaldi recital with The Grandi Voci. She will record with the Akademie für Alte Musik Berlin for Decca. Bartoli researched the repertoire herself and has reportedly come up with some rarities previously recorded. The same month, Denyck Rolfe's new solo disc from Verdi's Messa di Requiem features with the London Symphony Orchestra and the Chorus of the English National Opera, and concludes with a four-disc set of arias split evenly between new recordings and highlights from his illustrious catalog.

Also in September on DG, the Emerson Quartet returns with a two-disc set of Haydn string quartets, recorded to mark the group's 25th anniversary. The late Giuseppe Sinopoli will be remembered with this final recording, Richard Strauss's Art tuned and Cosmos, a star-studded cast that includes new DG signing Ben Heppner (enticed away from RCA) and labelmate Annette Taylor. As for Universal reissues, the company will continue to reissue highlights from the back catalogue of the highly regarded Westminster label.

Despite the turbulence of recent months, the Warner Classics stable has a slate of notable releases in store for late summer/early fall. On July 17, Telekom issues a pair of discs as dissimilar as night and day. The Lucerne Festival Orchestra continues its thoughtprovoking Bruckner cycle with Symphony No. 8, with the Berlin Philharmonic. Meanwhile, Neville Marriner leads the Academy of St. Martin in the Fields in a program of Tchaikovsky by Oscar Wilde, with music by Debbie Wiseman and narration by Vanessa Redgrave and Stephen Fry. On Aug. 7, Finlandia presents a new recording of Arvo Pärt's St. John Passion. On Sept. 4, Erato is set to release a previously delayed recording of composer Jake Heggie's opera Dead Man Walking, featuring Susan Graham, Fredric antenna on Patinkin, and, on Aug. 14, the label will issue a Harmonicon-issued Aida on Sept. 18, with Cristina Rallagas in the title role. The cast also includes Olga Borodina and Thomas Hampson.

Nonesuch, another Warner-affiliated label, begins the summer with the July release of Kingdom Come, a new work by Ingram Marshall (who also serves as an executive at New Music). Also coming in July is Pink Floyd's Pink Floyd, a five-disc set compiling the most significant film scores of Pink Glass. The set will also feature new live recordings, and it includes several selections newly composed for short films by Atom Egoyan and Peter Greenaway, among others. And in October, look out for a new Steve Reich collection, featuring his Triple Quartet performed by Kronos.

Sony Classical follows up on the surprising success of Vitali's Four Seasons as recorded by Giuliana Gavino and the LPO. Rachmaninoff: Orchestral Works, to be released with another disc devoted to the Italian composer. This time, the violonist presents a selection of rarely performed and unrecorded concertos, which will also be performed during the group's Mostly Mozart Festival debut in New York. In September, Sony presents conductor Esa-Pekka Salonen as composer, with a disc titled A. Variations. The same month, guitarist John Williams releases the African-inspired The Magic Box. More familiar figures begin the year, with the first release of Montreal-born pianist Angela Hewitt. In the same month, Mackey, utilizing the electric guitar, showcases his work in Macarthur, a disc of works inspired by the Spanish guitar and Renaissance guitar. And October brings releases from Charlotte Church, banjo ace Bela Fleck, and newly signed tenor Salvatore Licitra.

Back to catalog, Erich Leinsdorf's classic Boston Symphony recording of the Verdi Requiem will be issued on RCA's "Living Stereo" series, paired with Gian-Carlo Menotti on The Death of the Bishop of Bressan, both items are new to the CD canon. In the fall, RCA celebrates its century-long legacy with a two-disc package titled "A Journey from Einbro Caruso to Enrico Caruso."

The fall season also brings the "Rediscovered" series, a new BMG series dedicated to presenting legendary performers in previously unissued selections. The series begins with a two-disc set of Soviet-era recordings from iconic pianist Sviatoslav Richter.

**TOP CLASSICAL Crossover™**

<table>
<thead>
<tr>
<th>NO.</th>
<th>ARTIST</th>
<th>TITLE</th>
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<tbody>
<tr>
<td>1</td>
<td>RUSSELL WATSON</td>
<td>THE VOICE</td>
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<td>2</td>
<td>JOHN CHERRY</td>
<td>ANGELS</td>
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<td>3</td>
<td>ANNIE SIVIE</td>
<td>FOR THE STARS</td>
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<td>4</td>
<td>CHARLOTTE CHURCH</td>
<td>CHARLOTTE CHURCH</td>
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<td>5</td>
<td>ANGELO RUIE</td>
<td>FIESTA</td>
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<td>6</td>
<td>SIMON RATTLE</td>
<td>HANNAH</td>
</tr>
<tr>
<td>7</td>
<td>JESUS BRIGHTMAN</td>
<td>THE SONGS THAT GOT AWAY</td>
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<td>8</td>
<td>ANDREW TULLY</td>
<td>BEST SONGS OF HITS</td>
</tr>
<tr>
<td>9</td>
<td>MATTHEW SIMON</td>
<td>PURE TENOR</td>
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<tr>
<td>10</td>
<td>CRIS MICHELS</td>
<td>LOVE SONGS</td>
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<tr>
<td>11</td>
<td>PETER BACON</td>
<td>PIETSTRAK</td>
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<td>12</td>
<td>MARINA PASTER</td>
<td>ANGELS</td>
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**TOP CLASSICAL MIDLINE**

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<tr>
<td>11</td>
<td>MICHAEL ANTHE</td>
<td>MICHAEL ANTHE</td>
</tr>
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<td>12</td>
<td>JAMES BLOODGOOD</td>
<td>JAMES BLOODGOOD</td>
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<td>13</td>
<td>ANDREW TULLY</td>
<td>ANDREW TULLY</td>
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<td>14</td>
<td>BRIDGE</td>
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<td>15</td>
<td>ANGELICA JACOBS</td>
<td>ANGELICA JACOBS</td>
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<td>16</td>
<td>JESSICA ELLIOTT</td>
<td>JESSICA ELLIOTT</td>
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<td>17</td>
<td>RACHEL BEHRENS</td>
<td>RACHEL BEHRENS</td>
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<td>18</td>
<td>PETER BACON</td>
<td>PETER BACON</td>
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<td>19</td>
<td>MARINA PASTER</td>
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<tr>
<td>20</td>
<td>CRIS MICHELS</td>
<td>CRIS MICHELS</td>
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<th>ARTIST</th>
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<tbody>
<tr>
<td>1</td>
<td>ANDREA BOCELLI</td>
<td>SACRED AIRS</td>
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<td>2</td>
<td>ANDREA BOCELLI</td>
<td>SACRED AIRS</td>
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<tr>
<td>3</td>
<td>YO-YO MA &amp; MARK O'CONNOR</td>
<td>APPALACHIAN JOURNEY</td>
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<td>4</td>
<td>NIGEL KINGS</td>
<td>BEST LOVED HYMNS</td>
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<td>5</td>
<td>MURRAY PERAHIA</td>
<td>PLAYS BACH-THREE CONCERTOS</td>
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<tr>
<td>6</td>
<td>LUCIANO PAVAROTTO</td>
<td>LIVE 40TH ANNIVERSARY RECITAL</td>
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<tr>
<td>7</td>
<td>FREDDIE MURRAY</td>
<td>JEAN-YVES THIBAUART</td>
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**Top Contemporary Jazz Albums...**

<table>
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<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1</td>
<td><em>Come Dream with Me</em></td>
<td>Jane Monheit</td>
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<tr>
<td>2</td>
<td><em>Bet on Jazz Presents: Jazz Now</em></td>
<td>Various Artists</td>
</tr>
<tr>
<td>3</td>
<td><em>Let's Get Lost</em></td>
<td>Miles Davis</td>
</tr>
<tr>
<td>4</td>
<td><em>Nearness of You: The Ballad Book</em></td>
<td>Michael Brecker</td>
</tr>
<tr>
<td>5</td>
<td><em>Armstrong: Leadbelly, Louis Armstrong</em></td>
<td>Various Artists</td>
</tr>
<tr>
<td>6</td>
<td><em>The Essential Miles Davis</em></td>
<td>Various Artists</td>
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<tr>
<td>7</td>
<td><em>The DEFINITIVE DUKE ELLINGTON</em></td>
<td>Charlie Haden</td>
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<tr>
<td>8</td>
<td><em>LIVE AT VOSIS</em></td>
<td>Steve Tyrell</td>
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<tr>
<td>9</td>
<td><em>The VERY BEST OF JOHN COLTRANE</em></td>
<td>Joshua Redman Quartet</td>
</tr>
<tr>
<td>10</td>
<td><em>Ken Burns Jazz: The Story of American Music</em></td>
<td>John Coltrane</td>
</tr>
<tr>
<td>11</td>
<td><em>The DEFINITIVE JOHN COLTRANE</em></td>
<td>Billie Holiday</td>
</tr>
<tr>
<td>12</td>
<td><em>Ken Burns Jazz: The DEFINITIVE BLUE HOLIDAY</em></td>
<td>Dave Brubeck</td>
</tr>
<tr>
<td>13</td>
<td><em>Ken Burns Jazz: THE DEFINITIVE DAVE BRUBECK</em></td>
<td>Duke Ellington</td>
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<td>14</td>
<td><em>Ken Burns Jazz: THE DEFINITIVE JOHN COLTRANE</em></td>
<td>John Coltrane</td>
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<tr>
<td>15</td>
<td><em>Ken Burns Jazz: THE DEFINITIVE JIMMY SMITH</em></td>
<td>John Coltrane</td>
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<tr>
<td>16</td>
<td><em>Ken Burns Jazz: THE DEFINITIVE RICK BRAUN</em></td>
<td>John Coltrane</td>
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<tr>
<td>17</td>
<td><em>Ken Burns Jazz: THE DEFINITIVE RICK BRAUN</em></td>
<td>Jimmy Smith</td>
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<td>18</td>
<td><em>Ken Burns Jazz: THE DEFINITIVE RICK BRAUN</em></td>
<td>Miles Davis</td>
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**Top New Age Albums...**

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<tbody>
<tr>
<td>1</td>
<td><em>A Day Without Rain</em></td>
<td>Enya</td>
</tr>
<tr>
<td>2</td>
<td><em>Proud of You</em></td>
<td>VARIOUS ARTISTS</td>
</tr>
<tr>
<td>3</td>
<td><em>Little Wing</em></td>
<td>Pentangle, Lita Negra</td>
</tr>
<tr>
<td>4</td>
<td><em>Dreamcatcher</em></td>
<td>SECRET GARDEN</td>
</tr>
<tr>
<td>5</td>
<td><em>If I Could Tell You</em></td>
<td>YANNI</td>
</tr>
<tr>
<td>6</td>
<td><em>Windows 25 Years of Piano on Windham Hill</em></td>
<td>VARIOUS ARTISTS</td>
</tr>
<tr>
<td>7</td>
<td><em>Touch 25 Years of Windham Hill</em></td>
<td>VARIOUS ARTISTS</td>
</tr>
</tbody>
</table>
| 8   | *Poetry* | DEEIURUM *
| 9   | *Very Best of Yanni* | YANNI |
| 10  | *State of Grace* | VARIOUS ARTISTS |
| 11  | *Best of Barclay Nights: Vol. 1* | OTMAR LIEBERT |
| 12  | *Snowfall* | YANNI |
| 13  | *Ancient Dreams 2000* | KITARO |
| 14  | *The Best of 1990-2000* | JIM BRICKMAN |
| 15  | *Your Lingering Touch* | CHRIS SPIEHERS |
| 16  | *Tabu* | VARIOUS ARTISTS |
| 17  | *Great Southwest* | NICHOLAS GUNN |
| 18  | *Music from a Painted Cave* | ROBERT MIRBAL |
| 19  | *20 Years of Narada Piano* | VARIOUS ARTISTS |
| 20  | *The John Tesh Project* | VARIOUS ARTISTS |
| 21  | *Narada Decade 2* | VARIOUS ARTISTS |
| 22  | *Narada Guitar 2* | OTMAR LIEBERT |
| 23  | *New Nuevo Flamenco* | GEORGE WINTON

*Albums with the number one sales for the week.

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Songwriters & Publishers

Rayon Joins Forces With Warner/Chappell. Songwriter Kim Rayon, a new addition to the pioneering Full Force hip-hop team, has signed an exclusive publishing deal with Warner/Chappell. Predicted, from left, are Baby Gurry of Full Force; John Titta, senior VP at Warner/Chappell; Rayon; Kamala Gordon, director of creative services at Warner/Chappell; and Bowlegged Lou of Full Force.

Polar Burt. Legendary songwriter Burt Bacharach received the prestigious Polar Music Prize in Stockholm, along with fellow laureates Robert Moog and Karlheinz Stockhausen. Pictured at the presentation, front, left, are Sonny Devine, senior director of membership, U.K. and Europe, ASCAP; and Bacharach.

Lennon Award To Bubble. Share and Bam Ross, who comprise the Los Angeles-based band Bubble, have won the John Lennon Songwriting Contest’s Maxell song of the year 2000 award for their song “Sparkle Star.” The couple was presented with a check for $20,000 by Maxell VP of marketing Peter Brinkman. Pictured, from left, are Bam Ross, Brinkman, and Share Ross.

Peter, Paul & Paxton. Peter, Paul & Mary’s Noel Paul Stookey and Peter Yarrow, along with Cherry Lane Music’s first signee, Tom Paxton, were present at a recent tribute in New York to the company’s founder, Mitt Okun. Pictured, from left, are Stookey, Okun, Yarrow, and Paxton.

Cherry Lane’s 40th. Cherry Lane Music CEO Peter Primont recently hosted a party marking the company’s 40th anniversary. Pictured, from left, are writer Jack Murphy; Sheila Primont; Aida Gurwitz, president of Cherry Lane Music; and Primont.

Lloyd Cole Finds Five Negatives Make A Positive For Songwriter Jill Sobule

A POSITIVE EXPERIENCE: Outstanding artists who fall under the singer/songwriter rubric may also be outstanding musicians, of course, but rarely are they rightfully recognized for their instrumental prowess. Not so for Jill Sobule—thanks to fellow ace singer/songwriter Lloyd Cole.

Cole, whose guitar-based pop earned him acclaim in the 1980s when he was backed by the Commotions, now fronts a new band, the Negatives, featuring Sobule on lead guitar. She currently opens shows for Cole as an acoustic solo artist before exchanging her homemade lute-shaped “travel” guitar for an electric Gretsch and returning to that stage as a Cole sidewoman.

“I met him through a campaign in Ireland at a songwriters’ retreat,” Sobule says, “and I think he was impressed with my guitar playing.”

“It was one of those flaky ideas of bringing together songwriters of America with those of Ireland in the hope of making the world a better place,” says Cole, who hails from England but had been living in New York. “I only went because it was right next door to a golf course I wanted to play, but I ended up meeting some great people, and it was a very good thing for me. In fact, I wrote a song I “Dreaming of Leaving” that’s on Irish songwriter Eleanor McAvoy’s current album, Jula.

Cobo in New York a few months later, Cole, who had followed his Commotions output with solo releases, was conceiving the Negatives. “I was frustrated that I couldn’t make it work [as] just a four-piece, so I asked Jill to join,” says Cole, who publishes via Chrysalis Music (ASCAP).

“She thought I was joking at first, but we’ve played together on and off ever since. She has a different way of playing, a different style; catching at songs than me and comes up with different things.”

Cole cites “Past Imperfect,” the track from his album “Lennon & the Negatives’ current What Are Records album Negatives. “I wrote pretty much every single part on that track, and I think it’s the exception of Jill’s cool little guitar riff—which is the main motif,” he says. “It was meant to be a song without a riff—very subdued without any dynamic—and she came up with a riff from outer space.”

For her part, Monsters of Dropped Music (ASCAP) writer Sobule loves playing with Cole.

“When I have my own band, everything revolves around “It’s me,” she says. “This is great because now I have to figure out how I fit in with Lloyd’s songs—and with two other guitar players [Cole and Michael Kotch]. It’s also really good for me because I got pretty depressed about being dropped from Atlantic [following her 1997 album Happy Towny] and didn’t want to hear a note of music, and this was a good way to get back in without putting pressure on me. And I could pretend I was Keith Richards.”

Sobule, who hadn’t actually practiced with a band since high school, expects that her continuing stint in Cole’s band will affect her own songwriting. “It’s a very serious and somewhat from other people,” she says, “but I’m somewhat of a sponge, and playing the music of someone you like probably affects what you write in the future.”

Williams Wins & Loses: The night after Paul Williams was inducted into the Songwriters Hall of Fame and serenaded by Willie Nelson (who performed Williams’ “Rainy Day Connection”), Williams was honored at the latest installment of “Losers Lounge,” the running series of N.Y., N.C., and D.C. guitars focusing on such pop tunesmiths as Burt Bacharach, Bee Gees, Neil Diamond, and Carole King, and Abba.

On June 15, 36 artists sang 29 Williams songs, along with medleys from the composer’s scores for the movies Jlabar and Buggy Malone. But what made this particular tribute so special—in addition to the presence of ASCAP CEO Hal David in the Westbeth Theatre audience and actor Richard Dreyfuss’ risky attempt at singing the track on Lennon & the Negatives’ “Rainy Days and Mondays”—was Williams’ own involvement: The songwriter himself sent a song to be sung with a five-song medley.

Materials for Jim Bissman were sent to Jill C. W. 57th St. #255, New York, N.Y. 10019 or abarenbo@earthlink.net.
O N A RECENT VISIT to Presence Studios in Westport, Conn., it was my privilege to meet and talk with guitarist/producer Danny Kortchmar. Well-known for his work on seminal albums by such iconic singer/songwriters as James Taylor, Carole King, Linda Ronstadt, and Jackson Browne, Kortchmar has an almost unimaginable wealth of experience spanning three-and-a-half decades, from jamming with Jimi Hendrix to producing and playing on Boz Scaggs' highly anticipated upcoming Virgin set.

In between, he has performed, recorded, or simply jammed with a staggering number of popular music's foremost players.

The cutthroat world of musicians in mid-1960s Greenwich Village often led to extraordinary events, he says. Arriving at Trudy Helleir's to rehearse with the Isley Brothers and Little Richard, Kortchmar remembers, "It was universally loved. We were playing in Los Angeles and rightfully so. He epitomizes what it is to be a great musician: attitude, everything. He introduced me to Harry Nilsson.

"The first time I met Lennon, a bunch of us were jamming, and John showed up," he continues, "I ended up playing on "Hey Bulldog." He's the Lennon album. It was just so much fun—a whole bunch of great people were there, and we just had a ball. This is the period where he was supposedly lost out of control, but I spent a lot of time with him, and he was always just a really nice guy."

"I was impressed by his songwriting. I saw him again on a tune he'd written for Ringo, "Cookin' (In the Kitchen of Love)." From Ringo's Ringtones," Kortchmar adds. "He asked that I play. I was totally thrilled. Good bandleader—he knew how to get a band all going in one direction. That's not a skill all singers/songwriters have.

"Ringo—sweetest guy in the world," he says. "Lovely man, and everyone that ever met him will tell you the same. I think everybody knows he is a great rock drummer. He wrote the book. I had never seen anyone play like him, and those drum fills, they're still playing them. Probably the most influential drummer there's ever been.

Kortchmar's interaction with rock's more important artists continued as he began to move into production as well. Included in his body of work were passing through Boz Scaggs' band at Canns, he met Stevie Ray Vaughan, then on the cusp of international fame after a decade with the guitar-slinging multitudes in his native Texas.

"We went to see Stevie at one of the showcases," Kortchmar says. meanwhile, off-the-cuff jams with the best in the business continued, as he recalls one particularly active week in New York: "Cars used to jam, then the 70s and 80s, Steve Jordan was playing drums in the David Letterman band in the mid-80s, and we would go to [rehearsal studio] Topcat after the Letterman taping. The first night, we played with Eddie Van Halen. The next night, Stevie Ray Vaughan and Eric Clapton. Then, later in the week, we went over to where the Stones were recording, Steve, Paul Shaffer, and I jamming with Keith [Richards] and [Ron Wood]—and Jimmy Page. This was one week."}

Scaggs' upcoming album—scheduled for a September release—was recorded in several locations, starting in his Los Angeles studio, then moving to Aene studios in Maranarcan, N.Y., Kortchmar's East Coast base.

"Then we went to San Francisco and worked at Bob's studio," Kortchmar explains, "then to Presence mix." Five-time Grammy winner Elliot Scheiner created both a stereo and a mix of the album.

While expressing admiration for such contemporary artists as Radiohead, Sheryl Crow, Placebo, and Fiona Apple, Kortchmar approaches recording as recording in the era before digital audio workstations.

"I think there is at least one generation that has never heard the way these bands sound when they're cooking and grooving, and slipping and sliding," Kortchmar says. "Everything is put together now. The last example I've heard of a band that really sounds like they're playing, really, is the X-Pensive Wins [Richards' band]. They all can improv. Nothing is programmed—they don't think in terms of production of two bars. It's all floating and free. The bands and artists I work with are very good at what they do, so I have a different production style than a lot of producers.

"I won't allow engineers to mike all the toms," he adds. "The drums are an instrument. The more microphones you turn on, the more phasing problems you have and the more everything sounds nasty, separated from each other. When musicians get together, they say, give me that ambiance. There should be leakage, there should be that thing that happens when people play together. You don’t eliminate that! It all comes down to the same thing. It's not the gear; it's not the technology—it's who's driving. It's not the engine, it's the engine."
**Artists & Music**

**Estopa Brings Urban Tales To U.S.**

**REALITY BITES:** “Your head stuck in the toilet, you must have spent several hours asleep without air. The last line of coke lying on an overturned mirror, blood on the floor from a cut,” sings brothers David and José Manuel Munoz, better known as Estopa, on “Evilado en el Lavabo,” a track from their eponymous debut (BMG U.S. Latin). It’s the kind of song—gritty, personal, urban, and melodic—that’s propelled the duo to sales of more than 1 million albums in its native Spain.

Now BMG is seeking to replicate that feat this side of the Atlantic. Estopa is in the midst of a promotional tour that’s already taken the pair to Mexico and will see it make its live U.S. debut July 8 as part of the second annual Latin Alternative Music Conference (LAMC).

And although at first glance it would seem that Estopa’s music is too localized—their stories, the brothers say, are all inspired by the neighborhood they live in—that’s precisely the asset.

“I’m like a reporter who writes what he sees,” says David, who pens the lyrics that his brother later sets to “music like a film score.” And so Estopa sings about love, about friends who are down and out, about a guy who cracks his ear but he’s busy looking at a girl’s legs.

“Of course it surprises me that we’ve sold a million albums. But I’m myself, I’m from the streets and I’m interested in our stories,” David says. “All neighborhoods in the world are the same. Maybe the slang changes, but the stories are the same.”

Estopa’s story, in fact, reads like one of its tunes: Two brothers work in a factory, and in the evenings they write songs and play gigs. They give a deep feeling to their songs—everything they’ve written—to their brother’s wife’s swimming team, who gives it to a cousin, who gives it to a local publishing, who gets them a deal.

More than 1 million albums later, BMG is pushing Estopa, initially targeting Hispanic communities in the U.S., as well as the rock/pop crowd in Puerto Rico, where the duo will travel to after the LAMC. BMG is also fostering a loose network of Estopa fans, calling the Club de Estoparistas, which helps spread the Estopa gospel around the globe. Estoparistas are given incentives—including screen savers and banners—to pick up other fans along the way.

**Larry Katz**

**Latin Notas**

**by Leila Cobo**

**NIEVES/GEORGE REMATCHE:** After 12 years with RMM Records, Tito Nieves changed labels—to WEA Latina—but returned to one of his first producers, Sergio George.

George, who produced Nieves’ mega-hit “I Like It Like That,” took the helm for Exitos Onda, an album that once again finds Nieves mixing genres and languages. “Straight-ahead salsa sometimes gets boring,” Nieves says, noting that Onda includes several club tracks. “I don’t want to say salsa is boring, but we wanted to give the public something different… I want to keep people on the edge, within reason. Because I want to keep my salsa lovers, but I want to attract a younger crowd.”

Tailed for that crowd are tracks like “Shut Up,” a bilingual track where Nieves finishes the phrase “tu para mi ya no vale” with the words “shut up.” The song, Nieves says, may lead to a remake possibly featuring Lil’ Kim.

On the other end of the scale, such tracks as “Como Llego a Tu Amor,” a duet with Ruben Blades, fits in the old-fashioned plans and zouk for more traditional effect, while “Que Mas Duria,” a duet with Sergio Vargas, is a bolero.

Nieves says he chose the eight songs on the album from more than 400 sent to his office. “And about 300 of them really sucked,” he says with a laugh. For this tour, Nieves figures as many as 15 or 18 songs on an album, he says that’s “a waste. Most of the time they’re remixes anyway. I think fans have to give it the best you have.”

**L A Y EY **UNPLUGGED:** Cuban band La Ley was scheduled to premiere two new tracks during the taping of its first MTV Unplugged June 28 in Miami Beach. The first song, titled “Mentira,” was a composition originally slated for La Ley’s previous album, Uno. Now, says lead singer Beto Cuevas, it boasts a new arrangement. “The lyrics are very existentialist,” Cuevas tells Billboard. “It’s what I call the Latin tragedy.”

A second track, untitled at press time, should have found a name by recording time.

The basic format for La Ley’s performance features three guitars, drums, bass, and two percussionists. Some songs also featured a 12-string section. However, says Cuevas, the notion of an “unplugged” disc was especially well-suited for La Ley following Uno, an album that was conceived as an acoustic venture.

“We wrote the songs with a guitar and a tambourine,” Cuevas says. “And they worked. They were perfect for this.”

**IN BRIEF:** Following its successful release in his native Colombia, singer/songwriter Andrés Cepeda’s album, El Corazón, is set for a July release in the U.S. on Munar/Balboa. Label execs say Cepeda, a star in Colombia, will get their “full support.”

**Willy Chirino** is slated to be inducted into the Jackie Gleason The-
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Japanese Labels Celebrate Alliance

One Year In, Universal And Victor Reap The Benefits Of Unique Deal

BY STEVE MCCLORE

Tokyo—One year in, the strategic alliance forged between Japanese labels Universal Music K.K. (UMKK) and Victor Entertainment offers proof that the Taoist principles of yin and yang—opposites working together in harmony—can be applied to the real world.

On one hand, there's Universal, a wholly owned subsidiary of the Universal Music Group, with a Western management style—where executives have to produce results or say sayonara—and a heavy emphasis on international repertoire.

Victor, on the other hand, as part of the Matsushita group of companies, operates in a much more Japanese style, with a focus on the domestic market, in which revenue generated is held in high regard. The label—one of Japan's oldest—is very strong in domestic repertoire but weak internationally, where it has built a reputation for strong A&R and publicity and marketing activities, which has meant some of the joint venture's 20-year-old employees are transferred to Victor Entertainment, while some Universal sales staff are seconded to Victor.

"Universal has a huge catalog, and Victor has the most prestigious sales force in the industry," says a one industry source here. "Victor is very professional, and they have a long history of working with—and on—retailers."

Physical distribution of both Victor and Universal product is handled by Nippon Record Center, part of the JVC group of companies.

The presidents of the two labels say the alliance—which, they stress, is more than just a short-term marriage of convenience—makes sense. "To cope with the rapidly changing and complicated environment surrounding the music industry, record companies need not only to compete with one another but also to pursue complementary relationships and alliances," Victor Entertainment President Motoo Nishimura says. "If a record company builds a new relationship with another, it will help revamp the company and lead to further development, to cope with the rapid changes we believe that the collaboration has various advantages in terms of economies of scale, as we expect to expand our activities in the areas of production, distribution, and information." In particular, Nishimura says, the alliance with Universal will continue broadening the experience of both by exposing them to a more "international" way of doing business.

For UMKK president Kei Ishizaka, the alliance represents "an ideal marriage to further strengthen our presence in the market through enhanced creative and operational efficiency. This strategic alliance is only made possible [by] the strengths of the two companies."

The Victor/UMKK alliance has surprised many in the industry here. "It is pretty amazing that the No. 1 record company in the world, by market share, would let someone else take over their physical distribution in the second-biggest market in the world," one industry insider notes. "Although if you want to focus on getting your business in shape, it does take a big operational issue out of the way."

Victor's sales (excluding Universal and consignment sales) for the year that ended March 31 were ¥5.2 billion yen ($425 million), up a very healthy 23% over the previous year and representing an estimated 10% of the Japanese market.

Big-selling albums for the label in the most recent fiscal year included Bath&3;: The Album of Love by veteran rock band Southern All Stars, The Greatest Hits by new duo Love psychedelics, Snap Year by male group Snap, and Lily of the Valley by rock/pop group Dragon Ash. Physical distribution accounted for 84% of Victor's sales.

(Continued on next page)

Neighboring-Rights Monies Increase In The Netherlands

BY ROBERT HEEG

Amsterdam—Dutch neighboring-rights collection body SENA reported a 10% rise in collected fees for the year 2000, bringing in a total of more than 50 million guilders ($19.5 million).

Payments to artists and producers—domestic and international—rose by 26% last year to a record high of 44.7 million guilders ($17.4 million). The Dutch artist most often played on domestic radio and TV was Marco Borsato, followed by Bief and Anouk. Of the international acts, Madonna led the pack, leaving Whitney Houston and Backstreet Boys behind.

SENA director Hans van Berkel says, "We can look back on an excellent year. A number of record companies and a strong growth in payments to our rightful claimants is—and always will be—our most important task."

But he adds that the revenue that is raised from Dutch music being played overseas still leaves a great deal to be desired.

Another sensitive point that remains is the ongoing legal battle between SENA and NOS, the Dutch umbrella organization of public broadcasters (Billboard, July 18, 2000), over the amount of fees NOS owes SENA for each year since 1993. SENA chairman Ed Nijghel regrets that a solution is not at hand. "The harmful consequences continue to be felt by thousands of artists and producers."

Van Berkel adds that SENA intends to target the Internet as its next revenue source. "Webcasting and simulcasting may be new concepts, but licensing, more compulsory on the Internet, SENA aims to play a [key role in this field, in order to regulate artists and producers' neighboring rights within the new media."

Philippines In Line With Asia

PMPA, PARI Agree On Mechanical Royalties

BY DAVID GONZALES

Manila, Philippines—The Philippine Music Publishers Assn. (PMPA) and labels body the Philippine Repertoire and Library Indus-
tory (PARI) have reached an agreement on mechanical royalties that brings the country in line with most of the Asian territories.

Under the agreement, the mechanical royalty rate has been raised to 6% of the published price to dealer (PPD), although discounts still apply. The previous rate was 2.7%.

This was what was the Asian-wide standard of 5.4%, set in 1999 (Billboard, June 4, 1999). That rate was raised to 6% under the terms of the Pan-Asian mechanical royalties Memorandum of Understanding (MoU), signed by the region's music publishers and record companies two years ago.

According to PMPA chairman Cesar Apostol, who is also country manager of Warner/Chappell Music Philippines, the new mechanical royalty rate applies only to international composers. Domestic composers are covered by a verbal agreement that has been in effect for several years, with leading local writers being paid 7.5% of PPD. Lower rates are paid to less-established composers.

Apostol acknowledges that there are inherent problems in such a verbal agreement and that formalizing the arrangements in a written agreement would solve those difficulties. "We're already hearing that some record companies want to pay a 3% rate to local composers, because that is the rate stated in the PMPA/PARI agreement."

The new Philippine agreement covers the period from 1999 to 2005, using a sliding scale to bring the headline rate up to 6%—although that will, in fact, still be discounted by 10%. The rate for 1999 is 3.9% of PPD; for 2000, 3.6%; for 2001, 4.2%; for 2002, 4.8%; and for 2003, 5.4%.

Local record companies have been paying mechanical royalties to the publishers for 1999 and 2000, which had gone uncollected due to the lack of a publishing agreement.

RAO Elects New President

BY ALEKSEY KRUZIN

MOSCOW—The new president of Russia's performing and mechanical rights society RAO (Russian Authors Society) has pledged to give the body a new status, both internationally and domestically.

Prolific Russian songwriter Vladimir Matetsky has been elected president of RAO for a five-year term. Matetsky, 49, who was previously a VP of RAO, succeeds songwriter Andrey Eshpil, who is retiring at the age of 76. More than 9,000 RAO members elect the body's 25-strong authors' council, which in turn elects the new president and three VPs.

"My main intention to make RAO strong and influential like never before," Matetsky says. "Collecting royalties on behalf of thousands of our own members, as well as writers from all over the world, is no easy task in itself, and of course (Continued on next page)
E MI Us hers In Moist Man's New Set

by Larry LeBlanc
TOKYO—Moist's dynamic front man, David Usher, has a reputation as a meticulous taskmaster who works best under pressure—albeit pressure that is often self-imposed. That seems to be borne out by the fact that only a month prior to the release of his second solo album, Morning Orbit, the Toronto-based singer/songwriter opted to re-record the same tracks as a primary backup.

The album is due July 24 on EMI Music Canada.

In the atmospheric original version, "Black Black Heart"—which samples the Orquesta del Teatro de L'Opera-Comique recording of French composer Leo Delibes' opera Lakmé—also lived in New York, California, Malaysia, Thailand, Montreal, and Vancouver. He now resides in Toronto. Usher is booked by S.L. Feldman & Associates in Canada and managed as a solo act by Kharma Management, which he operates with business partner Graham McDonald.

A prolific songwriter, Usher has developed an individualistic artistic voice separate from his work with Moist. His new album squeezes in engaging drum loops, a soft-pop rendition of Tracy Chapman's "Fast Car," and a fiery duet with Canadian rapper Snow. His pop-slick repartee is more personalized, darker, and more adventurous than the rock-edged music that Moist—who whose members write as a collective—is known for. "Bringing in someone like Snow certainly introduces an element that would never be applicable with Moist," Mitchell notes.

Among those providing backup on Usher's sophomore album, however, are Moist guitarist Mark Makoway and bassist Jeff Pepper—who co-produced much of the record with Usher—and its keyboardist, Kevin Young. The band's former drummer, Paul Wilcox, is also featured. Also on hand are Gord Stagg, who co-produced much of the record with the band; Jagor Tunna (guitar) and Bruce Gordon (bass) of 1 Mother Earth, and singers Julie Gallo and Tanya Coghlan. The latter two were also present on the band's debut album, Snow.

"They are my kids. We've been together for eight years, and we are still friends and work together. Snow is very much a democracy, and we pride ourselves in that. At the same time, being in a band for a while, you want to record songs the way you hear them, with the influence of the band.

RAO ELECTS NEW PRESIDENT
(Continued from preceding page)

It gets much harder [when considering the degree to which Russia is lacking 'civilized' practices in the music business.]

Upon its launch in 1998, RAO took over Russia's rights-collection responsibilities from the defunct state-owned Soviet music society VAP. RAO inherited both its powers and its headquarters, a four-story mansion on a quiet lane in central Moscow's most prestigious district.

With offices in several major Russian cities, including St. Petersburg, Nizhny Novgorod, and Novosibirsk, as well as a network of regional representatives, RAO has maintained an ever-increasing collections flow since then. RAO's total collections for 2000 amounted to $179 million (including $37 million in performance income), an increase of 55% over the previous year's total collections of $51 million.

Despite some of the "sticks" to most European societies, Matetsky nonetheless points out that besides composers and lyricists, the society serves other creative areas, including painting, photography, and scriptwriting. In Russia, Matetsky says, "music publishing is a relatively new and rapidly developing sector of this market, and it will be vital to database of international copyrights.

He adds, "Fortunately, we do have some time to adjust to new technologies like the Internet, which is not anywhere near as widely spread here as in the United States or Europe. Piracy is still the biggest problem.

Matetsky expresses hope that a newly launched international database, which means that all legitimate productivity in Russia now carries a "tax paid" sticker, "will help in reducing the unbelievable level of piracy national."

Matetsky is also a member of a special anti-piracy commission at Russia's Ministry of Press and Information. "This anti-piracy program has long been in development," he notes, "and in spite of the scale and complexity of the issue, I am sure it will play its part in bringing piracy down."

Among the many issues facing his organization, Matetsky highlights the technologically complex challenge of maintaining and upgrading RAO's state-of-the-art software. RAO counts on assistance—including the training of qualified personnel—from its Western counterparts, who have a clear interest in ensuring adequate distribution of the music collected on behalf of their writers. Matetsky himself is no stranger to the concerns of his colleagues abroad. In 1988, at the dawn of perestroika, he was the Russian coordinator of Music Speaks Louder Than Words, a breakthrough project sponsored by BMI and Epic Records. At the time, one of top American songwriters—including Diane Warren, Desmond Child, Albert Hammond, Barry Mann, Mike Stoller, Tom Hambridge, Michael Bolton, Cyndi Lauper, and Brenda Russell—visited the then-Soviet Moscow to collaborate with their Russian counterparts.

The project also added collaborations with Child, Hammond, and Russell to Matetsky's own impressive 30-year track record as an experienced record producer/composer, which stretches back to the early '70s, when he was a bass player in Moscow's underground rock scene.

...newsline...

BMG music publishing has acquired French publisher Editions Salabert for an undisclosed sum. Founded in 1894, Salabert's much-regarded catalog includes more than 80,000 works. BMG already owned a minority share in the company. Stephane Berlow, managing director of BMG Music Publishing France, now has the additional title of president, Editions Salabert. The catalog will continue being overseen by Salabert managing director Nelly Querol and artistic/promotion director Alain Surrants, who will both report to Berlow. In the interim, Berlow says, "We will offer a base line which goes back to BMG with BMG's French operation team. He adds that the acquisition is expected to boost his company's revenue by 25%. Last year, BMG Music also purchased Durand, which boasts one of France's largest catalogs of classical music.

International

Japan's top selling hit song for the month of May has been Michael Bolton's "America." The release of the album, "Love Is a Thing," is expected to boost the company's revenue by 25%. Last year, BMG Music also purchased Durand, which boasts one of France's largest catalogs of classical music.

EMMANUEL LEGRAND

U.K. COLLECTING BODY

The Chinese government is reportedly ending a year-long de facto ban on concerts by the Taiwanese female vocalist A-Mei. The ban was imposed following A-Mei's performance at Taiwan's national anthem at Taiwanese president Chen Shui-bian's inauguration May 20 last year. A-Mei is expected to give two charity concerts in China in mid-July. She recently performed at a charity dinner in Hong Kong, in a move seen as a prelude to the end of the ban. A huge demonstration calling for the relaxation of the ban drew thousands to the Fanling area on the Hong Kong border. Forward Music had a new contract with the Warner Music International (WMI) regional office in Hong Kong. "We are very keen to continue developing her to the next level," WMI regional marketing VP Calvin Wong says.

STEVE McCLURE

POPWIRE, a Swedish-based online service provider for unsigned acts, is closing its London office in July. Stockholm-based CEO Anders Nyberg told PopWire that the closure is part of the company's plans to restructure in the shrinking dotcom sector. The closure in London, where Popwire has three full-time staffers, comes after the company shuttered offices in May in Madrid, New York, and Tokyo. Popwire runs on the back of the company's databases. In the future, the company plans to form overseas partnerships instead of operating wholly owned units. Popwire has already inked a deal with online company EnterNotes in France; a similar move is expected in the U.K.

JULIANA KORANTENG

JAPANESE LABELS CELEBRATE ALLIANCE

Universal does not release sales data for Japan, but industry estimates suggest it has a 12.5% market share. The label's most recent big selling domestic act, rock band Luna Sea, broke up at the end of last year. In an attempt to boost its weak domestic repertoire, Universal recently signed duo Clage & Askia, one of Japan's top selling acts in the early '90s, and male group Tokio. Ishizaka says, "In two to three years from now, we expect things to be better (domestic repertoire)."

The deal makes Victor the biggest distributor of internationalized music in Japan. While agreeing that having Victor handle its sales make sense in the short term, some observers wonder whether that's a wise long-term strategy. "With a company the size of Universal, one expects the company to have its own sales force," one industry source says. "Because when you try to push or break an act, you have to have the 100% support of your sales force." The two labels are also working together in joint promotion projects, such as a series of jazz releases—"from Universal's and Victor's extensive jazz catalogs under the joint banner Jazz Millennium. They are also in the midst of a joint DVD promotion campaign focusing on movies and animatronics for the annual New Year joint campaign called New Best One. Highlighting greatest hits by both domestic and foreign acts in the label's catalogs.

Ishizaka and Nishimura deny the possibility of any form of equity relationship between the two labels. But at least one highly placed Feigen music business executive says he would not be surprised if Victor and Universal eventually made a move in that direction.

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July 7, 2001

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Snapper’s Filthy Horror Story Has Epic Finish

BY HUGH FIELDER

LONDON—Can you still have your cake and eat it? U.K. black metal band Cradle of Filth have certainly managed to do so, thanks to the success of their latest album, "pulp and_schema". In an interview with the Daily Telegraph, lead vocalist Dani Filth said: "We've managed to keep our day job and continue working on new music, but we've also been able to tour and promote our latest album, "Evil Domain"."

Cradle of Filth, which famously used 100 gallons of fake blood for its first video, have built a cult following and racked up 1 million record sales since the release of their debut album, "The Principle Of Evil Made Flesh" (Cacophonous), in 1994. Having moved to Music For Nations in 1995, the band has developed a cult following worldwide with Epic U.K., to be launched with a new album in 2000.

But the band has also inked an international licensing agreement with U.K. indie Snapper Music for its U.S. debut album, "Evil Domain" (out June 18 in Europe and July 3 in the U.S.) on the band's own Abracadabra imprint, for a DVD sched- uled for September.

"Cradle of Filth are a hugely influ- ential band," notes London-based Swede Dictator Per "Erek" Karlsson, who runs the label from his apartment in Arista U.K. (Billboard, Feb. 10). "They are one of the most extroverted and talented young bands in the marketplace," he says. "They are not a metal band—they existed long before the term was coined—but they can certainly attract that audience. At the moment they are massively under-exposed, but with the right resources they could take them to the next level."

"They also fit perfectly into Epic World's own strategy of dev- eloping heavy metal acts," adds Raphaël, "like Aerosmith, Judas Priest, Ted Nugent, and Ozzy Osbourne, right down to the 'Rage Against the Machine.'"

Raphael, who admits he is not particularly a metal fan, has seen live shows at Cradle of Filth over the past three years. "I was particularly impressed with their work ethic," he says. "Too many British bands are lazy when it comes to breaking new territories—not this band. I can’t wait to see what they do next year."

Cradle of Filth has already made a mark in the U.S., selling some 20,000 albums through ear- lier deals. Its previous album—the band’s fifth—"Midian" (Music For Nothing/A&R), peaked at No. 21 on the Billboard 200 chart and was reported to have spent seven weeks in the Billboard Top Video chart music video in late 1999. The band’s historic live show, with its satanic/feathers/overtones, has also provoked the authorities. In 1998, for example, it was banned from the Milwaukee Metal Fest, after one of the band’s shows was lUAUers, but when the whole event expanded and moved to the outdoors, the band could ‘t work that out,‘” manager Fay Woolen says with a laugh.

Of the Epic deal, Woolen says, "We’re a little nervous of the fan base, and our albums are selling in Europe, in Japan, in Australia, and in South America. But with Epic’s distribution, and going we can take sales of around 250,000 albums (worldwide). It was always the plan that we would do a couple of things—we have a new collection we moved on to a major deal. And Nick (Raphael) was fine with that. He said, ‘You know what we’re doing. Get on with it and then come to us for the resources and backing.’"

The band starts a three-week U.S. tour July 7 at Seattle’s Showbox; that tour moves to the Hammerstein Ballroom, before it plans to premiere its own horror movie, Fea- turing the band’s lead vocalist Dani Filth, Cradle of Filth, directed by British filmmaker Alexander. "We’re heaving our own tour, we’ve been working on a film for a good three years,” Woolen says. "We’ve delicately picked venues with a 2,000- 3,000 capacity that allows us to do that. And the new album will be, Sweden to be properly worked in the States."

Through the Snapper deal, Riffer St. Norwegian Sucks will be released in the U.S. by Sintrip. That label’s New York-based director of public- ity, says "The band made a full–time commitment to the full video campaign that includes all major print media, all metal radio outlets, over 150 commercial radio specialty shows, and a massive advertising campaign."

In September, Cradle of Filth will join the Tattoo the Planet album, "hit of the year."

Malaysian Artists Gain Performing Right

Copyright Amendment Spurs Creation of New Collecting Agency

BY STEVEN PATRICK

KUALA LUMPUR, Malaysia—A new agency has been set up to collect royalty payments for Malaysia’s domestic music industry. The initiative to set up Perform- ers and A & R Right Malaysia (PRISM) came from the Malaysian Music Council, an umbrella body of Malaysian music associations that includes the Recording Industry of Malaysia (RIM). PRISM acting chairman Colleen Baker says, "The recent amendment in the Copyright Act in 2000 provides the [performance] right to artists. The move is long overdue."

Baker, who is also chairman of Akademi Induatri Musik— the organizing and judging body for the Ministry of Culture and Information’s Annual Awards and a former GM of BMG Malaysia, says PRISM has already received responses from all the music industry’s recognized artists, including well-known per- formers Awie, Rabani, Khatijah Panji, and Zizan Razak. Baker says that PRISM hopes to sign up 300 artists by the end of the year and that the new agency will have developed its own royalty-rates system by that time.

He expects some resistance from the music industry to having their body but adds, "There is a degree of copyright awareness, as [Music Artists’ Copyright Protection] and [Performers’ Rights Organisation of Malaysia] have been around for the past 10 years. We will collect from the same people that PPM collect from. It’s part of the business process. We should be seeing some improvement in this area by 2002."

RIM secretary Daren Choy, who is also managing director of EMI Malaysia, says, "RIM is in full support of this bill. We will try to assist PRISM in any way possible. PPM will assist PRISM in database, network, and collection work. They will lead the setup and also the running of PRISM."

Eventually, Choy says, PRISM members will elect a full board, "which should be made up of re- cording artists and performers.

There is no charge for artists to join PRISM. PRISM chairman, he says, "After 2 years, I’m finally getting [performance] royalties. It should have happened a long time ago."

Swedish Acts Are In The Pink As IndigoGo Pencils In More Shows

BY JEFFREY DE HART

STOCKHOLM—Three new editions of IndigoGo, the London showcase for Swedish music, are being penciled in for the first two events earlier this year. The brainchild of former Sony Music UK A&R executive Jonathan Morley and Helsinki-based Raw Power Records founder Alf Olofsson, IndigoGo aims to give a hand to Swedish bands that want to crack the U.K. market. This event is supported by Swedish independent music promotion group SOM and funding from Sweden’s National Council for Cultural Affairs.

"We have potential emerging not only from Sweden but also from the other Nordic countries we have kept in touch with," Morley says. "IndigoGo at least gives a handful of Swedish acts the opportunity to be seen. It’s a great platform for U.K.’s A&R fraternity."

Swedish native Olofsson recently relocated to Helsingborg from Lon- don. "I’ve been living in the U.K. for quite a long time, but I didn’t think it was real potential for Swedish bands (there)," he says. "And the council were quite positive about giving us money."

The inaugural IndigoGo event was held April 28 at London’s Borderline venue. V2 signing Eskobar was among the three bands that played the second gig May 31. Band member Fredrik Zell says that he saw all that was happening as a way of getting V2 in the U.K. to support them.

"The U.K. is a country where people really care about their own local bands," Zell, who works for a London-based foreign band to break through, even more that it has done so far. "We had done quite well already, [but] it would have been better to have done it through V2, [which] is probably our best bet."

V2 will release Eskobar’s second album in Europe this fall.

"We just didn’t feel I was ready to go straight into a record," he says. "It made sense to let them do what we wanted while I started 'waking' on the right producer for them to step out on their sound now. We believe that’s the right direction, and it will give them what they start the campaign on."
Music Celebrities Are Becoming Lifestyles, LIMA Study Says

BY STEVE TRAUMAN
NEW YORK—When it comes to merchandising, products related to music stars are among the most popular with consumers.

Sales of goods based on recording-artist and celebrity popularity has grown faster over the past two years than any other segment of the $74 billion licensed-products business, according to a new study from the International Licensing Industry Merchandising Assn. (LIMA) in conjunction with Harvard University and Yale University.

Revenue from licensed music products—totaling $1.3 billion in 2000, a gain of 23% from 1999, and royalty revenue to artists and their agencies hit $138 million—a 10.6% increase from two years ago—the study reports.

The results were unveiled at Licensing 2001, LIMA’s annual expo, held June 12-14 at the Javits Convention Center in New York. The event featured new products from a mix of music’s hottest faces—Lil’ Bow Wow, Dream, N Sync, Britney Spears, and Shakira—as well as such industry icons as Kiss, Michael Jackson, and Elvis Presley.

“Music celebrities are literally lifestyle’s focal point, and it’s a booming category,” says Diane Stone, global licensing director for Advantstar Communications, the organizer of the show for LIMA.

“We’re not surprised at the growth of music licensing sales,” says Matt Hattau, senior director of licensing at Signature Network, a leading licensing company. He notes that Spears is providing music for a high-concept interactive game and that Ozzy Osbourne has a new game deal. The agency is working on a Beatles video game for next year.

The next big current push is for live artist. Aaron Carter—kid brother of Backstreet Boys’ Nick Carter—and his Records-A-Town, which launched its career on the back of ABC-TV’s Making the Band.

Aaron Carter kicked off a 50-date tour June 15 and has a second album out in August, O-Town hit the top 20 with their single “Current Mood” and are pushing their first album, “O-Town,” and the current “All or Nothing.” Both have high visibility among the children demographic.

Bravado International, which does its own tourism and licensing rep. Christina Aguilera and Ron Jovi, among others, is pushing both Bad Boy/Arista group Dream and So Def/Classic artist Lil’ Bow Wow. Bravado licensing VP Maggie Daniels notes that Dream has tied into the target demographic of other popular teen artists. Dream’s first two singles went to No. 1 on MTV’s “Total Request Live,” and they’re currently on tour with N Sync followed by Carter and Jovi.

The agency is developing a teen lifestyle-based brand for the girl group, and already has Play, designed as its master toy licensee, E Originals for footwear, and Kitt Rich for back-to-school products, among others.

Meanwhile, licensing for Lil’ Bow Wow kicked off at the expo, driven by sales of Bad Boy’s debut album, “Bad Boy,” and three singles that have landed on the rap, R&B, and top 40 playlists. Daniels says his solo tour is set for April 2001, with dates starting in late August, and “the kids will really eat up his merchandise on tour.”

Winterland, founded in 1974 by legendary rock promoter Bill Graham, has “N Sync heading its licensing roster, with more than 60 licenses. Along with Ricky Martin, 5S, and Backstreet Boys (outside the U.S.), Sony artist Shakira is getting a big licensing push.

Mootown Sets Up E-Shopper For Western CDs

BY CHRISTA TITUS

A Monroe, Wash.-based mail-order retailer specializing in products related to the heritage and culture of the American West is making it as a lifestyle itself as a one-stop source for Western-themed merchandise.

The site, which launched April 1, is dedicated solely to music and poetry by Western-oriented artists and is an offshoot of Hitching Post Supply—a catalog/wholesale business focusing on e-commerce site Mootownmusic.com.

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Mootown also recognized an opportunity to offer national distribution for a genre that has taken a backseat to the more popular country music genre and largely faded into obscurity over the past 30 years. Although the terms “country” and “Western” were at one time being used almost interchangeably, today’s circulation of Western music is largely limited to the hometown record stores of individual artists and CDs via concert tours.

The artists will carry maybe their latest (album) but not their previous ones with them, so we would do that with Hitching Post Supply,” Mullen says. “But Hitching Post Supply is a more traditional catalog, and we really tried to put in items that would sell and resell pretty well. We get music all the time—and good music—but from people that just aren’t well known yet, so I thought it would be good to have a place where both known and semi-known people could have music to sell, plus put it into a central location.”

“People see having a central location as crucial, since exposure for their music is largely achieved through word-of-mouth from people who attend concerts,” says Wylie Gaston of Wylie & the Wild West, whose music is on Mullen’s Web site.

“They’re the only ones that seem to have a genuine sustainable place where it all is Western music. Otherwise, you have to go to Tower and wade through the country bin to find the Western music you like.”

(Continued on next page)
MUSIC CELEBRITIES ARE BECOMING LIFESTYLES
(Continued from previous page)

Music celebrities weren’t the only industry players on display at Licensing 2001. Retail giant Sam Goody is also getting involved with a promotion in connection with Frito-Lay/Doritos. Sam Goody is featured on a co-branded single-stand-up floor unit that holds about 90 32-ounce bags of chips, each with a $4-off coupon for any CD at Sam Goody stores.

The promotion began June 17 with some 20,000 displays, mostly at convenience stores, and runs six to eight weeks “or until the packaging runs out,” says Kristina Mangelsdorff, senior product manager at Doritos/Frito-Lay.

[Parent company] Pepsi-Cola has been building teen loyalty through partnerships with appropriate retailers, and the Musicland Group (owner of Sam Goody) is a great partner,” Mike Kardish continues. “It’s a win-win situation, as we’re able to drive Doritos sales with a value-added offer, and Sam Goody gets exposure on millions of Doritos packages.”

On the offshore side, A&E TV Networks, the History Channel, and Q Records, owned by QVC and distributed by Atlantic/WEA, partnered to produce the reality series From a Divided House. The recently released two-CD set features 20 top hits of songs that were either popular during the war or written about the war. Included are “A Whiter Shade of Pale” by Procol Harum, “Going Up the Country” by Canned Heat, “I Ain’t Marching Anymore” by Phil Ochs, and “Brown Eyed Girl” by Van Morrison. National 30- and 60-second spots on the History Channel promoted the album, says licensing director Carrie Trimmer, including the China Beach marathon in June.” Also in the works is a BMG deal for a five-CD boxed set based on The Long Road to Freedom, an anthology of black music from the 1960s to the 20th century.

At Lionel Trains, the success of a six-CD set of play music with Handelmann Entertainment last year for Kmart has led to another release this year, Lionel president/COO Richard Mablock says. Produced by Madacy Entertainment and Sony Special Products, the CDs offered collectible cases featuring the artwork of Lionel Train artist Angela Trotha Thomas. “At $6.99 each, the CDs were a big hit, and Handelmann nearly doubled the minimum guarantee,” Mablock says. “This year, they’re expanding distribution to other retail accounts.”

Advanta’s Stone points out that all this activity is happening for a reason. “The rhythm of the rerecording music category is putting the industry in the spotlight,” she says. “More artists and their reps are finding VP/GMs of Warner A&R. Online to increase revenue, capitalizing on the degree to which people identify with the celebrities who define lifestyle and attitudes.”
Hastings, Valley Report Losses For Quarter; Pacific Coast, NRM Try To Stave Off Trouble

REPORTING IN: Hastings Entertainment, reported a net loss of $767,000, or 7 cents per diluted share, on revenue of $109.1 million in the company's fiscal first quarter, which ended April 30. That loss was slightly larger than the loss of $426,000, or 4 cents per share, reported in the same time period in the previous year, when sales were $119.0 million. Hastings attributed the drop in sales to operating with three fewer superstores. The company closed this quarter with 142 stores in operation. It reported flat comparable-store sales for the two periods, with a breakout of a 0.7% decline in merchandise sales and a 4.2% gain in rental revenue. Most of the merchandise sales decline was attributed to music, which makes up 23% of total revenue. Excluding music, comparable-store sales enjoyed a 4.4% gain.

Merchandise sales were $966.0 million, while rental-video revenue was $22.5 million. The company's Internet sales totaled $19.0 million for the quarter, with an operating loss of $228,000. The retail operation had an operating profit of $92,000, giving the company a $198,000 operating loss.

As of April 30, the company had drawn down $31 million of the $70 million revolving credit facility, which is with Laidle Fleet Finance and the CIT Group/Business Credit.

In other news, Hastings reported June 15 that it has agreed to acquire three stores in Arkansas from Family Entertainment Superstore. The stores will be acquired one per month over the next three months and will give the chain a total store count of 141— which means that by Sept. 15, the company would have closed a fourth store since April 30, when it reported a total store count of 142 outlets.

MORE NUMBERS: Valley Media reported that it lost $92.5 million, or $1.47 per share, on sales of $883.7 million in the year that ended March 31, compared with a loss of $4.6 million on sales of $94.4 million in the previous year. The 12.1% decrease in sales between the two years was attributed to a lightened schedule for music and video, a 22.4% decline in Internet fulfillment business, and Chapter 11 filings by a couple of large customers, among other reasons.

During the year, gross profit dropped to 8.5%, down from 10.7% in the previous year, while selling, general, and administrative expenses were 12% lower year vs. 10% in the previous year. In preparing for its turnaround, CEO Peter Berger reports that management decided to make its losses as ugly as possible, writing off new-media investments and taking significant reserves against bad debts, freeing its current fiscal year of those problems.

“We don’t want to have any baggage in the current year,” Berger says. “So far in the new year, our first two months are above budget, and we are budgeted to be profitable.”

In other Valley news, the company appears to have found a way to sidestep being delisted by Nasdaq. On June 27, Valley’s share price closed at $1.34, up 6 cents from the previous day’s close of $1. With that pricing, Valley now meets two of the requirements it needs to stay listed. First, its stock price is above $1 and its market capitalization is $36 million. Excluding shares owned by insiders, it appears to be above $5 million, with a total capitalization of $165 million. Should the stock fall below the $1 price, the company is taking steps to have the option of doing a reverse stock split. Such a move would cut in half the amount of shares, with the gain doubling share price. Hope is that should it be necessary, such a move would bring the stock price above $1, which is the only requirement.

UPDATE: Ralph Johnson, owner of Pacific Coast One-Stop said he was in possession of a letter of intent by an unnamed investor to provide equity capital as well as a debtor-in-possession term loan to his company. He said he was scheduled to deliver that letter to bankruptcy court June 29, beyond press time.

If the court accepts the letter of intent, Pacific Coast One-Stop would have survived the first test put to it by the supplier of its revolving credit facility, Coast Business Credit—which mandated that it find an investor within 90 days. If the court rules in Pacific Coast’s favor, the wholesaler will have another 60 days to complete its refinancing.

NEXT CHAPTER: When the majors decided to file an involuntary petition to liquidate National Record Mart, it wasn’t being tough on the chain. According to Michael Bloom, a partner in the Philadelphia-based law firm of Morgan, Lewis & Bockius, “I can never remember the majors to go as long as they did without a strategic repayment plan in cases where chains failed to make product payment.”

NRM missed its January payment for Christmas product, and instead of putting the chain on hold, as they have traditionally done with accounts that are in arrears in making payments, the majors agreed to sell to the chain c.o.d. Bloom says, “They were promised a business plan from National Record Mart by the end of May. And they waited and waited until June 19, and there was still no plan to make payment, so they filed.”

For his part, Bill Teitelbaum, chairman/CEO of NRM, denies that he ever agreed to give the majors a business plan. But a financial executive with one of the majors says Teitelbaum agreed to give us one by May 22, and 22 days later, he made an agreement in writing.

Bloom adds that if Teitelbaum actually has a plan to save the chain, then bankruptcy will be a good thing: “It is the first time there will be some discipline imposed on the process.” Bloom says that if Teitelbaum has an investor, he will have to produce him for the court.
Duff Offers Stinging Indie Critique

**FOOD FOR THOUGHT:** Just as we were pulling together the column this issue, a copy of this year’s annual LA Weekly music issue hit our desks. The free Los Angeles newspaper—which sponsored a June 21-27 festival of shows and symposium, LAMO1, that climaxed with its yearly Music Awards—showed honoring local talent—offered its readers plenty to chew on throughout the 72-page supplement.

The issue served up a diverse menu of stories focusing on the independent music scene in L.A. The one that really caught our eye, though, was “Is The Corpus Smelly Yet?,” a survey of the current indie music scene by one “S.L. Duff.” Those in the know will recognize this as the nom de plume of Bruce Duff, longtime publicist at L.A. rock indie Triple X Records.

The timing of the story was unusual. Just days before publication, Duff exited Triple X, his workplace for a decade, to take a new job as in-house publicist and promotion man for the Knitting Factory’s Hollywood club. “Before I actually got down to writing (…) I got this job offer. They had written the same thing anyway.”

That said, his Weekly piece does have a certain valientory feel. It begins, “To say the thrill has gone from independent record-making would be an understatement.”

After noting that a decade ago the indies were responsible for developing (future major-labels) acts like Nirvana, Sonic Youth, Poison, Meaty Crye, the Replacements, and Soul Asylum, Duff suggests that the indie “farm club” system of 10 years ago is a bygone. He asserts that soaring prices at retail, high costs within the industry at large (for radio promotion, record and video production, etc.), and massive consolidation on the majors (especially) at radio have conspired to create a suffocating musical homogeneity.

While the last time we checked, plenty of indies were keeping their retail prices below $15, Duff does highlight a certain malaise that we’ve detected among consumers. His reports witnessing a couple browsing in Hollywood’s Virgin Megastore: “The guy, surveying the aisles of overpriced discs, turned to the gal and proclaimed, ‘… there’s a piece of trey, I don’t think ‘I’m into music anymore!’ Hang, on he didn’t say, ‘I’m not into rock’ or ‘I’m not into country’ or anything specific. He was enthused with the whole deal, lock’n’stock.” Positively chilling, and not as uncommon as one might think.

Duff does hold out some hope for the indie-music community. “Survival, as they say, has been the case at the indie level, depends on specializing,” he writes. “Hold on to the hope that there’s enough of a core audience to support that which one specializes in.”

Duff suggests that niche categories may not [move] “troublesome numbers,” but concludes that the passion that the label operators have for their chosen sounds is what separates them from the rest of the music biz pack. Whether that’s enough to get their music across to an increasingly funnyroots- rock concocted by all hands.

The New Deal: Velocette Records, the newly inaugurated Atlanta-based imprint operated by former Caprice Recorders principal Phil Walden, has signed an exclusive deal with Red Dot Distribution. The first release under the agreement will be Athens, Ga., rock duo Jackie’s the Man, e.p., due Aug. 7, and San Francisco quintet Beulah’s album The Coast Is Never Clear, set for Sept. 11. Velocette will soon release brittle, the 1966 collaboration between Vic Chesnutt and Wide spread Panic, as well as a new album by the Glyds. The company’s roster and catalog also includes the Honeyrocks, Jack Logan, and Kevin Kinney.

**FLAG WAVING:** Well, it took long enough. About half a decade after it was recorded, the Yahoo’s debut album, Fear Not the Obnoxious, will be released Aug. 7 via Chicago’s Bloodshot Records. Former Georgia Satellites vocalist Dan Baird told us 9 years ago about his then current side project, featuring drummersongwriter Terry Anderson, bassist Keith Christopher, and singer guitarst Eric “Roscoe” Amble. That album by the wild and woolly foursome was left in the can for nearly as long, according to Amble, the producer and former Blackhearts and Del-Lords member most recently employed as guitarist in Steve Earle’s band. Amble recalls, “We had all written songs together, so we said, ‘Why don’t we do a band?’”

The sessions for the album were low-budget and decidedly bricolage, Amble says. “Instead of taking our money and going into a pro studio, we went to Terry’s dad’s barn in North Carolina. The rules were, everybody bring in some half-started songs, I had a little bit of recording gear, and I rented the fridge.”

The exuberant highlights include the Ambel/Amble collaboration “What Are We Waiting For,” Baird’s “Oh! Chicago,” and Amble’s profoundly hilarious love song “Baby I Love You.”

During a collective tour of Norway, the group hit up the idea for recording the album’s only cover—Abbee’s Dancing Queen, done up punky-tokk-style. “It’s like the Scardinavian ‘Louie Louie,” Amble says. “People were in tears (when we played it).”

Though the Yahooos are scattered around the country, Amble says, the band plans some September road work. Meanwhile, Baird can be heard on his new solo album Redneck Stuntin (issued in Europe on Blue Saffido), while Amble’s I’ll Drink To That has been released by Not Lane. Amble is doing production work on projects by flag waving Joe Flood, Big in Iowa, Floy Dore, Demolition String Band, and Ryan Adams.
FullAudio Proves Accord Can Be Reached In Digital Subscription Licensing Deals

FULLAUDIO PUB FACTS: FullAudio, a start-up digital subscription service, has forged a licensing agreement to offer tracks controlled by EMI Music Publishing. The new, exclusive, two-year deal is for the publishing giant's entire catalog.

FullAudio recently entered into a similar deal with BMG Music Publishing (Billboard Bulletin, June 18). Under the terms of that deal, initial royalties paid are expected to be less than the 7.55 cents per track paid for publishing on a typical CD. But because FullAudio intends to offer tracks for download on a monthly rental basis, the publisher will be paid each time access to a track is renewed. Royalties will not be set at a flat rate but will vary by track and level of rental.

Terms of the EMI pact were not disclosed.

James Glicker, FullAudio's president and CEO, says the service is aiming to launch by the fourth quarter of this year, with a limited selection of tracks. The company, which has offices in Chicago and New York, does not yet have a licensing deal with any labels.

Meanwhile, the FullAudio deal promises to open the door to further deals and to give developers the ability to select tracks for other download subscription services, MusicNet and Pressplay among them, and to highlight the importance that publishing rights play in the green-lighting of any digital music service.

"It's an example that publishers and rights holders can work something out with [other services] at the appropriate time," EMI Music Publishing chief Martin Bandier says. "Our concept is to link music with as many legitimate and licensible users as possible.

Publishing deals with other services are bound to hinge largely on the success of determining who is paying for what behind the FullAudio agreements: price. Bandier says FullAudio, "The biggest hurdle was negotiating a license arrangement in terms of the financial aspects that we thought was fair and equitable under the circumstances."
European Union Investigates High Prices For DVD Videos

BY SAM ANDREWS

LONDON — Hollywood studios may face a hefty fine if an investigation by the European Union (EU) concludes that they are pricing DVD videos higher for European consumers than for American ones.

Citing “a significant number” of complaints from the public, EU Competition Commissioner Mario Monti has launched an investigation into the high price of DVDs in the EU, compared with those in the U.S.

Consumer groups allege that Europeans pay from $17 to $27 per title, while prices in the U.S range from $15 to $25. Wal-Mart has offered products for as little as $7.99.

According to the Screen Digest DVD European Market Assessment and Forecast, the average DVD price in Europe currently ranges from $20 to $23 this year. Prices in such regions as the U.K., however, range from $13.99 to $34.99 for single releases, according to the report.

The EU has written to AOL Time Warner, Sony Pictures, 20th Century Fox, Walt Disney Studios, Vivendi Universal, Parforce Pictures, and MGM, asking for their cooperation in the investigation.

If the studios are found guilty of pricing collusion, they could face fines of 10% of their revenue from EU countries.

“We have received a significant number of complaints from private citizens on this matter,” Monti told consumers at a June 11 meeting in Stockholm. “In each case, the complaint is virtually the same—namely, that DVD prices are significantly higher in the EU than in the U.S."

While Monti and the EU accuse the studios of price gauging, other industry observers cite other market conditions.

“Many video labels have the same retail price for DVDs across Europe,” says Lavinia Carey, director general of distributor trade lobby the British Video Assn. “DVD Videos are more expensive in the U.K. than in the U.S., but then so is everything, because [the U.S.] is a larger market, and there are economies of scale. Look at anything from [snackers] to cars, and they will be cheaper in the U.S.”

U.K. distributors point out that the DVD format was launched in the U.S. 18 months earlier than in Europe, and also note lower wholesale and price reductions as more product moves into the pipeline.

Although prices are higher in the U.K., distributors say the trend is moving toward lower prices. As an example, DVDs are increasingly being used as discount vehicles by such generalist stores as Woolworth’s and by supermarkets that have identified entertainment products as a key growth area.

Additionally, distributors explain that the investigation comes at a time when retailers have begun offering such deals as the DVDs for the price of two. Intense competition from online retailers both within the territory and from the U.S. has resulted in lower prices.

Regardless of the merits of the investigation, studios say they will supply the commission with the results of tests they conducted that were found.

One studio executive, who was not identified, says that while retailers will comply, assembling the information will take time. “They’re asking for a lot of information. We’re still working out who is going to handle it internally and whether we should get outside counsel.”

The investigation of DVD pricing follows a European Commission (EC) probe in February into the prices of music CDs.

In addition to the pricing probe, the EC, an internal executive board of the EU, said it would seek to “determine whether internet sites and regional.r coding on DVDs.

Set up by the studios, regional coding divides the world into six regions that determine DVD release dates in different territories. It was implemented to protect local rights holders from gray market imports and to prevent DVDs from being sold in a region before the accompanying film had played in theaters there.

The issue of regional coding has been difficult for online retailers, and distributors and retailers alike because it has failed to meet those objectives. For example, multi-region DVD players that will play imported U.S. discs are widely available throughout Europe at sharply lower prices. In addition, many European consumers can buy U.S. discs online with ease from a host of online retailers.

The failure of regional coding has resulted in a flood of U.S. discs into Europe and other territories where the films had not been released theatrically.

‘DVD Videos are more expensive in the U.K. than in the U.S., but then so is everything, because [the U.S.] is a larger market, and there are economies of scale. Look at anything from [snackers] to cars, and they will be cheaper in the U.S.’

—LAVINIA CAREY, BRITISH VIDEO ASSN.

Monti says, “The thrust of the complaints that we have been receiving is that such a system allows the film producers and companies to charge higher DVD prices in the EU because European consumers are artificially prevented from purchasing DVDs from the U.S.”

Monti also says that the EC has contacted the Australian Competition and Consumer Commission, which had also investigated regional DVD coding. “We have noted with great interest the Australian Competition and Consumer Commission’s conclusion that the regional coding system imposes a ‘severe restriction of choice’ on consumers.”
COYOTE UGLY
Walt Disney Home Video
Buena Vista Home Entertainment 21794
Piper Perabo
Adam Garcia
2000 PG-13

2
1
8
THE EMPEROR'S NEW GROOVE
Walt Disney Home Video
Buena Vista Home Entertainment 21638
Animated
2000 G

4
3
2
ME, MYSELF & IRENE
FoxVideo 2001496
Jim Carrey
Renzo Zuazugar
2000 R

7
2
7
MISS CONGENIALITY
Warner Home Video 18976
Sandra Bullock
2000 PG-13

9
3
2
THE ORIGINAL KINGS OF COMEDY
Paramount Home Video 156513
Steve Harvey
D.L. Hughley
2000 R

5
4
GONE IN 60 SECONDS
Touchstone Home Video
Buena Vista Home Entertainment 21793
Nicolas Cage
Angelina Jolie
2000 PG-13

9
2
SHAFT
Paramount Home Video 156283
Samuel L. Jackson
2000 R

10
2
THE CELL
New Line Home Video
Warner Home Video 5185
Jennifer Lopez
2000 R

12
13
REMEMBER THE TITANS
Walt Disney Home Video
Buena Vista Home Entertainment 21796
Deon Cole
2000 PG

10
4
TATRA/TATRA/TATRA!
FoxVideo 2001292
Jason Roberts
Martin Balsam
2000 G

14
14
GLADIATOR
DreamWorks Home Entertainment 86226
Russell Crowe
2000 R

12
7
12
LOZ DALMATIANS
Walt Disney Home Video
Buena Vista Home Entertainment 21639
Glenn Close
2000 G

6
2
THE QUEENS OF COMEDY
Paramount Home Video 860483
Miss Laura Hayes
Adie Green
2000 R

13
6
MISSION: IMPOSSIBLE 2
Paramount Home Video 156273
Tom Cruise
2000 PG-13

17
4
U-571
Universal Studios Home Video 86109
Matthew McConaughey
Bill Paxton
2000 PG-13

23
23
DR. DOLITTLE
FoxVideo 2762
Eddie Murphy
1998 R

25
9
THE PATRIOT
Columbia TriStar Home Video 05702
Mel Gibson
2000 R

16
11
BIG MOMMA'S HOUSE
FoxVideo 2001291
Martin Lawrence
2000 PG-13

27
27
THE ART OF WAR
Warner Home Video 18871
Wesley Snipes
2000 R

25
14
THE MUMMY
Universal Studios Home Video 84760
Brendan Fraser
Rachel Weisz
1999 PG-13

21
10
2
DORA THE EXPLORER: WISH ON A STAR
Nickelodeon Video
Paramount Home Video 874673
Animated
2001 NR

11
4
WHAT LIES BENEATH
DreamWorks Home Entertainment 86404
Harrison Ford
Michele Pfeiffer
2000 PG-13

18
13
13
RUGRATTS IN PARIS: THE MOVIE
Nickelodeon Video
Paramount Home Video 336723
Animated
2000 G

38
2
DORA THE EXPLORER: SWING INTO ACTION!
Nickelodeon Video
Paramount Home Video 874333
Animated
2001 NR

29
4
ROAD TRIP
Universal Studios Home Video 86392
Tom Green
2000 NR

26
11
HOLLOW MAN
Columbia TriStar Video 04956
Kevin Bacon
Elizabeth Shue
2000 R

22
38
ERIN BROCKOVICH
Universal Studios Home Video 85710
Julia Roberts
Albert Finney
2000 R

20
2
AUTUMN IN NEW YORK
MGM Home Entertainment 1001430
Richard Gere
Liam Neeson
2000 PG-13

1
2
RE-ENTRY
Warner Home Video 2617
Tim Robbins
Michael Clarke Duncan
1999 R

37
16
MEET THE PARENTS
Universal Studios Home Video 86032
Ben Stiller
Robert De Niro
2000 PG-13

24
4
BLUE'S CLUES: PLAYTIME WITH PERIWINKLE
Nickelodeon Video
Paramount Home Video 839493
Not Listed
2001 NR

32
4
POWER RANGERS: TIME FORCE-FORCE FROM THE FUTURE
FoxVideo 2001287
Animated
2001 NR

36
16
LOVE & BASKETBALL
New Line Home Video
Warner Home Video 5063
Omar Epps
Sanja Lauren
2003 PG-13

34
3
STEPHEN KING'S IT
Warner Home Video 3293
Richard Thomas
John Ritter
1990 NR

35
26
LADY AND THE TRAMP II: SCAMP'S ADVENTURE
Warner Home Video 321226
Animated
2001 NR

35
17
NEW BATTLEFIELD EARTH
Warner Home Video 18856
John Travolta
Barry Pepper
2000 NR

37
NEW
BAIT
Warner Home Video 18804
James Fox
2000 R

38
2
STEPMOM
Columbia TriStar Home Video 02700
Julia Roberts
Sujan Sarandon
1999 NR

39
36
BIG DADDY
Columbia TriStar Home Video 03892
Adam Sandler
2000 NR

40
21
DINOSAUR
Warner Home Video
Buena Vista Home Entertainment 21575
Animated
2000 NR

Rental Store and Rack Sales Reports
COLLECTED, COMPARED, AND PROVIDED BY
RETAIL STORE AND RACK SALES REPORTS
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPARED, AND PROVIDED BY BILLBOARD/BPI Communications.

● RIAA gold cert. for sales of 50,000 units or $1 million in sales at suggested retail.
● RIAA platinum cert. for sales of 100,000 units or $2 million in sales at suggested retail.
● RIAA gold certification for a minimum sale of 250,000 units or $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million in suggested retail for nontheatrical titles. O-IRMA certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and at least 50,000 units and $2 million at suggested retail for nontheatrical titles. © 2001, Billboard/BPI Communications.
Warner Releases Oscar-Winning Holocaust Documentary

Oscar-powered: Warner Home Video's upcoming release of the Academy Award-winning documentary Into the Arms of Strangers: Stories of the Kindertransport should be required viewing for middle- and high-school students across the country.

Into the Arms of Strangers: Stories of the Kindertransport should be required viewing for middle- and high-school students across the country.'This moving film tells the extraordinary story of the rescue operation conducted in the months before World War II, in which more than 10,000 Jewish and other children were transported from German-occupied territories to foster homes in Great Britain.

Narrated by Oscar winner Judi Dench, Into the Arms of Strangers comes to stores Aug. 29. The VHS is priced at $19.98 with a $14.95 minimum advertised price (MAP). The DVD has a list price of $24.98 and a $19.95 MAP.

Double Triple: Three newly compiled best-of Mary-Kate & Ashley Olsen videos will hit stores simultaneously, Sept. 7 via Dualstar/Warner Home Video.

The three titles, You're Invited to Mary-Kate & Ashley's Favorite Parties, You're Invited to Mary-Kate & Ashley's Vacation Parties, and The Favorite Adventures of Mary-Kate & Ashley, are part of Warner's youngent Family Spotlight catalog promotion.

The running time on each of the new Olsen titles is 90 minutes, the suggested retail price is $14.95, with a MAP of $9.95.

Warner is offering consumers a free video via mail when they purchase any three videos in the Spotlight promotion. Awareness will be increased via on-pack stickers, booklets inserted into packaging, in-store merchandisers, and consumer advertising.

National print ads for the Olsen twins titles are scheduled for teen publications, including the twins' own eponymous magazine.

A sweepstakes titled What's in Your Spotlight gives consumers who purchase titles in the Spotlight promotion a chance to instantly win a trip for two to a Warner Bros. movie premiere in either Hollywood or New York, a DVD player, free videos, or free boxes of Aet II Microwave Popcorn.

Like all other Spotlight videos, the new Mary-Kate & Ashley titles are packaged with a Spotlight Studio Pass coupon booklet with offers for goods and services from America Online, Blimpie, Club Med, Flowers USA, Fuji Film, Healthy Choice Microwave Popcorn, Kid's Choice Sparkle, Organic Sauce Shop, Otto's, Titans, and Vitamin Shoppe.

A Saucy Debut. Godfather director Francis Ford Coppola, surrounded by products from his new line of pasta and sauces, displays one of the first copies of the Godfather DVD Collection. The films make their debut on the format Oct. 9 from Paramount Home Entertainment; the food line is already in select grocery stores. Paramount and Coppola unveiled plans for the DVD release June 11 at the Morisi-Coppola Pasta Co. in Brooklyn, N.Y., which makes the line of organic sauces and olive oils bearing the Coppola name.

A TO Z: There's a new Zoboomafoo title coming from Warner Home Video and PBS Kids Home Video, spun off from the Emmy-winning PBS preschool TV series starring the Kratt Brothers.

Zoboomafoo's Scary Tails hits stores Aug. 14, priced at $12.95 (VHS); $19.95 (DVD). Features live action, puppetry, animation, and clay animation. Real-life brothers and "creature adventurers" Chris and Martin Kratt star in this video imaging.

The new video title will arrive just before a major merchandising effort for the Zoboomafoo franchise is launched this fall by PBS Learning Media, according to Tracey Becker, director of licensing and marketing for the division.

Some of the items in the merchandising line include soft toys from Prestige, games, puzzles, the CD-ROM Animal Alphabet, fashion accessories, stationery, and party goods. Becker says that children's clothes will be available in 2002 and that future Zoboomafoo items will include a beanbag plush, educational toys, and puppets, as well as Gamoey and PlayStation games.

PBS Learning Media expects that there will be numerous cross-marketing opportunities with Zoboomafoo videos and the wide variety of related products already out on the market or in the works. Becker says, "We're making sure that all our promotional partners can tie in with every Zoboomafoo product."

SPOOKS A GO-GO: It's only July, but kid vid suppliers are already thinking about Halloween. Universal Studios Home Video is the first to stick a toe into the ghostin'goblins pool, with the upcoming release of 11 children's and family titles, all previously released and many reprieved.

Reduced to $9.98 are Alvin & the Chipmunks Meet the Wolf Man, Alvin & the Chipmunks Meet Frankenstein, Archie and the Riverdale Vampires, Casper, Monster Mash, Spectacular New Adventures of Casper: Spook 'N Poof Meet the Monsters, and The Adventures of Captain No One: Spooky Tooth. Also included in the release are Casper's To Boo or Not to Boo, Monsters Go Home, and The Munsters' Revenge. One $14.98 title, The Munsters, is also part of the package. Street date for the Halloween promotion is Aug. 25.

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

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Billboard • Top Kid Video™
EMI USHERS IN MOIST MAN’S NEW SET
(Continued from page 4a)
ences that you like.”
Moist first gained attention in 1997 with the independent release of an untitled cassette. It gained extensive play on Cana-
dian modern-rock and college radio stations and led to EMI Music Publishing Canada signing the band.
Using five songs from the cassette, along with six new songs, Moist independently released its first album, Silver, in 1994. Shortly thereafter, the band signed a deal with EMI Music Canada, which began distributing the album. Made for approximately $4,000 Canadian ($2,639), it went on to sell 400,000 units in Canada, according to EMI, and won Moist a Juno Award in 1995 for best new band. In the U.S., however, EMI’s Chrysalis label failed to break Moist.
The band’s second album, Creature (1996), on EMI Music Canada sold 300,000 units and established Moist as a consistent act in Canada. Again, sales were disappointing in the U.S., where the album has sold 7,000 copies so far this year. As of August 5, according to SoundScan.
Canadian sales then dipped for the band’s third EMI album, Mercedes Five and Dine (1999). It sold 30,000 units in Canada and was released in the U.S. on August 31, according to SoundScan.
For its U.S. release on Capitol last year, Moist decided to rework its 1994 Canadian tracktrench single, “Push” — but the revamped album sold only 21,000 units.
When Usher released his debut album, Usher, in 1999, he had no expectations to live up to. Overall, the songs on the follow-
up album are more ambitious: there’s now a punchier edge to his material — and its birth was more difficult.
As Moist toured Canada in 1999, Usher began writing songs for the album. Subsequently working in home studios in Mon-
treal and Toronto, Usher was a
’ll got a band I really like, and I’m having a good time playing the songs.’
—DAVID USHER
harsh editor. “It took me a while to work through the songs,” he says. “At first, I found I was writing Little Songs 2. Part of the album was written on the road, and it was very difficult to get focused.” One of the tracks, “I’m the Heart of Fast Car,” but Usher says simply, “I liked the song and wanted to sing it.”
According to SoundScan, Ush-
er’s debut set sold $7,000 units. The album failed to expand his audience beyond Moist’s sizable Canadian fan base, the first single, “Forest Fire,” made inroads at Canada’s top 40 radio. Released on a limited basis in 1999 by Nettwerk in the U.S., the album has sold 1,200 units.
“Forest Fire” had solid CHL airplay, but then we really didn’t aggressively work the album at radio,” says Peter Duenen, VP of national promotion at EMI Music Canada. “David did not aggres-
sively promote or tour on it. On this new record, he’s doing a lot.” The album, Usher is doing specials for the Corus Entertainment radio network and for the Rogers Broadcasting chain. Both will air nationally July 18. These events will be followed by a string of radio-oriented live performances running into August.
Usher is evidently genuinely excited about the new album. “I’ve spent a long time making it, and I want people to hear it. Also I’ve got a band I really like, and I’m having a good time playing the songs. I’ll be touring Canada until Christmas. After that I hope to go to other territories.”
EMI serviced lead-off single “Alone in the Universe” to the Canadian radio May 23, and it picked up significant airplay on the leading rock radio stations, as well as at top 40 stations, including CKFM in Calgary and CHL in Alberta. “We played the track in a showdown with Mariah Carey’s ‘Loverboy,’ and it won,” says the station’s music director, Laurie Healy. “That song really sounds good on the radio.”
We are playing the CHR mix of the track,” Wayne Webster, music director of top 40 CKFM in Toronto, adds. “The rock version is too loud for us.”
“Alone in the Universe” gives a clue to the overall theme of Usher’s album. “You are very much an individual, surrounded by things that run very, very quick-
ly,” he says. “The faster things run, the more alone you feel.”

GOOD WORKS

TAKE ACTION TOUR: Hot Wa-
ter Music and the Alkaline Trio head the list of bands taking part in the Plea for Peace—Take Action tour beginning Aug. 23. The goal of the tour is to provide teens with the knowledge and resources to over-
come many of today’s dilemmas. Ten percent of the tour’s total rev-
ue will go to the Hopeline Net-
work, which receives calls on its 1-
800-SUICIDE line 24 hours a day.
For more information about the tour, contact: Laura Stgelman at 310-645-1755.

MUSIC THERAPY TOUR: A summer concert tour by the Rippin-
tons featuring Russ Freeman will benefit the American Music Therapy Assoc. The tour kicks off July 14. Proceeds from the sales of the Rippin tone’s lat-
est CD, Life in the Tropics (Con-
der Jazz/Pep), will be donated to the association, an organization that aims to increase public aware-
ness of the benefits of music ther-
apy. Contact: Sheryl Feuerstein at 310-475-8868.

SEARCH AIDS CANCER: R&B star Sisqo and KIIS Los Angeles DJ JoJo hosted the 20th annual Teen & Maybelline Great Model Search June 15 at the Key Club in L.A. The winner, Fran me Sharp, will appear on the cover of the October issue of Teen with a special issue of Maybelline. The event is sponsored by the National organization and Maybelline, as well as all pro-
ceds from the event’s ticket sales, were donated to the American Cancer Society. Contact: Jaime Sarachit at 310-444-1986.

Submit items for Lifelines, Good Works, and Calendar to Jill Pease-
selick, Billboard, 3055 Wilshire Blvd., Los Angeles, Calif. 90010, or e-mail jpeasenick@billboard.com.
Radio Awaits Developments On The Hill

BY KATY BACHMAN

The last thing the radio industry needs is the current soft-ad economy is complications on Capitol Hill. Last week, radio lodged a few bullets, but there are still signs that nothing has been laid to rest yet. In fact, as Senate power shifts to the Democrats, things may just be heating up.

Proponents of a hearing on the revised 39-year-old Equal Employment Opportunity (EEO) rules, which were struck down as unconstitutional earlier this year, were rebuffed once again by the D.C. Circuit Court of Appeals. Broadcasters have maintained that those rules would place undue paper burdens on stations, in addition to undue pressure to make unconstitutional race-based recruitment decisions.

But many, including the Federal Communications Commission (FCC), aren’t giving up hope. FCC Chairman Michael Powell said in a speech to the Federal Communications Bar Assn. that he’d like the FCC to draft new EEO rules that would “increase employment opportunity in a manner that complies with the judicial limitations of the constitution and that are not unduly burdensome on the industry.”

Powell also found himself on the defensive after Senate Commerce Chair Ernest Hollings, D-S.C., wrote to The Washington Post blasting media consolidation. Countering that his pro-market stance was all about the welfare of consumers, Powell suggested that such rules might constrain markets and delay benefits to the public. Many have speculated that with Powell at the helm of the FCC, the commission could drop the banner and the cross-ownership rules would be lifted—rules that Hollings wants to remain in place.

“Do the least decisions about local news and information in Fargo, N.D., and Columbia, S.C., to be determined by the media giants in Manhattan [N.Y.] and Los Angeles, whose primary interest is in maximizing ad revenue?” Hollings wrote.

Unfortunately, Hollings also picked up on an obvious fact about radio from a Wall Street Journal story that ran a few weeks ago. He wrote, “The radio industry has consistently opposed [the] FCC’s new ownership cap and the cross-ownership rules would be lifted—rules that Hollings wants to remain in place.”

“Do the least decisions about local news and information in Fargo, N.D., and Columbia, S.C., to be determined by the media giants in Manhattan [N.Y.] and Los Angeles, whose primary interest is in maximizing ad revenue?” Hollings wrote.

The Torricelli amendment attached to the McCain/Feingold campaign finance bill didn’t shine in the House Telecommunications Subcommittee like it did when it passed the Senate 59-41 in April. It is still directed only at TV to tighten up its lowest-unit-rate warranties. A few more Senate witnesses at last week’s hearing questioned why radio was excluded, and one lobbyist says it did not pick up for the amendment. Members, including Subcommittee Chair Fred Upton (R-Mich.) and House Commerce Chair Billy Tauzin (R-La.), stressed the argument that a lower ad price would stop candidates from spending their way into office.

Katy Bachman is senior editor for Mediaweek in Washington, D.C.

BILLBOARD/AIRPLAY MONITOR RADIO AWARDS NOMINATIONS

(Continued from page 1)

WMX (Mix 98.5) Boston and WPLJ New York are the leading nominees under the top 40 banner, WLTY—which doesn’t have a separate MD at the moment—was not tapped into that category but did pick up two air personality nominations.

On the rock front, mainstream rock WYSP Philadelphia and modern rock KROQ Los Angeles and WNNX (99X) Atlanta led the genre with five nominations each.

Heritage country outlet WQYK-FM Tampa, Fla., chopped the list in its Active format, while WUSL (Power 99) Philadelphia led the R&B parade, both with four nominations.

The 18th Annual Radio Monitor Radio Awards honor excellence in radio broadcasting and related fields and are given each year to the top 10 radio formats in the FM and AM categories. The eligibility period for the awards was May 2000 to May 2001.

Tabulating the results by city and format, awards are given in major-market and secondary-market categories. (Major markets are considered to be Arbitron markets Nos. 1-20). Because of space limitations, only select nominees are listed below. A complete list of nominees can be found at billboard.com/event/radio.

Station of the year: Adult contemporary, major market: KRWV Seattle, WLTW (Lite FM) New York, WMMX (Magic 107.7) Boston, WNIC Detroit.

Secondary market: KKCM (K103) Portland, Ore.; WEAT (Sunny 104.3) West Palm Beach, Fla.; WSNY (Sunny 156) Columbus, Ohio; WWTI Providence, R.I.

Adult top 40, major market: KYW (Star 101.9) Philadelphia; KIIS-FM (KISS FM) New York, WMTX (the Mix) Chicago.

Secondary market: KIMM (100.3) Denver; KBZT (the Buzz) Kansas City, Mo.; WRAI (101.5) Raleigh, N.C.; WTCI-FM Hartford, Conn.

Mainstream top 40, major market: KQV (98.7) Houston; WHTZ (100) New York, WKS-FM (Kiss 108) Boston.

Secondary market: WKCI (KC101) New Haven, Conn.; WSSE Buffalo, N.Y.; WNIC Columbus, Ohio; WKNX (Kiss 95.1) Charlotte, N.C.

Rhythmic top 40, major market: KYLD (Wild 94.9) San Francisco; WBFM-FM (98.6) Chicago; WKTY New York, WP0W (Power 96) Miami.

Secondary market: KLUC Las Vegas; KQB (the Beat) Austin, Texas; WLRL (Wild 98.7) Tampa, Fla; WNNV (Q104) Norfolk, Va.

Mainstream rock, major market: KEGL (the Eagle) Dallas, WAAP Boston, WRFI Detroit, WYSP Philadelphia.

Secondary market: KRXQ Sacramento, Calif.; WHLY Providence, R.I.; WLZR (Lazer 103) Milwaukee; WPXY (PFX 106) Albany, N.Y.

Modern rock, major market: KNDD (the End) Seattle, KROQ Los Angeles, WKQX (Q101) Chicago, WNNX (99X) Atlanta.

Secondary market: KKND (the End) New Orleans; KRNK Portland, Ore.; KTCI Denver; WXDZ (the X) Pittsburgh.


Secondary market: WBLK Buffalo, WJZ Mobile, Ala.; WZFN (the Wiz) Cincinnati; WTLC-FM Indianapolis.


Mainstream Alternative, major market: WKLB Boston, WPTC Baltimore, KPLX Dallas, KE102 (KE102) Minneapolis.


Top 40: Tracy Johnson, KFMR-FM (Star 100.7) San Diego; Angele Perrilli, KYSR Los Angeles; Scott Shannon, WPLJ New York; Greg Grussell, WRX Boston.

Mainstream top 40: John Ivey, WKSX-FM Boston; Dan Kiley, K105 Los Angeles; Tom Poleman, WOR New York; Alex Pear, WDRQ Detroit.

Rhythmic top 40: Frankie Blue, WKTY New York; Todd Cavanagh, WBBQ Cleveland; WPW Miami; Michael Martin, KYLD San Francisco.

Mainstream rock: Dave Douglas, WAAF Boston; Neel Mirsky, WYSP Philadelphia; Doug Poully, WRIF Detroit; Gregg Steele, WZTA (99.5) Zeeland, Mich.

Modern rock: Duane Doherty, KDGE (the Edge) Dallas; Leslie Fram, WNNX Atlanta; Steve Pekar, WXKQ (K-Rock) New York; Kevin Weatherly, KROQ Los Angeles.

Triple-A: Scott Arbour, KBCO Denver; Dave Benson, KFQG San Francisco; Jody Denberg, KQSR Austin, Texas; Bruce Warren, WXPX Philadelphia.

Country: Mike Brophy, WKLZ Buffalo; Linda, WPOC/Baltimore; Brian Phillips, KPLX Dallas; Gregg Swedberg, KEEY Minneapolis.

Mainstream R&B: Jerry “Smokie” B., WHTA (Hot 107.5) Atlanta; Skip Beacham, KXDA-AM (KODA) Dallas; Cedric Hood, WEDR (99 Jamz) Miami; Eldry Smith, WJUZ-FM New York.


Network/syndicated program of the year (for weekly longform or daily platform shows): Adult contemporary/Adult top 40: American Top 40 With Casey Kasem (Premiere Radio Networks), Backtrack USA (ClearChannel/Premiere Radio Networks), Retro Pop Rewind (Superadio Networks), Rock DeeDee Weekly Top 10 (Premiere Radio Networks).


Country: American Country Countdown (ABC Radio/KCSS Productions), (Continued on next page)
Arbitron Moves Outside U.S. To Mexican Radio

BY KATY BACHMAN

Arbitron will begin measuring radio listening in Mexico City in September. It is the radio-ratings firm's first such venture outside the U.S.

Twenty-three of the market's 54 stations have signed multi-year contracts, including stations owned by Grupo ACIR, Ingles Telecommunicaciones, and MVS Radio. There are at least seven agency partners that account for two-thirds of the radio-ad spending in the market.

Arbitron president Steve Morris described the company's move into Mexico as a way for Arbitron to grow, since consolidation in the U.S. has slowed. Arbitron did not disclose how much revenue the new service would add to its $306 million revenue base. If Mexico City was ranked with U.S. markets, it would be the second-largest, market, with a population of 13.3 million.

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Adult Contemporary

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Radio Awards

(Continued from preceding page)

The Billboard 200 (Aug. 25) album cuts, the top 40 are:

- JADES: "SIX GUNS"
- FIVE FOR FIGHTING: "THE UNHOLY".
- JADES: "SIX GUNS"
- U REMIND ME: "HELL BOUND"
- FIVE FOR FIGHTING: "THE UNHOLY".
- DODIE CLAYTON: "THE UNHOLY".

Record-label promotion team of the year: Adult contemporary/Adult: Atlantic, Columbia, Reprise, Warner Bros.


Rhythm-top 40: ARIA, Interscope, Island Def Jam, Jive, Universal.


Modern rock: Columbia, Arista, Epitaph, Interscope, Universal.

Country: Arista Nashville, BNA, DreamWorks, RCA Nashville.

R&B: Arista, Columbia, Columbia, Def Jam.

The actual voting ballot will appear in the Aug. 11 issue of Billboard and the Aug. 3 issue of sister publication Airplay Monitor.

The deadline for the return of ballots is Aug. 24.

Winners were chosen by the readers of the four Airplay Monitor publications specializing in top 40, rock, country, and R&B.

Airplay Monitor editors Phil Stieck, Marc Schiffman, Dana Hall, and Sean Ross contributed to this report.

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Top 40 Tracks

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<td>HANGING BY A MOMENT</td>
<td>Lyle Lovett, T-Bone Burnett</td>
<td>RCA</td>
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Compiled from a national sample of airplay of Mainstream Top 40, Rhythm Top 40 and Adult Top 40 stations broadcast by Broadcast Data Systems' Radio Track service. 240 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are rated by Audience Impressions. Tapes showing an increase in Audience Impressions over the previous week. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Records below the Top 20 will be deleted from the chart after 26 weeks. © 2001, Billboard/BPI Communications.
T
he Cult’s lead singer Ian Astbury wanted to offer a positive way with modern life on Beyond Good and Evil (Atlantic), the group’s first album in seven years. He particularly aimed to explore this theme on the single “Rise.”

“It’s very easy to throw stones. It takes a lot more courage to come up with ideas that can elevate your spirit,” Astbury says of the song, which is No. 25 on this issue’s Modern Rock Tracks chart. “I had a friend of a guy who was taking a girl away into the night and showing her things, like showing her the forest, the animals, or the moon, and almost instructing her in the ways of nature.”

He explains that the song is “more in the spiritual world than the physical realm. It’s about the nature and the spirit over rationality and the constructs of fear. It’s a song about liberation, as opposed to a song complaining about the situation.”

Astbury says he doesn’t blame today’s youth for writing angry songs, he wonders why they aren’t offering solutions about contemporary problems. “What’s your plan? What are you going to do, young man? How are you going to go up against it?” he asks.

The album’s aggressive style—which is highlighted on “Rise” and which Astbury says conveys the band’s punk-rock leanings with a rock’n’roll edge—strives to reflect the energies going on in the world today. “I had the idea of trying to communicate to people in urban environments who maybe felt a little removed. All of it, I think, is just coming from where the music is—there isn’t an anti-statement. The things I’m talking about are not crying into your soup about the state of the world. I can’t accept that we’re slow.”

MOOTOWN (Continued from page 52)

MOOTOWN’s product is strictly identified as cowboy music and poetry and includes such acts as Sons of the San Joaquin, Ian and Sylvia, Tex Ritter, and Willy Whiskers. Albums offered through Hitching Post cross a slightly wider spectrum of subgenres, including cowboy music and poetry, with such artists as John Harrell, Red Steagall, and others. They also carry traveling music (Rumblin’ Jack Elliott, Jerry Jeff Walker, Ranger Doug), and Western Swing (Tom Trouble and the Three-Way PogoJums, Buck Dock, Herb Jeffries), as well as various artists compilations and songbooks.

The division of which artists are featured on what site is not absolute. “There becomes crossover on some people.” Mullen says of how she determines if an artist is listed on Mootown or Hitching Post or both. “They record many different sounds. Red Steagall, that’s probably one of the people that’s Western to the core, and he does a lot of the traditional songs. We have all of his albums.”

More mainstream artists, such as Randy Travis and 1999 Billboard Century Award winner Emmylou Harris, are also found on both sites. Between Hitching Post and Mootown, the company carries more than 100 CD titles. Mullen usually acquires music either directly from the label or artist has an established or even one of the major labels. The average price for both sites is $18. Some of the albums’ songs are also available for download in the MP3 format, which is provided by Matt Bruff of Bruff & brushed. Not all sites sell nor trades used CDs, but Mullen hasn’t ruled it out in the future. Mootown also offers space for a brief artist biography and itinerary, and the site features a “virtual campfire” for news and various events.

Mullen says many people find sites by looking for horsehair through a search engine. She has run ads in Western Horseman, Dirty Linen, and American Cowboy. Billboard.

Mullen discovers new acts to feature on the sites by regularly attending cowboy music and poetry gatherings throughout the West; she says there are more than 300 organized meetings every year. Artists like Gustafson and singer-songwriter Harrns were found through such events.

Mullen explains, “When people go to these shows, they want to buy the artist’s music, and a lot of times they’ll buy it directly from the artists there, but then they don’t have a way to follow up.”

“The main difference between Western and country music is Western music is very tied to the Western culture, whereas country music is no longer tied into the country culture anymore,” says Gustafson. “Country evokes images of something rural—something very conservative, simple, and base—and country music is definitely not any of that.”

“I still think people like George Strait and Alan Jackson, maybe their music would still be considered Western, but they are more of an exception to the rule,” Harris says. “Country music is now sounds more pop, or at least the majority of it does. I miss terribly the steel guitars and the fiddles and things that used to be a main part of country music... A lot of those folks don’t really know a lot about Western music.”

Billboard – July 7, 2001
**Billboard Music Video Confab Announces Panel Topics**

**BILLED PRODUCERS:** We’re gearing up for the 23rd annual Billboard Music Video Conference, which takes place Oct. 31-Nov. 2 at the Beverly Hilton in Beverly Hills, Calif. Here is a preview of the panels that we’re hosting at the conference:

**Discrimination and Sexual Exploitation: The Politics of Playing Videos.** This panel will offer a frank discussion about why certain videos get more airplay than others and why some are rejected for airplay. The expert panel will try to clear up any confusion about standards and practices and address how to overcome obstacles in getting “difficult” videos on the air.

**The Local Show Spotlight:** Select local programmers will highlight the best of what their shows have to offer via two-minute showcases. Videotapes must be submitted in advance for pre-screening. An expert panel and the audience will offer feedback on each program. The dos and don’ts of local programming and market messages will also be discussed, including ways to make a show stand out from the pack. Local programmers in the audience will also have the opportunity to present a “wish list” of goals to get advice from the panel and other audience members.

**Video Visionaries: The Technology Mavericks of Music Videos.** Influential and pioneering talent from the music video industry will talk about their careers, the current state of the industry, and where it’s headed. As artists on independent labels.

**For application forms or more information, contact Carla Hay at 646-654-4696 or bbevents@billboard.com. For conference registration, contact Phyllis Demo at 646-654-6433 or pdemo@billboard.com. Online registration for the conference is available at billboard.com/events/rmc.** For the complete list of panels and celebrity appearances, contact Carla Hay at 646-654-4730 or chay@billboard.com.

**This & That: VH1's Steve Tao names Steve Tao senior VP of programming and production. He was senior VP of development and production at New Line Television since last September.**

Cablevision's MetroChannels and retail chain the Wiz have teamed up for a new music series, The Daily Beat, which airs live 5 p.m. to 6 p.m. Monday through Friday on Time Warna's Cablevision and Cablevision New York. The program can also be seen in-store monitors at Wiz locations.

**For information on The Daily Beat, contact executive producer Bob Lampel at blampel@metrotv.net or booker Spencer Mindich at samindich@metrotv.net.**
WEB PORTAL YAHOO! has agreed to acquire online music site Launch Media, in a cash deal valued at 92 cents per share (roughly $12 million). Launch’s operations will continue to be based in Santa Monica, Calif., and its co-founders, CEO David Goldberg and president Rob Reckhavik, will remain with the company. In connection with the deal, Yahoo! is loaning Launch $3 million in cash and also trading its ownership stake in the Vans Warped tour for 394,000 shares of Launch common stock controlled by the event’s other investors. Launch will continue to operate this year’s tour, but it will not sell sponsorships for the 2002 and 2003 tours. In a separate announcement, Launch settled a copyright infringement suit with Universal Music Group (UMG) over its Internet radio service, LAUNCHcast, and entered into a licensing deal to feature UMG content on the company’s other music and video services. The deal already includes more than 150 labels—including the Beggars Group, XL Recordings, V2 Music, PIAS, Roadrunner, and Mushroom—with many expected to sign up. Combined, the two trade organizations represent more than 20,000 labels. Impala VP Patrick Zelnik says that the deal offers “a great way for us to promote and export to the public.”

NAPSTER announced a worldwide licensing agreement June 26 with the U.K.’s Assn. of Independent Music and Impala, the Brussels-based Independent Music Publishers and Labels Assn. (Billboard Bulletin, June 27). The move commits European indie repertoire from participating labels to Napiser’s planned subscription service, due to roll out in late July. The deal already includes more than 150 labels—including the Beggars Group, XL Recordings, V2 Music, PIAS, Roadrunner, and Mushroom—with many expected to sign up. Combined, the two trade organizations represent more than 20,000 labels. Impala VP Patrick Zelnik says that the deal offers “a great way for us to promote and export to the public.”

major to their obscure jazz artists.” In 1958, Keepnews and Grauer launched their own label, Riverside Records, which was later picked up by licensing tracks from defunct ‘20s jazz label Paramount Records. Although Riverside released its share of important and notable recordings, including their LP set Riverside History of Classic Jazz, compiled by Keepnews and Grauer in 1956—the label went on to gain renown for recording over six thousand of such modern jazz greats as Thelonious Monk, Bill Evans, Cannonball Adderley, and Wes Montgomery. Keepnews sold Riverside in 1964, a year after Grauer’s death. Keepnews ran the jazz label Milestone until 1972. At that point, he went to work as head of jazz A&R for Berkeley, Calif.-based Fantasy Records, which had acquired the Prestige catalog and which, under the direction of president Ralph KafeI, had begun issuing classic Prestige sessions in a series of two LP sets, or “two-fers”—an industry first. It was while Fantasy was in the process of acquiring Prestige that the master of masters that the company approached Keepnews about running its jazz program, with new recordings and reissues. Keepnews was told eight years after I’d sold both [with Riverside] that I really was a success and that my material had lasting value—that's the truth.

Working on reissuing material that he had himself originally produced presented Keepnews with a unique situation. “I had this wonderful opportu-nity to work with a company that’s managed to acquire the rights to some of the most important material we'd done, and that,” he says with a chuckle, “I could say, ‘I don’t know why I used take four—I should have used take three. I’m going to look at this and that and do that somewhat different. There were these partially wonderful, flawed performances, which now become legitimate subjects for reissue.”

Keepnews has continued full-time work at Fantasy to freelance. That year, he produced Chronicle, a 10-LP set devoted to the complete Prestige recording career of Louis Armstrong and the single-artist boxed set of his kind. During the next decade, he produced comprehensive boxed sets devoted to the Riverside recordings of Count Basie, whose 1988 Grandpas for best historical album and best liner notes, Evans, and Montgomery. Keepnews has continued freelance reissue production into the digital era. He has most recently been working with Monk’s Columbia masters, helming a set of his solo piano recordings and seeing them through to CD in a single-artist boxed set of his kind.

While Keepnews lauds the digital advances in sound that have helped jazz boxed sets proliferate, he says, “You do end up with a lot of available sound, but I never want to lose sight of the fact that the technologies of recording-and re-recording are important. But the music is what it’s all about. As long as reissues are in the hands of people who have a proper appreciation of the music itself, we’re OK, but I just dread having the technicians outlast us all.”

MAKING A MOSAIC
Longtime Blue Note pianist Horace Silver is just one veteran jazz artist who singles out Cusack as a reissue producer who does invaluable work, saying, “He has been instru-mental in the jazz industry.”

Cusack had worked as a jazz broadcaster, a staff at the left-of-center label ESP-Disk, and a journal-ist for Downbeat and other publica-tions before arriving at Atlantic in 1972 as a staff producer. He remem-bers, “I started to go into the vaults item about doing boxed sets.

I had found a half-hour’s worth of unissued Thelonious Monk material—some tunes and a bunch of very good alternates. It was the era of the LP; I needed 40 minutes to really do some-thing, and I couldn’t figure out [what to do]. This stuff should really come out—how can I do it? Then I realized maybe, because Blue Note had put the stuff out in the LP era pretty scattered, maybe I should just begin again, take the whole thing, put it in chronological order, including the unissued stuff and the rarities, and make it a historical document, make a boxed set out of it.”

After calculating the costs involved in producing the boxed set, Cusack called Louie: “I said, ‘If we did it [as] limited edition, if we did it mail order so that we don’t have discounts to retailers, don’t have nonpayment by distributors, and don’t have busted-up returns, it could be something that could be a go’.”

In June 1983, Mosaic Records released its first three [limited-edi-tion] boxed set—of Monk’s complete Blue Note recordings, the complete Pacific Jazz and Capitol sessions of the Geary/Mulligan Quartet, and the Blue Note tracks by boogie-woo-gie pianists Albert Ammons and Meade Lux Lewis.

Mosaic, today based in Stamford, Conn., has released a total of 107 boxed collections, but all of them a limited-edition (and 59 of which are now out of print). They are among the most prized and honored reissues in jazz. In 1993, Mosaic’s 18-CD set of the Nat “King” Cole Trio’s complete Capitol recordings won a best historical album Grammy—an unprecedented feat for an album unavailable at retail. (The label continues to operate today despite Louie’s death on Dec. 31, 2000.)

A world-wide prize was awarded under Bruce Lundvall’s auspices, Cusack began working for the label as a consultant whose duties included both recording the album and issuing and reissuing vault material. Cusack also became involved with Columbia’s Miles Davis catalog in the early 90s, when label executives Steve Berkowitz (Keepnews had just turned 70 years) and, in collaboration with the Blue Note reissue imprint. Since the late 80s, Davis has been working on the definitive Columbia Miles Davis catalog, a project that’s been ongoing for the last 5 years. The project, which is currently in its fourth year, has been led by Dahlia and will be released in early 2005.

Belden says he viewed this Davis material as “just as important for the acoustic stuff. The critical jazz estab-lishment has never taken it seriously, and the people who are doing a lot of the reissues, especially now at BMG, come from that traditional jazz aes-thetic. They have all always accepted the fact that electric music is not just, or inferior, or it’s not the real deal. They’ll never do it, but they really have no clue. I lived in the time, and all you had to do is understand Jimi Hendrix and James Brown, and Sly & the Family Stone and Earth, Wind & Fire, and you hear the elements of everything we listen to today in contemporary jazz.”

Belden, owner of the specialist retailer Blue Note Records in North Miami Beach, emphasizes that Belden’s reissues of the electric Davis albums are being snapped up by some of the younger generation of rock and hip-hop kids—that just got into this stuff and are going nuts for it. I think it’s great. I’m glad to see the stuff coming out, and it’s filling a void. Belden’s doing a great job.”

Belden has completed a six-CD set of 1970 electric Davis recordings cut at the Cellar Door in Washington that are future reissue candidates. He is also working on upgrades of Columbia’s Weather Report, Stanley Clarke, and Herbie Hancock catalogs, with a Blue Note box planned.

Belden credits the abiding influence of Davis’ music in his own work, which includes the lauded 2001 box set Jive Slaughter. “I love this Blue Note album. I listen to that stuff, learn from it, and apply it to the music I make,” he says, “You hear Miles of the same period as part of the Blue Note album. You hear the ‘70s stuff in the stuff I do with [trumpeter Tim] Hagans.”

JAZZ WUNDERKIND
Executive Jeff Jones has nothing but praise for Phile Schapp: “He’s a truly amazing and unique person in the world. He’s remarkable, with his huge knowledge about the ar-tists and history of jazz.”

Gary Walker, music director and Morning Jazz host at WBGO New Jersey, says Schapp is “a real treasures left behind and the key to keeping the artistry and artists of jazz.”

In his early teens, Schapp started attending meetings of Record Re-issue Dealers (RRD), a group of discophiles, including some members of Columbia Records’ engineering staff, who gathered at the old CBS building and the Recording Academy’s meeting point at 252nd Street in Manhattan. Schapp’s father had already introduced him to jazz. Schapp’s father had already introduced him to jazz. Schapp’s older brother had started teaching him about a technology that would prove invaluable for his later restoration work— that of vintage 78 rpm discs. Around the same time, the prodigious teenager began engineering sound at New York-area concerts. At 18, as a stu-dent (Continued on next page)
Newsmakers

Songwriters Honored At Hall Of Fame Fete

The National Academy of Popular Music/Songwriters Hall of Fame hosted its 32nd annual Hall of Fame Induction Awards June 14 at the Sheraton New York Hotel & Towers, drawing a field of talent that included composers, lyricists, performers, and top music-industry executives. The organization is dedicated to recognizing the work and lives of composers and lyricists who create popular music around the world. (Photos: Chuck Pulin)

Gloria and Emilio Estefan were presented the Sammy Cahn Lifetime Achievement Award. Celebrating the honor, from left, are Emilio Estefan, BMI president Frances Preston, Gloria Estefan, Jon Secada, and new Songwriters Hall of Fame president Linda Moran.

An all-star lineup gathered onstage for the finale of the evening's festivities. From left are honoree songwriter Diane Warren, artist Jon Secada, honorees Gloria Estefan and Paul Williams. Arista recording artist Blu Cantrell, bandleader Paul Shaffer, Buddy Holly's wife Maria Elena Holly, and award recipient Iris Cantor. (Photo: Scott Gries/ImageDirect)

From left, Willie Nelson, Dolly Parton, and Paul Williams were honored for their songwriting achievements.

Honorees Willie Nelson, left, and Paul Williams, right, share a colorful moment with Judy Collins and Kermit the Frog—wearing his traditional green.

1999 Billboard Century Award winner Emmylou Harris performs at the awards ceremony.

JAZZ LIVES

(Continued from preceding page)

...at Columbia University, he started doing jazz broadcasts on WKCR, the college's station.

"Eventually," Schaap remembers, "in the mid-'70s, still in the LP era, someone [from a label] would say, 'Could you transfer that for us? We're going to do a Roy Eldridge boxed set, we need a good transfer of "Wabash Stomp," not this punk transfer.' That started, and eventually, Savoy Records became the first to put two and two together—"one-stop shopping. Here's the guy who has the material, can transfer to an optimized sound for any new configuration, and will write the notes."

From working on sets like First Miles for Savoy, Schaap moved to producing boxed sets devoted to big bands and Hoagy Carmichael for the Smithsonian Collection and multi-LP Lester Young and Teddy Wilson compilations for Time-Life Records.

During the CD era, his work has won him multiple awards from the National Academy of Recording Arts and Sciences. He has earned Grammy honors for best liner notes for a set of Charlie Parker's complete Verve recordings (1990), for best liner notes and best historical album for the complete Billie Holiday recordings on Verve (1994), for notes and historical album for Columbia/Legacy's comprehensive Miles Davis/Gil Evans box (1997), and the year after for best historical album for Columbia/Legacy's collation of Louis Armstrong's Hot Five and Hot Seven recordings.

Schaap is well-known in the industry for his meticulous sound restorations, and he has a very particular viewpoint on what should and should not be done to vintage jazz recordings in digital transfers. "It's simple," he says. "Step one is to find the best sound source, preferably the original. Step two is to restore that supreme sound source. Now, sometimes they're so messed up that you have to do step two before step one—you have to clean everything or fix everything, and then you can find out." Step three, and this is a big one: You treat that sound source at the optimum of its own technology, implementing, when necessary, a full-track mono head, a mono cartridge, the right needle size, the right kind of turntable gear, the right type of electronics for playback, tube gear, in particular. Then, the fourth step is whatever needs to be done to convert it to digital.

In preparing jazz for today's listeners, Schaap stresses, the process "shouldn't focus on noise reduction. It should focus on music representation... There's a push to get rid of [noise], but there's too much music going down the drain with it."

In addition to working on such reissue projects as remastered Duke Ellington releases for Legacy, Schaap teaches jazz history in the American studies department at Princeton and continues to broadcast on WKCR six days a week. In a statement that could apply to the other three reissue producers profiled in this story—and that jazz lovers the world over should be grateful for— he says, "I guess I'm guilty of being a workaholic."

Assistance in preparing this story was provided by Jill Peasebrick in Los Angeles.

BILBOARD JULY 7, 2001
JOHN LEE HOOKER GONE BUT NOT FORGOTTEN  
(Continued from page 1)

That “personal style”—a propulsive, entrancing distillation of urban and country blues, known around the world simply as “the boogie”—is the cornerstone of Hooker’s artistic legacy, as well as the inspiration for his truly original creations of post-war blues.

Hooker, who was believed to be 88, died peacefully in his sleep in the early morning hours of June 21, 2001 at his Burbank home. He was preceded in death by his mother, Minnie, divorced when he was only two, and his stepfather, Roy Rogers—guitarist in Hooker’s band during the ‘30s and the producer of most of his albums. John Lee is survived by his wife, Besman, his daughter, Kim, and other family members. A service will be held in Burbank at the Burbank Center for Performing Arts at a time to be announced.

Hooker’s impact upon other blues, rock, and country performers is incalculable. John Lee is the father of hooking. He was the original hooker. John Lee Hooker, who had little formal education but the rare gift of an incredible ear, became a legend in his own time, and a legend in his own lifetime.

I’ve lost a good friend, and the world has lost a great talent,” said blues peer B.B. King. His close friend, former manager Carlos Santana commented on feeling “enormous gratitude, respect, admiration, and love for his spirit.” And Steve Berlin of L.A.’s Los Lobos band that backed Hooker in the studio during the ‘80s and ‘90s—said, “It was an honor to know him, to work with him.”

FROM THE DETAIL TO DETROIT

Hooker’s birth date has been variously given as 1915, 1917, 1920, and 1921. Most credible is 1917. He was born in a farm community 10 miles south of Clarksdale, Miss. His father, sharecropper and lay preacher William Hooker; and his mother, Magdalena Moore, both died when John Lee was still young. Minnie, soon re-married, and Hooker’s stepfather, Will Moore, became his principal mother and stepfather.

A natural performer with such Mississippi Delta legends as Charley Patton—who introduced his teenage stepson to the blues, and showed him how to become Hooker’s trademark boogie.

“My style is his style,” Hooker said of Moore in his ’80s Billboard interview. “He played in open tuning. ‘A’ was his main key.”

Hooker, who had little formal education, left Mississippi while still in his teens to make his fortune in Chicago. As a young man, Hooker performed on Beale Street and Cincinnati before finally settling in Detroit in 1943. Then, he supported himself with auto factory work, while performing in the clubs in the Redford Street and Hastings Street nightlife districts.

Hooker’s first manager, Elmer Barber, brought the guitarist’s demure stage appearance to a new fighting spirit. Barber owned a small record store in Mississippi, named Lafayette Street record store—to the attention of a young-born entrepreneur named Bernard Besman, who opened Besman’s record store in Newark.

In November 1948, Besman recorded a storming solo performance by Hooker that celebrated Hastings Street and the boogie thrill of boogie music, “Boogie Chil,” was a prime number; a hypnotic drone fingepicker in open-A tuning, abetted only by Hooker’s heavily miked, relentlessly tapping foot. Seeing the potential of the track and sensing his own inability to distribute it nationally, Besman formed Modern Records, a nationally prominent R&B label and signed John Lee Hooker to a deal with his manager, William Hooker to come see him perform in Detroit, “I thought they were just all gawking at him.”

In his early ‘70s, Hooker essentially abandoned recording to make his living as a touring performer: “I used to record all the time,” he told Billboard in 1980. “I figured, maybe that ain’t good.” Although he cut sessions for small labels sporadically over the years, he would only renew his stature as a hit-making recording artist as a septuagenarian.

A CAREER REBORN

In 1989, Hooker’s San Francisco-based record, “The Hooker/Raitt” album became Hooker’s first major hit in 17 years: It spent 38 weeks on the Billboard Top Pop Albums chart, peaking at No. 8. (The album’s singles plot claims that it has sold more than 1.5 million copies worldwide.) In 1990, Hooker received his first Grammy, “I’m in the Mood” which was selected as Best Traditional Blues Recording.

His career revitalized, Hooker soon began a fruitful relationship with Virgin Records, which released a half-dozen albums (most of them filled with star cameos between 1991-98 on its Charisma and Pointblank imprints.

In his later years, Hooker toured less frequently. Enforced in his retirement Area home, he followed the fortunes of his favorite baseball team, the Los Angeles Dodgers, and bought his own jets. In the late 80s and ‘90s, Hooker didn’t play the clubs, or even get back to the blues scene in Detroit, Chicago, and Sunnyland. After a recorded new album with Hooker only days before he passed away, “He went out doing what he loved to do.” Rogers says. “And it’s just a testament, again, to John Lee Hooker, at 83 years of age, that he was still a force. Music was his life. It sustained him, it enriched him, his music, they were interchangeable.”

Hooker, who was married four times, is survived by eight children and two stepchildren, Larry John Lee Jr., both of whom recorded with their fathers; his nephew, musician Archie Hooker; 19 grandchildren; and countless great-grandchildren.

Additional reporting provided by Wes Ohrusco in New York.

RAITT REMEMBERS JOHN LEE HOOKER  
(Continued from page 1)

saw him in a whole new light the night they recorded their Grammy-winning version of his classic “I’m in the Mood” for 1989’s The Healer. “We were recording at a loud volume, with two chairs facing each other, Raitt recalls. “I thought that I had to keep my cool, and to do as much as I possibly could do as a woman in the studio with him. What I did was to say, ‘I’m so happy that you’re doing this, because this is an epochal modern blues record—and I think that people will respond to it.”

“I never realized until I actually played with him, with him staring at me through those glasses, [what] a soulful licks he would pull that song and him aiming his stuff at you [had],” Raitt continues. “At that point, I never really had fanati[s]mics [of] any female group, and it completely changed all that. That was about as sexy a five or five minutes as I’ve experienced music-wise.”

While Raitt’s guitar playing doesn’t resemble Hooker’s thumping, highly rhythmic style, the musician says she found inspiration in his artistry every time she put one of his records.

“He never lost his absolutely raw, improvisational, brilliant groove, or the most bizarre licks,” Raitt says. “He would throw in the most inven[tive] and soulful licks in the middle of always keeping that beat going, whether it was his foot or his fingers or his thumb keeping the thumping going that his characteristic boogie always had. If you want to really talk about that, this record was included along with Brownie McGhee, Sonny Terry, John Ham-mond, Dave Van Ronk, Rev. Gary Davis. I was 14.”

By the time Raitt met Hooker at a blues festival some five years later, she was a complete blues bombast. Starting at 10 pm, I was just absolutely crazy for John Lee. It was a really fast, close friendship. He got a kick out of the fact that I played guitar like I did, being a woman, too. Raitt says.

What do you think of Besman?” and he said, “Boy, she’s so deep into it, she’s never going to get out of the blues alive.” And that is what brought her to the bone, because there have been times I have lived the blues in my heart and the lifestyle so deeply that it penetrated my psyche. There is a tremendous love and there is some dark stuff that will pull you down; whether it’s addiction or picking the wrong men over and over again. It was just that line, I decided to stay in the blues—but get out of the blues alive. What I learned from John Lee is that you don’t have to accept that you’re being the blues well. You don’t have to sell your soul to the devil . . . John Lee wasn’t one of the guys who got ripped off, wasn’t one of the guys that disintegrated or that, unfortunately, succumbed to the blues disease. He wasn’t bitter, he wasn’t unhappy, and he died in his sleep. So even though he passed, I just feel so deeply, really grateful that he lived the Life of Riley up to the end.”
“I can hear how some of the songs got worked and why we chose one song over another,” Furay adds. “Steven and Neil were very prolific. Stories like that are so fast and furious that maybe one song fell together quicker than another song. I remember Steve coming to me and playing me a song, saying, ‘Here, we’ve just written this song, one, two, three one, two, three one, two, three.’ And, boy, I was like, ‘Wow, man, that’s good. We ought to record that.’” But two days later, he would end up wondering, “What’s the song about? Hi, what do you think?” It would be just one right after the other. Neil was the same way.

In their brief time together, the members of Buffalo Springfield were not only heartbreakers (clippings from the teen magazines of the day are included in the boxed set—though not all)—but trailblazing genre-benders.

“The vision and the level of creativity that they had, given the fact that these were really young guys, is something that’s really unusual,” James Austin, Rhino senior director of A&R for special projects, says. “When was the first time you ever heard an electric version of ‘Ode to Wine’? It’s an extended version of ‘Bluebird.’” That’s pretty ballsy, I mean, we’re talking about the late ’60s, there was a stigma about country music and all that twang. But when you heard Buffalo Springfield employing all those country-twang elements and then putting that music out, but not trying to be country—well, it was like, Wow! This doesn’t sound like anything before.”

Austin says that everything about Box Set—the look, the sound, the very thing has been “Neil Young’s vision.” Final approval for everything down to the text on the label’s stickering has gone through the office of Young’s manager, Elliott Roberts. After years of anticipation, Young delivered the collection to the label about three months ago.

Inside the set’s booklet is a collage of authentic newspaper clippings. “The audience left their seats to mass at the edge of the stage during the long last song (‘Bluebird’),” applauding and cheering emotionally,” reads a review of the band’s final concert—a gig at the Long Beach Arena in California.

Over the past 30 years, a mystique has built up around Buffalo Springfield, partly because the band was so innovative when its members were so young (in their early-to-mid-20s), partly because the band proved to be a launching pad for individual future stars like Mike Nesmith (The Monkees), Stephen Stills (Jethro Tull), Athos Vassiliadis (The Byrds), and Loggins & Messina, and partly because it was able to so encapsulate the mid-’60s San Francisco sound camaraderie in the two minutes and 37 seconds of “For What It’s Worth,” a song that has remained a classic-rock radio go-to evergreen.

“It’s weird,” Furay says. “People are still coming up to me and telling me, You did this. And I think that’s partly because nobody really had a chance to see or hear us. We really never toured extensively.”

Still and Furay attribute the band’s breakup to youth—and the arrogance, insensitivity, and foolishness it brings. Buffalo Springfield fell apart just as it was beginning to capture its live energy. Still says, “We used to rock like the Rolling Stones. And nothing that we ever cut got that power. I mean, we scared the hell out of [the] Bowl. We rocked...we just never got it on record. And we were busting up just as we were learning how to get things to sound right.”

The 1969-2000 Crosby, Stills, Nash & Olivarius is a result of Stills and Young collaborating on Box Set, but it’s unclear whether Buffalo Springfield will have such a revival. It’s the reason for the left side of the new studio album, Young included the sweetly nostalgic, almost apologetic “Buffalo Springfield Again,” which was recorded in March, and seems to hint at a reunion.

Nevertheless, Rhino will move forward, focusing its marketing efforts on “Find the Child,” the official release of the September 1999 OTLIGIIT. The 98,000 units are sold out, as is the first single, “Remind Me,” by Christina Aguilera, Lil’ Kim, Mya, and Pink (Interscope). First-week sales of 98,000 units are the impetus for this move, as well as the 66.35 jump in market share to the first single, “Remind Me.”

At the mid-way point of 2001, “Remind Me” is the second single of the year to exceed 90,000 units sold in one week, following Janet Jackson’s “All for You” (Virgin), which did it for two weeks in April. This is a sharp decline from 2000, as mid-weekly through July there were six titles that had sold at least 90,000 units in a week. And while that sales mark has so far been reached for three weeks (this year once by “Remind Me” and twice by “All”), the titles that beat that mark in 2000 accounted for 15 weeks at 50,000 units.

“Remind Me” should securely hold the Hot 100’s top spot for two more weeks and then, possibly, make way for Destiny’s Child’s “Bootylicious Jalil (Columbia), which will hit retail July 10 (one week later than originally scheduled) and impact on the July 28 issue. Meanwhile, “Bootylicious” continues its bumpy grind on the Hot 100, moving 20-12 and earning the Greatest Gainer Award for the first time in three weeks, racking up 12.5 million listeners and climbing 19-9 on the Hot 100 Airplay chart.

Sony’s second-largest airplay gainer, with an 11.5 million jumpy, is “Let Me Blow Ya Mind” by Eve Featuring Gwen Stefani (Interscope). “Mind” moves 9-5 on the Hot 100 chart, along with the song’s big move on urban where it gains at least 112-6-4 jumps with “Peaches & Cream” (Bad BoyArista), essentially pushing back Trina’s “Drive of Jupiter (Tell Me) (Columbia) from 5-6, even though it is still gaining in audience and retains its bullet.

FACE TIME: Babyface makes the biggest move on the Hot 100, sprinting up 65 spots to No. 31 with “There She Goes” (Arista), “Goes” scorched 37,500 units in its initial week at retail and debuts at No. 3 on the Hot 100 Singles Sales chart. “Goes” is the second-largest mover on the Hot 100 this year, trailing only “Booty” (Jive), which added 68 places to No. 18 in April.

Arista is doing its part in reviving the retail single, as it now has three songs within the top five of the sales chart. Along with “Goes” and Usher’s “Remind Me,” “I Do!” by Toya at No. 5 rounds out the trio. The 47th time in the history of the Hot 100, this combined sales chart that a label has had at least three of the top-five selling singles in the country. Of the 47 instances, Arista has done it 37 times, including a record four out of the top five titles in the No. 5, 1999 issue. The only other label to place four out of the top five was Columbia in the March 21, 1988, issue.

WHOS WITH WHOM? Mariah Carey and Jennifer Lopez both appear among the Set in the Set: R&B/Hip-Hop Singles & Tracks chart with their respective singles, “I Turn to You” (Virgin) and “I’m Real” ( Epic). While Jessica Simpson’s “I’m Not That Girl” (Epix), was the featured artist for “Loverboy” on the Hot 100 (No. 69), Ludacris & Da Brat are listed on the R&B chart (No. 34), since this is the version receiving a majority of the airplay in that format. Both versions, however, count towards the overall airplay points for the song on both charts. The same applies to “Tru” (Jive), where Ja Rule is listed on the R&B chart (No. 27), while the pop version sung solely by Lopez is listed on the Hot 100 (No. 66).
Top Albums: A-Z (Listed by Artists)

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119 30 999
120 127 1 198 21 154
121 127 1 198 21 154
122 127 1 198 21 154
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Billboard 200: Continued

July 7, 2001

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American Radio History
Sony Implements Global A&R Network

BY EMMANUEL LEGRAND

LONDON—Sony Music is creating an international A&R network to give the goal of optimizing the worldwide potential of the company’s repertoire. This new emphasis on A&R is the initiative of Sony Music Entertainment (SME) chairman/CEO Thomas D. Mottola, who has assigned the task of building and operating the network to SME senior VP of A&R D. Massey. Earlier this year, Massey was promoted from his previous post as executive VP of A&R at Epic Records Group (Billboard, April 14).

The latest development in the company’s global plan is the setup of a full-fledged European A&R team. “Sony has always been an A&R-driven company,” Massey says. “We’re simply putting more emphasis on A&R. It is the blood of our business, and it is our priority.”

“We pride ourselves on our ability to break acts on a worldwide basis,” Massey continues. “We are extending that to A&R. We are creating a network of our A&R sources in the world.

Massey, a Briton who has worked on both sides of the Atlantic, says his role is to create the conditions for a new artistic culture within the company that will enable the various A&R sources to collaborate on projects and find the most appropriate producers and writers for its artists.

Sony Music executives are now running regular worldwide A&R meetings as well as European A&R meetings, most of the time attended by Mottola himself. “Mottola is clearly behind this new A&R emphasis,” a Sony Music executive says. “He is very present, and it certainly gives everyone at the company a sense of where our priorities are.”

Massey explains, “The idea is to be able to identify which artists are going to be the superstars of tomorrow, the Celine Dions of tomorrow. Our fundamental function is to identify artists or projects and give them the capacity to develop from local to regional and to global level. We want to get much more involved and establish much more creative synergy than before.” He says having someone in a global A&R role also allows for a quicker decision-making process.

Other major companies have established the equivalent of global A&R functions. At Universal Music International, Max Hole serves as senior VP of marketing and A&R, a role that involves A&R initiatives and coordination on specific projects in collaboration with repertoire owners. At BMG, Thomas Stein, who was recently appointed VP of worldwide marketing and A&R, has a similar function as Hole.

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Sony Music Entertainment appointed Colin Danies in July 2000 as director of A&R with a focus on identifying artists that will succeed not only on a local level but have the potential to succeed on an international basis, according to an EMI statement.

But no other company has pushed it to the same level as Sony Music, with full-fledged A&R structures on both sides of the Atlantic. Massey, who is based in New York, has established a new European A&R structure in London with a specific team, with the role of coordinating Sony Music’s A&R activities on a Pan-European basis.

New hire Nick Feldman takes on the role of director of A&R for Europe, while Brian Colin-Feldman is promoted to manager of A&R development for Europe. They will work with A&R consultants Charlie Rapino and Annie Roseberry.

The new international member of the group is Wang Chung (who Massey once managed), joins Sony from Warner Music, where he has been the label’s English-language acts and the Webb Brothers, Janna, Black Star Liner, and Suggs.

Italian writer, producer, and remixer Rapino moved to London in 2004 to establish the Rapinoe Prod- ucers Team, working with such artists as Coronu, Haddaway, Kym Mazelle, Kyle Minogue, Molby, and others.

Fernandez, who joined Sony in 1998 in the US, will be responsible for day-to-day business of the new European A&R Department with the Sony Music Europe affiliates and the artistic community.

Rossi, the Sony Music A&R team, under the leadership of Massey and Feldman, will not directly sign artists, but rather identify and develop artists signed to Sony Music Europe affiliates alongside the local A&R teams. “Our challenge is to find the most appropriate artists who work not only in their own country, but also around Europe and the rest of the world,” said SME Europe president Colin Mottola at the start.

Massey says the team’s function is also to build relationships with the creative community—artists, songwriters, composers, producers, and remixed throughout Europe. He says the dynamics are already delivering results in the dance sector and will be expanded to all genres as well.

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Hagopian recalls, “The first year was very in business, we won an award.” Subsequently, The Voice of Komitas Verapet, a collection of 1912 recordings from the famed Armenian musician and priest, was honored with a French archival restoration award. Night Silence Desert— a sublime update of the earlier classical tradition by Kalhor and singer Mohammad Reza Shajar- ian—won the 2001 AFIM award for best world music album.

Night Silence Desert “is a special album for me,” Hagopian says, “because Shajarian is a huge name in Iran—he’s the equivalent of [singer and national treasure] Oum Kalthoum in Egypt. He doesn’t really do recording in the West, unless you consider the CDs he makes. He’s completely independent, as he does his own productions. It took me three years to convince him to work with us.”

In 1998, his company recorded an album by Hagopian’s father, the Armenian oud virtuoso Richard Hagopian. Harold rented studio space and recorded his father at 75. recordings in New York. After the sessions, the studio owner offered the young Hagopian a job as a studio manager enabling him to gain invaluable experience by using the place for his own projects.

When major labels started widely releasing back-catalog material on CD in the early ’90s, Hagopian “said that RCA would be reissuing the entire catalog of Jascha Heifetz,” he recounts. “Being the definitive Heifetz groupie, I was very excited to play piano with him and became an attorney and the developer and director of the ‘Living Stereos’ process.”

Hagopian has divided his time between his duties at RCA and the demands of being proprietor, producer, and A&R staff of his own label, which issues on average between eight and 10 new titles per year. His only assistant at Traditional Crossroads is his wife, Cynthia, who budgets time between the company and her own doctoral studies in English literature at Johns Hopkins University.

One of the label’s priorities is to bring radio and press help out, Hagopian notes, and Rounder deals with distributors. Hagopian himself isn’t so involved in the retail business, but rather——in his own words——“is the label’s creative direction. ‘We work all the time,’ he says, ‘but it’s not like work—it’s fun.’”

RECONCILING CULTURES

An overarching theme in Traditional Crossroads’ A&R policy is the reconciliation of Armenian music, unifying two cultures that have been estranged throughout the 20th century. Hagopian likes to point out that most Armenian music is still performed by Armenian and Turkish people in the Ottoman Empire over the span of a millennium. Armenians lived harmoniously under Turkish rulers for centuries, he says, but “as the empire was crumbling and Turk- ish nationalists launched a program of ethnic cleansing that wiped out 2 million Armenians.”

Despite the genocide, Armenians and Turks still share a heritage. Hagopian says: “This music is part of Armenians’ culture, and the pain they experienced is in the music, too.” It would be “a genuine loss” for Arme- nians to forfeit this art.

“Our musical culture is very much mixed,” Hagopian elaborates. “What I’ve tried to do is explain this, mostly for Armenians’ sakes, as Armenians have largely rejected that music, saying that it’s Turkish music and nothing to do with their own culture. I try to tell them that by tak- ing back whatever the Armenian blacks fled to France and, 60 years down the line, told their kids not to listen to the blues because it had nothing to do with their culture and they were Armenian.”

One of Hagopian’s recent projects commemorating this era of music involves the Istanbul-based Lalezar ensemble, who had scored for a 94-track CD of traditional music ranging from art songs to extended suites from the 17th through to the 20th century.

“I grew up listening to the old Turkish music from Ottoman times, which is kind of a phenomenon in itself—a third-generation Armenian born in Fresno, Calif., who knows about Ottoman music, who knows that even in Turkey, such music has a music following today. ‘My dream was always to visit Istanbul and hear the music played live, and I finally got a chance to do that on 78 rpm discs. Only on my 10th trip to the city did I learn of a group, comprising members of the local radio orchestra, that was going to do this and perform this archival repertoire.”

Lalezar and Hagopian bonded immediately; the band had realized Hagopian’s vision of reviving a dormant culture. Lalezar was invited to perform at the U.S., taking three years to mix, annotate, and package the four-CD set. To launch the releases, Lalezar toured the U.S. in the April-June time frame, playing in New York, Washington, D.C., and at the College of William and Mary in Williamsburg, Va., to sold-out halls at every stop.

“It’s the first time the unique Turkish classical group of that size has come here,” Hagopian remarks. “As a gift to [Lalezar] I learned the repertoire of some other obscure Armenian composers. My idea is that this material will be appearing in 2002.”

BEYOND THE MIDDLE EAST

Traditional Crossroads has made significant departures from its core Middle Eastern repertoire in recent years. One example is its release of Medieval and Renaissance music. Of the 1990 album, Hagopian says, “It was the one and only time that I received a demo and a recording con- taining material that I thought must be released immediately, but I decided not to proceed because, in order to do this, I would be releasing music that I was very much attached to.”

A second new release from Traditional Crossroads is Mikael, an emblematic debut album by five top women musicians on the international klezmer scene. The album is a set of five new klezmer pieces & caballistic compositions together with the Motets, songs of the Kabbalists. The album is “in a class by itself. A small label [that gets] things right,” Svigals insists. “They put so much energy and enthusiasm into everything they do. It’s a real pleasure to stay with you feel that the world is taking care of—you’ll never trade that for whatever a bigger label with a large staff could offer. If you have a couple of smart people, they can do the work of 20.”

Another diverse collection of Cuban songs, titled Cigar Music, stemmed from another of Hagopian’s passions. “At the Juilliard School, I picked up the bad habit of smoking cigars,” he says. “I began to wonder if there were songs about cigars. Were there musical traditions that could be linked to tobacco in Cuba?”

“It turns out that the cigar factories are very quiet until the product is made entirely by hand. So there was a tradition, beginning about a century ago, where a guy would sit on a big stool in the center of the factory and read the newspapers to the workers. In the ’20s, musicians were hired to play for the workers. ‘I became obsessed with these songs, visited Cuba and the old factory. I interviewed local people on the subject,” Hagopian continues. “We sold Cigar Music in cigar stores across the country. I devoted at least two years of my life to marketing this album—it sold about 30,000 copies. The average Turkish reissue sells 1,000 or less, so Cigar Music was a hit for us.”

QUALITY MATTERS

Of the balance struck in Traditional Crossroads’ catalog between new and archival recordings, the unifying theme is a consistent level of quality. “The virtuosity on the records, old or new, is of the highest caliber,” Hagopian says. “There’s also extensive documentation of the music, which people have come to expect from us.”

Hagopian points out, “People hear this on more because I have [Traditional Crossroads] reissues and those from other small labels. This can be attributed to one thing: having the music played in the halls of the BMG at my facility. The equipment that I use to remaster these older Turkish recordings is the same equip- ment that I use to restore recordings of Caruso, Heifetz, and Elvis Presley.”

Hagopian’s painstaking restorations don’t come cheap. “An hourlong disc can cost over $4,000, just to restore the music,” he says. “Not many labels would do that if they’re only going to sell 500 copies.”

John Coughlan, world music buyer at Tower Records in New York’s Lin- colel Nan Center, observes, “You’d assume that [what Traditional Crossroads puts out] is a specialized taste. For an eclectic label, it does very well.” Coughlan says, “The quality of the label’s music, which he compares favorably to the best classical recordings. ‘Both the musicianship and the packaging are attractive to buy- ers who otherwise wouldn’t be interested in this kind of music.’”

The label has champions at radio, too. Marco Werner, a senior producer with the WGBH/BBC World Service/Public Radio International-produced The World, a syndicated program based at WGBH Boston, says, “We’re not a needle-drop program. We’re interested in getting into the music via a story, trying to fit the music into the story.”

Pet projects continue to fuel Hagopian’s enthusiasm. The latest involves the career promotion of Yuri Yunolov, a Bulgarian saxophone play- er who had a hit album on the label, and appears on Traditional Crossroads this year.

“Yuri is the most famous innovator of modern Bulgarian music,” Hagopian explains. “There’s a huge audience in the U.S. that understands his music, so he’s struggling here. He’s ethno-fusion, yet he’s a very traditional, Turkish neighborhood in Bulgaria. I could hear the Turkish soul in his playing, which I relate to. I had a hard time breaking him here, because his music is very very complex. I told him I’d raise his profile so that he can tour with his band and play wherever there’s a demand for world music.”

Hagopian appreciates the drives for the label’s innovators. “I came into this business as a musician and a music lover, not as an entrepreneur: I also didn’t do it because I needed the luxury of knowing how to sell CDs.”

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\[what Traditional Crossroads\]
AN UPDATE ON

new books that are

The new Whitburn Books take shape for 2002

Companies looking to maximize their exposure to the radio industry have until Aug. 15 to reserve their spot in the Billboard/ Airplay Montor 2002 Radio Powerbook. This widely read guide to the radio business will provide a unique advertising venue for companies to place ads, feature logos, list company and product information, and promote their special services.

The Powerbook is the quintessential directory of music and radio promotion, relied upon by music industry professionals worldwide. It contains hundreds of listings including all U.S. radio stations in the country, rock, R&B and top 40 formats, record labels, radio consultants, and syndicated radio program suppliers. In addition, the Powerbook features vital radio industry information such as the top 100 U.S. radio market rankings, the 100 top Arbitron market rankings, and an index of radio station call letters.

For more information on the advertising opportunities available in the Billboard/ Airplay Monitor 2002 Radio Powerbook, contact Jeff Serrette at 844-223-7321 or 646-654-6975, or email jserrette@billboard.com. To order the 2001 Powerbook or any other Billboard directory call toll free 800-344-7119.

Visit our Web site at www.billboard.com E-mail: sbell@billboard.com

2 New Whitburn Books Highlight Chart History

Record Research has just released two new books that are essential for all fans of Billboard charts. Joel Whitburn's 2000 Billboard Music Yearbook and Joel Whitburn Presents Billboard Top 10 Singles Charts, 1955-2000 are indispensable additions to Whitburn's ongoing series of chart histories.

Joel Whitburn Presents Billboard Top 10 Singles Charts, 1955-2000 is a chronological listing of the Top 10 titles from every Best Sellers In Stores billboard published from January 1955 through July 1958 and every Hot 100 chart Billboard published from August 1958 through December 2000. This informative hardcover reference spans 45 years to provide a concise overview of the most successful songs and artists of the entire rock era.

Joel Whitburn's 2000 Billboard Music Yearbook provides data from all of Billboard's charts to create one compact guide to everything that happened in music in the year 2000. The Yearbook looks at the year's number one hits in every genre, tracks the year's best-selling records, album debuts, and much more.

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For more information on the advertising opportunities available in the Billboard/ Airplay Monitor 2002 Radio Powerbook, contact Jeff Serrette at 844-223-7321 or 646-654-6975, or email jserrette@billboard.com. To order the 2001 Powerbook or any other Billboard directory call toll free 800-344-7119.
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