NEW YORK—The chairman/CEO of Sony Music Entertainment is searching for the right song.

"It's a pity," Mottola plainly hopes for reciprocal regard from the stubborn artist he once agreed to arm wrestle in order to settle a dispute in 1985 over a tour percentage. "It was a draw," Mellencamp now considers fondly, "so I agreed to split the difference with Tommy."

It's a pity that all quarrels and quandaries in the music business can't be solved quite so handily. As the indus-

(Continued on page 113)
10 MILLION SOLD WORLDWIDE

- 6 weeks at #1 on the Billboard album chart
- 6 x platinum in the U.S.A.
- "It Wasn't Me" & "Angel" back-to-back #1 singles worldwide
- Simultaneous #1 album and #1 single positions in the U.S., U.K. and Germany
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POSITIVE PROOF THAT TURNING TWENTY ISN'T MINOR
HAPPY 20TH ANNIVERSARY
A LETTER FROM THE PUBLISHER

Throughout my 11-year tenure as publisher of Billboard, I have routinely participated in numerous changes to the operation of the publication. Some of these were small, such as the reconfiguration of ad sizes or the addition of a new column. Others were large, from converting our charts to SoundScan/BDS data to the launch of Billboard Bulletin.

The one constant that has guided me in each of these endeavors is the realization that I was just the current gatekeeper for an entity of 100-years-plus—one that has helped shape the manner in which people around the world are entertained. From its roots as a Cincinnati-based, family-owned monthly publication catering to traveling shows and circuses to its current flagship position within a multinational conglomerate, Billboard has steadfastly maintained its role as both a chronicler and forecast for the business of music and entertainment.

Working for Billboard is often compared to living in a fishbowl, because every move we make is scrutinized and sometimes criticized by the industry we serve, as well as our colleagues in the media. The smallest attempt to "mess with the industry Bible" always opened us up to a barrage of conflicting opinions. Having overseen many magazine redesigns during my career, I was prepared for a back-breaking, argument-inducing process that would engulf six months of my staff's time and result in cost overruns, fights with designers, and settling disputes between our various departments. In the end, the turmoil would prove worthwhile only if we produced a product that satisfied our readers, advertisers, and ourselves.

But it wasn't our intention to simply redesign the pages of Billboard. I told our editors and chart directors that the publication had to jump off the page. It had to entice more color, additional graphics, cleaner lines, fewer jumps, tighter stories, better-written articles, lifestyle photos, in-depth think pieces, fewer columns, and deeper charts—all part of the process of becoming more reader-friendly. There were obviously going to have to be compromises made and, at times, rules and hearts broken. The process actually began more than two months ago and saw us brainstorm with four different teams of designers before striking the right chord with Orbit Integrated of Hockessin, Delaware, which had worked with one of our sister publications. What made this assignment so unique was, of course, the Billboard charts. So we started there and let those new concepts blaze the path.

When we first embarked down this road, I had no way of knowing that it was going to be my final legacy as the publisher of Billboard. My new corporate position has already begun, but I was determined to remain in my office to see through this labor of love. As you can imagine, a task of this nature takes the efforts of countless people. Trying to name them all would only lead to inevitable omissions and hurt feelings. I am deeply indebted to them all, but I must single out four who have to bear the brunt of my tirades: editor in chief Timothy White, director of charts Geoff Mayfield, art director Jeff Nisbet, and the lead person on this crusade—editorial production director Terry Sanders.

Please enjoy your journey through this issue and those that follow. We hope we have satisfied our readers and advertisers. I know we have satisfied ourselves.

Regards,
Howard Lander
Top of The News
8 Dixie Chicks’ lawsuit could cost Sony Music $100 million.

Artists & Music
10 Executive Turfbattle: Chris Palmer is upped to senior VP/GM of marketing for Warner Bros. Nashville.
14 Miranda Lee Richards makes her debut on Virgin with The Hereafter etc.
16 Continental Drift: Cookie is on the cutting-edge in the Seattle scene.
20 Boxscore: Backstreet Boys, Shaggy, and Krystal's Hershey, Pa., stop growth $1.16 million.
20 Classical/Kepping Score: Gramaphone launches new editorial/admin promotional campaign for U.S.

Top Singles
22 Reviews & Previews: Albums from Clarence "Gatemouth" Brown, 'N Sync, and András Schiff take the spotlight.
25 R&B: Shaquille O'Neal introduces the world to his centennial of composer Richard Rodgers with performances and compilations.

International
73 Universal names new international executives.
74 Hits of the World: Usher (Arista) debuts atop the U.K. chart.
75 Global Music Pulse: Mick Jagger assembles an all-star cast for his next solo set.

Merchants & Marketing
79 J.C. Penney looks to attract a younger market by setting up a music retail site.
80 Declarations of Indepedents: Chicago's Alligator Records celebrates its 30 years with a two-CD compilation.
81 Retail Track: The majors and retailers are at odds over licenses for music sampling on e-tail sites.

Features
8 Market Watch
48 Update/Goodworks: Musicians team for Aftershock, a benefit concert for earthquake victims in El Salvador and India.
96 Classifieds
101 Between the Bulletz: Alicia Keys reaches new milestone.
117 Billboard.com: What’s online this week.
118 The Billboard BackBeat

Chart Beat
by Fred Bronson

RED ROSES FOR BLU? Someone should get a bouquet and a magnum of champagne for deposing Usher from the top of the Billboard Hot 100 next issue, but will it be newcomer Blu Cantrell or the boys from O-Town? Usher remains on top for a fourth week with “U Remind Me” (Arista), doubling the run of his previous No. 1 hit, “Nice & Slow,” from 1998. By having the tenacity to remain on top for four weeks, Usher tips the scale in favor of his gender. Counting the songs that have advanced to pole position in 2001, male artists have been on top for 13 weeks and women for 12. Cantrell could even score the if she takes command next week. She’d be the first artist to grab a No. 1 song with a debut single since "Crazy Town" held sway with “Butterfly” in March. If Cantrell’s “Hit Em Up Style (Oops)” (RedZone/Arista) goes all the way, it would be the fourth No. 1 hit for producer Dallas Austin. The native of Columbus, Ga., previously topped the chart by helming “Cree” and “Unpretty” by TLC and “The Boy Is Mine” by Brandy & Monica. There would be something especially rewarding if Austin succeeded the current producer-occupants of the No. 1 slot. As a youngster, Austin dreamed of his name appearing on an album one day, just like his idols, Usher’s producers Jimmy Jam and Terry Lewis. If it’s O-Town on top, it will be the first No. 1 single for Clive Davis’ J Records. That makes it a battle between Jad & Davis’ former home, Arista. On the other hand, if Cantrell is the champion, it will be the first time Arista has had two consecutive No. 1 hits as a parent label since the summer of 1997, when “Mo Money Mo Problems” by the Notorious B.I.G. featuring Puff Daddy & Mase followed “I’ll Be Missing You” by Puff Daddy & Faith Evans featuring 112.

ALL YOU NEED IS LOFT: While product-of-television O-Town has a chance of topping the U.S. chart, another TV-themed single becomes the seventh song to debut at No. 1 in the history of the French singles chart, reports Chart Beat reader Ella Habib from France. “Up & Down—Leur Hymne Officiel” (EMI/Columbia) by Les Lofteurs is the “official anthem” of the Big Brother-style Loft House TV series. Les Lofteurs are eight of the 13 house guests, and their song debuts at No. 1 just as the series has come to its conclusion. The only other acts to have debuted at No. 1 in France are Dire Straits, Mylene Farmer, Florent Pagny, Elton John, Dub Funk, and an unnamed collection of French artists on a charity single.

THE SKINNY: Melissa Etheridge earns the second-highest debuting album and the second-highest charting album of her career, as her cathartic Skin enters The Billboard 200 at No. 9. Etheridge’s only album to debut and chart higher is Your Little Secret, which entered and peaked at No. 6 in December 1995. Skin is Etheridge’s first chart album since Breakdown stopped at No. 12 in October 1999.

MTV...3 LETTERS THAT HAVE CHANGED THE WAY WE SEE THINGS. FOREVER.
**DiMA Cuts A Digital Deal**

**BY BILL HOLLAND**

WASHINGTON, D.C. — The Digital Media Association (DiMA) has reached an informal agreement with the Recording Industry Association of America (RIAA) that has significant implications for Webcasting, according to industry sources.

As part of the deal, DiMA will drop its proposal of nonrecoupable, direct payment of digital-performance royalties to artists. In exchange, the RIAA will support DiMA’s position that Webcasters should not have to pay songwriters and music publishers for so-called “ephemeral” temporary copies of songs used for streaming music on the Internet.

Rep. Rick Boucher, D-Va., and Rep. Chris Cannon, R-Utah, will introduce a bill later this year amending the Digital Millennium Copyright Act (DMCA) to make it easier for Webcasters and other music Internet companies to do business. Both DiMA and the RIAA deny that any formal agreement over the terms of support for such legislation was reached at their July 17 meeting.

Jonathan Potter, president of DiMA — whose membership includes many Webcasters — says, “We talked about legislation, we talked about politics — we have a lot of common interests.” He describes the meeting as concentrating on “what if — process stuff.”

He also tells *Billboard* that DiMA “never publicly supported direct payments of digital performance royalties in its policy statements, although Potter has made no secret of his support of the idea ‘Direct payment to artists would be a wonderful thing, but it’s not our issue.’

—JOHN POTTER, DIWA

**Latin Grammys Signal A Change**

**Artists Ignored by Spanish-Language Radio Land Most Nominations**

**BY LEILA COBO**

MIAMI — Artists who have been shunned by Spanish-language radio stations may get their due at this year’s Latin Grammy Awards.

When nominees for this year’s ceremony were announced July 17, the leading contender was Juanes — a relative unknown on the radio whose critically acclaimed debut solo CD has barely made a blip on the *Billboard* charts. “I think it’s a sign that things are going to change and this is a time for change,” Juanes tells *Billboard*. “I’m not the only one doing different music.”

Juanes, who arrived in the U.S. last year armed with only a guitar and a 40-song demo tape, was nominated for seven awards for his Universal album, *Fijate Bien* (Look Carefully), including record of the year, album of the year, best new artist, and song of the year for the title track.

As a Spanish pop singer Alejandro Sanz followed with five nominations for his WEA album *El Alma Al Aire* (The Bared Soul). Aterciopelados, Gilberto Gil, Pito Pérez, Caetano Veloso, Paulina Rubio, and producer Gustavo Santaolalla received three nominations apiece.

The most honored artists are not necessarily the most popular. Only two nominees for album of the year — Rubio and Sanz — have performed well on radio and sales charts in the U.S., a fact critics say is linked to Spanish-language radio’s reluctance to play anything but standard pop. Other nominees in the album category are flamenco guitarist Victor Amigo (for *Ciudad de las Ideas*, Ariola/BMG) and Brazilian icon Gilberto Gil (As Canções: De Eu, Tu, Elas, WEA Music Brazil), as well as Juanes.

The Latin Grammys encompass albums released in Spanish and Portuguese anywhere in the world. The nearly 4,000 voting members of the Latin Academy of Recording Arts and Sciences (LARAS) pick the nominees.

“These nominations tell me we have a smart and diverse membership,” says National Academy of Recording Arts and Sciences/LARAS president/CEO Michael Greene. “They’re not voting by name recognition only but by quality of the recording.”

When big names got onto this year’s ballot, they usually came with underly- ing quality, as in the case of Sanz and Rubio. “In some way, the competition is more of the type of artist that’s nominated is different,” Sanz tells *Billboard*. “Not everyone who should be there is there, but everyone should be there.”

The Latin Grammys will take place Sept. 11 in Miami and will be broadcast on CBS. For a full list of nominees, visit billboard.com.

**Dixie Chicks Suit Could Prove Costly For Sony**

**BY PHYLLIS STARK**

NASHVILLE — If Dixie Chicks succeed in breaking their Sony Music recording contract, the company could lose $100 million in revenue.

The group filed a motion July 13 to terminate its contract. Sony filed a countersuit in U.S. District Court for the Southern District of New York July 17 seeking a declaratory judgment against the group and claiming the Chicks’ motion was based on “trumped-up and baseless claims.”

The Chicks’ first two CDs for Sony’s Monument imprint — 1998’s *Wide Open Spaces* and 1999’s *Fly* — have sold a combined 14 million units in the U.S., according to SoundScan, and the label is owed five more albums under the current contract.

In its suit, which *Billboard* obtained from the court, Sony says that if the group refuses to deliver its remaining albums, the company “will suffer damages in an amount that would be no less than $100,000,000.”

Last summer, the Chicks began to renegotiate their contract, according to Sony’s suit, and sought “to obtain tens of millions of dollars not contractually required to be paid.” Sony rejected this demand.

In a prepared statement, Sony says that it “filed this complaint to confirm that the Dixie Chicks remain signed to an exclusive recording contract with Sony Music.” The Chicks’ manager, Simon Renshaw of Los Angeles-based the Firm, could not be reached for comment.
You’re 20 years old?

That’s funny, this says you’re 21.

Happy Birthday, MTV.
Don’t worry—we’ll buy the champagne.
Redesign Adds Depth And Color To Billboard Charts

BY GEOFF MAYFIELD

Until this issue, only the better-known Billboard charts bore any color. Even on those pages, the color represented just a splash, akin to the effect of a tie or a handkerchief on a black suit worn over a white shirt. With the redesign of Billboard, all of the magazine’s 48 U.S. music and video charts have received their most colorful garb, while our Hits of the World charts also take on a brighter aspect.

The changes go far beyond the new hues. Graphics have been rethought and chart depths reconsidered. New charts and indices have been added to the mix, with the goal of making it easier to navigate all of our music lists.

Furthering that goal is the formation of a charts supersection, anchored by The Billboard 200 and The Billboard Hot 100, where most of our weekly and biweekly music lists will reside. While the country, R&B/hip-hop, Latin, dance, and video charts will continue to appear in their appropriate editorial homes, the rest will be consolidated with the aforementioned indices.

One of those—the Singles & Tracks Song Index—replaces the individual A to Z lists that ran with the Hot 100, Hot R&B/hip-hop Singles & Tracks, Hot Country Singles & Tracks, and Hot Latin Tracks. This inclusive guide will continue to list each song’s publishers, while providing cross-index positions for songs that appear on more than one of the four charts. Entirely new is the Artist Index, which will inform the reader of every Billboard album and singles chart on which an act currently appears.

The charts supersection runs under the banner Between the Bullets, which was previously the name of the column that analyzed album sales. That column now reverts to its original name, Over the Counter, and appears within the Between the Bullets section alongside a new column—Singles Mingled—which provides an overview of all of the magazine’s singles and airplay charts. Singles Mingled will be written by Hot 100 chart manager Silvio Pietroluongo, country charts manager Wade Jessen, and R&B/hip-hop manager Minal Patel, with ongoing contributions from the rest of the magazine’s radio-chart managers.

The launch of an expanded Latin section in Billboard finds all of our Latin charts growing to new lengths. Top Latin Albums, a name change for The Billboard Latin 50, will now run 75 titles deep and will appear weekly rather than biweekly. Each of the Latin genre album charts—Latin Pop, Tropical/Salsa, and Regional Mexican—expand from 15 to 20 titles.

The weekly radio-based Hot Latin Tracks list has been expanded from 40 to 50 positions, with each of the airplay format charts that accompany it expanded by 25 positions. At 40 songs deep, the Latin Pop, Tropical/Salsa, and Regional Mexican airplay lists are now on a par with the charts of such popular formats as Top 40, Adult Top 40, and the rock genres.

Top Internet Album Sales has been expanded from 20 to 25 positions, while each retail chart of at least 40 positions has been augmented to include features previously confined to our deeper charts. Thus, the Hot Shot Debut and Greatest Gainer Awards are being added to Heatseekers, Top Independent Albums, Top Pop Catalog Albums, and the biweekly Top Gospel Albums and Top Contemporary Christian. The latter two add “two weeks ago” columns.

Joining the retail menu is Top Soundtrack Albums, which will run 25 titles deep and include both current and catalog entries, with management of the chart shifting from SoundScan to the Billboard charts department.

Reflecting the decline in singles sales volume, the Hot Pop Singles and Hot Dance Maxi-Singles sales charts have each halved, from 50 to 25 titles. The space provided by those shortened charts will be used for two new retail charts: Top R&B/hip-hop Catalog and Top Electronic Albums.

Long a fixture on the Billboard charts, bullets—indicating those titles with the most growth but previously missing from our catalog charts—have been added to the catalog lists, including the new R&B chart.

The chart revamp extends to our World Pages (see story, page 76), where the various international charts have been designed to more closely resemble the magazine’s U.S. charts. Among the innovations in this section are two new features: Hot Movers Singles, which identifies the fastest-growing singles in the world’s leading markets, and Common Currency, which highlights those titles that have reached the top 10 in at least three of the largest countries.

The Billboard charts were last significantly redesigned in 1984, bowing in the Oct. 20 issue, and several minor changes have been introduced since then. The Hot 100 has undergone numerous modifications since it first bowed in the Aug. 4, 1958, issue, but the rest of the magazine’s charts have not seen as many design changes. All of the charts were subject of minor tweaking in 1983, 1984, and 1985. Some of the charts were revamped in 1970. Billboard has published various music charts, in one form or another, through most of its 107-year history, including sheet music charts, jukebox charts, and various regional charts.

The latest changes are a result of contributions from the entire department, with significant weight carried by Pietroluongo, chart production manager Michael Cusson, and chart manager/administrative assistant Keith Caulfield. And contributions flow from beyond the department: International editor in chief Adam White spearheaded the changes in our Hits of the World page; the Artist Index sprang from an idea first suggested years ago by former deputy editor Irv Lichtman; publisher Howard Rubin and senior composition technician Susan Chiocha, while editorial production director Terrence Sanders—the quarterly of the redesign—kept us on track.

Challenges remain, but not temporary, so head of the charts department, I will accept responsibility for any complaints arising from the changes inaugurated in this issue. If nothing else, however, I hope that our new charts package will inspire more applause than it will jeers, I direct your applause to those mentioned above.

In The News

• Turning down a motion by music industry executives, the U.S. Copyright Office issued a ruling July 16 allowing seven Web cast firms to participate in a rate-setting process for online music services. The rate-setting procedure is slated for July 30.

• Warner Music Group reported second-quarter cash flow of $57 million, down from $81 million a year ago. While domestic market share rose to 17.1% from 16.6%, last year, revenue fell to $881 million from $959 million, reflecting lower total sales and unfavorable currency exchange rates.

• Q Video, the video label recently launched by TV network QVC, has signed a product deal with Major League Baseball and a distribution deal with WEA. As part of the deal, the label—which released its first title, Hitters on Hitting: Finding the Sweet Spot, June 26—plans a World Series highlight program for November.

www.americanradiohistory.com
His 300-date world tour, which has played to more than 3 million people, draws to a close with 2 prestigious shows at The Route of Kings, Hyde Park, London on July 28th and 29th.

OVER 7 MILLION ALBUM SALES OF "BRAND NEW DAY" WORLD WIDE

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2X PLATINUM IN ... CANADA

PLATINUM IN ...UK,IRELAND, AUSTRALIA, NEW ZEALAND, JAPAN, SOUTH AFRICA, HONG KONG, INDIA, SINGAPORE, GERMANY, SWITZERLAND, POLAND, PORTUGAL, SPAIN, TURKEY, CZECH REPUBLIC

GOLD IN ... ISRAEL, INDONESIA, KOREA, MALAYSIA, AUSTRIA, NETHERLANDS, BELGIUM, FRANCE, DENMARK, NORWAY, HUNGARY, ARGENTINA, GREECE

GRAMMY AWARDS FOR ...BRAND NEW DAY (1999) FOR BEST POP ALBUM AND BEST MALE POP VOCAL PERFORMANCE

93 WEEKS ON THE CHARTS

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LATIN MUSIC 6 PACK IV

Billboard's Latin Music Six-Pack IV spotlights today's hottest Latin music publishers, songwriters, and producers and their impact on Latin music over the last year. In addition, we cover the latest in Latin music market news and provide our 3 Latin genre chart updates. Don’t be left out!

issue date: august 25
ad close: july 31

Gene Smith 646.654.4616 • gsmith@billboard.com

UPCOMING SPECIALS

CLASSICAL - Issue Date: Sept 8 • Ad Close: Aug 14
JAPAN - Issue Date: Sept 8 • Ad Close: Aug 14
RETAILERS HOLIDAY BUYING GUIDE - Issue Date: Sept 15 • Ad Close: Aug 20
ELLIOT SCHEINER - Issue Date: Sept 22 • Ad Close: Aug 27
STUDIOS & RECORDING EQUIPMENT - Issue Date: Sept 29 • Ad Close: Sept 4
CHRIS BLACKEWell: 40 YEARS - Issue Date: Sept 29 • Ad Close: Sept 4

BILLBOARD/BET R&B HIP HOP CONFERENCE

This report previews the critically acclaimed annual Billboard/BET R&B/Hip-Hop Conference and Awards. We’ll deliver behind the scenes conference updates as well as the latest in R&B and Hip Hop, featuring profiles of emerging artists, new music, and the companies on the move. Bonus distribution at the conference!

issue date: september 1
ad close: august 7

Andy Anderson 646.654.4692 • aanderson@billboard.com

RAMON AYALA 100TH ALBUM

Billboard salutes Freddie Records and Ramon Ayala on the release of Ayala’s 100th album. We’ll look back at Ayala’s illustrious 35-year career, highlighting his success as a producer, vocalist, musician, song writer, and leader of Los Bravos del Norte, and preview his future plans. Be a part of this special tribute!

issue date: september 1
ad close: august 7

Daisy Ducret 323.782.6250 • dducret77@hotmail.com

NATIVE AMERICAN MUSIC

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Meet Lindsay Pagano
Beatle-Blessed Teen Brings Soul To Warner Disc

By Chuck Taylor

Not just anyone’s music makes Paul McCartney dance. Lindsay Pagano begins her story slowly, obviously relishing the drama of reliving the moment: “I was working on a song, and here comes this familiar accent from the back of the studio,” she says. “So I heard you’re going to be a star,” he said. I turned around, and there he was.”

McCartney, who had been working in a studio across the hall, then asked to hear some music. They put on this song I’d recorded called “Romeo,” Pagano recalls, “and he just started dancing ‘round and ‘round. She adds, leaning in slightly and smiling, “I was about 12 years old. We all kept our cool—at least until he left.” Pretty professional behavior for a 13-year-old, albeit one recording her debut album—Love & Faith & Inspiration, due Sept. 4 from Warner Bros.

Now 15, the Philadelphia native has suddenly charmed all the right people. The album’s producer/ranger/songwriter, Gary Brietzke, Warner Bros. VP of artist relations/creative marketing, says, “It’s not female pop singers that have been overexposed—it’s a certain production style.”

“The Love & Faith & Inspiration coalesce in intriguing fashion: Although the melodies have a contemporary pop coating that will appeal to Pagano’s dramaturgic, her vocals resonate with pew-inspired spirit, while Cole’s production adds a musical nuance—a hint of Motown or an acoustic guitar—to the mix.”

“All of my influences are there—a little rock, urban undertones, a touch of pop,” Pagano says. The singer’s parents played in a cover band, exposing their daughter to artists ranging from Aretha Franklin and Etta James to the Jackson Five and Aerosmith. Despite the album’s often-playful themes of teenage discovery, most of the songs were penned by the 10-year-old Cole. “We’d just talk on the phone about the songs he was writing,” Pagano says, “and he was always interested in my viewpoint.”

“You’re Number One With a Bullet” meshes a ’70s-inspired upbeat-gum lyric with a spray of foot flute and playful synth sounds, as well as a soul-ticking vocal from Pagano. “Romeo”—McCartney’s favorite—is more attitude-laden, while “Cryin’ Shame” and “Amazing High” suggest old-school R&B jams.

There’s also a tribute to McCartney, a remake of his 1984 solo hit “So Bad.” Pagano’s new friend even joined in on the ad-libbed vocals. “In the world of pop, Pagano also is a biblical figure,” Cole says. “And he saw the potential in Lindsay. It was a magical story.”

To spread the word, Warner Bros. will tap its corporate synergies: “Everything I R” is being considered as the theme song to an upcoming show on the WB TV network, and AOL will feature the song’s lyric (“All I need is everything you are”) in an Internet campaign. Pagano will also hit the road on a promo radio tour, while Warner searches out teen lifestyle ties. CD samplers to promote the record will be available at concerts by the likes of N Sync.

In all these efforts, those behind the singer hope that the message gets across that she’s not just another cookie-cutter teen queen. Cole says, “She displays the feeling behind her voice, not just gymnastics, and has a tone that separates her from anyone I’ve worked with—including myself.”

Pagano also hopes that her music will click with the public: “This is the only thing I can imagine doing. If not this, I’d probably be asking people if they wanted fries with their burger.”

Ropeadope’s ‘Word’ Speaks To The Spirit With Sacred Steel

BY CHRIS MORRIS

The long-gestating album The Word, due July 31 on Atlantic-distributed Ropeadope Records, is a surprising collaboration between “sacred steel” guitarist Robert Randolph, blues-rock jam unit the North Mississippi All Stars, and keyboardist John Medeski of grooves acts Medeski, Martin & Wood.

This unlikely project had its genesis three years ago, when the All Stars—guitarist Luther Dickinson, drummer Cody Dickinson, and bassist Chris Cox—opened for MM&G. Members of both bands were listening avidly to Arhoolie Records’ Sacred Steel collections. The album focuses on steel guitarists who play at services of the Pentecostal House of God churches.

Luther Dickinson says, “Personally, gospel music is where I’ve always found my center, my sort of spirituality, really.”

Yet Medeski says that when the idea of doing a gospel album together was mooted, the idea was not to “stick to just a traditional gospel record” but to be “a little more edgy.”

Last year, while the All Stars were touring again, Luther Dickinson, who is himself a prodigy who plays regularly for the House of God Church in Orange, N.J., was playing with the Arhoolie band. “I loved the whole album, but that one song—it was like, ‘oooweee!’ He plays some monster licks.”

Through Steve Earle’s guitarist Eric “Roscoe” Ambel, who recorded some of the RPM sessions, with Randolph, the All Stars got the guitarist’s number and invited him to open a show last October in New York’s Bowery Ballroom.

Randolph, who has his own band that plays dates in New York, says of his secular music, “I try to do is play music that is not degrading. I try to play inspirational music that can cross over to all audiences.”

The Bowery Ballroom performance proved to be a thrilling event for all the players, and the All Stars and Medeski—who had already scheduled recording sessions for their gospel project—invited Randolph to join the date.

The Word combines gospel-style originals, traditional material like “Til I Fly Away” and “I Shall Not Be Moving,” and even blues-based spiritual songs like Fred McDowell’s “Keep Your Lamp Trimmed and Burning,” performed in a style that is sometimes devoutly subdued and sometimes furiously hard-rocking. Randolph says he found sympathetic players in his bandmates: “Being that Chris Chew comes from the church background, and also Luther and Cody have some of those church influences as well, it’s spiritual music that is uplifting and upbeat. It gets everybody going.”
Introducing Miranda Lee Richards

Virgin Readies Debut From Self-Proclaimed ‘Psychadelic Folkie’

BY WAYNE HOFFMAN

When Miranda Lee Richards was growing up in San Francisco, her mother—an underground comic book artist—created a character named Suzy Skates for Roller Skating magazine. A punk-rock anti-superhero standing six feet tall before she strapped on her hot-pink skates, Suzy used her magical powers to battle corporate greed, fight pollution, and rebel against social convention.

"Suzy was based on what my mother wanted me to become," Richards recalls, "a strong, independent, beautiful little artist."

Now 26, Richards aims to fulfill her mother's expectations with the Aug. 28 release of her Virgin debut, The Herethereafter.

Richards came to music late, first picking up a guitar after she finished high school. Today, she plays piano and harmonica as well and says getting a late start may actually give her an advantage over other new artists. "I was able to try other things and know that I didn't want to do them."

For example, Richards moved to Los Angeles at age 20 to become a commercial model. "I was half-crazed," she recalls, but modeling did give her time to hone her skills as a songwriter in her spare time. When she signed her deal with Virgin in 1999, she left modeling behind.

In addition to co-producing The Herethereafter with Rick Parker, Richards wrote or co-wrote 10 of its 11 tracks; the exception is a cover of a Rolling Stones 1967 release, "Dandelion," published by Violet Hour Publishing/ASCAP. Richards' songs are guitar-focused—sometimes acoustic and sometimes electric, but always driven by sing-along melodies leukedaven by Californian breeziness and a slight country twang.

Yet while the tunes are frequently upbeat, the poetic lyrics more often betray what Richards calls "an undertone of sadness." This wistfulness is most evident on "The Long Goodbye," a song Richards wrote about a disin- tegrating love affair, and "The Landscape," which Richards adapted from a Charles Baudelaire poem about "the sinful idyll built of innocent words."

Tony Berg, executive VP of A&R at Virgin, compares Richards to Edie Brickell and Sheryl Crow, performers who "seemed to speak to a generation"—particularly a young, female audience. "Every now and then, a woman shows up with a unique point of view and a sound that's identifiably her own, and it seems to resonate."

Richards' first single—tentatively hitting radio in August or September—will be "The Herethereafter." The release, Richards hopes, will "open the album. I hope it will find its way to modern rock radio, but it's not going to start anywhere near here," says Berg, who plans to target triple-A and alternative stations first. "It's an unusual record in that it falls between the lines that have been drawn so deeply in the last few years in radio."

Richards got accustomed to blurring musical lines as a child, listening to her mother's new-wave records alongside the blues and country preferred by her father, who is also a cartoonist. Unsurprisingly, Richards—who calls herself "a psychadelic folkie"—blends elements of diverse musical genres on The Herethereafter. She recorded in Buffalo Springfield here, an echo of the Coeato Twins there. "The Beginner" seems an apt first release, as its lyrical plea for listeners to cut the new artist some slack: "I'm improvising as I go along, I've got no excuses if it all goes wrong."

Richards explains, "I want people to realize that it's my first time out, because I'm also a very safety-minded person. Ultimately, there's a serious power to what I'm doing."

Independent tour manager Brad Clark organized a series of shows for Richards in May and June, taking a three-piece combo to small clubs from New York to Seattle to Orleans, Florida. Clark says this "warm-up tour" was "a crash course" for Richards, who had never toured before. Clark distributed four-song sampler CDs at Richards' gigs to stir public buzz.

Berg says that Richards will start a larger tour with a full band closer to the album's launch, most likely as an opener for other acts. After the release, Richards will tour "ad infinitum," Berg notes: "I want her out there constantly."

While some performers complain about the grind of long road tours, Richards, who is managed by Andrew Brightman of L.A.-based ABM, takes a brighter view: "You can get caught up in city life and day-to-day living, and touring takes you away from all that and allows you to focus on your job. It funnels all your concentration into your music."

In The Works

Although she is still working on her first DreamWorks album, Spice Girl Victoria Beckham will debut her first solo single, "Not Such an Innocent Girl," on her Web site later this month. The single is commercially available in Europe Sept. 3. A stateside release date is still pending.

Cast will release its new album, Beetroot, in the U.K. July 30. The Orchard/PolyGram International act followed its UK hit, "Baby One More Time," with the single "Desert Drought." We call it "our" single. Vocalist/guitarist John Powy says of the new record. "It's us freeing ourselves of all sense of routine. The set is planned for U.S. release this fall: The band begins a European tour in August.

After an eight-year hiatus, renegade modern rock band the Black Crowes will release their first new album, Title TK (the name being a reference to the publishing abbreviation meaning "to come"). Produced by Steve Albini, the album will be the first since 1993's hit, "Last Splash." Although the A&R set is a band-driven effort, three songs from frontwoman Kim Deal's solo sessions made the cut.
This is my message to the Nobel Prize nominators and the nominators of the Rock & Roll Hall of Fame, T.V., Radio, Motion Pictures, Entertainment, Entertainers, and the general public at large world wide. Should you choose me I'll considerate it honorable. However I have conditions for the Rock & Roll Hall of Fame.

To place the "Twist" symbol that's on Chubby Checker's Beef Jerky, this statue on top of a thirty foot or so pedestal in the courtyard of the Rock & Roll Hall of Fame. I would like to be alone thank you. I changed the business. I am often called the wheel that Rock rolls on as long as people are dancing apart to the beat of the music they enjoy. Before "Alexander Graham Bell"...no telephone. Before "Thomas Edison"...no electric light. Before "Dr. George Washington Carver"...no Oil from seed or cloning of plants. Before "Henry Ford"...no V-8 Engine. Before "Walt Disney"...no animated cartoons. Before Chubby Checker...no "Dancing Apart to the Beat". What is "Dancing Apart to the Beat"? Dancing Apart to the Beat is the dance that we do when we dance apart to the beat of anybody's music and before "Chubby Checker" it could not be found!

Elvis Presley is the King of Rock & Roll, no doubt, and we love him. However Rock & Roll was already here. He just became the king of it. The Beatles who we all love so dearly, their likeness was done by the Beach Boys, Buddy Holly and The Crickets. But it's evident that they did it much, much better. Hank Ballard wrote and recorded the "Twist". The inner city kids made a dance to that song. The record died on the radio. Radio stopped playing the record. The "Twist" was dead. No one was going to hear the record and no one was ever going to see the dance. We re-recorded the "Twist" and campaigned the song and the dance at DJ record dance parties in Pennsylvania and New Jersey. Radio stations started to play the "Twist" by Chubby Checker. We finally made it to American Bandstand and showed the world what it was. Chubby Checker changed everything. He gave movement to a music that never had this movement before. The styles changed. The nightclub scene is forever changed. Chubby Checker gave birth to aeroics.

He gave to music a movement that could not be found unless you were trained at some studio learning something other than dancing apart to the beat. It's fun. The "Twist" the only song, since time began, to become number one twice by the same artist. Oh yes, we're talking about the Rock & Roll Hall of Fame. But lets face the truth. This is Nobel Prize Territory.

The "Twist" is very recognizable when you dance apart to the beat. But "The Pony", two on one side and two on the other side, the dance that I introduced in 1961 is the biggest dance of the century. They do it to everything, in the 70's, 80's, 90's and now 2000's. And what about my "Fly"? To explain it better, throw your hands in the air and wave them like you just don't care. If you "Fly" you automatically do the "Shake". From 1959 to this moment it's either the "Twist", the "Pony", the "Fly", the "Shake" or some other nasty stuff in between.

Please urge you not to look upon my comments as self-centered, proud love thy self. This is not what this is about. Since I have such a unique situation in the music business, I feel only I can explain it. If the music industry knew or understood this reoccurring phenomenon, that's renewed every time the beat begins, they would have explained it through decades. Yes, "Dancing Apart to the Beat" is Chubby Checker. Everybody is doing it everyday, every month, every year, since it's discovery in 1959. Chubby Checker's given the music business something great. Now he wants his greatness returned.

I want my flowers while I'm alive. I can't smell them when I'm dead. The people that come to see the show have given me everything. However I will not have the music business ignorant of my position in the industry. Dick Clark said, and I quote, "The three most important things that ever happened in the music industry are Elvis Presley, the Beatles and Chubby Checker". Now I ask you. Where is my more money and my more fame? God bless and have mercy. You know I Love you.

Yours truly,

Chubby Checker

PS. I am also placing this letter on www.chubbychecker.com for the world to see. It would grieve me to have them ignorant of what I stand for in the music industry. Chubby Checker is King of the way we dance worldwide since 1959.
Darwin’s Waiting Room Perseveres, Signs MCA Deal

BY COLIN FINAN

Being in a rock band from Miami isn’t always easy. In a city known for its beautiful beaches, club music, and fashion-driven culture, MCA act Darwin’s Waiting Room struggled to find venues to play and an audience for its brand of rap-inflected rock.

“Saying it took a lot of work doesn’t even scratch the surface,” says Jabe, one of the quintet’s two vocalists. “We built everything from scratch. For me, it was going into a dance club and saying, ‘Look, open up your doors three hours early and give us an opportunity to play from 6 to 9, and you will make an extra $500.’”

With significant grass-roots organizing and help from local Miami radio stations, the band was finally able to break through. After building an impressive street following and going on a short tour of the Southeastern U.S. with Papa Roach, the group put the wheels of support behind its MCA debut, Orphan (July 24), in motion.

Recorded in Boca Raton, Fla., with engineer Keith Rose and famed Nonpoint producer Jason Beiler, the set focuses on the loneliness that Jabe and MC Grimm have experienced throughout their lives. Songs like “All I Have Is Me” and “Sometimes It Happens Like This” explore themes of rocky relationships and solitude. Jabe says, “Orphan mainly deals with every aspect of being completely alone, whether it be in love or in your family.”

It’s the bond between Jabe and Grimm that sets the band apart from the rest of the pack of rap/rock bands, according to MCA marketing director Tim Reid. “The strength of the band’s musicianship will neutralize the initial comments that they are part of that (rap/rock) genre,” Reid says, adding that MCA is pursuing play for the Jeff Renfroe-directed video of the single “Feel So Stupid (Table-9)” on MTV2.

Managed by producer Beiler and his brother, Aaron, for Coral Springs, Fla.-based BVB, Darwin’s Waiting Room is booked by Scott Sokol at Pinnacle Entertainment in New York. The group’s songs are published by Warner/Chappell Music (BMI).
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PHOTO: KEVIN KEITH
FreeFalls Helps Estranged Brother Move On

BY WES ORSHOSKI

Dickey Betts is surprisingly calm as he discusses his new solo set, Let’s Get Together (July 31, Back Alley-FreeFalls Entertainment). Although the album arrives at a pivotal point in his career—it’s his first release since he was booted out of the Allman Brothers Band by fax 14 months ago for alleged substance abuse and sloppy performances—the renowned guitarist says the pressure is off.

“The real pressure came right after that thing happened,” he explains. “I knew that I had to go right back out on the road with a dynamite band or people might start believing what was being said in the press. So I put a band together as quickly as I could. I rehearsed it for a month and got it on the road, and we managed to do a five-week tour before the summer was over. And, indeed, people saw and said, ‘Well, wait a minute. This doesn’t make sense. This guy’s playing great and is full of energy, and everybody is happy. So what’s the problem here?’"

“I think if I hadn’t done that, people would have started to believe the drug tales,” he continues. "That [tour] was a statement I was forced to make. And it was imperative that I do that. If I had waited until this year to get a band together, it may have been too long.”

Though his wounds are still quite fresh—Betts, author of some of the group’s best-known songs (including “Blue Sky” and “Ramblin’ Man”), is trying to sue the band, claiming he is due an undisclosed sum for his dismissal—he is doing his best to cope with the divorce. In fact, he says the split has proved to have its advantages.

“The dynamics were so pressurized in [the Allman Brothers] that you could hardly move in it, musically,” says Betts, 57. “That’s one thing that feels so good about playing with these guys. They’re all enthusiastic—they’re happy to be where they’re at. They like me, like my music. They’re actually enthused when I come in with a new song, and they want to do their best to make the most of it. That kind of atmosphere lends itself to creativity and inspiration, and that’s what happened on this album.”

Let’s Get Together, aided by the recent launch of dickybetts.com, is the first album issued by Back Alley Records—a joint venture owned by Betts and Bob Freen, owner of Chagrin Falls, Ohio-based FreeFalls, which has inked a similar pact with Willie Nelson, to whom Betts turned for advice. “We played a game of golf together, and Willie just sang Bob’s praises very highly. He said, ‘Well, I can tell you, he’s one of the good guys.’ ”

Through the deal, Betts retains the album’s master, which he licenses to Freen, who contracts independent marketing firms to work each of his records. “I think a lot of artists want to do this,” says Freen, currently acting as Betts’ manager. “They just don’t know how.”

EAT YOUR COOKIE: If Joey Ramone and Patsy Cline had a love child, Cookie’s frontwoman/bassist Sabrina RockArena would be it.

Working on an image that’s equal parts rock’ n’ roll cartoon and gritty punk vixen, she (along with the rest of the band) is quickly earning props as one of the more respected bands in the ever-competitive Seattle music scene.

Conceived in San Francisco in 1995, Cookie took to the road with a vengeance. Eight tours, three years, and two vans later, RockArena and guitarist Jayme LayMe found themselves stationed in Seattle, bolstering their street cred with the addition of popular local figure Mike ‘Bottle ’n Boom’ Anderson on drums. He adds aggressive rhythms (not to mention a tal- ent for homemade pyrotechnics) to Cookie’s arsenal, wooing audiences with high-energy live shows.

Throughout 1999 and 2000, Cookie saw its hard work start to pay off, landing slots on a string of new-band-friendly festivals that include Seattle’s Pain in the Grass and Show Off or Shut Up, as well as Local Academy of Recording Arts and Sciences’ Grammy in the Streets showcase. The gigs have helped draw the attention of major-label A&R execs, who are starting to seriously sniff around the trio.

Much of Cookie’s attention is drawn by Rock Arena, whose charismatic stage presence and larger-than-life persona recently inspired Paul Frank designer Missy Broom to name a handbag after her.

Adding to the band’s visibility is their inclusion on Caroline Records’ punk-savvy Fist Full of Rock compilation.

Cookie’s latest studio effort, All Hell Can’t Stop Us, was recorded by Conrad Uno, whose previous work with bands like Presidents of the United States of America and Mudhoney, among others, made him the ideal candidate to capture Cookie’s ferocious yet hooky sound. Positive word-of-mouth on the set is spreading quickly, gaining airplay on top Seattle stations KISW, KNDD, and KCMU, and attention from local, regional, and national press.

“We’re a band with a mission—the top or bust,” Rock Arena says. “But we’re going to do it our way, on our terms. It’s more fun—and far more satisfying that way.”

For more information, visit the band’s Web site, cookiefactory.com. You can also get a taste of its music by visiting mp3.com/cookie.

MODMUSIC’S TALENT SEARCH: The New York-based ModMusic Records has completed its Indie Band Search 2001 contest, which provides acts a chance to expose their music to industry figures while also putting them in the running for prizes valued at more than $10,000.

A year-long judging process that drew more than 500 bands has resulted in 15 winners, all of whom are featured on Indie Choice, a Mod-Music compilation that hits retail Sept. 19.

Winners were selected from a judging panel of producers, managers, publishers, music attorneys, TV and film music supervisors, radio promoters, and other music industry professionals, as well as music savvy celebrities, including Claire Danes and Jamie-Lynn Sigler.

Among the stronger bands featured on the disc are Dogma I, Miss Fortune, Greta Gertler, Joshua Novak, Earwig, and Had. Each act is distinguished by an ability to balance streetwise rock aggression with radio-smart hooks. If you’re an A&R executive in a shopping mood, this is a must-hear collection.

Besides placement on the CD, the contest offered prizes that includes a $3,000 endorsement deal with Crate Music, as well as equipment and gear from Shure microphones, Pearl drums, and Sam Ash Music stores, among numerous others.

ModMusic is preparing for the launch of its 2002 competition, which will begin in the fall. For entry details, visit indiebands.com.

UPDATE: We’re pleased to note that Spike 1000, one of the hotter hard-rock bands to hail from San Francisco (and previously featured in the Jan. 22, 2000, edition of this column) is now signed to Columbia/Portrait.

The act is now touring with labelmate Stereomud and promoting its label debut, Waste of Skin. Produced by Malcolm Springer, the set is garnering deserved raves from headbangers and critics alike.
An American Star in Germany

Vonda Shepard

Dankeschön for
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PS: Thank you, Gail Gellman, for making it all happen!
Arista’s Adema Relies On Its Talent, Not Family Ties

BY BILL PESSELNICK

Adema frontman Mark Chavez says the Arista band plans to set itself apart from the rock pack by doing more than simply slapping listeners in the face with a sonic blast. Unlike most of their contemporaries, Adema aims to offer more. While they kick out jams that are lyrically dark and contain aggressive guitar and drum figures, they’re also melodic and accessible to pop ears. “A lot of people want to step out with their first singles with all this screaming stuff,” notes Chavez, the half-brother of Korn’s Jonathan Davis. “That’s where we can win. To me, you should be able to hear the singer’s lyrics.”

The lyrics here are deeper than most rock fare. Adema serves as a “personal diary of failure and success” for Chavez (whose songs are published by a self-owned ASCAP-affiliated company). “I was engaged, and I lost the girl to one of my friends. I also became a serious alcoholic and got through it. I’m lucky to have my life.” In such songs as “Givin’ In,” the group’s first single—which is currently No. 22 on the Modern Rock Tracks chart—the lyrics discuss addiction and becoming consumed by life’s problems. “Truth,” for example, is an apologue to Chavez’s ex-fiancée, and it’s his way of saying that everyone has faults. “We just wrote about things that are dear to the heart. When we play, live, it’s genuine, you feel it. That’s how Adema wins fans. People see that we’re real.”

It was only a year ago that Adema—managed by West Hollywood, Calif.-based Terry Lippman—cut the demo that won a label deal. Chavez was working as a day-care supervisor at the time, and he was thinking about becoming a teacher—though he hoped to become a musician.

Chavez had been writing songs with guitarist Mike Ransom for some time and soon got together with guitarist Tim Fluckey and bassist Dave DeRoo. “We heard songs in the club, and we were like, ‘Shit, we wanna write songs like that,’” Fluckey says. “The band was formed that way.”

For Arista’s ERS, Boys’ Records, James Girls’ Outkast, Destiny’s Child, Depeche Mode, to Korn’s Arista band plans to simply slap out 40 cassette samplers with the demo of “Everyone” to a targeted audience. The song was also included on streetwise.com, and the amount of download traffic almost shut down the site.

Before Adema’s debut was complet ed, Jeff Sodiff, Adema’s senior director of rock/alternative promotion, trekked to radio stations across the country with that demo: “By the time we had the finished music, we had created such a buzz on the demo that they were waiting for me to come back.”

Abbie Weber, assistant PD for Syracuse, N.Y.’s WKRL, says the song “Givin’ In,” is “catching on with alternative audiences. After this week and last, it hit top 10 phones. For any song to stick out that isn’t associated with our festival right now is amazing—and they’re still very much a baby band.”

Says Eric Arnold, a buyer for the Carnegie, Pa.-based chain National Record Mart, “The Korn kids will be out for this one just for curiosity’s sake, but the record stands on its own merits. They rock like a jackhammer.”

Adema, which is booked by John Marx and Ethan Rose at the William Morris Agency in L.A., is currently on tour with Staind throughout July.

ATLANTIC CROSSING: Even though mergers and consolidation have led to a classic record industry increasingly dominated by U.S.-oriented multinational conglomerates, the Stateside market still lacks an authoritative monthly publication of its own. Based in the U.K., Gramophone has been the leading English-language voice on classical music for more than 75 years, and its annual Gramophone Awards have become arguably the most influential honors in the business. Over the years, the magazine has made several attempts to heighten its presence in the States by improving the quality and quantity of its coverage of American activities and artists. But as of the August issue, the magazine undertakes its most substantial North American initiative to date, with not only expanded editorial coverage but also a series of cooperative promotional ventures, too.

The “North American market is elusive,” Gramophone editor-in-chief James Jolly admits. “It’s sad and ironic, if you’re an American music magazine, that you have to go to London to get the product of your dreams.”

The American market, however, is not immune. “For the same reason, Gramophone has been able to sustain a long-term newspaper presence and that the dominant magazines all come from the U.K.” Naturally, the music magazine has been tapped to fuel the ambitions of several overseas magazines. “A lot of magazines have looked at the size of the U.S. and seen a pot of gold,” he says. “They’ve waded in, spent a lot of money, and invariably backed off with their tail between their legs.” For instance, after making a big show of entering the American market, BBC Music magazine suspended its American edition after less than two years.

“The problem with the States for magazines—as well as records and pretty well any other consumer product—is the sheer size of the market,” Jolly says. “With classical music, whose most active consumers tend to be located in the major metropolitan centers, it’s like taking a map of Europe and moving the countries apart by a few hundred miles and then trying to maintain a distribution network in the usual way. It’s very complex and expensive.”

Always a family-owned operation, Gramophone was acquired a couple of years ago by the London-based Haymarket publishing group. Jolly sees the new setup as one key to a more successful approach to American distributions: “As part of Haymarket, we have the benefit of having a very good perspective on producing and selling magazines internationally.”

The expanded American initiative in Gramophone goes beyond the previous four-page column in which an American writer revisited discs already covered by the magazine’s European critics. The new edition will feature an eight-page U.S. section that includes a

cordings that have received top honors in the guide. The magazine provides a theme for each month’s display, such as Summer Listening, Young Artists, and Great Vocalists. Jolly insists that the marketing venture with Universal does not imply any kind of editorial relationship with the company. “We take our independence very seriously,” he says. “So far as favoring companies, we think we’ve always been pretty good with the balancing act—but any company that is showing a clear commitment to musical content, we will, inevitably, get a better deal.”

Gramophone has also initiated new subscriber promotions with major American performing-arts organizations, including the Lincoln Center Festival and the Chicago Symphony Orchestra, as well as online music vendors Getmusic.com and CDNow.com.

In the fall, the magazine will announce the Gramophone Awards nominees in New York for the first time. The 25th anniversary of the awards was feted earlier this year in London with a benefit concert featuring such star performers as tenor Ian Bostridge, violinist Kenneth Nilsen, and conductors Ricardo Chailly, Richard Hickox, and John Eliot Gardiner. After the first-round nominee presentation in New York, the 2001 Gramophone Awards will be held in mid-October in London.
LAST TWO REMAINING PARCELS OF AN HEIRLOOM ESTATE LOCATED ON ABALONE POINT, WITHIN THE GATED OCEANFRONT ENCLAVE OF IRVINE COVE

Long held by one of Orange County's founding families, these most desired properties are now available for individual purchase. Two discerning buyers will have the opportunity to create incomparable family estates overlooking one of Laguna's most beautiful coves. Originally a single two-acre property, the parcel has recently been subdivided into three lots. One of these lots is no longer available. The two available parcels are one-half acre and one acre respectively. The one acre is priced at $17,500,000. The half acre is priced at $14,500,000. This is the last undeveloped coastal land within prestigious Irvine Cove. Because of the almost flat nature of the property, building homes with gracious outdoor living becomes a reality. The sites are further enhanced by spectacular views of Irvine Cove's private sandy beach and of surf breaking on the point. New owners will further delight in the superior amenities of gated Irvine Cove: 24-hour security, tennis courts, parks; and a private sandy beach for the exclusive use of Irvine Cove's residents and their guests. This extraordinary acreage was the site of the Irvine Family beach house and was used for summer excursions during the first half of the 20th century. The property has been the object of many unsolicited offers over the years.

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reviews & previews

ALBUMS

Edited by Michael Paolletta

POP

★ ORIGINAL SOUNDTRACK RECORDING

Hedwig and the Angry Inch

PRODUCER: Stephen Trask

Hybrid HY 20042

Beneath the wig and eye shadow, Hedwig is a serious rock musical blending glam and punk in a style reminiscent of David Bowie. Songwriters/guitarist Stephen Trask's score encompasses everything from grunge to country, but it's legitimate enough to help rock fans overcome fears of "movie musicals." The film is adapted from an off-Broadway show, which spawned a 1999 Atlantic cast album. This CD is louder and more raw, especially on such grinding numbers as "Exquisite Corpse." A few songs are new, with Trask himself singing as Hedwig. John Cameron Mitchell carries the bulk of the vocals with appropriate melancholy, complemented by backup singer Ronan O'Sullivan's sweetness. Bob Mould joins on guitar, adding muscle and volume. Despite seemingly random sequencing, the soundtrack maintains its humor without losing punk credibility. And in the weaving "Wicked Little Town," Trask may have created a classic.—WW

★ IGGY POP

Beat 'Em Up

PRODUCERS: Iggy Pop and Danny Kader

Virgin 10574

Many of Iggy Pop's core faithful seem to have abandoned him at this point, and you can't really blame them after his series of increasingly disappointing '90s albums. It's especially unlikely that those fans will show much support for Beat 'Em Up, which at times moves more to Slipknot and Korn than to the Stooges and MC5. (Doesn't all of Korn and Slipknot's ear-numbing guitar crunch date back to the Stooges and MC5 anyway?) Yet those who ignore this album are missing out.

The set opener, the scathing anti-phoney rant "Mask," proves to be an apt introduction to an album that thoroughly rocks, largely due to the adrenaline rush provided by former Body Count bassist Lloyd "Motorhead" Jones. Vital signs: a production job that rewards such an indefatigable punk impulse. This is the true sound of punk.—WW

SPOTLIGHTS

GATEMOUTH" BROWN

Back to Bogalusa

PRODUCERS: Jim Bateman and Clarence "Gatemouth" Brown

Blue Thumb Records 01101

Blues vet Clarence "Gatemouth" Brown spends little time actually singin' the blues on Back to Bogalusa, a celebration of his 77-year-old home state of Louisiana. After hearing such tracks as the swingin' "Back to Louisiana," one understands just why—at his age, Brown seems just so tickled to still be cutting records, yields an abundance of energy, plucking his way through such fine eclectic blues as "Folks Back Home." Though boasting some fine fiddle fills and slide-guitar work (by Brown himself and Sonny Landreth, respectively), the album is slowest by predictable saxophone solos. But as exemplified by the talking-blues track "Bogusa Boogie Man," this is a horn-heavy batch of feel-good Bayou music more interested in shaking some tail feathers than stirring the soul.—WW

★ THE BETA BAND

Shots II

PRODUCERS: Colin Emmanuel and the Beta Band

Astralwerks 10446

After stumbling on a 1999 Beta Band— an eccentric album that was as frustratingly self-indulgent and inpenetrable as it was occasionally fresh and brilliant—the Beta Band returns with a renewed focus, as well as its most fully realized set to date. As on previous efforts, the formula remains much the same—a mix of tripy beats, acoustic riffs, pop samples, and spaced-out atmospherics. The difference is in the execution, which is aided by tighter vocals, a shorter running time, and increased melodicism. The band's futuristic folk remains as eclectic as ever, with songs ranging from the dub-influenced "Break" to the hip-hop-flavored "Won," which samples Harry Belafonte's "One." While this enigmatic quartet has yet to create a truly great album, part of the Beta Band's appeal is its enormous potential, which is on full display here.—BG

R&B/HIP-HOP

★ FOXY BROWN

Broken Silence

PRODUCERS: various

Def Jam 8834

Foxy Brown has grown up a lot since her 1996 debut, Il Na Nu, and that maturity shows on her new set. In the past five years, the 21-year-old rapper has survived a world of drugs, suicide attempts, and torrid love affairs—all of which she chronicles on Broken Silence. "A Letter" (featuring Ron Ickey) is an intimate portrait of the artist writing an apologetic suicide letter to her family. That said, there are a few tracks reminiscent of Brown's more traditional fare, such as "B.K. Anthem," a straight-up club track. "Candy," which features Kelis, is a musical strip tease, with Brown launting listeners with her sexual prowess. She also taps into her West Indian roots on such tracks as "Tables Will Turn" and "Saddest Day," Brown's best set so far, Broken Silence showcases her many musical faces.—RH

AALIYAH

Aaliyah

PRODUCERS: various

Blackground/Virgin 10082

Five years after her sophomore album, Aaliyah returns with a more mature, serious sound than her third. While many of her pop/R&B contemporaries are content to crank out hip-hop goodies, Aaliyah has survived the new millennium. The year 2002, her 22-year-old singer/actress prefers to take a different path. Aaliyah is a sonically diverse set in which each number has an emotion all its own. The widdly hypnotic "We Need a Resolution," the album's lead single, reunites Aaliyah with

(Continued on next page)

VITAL REISSUES

VARIOUS ARTISTS

Nuggets II: Original Artyfacts From the British Empire and Beyond

PRODUCERS: Gary Stewart and Alec Palao

Rhino RF 76787

Robert Christgau’s 1980 retrospective of late-’60s U.S. garage rock, Nuggets II is a fresh, CD examination of the genre and its sub-movements—mod, psychedelic, R&B, twee-pop, industrial, and garage punk—all in the U.K. and the world at large. The 109-track set features such cult favorites as the Creation, the Pretty Things, and Wimple

Winch, as well as early recordings by the likes of David Bowie, Ron Wood, Jimmy Page, John Paul Jones, Jeff Lynne, Marc Bolan, Ian MacMillan, and Dave Edmunds. Just as important, Nuggets II highlights garage rock’s influence on bands around the globe, with acts ranging from Iceland and Eastern Europe to Japan and South America. None of the included tracks were bona fide commercial hits; in fact, many are utterly obscure. But artistically, the collection is filled with hidden classics that affirm the genre’s vitality and remain enduring examples of rock’s DIY spirit and inherent grit.—BG

NEU!

Neu! 20

PRODUCER: Conny Plank

Astralwerks 30780

Neu!12

PRODUCER: Conny Plank

Astralwerks 30781

Neu!75

PRODUCER: Conny Plank

Astralwerks 30782

Although never widely distributed outside its native Germany, legendary ’70s Krautrock act Neu! has enjoyed constant, if uneven, popularity. With seven albums, Neu! has been credited with influencing everything from punk to electronica. The pioneering rhythms and spacey atmospheres of guitarists Michael Rother and drummer Klaus Dinger have been reflected in the works of David Bowie, the Sex Pistols, Sonic Youth, Stereolab, and Tortoise, among others. Out this month are Neu! ’72, Neu! ’75, and Neu!75, which are now restored in these reissues to the original visions of the albums. Neu!20, with Neu!12 and Neu!75, complete the Neu! catalog. Given the current post-rock leanings of such bands as Radiohead and the continuing appeal of electronic music, Neu! sounds particularly vital. The debut set remains the classic, while Neu!20—which features only 20 minutes of new material coupled with sped-up and slowed-down alternate versions—is credited as an early example of remixing. Neu!75 includes the massive, influential proto-punk track “Here—BG

CONTRIBUTORS:

Bradley Bambarger, Matthew Benz, Leila Cobo, Larry Flick, Brian Gallery, Rashan Hall, Wayne Hoffman, Wes Orshoski, Deborah Evans Price, Ray Waddell. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Reissued albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (★): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS’ CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIQ TO MY EARS (✓): New releases deemed Picks that were featured in the Music to My Cars column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paolletta (Billboard, 770 Broadway, 6th Floor, New York, N.Y. 10003) or to the writers in the appropriate boxes.

22 www.billboard.com

BILBOARD JULY 28, 2001
www.americanradiohistory.com
PRODUCERS: Michael Tait and Peter Stewart

FOREWORD 25283

For more than a decade, dc Talk has dominated contemporary Christian music as one of the genre’s most innovative acts. This year, with the release of their latest album, “Crazy,” the trio has once again defied expectations and put their stamp on the Christian music world.

The album features a mix of pop, rock, and R&B influences, with each member of the group contributing their own unique style. The result is a collection of songs that are both catchy and meaningful, touching on themes of faith, love, and service.

dc Talk has always been known for its innovative sound and bold experimentation, and “Crazy” is no exception. The album’s lead single, “All You Need,” features a driving beat and catchy melody that has become a fan favorite.

Other standout tracks include “One Thing,” a powerful declaration of faith, and “Hold On,” a grateful ballad that encourages listeners to hold on to their faith even in the face of adversity.

In addition to their musical talents, dc Talk is also known for their dedication to social justice and charitable work. Throughout their career, they have used their platform to raise awareness for various causes and support organizations that make a difference in the world.

dc Talk’s latest album, “Crazy,” is a testament to their continued creativity and commitment to their craft. Whether you are a long-time fan or a newcomer to their music, “Crazy” is an album that is sure to leave a lasting impression.
SINGLES

Edited by Chuck Taylor

POP

THE WISE GUYS: Start the Commotion (3:34) PRODUCER: Touch SENSORS: T, Kings, S. Remi, G. Nye, B. Bogle, M. Taylor, D. Wilson, and N. Edwards PUBLISHERS: EMI April Music/Saladim Rem’s Music Publishing Corp, ASCAP, EMI Unart Catalog, BMG Mammoth/Walt of Sound/Idéal 11395 (CDpromo) Car commercials have gotten a lot more meta since Volkswagen trotted out its music-based campaign all those years ago. The latest cross-promo success story is the WiseGuys’s “Start the Commotion,” which has fashioned countless Internet inquiries since its inclusion in a Mitsubishi Eclipse ad. Originally released on the act’s 1999 album The Antidote, the single edit condenses the track by half, interspersing an infectious techno mantra with traffic-jam blasts and a funky guitar line. DJ/producers Touch deftly juxtaposes a catchy jam with a deep riff that sounds like “Louie Louie” as industrialist anthem. With major-market airplay gaining momentum, “Start the Commotion” could become more ubiquitous than the commercial that spawned it.—SB

AC

HUYE LEWIS & THE NEWS Let Her Be & Start Over (4:07) PRODUCERS: Huye Lewis and Johnny Colla PUBLISHERS: M. Duke SONGS: PolyGram International/Lew-Bob Songs, BMI Silvertone/Live 42920 (CDpromo) Isn’t it nice to discover that some things don’t ever change? Lewis and company return from a lengthy studio hiatus with a tune that sounds pretty much like their other song in their catalog of ’80s-era hits. That might be a negative for just about any other band, but it’s a plus for this one. The act never subscribed to time-sensitive concepts, opting instead to consistently mine vintage R&B and rock styles. As a result, such tunes as “Let Her Be & Start Over” hit the ear like instant classics, immediately familiar and wonderfully comfortable. Lewis’s voice is in tip-top shape as he voices soulful over a pop ballad that’s awash in swirling organ lines and bluesy harmonica riffs. AC programmers have already begun embracing this charming preview into the forthcoming Play That’s Right (as they did with Lewis’s recent No. 1 duet with Gwenyth Paltrow on “Cruisin’”). An accomplishment by mature listeners seems to be in the bag; wouldn’t it be nice if the pop mainstream one once again supported this fine band?—LF

R&B

MARVIN I. BLIGE Family Affair (6:04) PRODUCER: Dr. Dre WRITER: Not listed LABEL: Bad Boy (740695) MCA 26374 (CDpromo) Blarge ushers in her juicy new No More Drama on a track featuring a poptop-jam

SPOTLIGHTS

MICHELLE BRANCH Everywhere (3:39) PRODUCER: John Shanks WRITERS: M. Branch and J. Shanks PUBLISHERS: I’m With the Band Music/Live One, ASCAP, EMI Virgin Maverick Records (CDpromo) Forget that Michelle Branch is practically a kid at 17 years old. She’s all but spit out the notion of youthful bubble gum and instead lightly grips a plugged-in guitar and sings with a kind of grit that is the rare exception these days. This killer track offers a shot of tequila rather than the Kool Aid pop radio is used to. “Everywhere” seduces with its woman-can-do-dearman, edge-of-obscenity lyric, and savvily produced wall of sound. Branch might have once been compared to Alanis Morissette, but it was a while since a female singer/songwriter hit us this hard sonically and set remained conscious of the value of a hook. Top 40 mainstream and adult top 40s have an easy ace with this look. Look for Branch’s full-length album, The Spirit Room, due Aug. 14.—CT

JOY ENRIQUEZ What Do You Want (4:09) PRODUCER: Steve Morales WRITERS: B. Knowles, S. Morales, D. Siegel PUBLISHERS: Million Dollar Stevie Music/ Merchantize Music, BMI; Beouchev Publishing/ Sony/ATV Tunes LLC, ASCAP Arista 50008 (CDpromo) Newcomer Joy Enriquez didn’t get a lot of love from radio with her debut single “Shake Up the Party,” but now the barbie-pro-totype hit has been on the airwaves. Enriquez is no fluke—her voice is as rich as that of the James Yorks, the lyric paints a portrait of a man haunted by vivid memories as he hitchhikes through the desert. It’s a stellar song that should help whet appetites for Enriquez’s forthcoming Monument album.—DEP

LILA MCCANN Because of You (3:29) PRODUCER: David Malony WRITERS: L. Scott, W. Warriner, B. Collins PUBLISHERS: WB Music/Jerry’s Haven Music/Dreamin’ Upstream Songs, ASCAP; Warner Bros. BMI, C. Collins Warner Bros. 100713 (CDpromo) Listening to this sappy love ballad, you almost expect to see credits rolling before your eyes—since it has the same feel as the wimpy film fodder that often populates nondescript movie soundtracks. The lyric is a succession of romantic cliches such as “I can’t believe you’re real” and “I could lie here forever just watching you sleep.” The production sounds bland and predictable. McCann has an appealing voice, and has demonstrated her ability in the past to deliver records with sass and personality. However, as she continues her evolution from frisky teen to serious country diva, she’s going to need better material than this lightweight ditty.—DEP

NEW & NOTEWORTHY

LINDSAY PAGANO Everything U R (3:45) PRODUCER: Cole PUBLISHERS: Jule Cole Music/Warner-Tamerlane, BMI (CDpromo) Warner Bros. MCA 69043 (CDpromo) Lindsay Pagano may have the vocal timbre of a 15-year-old, but she carries the heart and soul of a singer twice her age. She so impressed singer/songwriter Jule Cole, in fact, that he sidelined his own promising project in order to helm the Wunderkind’s debut album for Warner Bros. Cole’s penned first single, “Everything U R,” is a rich pop jam blending Cole’s organically bred instrumental palette with the hooks and youthful flavor that will lend it favor at top 40. Accessible without being silly, this precociously creative effort is far beyond that of the typical teen acts with its confidence and stylish vocal stamp. Beyond that, it’s mere hint of the verse and potential that’s prominent throughout Pagano’s full-length disc, Love & Faith & Inspiration, due in September.—CT

JOE DIFFIE In Another World (3:47) PRODUCERS: Don Cook and Lonnie Wilson WRITERS: T. Shapiro, W. Wilson, and Y. Yearr PUBLISHERS: Sony/ATV Songs/Winner Music/Songs of Nashville DreamWorks/Uso Max Music, BMI; Homeline East/ madeleine Groove Production, ASCAP Monument 16695 (CDpromo) Joe Diffie has long been a compelling vocalist, and when he has connected with great material—like “Ships That Don’t Come In”—he creates magical records. Like any adept country crooner, he can lift into that same tone in his voice and have the listener swirling in sorrow right along with him. This solid single finds Diffie lamenting the loss of a relationship but the production leans more toward whimsical recollection than all-out crying-in-your-beer despair. Penned by Tompall and Jody and James Yeary, the lyric paints a portrait of a man haunted by vivid memories as he hitchhikes through the desert. It’s a stellar song that should help whet appetites for Diffie’s forthcoming Monument album.—DEP

WENDY ROMER Not Yet (3:26) PRODUCER: Brian O’Donoghue WRITERS: T. Brantley, K. Early, M. Martin PUBLISHERS: NWR Music/Zomba Music, ASCAP Giant/Reprise 100575 (CDpromo) As we know it, pop is the land of all things pop, but if Prime sth the “sth” being a tribute to their native Stockholm has its way, America will learn that Nordic can rock, too. Theyourse of twentysomethings (which has been together since they were 12 and 13 respectively) have been influenced by U.S. bands on debut track “I’m Stupid (Don’t Worry ‘Bout Me)” (4:03) PRODUCER: Sank WRITERS: T. Brantley, M. Martin PUBLISHERS: NNW Music/Zomba Music, ASCAP Giant/Reprise 100575 (CDpromo) As we know it, pop is the land of all things pop, but if Prime sth the “sth” being a tribute to their native Stockholm has its way, America will learn that Nordic can rock, too. Theyourse of twentysomethings (which has been together since they were 12 and 13 respectively) have been influenced by U.S. bands on debut track “I’m Stupid (Don’t Worry ‘Bout Me)” (4:03) PRODUCER: Sank WRITERS: T. Brantley, M. Martin PUBLISHERS: NNW Music/Zomba Music, ASCAP Giant/Reprise 100575 (CDpromo)

CONTRIBUTORS:
Scott Brooks, Larry Flick, Deborah Evans Price, Chuck Taylor. SPOTLIGHT: Reissues deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. NEW & NOTEWORTHY: Exceptional releases by new or upcoming artists. PICKS: #: New releases predicted to hit the top half of the chart in the corresponding format. CRTC’S CHOICES: (#): New releases, regardless of chart potential, highly recommended because of their musical merit. Send review copies to Chuck Taylor (Billboard, 770 Broadway, 6th floor, New York, N.Y. 10003), or to the writers in the appropriate bureaus.

24 www.billboard.com www.americanradiohistory.com
THIS JUST IN: Christopher "Tricky" Stewart signs an exclusive publishing pact with peermusic. Formerly with Famous Music, Stewart is executive producer of Blu Cantrell's Arista debut, So Blu, and has worked with Solé, Tamia, Tyrese, and JT Money. He and brother Laney Stewart, already a peermusic client, established Atlanta-based RedZone Entertainment in 1997. Peermusic executives include president Kathy Spanberger and senior director of creative affairs Monti Olson, the latter of whom says the Staeger signing "is an exciting new aggressive move into urban music." The company's other R&B signings include Traci Hale and Robert Palmer.

Stevo J. Nicholas, a rapper/artist agreement with Jackie Jackson's Jasco Records. Under terms of the deal, he will produce and help develop new artists for the label, including Jerminati and Siggie Jackson. In addition to winning a best rap album Grammy with Sean Combs for 1997's No Way Out, Stevo J. has collaborated with Mariah Carey, the Notorious B.I.G., and Dave Hollister.

BROTHER TO BROTHER: Will Smith, Quincy Jones, Morten president/CEO Razar Massenburg, and NAACP president/CEO Kweisi Mfume are among the brothers whose images will appear in singer/songwriter Angie Stone's upcoming video for "Brother." The single from her September 3 Records debut (and sophomore album), Mahogany Soul. The video will celebrate African-American men past, present, and future. J is on the lookout for more images; direct inquiries to Bill Warren in media relations at bill_warren@mgm.com. 

R&B/HIP-HOP

The Rhythm, The Rap, and The Blues

by Gail Mitchell

Twism's O'Neal Bounces Beats

Lakers Star Nets Common, Snoop Dogg, Kweli For Fifth Studio Album

BY WES ORSHOSKI

Shaquille O'Neal is no doubt flashing that sly, multimillion-dollar grin on the other end of the line as he insinuates during a telephone interview that work on his forthcoming album probably kept the Los Angeles Lakers from going undeated in this year's NBA playoffs.

"I finished it right before the finals," O'Neal says of Shaquille O'Neal Presents his Superfriends, Vol. 1 (Twiss/Trama, Oct. 9). "I was working on it during the playoffs, and a lot of people were like, 'Ain't that gonna slow you down?' Obviously it didn't, 'cause we made it through the first three teams. It was when I stopped recording and tried to do something different—that's when we lost that first game."

Having gone on to win his second championship and to further secure his place in basketball history, O'Neal is again diversifying his résumé with several new entertainment projects during this off-season. First among those is Superfriends, O'Neal's fifth studio album. The set features L.A.'s Superman rhyming with a number of key players in the rap game (Common, Snoop Dogg, Mos Def, Nate Dogg, Talib Kweli, recording and tried to do something different—that's when we lost that first game.

CHAMPIONSHIPS PRIORITIES

The album is his first since 1998's Respected. As outros previously released just before the Lakers hired former Chicago Bulls coach Phil Jackson to help deliver a championship to L.A., once Jackson came on board, the team's center says that he "wanted to focus on getting that championship." After completing that last summer, he began recording one track at a time, with Tank, L.T. Hutton, Rick Rock, Amir, and Choca Pope taking turns producing. Each of the album's producers worked on a song or two with the 29-year-old O'Neal, who would head into the studio after practice or on days off but "never the night before a game," he notes. "We'd talk about the concept, then I'd tell 'em to play me all the beats (they had prepared). Then I'd pick two or three and take a couple of days to write.

"On this album," he continues, "I'm just talking about things that I go through. I'm just having a good time.

"Superfriends" is an addition to distribution and marketing, according to 280 Records, established by industry veterans Vincent Carroll (formerly with Warners Bros.), Drew Saltier (former member of Slave), Ken Johnston (owner/operator of Perfect Pair Studios), and attorney Maury Winkler (Nelly, Mos Def).

In addition to distribution via Lightyear Entertainment, 280 East provides avenues for marketing, publicity, radio and video promotion, street teams, legal consultation, A&R, studio time, production, and other services, with the intent that artists play a more significant role in their own projects.

"We want to groom independent labels," Carroll says. "We've devised a marketing plan that incorporates selling a small volume of records with the minimum amount necessary. In terms of getting signed, the temperature of the industry right now is so much different than it was 10-15 years ago. Proven companies like Master's 'No Limit and Cash Money prove you can do it on an independent scale and be successful."

280 East eventually plans to set up hubs in every major urban market. The distribution company is currently working with six acts, including Ohio native Maddi Madd, Beeacre featuring Lil' Mo, and solo projects from Outsidaz members Young Zee, Pace Won, and Azz-1az. Initial album releases are slated for summer's end. The label is interested in both new and established artists. Call 973-678-8000.

CONDENOMES: To the family and friends of Crudgiewigan member Fredric (aka Anthony Bereley), who succumbed to metastatic colon cancer July 15 in L.A. The 35-year-old is survived by his wife, Dee Dee Hill. The group's third album, Nightmare in A-Minor, arrives Aug. 28 via Titanium/ Sunstar Records, distributed by Echo International. The album features original members Fruhman and Poetic; RZA was unable to participate owing to other obligations. A memorial service for Poetic is being planned in New York. For more information, call Harry Meridian of Meridian Entertainment at 201-521-9742.

BY GAIL MIGEAD

October 1

America's favorite sports radio disc jockey, Triggas, is back. And he's bringing some of the game's biggest names with him, including Shaquille O'Neal.

The Lakers star's new album, Shaq's Present: His Superfriends, Vol. 1, features hits from Common, Snoop Dogg, Mos Def, Nate Dogg, and Talib Kweli. The album also includes guest spots from artists like Dr. Dre, who produced the track "I'm Gonna Do It," and Eminem, who appears on "Supremacy." O'Neal's latest release is sure to be a hit with fans of all ages.

But Triggas' show isn't just about music. He's also known for his ability to connect with listeners on a personal level, and his show features interviews with stars from all over the entertainment industry.

As always, Triggas' show is a must-listen for anyone who loves music and sports.
### July 28, 2001

#### Top R&B/Urban Albums

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<th>ARTIST</th>
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*Note: This is a sample of the top albums for the week ending July 28, 2001. The full list can be found on Billboard's official website.*

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Words & Deeds
by Rashan Hall

FUBU Promotes 'The Goodlife'
Compilation Disc Will Be Available In Music, Clothing Outlets

BY MARCI KENON

NEW YORK—Well before its alliance with Universal Records (Billboard, Dec. 25, 2000), global fashion company FUBU has been closely tied to the music industry—thanks to such artists as LL Cool J, who has graced the company’s advertising campaigns. So it’s only fitting that LL Cool J appears on The Goodlife, a 14-track compilation dropping Aug. 21, with a stellar lineup of artists, producers, and new and established talent, including Joe, India.Arie, Erick Sermon, All Starr, Beatz and Brees, Big Pokey, and Rasco.

Consumers who have recently purchased FUBU clothing might have noticed a hang tag announcing the release of the upcoming compilation, and more featured artists like Nas, Nate Dogg, and JS of FUBU/Universal Universal act 34th Platoon. They all appear on “Goodlife,” the lead single from the upcoming album. The compilation will be available at music retailers as well as at fashion outlets that carry FUBU clothing. Complementing the effort will be print, radio, and TV ads.

“We distribute clothing to about 2,000 stores,” says Carl Brown, co-partner of FUBU and president of FUBU Records. “We’ve always been a direct-marketing company. We use everything from buses to vans to billboards to street teams. However, the retail side poses greater challenges. The process for pricing, shipping, receiving, and securing CDs varies greatly from that of clothing items. So reps at Universal, FUBU, and participating fashion outlets have also collaborated on programs to ensure a smooth product flow.”

The compilation’s release date is set to target back-to-school shoppers. They will be bombardeed with posters, postcards, counter displays, and a second wave of more than 100,000 samplers in the FUBU sections of department stores and smaller chains, as well as free-standing FUBU stores. Some displays will appear at Macy’s in New York and in Herald Square in New York will become promotional vehicles, announcing a major store signing coinciding with the album’s release.

“FUBU’s a marketing weapon,” says Jean Riggins, executive VP/GM of Universal Records. “I’ve been doing this a long time and have never seen a company with its own charter bus. The bus actually travels throughout the U.S. and Canada and is wrapped with the album artwork.”

In addition to releasing the radio-only “Goodlife” single, FUBU/Universal has been promoting another Goodlife track, “50 Players Deep,” a regional hit in Detroit by new FUBU artist Druken Master (a.k.a. Andrea Harris), a local DJ-turned-rapper. Of his discussions with FUBU reps, he says, “I told them about my vision for the game and they told me what they were trying to do.”

“It’s probably one of my favorite tracks,” says Rasco, his own imprint, Hostile Environment. "It’s the first one I did for the album." He hooked up with Peanut Butter Wolf on Stones Throw, through which he released his first single, “The Unassistant.” The single led to his 1998 debut set, Time Waits For No Man, which he followed up in 1999 with the EP The Birth, on Copasetik. Rasco has also collaborated with Planet Asia on the Calli Agents project.

In addition to promoting Hostile Environment, Rasco is developing new acts for his own Stones Throw imprint, Pockets Lited. He is working on a Pockets Lited album, tentatively titled Daunts, on which he will team with the likes of Shm Village and Planet Asia. There’s also a new Calli Agents album in the works.

LYRICS IN THE PARK: Keeping with the tradition of bringing stellar (and free) performances to the masses, Central Park SummerStage recently hosted the Lyricist Lounge’s presentation of Strictly Lyrics—Beatbox and Rhymes. Hosted by hip-hop legend Doug E. Fresh, the nearly-three-hour show featured memorable performances by many spoken-word artists and the lyrical talents of Wordsworth, the Last Emperor, and Blackmoon frontman Buckshot. DJ Evil Dee and Mr. Walt of Da Beatminerz were on hand to promote their Rawkus debut, Brace 4 Impak, due July 31.

FREE DIRTY: As reported last week on billboard.com, Elektra will celebrate the unique catalog of O’Dirty Bastard with a greatest-hits set, Free Dirty, due Aug. 21. The set will feature tracks from his 1995 debut album, Return to the 36 Chambers, and 1999’s Niggaz Please, as well as various remixes and soundtrack cuts. ODB (aka Russell Jones) is currently awaiting sentencing in a Queens, N.Y., possession case. Meanwhile, he has been on his Wu-Tang Clan colleague RZA’s forthcoming album, Digital Bullet, due Aug. 14. On the Pain/Koch, as well as on RZA’s Revolution, a Phil Collins tribute album currently available only in Germany (Global Music Pulse, Billboard, June 23).

UNDERGROUND ACTS SURFACE: Several notable underground acts will come together for two nights at New York’s Knitting Factory. Science of Life and Atmosphere featuring DMC regional winner DJ Prezqye will perform Thursday (26). Swollen Member and Gig Jus (formerly of Company Flow), C Rayz Walz, Everlong Sound, D-Tension, and Broady Champs make up the Frayla (27) lineup.

Several of these acts are working on new projects. Science of Life has a 12-inch single featuring MF Doom due in September. The group also performs at the Monteux Jazz Festival this fall. Big Jus, co-owner of the Sub Verse label, will release his solo debut, Plantation Rhymes, Sept. 18 on Sub Verse.

REZNO REMIXES ‘LADPANCE’: In a meeting of musical minds, Trent Reznor of Nine Inch Nails recently remixed N.E.R.D’s debut single, “Lapdance.” Reznor’s guitar-driven remix will be serviced to alternative radio shortly. N.E.R.D.—comprising the Neptunes’ Pharrell Williams and Chad Hugo, along with childhood friend Shay—plans to release its debut set, In Search of..., this fall. There is no word as to whether the remix will appear on the album.

CORRECTION: In the June 30 Billboard, it was reported that Lil’ Troy had inked a seven-figure deal with Koch International for distribution of his Short Stop label. Troy’s venture is actually with Koch Entertainment Label Alliance (KELA), a newly formed subsidiary of Koch Entertainment. KELA provides marketing, promotion, and label-services support to artist-owned production entities and labels.

Assistance in preparing this column was provided by Rhonda Baraka in Atlanta and Colin Finnin in New York. Rashan Hall may be reached at rhall@billboard.com.
Moonshine's Levy Envisions
The Next Phase Of Electronica

by Michael Paololeta

Six Questions is an occasional feature that focuses on noteworthy industry people. This issue’s subject, Steve Levy, is president of Moonshine Music, the label he founded with his brother, Jonathan, nearly 10 years ago. Focusing on all things electronic—from techno, trance, and breakbeats to drum’n’bass, house, and happy hardcore—the Los Angeles-based label is home to many influential DJs/artists, including Kook, AK1200, Christopher Lawrence, and Cirrus.

Recently, the label signed U.K. DJ Tall Paul to a multi-album deal. In the fall, the label is scheduled to introduce its new chill-out series, “At Home,” which will be compiled by Levy. Also, the annual Moonshine OverAmerica tour will visit key U.S. cities in September and October.

Moonshine Music is gearing up for its 10th anniversary. What’s the key to its longevity? It’s a couple of things, really. First, we’ve always concentrated on the music. Whatever the genre or whoever the DJ, we’ve always made sure that the music is the real deal and that it’s of high quality. Second, we’ve always attempted to run a professional business. We’ve always realized that this is our career, and thus, we treat and run it as such.

What’s your advice to others just starting a label? Stick to what you know and don’t jump around from one musical genre to another. If you begin as an electronic label, remain an electronic label. Also, start slowly. My brother and I started the label in our garage in the summer of ’92 and let it build from there. Keep it natural and organic.

If you could change one thing about the dance/electronic scene, what would it be? The rave scene needs a complete overhaul. You have promoters hiring DJs for one event, which allows each DJ to deliver a 45-minute set, which is ludicrous. These events need fewer DJs, which would give each DJ much more time on the decks. Additionally, the scene needs to be more musical diversity in the way events and shows are packaged. The cool thing right now, though, is how electronic music, particularly elements of drum’n’bass and 2-step, are influencing R&B and hip-hop.

Moonshine is known for its DJ-driven compilations. Many believe the marketplace is glutted with too many of these compilations. What are your thoughts? The market’s definitely oversaturated. But now, the question you need to ask yourself is this: “What’s relevant?” The DJs that are nationally and globally known are relevant. A DJ who plays at a couple of clubs in a city and who releases a compilation—to say that he deserves a national ad campaign is wrong. If we’re going to treat DJs as artists, then the same rules for selling [proper] artist albums has to apply. Are these DJs out there touring the country, or are they just playing in their own cities? That’s the question you need to ask yourself when considering releasing a DJ-mixed compilation.

What’s needed to further cross dance/electronic music into the mainstream? More hooks [laughs]. Seriously, there needs to be a merging of traditional songs and memorable hooks with electronic productions. All of these elements must morph together. Hooks and a song are incredibly important at radio. That said, radio has changed so much over the years; today, it’s very vanilla and cookie-cutter-like.

Radio now exists to sell advertising, not break artists. So, do you think the genre is on the verge of breaking in a big way? I think there’s going to be a serious shake-up in the electronic world in the next two years. There’s too much money being spent, especially at the major-label level, to sell not a lot of units. This will cause a shake-up and a shakeout. Electronic music wasn’t the next big thing yet again. The reality is that this genre of music remains insignificant for the majors. Electronic isn’t ready for prime-time play with the majors. Expect a backlash that will bite some people in the ass. Things like this, though, have a way of strengthening the infrastructure of the independents.

Michael Paololeta
Shelton got Boren Axton's attention when he performed at a tribute to her in his hometown of Ada, Okla., where she once lived. At her urging, Shelton moved to Nashville two weeks out of high school at age 17, where he befriended Hoyt Axton and began visiting him regularly on his tour bus, where Axton was living in his mother's driveway.

Shelton signed with Giant Records in July 1998 and turned in the first version of the album in August of the following year. Then the waiting and wondering began, as the release date changed several times and rumors began to swirl about Giant's demise. Shelton says, "The good thing about it was we got to keep looking for and recording songs over that time period. If it hadn't been for it taking a while, we wouldn't have found 'Austin.'"

That song has enabled Shelton to accomplish a feat few new artists achieve these days—a hit debut single. "'Austin' rises 6-4 on Hot Country Singles & Tracks this week.

While he did not write "Austin" (David Kent and Kirsti Manna take those honors), Shelton did pen four songs on his album, including, "All Over Me," which he co-wrote with his musical hero, Earl Thomas Conley.

The Giant staff was going through the process of setting up Shelton at radio when word came down that the label was shuttering. "Giant closed on a Friday, and on the next Monday the story was out," Shelton says. "I thought, 'That's it. If it falls back off again, that's just going to be a strike against me.'"

Instead, the Warner Bros. staff immediately picked up and ran with the project. Shelton says, "I guess we developed enough buzz about it on the radio tour [that] Warner Bros., my God, they put everything they had behind it immediately, and it got some legs under it."

Still, he admits, that period was hard for him: "We were right in the middle of developing on the single, and there were all these rumors floating around, and I was worried that people were thinking, 'That's something we don't have to worry about. The label's going away.' When it finally happened, it was like a relief. [Warner Bros. president] Jim Ed Norman called the last day Giant was open and let me know he wanted me to come over."

Since "Austin" became a hit, Shelton says, he's entered an unfamiliar phase in his career: offers of paying gigs are coming in to him on his own management. "It's weird to think people are calling for me now," he says. "That's new to me. I've always dealt with begging somebody for a job."

Shelton is grateful to his famous producer for his success thus far: "I can't say enough about Bobby. Not only did he [get] me a production deal with [Sony/ATV Tree Publishing], he actually is the guy that took [the demo] around to the record labels and got me the record deal. And he hung in there, most importantly—stayed with and fought for me."

"I wouldn't say he's your average producer, because he's very, very involved in everything that we do," Shelton continues. "He actually comes out when I'm rehearsing with my band, and if he hears something that could be better, he'll put in his two cents' worth."

"He's kind of like a mentor to me," Shelton says. "I never know why, but he's just kind of taken me under his wing, and I'm not worthy."
The summer's most anticipated tour... delivers.

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- The Denver Post

"...the biggest country star on tour this summer."
- The Oregonian

Tim McGraw on tour 2001

"...one of the more memorable openers in country circles... McGraw himself emerged in the middle of the arena on top of an anonymous equipment case. ...Rock superstars Springsteen and U2's Bono have sung in the crowd at concerts - but not to open their shows."
- Minneapolis Star Tribune

"the most anticipated tour of the summer..."
- Billboard Magazine Fan Poll

"... fans clamored to touch this new country music hero"
- Country.com

"McGraw comes across as the real deal." - Oakland Tribune

timmcgraw.com
### Top Country Albums

#### July 28, 2001

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>WEEKS ON</th>
<th>PACESETTER</th>
</tr>
</thead>
<tbody>
<tr>
<td>GARTH BROOKS</td>
<td>Double Live</td>
<td>12</td>
<td>198</td>
</tr>
<tr>
<td>THE CHARLIE DANIELS BAND</td>
<td>A Decade Of Hits</td>
<td>10</td>
<td>198</td>
</tr>
<tr>
<td>BART BOWIE</td>
<td>Who Needs Pictures</td>
<td>11</td>
<td>198</td>
</tr>
<tr>
<td>MARTINA McBride</td>
<td>Number One Hits</td>
<td>7</td>
<td>198</td>
</tr>
<tr>
<td>BRUNO'S &amp; DUNN</td>
<td>The Best Of Country</td>
<td>16</td>
<td>198</td>
</tr>
<tr>
<td>GEORGE STRAIT</td>
<td>Greatest Hits Collection</td>
<td>16</td>
<td>198</td>
</tr>
<tr>
<td>GEORGE MASON &amp; KIMBERLY SCHMIDT</td>
<td>Highest Hits From The Beginning</td>
<td>16</td>
<td>198</td>
</tr>
<tr>
<td>TRISHA YEARWOOD</td>
<td>Greatest Hits</td>
<td>16</td>
<td>198</td>
</tr>
<tr>
<td>MARTINA McBride</td>
<td>Top Country Hits Of The 70s</td>
<td>16</td>
<td>198</td>
</tr>
<tr>
<td>K.T. OSLIN</td>
<td>Greatest Hits From The 70s</td>
<td>16</td>
<td>198</td>
</tr>
</tbody>
</table>

### Billboard Top Country Catalog Albums

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>WEEKS ON</th>
<th>PACESETTER</th>
</tr>
</thead>
<tbody>
<tr>
<td>MARTINA McBride</td>
<td>Greatest Hits</td>
<td>11</td>
<td>198</td>
</tr>
<tr>
<td>GEORGE MASON &amp; KIMBERLY SCHMIDT</td>
<td>Greatest Hits From The Beginning</td>
<td>11</td>
<td>198</td>
</tr>
<tr>
<td>TRISHA YEARWOOD</td>
<td>Greatest Hits</td>
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<td>198</td>
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<tr>
<td>MARTINA McBride</td>
<td>Top Country Hits Of The 70s</td>
<td>11</td>
<td>198</td>
</tr>
<tr>
<td>K.T. OSLIN</td>
<td>Greatest Hits From The 70s</td>
<td>11</td>
<td>198</td>
</tr>
</tbody>
</table>

### GREATEST GAINER

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>WEEKS ON</th>
<th>PACESETTER</th>
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</thead>
<tbody>
<tr>
<td>MARTINA McBride</td>
<td>Greatest Hits</td>
<td>11</td>
<td>198</td>
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<td>Greatest Hits From The Beginning</td>
<td>11</td>
<td>198</td>
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<td>TRISHA YEARWOOD</td>
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<td>11</td>
<td>198</td>
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<td>Top Country Hits Of The 70s</td>
<td>11</td>
<td>198</td>
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<td>Greatest Hits From The 70s</td>
<td>11</td>
<td>198</td>
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### HOT SHOT DEBUT

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<th>ARTIST</th>
<th>TITLE</th>
<th>WEEKS ON</th>
<th>PACESETTER</th>
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<td>198</td>
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### Artist Imprint & Number/Distributing Label

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<th>ARTIST</th>
<th>TITLE</th>
<th>WEEKS ON</th>
<th>PACESETTER</th>
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<td>11</td>
<td>198</td>
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<td>11</td>
<td>198</td>
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<td>Greatest Hits</td>
<td>11</td>
<td>198</td>
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<td>11</td>
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</tr>
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<td>Greatest Hits From The 70s</td>
<td>11</td>
<td>198</td>
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### Latest Greatest Hits

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<th>ARTIST</th>
<th>TITLE</th>
<th>WEEKS ON</th>
<th>PACESETTER</th>
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<td>11</td>
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<td>11</td>
<td>198</td>
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DreamWorks’ Rick Ferrell Plies A ‘Different’ Kind of Country

BY DEBORAH EVANS PRICE

NASHVILLE—For an aspiring young artist, seeing someone from their hometown achieve success in the music industry makes the dream seem more attainable. So as a child, when Rick Ferrell watched next-door neighbor Earl Thomas Conley enjoy a successful run on the charts, it fuelled his own ambitions for a career as a country singer/songwriter.

With the Aug. 14 release of his DreamWorks debut, Different Point of View, Ferrell is getting his shot. “I watched [Conley’s] career take off as a little kid, and by the time he was in the prime of his career, I was probably about 11 years old,” recalls the Portsmouth, Ohio, native. “That always made me feel like it was something that could be accomplished. To see him do it was a big influence.”

He also saw Conley start as a songwriter, scoring hits for Conway Twitty and Mel Street, before he began recording his own songs. Thus far, Ferrell’s career seems to be running parallel to that of his initial taste of success as a songwriter. His credits include co-writing the Tim McGraw hit “Something Like That.”

Ferrell began honing his writing skills when he was 16. He sent a demo tape to Conley’s brother Fred, a Nashville manager who steered his brother’s career, as well as those of Shenaandoah and others. Encouraged, Fred (Ferrell moving to Nashville regularly, signed with Fred Conley Management/Encore Entertainment, and eventually moved to Music City in 1992. (He’s signed with Encore with Eight records for booking; his publisher is We Make Music/Encore Entertainment.)

OUT OF PUBLIC VIEW

“I was real green,” Ferrell admits. “So I stayed out of the public eye for two years, honing my skills, and then I put a band together and went on the road. I traveled all over the country for about a year, and I came back pretty much a different person. You grow up musically and as a person. You see what works and what doesn’t. It helped me define my identity.”

Though he was approached and not being absorbed by the Music Row machinery helped Ferrell develop his unique musical personality. “You try so hard to be accepted when you first come up. You want to fall in line with where you are copying,” he explains. “You try to fit the mold, and I found out early that, for me, it was better to stay out of the circles, because it was easier for me to find out who I was as an artist.”

Ferrell’s songwriting opened the door to his signing as an artist with DreamWorks. Allison Brown, who works in A&R at the label, took some of Ferrell’s songs to DreamWorks Nashville principal executive and veteran producer James Stroud. Ferrell then took his guitar by the studio and played for Stroud, who offered Ferrell a deal right on the spot.

“Stroud was impressed by Ferrell’s ability to be different yet accessible. ‘He didn’t let the community of Nashville dilute his artistry,’ he says. ‘He sort of stayed away from the mainstream and developed his style by himself. If you listen to his demos, a lot of the things he does are really a lot different from what you would normally hear in Nashville.”

DIFFERENT YET ACCESSIBLE

Ferrell’s style is unique. “When you first listen to my songs, you’re not going to like what I do as much as you like what someone else does. But as you continue to listen to my music, you get used to it and you can enjoy it,” the singer says.

The goal in recording Different Point of View was to let Ferrell’s unique perspective shine through. “The thing that really got exciting to me was when we put the musicians around him and he laid the songs down, the musicians just went crazy, says Stroud, who produced the album. “They loved his music. He seemed confident and got more confident as the project went on.”

Ferrell is pleased with the outcome. “It’s a good starting place that shows who I am,” says Ferrell, who has already written the bulk of his next album, in addition to having co-written a new cut on Martina McBride’s forthcoming greatest-hits package.

Ferrell’s debut single, “The Girl’s Got It Going On,” failed to chart on Hot Country Singles & Tracks. People either loved it or hated it, but everyone admits it was a strong song. “Ferrell is a good writer, and he’s been given the opportunity to showcase his talents,” says Stroud.

The singer says DreamWorks plans to continue placing his songs in key publications and that “in going forward, we’ll have to showcase more of the depth in what he is as a songwriter, because that’s what Rick is, a songwriter.”

Ferrell’s connection with the songwriting community—with the Tim McGraw cut—“is definitely going to be a different kind of experience,” he says. “I wouldn’t want that to be what people thought of me, because I spend too long trying to write from a different place. Not that you don’t want to have fun—there’s a place for all that stuff. I just didn’t want to get pigeonholed as that.”

To educate radio about who he really is as an artist, Ferrell and manager Fred Conley embarked on an extensive radio tour to set up his next single, “Different Point of View,” earning fans along the way.

“We milked it up one afternoon with a couple of on-air mikes, and he tore it up for about 40 minutes. It was something,” says Ken Bailey, music director at KATJ Victorville, Calif. “He’s a very talented individual. He feels his music, and he’s lived it. The new single is killer.”

According to Scott Borchetta, DreamWorks Nashville senior executive of promotion and artist development, the label plans to “attack the secondary [market] level to build awareness and support for Rick, because he does very well in person in an acoustic setting.”

Awards: “Rick is a grass-roots person. He’s the kind of guy that once you get to know him and listen to his music, you are a fan. We feel that’s the way we need to go with Rick and let him build an audience. . . . We want to introduce Rick fan by fan, station by station, and I think success is going to come from that process.

Borchetta says DreamWorks is carefully launching Ferrell to make sure he gets his due: “I don’t want to burn him out of the mainstream right now. I really want to get a groundwork for him, so [his career] is not decided in five or six weeks. It’s a tough situation out there right now. There are a lot of singles not getting their shot.”

Plans call for “win it before you can buy it” contests at secondary radio and another round of station visits.

AWARENESS IS STRONG

DreamWorks head of marketing Johnny Rose says the label will be focusing on the markets where Ferrell has visited radio or performed on tour. “Those are the markets we’re going to first, because awareness is strong,” he says, adding that the video for “The Girl’s Got It Going On” has already generated excitement. “The video got great airplay. We are also working with the club mix at dance clubs for ‘The Girl’s Got It Going On.’”

Rose says that DreamWorks plans to air the single on Oct. 23, on more than 200 writers, publishers, and executives attended the summer bash, which featured performances by Jennifer Knapp, the Crab Factory & McLain Asbell, and others.


Additional BMI Christian writers receiving citations during the evening were Todd Armstrong, Alex Dan, Joe Beck, Rob Beckley, Matt Bronlee, Eddie Carswell, Chad Chapin, Sam Cooke, John L. Cooper, Gerald Crab, Grant Cunningham, Brad De Rossia, Chris Eaton, Kirk Franklin, Rodney Griffin, Fred Hammond, Bob Herden, Travis Jenkins, Robert White Johnson, and the aforementioned Knapp.

Also honored were Don Koch, Russ Lee, Mary Alice Lovelace, Tim Loveless, Donnie McClurkin, Will McGinniss, Angelina McKeithen, Brad Noone, Chris Padgett, Charlie Peacock, Rebecca Peck, Ben Raylis, Chris Rodriguez, Charles Rumshel, Mark Schultz, Andrew Shirley, Jeff Steele, Mark Stuart, Pint Hickey, Greg Wells, and Michael Wittig.

ON THE ROAD: Five Iron Frenzy embarks on a 47-city tour this fall with former President K, John Reuben, and new band Ace Troubleshooter. The concerts will be interactive experiences: The band is recruiting fans for a “sock puppet” contest, challenging them to bring a new or clean pair of socks on which they have drawn a nose, mouth, and eyes.

The acts will have several single-song, Alabama-based sock puppet choir. There will also be a Sock Puppet Pageant, with prizes for the funniest and coolest sock puppets. Socks will be donated to a local homeless shelter after each show.

Leave it to Five Iron Frenzy to find a way for fans to have fun and help others less fortunate. Look for the band’s new album, Fire Iron Frenzy 2 Electric Bouquet, scheduled for Oct. 23.

NEWS NOTES: Thomas Nelson Inc.’s Word Publishing is now known as the W Publishing Group.

The term-long rights to the name Word Publishing were acquired by Gaylord Entertainment when Word was purchased in 1997. Former president of Word Publishing Byron Williamson has been tapped to head a new Nashville Christian book publishing company being launched by Mobile, Ala.-based Integrity.

The Greg Oliver Agency has signed Erin O’Donnell and new acts Shaun Groves and Phal Chance.

Randy Crawford has joined the Kingsmen as lead vocalist.
Breaking News Daily

HMV Revamps In U.S. Under Stuart Fleming

MTV.com Plans Overhaul

U.K. Indie Labels Planning 'Radical' New Sales Chart

Klein To Exit Reprise Helm; No Replacement Is Seen

Hilbers Splits BMG; Smellie Up For Past?
**Latin Notas**

**THEN THEY WERE FOUR:** As the squballe over ownership of the Son by Four name drags out—the next hearing is now set for fall—life has been moving right along. Singer Luis Damón—formerly known as a solo artist with WEA Latina—has recently been asked to join the group now made up of Pedro Quiles and broth- ers Carlos Javier and Jorge Montes. Former lead singer Ángel López is reportedly pursuing a solo career.

“We plan to retake and duplicate their career, and the first rehearsals have shown tremendous chemistry,” says Rafael Muñiz, who represents Quiles and the Montes brothers.

Come November, Muñiz says, and depending on the court’s decision, his group will either keep or give up the name Son by Four. Whatever happens, he says, a second choice has already been decided. As for a record label, Muñiz says, “Sony has the first option. But if they decide not to take us, then we’ll look for a new label. And let me tell you, every single label has approached me.”

Among other things, Muñiz is banking on the songwriting strengths of the Montes brothers and Quiles, whose songs have been recorded by a variety of artists.

**SANZ UNPLUGGED:** While on his Spanish tour, almost on the eve of the birth of his first child, and following the news of his five Latin Grammy nominations, Alejandro Sanz is also preparing for his upcoming MTV Unplugged album, set to be shot Sept. 14 in Miami.

Unplugged is you can get on stage with some musicians and do the songs you want, how you want. It’s an opportunity to rescue songs, not a few greatest hits, which is a bit passé.”

Sanz says he’ll play with a band that’s being put together by producer/songwriter Humberto Gatica, plus a group of flamenco musicians, he’ll bring from Spain. As for sets, Sanz plans to bring along his own oil paintings for decoration.

**BACILOS VINDICATED:** Multicultural pop trio Bacilos heard its Latin Grammy nominations for best new artist and best pop album by a duo or group with vocal while on tour in Spain, where the band is opening for Alejandro Sanz. It was one of those ironic Grammy moments, consider- ing that the group’s eponymous album was relaunched by label WEA Latina after it did not receive any airplay in the U.S.

“We didn’t lose hope because we knew what’s out there, and we knew we did something honest,” Bacilos singer/songwriter Jorge Villamizar says. “It took us six months to get airplay in Colombia, but once we did, we had two No. 1 songs. That showed us, it’s a different sound, so at the beginning it’s not that simple. But once they listen to it, it opens up a little niche in people’s attention.” Bacilos is set for release in Mexico in the coming months—and that, says Villamizar, may open up the market for them in the U.S.

“There are also songs there that are written as a result of the experience of being a U.S. Hispanic, and that applies to all the nationalities,” Villamizar continues. “And I think people will eventually understand that there’s some thought and writing coming out of the States that goes a little beyond making hit songs.”

**IN BRIEF:** Paula Rubio, nominated for three Latin Grammy awards, is already in the studio working on her upcoming English-language album. It will include two or three tracks from her hit album, Paulina, as well as new English-language tracks penned by Estefano and other writers. In a stunning success for Latin rock, Cuando la Sangre Gelupa, the newest disc by Mexican rockers Jaguares, debuted at No. 1 on the Top Latin Albums chart this week.

Leila Cobo may be reached at 366-361-5279 or at leilacobo@billboard.com. Material may be sent to 101 Grundy Blvd., Suite 406, Key Biscayne, Fla. 33149.

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**Latin Roots For First Disc On Warner**

**TAÑÓN GOES BACK TO HER**

**STING AND MADONNA.**

“It’s our most important release this month, and within the U.S. market, it’s the most important release we have for the next four months,” Martinez adds.

So confident is Warner in Tañón’s ability to take merengue everywhere that the CD release party July 19 took place not in Puerto Rico or on the East Coast—the natural market for this music—but in Los Angeles.

“At least in our chain, she’s the best-selling female merenguera,” says Isabelle Salazar, senior Latin buyer for the Wherehouse Music chain and Tu Música stores. “The good thing is a Mexican audience that wasn’t used to merengue got to know her through Marco Antonio Solís. And I think she needs this album so people don’t forget what genre she belongs to. I have great hopes for her.”

And although Tañón has managed once again to be an “elegant merenguera” (in her words), the album also works because it remains essentially a feel-good party disc that don’t distort the basic rhythms.

“You can have fine entertain- ment,” she says. “But when I do merengue—a genre that’s not even from my country—well, you have to treat it with respect.”

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**By Leila Cobo**

MIAMI—When Olga Tañón signed with Warner Music International last October, after nearly a decade with WEA Latina—the label’s U.S. Latin arm—she was aiming to expand her reach as an international artist with broad possibilities.

Tañón, after all, had popularized merengue like no other female singer before her. Then she’d done equally well with her first entirely pop album, Nuevos Senderos (New Paths), pro- duced by Marco Antonio Solís. The possibilities, it seemed, were endless.

Because of that, Tañón went back to her roots for her first Warn- er Music disc, Yo Por Ti (released July 17), a decidedly tropical album that moves Tañón to mambo and bugalu and highlights Tañón’s vocal prowess.

“I truly think it’s my best album,” says Tañón, who also produced the record. “I recorded merengue again because we pulled fans on my Web site, and the first thing they said was that they wanted me to do merengue. But I also wanted to work with Puer- to Rican producers. Tañón enlisted the help of such songwriters as Rudy Vásquez, who’d penned past merengue hits for her, and she also sought out producers like Angel “Cucco” Peña. Rerating the current trend of making tropi- cal albums with a pop guise, she also included only two slow tunes in the mix. One of them is a ballad version of the single “Como Olvidar,” which was recorded almost as an afterthought—with a different producer, even (Humberto Gatica)—once the album was finished.

“The majority of artists that have become international stars do so with an album that’s very much theirs, with a defined and genuine sound,” says Raúl Muñiz, Tañón’s longtime manager. “My strategy is to internationalize Olga with an album in her language, with her rhythms, that will then enable her to return with even more strength to the U.S.”

Even with aflagging tropical mar- ket, expectations for Yo Por Ti are high, based on Tañón’s growing clout. “I don’t consider Olga a tropical artist,” WEA Latina president George Zamora says. “I consider her an artist. But I think she will raise the profile of the tropical genre. Like Marc Anthony, she creates excitement in the marketplace.

Released a few weeks earlier in Colombia, Yo Por Ti was launched simultaneously in the remainder of Latin America, the U.S., and Spain. In Mexico, a relatively new market for Tañón, the merengue version of the single reached No. 1 on the radio in Mexico after three weeks.

“Our aim is to really cross her over into the entire region,” says Gabriela Martínez, marketing manager for Warner Music Latin America. The label is scheduled to feature Tañón Aug. 14 at an upcoming AOL-Time Warner convention, where she’ll share the stage with the likes of
### Hot Latin Tracks

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<thead>
<tr>
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<td>AZUL</td>
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<tr>
<td>2</td>
<td>O ME VOY O TE VAS</td>
<td>Marco Antonio Solis</td>
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<td>BESAME</td>
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<tr>
<td>5</td>
<td>NO ME CONOCES AUN</td>
<td>Miguel</td>
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<tr>
<td>6</td>
<td>ME VAS A EXTRANAR</td>
<td>Pepe Aguilar</td>
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### Latin Pop Airplay

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### Tropical/Salsa Airplay

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<td>Sony Music Latin</td>
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### Regional Mexican Airplay

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<td>CUANDO ME AMO</td>
<td>AMOR</td>
<td>Sony Music Latin</td>
<td>2</td>
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<tr>
<td>ME LO SORPRENDIO</td>
<td>AMOR</td>
<td>Sony Music Latin</td>
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</tr>
<tr>
<td>EL CORAZON</td>
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<tr>
<td>COMO TE AMO</td>
<td>AMOR</td>
<td>Sony Music Latin</td>
<td>5</td>
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Olga Tañón new studio album "yo por ti"
In stores now

Featuring her new hit "cómo olvidar"
BY RAMIRO BURR
SAN ANTONIO—Pioneers and influ-
ential players in the early evolution of
Tejano music—including Little Joe, Rene y Rene, the late Selena, and the late
Valeria Longoria of San Antonio—
were honored by the Tejano R.O.O.T.S.
Hall of Fame Museum during its sta-
tioned ceremony that featured perform-
ances by such artists as Little Joe, Rockey & Johnny and La Familia, Rene y Rene, and Isidro Lopez.

Other inductees into the museum’s
Hall of Fame included Lope,
lo Drama, Carmen y Laura, Rodolfo y
Lalo, Armando Pena, Johnny Herr-
erra, Lopez, Chano Cadena, Armadillo
Rodríguez Sr., Ruben Vela, and
Conjunto Bernal—Paulino Bernal, Eloy Bernal, Manuel Solís, and
Chacha Jimenez.

“They were the men and women
who helped create what we now know as
Tejano conjunto music,” Tejano
R.O.O.T.S. president Joe Villanueva
said prior to the event. (The letters
stand for Remembering Our Own
Tejano Stars.) “Our dream [is] to honor
them and remember them through our
museum and hall of fame.”

The event, billed as Noche de Fiestas
Tejana, took place at Alice, a small
community about 90 miles southeast of
San Antonio, and featured a spe-
cial tribute to Selena Quintanilla
Perez and El Conjunto Bernal.

“Selena has long been recognized as
the birthplace of Tejano music, dat-
ing to the early ‘40s, when the first
Tejano recordings were made here at
Ideal Records,” Villanueva said. “This
museum solidifies that recognition.
And we truly believe the Tejano
museum is right at home, for all
the music history that came from Alice
and the South Texas area.”

Earlier this year, in a bill signed by
the governor, the city of Alice was
recognized as the official birthplace
of Tejano, and the Tejano R.O.O.T.S.

Hall of Fame Museum was recog-
nized as the official hall of fame
for Tejano music in Texas.

“It took a lot of work but we did it," Villanueva said. “There are so
many cities around South Texas that
have claimed themselves as the
capital of the music. But none can
rightfully claim that as the birthplace
of the music.”

Vincen Carranza, RUNO-AM COR-
pus Christi, Texas, radio-show host,
said the museum was long overdue
and that “it is a way to preserve our
heritage, for future generations to
understand what we went through.”

R.O.O.T.S. is a nonprofit orga-
nization founded in April 1999 by Vil-
anueva and others who believed
that Alice’s musical contributions had
not been recognized.

Last year, the Tejano R.O.O.T.S.
organization opened the museum, a
modest building where album covers,
period costumes, vintage photos, and
other artifacts may be found in display
cases in a 20-by-20-foot room.

“We wanted to honor the people
who started the conjunto, orquesta
Tejana, and Tejano movements,”
R.O.O.T.S. director Joe Lozano
said. “We don’t want these artists
to die without people knowing who they were.”
We Listen to More than the Radio.

We Listen to You.
EDDIE KRAMER CREATES NEW HENDRIX EXPERIENCES

By CHRISTOPHER WALSH

NEW YORK—Jimi Hendrix fans, already thrilled by re-EQ’d and remastered releases from the pioneering guitarist-composer’s vast archive of recordings, have more reason to rejoice. With the Hendrix estate under his family’s control since 1995, the guitarist’s associate, producer/engineer Eddie Kramer, has compiled many recordings for CD release, such as The Jimi Hendrix Experience four-disc boxed set released in 2000, which includes many studio outtakes and live performances previously available only in bootlegged form.

Most recently, Kramer has taken Hendrix into the realm of surround—tantalizing notion, given the unbridled psychedelic nature of the original 2-channel mixes—for eventual DVD video release. Last year, Kramer visited Kampo Studios in New York to remix Hendrix’s complete performance at the 1970 Isle of Wight Festival. Although the Hendrix portion of director Murray Lerner’s Message to Love: The Isle of Wight Festival lasts just 20 minutes, his work was in two hours long. Kramer’s remix, created in Kampo’s Solid State Logic Axiom MT-equipped Studio C, presents what would be Hendrix’s final recorded performance in full sonic glory. While a DVD release date has not yet been determined, the film, with Kramer’s 5.1 mix, will be presented during the New York Film Festival, Sept. 28-Oct. 14.

More recently, the indefatigable Kramer revisited Hendrix’s famous Berkeley Community Theatre concert from May 1970, a project that took him to recording facilities in New York and Los Angeles. After a stereo remix at Kramer’s Clinton Recording Studios, Kramer traveled to NRG Recording in North Hollywood, where he created a 5.1 mix in Studio C. The project, he reveals, employed a combination of old and new technology, arriving at a sonically impressive result.

“It was a good combination of the two worlds,” says Kramer, during a brief respite from his active schedule. “They seem to work fairly seamlessly together. I’m using the SSL 9000 on drums, bass, guitar and vocal. I'll use the SSL 9000 and lots of outboard gear, like old Neve 1081 mike preamplifiers and [Universal Audio] LA-2As and 1176s, for the warm factor.

Playing back the original 1-inch, 8-track master tapes, Kramer continues, the 5.1 mix was recorded to the Tascam MX-2424 hard disk multitrack recorder in 24-bit/96kHz mode, using Mytek 8X96 Series converters. He further employed the Lexicon 960L multichannel digital effects system.

“I’ve got a special reverber setting in there,” he confides, “that is very similar to an EMT plate that I used on Jimi’s vocals. That sounds beautiful.”

Unlike the Isle of Wight Festival, where Hendrix battled numerous technical difficulties and internal demons, the Berkeley concert benefited from superior acoustics and, judging from the existing audio and video (long available on VHS), an artist in a more positive state of mind. The DVD release, Kramer adds, will feature a restored print in addition to the high-resolution, 5.1 surround mix.

“The sound is going to be a radical departure from previous projects.” It was pretty spectacular, and you really feel like you’re sitting 10-15 rows [from the stage]. You can hear the audience clapping, the reverber of the hall, and you really feel like you’re there.

**Eddie Kramer Creates New Hendrix Experiences**
Museum York's coming works set Orchestra McParland, and George Fred Webber; and Broadway way 2002, New York; Shearing;ing Broadway tours for American Masters series, the in a CD and James Naughton) and The Royal Art Theater, of Leonard Van-essence and Rodgers Centennial: "It's won- fabu-lous," she says of Rodgers' "Music of my life." And Rodgers is outliving the world where he grew up. "We're going to the heart of America, because these songs are the soundtrack of so many people's lives. I myself grew up with Carousel, Oklahoma!, and The King and I. I knew them backwards and forwards, and they were a big part of my life—so it was a real thrill for me when we reissued the soundtracks last year.

**EDUCATIONAL VALUE**

**All the hoopla, notes Rodgers & Hammerstein Organization president Robert O. Smith, is par-ticularly exciting because of its educational value.**

"He found his audience in his scores the significance of the Peters' release within the context of the Rodgers centennial: "We're working closely with Ted Chapin and the Rodgers estate, and it will be a very major release, with full marketing everywhere."

Hetherwick, who envisions a dance-club remix on one of the album tracks, adds: "We are going to the heart of America, because these songs are the soundtrack of so many people's lives. I myself grew up with Carousel, Oklahoma!, and The King and I. I knew them backwards and forwards, and they were a big part of my life—so it was a real thrill for me when we reissued the soundtracks last year.

**RODERS AND HEART**

Chapin says that the Broadway revival of Rodgers & Hammerstein's Oklahoma! and Rodgers & Hart's The Boys From Syracuse particularly play into the Rodgers centen-nial celebration: "His heart was in the Broadway theater, so it all starts from there. He lived for the musical theater and instinctively knew how to write music that worked on the stage. And his songs all seemed to come from a different voice.

"I think of a fantastic way for the Hammerstein Organization to have compiled a promotional CD, Richard Rodgers 2002 Centennial, featuring 23 diverse but representative songs and compositions—including the orchestral theme to the 1954 World War II documentary TV series Victory at Sea. The disc also contains Rosemary Clooney's "The Singers\' Sweetest Sounds" from the 1962 show No Strings, for which Rodgers wrote both lyrics and music, as lyricist Oscar Hammerstein had died two years earlier."

"After outliving the two great lyri-cists [Hammerstein and Hart]—either one of whom would have secured his place in the cul-tural pantheon—he decided to write his own show and lyrics," Chapin says, then quotes a lyric from the song: "The sweetest sounds I'll ever hear are still inside me, my son. And I'm optimistic statement to make!"

The honorary patrons for the Richard Rodgers 2002 centennial are Lloyd Webber, Julie Andrews, and Rodgers' daughters, Linda Webber and Rodgers Mary and Rodgers.

**BM'S UPGRADED WEB SITE:** BMG boasts a new, improved Web site, bimi.com. "We did a complete over-haul on the interface, dividing it into a series of portals custom-made for our target audiences," says Robbin Ahrol, BMI VP of corporate relations.

"There's one for songwriters, another for publishers, another for licensees, another for the media, and so on."

Each portal, Ahrol notes, offers a series of custom digital tools. "For example, the songwriters and pub-lishers portals have online song regis-tration and the ability for writers to review their catalogs and royalty statements online." He adds that thousands of BMI writers have now signed up for online registration, and have registered "tens of thousands of new works with us in the year this module has been active."

Ahrol says that BMI currently re ceives approximately 40% of all regis-trations for new works electronically and is aiming for 50% or better by the end of the year.

"Over in the li-censees portal, radio, drio broadcasters can upload airplay information directly to our mainframes in Nashville—no more paper logs. —and Webcasters can go to BMI's license online, right down to paying for it with the credit card," he says.

"Our online version of [BMI quar-terly] MusicWorld publishes six times the number of stories we are able to cover in our print magazine. And then there's the song-search function, with fast access to all 4.7 million registered BMI musical works—and it's now updated daily."

**SALABERT A BOON FOR BMG:** BMG Music Publishing’s recent acquisi-tion of a majority share of presti-igious indie French publisher Edi-tions Salabert bolsters its position in both pop and serious music, according to Nick Firth, president of BMG Music Publishing Worldwide.

"In a world where there aren't many big independent catalogs left, the size of Editions Salabert is a plus for BMG Music Publishing," Firth says. "Editions Salabert makes it possible for us to be a large publisher in France by any standard and is a perfect fit, given our portfolio of businesses: The cat-alog’s quality in both French and U.S. pop standards was appealing because BMG wasn’t as strong in this repertoire as our big competi-tors. At the same time, Salabert’s serious music repertory augments our standing as one of the world’s top publishers of serious music.”

BMG Music Publishing had al ready owned a minority share in Editions Salabert through BMG Ricordi, the Italian music publisher acquired by BMG in 1992. Editions Salabert, which was founded in 1894 by Francis Salabert, holds the rights to more than 80,000 im-portant French pop standards, jazz, and serious music titles. Its unique catalog is made up of equal parts pop standards—written by the likes of Vincent Scotto, Charles Tenet, Maurice Vain, and Duke Ellington—and recorded by artists including Tenet, Ellington, Josephine Baker, Edith Piaf, and Maurice Chevalier—and serious music titles by such composers as Eric Satie, Darius Milhaud, Albert Roussel, Francis Poulenc, Arthur Honegger, and Georges Auric.

With the acquisition, BMG and Salabert will jointly market and pro mote Salabert composers and cata-gols, which will further benefit the Rodgers estate. The musician and publisher has long been an advocate for serious music and has been instrumental in promoting the value of the Rodgers' legacy.

Firth says BMG is committed to highlighting the rich legacy of Rodgers and Hammerstein and their contributions to the world of music. The acquisition of Editions Salabert provides BMG with a strong foothold in the French market and a valuable asset in the global music industry.

**NEW FROM CARL FISCHER:** New York music publishing/distribu- tion company Carl Fischer has issued Modern Bride Wedding Songbook, a wedding planner featuring 80 appropriate songs and music pieces, in conjunction with Modern Bride magazine. Also available from the company are 54 new choral orchards designed for school choirs and 26 new orchards suitable for church use. Additionally, two instruction videos are out: How to Play Your Own Sound is the third installment of Dave Weckl's ‘A Nat-ural Evolution’ percussion series, while The Quick Guide to Djembe Drumming explores the popular African Djembe drum.
THANKS FOR 20 YEARS OF RECREATING THE INDUSTRY AND REMAINING OPEN MINDED...
What would you say are your label’s strengths right now?
DN: We offer the time to develop. We don’t expect things to happen overnight. Look at Shea Seager: We’re giving her room to breathe. She’s a unique, slow-building artist. We don’t sign a lot of artists, and we don’t put out a lot of records. That allows us to give artists like Shea the attention she needs.
KN: We’re the young label on the block. Out of the gate, our strength has been in the fields of R&B and pop. Our goal is to keep that momentum building, while broadening into rock.
And your label’s weaknesses?
DN: For us, it’s the R&B side. We’re committed to building in a dramatic way, brick by brick. It’s starting to happen, as proved by the success of Tyrese.
KN: Honestly, our only weakness is that we have the release schedule of a massive label, but we have a staff that—though incredibly focused—is small. We have to hustle.
Getting back to record-making, is it difficult to get a band that writes its own material to consider cutting an outside tune?
BG: Getting a band to take outside songs is next to impossible. Sometimes they have to make a record that fails before they’re open to outside input.
But how many bands with failed records get a second shot?
BG: Not a lot, so you have to be as persuasive as possible. The best compromise is to pair the band’s writer with an outside writer, so that the band can still feel emotionally invested.
What do you think will be the next big movement in music?
DN: The fan base for acts like ‘N Sync is growing up. They’re naturally gravitating toward acts that are addressing more adult issues. A great example is a band with a lot of potential but big youth appeal.
BG: Not to take anything away from the teens, but real, self-contained bands will always make an impact. There’s something to be said for an artist who can sit down at a piano and write a song. Ultimately, I think we’re going to see a swing toward pop artists with quirky twists.
KN: The really big news is that—
match finding Natalie Imbruglia. From the start, she completely blew me away.
BG: For me, it’s being with the same company for 11 years. In this business, that feels like a major achievement.
What record or act do you regret signing?
DN: [Laughing] Er, pass!
BG: It’s not so much a matter of regret as there are days when you wish some acts would just go away. They can become impatient when things aren’t going their way.
KN: Without getting specific, there is always that Euro-pop single that you pick up because it’s exploding abroad. The victory is often hollow because there usually isn’t a legitimate artist there to nurture.
What do you think will bring the next big movement in music?
DN: The fan base for acts like ‘N Sync is growing up. They’re naturally gravitating toward acts that are addressing more adult issues. A great example is a band with a lot of potential but big youth appeal.
BG: Not to take anything away from the teens, but real, self-contained bands will always make an impact. There’s something to be said for an artist who can sit down at a piano and write a song. Ultimately, I think we’re going to see a swing toward pop artists with quirky twists.
KN: The really big news is that—

GOOD WORKS

AFTERSHOCK: Marc Anthony, Lauryn Hill, Anoushka Shankar, and Luther Vandross will participate in the July 29 concert AfterShock, which will raise funds for earthquake victims in El Salvador and India. The event will take place at San Jose, Calif.’s Compaq Center. Tickets cost $60 and are available through Ticketmaster or at the Compaq box office. Special platinum and gold-circle tickets are also available. Contact: Kirsten Andresen at 323-463-1978.

TOUR TACT: The Girls’ Night Out tour, featuring Reba McEntire, Martina McBride, Sara Evans, Jolie O’Neal, and Carolyn Dawn Johnson, has partnered with USA Harvest, an organization that feeds the hungry across the country. At tour stops through Aug. 14, USA Harvest will provide food collection receptacles. Food will then be distributed to local markets. Contact: Darlene Bieber at 615-846-3878.

Groom is a commercial director for LTB Productions.

DEATHS
Bob Hyde, 52, of the effects of a stroke. July 13 in Los Angeles. Hyde was VP of A&R for EMI Capitol Music Special Markets, where he was instrumental in the release of the Ricky Nelson boxed set Legacy. Hyde additionally worked as a consultant for Rhino Records and served as head of Murray Hill Records’ mail-order division. Hyde is survived by his wife, a daughter, his father, and a sister.
WHAT VIDEO GAVE BIRTH TO

MTV

20
And to think, they said this wouldn’t last.

Those were the immortal words uttered by Michael Jackson during an unforgettable MTV moment in which he and then-wife Lisa Marie Presley kissed onstage at the 1994 MTV Video Music Awards. But those words could also apply to MTV, which celebrates its 20th anniversary this year.

The launch date of MTV (Aug. 1, 1981) along with the first video played on MTV (the Buggles’ “Video Killed the Radio Star”) have become a part of music history. But the struggle to put the network on the air is often overlooked.

WHERE IT ALL BEGAN

MTV had to overcome the obstacles of finding advertisers when many skeptics thought that a 24-hour music channel on TV wouldn’t last beyond a few months. The network also launched at a time when artists rarely made videos, so having enough content to fill the vast programming space was a formidable challenge. (There’s an old joke among people who remember the early days of MTV: “How did you get your video back then? You made a video.”)

Headquartered in New York, MTV, ironically, wasn’t even available in that city until a year after its debut. In fact, the network had to celebrate its launch at a restaurant in Fort Lee, N.J.—the closest place to New York that aired MTV at the time.

Twenty years later, few can deny that MTV has become more than a music channel. It’s become the world’s largest TV network, an influential force in pop culture and one of the most recognizable brand names in the world.

According to MTV, the network is in more than 342 million households around the world (including over 78 million in the U.S.), and last year was MTV’s highest-rated year to date. Ratings for first-quarter 2001 have jumped 29% compared to the same period last year. In addition, MTV Networks’ pro forma revenues of $5 billion last year (up 14% from the previous year) were largely due to MTV, whose advertising revenues are expected to be about $700 million this year.

In celebration of its first two decades, MTV will be televising a 20th-anniversary concert, set to take place Continued on page 54

Twenty years later, few can deny that MTV has become more than a music channel. It’s become the world’s largest TV network, an influential force in pop culture and one of the most recognizable brand names in the world.

Time Flies...
Some of MTV’s most memorable moments

1981

January

Warner Amex Satellite Entertainment Company (WASEC), a joint venture of Warner Communications and American Express, is granted approval to create a music-video channel. John Lack is in charge of the venture; Bob Pittman runs the day-to-day operations.

August 1

MTV debuts at 12:01 a.m. Fittingly, the first clip to air is “Video Killed the Radio Star” by the Buggles. Other artists featured in the first hour of videos include Pat Benatar, Rod Stewart, Styx, The Who, Cliff Richard, the Pretenders, Todd Rundgren, Split Enz and 38 Special. The network’s first five VJs are Nina Blackwood, Mark Goodman, Alan Hunter, J.J. Jackson and Martha Quinn. Jack Schneider becomes president of MTV.

1982

February 12


March 1

The “I Want My MTV!” ad campaign premiers with Pete Townshend, Stevie Nicks, Mick Jagger, Adam Ant, Pat Benatar, the Police and David Bowie demanding their MTV in TV spots.

December

John Lack leaves WASEC; Bob Pittman is left to run the service.

1983

March 31

Michael Jackson’s “Beat It” world premiers; Dec. 2, his 14-minute “Thriller” debuts on the channel.

1984

March 13

The weekly Top 20 Video Countdown show debuts. The series will run until the late ‘90s.
Your birth marked the new era. Happy 20th Anniversary.

Sony Music Entertainment Inc.
The Evolution Of A Network

Its Viewers Continually Growing And Changing, MTV Must Constantly Find New Ways To Keep Them Coming Back

For More. BY DEBBIE GALANTE BLOCK

Music television has so profoundly changed the entertainment landscape that I believe historians will define pop culture in terms of pre- and post-MTV.

Jeanne Caravela

We thank MTV for their support since day one with Naughty By Nature. We loved the "Down Wit' MTV" parody they did. But, two of my most memorable moments were performing "Hip-Hop Hooray" at the MTV Awards and Spring Break!

Vinnie Brown, Naughty By Nature

TWENTY YEARS OF MTV

Continued from page 52

Aug. 1 at New York’s Hammerstein Ballroom.

MTV Networks chairman/CEO Tom Freston says, “To say that MTV has in any way changed the music industry would be kind of arrogant. But we did make the music industry more cognizant of TV, and we helped the live tours get a finger on the pulse of what people are interested in.”

“Sometimes MTV gets too much credit for things,” says Judy McGrath, president of the MTV Group and chairman of Interactive Music. “But we’ve gotten one thing right. We’ve done a pretty good job of reflecting the needs of fans. It feels like MTV lets the audience own the network.”

Nielsen Media Research consistently ranks MTV as the No. 1 cable network among 12- to 34-year-olds—MTV’s target audience, says McGrath—is currently the “most marketable to, most diverse, open-minded generation that has ever existed.”

THE FIRST AIRING

The origins of MTV can be traced back to many people, but it was Warner American Express Satellite Entertainment Company (WASEC) executive John Lack—inspired by Poplife, a music-video show created in the late ’70s by Michael Nesmith of the Monkees—who is given a great deal of credit for helping the dream become a reality.

The industry first heard about WASEC’s plans for a 24-hour music channel when Lack announced it at the 1987 Billboard Music Video Conference. He—along with other WASEx execs Jack Schneider, Bob McGrath and Bob Pittman (now co-CEO of AOL Time Warner)—set in motion the network that would become MTV. WASEX officially approved the network in January 1981.

Continued on page 56

September 14

The first MTV Video Music Awards hits the airwaves with performances by Madonna, Huey Lewis & the News, Rod Stewart, Tina Turner and ZZ Top. Bette Midler and Dan Akroyd are the hosts, and the Carters’ “You Might Think” takes home the Video of the Year trophy.

1985

June 3

MTV debuts its first comedy series, The Young Ones, about four crazy British college students.

July 13

MTV airs 17 hours of Live Aid.

August

Viacom purchases MTV Networks.

1986

February 17

The channel’s first viewer all-request show, MTV2, debuts.

March 10

120 Minutes, the network’s late-night alternative-music show, premieres.

Today, the show airs on MTV2.

March 21

MTV begins its often notorious annual live coverage of Spring Break from Daytona Beach, Fla.

May 30

"Downtown" Julie Brown is brought in as the first new VJ since the channel’s birth in 1981. Original VJs Nina Blackwood and J.J. Jackson leave.

August

Bob Pittman announces his departure from MTV.

1987

March 16

MTV debuts in Australia on the Nine Network.

April 18

Headbanger’s Ball, a weekly show dedicated to heavy metal, premieres. The show will run until the mid-’90s.

August

1 MTV Europe, the continent’s only 24-hour music-video network, launches with Dire Straits’ “Money for Nothing” clip.

August

1 MTV The continent’s only 24-hour music-video network, launches with Dire Straits’ “Money for Nothing” clip.

October

The channel’s first expanded coverage of news, The Week in Rock, begins airing weekly. The series will eventually morph into MTV News 1515 in 1998 before going off the air in 2000.

www.americanradiohistory.com
Hey!
we’re Virgin Records from Beverly Hills California and we’re glad it’s MTV’s 20th anniversary because they play our videos and they’re totally hot woooouuuuuuuuuuuuahh!
Coming Full Circle
With MTV 360

With A New Brand Of Interactivity, MTV, MTV2 And MTV.com Are Weaving A Tight Web For Their Tech-Savvy Viewers

BY CARLA HAY

ow that they have a never-ending appetite for "access and behind-the-scenes information," says MTV/MTV Group president Van Bouter. "They want a much more individualized experience and more interaction with each other and with the artists." With that in mind, MTV launched its MTV360 initiative earlier this year to emphasize MTV, MTV2 and MTV.com as different points on the same circle.

"We wanted MTV360 to be more than cross-promotional marketing," says Judy McGrath, president of the MTV Group and chairman of Interactive Music. "We wanted it to connect the MTV viewers.

Examples of how MTV360 works will be: After an artist’s video is shown on MTV, viewers may be given a message prompting them to go to MTV.com for more information about the artist; someone visiting MTV.com being able to vote for his or her favorite videos on MTV2’s viewer-request program Control Freek; or someone watching an artist’s video on MTV2 finding out that the artist will be on an MTV series and the air date for the show.

These are just a few of the numerous scenarios that MTV360 Group chairman Nicholas Butterworth says are part of the company’s plans to make "convergence the next great reinvention of MTV. With MTV360, all three platforms are different but connected."

UNIQUE TO THE USER

The points of entry on the MTV360 circle are, of course, up to the individual. Each different entry point offers unique qualities to the end user, Butterworth elaborates. "MTV is best with longform programming. MTV2’s strength is a wide range of music-video programming, and MTV.com brings the most interactivity to the mix, and it’s a great online music experience.

According to Media Metrix, MTV.com consistently ranks as the most-visited music-information Web site, averaging nearly 3 million unique visitors a month.

Since its beginnings as a section on AOL in 1995 to becoming one of the top music sites on the Web, MTV.com has made some groundbreaking strides in music and video; in May, the affinity for such a service for its online music sales.

If all these changes weren’t enough, MTV.com will undergo a complete overhaul, with the revamped site to be unveiled sometime this summer. Butterworth says that giving MTV.com a dramatic makeover is "the biggest project we’ve ever done. Some of the new features will be a deeper integration of communities, with the ability for users to see each other and talk to each other wherever they are."

MTV.com’s features include news and information on artists, music streaming through MTV Radio, live recordings, partial video clips, a library of songs, message boards, chat rooms and free E-mail addresses. Butterworth predicts that, in the future, "at least half of the videos on MTV and MTV2 will be downloadable in their entire form on MTV.com."

REACHING A NEW AUDIENCE

Interactive programming on MTV certainly didn’t start this year. The network made its first real entry into online/TV synergy in 1995 with Live Live, which scrolled live the Year trophy at the MTV Video Music Awards.

1989
March 3 Madonna’s burning cross and Saint-filled "Like a Prayer" world-premieres.
June 3 Supermodel Cindy Crawford begins hosting the quarterly fashion show, House of Style. Crawford will continue to host the show until 1998.
December 13 MTV’s Decade, a two-hour documentary on the ‘80s, wins the network a Peabody Award.

1990
January 3 MTV Unplugged debuts with guests Squares, Syd Straw and Elliot Easton from the Cars.

1998
February 12 Author and former Rolling Stone editor Kurt Loder joins MTV as anchorman for MTV News. Loder, still with the network today, is now the longest-running personality on MTV.
June 9 The Big Picture, a magazine-style show dedicated to music, premieres with host Chris Connelly, senior editor of Premiere Magazine.
July 28 MTV declines to play Neil Young’s ‘This Note’s For You,’ a criticism of politicians who shill for corporations. Ironically, the clip will go on to win the 1989 Video of the Year trophy at the MTV Video Music Awards.

1999
November 7 MTV Europe beams live into East Berlin for the first time. Two days later, the Berlin Wall falls.

We were thrilled when we found out our video for "Kiss Me" was being played on MTV. It was a huge turning point in our career and a real honor.

Simone Nuss The Fisher

Although Nesmith declined to be a part of MTV, WTHE wanted no time in assembling a group that would become MTV’s first pioneering executive team, including Preston, John Sykes (now president of VH1 and CMT), Steve Casey, Sue Steinberg, Carolyn Baker and Fred Seibert. McGrath was also part of MTV’s original staff.

Less than nine months later, MTV was born, at 12:01 a.m. on Aug. 1, 1981.

The second video to be played on MTV was Pat Benatar’s...
ONE GREAT STEP FOR MUSIC,
ONE GIANT LEAP FOR MUSIC VIDEOS.

Congratulations to MTV for twenty years
of sound research and exploration.
**Q&A With Judy McGrath**

The President Of The MTV Group & Chairman Of Interactive Music Offers Insight Into The Network's 20-Year History.

BY DEBORAH RUSSELL

What compelled you to join MTV in 1981?

I hadn’t even seen it, because it was only on in New Jersey (at the time). People told me, “Cable is so tacky, MTV will never last.” But it seemed irresistible. Who doesn’t want to be around musicians? And the rules were loose: There weren’t any. Keith Haring did the art for our first Rock ’N’ Roll Ball because somebody saw his work on the subway. I remember seeing Bow Wow Wow and John Belushi at the party and thinking: “Oh my God—cool people want to come to this!” We hardly knew what we had.

What did you have?

In the early ‘80s, there were the major networks and a few cable channels. MTV was the home for the college drop-out, the crazed art student, the person who just wanted to argue music. I think a little like we caught lightning in a bottle. Some people recently told me they were 14 when MTV went on the air and they stayed up all night watching and planning: “We have to go there.”

If you think about “I Want My MTV,” the “my” in that phrase is very important. We’ve spent a ton of energy identifying the audience. They own MTV, and we have to be true to them. The fans come first; and that “reflecting-the-audience” piece of the equation is stronger today than ever. MTV was created for the “forever young” generation. We are of the moment. For anyone interested in this minute, you can find it here.

Let’s break the last 20 years into increments, starting with 1981 to 1985...

The “Money-for-Nothing Years.” We started off with practically no money, no staff, no shows, no news department. We played videos and read headlines. We cobbled footage together from the public domain to produce the promos—all that early spaceship stuff and old people playing violins—we even cut up *Reefer Madness* about 100 times. We would slide a photograph of the MTV logo across a desk and shoot it. It was like doing your homework by candlelight.

This is also when we launched our “Money-for-a-Good-Cause” effort. I think back to our 17-hour broadcast of Live Aid. We hardly knew what we were doing, but it was amazing. I’ll never forget Madonna doing “Holiday” in front of a bunch of crazed Led Zeppelin fans.

And the mid-’80s to 1990?

The “Reagan Years” meet the “We Are the World” Years.

Continued on page 62

MTV broke down a lot of barriers. Back then, rock radio dominated against women, and you wouldn’t play more than one female singer within a certain time period. But MTV didn’t care if you were female, or how many other female artists they were playing. That’s what made MTV a maverick, and eventually radio caught up.

HELPING MAKE SUPERSTARS

“I grew up on MTV, so I consider myself part of the first MTV generation,” says Jordan Schu, president of Geffen Records and founder of Flip Records. “MTV has been one of the essential places I’ve gone to for music. Presented the right way, MTV can do tremendous things for artists, and I’ve seen the results happen for our bands after MTV got involved.”

Schu—who works with such artists as Limp Bizkit, Weezer, Beck, Guns N’ Roses and Staind—adds, “MTV does its best to understand the artists and present the artists’ visions the way they want them to be presented.”

Staind lead singer Aaron Lewis notes, “Getting exposure on MTV is really the best advertising that money can’t buy.”

One of the first bands to benefit directly from MTV exposure before receiving mainstream radio airplay was Daron

**February – March**

- MTV Europe launches in Czechoslovakia, Poland and Israel.
- May 29: MTV Europe expands to Kenya on KTN Channel 62.
- October 22: MTV Brasil launches on TV Abril.

**1991**

- March 4: MTV becomes the first non-Soviet channel to broadcast 24-hours-a-day in Russia on Leningrad’s Cable TV network.
- May 2: MTV Networks and HutchVision Limited announce plans to develop an Asian version of MTV that will beam to Japan. MTV Asia will reach 31 countries and 2 billion viewers.
- June 2: The network’s first animation series, Liquid Television, bows.
- July 31: MTV Europe expands to Italy on G.T.I.

**November 27:** ABC airs *MTV Live* a special celebrating the 10th anniversary of MTV, featuring performances by Madonna, Aerosmith, Michael Jackson, George Michael and R.E.M.

**1992**

- January 3: The channel’s first weekly sports magazine, *MTV Sports*, premieres with host Dan Cortese.

**February 3:** MTV kicks off its first “Choose or Lose” election coverage, anchored by Tabitha Soren. In June, the channel will host a moderated forum with then-presidential candidate Bill Clinton.

**May 31:** The Real World debuts.

**June 10:** The first MTV Movie Awards airs.

**August 15:** Eric Clapton Unplugged is released. It will go on sell over 7 million units and win Album of the Year at the 1993 Grammys.

**December 22:** MTV Jams, a daily video show covering R&B and hip-hop, premieres. Bill Bellamy hosts.

**December 31:** MTV Japan debuts.

**January 25:** The first MTV Rock ’N’ Roll Inaugural Ball telecast live. President-elect and Mrs. Clinton attend along with...
Before MTV we only heard music.

We celebrate your 20 years of vision.
Branding A Nation
With Everything From A Karaoke Machine To Home Furnishings, MTV Is Everywhere, And Consumers Are Eating It Up.

BY STEVE TRAIMAN

The MTV Program Enterprises group is headed by Donald Silver, senior VP, program enterprises and new business development. Viewing consumer products, the group has departments dedicated to the audio, home entertainment, publishing, licensing and interactive industries, charged with creating innovative and unique products targeted to the 18- to 24-year-old consumer.

According to Lisa Siften, VP, the area has grown exponentially over the last five years, both in terms of revenue and breadth of product.

“MTV branding is very important as a direct extension of the (cable TV) channel,” she says. “We try to put the MTV spin on everything and follow the channel’s creative lead. Our first priority is to create products that make sense for our demographic. We like to think we’ve never strayed from that goal, and never will.”

ANNIVERSARY PRODUCTS ON THE LINE
MTV Program Enterprises is poised to continue its success with a trio of 20th-anniversary products:

• **MTV Unplugged** will be published Aug. 1 by MTV and Pocket Books as an oral history of MTV, featuring anecdotes, stories and behind-the-scenes revelations from the people who made the channel what it is today, including artists, producers, interns and fans.

• **MTV: 20 Years of Pop CD** was released July 5, in partnership with Maverick Records, featuring some of the best pop songs from MTV’s 20-year history. Tracks include Madonna’s “Borderline,” Whitney Houston’s “I Wanna Dance With Somebody,” R.E.M.’s “ Losing My Religion,” Weezer’s “Buddy Holly,” Christina Aguilera’s “Genie in a Bottle” and many more.

• **MTV 20 DVDs/videocassettes** debuted July 10, in partnership with Image Entertainment.

This special 20th-anniversary collection features memorable music videos from the world of Rock, Pop, Jazz and Roots as originally seen on MTV.

OTHER HIGHLIGHTS
The consumer-products team reached new heights for young-adult franchises in 1995 with the launch of the Beavis and Butt-Head licensing program. The franchise offered apparel, stationery, gifts, novelties, figurines and domestic best-selling books, videos and interactive games, and a platinum-selling album.

Starting in 1995, the program was one of the first young-adult animated franchises to encompass all categories and generated over $600 million at retail.

The licensing and merchandising program has evolved with a heavy focus on the MTV brand. Under the direction of Heidi Eskenazi, VP, licensing and merchandising, the program now has more than 200 licensees in 10-plus countries with product lines that include consumer electronics, back-to-school products, home furnishings and more.

Interactive programming on MTV certainly didn’t start this year. The network made its first real entry into online/TV synergy in 1995 with Yack Live, which scolloped live comments from online users while videos played. More recently, MTV’s interactive programming included all 1999 game show Web Riot.

MTV’s audience tends to be older and “more musically advanced” than MTV’s core demographic, says Freston.

Because it is a smaller network with more programming time for music than MTV, MTV2 tends to take chances earlier on artists and programs a more experimental mix of videos. MTV2 GM David Cohn says of MTV30, “It’s all about casting a wider net. Control Freak has been a gratifying success, in terms of interactive TV. The show gets an average of 200,000 viewers per night.”

MTV 360
Continued from page 56

comments from online users while videos played. More recently, MTV’s interactive programming included the 1999 game show Web Riot. MTV Networks chairman/CEO Tom Freston says that MTV2 is the company’s “No. 1 priority in growing the network’s distribution.” With a U.S. household reach of about 30 million, MTV2 has undergone a transformation that began in January. In addition to changing from a commercial-free to an advertiser-supported service, the network has added more long-form programs, such as concerts, and is creating genre-specific shows such as MTV2 Rock, MTV2 Soul and MTV2 Hip-Hop. MTV2 has also boosted its profile by sponsoring recent tours by acts like Nine Inch Nails, Depeche Mode and the Area; one festival trek.

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Because it is a smaller network with more programming time for music than MTV, MTV2 tends to take chances earlier on artists and programs a more experimental mix of videos. MTV2 GM David Cohn says of MTV30, "It's all about casting a wider net. Control Freak has been a gratifying success, in terms of interactive TV. The show gets an average of 200,000 viewers per night."
Congratulations on 20 years of standing alone.
With the advent of shows like Remote Control came the never-ending criticism that MTV didn't play enough music... It seems we are always debating the issue of “non-music” programming on MTV. The question always has been how to keep the idea fresh and not just be at the mercy of record releases and videos. This is a 24-hour channel every day; it's a very open and voracious place. One thing the audience expects us to do is try things. When we don't try, they get bored. I'm proud that our shows introduced a lot of people to Colin Quinn, Adam Sandler, Dennis Leary, Ben Stiller, Jon Stewart and even Cindy Crawford. Those are the people that believe MTV2 is closer to it—spun to the original MTV because it's a wash of music videos with interviews and characters mixed in. I love that too. But the fact that we have more viewers today than ever before means that these kids only know an MTV where The Real World and our political specials have always existed.

MTV is about mass appeal. That's both the beauty and the struggle we face in programming. It's hard to satisfy the rabid fan. The true expert also needs MTV2, MTV online, magazines, radio and an underground scene to really be satisfied. MTV is the headline of what's going on.

How would you classify the period from 1990 to 1995? These are the “Reality Bites” and the “Unplugged” years. I can’t believe The Real World is 10 years old! And now people are pitching real life networks. We had some of the most memorable musical moments then, like "Nirvana Unplugged." This is also when we started to get involved in real issues we thought the audience was interested in, like “Choose or Lose” and “Rock the Vote.” I remember an internal debate here where some people said, “You're in the entertainment business, stay away from politics.” It one could sense that the staff felt passionately about covering the presidential campaign. Most people read the initiative as us saying to kids, “You should vote,” as our real goal. It was the most important event, but I remember Editha Soren calling me very early in our campaign coverage and saying, “This guy Clinton got off the bus when he saw the MTV cue on the microphones!”

And the mid-'90s to 2001? This is the “Times Square Domination.” It was as if the seeds had left the Underground and reaching fans moved into the culture swing back to music again. And all these hands were showing up on TRL: Destiny's Child, Kid Rock, Limp Bizkit, 'N Sync, Snoop Dogg, Britney Spears and Puff Daddy. The Times Square station made it internally. And seeing Carson Daly with the fans every day put a face to the audience. We also started moving off of the TV screen and into movies, books, the Internet, the Super Bowl.

Today, your title is president, MTV Group, and chairman, interactive group. Can you talk about the integration of the properties you oversee. Whenever you read statistics regarding Internet usage, we index the highest of every other channel in terms of “watch the channel and go to the Web site,” starting to use that as an idea—MTV 360—to integrate MTV, MTV2 and MTV.com. We'll have a “Hip-Hop Week” or a “Rock Week,” and all three media will have something different going on, which is best suited to whoever we know prefers MTV, MTV2 or MTV.com. Internally, our Internet group has a different vibe than the channel, and I see it as another opportunity to deepen the experience of music today.

International expansion has always been a priority. What are you doing there? We've grown around the world to over 300 million households in more than 85 territories. It's great for the marketing department, because every time they throw us off the air in some town, they can put up a billboard that says, “You can see us and watch our shows on the Web site.”

What's next for MTV? We never go to sleep at night thinking that our work is done. Just recently we went off the air for 17 hours and ran our special programming on hate crimes. And we followed that by recognizing live young adults who are doing something about hate crimes where they live. That's the kind of move that makes MTV matter.

And provocative. People will always have opinions about your program decisions. Today, Eminem videos are a target, but as far back as 1984, MTV covered a report citing the "increased sexual violence in videos by such comparatively tame acts the Kinks and the Cars." Music will always stir up dialogue that is appropriate to its time. That's why MTV is still alive and relevant. It still has the ability to delight, amuse, unite, divide. As long as people are watching and talking, we're still in the game. ■

Evolving a Network

With the introduction of the music video, MTV dramatically expanded the parameters for creative expression, adding a visual element to music and establishing the medium as a defining force both in the music industry and popular culture as a whole. Over the course of 20 years, they have continually set new standards for innovation and excellence, and they continue to break new ground today. On behalf of Epic Records, we look forward to another 20 years of great partnership.

Polly Anthony, president, Epic Records Group

Making the Video: The Tom Green Show Debuts. June 16: MTV receives an Emmy, the 1999 Governor's Award from the Academy of Television Arts and Sciences for its “Fight For Your Rights: Take a Stand Against Violence.” June 28: 96 Degrees becomes the first act to be featured on the inaugural edition of Making the Video.
CONGRATULATIONS

MTV

on

20!!

YEARS

FROM YOUR PEEPS @

ISLAND

DEF

Jam

recordings
home furnishings and fashion accessories. In addition, the group also licenses band merchandise (such as products from O-Town) and programming-related merchandise (including the show 10 Things).

The MTV Store opened in Manhattan’s Times Square in 1999, directly below the MTV studio, and enables the viewer to feel a closer connection to the channel and to purchase exclusive products available nowhere else. The store is currently undergoing renovation to add exciting interactive opportunities for the MTV fan.

**FROM PLAYSTATION TO PEPSI**

Hot new ventures were highlighted at the recent Licensing 2001 Expo in New York. Exclusive retail partnerships programs are set with Target, for back-to-school products, and Bed, Bath & Beyond, for home furnishings.

MTV’s Consumer Electronics line, under license to Relac Consumer Products, includes a portable CD player, a CD player with AM/FM tuner, a CD player with MP3 readability, headphones, neck phones and both, scooter, sport, slower and cloud radio.

MTV and FruitWorks, Pepsi-Cola’s line of juice drinks, teamed up for their second marketing partnership, the MTV/FruitWorks Consumer Electronics Sweepstakes. Launched in mid-June and running through September, it kicked off with a new national commercial airing on MTV, as well as with local promotions in top markets nationwide.

Trans World Entertainment is featuring the sweepstakes in its 750 mall-based outlets. MTV and the Singing Machine Co. have a multi-year, domestic merchandise license agreement to create the first line of MTV karaoke machines and CDs with graphics (CD+G), featuring music for MTV’s core audience. Included are a large-format karaoke machine with a built-in TV to view song lyrics and a smaller TV-connected karaoke system.

The interactive department, created in 1995, is currently headed by Tony Calandra, director. MTV partners with the most successful video-game publishers in the industry to create software pluggable on all PC and console hardware platforms. The divi-
DROWNING POOL

BODIES = BZ BUZZWORTHY. MTV.COM

HAPPY 20TH MTV!
THANKS FOR THE SUPPORT

Produced & Mixed by Jay Baumgardner • Management: Paul Bassman for Bassmanagement.
MTV 360
Continued from page 64

units in the U.S. during its first week.

Last year, there was a similar Radiohead promotion, with MTV2 and MTV.com previewing the entire Kid A album, which debuted at No. 1 on the Billboard 200. MTV2 also showed snippets of Radiohead songs from the album, because there was no official video release.

Capitol senior VP of marketing Rob Gordon says that MTV 360 has been a powerful promotional tool for the label and Radiohead. "With radio stations playing less music, a promotion like this is a great way for people to hear new music. It's not the same old marketing plan, and it worked for us," he says.

In June, MTV.com teamed with Capitol to promote GoofyMinotaur (named for a character in Amoeba's artwork), the first publicly available interactive agent and the only provider of Radiohead information through instant messaging (IM). Users have the option to link from the GoofyMinotaur IM window directly to MTV.com, while MTV.com will offer exclusive Radiohead content, including live performances and interviews.

Capitol head of new media Robin Bechtel says, "We've really embraced the fan sites, and MTV.com can be seen as a powerful fan site. They use their TV channels to promote what's on the Web site, and they use their Web site to promote what's on the TV channels. It's very effective."

Tolfer adds that the MTV audience is ideal for the MTV 360 initiative because "we've found that this audience multi-tasks like no other. It's not unusual for them to be talking on the phone while they're watching TV and using their computer to download music or IM their friends. MTV 360 responds to our viewers by giving them the choices they want."

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MTV Music Generator 2 is the debut title from Codemasters for the Sony PlayStation 2 home-entertainment system. Hosted by DJ Funkmaster Flex, the game lets players create original soundtracks with their own mixing, utilizing samples from a vast library with pre-recorded riffs, vocals and rhythms, plus tracks from Flex, Gorillaz and Apollo 440.

BRANDING A NATION
Continued from page 64

Innovation Award from Sony. Hosted by DJ Funkmaster Flex, the game lets players create original soundtracks with their own mixing, utilizing samples from a vast library with pre-recorded riffs, vocals and rhythms, plus tracks from Flex, Gorillaz and Apollo 440.

New games in development with Take 2 include a TRL Trivia title for the PC market and a Celebrity Deathmatch game for PlayStation.

BLINK'S EVEN GOT A BOOK
The publishing division, launched in 1993, is currently headed by Jacob Hoyle, director of publishing, MTV Books publishes fiction (Velds of Being a Wallflower), programming (The Real World) and music and pop-culture titles (Tupac Shakur, The Rose That Grew From Concrete) geared toward young adults. Upcoming titles include the new book from comedian Bernie Mac and Rick-192: Tales From Beneath Your Mother.

Launched in 1990, the MTV audio and soundtrack department, currently under the leadership of Kevin Mangini, director, creates CD offers that leverage popular on-air, music-related shows and theatrical and made-for-MTV movies. With 50 million units sold to date, best-sellers include the Party to Go franchise, which has sold 13 million units; Eric Clapton Unplugged, over 15-times-platinum worldwide; and the Eagles' Hell Freezes
Over, eight times platinum. The Home Entertainment department, started in 1995, is currently under the direction of VP Sallie Melnick. The division strives to capture the best of key MTV programming and original content and delivers it through video and DVD, creating a unique MTV experience. More than 80 titles have been released worldwide, with over 4.7 million units sold to date. MTV also launched The Real World You Never Saw direct-to-video franchise.

The MTV Radio Network, under the direction of Michele Roberts, director, is a syndicated programming service, in partnership with Westwood One. It provides entertainment news and audio content to more than 100 radio affiliates across the country and reaches over 10 million people each week. Affiliates receive exclusive access to the hottest artists, events, MTV special programming and concerts. The network launched a weekly TRL. Radio Countdown show this past March.

Synergies among the Program Enterprises divisions are becoming more prevalent, Siflen notes, "We'll look to develop more partnerships as the divisions further lend themselves to cross-merchandising opportunities. Our partners are very responsive to these opportunities, and we expect these synergies to take us to a significantly higher level over the next few years."

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**2000**

**February 21**
MTV premieres 2Together, a comedy/drama spoof following the creation of a fictional boy band. A weekly TV series starring the original cast will bow later that year, and 2Together's two albums will move over a half-million units combined.

**September 29**
The network launches Jackass, a weekly comedy/stunt show hosted by Johnny Knoxville.

**2001**

**January 11**
MTV goes dark for the first time in its history to run a scroll that lists the names of hundreds of people who have been victims of hate crimes. The scroll runs continuously and without commercial breaks for 17 hours.

**January 26**
MTV produces the Superbowl XXXV halftime show with performances by Aerosmith, 'N Sync, Mary J. Blige, Nelly and Britney Spears.

**August 1**
MTV turns 20, with distribution to more than 340 million households worldwide. It is the largest TV network on earth.

Compiled by Keith Caulfield

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**MARK ON POP CULTURE**

Daryl Hall of Hall & Oates says, "Music became a different animal after MTV. Videos went from simple things that hardly any artist wanted to do to overblown insanity. Hall & Oates benefited from MTV not just because of our music but because we happened to be photogenic people."

"MTV has made artists think more visually," observes Toffler. "I've heard artists talk about their

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**happy 20 years (us, too!)**

From the days of no videos

Through Losing My Religion

and Everybody Hurts

To Unplugged

Automatic Baby

and now Imitation of Life

R.E.M. appreciates and congratulates on twenty great years together.
TEWNYE YEARS OF MTV

Continued from page 67

future albums, and, before the songs are even recorded, they're talking about what the video is going to look like. "MTV has been as much of an effect for artists than radio, because there's that visual element," says Slash, a former member of Guns N' Roses, whose videos (including "November Rain" and "Sweet Child O' Mine") are often ranked among the most popular MTV videos of all time. "It's always a huge crapshoot for a new artist to have a hit, but most struggling artists see heavy rotation on MTV as being one of the pinnacles of success."

Whether MTV has been credited with influencing TV, feature films and—for better or worse—the way artists express themselves, the network's growth in its first two decades has been rapid and filled with notable changes, including being purchased by Viacom in 1985.

In an informal Billboard survey, numerous music-industry professionals, including artists, named several outstanding MTV landmarks that had dramatic effects on the music industry. These landmarks include the annual MTV Video Music Awards, which bowed in 1984; MTV's coverage of Live Aid (July 13, 1985), which many say established MTV as a powerful news source for music; MTV's annual New Year's Eve celebration, which began in 1981; MTV's first international launch in 1987 with MTV Europe and MTV Australia; MTV showing directors' credits on videos, beginning in 1992; and the MTV series Unplugged, 120 Minutes, Headbanger's Ball, Yo! MTV Raps and Total Request Live (TRL).

BRANCHING OUT

"TRL has become the Holy Grail of pop music," says Universal Records senior VP of promotion Steve Leeds, who worked in studio operations at MTV in the late '80s. "Yo! MTV Raps was also one of the most important things MTV did, because it brought hip-hop culture to mainstream America. The MTV Video Music Awards are also important, because it brought an edge to awards shows that we'd never seen before on TV."

Del Jam Records founder/music mogul Russell Simmons adds, "There is always a noticeable increase in an artist's sales whenever MTV plays that person's video. MTV has always been creative and interesting. When BET wouldn't play rap, MTV did. MTV changed the way we look at TV and music. And MTV has the best music-awards show on TV, period."

"MTV has broken down the walls between the artist and the audience," says Joey McIntyre, formerly of New Kids on the Block and now a solo artist who has made frequent guest appearances on TRL. "MTV is also more personality-driven now than it was in the '80s. MTV has Hollywood-ized the music industry, because many of the artists on MTV have become in demand in Hollywood."

Mandy Moore, a hit singer who is also a VJ on MTV, notes, "MTV broke down a lot of barriers. Back then, rock radio discriminated against women—they wouldn't play more than one female singer within a certain time period. But MTV didn't care if you were female, or how many other female artists they were playing. That's what made MTV a maverick..."

—Pat Benatar

From the beginning: Hall & Oates (left), Duran Duran

Johnny Wright & the Wright Entertainment Group would like to wish MTV a Happy 20th birthday... 

...and many more years of continued success.

From the beginning: Hall & Oates (left), Duran Duran
BUZZWORTHY
FOR 20 YEARS AND COUNTING

RCA
“When my first single, ‘Candy,’ was released, it did OK. But then it started getting a lot of requests on TRL, and then radio followed and started playing the song even more. I have MTV to thank for that and so much of what I’ve been able to achieve.”

Over the years, MTV has ventured into non-music programming that includes game shows, reality programs, cartoons, public-service programs, comedy shows and soap operas. This change in MTV’s direction has gotten a mixed reaction, with much of the criticism coming from the music industry.

McGrath says, “A lot of the music industry is still focused on music on MTV—looking at MTV the same way they look at radio—instead of seeing the value of [MTV shows] Making the Video or Criss, or the artist doing something on MTV that connects with the audience. It’s been a long process to get the industry to not be so focused on the quantity of videos that are played.”

Perhaps to satisfy those with an appetite for 24-hour music-video programming, MTV launched spinoffs MTV2 (originally named M2) in 1996 and MTV X (hard rock/le beats) in 1998. All three spinoffs are available primarily through digital cable or satellite TV.

But, in terms of size and influence, few would argue that MTV, the original network, still remains the king of all music-video channels. And MTV executives say that music and music videos will remain the heart and soul of MTV.

As McGrath concludes, “Videos add to the experience of music, and, even though some videos have a sameness to their quality, I think highly of the art form. It’s better than watching regular television.”

Tom Freston

Quotes compiled by Debbie Galante Block

EVOLUTION OF A NETWORK

Continued from page 62

NEW PROGRAMMING, NEW FANS

Although MTV is not ready to divulge all of its upcoming programming just yet, Calderone and Gradon do say the network will be launching a new performance show. One new show that will present the true evolution of MTV is Dream, where the fan can walk in in his or her favorite artist’s shoes. Also, premiering in August, is Flip from Arnold Shapiro, the Emmy-winning producer of Saved Straight. Flip is a show that pits young adults in situations that lead to tolerance and understanding. In one episode, an African-American kid and a Caucasian kid flip their situations for 24 hours and each lives the life of the other.

Another evolution of MTV has come in the form of MTV3. Audiences will begin to see a lot more highlighted MTV2 programming on MTV, such as Premieres 2 Watch. As MTV2 is not pop oriented, viewers won’t likely see Britney Spears or N Sync, but MTV executives say it’s a great place to see up-and-coming stars.

But what about MTV’s videos? Executives say they’re the network’s staple and will always be there, as they are especially helpful when launching a new artist. Videos have also gotten a boost from programming such as Making the Video. However, “when we sit down with record labels and managers, we say we’ll premiere the video, but here are another 15 things we want to do. And, if we accomplish 10 of those things, our audience is better off for it,” Calderone says.

MTV has always been theatrical and event driven, and that continues with giant musical movies like MTV’s Hip Hop Icon (the inaugural one featured Janet Jackson). And then there was the giant production during this year’s Super Bowl. “We still do the theatrical event on television better than anybody. We’ve taken that to a new level,” says Gradon.

Like viewers in the ‘80s and ‘90s, today’s viewers may be able to see the network’s past, present and future all in one. How do we go from here? It’s a good question,” says Graden, “but the audience takes you places you never expected to go, and the artists do that as well.” New ideas are always lurking around the next corner.
CONGRATULATIONS ON YOUR 20TH ANNIVERSARY!

UNIVERSAL RECORDS
THANKS FOR YOUR SUPPORT.
From Grand Royal and it's family of artists.

THANKS.
Beastie Boys
Counting Crows
Foo Fighters
Jimmy Eat World
Sonic Youth
Tenacious D

www.americanradiohistory.com
Universal's 'Good Cop, Bad Cop' Limber Up

A&R Guru Grainge Sharpens Instincts

BY PAUL SEXTON

LONDON—Lucian Grainge may have moved into the roomy London office previously occupied by John Kennedy—and before that, Roger Ames and Maurice Oberstein—but the newest chairman/CEO of Universal Music U.K. says the main piece of furniture he needs to maintain the company's golden run is a park bench.

"The heart of any record company is the A&R department," offers the 41-year-old executive, who is keen to stress that his promotion will not reduce his involvement with artists or dilute his music-friendly reputation earned from more than 20 years in the business. "When I first became confident in terms of my career, after I'd had some hits, I used to say—pre-e-mail and Palm Pilots—'The guy who gives a Walkman, a park bench, and a checklist—I'll find you hits.'

"Good A&R people—young, forward-looking, hungry, egotistical, competitive killers—can operate overlooking Hyde Park, London, or Central Park, New York, in Hong Kong or Malaysia," he continues. "The rest of it, it's the responsibility of the managing director to create an environment where you can sell the dream.

Grainge and his team have been selling plenty of those in recent years. An emerging name by guaranteeing the elevation, which he was already building a notable résumé in publishing—Grainge is a 15-year veteran of PolyGram and Universal in the U.K. His swift ascent saw him become GM at Polydor, then manager director in 1996. He added stripes as deputy chairman of Universal Music in January 2000, while also overseeing the Mercury and Universal Island labels.

The U.K. group has sustained the market dominance that PolyGram developed under previous chairman Oberstein and Ames. In addition, figures for the first quarter of 2001 show Polydor to be the leading label in both singles and albums, thanks to the achievements of such domestic signings as S Club 7, Gabrielle, and Ronan Keating, as well as those of U.S. repertoire, notably via the Polydor-marketed Interscope. Only EMI appears to be nipping at Grainge's heels in terms of local repertoire.

Grainge says there was always a "specific date" when he would take over Kennedy's role. Indeed, it is understood that he was heavily courted by competitors around the time that he was made deputy chairman and that Universal retained him by guaranteeing his elevation.

"He's a true music executive who has that rare talent of being able to meld the artistic and business aspects of the industry," says Universal Music Group chairman/CEO Doug Morris. Universal Music International chairman/CEO Jorgen Larsen, to whom Grainge now reports, calls him "an all-round guy, with a very good feel for business, for the commercial side, the organizational side... he's a very good manager of people.

Grainge, the younger brother of EMI Records co-founder Nigel Grainge, joined the industry at Age 20. Music/CBS Songs at age 18. By the age of 22, Grainge was heading the creative department at CBS Publishing. He then moved to RCA, then to an A&R post at MCA and began his current association with Universal as founder of PolyGram Music Publishing U.K. in 1990. "I went on a management course 15 or 16 years ago, and it said that in order to have all the skills to be a leader, you have to be competitive and egotistical. I like to be the best, but I can deal with losing.

"Being a lifelong Polydor U.K. asset—first with boyband Boyzone and now as a soloist—says, "If [Grainge] is going to do something, he goes ahead and does it. You've got to admire him. He's turned 11 different roles in what it is today. It's a bit of a machine right now."

Singer/writer Nerina Pallot, whose debut album on Polydor, (Dear Frustrated Superstar), is due for U.K. release Aug. 20, says: "The thing that [makes Lucian] real artist-friendly is that he has been published, because that automatically puts him in a different place." Simon Fuller, whose 19 Management empire spawned S Club 7, describes Grainge as one of the "most driven people" he's met. "People say he's done anything to get to that top job, but he and John [Kennedy] were a great team, and [will] continue to be," he adds, "I've known John probably for 20 years longer than I've known Lucian. Good cop, bad cop, call them what you will.

Grainge's responsibilities now reach across Universal's front-line labels, its classics and jazz units, mail-order business Britannia Music, TV marketing division UMTV, and its distribution arm. "All these areas need to be well-managed, guided, and inspired," he says. "They are the arteries. I need to be the heart."

Lawyer Kennedy Seen As Quick Study

BY PAUL SEXTON

LONDON—Legislators and competitors alike speak of John Kennedy's immense capacity to assimilate complex information. As if to underline the point, soon after he gets into the detail of his new job as president/COO of Universal Music International (UMI)—second-in-command to chairman/CEO Jorgen Larsen (Billboard, June 30)—he'll be going back to school.

Harvard Business School, to be precise. The former chief executive of Universal's U.K. business will undertake a three-week course in October as "part of an education of global markets," as he describes it.

Kennedy, 48, was nothing if not a quick study in five years helming PolyGram/Universal, a string of success that he handled without previous executive experience in the record sector after a dozen years running his own music-law firm. "I've been working in the music business for 23 years," Kennedy says. "One of the criticisms of [it] will make as a business is that we don't train people enough. We put people in marketing and managerial roles because we think they're bright, talented, and we like them. We don't necessarily teach them how to market, or certainly how to manage.

"It's something we've trying to change here," he continues. "I'm going from a small country, which is a small part of the world, to having responsibility for a much bigger part of the world, with huge cultural differences. I see this as a long-term plan in terms of how long I'm going to be with Universal, so to take out a few weeks to see whether somewhere like Harvard can show us how things should be done from the academic world and then to mix it with some experience from the practical world is no bad thing for John Kennedy or Universal."

Meanwhile, Larsen is negotiating a contract extension, and speculation persists that Kennedy may succeed him before the new deals run their course. "Jorgen is tireless," Kennedy says. "I'm sure if [later he lost any enthusiasm, he'd decide to move on, or he may be required by Vivendi to take on a new role. But if he stayed for the full length of that contract, that wouldn't surprise me [or be the slightest problem for me]."

Kennedy, a graduate of law in 1974 from England's Leicester University, worked in the financial district of London before gaining record-company experience at Phonogram and CBS. Building a name as one of the industry's shrewdest, toughest legal minds, he forged many friendships that continue today.

Steve Lewis, recently departed CEO of the Chrysalis Group's music division, says, "Whenever I encountered John, in whatever arena, I've been impressed. As a solicitor acting for clients I was trying to sign, he had a real comprehensive grip of all the issues involved. And more recently, sitting on the British Phonographic Industry council with him, he's good with the issues, he makes the arguments."

Paul McGuinness of Principle Management, a longtime colleague of both Kennedy and his U.K. successor Lucian Grainge, says he is professionally "delighted" for both of them. He notes that two-thirds of U2's global sales are from territories now inherited by the new UMI president/COO. Grainge himself adds, "There's a lot for him to learn, but he's like Pac-Man He'll just assimilate and get on with it."

As a teenager, Kennedy's window on the record world was his sister, a secretary at Polydor. "She would bring home early releases, and I got so excited that I had the records early, and she would also bring home sales figures. I was fascinated by the fact that you knew how many records you were selling each day. I loved the idea of taking [music] to the public and seeing what the rest of the country thought of it, and being able to measure that."

Today, he is opening himself to new frontiers—literally. "Language is always a factor, and that's why [other markets] domestic repertoire has become so important. Each of our companies is very strong in local repertoire and fulfills a local need, and, more importantly, some [acts], in spite of language, end up becoming at least European or Latin American artists, if not complete international artists. When a song is released worldwide, the successful major-label deals sometimes complain that the multinationals are only bean counters and could be selling refrigerators as much as records. Kennedy makes the case for the defense with customary clarity: "The starting point is that we all chose not to sell refrigerators—we chose to work in music. We have shareholders, and you have to deliver a financial result to the shareholders. But instead of counting beans, we are counting record sales, and what's exciting about it."

Call To Prevent Piracy In Malaysia

BY STEVEN PATRICK

KUALA LUMPUR, Malaysia—As part of its ongoing anti-piracy efforts, Malaysia's Ministry of Domestic Trade and Consumer Affairs has asked local towns councils to stop issuing permits to vendors selling CDs and DVDs at night markets. The Recording Industry Asia (RIA) estimates that 80% of pirated product is sold at night markets. "The pirates take advantage of the night market," RIA spokesman Darren Choy says.

There are 3,000 night markets in Malaysia. They sell everything from clothes, shoes, and household goods to CDs and DVDs. Each night market requires a license. "Many night-market traders openly sell the items, but our ministry doesn't have enough enforcement officers to tackle the distribution of illegal software," Domestic Trade and Consumer Affairs Minister Muhyiddin Yassin said after chairing the ministry's post-Cabinet meeting July 4. "We want the local authorities to help because they have the right to issue or cancel the sales permits."

Choy says he hopes the ministry's efforts to get local councils to clamp down on night traders will produce results within six months. Since April 1999, the ministry has handled 15,145 cases involving the sale of pirated DVDs. It has closed 10 factories and 22 stores producing and selling illegal CDs with a total street value of $101 million ringgit ($26.6 million).
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**Hits Of The World** is compiled at Billboard/London by Menno Visser. Contact 44-207-420-6165, fax 44-207-420-836-6718, email mvisser@musicandmedia.co.uk.
MICK JAGGER will release a new solo album in late October featuring guest appearances from Bono, Missy Elliott, Pete Townshend, and Lenny Kravitz, among others. He broke the news of the as-yet untitled album July 8 from the unlikely location of a TV commentary box at a cricket match between England and Australia in Birmingham in the U.K. “It’s a fun record,” said Jagger, whose last solo album, Wandering Spirit, was released in 1990. He also revealed that there would be a new Rolling Stones album next year and announced they would tour “growing” around the release.

NIGEL WILLIAMSON

RICCARDO CLARY, president of EMI Italy, is a big soccer fan. So when his favorite team, Roma, won this year’s Italian championship, he decided to mix business with pleasure. The result is a hit compilation album, Roma Campioni D’Italia 2000/2001 (Roma Champions of Italy 2000/2001), which combines 13 classic tracks, including “Queen’s ‘We Are the Champions’ and Joe Cocker’s ‘Unchain My Heart,’ with the passionate Italian commentary that accompanied Roma’s greatest goals. The CD, which was released on the specially created AS Roma Music label, sold out of its shipment of 30,000 copies in the Rome area within hours of its release.

MARK WORDEN

REINVENTION of the female singer-songwriter tradition is what EMI Finland-signed Emmi had on her mind when recording her English-language Solitary Motions, which recently debuted at No. 16 on the Finnish albums chart. “The concept of female singer-songwriters is obsolete,” she says. “Anyone can take a guitar and make songs.” The hefty single “Breakable,” which features a wall of loud guitars, proves that Emmi is heading in a different direction. The album, due for release throughout Europe, Canada, and South Africa later this year, is more diverse, ranging from hard rock to tender ballads. Emmi’s domestic success is unusual, because the majority of native artists perform in Finnish. “I’m very precise about my lyrics—they’re very important,” she says. “But for me, English is the natural language to write in.”

JONATHAN MANDER

FOUNDER CROWDED HOUSE Star Neil Finn has a new band—even if he doesn’t know who is in it yet. Next month the New Zealander plans a series of dates during which, after a short acoustic set with his regular touring band, he will open up the stage to his fans and bring a group of complete strangers put together that day. Fans who wish to participate are invited to send tapes of themselves performing on their chosen instrument and a few lines on why they would like to be involved to Band of Strangers, P.O. Box 14877, London NW1 6ZX.
GLOBAL HITS ARE THE ‘COMMON CURRENCY’

New Billboard Feature Keeps Track Of Acts, Albums Breaking Big In Major Markets

The “common currency” of today’s record business—those hit albums that are concurrently marketed and sold around the world—is being measured by a new Billboard chart feature of that name. It makes its debut this issue on page 75 as part of a revamped Hits of the World information package.

Common Currency is designed to be a weekly scorecard of those albums that simultaneously achieve top 10 chart status in three or more of the world’s leading music markets. Those are the U.S., Japan, the U.K., Germany, France, Canada, Spain, Australia, Italy, and the Netherlands, respectively.

The territories have been chosen on the basis of the latest market-size data published by the International Federation of the Phonographic Industry (IFPI). In the year 2000, these represented 82% of global prerecorded music sales.

(Australia and Mexico are ranked ninth and 10th in the top 10 markets by IFPI, but no album chart is published in either country that are considered to be world-standard, with methodologies comparable to those used and accepted elsewhere. Therefore, for the time being, these markets are omitted from Common Currency. Italy and the Netherlands, 11th and 12th respectively, take their place.)

A total of 8 albums qualify for the introductory charts in this issue, based on individual major-market charts published during the week beginning Sunday, July 15. These include Dido’s No Angel (Arista/Chrysalis), which has been a fixture of such charts worldwide for most of the year and is the longest-running Common Currency title on an uninterrupted week of 26 weeks since the billboard began collecting this data in January.

The album’s year-to-date peak came in March, when it was high on the charts of eight markets, including No. 1 in the singer’s native U.K. Between January and June, No. Angel sold a cumulative 5.4 million units in the Common Currency countries, according to Aristar Records VP of international marketing, Frances Georgeon.

Another consistent worldwide seller is Shaggy’s Hot Shot (MCA), which has retained Common Currency status for 12 weeks of the year so far. The album sold more than 600,000 copies in the U.S. between January and June, according to MCA Records VP of international Eamon Sherlock, followed by 750,000 in the U.K. and 500,000 in Canada.

A full slate of Common Currency contenders for January to June will appear next issue. A total of 32 albums qualified for this status.

Common Currency is being introduced this week to show that, more than ever, the major record companies are being judged on their ability to develop artists and hits on a regional and global basis.

Thus, this weekly feature will be an important indicator of their success who, like the biggest box-office stars of Hollywood, can “open” an album around the world.

The qualifying charts for Common Currency are those used in the long-running Billboard Hits of the World package. Their sources are SoundScan (U.S., Canada), Daplas Information (Japan), Chart Information Network (U.K.), Media Control (Germany), SNEP/IFOP/Tite-Lite (France), APVE/AFLEP MB (Spain), the Australian Record Industry Assn. (Australia), FIMI/Nielsen (Italy), and Stichting Mega Top 100 (Netherlands).

To ensure the synchronicity of Common Currency across the markets it covers, publication of the Dutch charts in Hits of the World is advanced by one week, effective this issue. Previously, publication of these rankings in Billboard was delayed by one week because of publishing schedules. Now, all the charts used to compile Common Currency are published Sunday through Wednesday of the same week.

At the same time, the overhaul of Hits of the World package continued to provide information in an easier-to-read format, consistent with the concurrent graphic redesign of all the Billboard U.S. charts. To help accomplish this, the depth of charts from the eight largest markets outside the U.S. has been reduced from 20 positions to 10, and from 10 to five in a number of other markets.

A new feature, Hot Honer Singles, has been added to the public international charts, in order to reflect the activity of fast-moving releases below the top 10. This feature has been added to the Eurocharts of singles and albums, both the documents from Music & Media, and the European sister publication of Billboard.

This story was prepared by the Billboard international staff.

GOVERNMENT PAPERS AIM TO BRING COPYRIGHT LAWS INTO DIGITAL AGE

BY JOHN FERGUSON

AUCKLAND—New Zealand has taken the first step toward bringing its copyright laws into the digital age with the release of two government discussion papers.

The Ministry of Economic Development’s Digital Technology and the Copyright Act launches what is expected to be a lengthy consultation process on whether existing (1994) legislation needs to be updated to take into account the Internet and recent international copyright developments.

A second briefing paper, Performers’ Rights, examines whether the digital revolution means that changes to copyright protection for artists need to be made.

The closing date for submissions from interested industries and organizations is Oct. 12, but no time frame has been given on when—or even if—the government will look at changing the legislation. Still, the move has been welcomed by music-industry organizations, which feel that the current legislation provides insufficient protection for right holders with regard to such activities as downloading music from the Net and Webcasting.

The official stance of labels body the Record Industry Assn. of New Zealand is that it’s still too early to be specific about what will be in its submissions. But, according to chief executive Terence O’Neill-Joyce, the association sees the moves as positive. “There is a tremendous amount of activity going on with streaming, simulcasting, and Webcasting. We need to have some guidelines to ensure that all this operates efficiently for both the rights owner and the user.”

Arthur Brotchie, an executive director of the government-funded New Zealand Music Commission and a nonexecutive director of the Australasian Performing Right Assn., also welcomed the document as a “fairly timely initiative.”

In a joint statement, Information Technology Minister Paul Swann and Associate Commerce Minister Laila Harre, who sits on the same cabinet committee, said the government had “decided to review legislation to make it more appropriate to balance the interest of right holders and users of works of copyright. The challenge we face now is maintaining this balance while taking into account the impact of new technologies.”

NEWS LINE...

Adriano Marconetto, VP of content/development at digital distributor Vitamimic, has been elected president of the Brussels-based European Digital Music Assn. (EDIMA), which represents European online services offering copyright works on their sites. “I look forward [to] encouraging even greater lobbying activity in Brussels and to harnessing the already good relationships we have developed with the content-owner industry,” Marconetto says. He succeeds Njara Zafimahy, head of strategic/business development at French e-tailer Pnc.com, who remains an officer of the EDIMA board. Music Choice Europe CEO Simon Bazalgette is also named to the new board.

EXECUTIVE TURNTABLE

RECORD COMPANIES: Adam Tseui is named managing director of Sony Music Taiwan/VP of artist development for greater China, based in Taipei. He was Pan-China managing director of Sony BMG Music Entertainment. Tseui has also directed Sony BMG China’s market and sales team.

Judith Szekeres is named managing director, EMI Hungary. She was head of marketing at Hungaroton.

Marianne Ierardo is named U.K. label manager for Koch Entertainment, based in London. She was GM of U.K. indie Oyster Music Limited.

MUSIC PUBLISHING: Kate Thompson is named senior director/GM of Peer music South Africa. Previously, she held a similar post at PolyGram Island Music London.

Reinhard D. Flender is promoted to the Hamburg-based post of VP of classical music Europe for Peermusic. He was European director of Peermusic Classical.

Howell Llewellyn Napster has been told by the Recording Industry Assn. of Japan (RIJU) to prevent its users from sharing nearly 10,000 mainly Japanese music files controlled by RIJU member labels. The International Federation of the Phonographic Industry (IFPI) has been supplied with details of 4,179 songs on the Vector Entertainment, For Life Records, Yap, Avex, and Tri-M labels, while the Recording Industry Assn. of America has been given a list of 5,718 songs on Universal Music K.K., Sony Music Entertainment (Japan), and Watanabe Music Research. RIJU and Napster have signed an agreement to develop a new ring-old file search software to find songs from their catalog on Napster. Where appropriate, the RIJU will then initiate proceedings for file deletion.

Steve McClure

CSAC, the international confederation of rights societies, moved to new Paris premises July 21. It is now headquartered at 20-26, boulevard du Parc 92200, Neuilly sur Seine, Paris. The organization’s new telephone number is 33-1-55-62-08-50; fax is 33-1-55-62-08-60. E-mail and Web site addresses remain the same.

Two senior BMG executives based in the U.K. have left the company in the wake of BMG U.K./Europe president Richard Griffiths’ recent exit (Billboard, July 14). Harry Magee has exited as BMG’s London-based VP of strategic development for the U.K. and Europe. Magee was promoted to VP of strategic development in April following a reorganization of operations in the U.K., where he spent three years as managing director of RCA Records. Previously, he worked at A&M Records. Additionally, Stephen Navin, who joined BMG in 1998, has exited as London-based VP of operations for BMG Europe. Both previously reported to Griffiths. BMG declined to comment.

Lars Brandile
TUNE IN TO EUROPE'S MUSIC SCENE

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- European Top 100 Albums, charting Europe's top album sales
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Offer ends July 2001
**Björk**

**Continued from page 1**

*Vespertine* is the latest in a sequence of breathtaking Björk albums, following 1993’s *Debut*; Post and its remixed follow-up, *Telegram; Homogenic;* and *Selmasongs,* last year’s soundtrack to Lars von Trier’s *Dancer in the Dark* (see story, this page).

In addition to holding auditions, Björk is enjoying some much-needed downtime in her northern environs, with the relaxation including listening to her current favorite CDs—Denis′s Child’s *Survivor,* Missy Elliott’s *Miss E… So Adictive,* and Matthew Herbert’s *Bodyfunctions.* Herbert helped produce the lead single from Vespertine, the cinematic, electro-influenced “Hidden Place.”

Unlike the extroverted aural landscapes of “Hidden Place”—or much of Björk’s past recordings, which have variously embraced dancefloor beats, big-band overtures, and avant-garde gestures—*Vespertine* is decidedly introspective, focused yet fragile, a chamber music in electronic guise.

**ON THE INSIDE**

“From the beginning, I knew I wanted this album to be the exact opposite of *Homogenic,*” Björk explains. “That album was so extreme and confrontational. I needed this album to explore what we sound like on our own. We must know, that ecology, that euphoric state that happens while whispering.”

Knowing this, it should come as no surprise to learn that, for Björk, the title of her new album refers to an evening prayer and worship, as well as those “beautiful and happy things” that open, bloom, or become active in the dark. “Things like flowers and our gardens grow in her heart.”

According to Björk, the bulk of Vespertine was recorded not in a studio but on her laptop computer—which explains its strangely homespun, more natural-sounding, more intimate venues.”

For Björk (whose songs are published by Universal Music), songwriting and production go hand in hand. “Obviously, if a song has good genes, it’ll survive outrageous treatments,” she says. “But it’s best if it’s a good, solid song from the beginning.”

“Once you’ve written a song,” she adds, “you have a baby and you have to make sure it becomes 15 years old. So, you must make sure it has the right education, the right food, the right doctor, and all the other right stuff. You let it flourish in the U.S. SoundScan reports sales of 820,000 for Debüt, 676,000 for Post and 212,000 for Telegram, 424,000 for Homogenic, and 183,000 for Selmasongs.

Björk insists that while Vespertine is a very different album for Björk, it’s one that her core audience “will love and be excited about.”

Brandwein also believes Dancer in the Dark “allowed her music to be heard by people who weren’t familiar with her. The film definitely opened another door for us.” Now the label will try to “open the door a bit wider” with a campaign that encompasses the Internet, retail (including pre-release listening stations), advertising, print media, listening parties, and the tour.

The crux of the campaign is the posed to exist throughout the marketing of Vespertine.

As the album’s release approaches, the BVS—which includes AOL, Yahoo!, Launch, Bestbuy.com, MTV, and CDMNow—will link to an audio player that streams Vespertine in its entirety. Björk will also be the focus of an NN.SN.com Listen to Win contest later this summer.

First single “Hidden Place” is scheduled to precede Vespertine by two weeks in the form of a special DVD audio release, which will include the Inez van Lamsweerde/Vinoodh Maladin-directed video and two non-album tracks (“Generous Palmstroke” and “Verandi”).

Some retailers are obviously keyed up in anticipation. “I can’t get this new album in stock soon enough,” says David Sheehio, owner of New York’s Rebel Rebel. Describing the BVS, "brilliant," he adds, “I will at least be able to pacify some of her more ardent fans with ‘Hidden Place’ in a couple of weeks.”

On Wednesday (25), Elektra will send the import version of “Hidden Place” to college radio. Alternately, it will air on triple-play radio, and a week later on triple-play radio. The full album will be delivered to triple-A and college formats.

Björk is already appearing on several consumer magazine covers, and Elektra has inserted Björk trading cards into the fanzines *Shout, Magnet, Neon,* and *Dol. On Sept. 4, the singer is slated to appear on Late Night with David Letterman.*

Later in September, Bloomsbury Press will issue Björk, a coffee-table-style artbook. According to Brandwein, the label will work closely with the publisher in merchandising the CD and book together at such retailers as Borders Books & Music, Barnes & Noble, and Tower Records.

**Björk Bookings**

On Aug. 18, Björk kicks off the Vespertine tour at the Grand Rex Theater in Paris, with other European dates to follow, booked by David Levy of London-based International Talent Booking. As part of her North American visit, booked by Sam Kirby of New York-based Evolution Talent Agency, she will perform at New York’s Radio City Music Hall Oct. 4 and 5.

Last May, Björk—who is managed by Scott Rodger of London-based Quest Management—gave two surprise performances at New York’s Riverside Church, a setting that she says “perfectly complemented the [new material’s] acoustic, chamber, and electronic feelings.”

Björk was given the honor of admitting that the upcoming tour may be more difficult. “Vespertine is a strange one,” she explains, “because it’s so much about that mood you create in your house. I like the warmth and loved ones. It’s about hibernation, making hot chocolate, and reading your favorite book. It’s not easy to capture in this big room, which is why I’m looking to play smaller, more intimate venues.”

From her vantage point in the igloo, Björk contemplates where she fits in the world of contemporary pop. “When I listen to records these days, it doesn’t usually interest me,” she says. “This is something I don’t think much about too much, probably because where I come from most of the people most of the time never understood what I was doing.”

**Björk On Disc: From ‘Debut’ To ‘Vespertine’**


Vespertine (Elektra, 2000). Soundtrack to Lars von Trier’s Os-car-nominated film Dancing in the Dark. Produced by Björk and Mark Bell. Special guests include Audiohead frontman Thom Yorke and acts Catherine Deneuve. Peaked positions: No. 41 on The Billboard 200, No. 34 on the U.K.’s CIN chart. Key tracks: Duets with Deneuve (“Caval”) and Yorke (“I’ve Seen It All”).

Selmasongs (Elektra, 2000). Soundtrack to Lars von Trier’s Os-car-nominated film Dancing in the Dark. Produced by Björk and Mark Bell. Special guests include Various acts. Peaked positions: No. 28 on The Billboard 200, No. 1 on the U.K.’s CIN chart. Key tracks: “Perfect” and “I Don’t Need to Be Free.”

Me, “Hyper-ballad,” and “It’s Oh So Quiet.”

**Telegram** (Elektra, 1996). Post songs remixed by such electronic pioneers as LFO’s Mark Bell and Dillinja, among others. Peaked positions: No. 66 on The Billboard 200, No. 59 on the U.K.’s CIN chart.

**Homogenic** (Elektra, 1997). Produced by Björk, Mark Bell, Guy Sigsworth, and Howie B. Special guests include Dasha and the Ice-landic String Octet. Peaked positions: No. 28 on The Billboard 200, No. 4 on the U.K.’s CIN chart. Key tracks: “Hunter,” “Alarm Call,” “All Is Full of Love,” and “Dearest.”

“Concert,” “Pagan Poetry,” “Uni-son,” and “It’s Not Up To You.”

Michael Paolella
McCartney Set Soars on 'Wingspan,' Clapton, Tamia Earn June Gold Certs

BY JILL PESSELNICK

LOS ANGELES—British rockers Sir Paul McCartney and Eric Clapton earned their 21st gold records in June, according to certifications issued by the Recording Industry Assn. of America (RIAA), for their respective projects Wingspan: Hits and History (MPL/Capitol), a two-disc set, and Reptile (Duck/Reprise/Warner Bros.). McCartney has now earned 11 gold albums as a solo artist and 10 more as a member of Wings, while Clapton has claimed 20 gold awards for his solo projects and one for Ridin' With the King (Duck/Reprise/Warner Bros.), his collaboration with B.B. King. June was also a strong month for American rock acts. Staind’s Break the Cycle (Flip/Elektro) was certified gold, platinum, and double-platinum—the group’s first multi-platinum honor. Warner Bros. act Linkin Park received its first multi-platinum award with the certification of its debut disc, Hybrid Theory, for sales of 2 million copies.

Tool’s latest album, Lateralus, was certified both gold and platinum, while R.E.M.’s Revival (Warner Bros.) garnered the act its 12th gold album. Lynyrd Skynyrd received its 13th gold record for Free Willy 2. The 1994 release was the first multi-platinum album for the group, which was formed in 1974.

First-time gold albums were received by Sum 41 (All Killer No Filler, Island), Saliva (Saturday Night, Sunday Morning, Island), and Notwist (Your Face Looks Familiar, Island). The latter album was the group’s first release in the United States.

Weekly certification updates can be found at billboard.com.
Declarations
Of Independents

Houserockin’ Milestone: Birthdays and anniversaries have been creeping up on Declarations of Independents with alarming frequency lately, and it’s now time to mark yet another: the 30th anniversary of Chicago’s Alligator Records.

Bruce Iglauer’s durable blues label celebrates three decades in business with the Aug. 21 release of Alligator Records 30th Anniversary Collection, a two-CD compilation of highlights from the imprint’s history.

This will be the third Alligator anniversary package. The 20th anniversary set, released in 1991, has sold 300,000 units, according to Iglauer, while 1990’s 25th anniversary compilation moved 150,000 copies.

Going out at a two-for-one list price of $16.98, the 30th Anniversary Collection is a deluxe ramble through Alligator’s impressive history. The first disc features 18 studio recordings by the likes of Shemekia Copeland, Marcia Ball, Coco Montoya, Koko Taylor, Johnny Winter, Dave Hole, and Corey Harris. Disc two is all live and includes performances by Luther Allison, James Cotton, Delbert McClinton, Lonnie Mack, CJ Chenier, and Hound Dog Taylor, whose debut album was Alligator’s first release.

The second disc is enhanced by a video of Hound Dog Taylor and his band, the Houserockers, romping through “Taylor’s Rock” at the 1973 Ann Arbor (Mich.) Blues Festival. Iglauer says his ex-wife found the black-and-white footage in a festival organizer’s John Sinclair’s closet several years ago. Sinclair, who today is editor of Blues Access magazine and a DJ at WWOZ New Orleans, contributed liner notes to the package.

Looking back on Alligator’s history, Iglauer says, “When I started the label, I had dreams of putting out a few records a year. I didn’t dream of 30 years and 200 albums.”

Cool in the Pool: The coolest reissue we’ve seen recently is a classy new version of the Swimming Pool Blues of 1981 from The Deep End, on Atlanta-based DB Records. This 20th anniversary collection contains the original album, which still sounds fresh, sophisticated, and inventive, augmented by 12 bonus tracks.

Perhaps the best feature of all is vocalist/guitarist/saxophonist Jeff Calder’s intelligent, detailed liner notes, which serve as a thumbnail history of Atlanta’s vibrant music scene in the early ‘80s (and include such fascinating info as the fact that the opening act at the Q’s album release party was none other than R.E.M.).

A first-rate example of what a top-notch reissue should be, The Deep End is distributed by Redeye.

Flag Waving: The new breed of Detroit rock’n’roll is on display in Are You Green?, the debut album by Motor City trio the Sights.

The collection was originally issued last year by now-defunct Speculator Records but is being released by Fall of Rome Records, a Detroit-friendly L.A.-based label run by Mark Rome, who is also GM of Del Fi Records. It’s a high-impact mix of garage rock, psychedelia, and pop by a prodigiously young threesome.

Guitarist Eddie Baranek, who is in the band’s sound is a product of its members’ diverse tastes.

“Gene’s more into psychedelic California sunshine pop,” Baranek says. “Mark likes pretty much straight 60s and 70s rock — Free, Thin Lizzy. I like greasy R&B, Memphis shit.”

The Sights’ style has evolved, according to Baranek, who says that while three years ago the group favored the mod stylings of the Jam, the Who, and the Kinks, “now, some of the newer stuff is bluesier … but we’re not afraid to go pop.”

He freely admits that the band’s diversity might throw some listeners: “I guess it’s asking a lot for people to take this all in.”

The Sights try to see how any easy categorization for their music, he says. “I don’t want to label us with the whole Detroit garage-rock scene. We don’t really fit in with it. I guess we’re more into the song. There’s a Big Star power-pop thing to it.”

Starting Aug. 3, the Sights will hit the U.S. for a tour that will take them out to the West Coast and back through the Midwest.

2 Music Cos. Struggling On Nasdaq

By Brian Garry

Naftali Inc., operator of publicly traded companies connected to the music retail business — Valley Media and Musicmaker.com — are fighting to retain their listings on one of Wall Street’s biggest exchanges, amid disappointing financial results and limited investor interest in their stocks.

Struggling distributor Valley Media received some good news July 13, when it was informed that its shares will continue to trade on Nasdaq National Market. The Woodland, Calif.-based company had been cited by Nasdaq in May for failure to maintain a minimum per-share price of $1 and required to submit a plan to regain compliance by the end of August.

Since then, Valley shares have risen from about 70 cents to well above $1, closing July 17 at $1.55.

Besides keeping its stock aloft, Valley is hoping to end a two-year-long decline in gross margins — which came in at 8.5% in the fiscal year that ended March 31, far below the 12%-15% range that most one stop reporters reported in the past.

Struggling to increase revenue in both its full-line distribution business, down 8%, and its online fulfillment business, down 26% in the past fiscal year (Fiscal Year 2002), Valley was hit in July by the loss of two key accounts.

The company, which produces the two-disc Phish album, “The Ultimate Fan Experience,” was unable to sell all the copies it had been sold.

Naftali Inc.

The fortunes of Musicmaker.com’s stock have not been as charming. December delisted the shares of the online compilation retailer July 17 because the exchange thinks the company lacks tangible business operations. The Web site has not been in operation since the beginning of the year.

Nonetheless, Musicmaker said in a statement with Nasdaq and plans to “vigorously oppose” the decision.

Musicmaker decided to liquidate back in January, citing poor stock performance, tough competition and scarce financing (Billboard Bulletin, January 9). Musicmaker.com’s top executive, Devarajan Puthukara, resigned as chairman, president, and CEO in January, and the company struggled between the defunct online company’s then-incumbent board of director’s and its majority shareholder, BGC Strategic Investors. Last month, some of Musicmaker.com’s assets were sold via online auction site BidAssets.

Newsline

The National Assn. of Recording Merchandisers (NARM) has announced that Gary Shapiro, president/CEO of the Consumer Electronics Assn. (CEA), will be the keynote speaker at NARM’s 30th conference. The event is scheduled to take place Sept. 12-14 at the Sheraton Bal Harbour Resort in Bal Harbour, Fla., near North Miami Beach. "Amazingly, for all the symbiosis between prerecorded music and audio hardware, no executive from the Consumer Electronics Assn. has ever delivered a speech at a NARM event,” said NARM president Pamela Horovitz in a statement. CEA owns and produces the leading consumer electronics technology event, the International Consumer Electronics Show. On behalf of the trade group, Shapiro has been involved in electronics manufacturers’ efforts to preserve the legality of recording equipment, as well as consumer battles to protect video rental rights and the right to record.

As chairman of the Home Recording Rights Coalition, Shapiro has promoted the growth of home computers and audio recording equipment, including M3 technology. The keynote speech will conclude a Sept. 13 luncheon program that will also feature reports from Triumph International, A1 Records and accessories; 2001-2002 NARM chairman of the board Peter Cline of Handelman.

Columbia Records is teaming with Delta Air Lines to promote the new single and video from Aerosmith, “Fly Away From Here.” Delta will feature the album, “Nine Lives,” on its in-flight audio service during the months of July and August. Listeners will also be able to hear an interview with the band. Additionally, the airline will show the video for “Fly Away From Here,” as well as the video for the album’s first single, “Jaded,” during flights. Delta also will list Aerosmith’s 1973 debut album, “Sledding” on its in-flight audio service during the months of July and August. Columbia Records’ promotion of his Summer’s Sizzlin’ Soundtracks will feature songs from soundtracks to such movies as Dri-yin (Tim McGraw, “Take Me Away From Here”); Ten, “Breakdown”) and Coyote Ugly (LeAnn Rimes, “Can’t Fight the Moonlight”)

AOL Music is teaming with BMI Entertainment and Bad Boy Enter-

tainment to promote Sean “P. Diddy” Combs’ “The Saga Continues,” as its artist of the month for July. AOL will showcase the recently released album from P. Diddy & the Bad Boy Family, The Saga Continues . . . , and AOL members will be the first to hear rare and unreleased tracks. AOL members were also the first to preview the album during a July 9 global listening party. The promotion also includes exclusive photos, a contest to see Combs perform in Jamaica, an online chat, a Combs-programmed radio channel on Spinner.com, access to streaming videos, and a 30-day timed download of the single “Bad Boy for Life.”

Trans World Entertainment has obtained exclusive rights to a new two-disc Phish tribute album, via a deal with Alternative Distribution Alliance. Sharin’ in the Groove: Celebrating the Music of Phish is available at Trans World stores and at phish.com. The album features 23 acts — including Arlo Guthrie, Dave Matthews, Jimmy Buffet, and Tom Tom Club — contributing covers of the jam band’s songs. A portion of the proceeds will benefit the Mockingbird Foundation, a charity for music education.

Microsoft is making its new Windows Media Player for the XP operating system distributable with software from three companies — CyberLink, InterVideo, and Ravisent Technologies — that for the first time will enable its users to create MP3 files. The expansion of the player’s MP3 compatibility had been expected (Billboard Bulletin, July 9). Microsoft’s MP3 Creation Packs will allow Windows Media Player users to convert personal audio files into the MP3 format. Users of Windows XP will be able to purchase and download the MP3 add-on software from the three companies’ Web sites, via links inside the player. The packs are available by Oct. 25. Pricing will be determined by each company.

Handelman’s nine-member board of directors has elected Thomas Braun as senior VP/COO, replacing Leonard Brauns, who is exiting the Troy, Mich.-based rackjobber. Braun, who reports to chairman/CEO Stephen Strome, started with Handelman in 1985 as assistant VP of internal audit.

www.billboard.com
www.americanradiohistory.com

BILBOARD JULY 28, 2001
80
THE SAMPLE DEBATE: Sometimes watching the way majors and music retailers interact on industry issues reminds me of how it used to be when the U.S. and the former Soviet Union were engaged in detente after the Cold War, with both sides sharing interests that brought them together out of necessity, but neither side fully trusting the other.

Take music sampling. When sampling for practically every album offered through online stores first became a reality, the majors thought it was a good thing, and rightly so, because it would boost sales. But when music-content sites began offering sampling, the majors began to get concerned, and rightly so, because, after all, it is their music, and they have a responsibility to protect their copyrights.

The majors, mainly through the Recording Industry Assn. of America (RIAA), have been pursuing copyright violations on the Internet. In cases like the one against Napster, retailers are also the beneficiaries of such actions. But since early this year, some majors have been telling retailers that they must get a license to provide music sampling. BMG Entertainment and EMI Recorded Music are said to have been the most aggressive in this area, but supposedly Warner Music Group wants licenses, and Sony Music Entertainment is said to be discussing whether or not to implement them. What's more, the majors have turned the matter over to the RIAA.

Richard Curtin, president of EMI Music Distribution, says the samples are "our copyrights, and we have asked the retailers [for a license] just for our own protection and for our artists. We are not asking for money."

Similarly, Dave Mount, chairman of WEA, says, "We have required retailers to secure a license from us. It is a no-cost license. We just want to know what they are doing with the product. If it is a third party, it may be a different arrangement."

In other words, if retailers use Muve, Loudeye, or the All Music Guide to supply samples, there may be a charge for obtaining the license, and you can be sure that third-party suppliers would pass the cost on to retailers.

Meanwhile, big publishing organizations like BMI are also seeking to charge retailers for a license to use online samples. The organization offers retailers several formulas to determine the amount to be paid, one of which is the option to fork over 2-3% of a retailer's revenue from subscription downloads.

Needless to say, retailers oppose the idea of a license for a number of reasons. First, some fear that in the future, with the majors setting themselves up to compete with retailers by selling music directly to the consumer via the Internet, a license could be wielded in such a way that the majors could choose who would have the competitive advantage of offering samples.

Also, just because there is not a charge now doesn't mean there won't be a charge later. Retailers fear that once the precedent of a license for sampling is established, the majors could easily impose a fee.

This isn't the first time the majors have used doubletalk concerning labels and retailers. Remember when the CD was introduced at a lower profit margin, which the majors said was to help defray the cost of launching the new technology? Somehow that introductory lower margin became permanent. Or remember when the majors were pushing to eliminate the longbox, which they said would save 50 cents a unit? But though the labels helped pay for new fixtures, all the savings eventually went only into the labels' pockets.

The National Assn. of Recording Merchandisers (NARM) has stepped up to defend retailers from the need of a license. In a letter sent to the RIAA, NARM acknowledges that there are circumstances in which a sample might be used in a manner that directly exploits copyright, but it doesn't think providing a sample to promote the sale of lawful copies of sound recordings is such an instance. In fact, it says that such sampling falls within the boundaries of permissible fair use, as set forth in the Copyright Act. Moreover, NARM says retailers have the right to outsource sampling from third-party providers without getting a license.

But it remains to be seen how this one plays out. But I do know one thing. If downloading takes off and BMI is allowed to collect 2.5% of a retail's revenue, then music merchants would be entitled to consider themselves nonprofit entities. Because for the past decade, most merchants have struggled to achieve even a 2% net profit.

On the other hand, some merchants like the idea of paying for music sampling. Those merchants suggest maybe retailers should start charging labels and BMI if they want their music available for sampling in stores and online.
Analyst: CD Format ‘Getting Tired’

BY BRIAN GARRITY

With SoundScan data indicating that total U.S. music sales are off by more than 5% through the first half of 2001, and album sales down close to 3% during the same period, one Wall Street analyst argues that the decline is part of a larger slip in the CD format during the past 18 months coinciding with the rise of digital music.

According to Raymond James & Associates analyst Phil Leigh, some of the drop in the first half of this year may be attributable to the lack of comparable blockbuster releases from the first half of 2000, but trends over the past year and a half still suggest that the format is "Getting tired."

DRAMATIC DOWNTURN

Leigh notes in a new report to investors that while CD unit shipments increased from about 330 million to almost 940 million during the past 10 years—a compounded annual growth rate of 12%—growth has slowed dramatically during the past five years. From 1996 to 2000, unit growth was only about 5%, compounded annually. Last year, unit shipments were about flat at 940 million, and shipments in the first half of last year were up by only 6%, despite monster releases from Eminem, Britney Spears, and ‘N Sync during that time.

Leigh identifies two primary culprits in the slowdown of unit shipments and sales: the increasing popularity of online music distribution, whether licensed or not, and the rapidly expanding base of networked computers, including computers in cars, PCs, and portable devices

Leigh contends that the industry has been hurt in the short term by a lack of legitimate digital distribution offerings. While some research indicates that Napster users initially buy more CDs as they learn about new artists and songs that they want, Leigh points out that some research also suggests that after six months, users of free file-sharing services are apt to purchase fewer prerecorded CDs.

What’s more, he argues that sharing of unauthorized copyrighted material has not dropped off substantially, despite court actions against Napster and Aimster.

Today, Napster is not operating, but it appears that a variety of unlicensed sources remain available. Moreover, traffic statistics indicate that they are picking up a significant proportion of traffic by Napster users,” Leigh notes, pointing to alternative services like MusicCity, KaZaa, iMesh, Gnutella, and AudioGalaxy. “When these are all summed up, it looks like MP3 file sharing is still quite active.”

Meanwhile, Leigh contends that copying of CDs via rewriteable drives is having an even bigger impact on the sales of prerecorded CDs: “The genie is out of the bottle and growing bigger every day—exponentially.”

DRIVER’S SEAT

To be sure, burners enjoy strong penetration at this point. A Gartner Group study estimates that more than 50 million such drives are in use today and that there will be more than 100 million by the end of the Christmas season.

“Our research indicates that owners are using those drives to copy existing CD albums, as well as to make CD-R copies of the digital music they have downloaded from the Net,” Leigh notes. “Even if the labels are 100% successful in blocking all file swapping on the Net, users are still likely to copy prerecorded CDs onto CD-R media. We believe that they will merely trade CDs with one another if they can’t get what they want online.”

New-release listings can be found at billboard.com.
Liquid Audio Pulls Plug
On LAJ After Rude Awakening

BY BRIAN GARRITY

Word that Liquid Audio has pulled the plug on its troubled Japanese franchise, Tokyo-based Liquid Audio Japan (LAJ), and plans to set up a wholly owned operation in Japan not only marks a strategic shift for the company in the world’s second-largest music market. It also represents a cautionary tale of the risks associated with rapid expansion into foreign countries.

In order to gain a toehold in the Japanese market, Redwood City, Calif.-based Liquid Audio licensed its name and technology in 1999 to a company formed by a group of local investors led by Tokyo-based telecommunications firm Super Stage. Liquid Audio owned less than 10% of the venture and had limited control, but LAJ’s president was arrested for the alleged kidnapping of a fellow board member; and the franchise suffered through ongoing management turmoil. “You never knew who your daughter is dating until she marries him,” Keaney says with a sigh.

DOGGED BY SCANDALS

Problems associated with the company date back to when Masafumi Okada, a former LAJ president, was arrested in Tokyo along with four other men in June 1999 on suspicion of kidnapping and beating a former company board member (Billboard Bulletin, Oct. 27, 2000). The 33-year-old victim was reportedly abducted from the parking lot of a Tokyo hospital before being bound, beaten, and driven to various places for three days.

Local reports quoted police sources saying that Okada, at that time a member of the LAJ board, saw the unnamed man as a rival for the company’s leadership. Okada, who later became LAJ president but resigned Sept. 27, 2000, reportedly denied the charges.

Following Okada’s arrest, word began to circulate in the Japanese press that Super Stage was tied to the mob.

Newly hired LAJ CEO Alex Abramoff, who took office shortly before news of the Okada scandal broke, found himself at the center of the storm. As a result, less than a year after taking the job, Abramoff bolted the company. (Billboard Bulletin, June 7). At the time of his departure, he noted that he had been forced to take care of unexpected “cleanup work” at LAJ, and that the company needed to “start building up its own business.”

Building business amid a scandal was easier said than done, however. Keaney says, “The music companies over there were saying, ‘Look, we just can’t do business with Super Stage.’” Those weren’t the only problems Liquid Audio was having with its franchise. Super Stage took LAJ public in Japan without the consent of Liquid in the U.S., Keaney reports. What’s more, efforts by Liquid Audio to install more of its own people in the company were met with resistance.

Keaney says, “When we tried to get more and more Super Stage people out so that it would become more of a music company, we began to see that maybe the rumors about these guys were true. We couldn’t get anybody out of there.”

Ultimately it was never clear whether or not its partner actually had mob connections. Keaney says, but the company no longer wanted to find out. Liquid Audio spent nine months trying to find a buyer for Super Stage’s stake in the venture, but to no avail. At that point, the two sides agreed to end the franchise arrangement. Under the termination agreement, LAJ has about 30 days to stop using Liquid Audio’s trademarks (including the name) and return all Liquid Audio’s products, technology, and licenses. Liquid, in turn, is selling its stake in LAJ. In addition, existing LAJ customers will be transferred to Liquid Audio, which plans to open an office in Tokyo to directly service and manage its Japanese users. Liquid Audio senior VP of business development Robert Flynn and VP of Asia-Pacific operations Chris Park have resigned from LAJ’s board of directors.

In the process, Liquid Audio has given up lucrative franchise fees—a significant source of revenue for the company.

“It will be a short-term hit to us, absolutely. But you’ve got to take a little pain with the medicine,” Keaney says. “We’ve already had many calls from companies in Japan saying, ‘Now we can do business with you.’”

NEW MEDIA

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TRAFFIC TICKER

Top Music Info Sites

Traffic In June

TOTAL VISITORS [in 000]

1. amazon.com 18,910
2. buy.com 15,080
3. cdnow.com 13,123
4. walmart.com 3,756
5. bloomberry.com 3,165
6. buy.com 2,756
7. blue-light.com 2,738
8. circuitcity.com 1,393

AVERAGE PAGE VIEWS PER VISITOR PER MONTH

1. amazon.com 16.8
2. buy.com 14.0
3. cdnow.com 12.8
4. walmart.com 9.9
5. bloomberry.com 6.6
6. buy.com 7.7
7. circuitcity.com 6.3

AVERAGE MINUTES PER VISITOR PER MONTH

1. amazon.com 14.1
2. cdnow.com 10.0
3. walmart.com 8.4
4. bloomberry.com 8.2
5. buy.com 8.0
6. circuitcity.com 5.4
7. blue-light.com 5.2

Source: Billboard Media Metrics. **Site credit- given by Billboard Jupiter Media Metrics three times per month. The statistics represent the actual number of users who visited each site, without duplication, once in a given month. Approximately 35,000 individuals throughout the U.S. participated in the Media Metrics sample.**

Web site top 10s can be found at billboard.com.
Music-Subscription Services: How Will They Work, Play And Pay?

BY BRIAN GARRITY

Here come the subscription offerings.

Following a wave of acquisitions of leading online brands like MP3.com, EMusic.com, GetMusic and Myplay.com, the major labels are set to begin offering consumers digital-music subscription packages through a pair of new services: MusicNet, backed by Warner Music Group, BMG Entertainment, EMI Recorded Music and Real Networks; and Pressplay, a rival offering from Universal Music Group and Sony Music Entertainment.

While many of the details of the competing services are yet to be ironed out, the arrival of major-label-branded offerings is also giving a renewed lease on life to a host of Internet startups looking to license content from the major music companies for their own digital-music ventures.

Among the companies scrambling to ready their own services: AOL, Real Networks, Napster, CenterSpan Communications (owner of the Scour file-swapping service) and Full Audio.

Meanwhile, a host of other companies have expressed long-range plans to get in on the subscription game—including Microsoft's Internet service MSN, Liquid Audio, ARTISTdirect and MusicMatch.

Still, key questions about the nature, comprehensiveness and timing of any subscription services are yet to be worked out—all promise to be hot topics of debate at this week's Plug.In conference—as will the desire of the consumer to pay for such offerings.

Among the unanswered issues: whether or not the major labels should license out content for subscription beyond MusicNet and Pressplay—or if every Web destination, from Best Buy to MTV to MSN and others, ultimately becomes a virtual storefront for the major-label services.

INDEPENDENT FROM MAJORS

Some executives, like James Glicker, president of music services at Full Audio, maintain that his service will operate independently of MusicNet and Pressplay through a series of one-off licensing agreements with the majors. Full Audio recently announced agreements to license content from BMG Music Publishing and EMI Music Publishing, making it one of the first online players to cut deals with the publishers. But, as of press time, the company had no announced deals with any of the major record labels. Other companies, like CenterSpan, say they are talking with everyone about content-licensing possibilities and have had discussions with MusicNet and Pressplay representatives, in addition to the labels individually.

The labels, for their part, are on record as retaining their right to license music beyond their own services, should they see fit. However, as of press time, no subscription licensing deals outside MusicNet and Pressplay had yet been cut.

In fact, the majors have been playing hardball up to this point to create traction for their own services. Case in point, Napster recently announced that it would be a licenser of MusicNet content exclusively—preventing the file-swapping service from cutting a deal with Pressplay. “We’re hoping we’ll have agreements with Sony and Universal through MusicNet,” Napster interim CEO Hank Barry said at the time of the deal’s announcement.

Napster better hope Universal and Sony are willing to do so. Dannielle Romano, an analyst at Jupiter Media Metrix, cautions that a lack of content from all the major labels in offering content is likely to lead to a flawed product. “I don’t think any of these services that expect to compete with an incomplete catalog will be very successful,” she says.

ALL IN THE TIMING

Also up in the air is just when any content will be made available for subscription. New services from MusicNet’s licensees—AOL and Real—are expected to come on-line by the end of the year. Meanwhile, major-label content on Napster will wait on the settlement of an ongoing lawsuit with the RIAA, but a legitimate version of the file-swapping service featuring independent music will launch this fall. There is talk that early versions of some subscription services will be in the market by late summer.

Further complicating matters, offering “near on-demand” streaming-radio subscriptions to its users.

STREAMING VS. DOWNLOADS

Yet another issue to be resolved is how the services will work. Will the content be streaming or downloadable, or some kind of mix of the two? Executives associated with MusicNet and Pressplay have indicated that, at least initially, the services they offer will be available as streams first, followed by non-transferable downloads. What’s more, downloadable tracks will likely be rented (as opposed to owned forever) in a system known as “tethered downloads.”

Under this scenario, consumers subscribe and download either a fixed or unlimited amount of music, depending on the model. The wrinkle is that the content times out without an updated subscription and can’t be copied or can only be copied to devices that recognize the same business rules that the PC does. “That’s a model people believe will have a combination of commerce and digital downloading that will make sense,” says Will Poole, VP of the Windows digital media division at Microsoft. “That’s still to be proven, though.”

Poole says that no subscription offering is likely to hit a chord with consumers if it lacks the ability to transfer to devices. The problem with the tethered model and transferring to devices is that the current crop of digital-music players on the market lacks the internal clocks to read the rules for the kind of time-out downloads that would be part of a rental scenario.

Indeed, the jury is still out on digital music as a successful commerce model. Sales of individual tracks available from the major labels have proven to be a half-hearted effort to date, with almost no response from consumers. Likewise, demand for legitimate subscription offerings from services like EMusic, MP3.com and Vitaminic has proven limited. Only downloads as promotional items have proven successful thus far, Poole notes. “Commerce, in the long run, is going to happen; it’s just not going to happen overnight,” he says.

“Just look at sales of CDs from Amazon and Barnesandnoble.com and CDnow. The shopping experience is better than going into a music store, but it still represents less than 2% of all CDs sold in the U.S. The convenience and excitement of digital music is a very real phenomenon. Translating that into a pure commerce model that’s all based on digital distribution or digital downloads is going to take some time.”

That said, digital-music executives say subscription probably has the most promise as a commerce model in the near term. What’s more, they maintain that the important thing is that content is coming soon.

MAJORS’ MOTIVATION

“The major labels are going to be very motivated to distribute their content in a very wide fashion, through many many retail and wholesale [channels] going forward,” says CenterSpan’s Haussmann. The reason? A mix of regulatory pressures and simple profit potential.

“The competitive landscape will be similar for retailers in the Internet space as it has been in the bricks-and-mortar space, because you are going to see a lot of the same players pushing their brand name,” Haussmann says.

Indeed, with all content likely to be DRM-wrapped and selling at virtually identical price points—most talk has services pricing somewhere between $10 and $20 per month at the low end—the formula for success is going to be all about marketing and merchandising.

“With MusicNet being a services provider, the retailers and consumer-facing entities are going to be the ones to differentiate their services,” says Jupiter Media Metrix’s Romano. “They will need to go beyond a very nitty-gritty, trivially useful service and give people a very strong value and the ability to brand their own identity and their particular digital-music services to have some differentiation. So it’s not going to be just MusicNet A, MusicNet B. AOL could give away MusicNet to drive subscriptions; a company like Amazon could offer certain genre-based packages. It’s all about the storefront packaging and branding, and coming up with creative metaphors to sell music.”

But don’t expect legitimate subscription offerings to be the same kind of phenomenon on the level of Napster, executives warn. Notes Microsoft’s Poole, “One of the major services could probably have 2, 3 or 4 million users after the first 12 to 18 months—and that would be wildly successful.”

Among the unanswered issues: whether or not the major labels should license out content for subscription beyond MusicNet and Pressplay—or if every Web destination, from Best Buy to MTV to MSN and others, ultimately becomes a virtual storefront for the major-label services.
We'll Get Your Digital Assets in Shape...

...and you don't have to lift a finger.

Reciprocal™ makes it easy to profit from digital distribution. We offer everything you need from e-commerce to electronic inventory management, and tie it in with leading digital rights management (DRM) technologies. This comprehensive suite of services is easy to implement, so you can focus on developing content and creative marketing ideas without worrying about the technology. Leave the heavy lifting to us. You can relax for a change.
Q&A With EDGAR BRONFMAN

Vivendi Universal’s executive vice chairman is Plug.In’s featured keynoter on the morning of Monday, July 23.

What’s important is what’s important to music consumers. We’re not going to turn over our A&R department to the Internet. There haven’t been many artists discovered on the Internet. Fisher would be the most obvious one. But that’s not its purpose. What we want to do is create a music-centric business, where consumers can find out tour information or get anything related to an artist. But you’ve got to have a platform and content.

Has the Farmclub.com experience been disappointing?

There was a great deal of skepticism when we launched Farmclub. But I think the whole Internet space across many, many industries has fundamentally changed over the last 12 months. And many companies have felt more disappointed than we have. Not every risk is going to work out, but if nothing is ventured, nothing is gained. I am extremely proud of Doug Norris and his team.

How will Farmclub, GetMusic, RollingStone.com, and MP3.com be integrated into Vivendi Universal?

What I see is that all of Farmclub, GetMusic and RollingStone.com will be run under [GetMusic president/CEO] Andrew Nibley. The MP3.com deal hasn’t closed yet, so we haven’t come to any decisions about them. There are several things that made MP3.com attractive. One is the size of the audience they reach, two is the technologies they’ve built, and third is their potent and innovative management team.

It sounds like they’ll be a separate operating division.

We haven’t come to a decision yet.

“Today’s consumer is living in a world where mobility and ease of access are key elements in their lives. They will be expecting the same when it comes to music and entertainment. This presents unique challenges for all of us, but I believe that we are moving closer each day to meeting these demands. The future of digital distribution is here, and music has left its physical boundaries. BeMusic is prepared for the revolution, because we are one of the few companies in the world equipped to provide consumers with unprecedented options through our online and offline music properties. We have created a global music-services company that gives consumers a full spectrum of consumption models—from club purchasing and e-tailing to digital downloads, file-sharing and streaming—that are accessible to them across all devices and platforms."

—Andreas Schmidt, President & CEO, Bertelsmann eCommerce Group (BeCG) and Chairman & CEO, BeMusic.

Plug.In keynoter July 24, 2:15 p.m.

“Plug.In has clearly established itself as a leading forum for the investigation, discussion and celebration of the tremendous growth and excitement around digital music. This year is shaping up to be a pivot point in the transformation of our industry, and I’m pleased to be a part of the event.”

—Kevin Conroy, SVP, Head of AOL Music.

Plug.In keynote July 23, 2:30 p.m.

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by Eileen Fitzpatrick

Over the past year, the Internet music sector has gone from a source of great promise to a state of confusion. Legal battles with Napster and MP3.com have slowed progress on content availability from the major labels. An economic nosedive has sent the sector into a tailspin, and—as fast as technology is improving—it’s still in the development stage. Undaunted by these obstacles, Vivendi Universal has expanded its Web holdings over the past few months with the acquisition of MP3.com (which it bitterly battled in court just last fall) and Emusic, as well as the buyout of BMG Entertainment’s stake in GetMusic.com. In addition, the company will launch the subscription music service Pressplay (formerly called Duet) with Sony Music Entertainment. Pressplay will compete with the online music service MusicNet, the joint venture between Real Networks, BMG Entertainment, EMI Recorded Music and Warner Music Group.

In the following conversation, Vivendi Universal executive vice chairman Edgar Bronfman Jr. talks about the ups and downs of the online music space, including the company’s own experience with Farmclub.com, why the Internet is important and how the company will maintain the value of music.

What’s the strategy behind your acquisitions over the past three months?

We’ve had a number of acquisitions, and what we’ve tried to do is take the opportunity to acquire businesses that reach a broad music audience. GetMusic has a broad audience, and Emusic has hundreds of independent artist-label licenses, as well as a long-term license with Rolling Stone for the right to operate Rollingstone.com. MP3.com also has a broad audience. When we put all those audiences together, you’re reaching a lot of music consumers.

Emusic and MP3.com, as well as Pressplay, have hundreds of independent unsigned artists. Do you think that area can be profitable?

“Today’s consumer is living in a world where mobility and ease of access are key elements in their lives. They will be expecting the same when it comes to music and entertainment. This presents unique challenges for all of us, but I believe that we are moving closer each day to meeting these demands. The future of digital distribution is here, and music has left its physical boundaries. BeMusic is prepared for the revolution, because we are one of the few companies in the world equipped to provide consumers with unprecedented options through our online and offline music properties. We have created a global music-services company that gives consumers a full spectrum of consumption models—from club purchasing and e-tailing to digital downloads, file-sharing and streaming—that are accessible to them across all devices and platforms.”

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Plug.In keynote July 23, 2:30 p.m.
THREE OF THE LOUDEST NAMES IN THE ONLINE MUSIC INDUSTRY HAVE JOINED FORCES.
Watch out!
The controversy over infringing actions has further strained the already contentious relationships among artists, labels, managers and publishers. Who will gain control as the industry evolves? Can a middle ground be reached as all sides seek financial payback from online distribution? How will ongoing clashes over copyrights, legacy contracts, royalties and digital rights further affect the role of the label? Ann Chiatowitz, National Director of Sound Recordings, APTRA
Jonathan Zevin, Partner, Richards & O’Neil LLP
Marc Geiger, Chairman & CEO, ARTISTdirect
Michael Donio, Chairman & CEO, KnitMedia
Dan Beck, President, Accelerated Development, Inc.
Moderator: Aram Sinnreich, Senior Analyst, Jupiter Media Metrix

1:00 p.m. Luncheon
1:45 p.m.–2:15 p.m. Jupiter Analyst Presentation
2:30 p.m. Featured Keynote Interview: Kevin Conroy, Senior VP, Head of AOL Music
3:00 p.m. Jupiter Analyst Roundtable
3:45 p.m. Refreshment Break
3:45 p.m.–4:15 p.m. JMM Marketing Presentation
Online Music: Evolving Consumers and Advertising Opportunities
Danielle Romano, Associate Analyst, Jupiter Media Metrix

4:15 p.m. Billboard Presents... Legislation And Digital Rights: Protect Or Control? Battling for market share, the recording industry and digital-music companies have engaged in a tirade of high-profile legal wrangling over the past year. Already clashing over consumer rights, copyright infringement and fair compensation, both parties have waited tension escalate with the introduction of label-owned subscription services to distribute content. Can legislation alone move the legitimate market forward? How should fair use and consumer rights be protected? Jonathan Potter, Executive Director, DIvMa

5:30 p.m. Cocktail Reception

Tuesday, July 24
8:00 a.m. Breakfast
9:10 a.m. Opening Remarks: Mark Mooradian, VP & Senior Analyst, Jupiter Media Metrix
9:30 a.m. Featured Keynote Interview: Rob Glaser, Chairman & CEO, Real Networks, Inc., Chairman of the Board and Interim CEO, MusicNet
10:00 a.m. The Bottom Line: New Models For The Digital Revolution As more and more online music ventures close their doors, those still standing are working to develop business models equipped to tackle the next round of the digital-music revolution. The vital quest for online profitability has forced record labels, portals and Web-based ventures to focus on alternative services, including subscriptions and file-sharing, to drive revenue. How are the major aggregators of online music strategizing to create viable models for the future digital-music economy? Andrew Nibley, President & CEO, GetMusic
Nicholas Butterworth, President & CEO, MTVi
Andrew Rusie, CEO and President, Digital Club Network
Moderator: Mark Mooradian, VP & Senior Analyst, Jupiter Media Metrix
11:00 a.m. Refreshment Break
Sponsored session by Loudeye
Joel Mconaughy, Senior VP and Chief Technology Officer
11:30 a.m. Distribution And Retailing: Surviving The Competition
Traditional and online retailers alike are feeling intense pressure as record labels aggressively compete for consumer dollars online. Can the labels and retailers work together as both eye the financial rewards of online distribution? What is the most successful model for legitimate retailers hoping to stay aloof? How should retailers engage new product formats and platforms to maintain control as consumer expectations evolve with the industry?
Jim Long, President & CEO, RioPort
Gerry Kearby, CEO & Co-founder, Liquid Audio
Jeff Camp, GM, MSN Music
Michael Krupit, President & CEO, CDNow
Mike Farrace, VP, Tower Records
Steve Plonio, VP, Strategic Alliances, Loudeye Technologies, Inc.
Eric Weisman, President and CEO, Alliance Entertainment Corp.
Moderator: Ken Cassar, Senior Analyst, Jupiter Media Metrix
12:15 p.m. Featured Keynote: Hank Barry, Interim CEO, Napster
12:45 p.m. Luncheon
1:30 p.m.–2:00 p.m. Jupiter Analyst Presentation:
Dylan Brooks, Senior Analyst, Jupiter Media Metrix
2:15 p.m. Featured Keynote Interview: Andreas Schmidt, President & CEO, Bertelsmann eCommerce Group
2:45 p.m. The Future Of File-Sharing: Next-Generation Solutions
The notion of file-sharing has become a primary focus for digital-music sites and portals. However, limitations in navigation and usability have kept much of the file-sharing phenomenon away from the mass-market. What are the latest developments in providing cost-effective file-sharing capabilities? How will server-stored vs. peer-to-peer services fare in the struggle to build revenue-generating businesses? As the market evolves, what are the implications for the development of file-sharing as a platform?
Gene Kan, Developer, Gnutella
Open Source Project and Strategist, Project Justgape
Sun Microsystems
Frank Hausmann, Chairman, CensorSpan
Clay Shirky, Partner, The Accelerator Group
Ian Clarke, Freenet Project Coordinator and Uprizer CTO
Bob Davis, President of Entertainment & Media, iBeam
Moderator: Billy Pidgeon, Senior Analyst, Jupiter Media Metrix
3:45 p.m. Internet Radio: Programming And Consumer Expectations
While online radio continues to grow, a profitable business model for future initiatives has yet to emerge. As the market evolves, what type of experience will consumers demand? What are the implications of the Digital Millennium Copyright Act (DMCA)? Which online programming models have been most successful? How should terrestrial players leverage their assets to regain market share online? How can off-line advertisers be reconciled to the different world of online media? Who is best positioned to capitalize on the future of online radio? Kevin Mayer, Chairman & CEO, Clear Channel Internet Group
Zack Zalon, GM, Radio Free Virgin
Dennis Mudd, Co-founder & CEO, MusicMatch
Kenneth Steinthal, Partner, Weil, Gotshal & Manges
John Jeffrey, Executive VP, Corporate Strategy and General Counsel, Live365.com
Thomas Stein, President, Europe, BMG
Moderator: Aram Sinnreich, Senior Analyst, Jupiter Media Metrix
4:45 p.m. Conference Concludes
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One of the biggest obstacles is an agreement with the music publishers, and the other is technological in nature. The music industry has been criticized unfairly in that we’ve moved slowly. But the technology needed to move ahead still doesn’t exist. People underestimate what is required to distribute millions and millions of tracks to tens of millions of consumers. It’s not an easy thing to do.

What has been critical was setting a legal framework. Universal Music Group has been a leader in the fight to establish a legal framework, and I’m proud of that. The technology community had been less focused on solving the various rights-management issues in the absence of a legal framework, and the Napster (legal) decisions have been very important to create that framework. Everything will get there eventually, but it’s not prudent to speculate how that will happen. I hope the good sense of publishing companies will find a solution quickly and we all hope it will be sooner rather than later.

Is this a make-or-break year for online music distribution?
I think “make-or-break” is a strong term. We’ve done the legal work, and we’re close to finding the technology solutions. Consumers will continue to access music in other than legitimate ways, unless you give them an alternative. When music is available online, it’s not limited to the physical space of a traditional store. It gives them a massive amount of choice and the ability to buy other things besides an album. If it’s offered at reasonable prices, online distribution can grow dramatically. Our focus is on the execution.

We’re a great music company, and we have a great online opportunity.

As a long-term strategy, how important is online distribution?
Extremely important. It’s a core element of business because it gives us a direct relationship with consumers. In the traditional distribution of the past, you do not have direct relationships with the consumers. The digital space intersects with our customers and is able to inform them about other materials and further exploits our content.

What will your role be in the new Vivendi Universal?
I don’t expect my role to change. Jean-Marie [Messier, chairman and CEO of Vivendi Universal] and I work very closely together, and I’m intimately involved in our online activities. The first line of opportunity is in music.
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Pete Townshend
This bill, if passed, would make it unlawful to sell or rent R-rated movies or M-rated video games to people under 17 with ads for R-rated movies or M-rated video games.

The VSDA argues that responsible retailers would stop using the ratings system altogether if fear of displaying a poster for an R-rated movie could make them liable for prosecution. The MPA also says, rather dramatically, that it would end film ratings if the bill passes.

The bill also fails to consider the First Amendment rights of older children to have access to non-obscene material if it’s well done. The VSDA’s S. 792 would officially promote restrictions on the distribution of entertainment based on content that protected speech, the letter warns. “Such government action is subject to strict scrutiny.” In addition, if the content is protected under the First Amendment, studios have the right to advertise and market it to teens.

VSDA BLASTS BILL: The Video Software Dealers Assn. (VSDA) has sent a letter to President Bush, strongly voicing its opposition to the Media Marketing Accountability Act. A similar letter was sent by the Creative Coalition, another trade group comprising the Motion Picture Assn. of America (MPAA), the Recording Industry Assn. of America, book publishers, computer software manufacturers, and other intellectual property organizations.

"There is a multitude of problems with this bill," says VSDA VP of governmental affairs and member communications Sean Bersell. "Not all legislators are experts in policy issues and it’s important to make the president and other senators aware of the constitutional issues involved here." Senators that were not involved in sponsoring S. 792 also received the letter.

Bersell says that since Lieberman has become chairman of the governmental affairs committee and is committed to legislating the entertainment industry, there is a sense of urgency to inform everyone of the facts.

The letter makes the valid point that R and M ratings are meant to alert parents that they may not want their kids exposed to certain movies or video games. As the letter points out, the bill assumes that all R- and M-rated movies and video games shouldn’t be viewed by anyone under 17.

“When dealing with the subjective value judgements inherent in entertainment ratings, reasonable parents can disagree whether a particular movie is suitable for children of a certain age," the letter says. "That disagreement should not form the basis for government sanctions.”

The VSDA says other organizations that guide parents about films have deemed many films with the gentler PG-13 rating as suitable for adults only. The letter says the U.S. Catholic Conference’s Office of Film and Broadcasting recommended that Crazy/Beautiful, Lara Croft: Tomb Raider, Moulin Rouge, and Pearl Harbor were appropriate for adults only, despite their PG-13 ratings. And such R-rated films as Traffic and Men of Honor were deemed suitable for mature teens, according to some other reviewers.

The VSDA is rightfully urging the government to let parents make the call. The letter also reminds the president that retailers already let parents make that call through the VSDA’s Ratings Guide. This self-regulated program that guides retailers on whether to rent R-rated material to kids based on their parents’ wishes.

If S. 792 is passed, the VSDA argues that responsible retailers would stop using the ratings system altogether out of fear that displaying a poster for an R-rated movie could make them liable for prosecution. The MPAA also says, rather dramatically, that it would end film ratings if the bill passes.

MTV20 chronicles evolution of MTV image

In addition to distributing numerous special-interest products on DVD, Image is the top distributor in the music-video category, according to the DVD Release Report, Last year, Image linked with MTV sister network VH1 to distribute Divas. Upcoming Image music releases include Carole King: In Concert and Collective Soul: Music in High Places (both due Sept. 4), as well as The Who: Live at Royal Albert Hall and Charlie Byrd Trio: Live in New Orleans (due Sept. 25).

"Image does really well with music product, so it seemed like a natural fit," Sillen says, "and the packaging puts the label off the shelf and clearly speaks ‘MTV.’”

The MTV20 DVDs will be supported by a national consumer sweepstakes offering some 45 prizes from board-game manufacturer Cardinal Industries and electronics companies Manley Toysteam, RCA, and Refac. Rules and entry forms are inserted into product packages, and winners will be awarded trips to the Experience Music Project in Seattle, DVD/CD players, MTV Digital cam digital cameras, MTV scan radios, MTV neck headphones, and MTV trivia games.

The sweepstakes and titles will be promoted on MTV, and a collectors’ issue of People celebrating the MTV anniversary will showcase the A$$hole and $hitty releases. A specially created online ad is streaming on various Web sites. Sillen adds that MTV’s radio network will offer air product giveaways.

In addition to the MTV brand name coupled with the marketing plans for the releases have retailers getting into a party mood. “MTV continues to define pop culture by creating and documenting some of the seminal moments in music history,” says Virgin Entertainment North America VP of marketing Dawn Roberts. “Based on the success and demand for previous MTV products and our own cross-promotions, we are confident that the MTV20 promotion will be well-received by consumers.”

Virgin’s success with MTV’s video programs has prompted the retailer to create a section dedicated to the product in each of its U.S. stores.

Enhanced Billboard Video Chart Incorporates VidTrac Data

In the same issue that the Billboard charts undergo a graphic transformation, the magazine’s Top Video Rentals chart evolves with an improved methodology. Effective this issue, the list moves from ranked store reports—which have been employed since the chart began appearing biweekly in 1982—to the VidTrac system, orchestrated by the Video Software Dealers Assn. (VSDA).

The change in the rental chart comes one month after the Billboard Top VHS Sales and Top Kid Video charts converted to VideoScan data, which has been the source of Billboard’s recent success in the Sports, Health, and Fitness charts since 1998. Like VideoScan, the VidTrac methodology collects data from a much larger universe of stores than could be accessed under the old store-reports method.

The VSDA collects rental data on VH, DVD Video, and video games via point-of-sale systems at more than 12,000 stores. The sample is balanced by region and by store size and is used to extrapolate national rental activity, in total and by title. Rankings are based on revenue generated by each title. The VidTrac chart, launched in 1996, is cited by Entertainment Weekly, Access Hollywood, and numerous other entertainment outlets.

“The move to VidTrac is the final step in our long-sought desire to move our video chart package to state-of-the-art technology and a comprehensive universe of stores,” says Geoff Mayfield, Billboard director of charts. "With VideoScan and VidTrac on board, the credibility of Billboard’s video charts is superior to those offered by any other trade publication.”

Says Eliza Bernardo, research manager for the VSDA, “We are proud that Billboard is publishing our weekly top VHS rental titles. Because it is based on actual transactions, VidTrac offers the most accurate rental data in the market.”

The VSDA does not yet offer a chart comparing VH, DVD, and VHS sales, so VHS will still be the predominant rental configuration, Billboard has opted for that one. If VidTrac introduces a chart that combines both VHS and DVD transactions, Billboard will offer the combined list. For this inaugural chart, the rankings in the “Last Week” column reflect each title’s prior VidTrac rank, rather than the positions from Billboard’s last store-reports chart.
Virgin Rolls Out DVD Kiosks

BY EILEEN FITZPATRICK

LOS ANGELES—In a move that could presage a merchandising revolution, Virgin Entertainment Group is using the CD-listening-post concept to help sell DVD Videos and videocassettes.

Installed a month ago in its West Hollywood Virgin Megastore, the company's digital preview system is a kiosk that lets customers get a sneak peek of any DVD or VHS tape in the store's inventory. The customer picks a title off the shelf, scans its bar code at the kiosk, and views a 30-second or 2-minute trailer from the film using the unit's touch-screen interface. Customers can also look at cast credits, reviews, and a list of Virgin-recommended titles. The kiosks serve as a music listening post as well.

Five kiosks have been installed at the West Hollywood store, each holding previews and information on more than 10,000 movie titles. Store models will allow customers to search for product by movie name, actor, producer, writer, or director. In addition, customers will be able to place special orders and get access to exclusive Virgin content and products through a hook-up to the company's Web site.

**KIOSK MANIA**

"Our customers are falling all over themselves to use the kiosks," says Virgin Entertainment senior VP of product and merchandising Dave Alder. "We're sure they are contributing to significant purchase conversion."

The goal is to install the kiosks in all North American Virgin stores; a schedule hasn't been determined yet.

The system was developed in-house at Virgin, with Muze providing the video and audio database. Muze can upgrade the kiosks with information on video games and books.

"These kiosks open up a whole new horizon in store assistance," says Muze co-founder and executive VP Paul Zulo. "It's an extension of the listening post and provides specialized marketing that retailers need today.

"For years, we've been providing Virgin with music kiosks, and that's where the idea for this was spawned," Muze senior VP of sales Gary Geller says. "We made this one tailored to their environment, which is going to be the future of the in-store kiosk."
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Digital Display. Paul Oakenfold became the first electronic artist honored for his contributions to music by Las Vegas' Hard Rock Hotel and Casino. A showcase of Oakenfold's memorabilia at the hotel includes his turntables and original masters of records he made with Madonna and U2. Other musicians honored there include Elvis Presley, David Bowie, Curios Santana, James Brown, and Nirvana.

Spain Comes to L.A. Spain recently visited the studios of KCRW Los Angeles, where the Restless band played a live set on the station's Morning Becomes Eclectic show. Ruge Against the Machine bassist Tim Commerford, a Spain fan, visited the studio to meet the performers. Pictured, from left, are Spain frontman Josh Haden and Commerford.

Simply 'Irresistible.' RCA Records artist Dante joined Jessica Simpson at New York's Water Club to celebrate the release of her new Columbia CD, 'Irresistible.' In the back, from left, are Bobby Claudel, and Ryan of Interscope act City High. In front are Simpson and Dante.

Gone Hollywood. Punk act Osker hit the big screen when the band performed its song "Alright" in the Touchstone Pictures film Crazy/Beautiful. The cut, taken from Osker's 2000 Euphony debut, Treatment 5, appears on the movie's soundtrack. Pictured are Crazy/Beautiful star Kirsten Dunst, left, and Osker frontman Devon Williams.

Stroke of Genius. Former Talking Head Jerry Harrison is working at Basewax Studios in Richmond, Va., producing the sophomore effort by Cherry/Universal modern rock act Stroke 9. Harrison produced the band's 1999 gold-certified debut, Nasty Little Thoughts. Standing, from left, are band members John McVermott, Greg Friedlander, Eric Stock, and Luke Esterkyn. Seated, from left, are Harrison and engineer Karl Dettler.
**PROGRAMMING**

**Must R&B PDs Live The Lifestyle?**

*Some Manage To Stay Hip, While Others Hop To Different Formats*

**BY DANA HALL**  
Airplay Monitor  

**NEW YORK**—With the dominance of hip-hop at mainstream R&B, rhythmic top 40, and crossover radio, do PDs outside the 12-24 demo—which is to say, most major-market PDs—think they’re truly in touch with the streets? And if they’re not “living the lifestyle” firsthand, how do they ensure they’re picking the right music for their stations’ demo? The issue has forced some PDs in recent years to move on to more adult-focused formats. One former mainstream R&B PD who wished to remain anonymous says, “I was disappointed with the way music had taken a turn. In the last five years, I felt that most of the music I was listening to for my station lacked creativity and innovation. I couldn’t identify with the music any longer, so I chose to move on to management.”

Bobby O’Jay, PD of R&B oldies WDHA Memphis, recently relinquished the operations manager stripes at crossover R&B sister WRHR (K97) and adult R&B KJMS. O’Jay says that while he was looking to simplify his life by programming only one station, he also had issues with a great deal of the content in today’s music, “not just hip-hop and rap, but even some of the R&B. I just didn’t agree with it. Over the years, you develop the ability to hear hit records, but I just didn’t feel the music in my heart anymore.”

Even so, those who have moved on are more the exception than the rule. Jay Michaels, PD of crossover R&B WAMO-FM Pittsburgh, says, “In August, it will be 20 years that I’ve been doing this. I feel like I’ve been able to change with the times and the trends—which is the key. I still have a pretty good ear for music, but to be honest with you, I don’t have an ear for the harder stuff. In fact—and this is going to sound really unhip—I don’t see what the big deal is about Jay-Z. He’s like Michael Jackson to this generation, so I admit it, I don’t get it. But everyone else does, so I get with it.”

Michaels does that by applying the one rule that all the PDs we spoke with abide by religiously: “I surround myself with people who can hear it and get it,” he says. “I have the best music director—DJ Boogie—who’s younger and hipper than me, and I’m pretty damn hip. He’s in the clubs every week, and we both meet with all our mixers on a regular basis. Those are the folks who are the closest to the streets. To be successful in this business, you not only have to be a good communicator, you also have to be an incredible listener.”

Music directors and station mix-show jocks are typically the unan- 

**SNELL**

**BOOGIE**—who’s younger and hipper than me, and I’m pretty damn hip. 

**ADAMS**

He’s in the clubs every week, and we both meet with all our mixers on a regular basis. Those are the folks who are the closest to the streets. To be successful in this business, you not only have to be a good communicator, you also have to be an incredible listener.

**EXCEEDING TARGET DEMO**

While Candelaria says he considers himself “hip,” his staff calls him “the old fart. I’m the oldest guy on my staff—and I’m only 37. So I do exceed our target demo of 18-34. I’m not living the lifestyle the way that I used to. When you’re 18 or 19 years old, you have a different perspective on life. You are worlds away from the mind of a 35-year-old. Now you have a career and family to think about. Things factor into your decision-making that never would have entered your mind at 18.”

“So for me,” Candelaria continues, “it’s all about surrounding myself with people who do live the lifestyle and who are in the demo, and I find MTV and BET help me in seeing what the target demo is into. They are very much on the pulse of this generation.”

Tim “Minnesota Pa兹” Snell, PD of R&B WPRW (Power 106) August, Ga., relies on his music director, Nighttrain, “He’s in the demo, and he’s been doing this since he was a kid. He’s from the streets.” Snell adds that the popularity of hip-hop and rap has also opened the doors for younger jocks and mixers to make their way up into programming duties. “Five years ago, Nighttrain came to me about music, and I told him to get the hell out of my office. But gradually I grew to respect his opinion, and he learned programming along the way as well. I started to include him in our music meetings, and here he is today, MD and a future PD.”

Jerry McKenna, PD of rhythmic top 40 WKBX (Hot 106) Providence, R.I., says, “I really rely on a few people who help me in music, but it goes beyond the music. They help me to understand the demo’s lifestyle.” My afternoon drive guy, DJ Buck, who is actually just out of the demo as well, is my connection to the whole street scene. He’s a hip-hop DJ as well, so I look to him for support. Our MD Bradley Ryan spins in both the dance and hip-hop clubs, so he can give me insight into both arenas.”

Other programmers add that “feeling” good music isn’t an age issue at all. Dale O’Brien, PD of rhythmic top 40 WBTS (the Beat) Atlanta, says, “I can still feel hip-hop and rap, even though I’m 39. It’s mostly attitude—not age—when it comes to hearing hit music. You don’t have to be 18 to like it. And even if you don’t necessarily like the sound of rap—but you must program it—you can recognize a sound that will work on the radio.”

Michaels adds, “I don’t think that people in my generation can’t identify with hip-hop. Hell, most of us grew up on it. There are even some records that I’ve picked that Boogie couldn’t hear at first, like Eve’s ‘Let Me Blow Ya Mind.’ What I listen for in any record—rap, hip-hop, or even pop—is an overall commercial appeal and the hook—anything that the listener can sing along to. And you have to listen to a song at least two to three times, especially when you don’t like it the first time around.”

**FEEL THE MUSIC**

Mychal McGuire, PD of R&B KHZ Killeen, Texas, says it comes down to knowing good programming. “I’m sure there are some programmers in the crossover or pop formats who don’t necessarily feel the hip-hop and R&B—they don’t go home and pop it in the CD player—but that doesn’t mean they can’t program it. If you have a good baze and programming background, you can deal with any music, even if you don’t necessarily like it yourself. I guarantee that every PD in this country plays at least some records he or she doesn’t like, but you pretty much know when something has the potential to become a hit.”

Mark Adams, director of programming for Rose City Radio and PD of rhythmic top 40 KXJX Portland, Ore., says, “We have surveys that our street team hands out at every event. On average, we get back between 200 and 500 each month. It asks them everything from where they eat to what they watch on TV to Web sites, clothing, and music. It’s all qualitative.”

And then there are those PDs who do actually live the lifestyle. WWVE Atlanta assistant PD/night jock Greg Street says that being unmarried and without a family allows him to live the lifestyle, thereby keeping him in touch with the streets. McGuire says his lifestyle is somewhat similar: “One of my excuses for not being married yet is that it could interfere with my career and what I need to do as a programmer. I have two sisters and a brother all in radio, and we often discuss how difficult it would be to do what we do and still live up to the demands of a family life. I’m sure there are many PDs who do it, but it must be an awful strain on either their family or their job duties.”

McKenna agrees: “Even though I’m 38 and I’m out of the target demo, I don’t live the lifestyle of the traditional 38-year-old. I still go to clubs, and I don’t have those responsibilities that could keep me at home every night.”

Snell adds, “Sometimes you might feel out of place in a club surrounded by 18- to 20-year-olds, but if that is what keeps you in touch, then you’ve got to do it.”

Dana Hall is managing editor of R&B Airplay Monitor in New York.
E-mailed us and said they knew they had made it when they got to be on Behind the Music That Sucks. We've also heard from a lot of fan clubs that think the series is cool.

Other people haven't been so pleased. "We've gotten death threats from 2 Pac fans," Carson says. "We don't know if we should take them seriously or not. We heard Barbra Streisand was pretty pissed off at the parody we did of her."

Carson says in response to the people who are offended by the Behind the Music That Sucks: "Lighten up. We're skewering some of their material and playing with them. Even the artists we've skewered are worth parodying."

Will the controversial series ever end up on a TV network? "We were in talks with UPN to bring the show to that network," Carson says, "but it didn't work out. UPN is owned by Viacom, which also owns VH1 and MTV. We actually wanted to bring the show to MTV," Carson adds. "But that's not going to happen, because MTV would just want to dumb down the series for their audience."

Carson says that there's no shortage of material, because some artists already have cartoon-like images, and many artists take themselves so seriously that their pretentiousness is comical. "We're going to do Jennifer Lopez next," Carson reveals.

He adds that other artists have not gotten the Behind the Music That Sucks treatment yet because they are somewhat harder to parody: "We haven't done Michael Jackson or Ricky Martin yet, because there are a lot of jokes about them that have already been done."

Carson says that his series could last as long as Behind the Music is on the air. He adds, "But there can only be two more of these. We'll get tired of doing this or artists get too boring. That's when we'll stop."
**Over The Counter**

**BY GEOFF MYFIELD**

**YOUNG, GIFTED, AND BACK ON TOP:** Hot on the heels of a Good Morning America visit, rookie R&B star Alicia Keys bounces back to No. 1 (2-1, 222,000 units). That ABC show also made room for P. Diddy, the rap impresario formerly known as Puff Daddy, whose new album is this week's runner-up (186,000 units).

Keys, who has already managed the rare feat of bowing at No. 1 with her first album, achieves further distinction by grabbing the Greatest Gainer in its third week out. As if governed by the law of gravity, albums that start at No. 1 usually have nowhere to go but down, and tend to see declining sales in subsequent weeks. It's highly unusual that an album realizes the chart's largest gain shortly after it debuts in the top slot.

During Christmas week of 2000, the Beatles' "I" scored the Greatest Gainer in its fifth week after opening at No. 1. But, you know, they are the Beatles, and beyond that they were riding the holiday shopping season's highest tide. Prior to the Fab Four's feat, you'd have to dig back two years to find the last time an album won the Greatest Gainer shortly after making a chart-topping start. In the Aug. 14, 1999, issue, riding exposure from that year's Woodstock concert, Limp Bizkit's Significant Other bounced back 2-1 with the chart's biggest unit gain in that title's fifth week.

Aside from the shot in the arm provided by GMA, Keys' 286% sales spike is fed by eager radio play of "Fallin.'" The song scores Greatest Gainer/Airplay on The Billboard Hot 100 for a second straight week, this time with audience growth of 19 million (30-14), while it bounds 5-1 on Hot R&B/Hip-Hop Airplay. Her Songs in A Minor stands an excellent chance of retaining the No. 1 slot next week, although she faces a serious challenge from another young R&B sire, Aaliyah, whose new album, based on reports of first-day sales, could open in the neighborhood of 185,000 units.

**HEY, DIDDY DIDDLE:** So, if you're keeping score, is this Puff Daddy's third solo album or P. Diddy's first? Either way, I get the feeling that the New York tabloids are eager to declare The Saga Continues ... a dud. However, the album is actually off to a respectable start, considering that late-arriving elements made it tough for Arista to give the album proper setup.

Lead track "Bad Boy for Life" has only been at radio for five weeks (it bullets at No. 25 on Hot R&B/Hip-Hop Radio), and its video did not hit MTV or BET until the album's July 10 release date. Cover art was also finalized late in the game, which made it hard to set up retail promotion and advertising.

Adopt TV strategy helped make up for those deficits. The Diddy album was heavily advertised on MTV for two weeks, with spots starting before the album hit stores. He hit Late Night With David Letterman, MTV's Total Request Live, and the aforementioned Good Morning America during release week, and, in an effort to bolster next week's chart standing, he made a July 17 visit to The Tonight Show With Jay Leno. He'll return to Late Night with a performance July 31.

The album had an initial shipment of 550,000 units, compared with 1.1 million for the second Puff Daddy album in 1999. That album, Forever, also started at No. 2, with 205,000 first-week units.

**ON DECK:** Aside from Aaliyah, expect new albums by Foxy Brown, Kurupt, and U.K. import Craig David to invade next week's top 10, with Foxy certain to open at 100,000-plus ... Mexico's Jaguares become the seventh act, and the first rock band, ever to reach No. 1 on Heatseekers with an album recorded in Spanish. The Jaguares title sets up campaign at No. 139 on The Billboard 200. The first Latin artist to rule Heatseekers with a Spanish-language album in the chart's 14th year was Olga Tañón in the Nov. 14, 1998, issue ... Rock's resurgence continues, with four baby bands making a commotion in the big chart's top 50. Advancing are Sum 41 (30-16, up 48%), Drowning Pool (33-23, up 20%), Gorillaz (40-29, up 15%), and Pacesetter winner Alien Ant Farm (67-41, up 55%). All are benefiting from MTV play, but of the four, Sum 41 and Ant Farm are getting the most attention on the video channel. Both of these are on the Warped Tour, while Drowning Pool plays Ozzfest ... in a new marketing and distribution pact with Universal-distributed Lyric Street/Hollywood records (Billboard, June 16), the Del McCoury Band's Del & the Boys enters Top Country Albums with Hot Shot Debuts honors at No. 57. The group previously charted with The Mountain, a 1999 collaboration with Steve Earle.

**Singles Minded**

**FOUR TIMES TWO:** Usher's U Remind Me (Arista) holds at No. 1 for a fourth consecutive week on both The Billboard Hot 100 and the Hot R&B/Hip-Hop Singles & Tracks chart. While "Remind" also maintains its No. 1 status on Hot R&B/Hip-Hop Singles Sales, it is dethroned on the Hot 100 Singles Sales chart by labelmate Blu Cantrell's 11th "Em Up Style (Oopp's)," which scans 3,000,000 units (an increase of 12%). On the Hot 100, "Style" falls just short of the top spot, holding at No. 2, as "Remind's" 8-million listener gain gives it enough wiggle room to withstand a 30% drop in sales.

Next issue's Hot 100 and R&B/Hip-Hop singles charts will see a major heavyweight battle for the top between Destiny's Child's "Bootylicious" (Columbia) and Mariah Carey's "Loverboy" (Virgin). While a glance at the Hot 100 may make such a competition seem unlikely, what with "Bootylicious" at No. 8 and "Loverboy" at No. 60, it should be hotly contested. If we estimate next week's audience total for each track, "Loverboy" would have to scan roughly 65,000 more units than "Bootylicious" to make it to No. 1. You may say that is an enormous sum — especially since this week's No. 1, "Style," moved just 53,000 pieces, but both artists have hit six-digit sales numbers in the past with comparably timed releases.

Carey's last single to pre-date an album release, "Heartbreaker," moved 270,000 units in its opening week in October 1999, while Destiny's Child scanned 135,000 units for "Say My Name" in March 2000, seven months after the album containing the single, The Writing's on the Wall, was released. In the case of "Bootylicious," the song has been available on the group's Survivor for almost three months. Helping to jack up the sales numbers for each title is aggressive pricing for the regular-length configurations, always a staple for Columbia Records' singles, which usually sell for $1.49 to $1.99. But Virgin takes things a step further, as some accounts have made "Loverboy" available for 99 cents. Making things more interesting is the irony that Carey is going up against her former label, Columbia.

On R&B/Hip-Hop Singles & Tracks, either "Bootylicious," which holds steady at No. 17, or "Loverboy," which moves 58-36, could take the No. 1 slot next issue with first-week sales in the range of 15,000 or more at R&B core stores. Since the airplay margin between the two songs is much narrower at R&B stations than on the Hot 100, the sales gap needed for "Loverboy" to reach No. 1 is not as extreme. An 1,800-unit difference at core stores in favor of "Loverboy" should be enough to propel it to No. 1. Thanks to street-date violations, "Loverboy" debuts on the Hot R&B/Hip-Hop Singles Sales chart at No. 50 while entering the Hot 100 Singles Sales chart at No. 45, with 2,000 units scanned.

**'AUSTRALIAN POWER:** Blake Shelton's "Austin" (Giant/WRN) earns the Greatest Gainer stripes on Hot Country Singles & Tracks and is the fastest-rising debut single of this chart year, which commenced with the Dec. 2, 2000, issue. Shelton's single enters the top five in its 14th chart week, besting Jamie O'Neal's 25-week trek to the upper five with "There Is No Arizona" in January. So far this year, O'Neal's song is the only debut single to reach No. 1 on the country radio list — it reigned for one week in the Feb. 12 issue. Shelton's eponymous album hits stores July 31.

**ALMOST 'THERE':** Lonestar's "I'm Already There" (BNA) continues dominating Hot Country Singles & Tracks and is now the group's second-biggest hit to date, with six weeks atop the chart. That's two weeks shy or matching the Broadcast Data Systems-era record of eight weeks, set by Lonestar's "Amazed" during the warm months of 1999. Meanwhile, Kenny Chesney re-enters at No. 59 with "The Tin Man" (BNA), a new version of his 1994 debut single for Capricorn, which previously spent six weeks on the chart.

**MORE CHANGES:** Beyond the look of the charts and the magazine itself, we have tweaked the letters that represent the retail configurations listed on all of our retail single charts. "C" now refers to CD single availability, "D" to DVD Audio, "M" to maxi-CD, "X" to cassette single, and "Z" to maxi-cassette single. The letters for 12-inch vinyl and vinyl single, "T" and "V," respectively, remain the same.
<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Chart Position</th>
<th>Week Change</th>
<th>Label</th>
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</thead>
<tbody>
<tr>
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<td>SAVES THE DAY</td>
<td>Stay What You Are</td>
<td>100</td>
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<td>MONTGOMERY GENTRY</td>
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<td>101</td>
<td>R. KELLY</td>
<td>Up &amp; Away</td>
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<td>CARRIAGE</td>
</tr>
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<td>102</td>
<td>BROOKS &amp; DUNN</td>
<td>What Happens Next</td>
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<td>CARRIAGE</td>
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<td>TRAVIS TRITT</td>
<td>Down The Road I Go</td>
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**Notes:**
- Numbers in parentheses refer to the position on the Billboard charts.
- Records chart positions are based on airplay, sales, and streaming.
- For more information, visit www.billboard.com.
### Top Blues Albums

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<td>1.2</td>
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### Top Gospel Albums

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<td>My Father's Business</td>
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<td>2.23</td>
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<td>2.24</td>
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<td>Daryl Coley &amp; Beloved</td>
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<td>2.25</td>
<td></td>
<td>Oh, The Lamb</td>
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<td>2.26</td>
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<td>God Is Not Dead!</td>
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<td>The Winans And The Perfected Praise Choir</td>
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<td>The Best Of Yolanda Adams</td>
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### Top World Albums

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<td>3.1</td>
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<td>An Aria For All Time</td>
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<td>3.2</td>
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<td>The Promise</td>
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<td>3.3</td>
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<td>Come Heal This Land</td>
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<td>Thankful</td>
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<td>3.5</td>
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<td>3.7</td>
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<td>The Experience</td>
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<td>3.8</td>
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<td>True Vibe</td>
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<td>3.9</td>
<td></td>
<td>Let My Words Be Few</td>
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<td>3.10</td>
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<td>Intimacy: The Greatest Hits</td>
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<td>3.11</td>
<td></td>
<td>I Could Sing Of Your Love Forever: 25 Modern Worship Songs</td>
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<td>3.12</td>
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<td>Shine: The Hits</td>
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<td>3.13</td>
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<td>Kingdom Come</td>
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<td>3.14</td>
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<td>Awesome Wonder</td>
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<td>3.15</td>
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<td>Zongor</td>
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<td>3.16</td>
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<td>His Paradox</td>
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<td>3.17</td>
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<td>Roaring Lamb</td>
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<td>3.18</td>
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<td>Disappear</td>
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<td>Top 25 Praise Songs</td>
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<td>In My Soul</td>
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<td>It's About Time</td>
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<td>3.23</td>
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<td>Mountain High, Valley Low</td>
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<td>3.24</td>
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<td>Press On</td>
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<td>Crystal Clear</td>
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Note: The list includes albums with the highest sales for the week. The Billboard Industry Awards recognize achievements in recorded music, primarily by recording artists. It is a part of Billboard magazine that compiles charts ranking the most popular albums in the United States. The charts are based on sales data compiled by Nielsen SoundScan, which collects data from a network of retail outlets.
### Heatseekers

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<th>NEW</th>
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<th>BILLBOARD LATIN</th>
<th>CUANDO LA SANGRE GALOPA</th>
<th>32</th>
<th>35</th>
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<tr>
<td>9</td>
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<td>NIKKA COSTA</td>
<td>EVERYBODY GOT THEIR SOMETHING</td>
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<td>MARK SCHULTZ</td>
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<td>SHIVER</td>
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<tr>
<td>16</td>
<td>9</td>
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<td>CHAPTER 1: LOVE, PAIN &amp; FORGIVENESS</td>
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<td>6</td>
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<td>17</td>
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<td>GOOD CHARLOTTE</td>
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<td>CAMINO PALMERO</td>
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<td>AFRICEL CTL SOUND SYSTEM</td>
<td>VOLUME 3: FURTHER IN TIME</td>
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<td>PAULINA</td>
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**GREATEST GAINER**

| 23 | 44 | BOND | 00.98 CD | 46 | 44 | 3 |
| 16 | 8 | JANE MONHEIT | COME DREAM WITH ME | 00.98 CD | 46 | 44 | 3 |
| 10  | 7 | MARCO ANTONIO SOLIS | MAS DE MI ALMA | 00.98 CD | 48 | 44 | 4 |
| 7   | 6 | BACKBONE AMR FAM FACC 100 | CONCRETE LAW | 00.98 CD | 49 | 44 | 4 |
| 10  | 1 | THE WISERGUY | THE ANTIODITE | 00.98 CD | 50 | 43 | 5

### Top Independent Albums

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<th>11</th>
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<tbody>
<tr>
<td>1</td>
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<td>LIL JON &amp; THE EAST SIDE BOY</td>
<td>PUT YO HOO</td>
<td>39</td>
<td>39</td>
<td>14</td>
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<tr>
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<td>HATED BY MANY LOVED BY FEW</td>
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<td>ROOTY</td>
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<td>EVA Cassidy</td>
<td>TIME AFTER TIME</td>
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<td>COME DREAM WITH ME</td>
<td>32</td>
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<td>WHO LET THE DOGS OUT</td>
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<td>DILLINGER &amp; YOUNG GOTTI</td>
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<td>MOOCHIE MACK</td>
<td>BROKE PIMP'S</td>
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**GREATEST GAINER**

| 1   | 2 | MOOCHIE MACK | BROKE PIMP'S | 37 | 2 | 2 |
| 1   | 34 | LOUIE DEVITO | N.Y.C. UNDERGROUND PARTY VOLUME 3 | 45 | 47 | 7 |
| 1   | 13 | VARIOUS ARTISTS | REGGAE GOLD 2001 | 00.98 CD | 45 | 47 | 7 |
| 1   | 19 | BOHICA | JESUS | 46 | 44 | 9 |
| 1   | 24 | PLAY FACTORY | SILENCE | 33 | 4 | 1 |
| 1   | 14 | AIR | 10,000HZ LEGEND | 31 | 4 | 1 |
### Top Internet Album Sales

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>DISTRIBUTOR/LABEL</th>
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</thead>
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<tr>
<td>MELISSA ETHERIDGE</td>
<td>World of Wonders</td>
<td>USA/519.492/USA</td>
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<tr>
<td>EVA CASSIDY</td>
<td>Songbird</td>
<td>USA/519.492/USA</td>
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<tr>
<td>SOUNDRACK</td>
<td>O Brother, Where Art Thou?</td>
<td>USA/519.492/USA</td>
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<tr>
<td>ALICIA KEYS</td>
<td>Songs in A Minor</td>
<td>USA/519.492/USA</td>
</tr>
<tr>
<td>EVA CASSIDY</td>
<td>Live at Blue Alley</td>
<td>USA/519.492/USA</td>
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<tr>
<td>STAIND</td>
<td>Break the Cycle</td>
<td>USA/519.492/USA</td>
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<tr>
<td>LUCINDA WILLIAMS</td>
<td>Essence</td>
<td>USA/519.492/USA</td>
</tr>
<tr>
<td>ENYA</td>
<td>A Day Without Rain</td>
<td>USA/519.492/USA</td>
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<tr>
<td>TRAIN</td>
<td>Drops Of Jupiter</td>
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<td>SOUNDRACK</td>
<td>The Year of Living Dangerously</td>
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<td>USA/519.492/USA</td>
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<td>Amnesiac</td>
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<tr>
<td>LORD ALEXANDER &amp; EVA CASSIDY</td>
<td>(E) 303 Corn</td>
<td>USA/519.492/USA</td>
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<tr>
<td>MARY CHAPIN CARPENTER</td>
<td>Take Off Your Pants And Jacket</td>
<td>USA/519.492/USA</td>
</tr>
<tr>
<td>BLINK-182</td>
<td>Angels In The Dark</td>
<td>USA/519.492/USA</td>
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<tr>
<td>DAVID GRAY</td>
<td>White Ladder</td>
<td>USA/519.492/USA</td>
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<tr>
<td>GAZZILLION</td>
<td>No Boundaries</td>
<td>USA/519.492/USA</td>
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<tr>
<td>EVA CASSIDY</td>
<td>Everyday</td>
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<tr>
<td>DAVE MATTHEWS BAND</td>
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<tr>
<td>INDIA.ARIE</td>
<td>Acoustic Soul</td>
<td>USA/519.492/USA</td>
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<td>THE BEACH BOYS</td>
<td>Pet Sounds</td>
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### Top Internet Catalog Albums

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<td>EVA CASSIDY</td>
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<tr>
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<td>Pet Sounds</td>
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</tr>
</tbody>
</table>
1.5 Million Americans Interact Weekly. Over 2 Million Plays a Week and Climbing...

HOT 100 Airplay

**CONTENTS**

1. **Let Me Blow Ya Mind**
   - Artist: Aaliyah
   - Label: J Records
2. **Peaches & Cream**
   - Artist: DJ Shadow feat. o.P.P.
   - Label: RCA
3. **Breaking Away**
   - Artist: Chayanne
   - Label: BMG
4. **Hangin' By A Moment**
   - Artist: Blackstreet
   - Label: Def Jam
5. **Drop It Off Jupiter (Tell Me)**
   - Artist: The Fugees
   - Label: Warner Bros.
6. **Bootylicious**
   - Artist: Blackstreet
   - Label: Def Jam
7. **U Saved Me**
   - Artist: Dr. Dre
   - Label: Relativity
8. **Give It Up Or Turn Me Loose**
   - Artist: Missy Elliott
   - Label: Epic
9. **One Less Lonely Girl**
   - Artist: Britney Spears
   - Label: Jive
10. **You Oughta Know**
    - Artist: Alanis Morrisette
    - Label: Columbia

HOT 100 Singles Sales

**CONTENTS**

1. **Man In The Box**
   - Artist: Alice in Chains
   - Label: Elektra
2. **You Are The One**
   - Artist: 311
   - Label: Slash
3. **Ride**
   - Artist: Matchbox Twenty
   - Label: Interscope
4. **Open Up**
   - Artist: No Doubt
   - Label: Atlantic
5. **When The Party's Over**
   - Artist: Jane's Addiction
   - Label: Warner Bros.
6. **All About Nothing**
   - Artist: Stone Temple Pilots
   - Label: Atlantic
7. **Miss You**
   - Artist: Matchbox Twenty
   - Label: Interscope
8. **Lose Yourself**
   - Artist: Eminem
   - Label: Aftermath
9. **Get Up**
   - Artist: Nelly
   - Label: Universal
10. **I Got You**
    - Artist: Aaliyah
    - Label: J Records
Where and when were you born?

I was born on July 14, 1949, in Westchester Square Hospital at [2475 St. Raymond Ave.] in the Bronx. I lived in the first two years of my life in an apartment building a few blocks from here on Rochamboau Avenue between East Gun Hill Road and East 212th Street. Then, we moved to a little house at 2214 Penta Ave.

[Some text cut off]

Mottola
Continued from page 1

try grapples with the profitless perplexities of digital music distribution, plus a related technology bust that has helped impede the global economic picture, there has also been the double damage and enormous cost of digital piracy, ticket prices and a drought in desirable releases by superstar acts, which have fed an 8% drop in U.S. sales of new album releases during the first six months of 2001. (And even though the industry is now selling the old-school, CD analog product like the U-Huh album that yielded the “Pink Houses” hit, overall sales are still down an overall 3%) for the year to date—the worst slump in six years, according to SoundScan.

The music industry must reconstitute with its potential audience. Mottola believes his past has prepared him to ride out the rough patches ahead and 06 to the music that will serve as a worthy artistic and consumer-pleasing destination. Under Mottola, Sony Music Entertainment (SME) is feeling tight.

The company’s revenue tripled during the past 10 years, and for the most recent fiscal year was $4.9 billion. SME’s worldwide market share is 18% to Universal Music Group’s 22%, and Mottola says he intends to try harder as head of SME.

On this May afternoon, Mottola has also been engaged in a more contemporary search for songs. He has been listening, via a digital Ed-Net link, to the mix of rock back “When Tommy Met Me” from the next Columbia album by singer and friend Marc Anthony. After putting his Gibson back on its chime stand beside an array of other guitars (including a custom Gibson Les Paul, a Gibson Epiphone dobro, and one of the late Stevie Ray Vaughan’s Fender Stratoscasters), Mottola goes to his desktop computer and punches up an ISO link to a studio in Bedford, where the Antology project-in-progress is being mixed.

“We do this at least once a month when we’re working on a given album,” Mottola explains. "I have the exact transcription of their music throughout the day in real time and all the same levels, so I’m listening to the same recording online.”

Mottola says he’ll scrutinize new tracks by Sony artists Celine Dion, Jessica Simpson, and Gloria Estefan, as well as the final mix of Mellencamp’s “Peaceful World” in the same manner.

“Tommy could always focus, especially where music is concerned,” says Atton’s current bassist,who has been friends with Mottola since they grew up together on “Pinebrook Boulevard in New Rochelle. Our parents knew each other from the Bronx, who attended a Jewish preschool, and I met Tommy when I was 4 or 5. I called my aunt Peg and his dad Uncle Tom. Our families were together for every holiday growing up, every First Communion, Bar Mitzvah, Confirmation, even Memorial Day cookout and Christmas, every excuse to have a party.

“We had the same guitar teacher, Tommy and me,” notes Atton, now a secured officer at the New York Stock Exchange in Manhattan. “His name was Gea DeGrazio, and he was a good one. Tommy and I went to House of Music on Main Street in New Rochelle and bought an amp for $15, and that’s what we used for our lessons with Gus—we plugging in my Harmony electric and Tommy plugging his Fender into the same little amp.

I practiced with him and Gus for three or four years, but, him being the lead singer, I started, I wanted to be Tommy’s roommate. All of the guys in our old crowd, he knew how to enjoy himself, but more than anybody else, he knew how to get some serious work done,

This was the renowned Mexican actress/singer who wedded Mottola on Dec. 2, 2000, concurs. “I remember standing on a dock with him in Miami in July 1999, exactly two years ago. There were photographers taking pictures and oranges. I said to him, ‘Everything is so perfect, I could die now because I don’t want it to end.’

“We had been introduced a year before by Emilio Estefan, who’s one of my best friends, and he told me I should meet Tommy because we were as similar as two drops of rain. But when [Emilio] told me he was divorced from another singer and already had two grown children [Michael and Sarah] from his first marriage, I said, ‘No, stop. I don’t need this now. Not for me.’

Then I met Tommy on a blind date one night. He just brought up the fact that I already knew him—like we’d been in love before, in another life.” She giggles.

“So that night on the dock in Miami, Tommy said, ‘If you feel like you want this, come’. He went away and came right back with a ring. He said he bought it two months ago but was waiting for the moment. On the dock, he asked me to marry him and I said yes. I felt happy.

“Then Tommy had another surprise,” Thalia adds. “At the reception, after the kiss, Tommy got up and sang a song for me (“I’ve Got You Under My Skin”). I already knew Tommy had a beautiful voice because he always sings little parts of Elvis songs that make me laugh. And it was so funny at the reception because everybody was looking around to see who was singing from behind the stage when the reality hit me.

“Answering a long-time request from this writer, Mottola agreed in May to open himself to still-deeper realities and consent to an unprecedented six-side interview that took place during the course of an entire day. We met in the morning on the corner of Arthur Avenue and East 157th Street in the Bronx. Mottola arrived still dressed in jeans, sneakers, a white T-shirt, and a New York Yankees baseball cap. After walking or driving through the streets where he spent his childhood, we rode through each of the Bronx and New Rochelle neighborhoods in which he lived as a youth, winding up in the handsome but sedate Bedford residence he now shares with wife and his daughter.

Mottola described to me the experiences that have shaped his status as one of the most accomplished figures in the modern history of the music industry.

Corrections
[Some text cut off]

What were your interests as a kid?

I was into nature, hiking, swimming. I liked to play baseball, football, but I was never a serious sports fan. But the age of 8 or 9, I was introduced to music and musical instruments. I went from kindergarten at [Public School] 97 to parochial schools: Sacred Heart School in the Bronx for first grade and Our Lady of Compassion School in the third grade to 12th grade. I went to Iona Grammar School and Iona Prep in New Rochelle. Then I had a brief stint of college at Hofstra [University on Long Island].

[Some text cut off]

‘As a kid, you could stand in the street and hear the best Latin bands ever. I would see Tito Puente and Mongo Santamaría. We had this mix of corner doo-wop, pop-rock, and R&B, which was my heavy influence.’

When and where were you born?

I was born on July 14, 1949, in Westchester Square Hospital at [2475 St. Raymond Ave.] in the Bronx. I lived for the first two years of my life in an apartment building a few blocks from here on Rochamboau Avenue between East Gun Hill Road and East 212th Street. Then, we moved to a little house at 2214 Penta Ave.

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How did your father gravitate to being a customs agent?

He started his own business when he was in high school. The story goes that they scraped together $750, and he opened a high school record store. He started his own customs brokerage business. He worked privately, and it was basically a company that facilitated licenses for importers and exporters’ merchandise and helped them in the distribution.

It was called Mottola Shipping Co., and they worked with U.S. Customs and the importers to do all the clearing. His accounts included Seagram’s, so he handled imports of alcohol. He also dealt with据说 some of the biggest names in the food products, and companies in India, where it would be carved wood and brass and home furnishings. And he dealt with importers in Japan.

Tell me more about your early involvement in music.

I took piano lessons in school for a couple of years—it was fun, easy. I had a fascination with the trumpet for a while, took lessons, and played in the school band. I was only in the third grade to eighth grade. I got so proficient by fourth grade that the school gave me a music scholarship until eighth grade. I was playing everything from “A Trumpeter’s Lullaby” and being in the marching band at football games to being in the 40- to 50-piece school orchestra. I was the first trumpet, so I would always do the solos. But by eighth grade, my trumpet was just a cool instrument at all. You definitely could not get girls with a trumpet.

The two people who influenced me the most growing up were James Brown and Elvis Presley. I was into soul music and the worst way—and James Brown. In the gym or the shower, where you had the great echo, me and my clique would
Mottola
Continued from preceding page

enumber James Brown with his cape act, singing "Please Please Please" and "It's a Man's Man's Man's World." I imitated Elvis in a third-grade and fourth-grade play: I did "Blue Suede Shoes" and "I Forgot My Trouser." I wanted to be the Elvis Presley so bad that I would come home from Iona Grammar School, take off my uni-form, put on a black leather jacket and black pants, recite my hair, and take my sister's eyebrow pencil and paint sideburns so I looked like Elvis.

The first guitars I got were a Sears Roebuck Harmony guitar, then a Danelectro. You could buy those then for about 30 bucks. Then I decided to upgrade and got a Fender Stratocaster. I still have all my guitars in my office. My next guitar was a Fender Jazzmaster. Later, I got a double cutaway ES cherry finish Gibson with the double humbucker pickups and the twang bar—Chuck Berry's guitar of choice. Guitars like the Gibson L5 would be played by another idol of mine, Wes Montgomery—these typi-cally were more jazz and orchestral guitars. The solid-body guitars came a little bit later for the R&B bands—a lot of the R&B guys would use Stratocasters and Telecasters. Over the years, I also had a Gretsch because Duane Eddy's sound you could only duplicate with a Gretsch. I didn't get into any solid-body guitar again until Led Zeppelin came along, and I had a Les Paul. But my real love of choice after all was said and done was a Fender Telecaster—because I got so impressed with one of the great guitar players of all time, Linc Chamberland, who played in a band called the Orchids.

The Orchids

The Orchids were a local band that went nowhere. They were on Roulette Records— maybe that's why they went nowhere. They played their brand of soul music and had some local hits ("Pony Walk?"/"Good Time Stomp," 1962, Roulette 44412) and albums (Orchids Paddlin' at the Roundtable, Roulette R-25169), but they were the best group of local musicians I had ever heard. I went to see them live every week in Mamarock at a club called the Cambridge Lounge—I started going there with fake ID from the age of 13. I was planted there every Friday, Saturday, and Sunday, their biggest fan. Linc Chamberland played a Telecaster and he was really a jazz musician, but he played R&B and funk like I never heard in my life.

He was the inspiration and prototype that David Spinozza, a friend of mine at the time, followed and wanted to be. Spinoza became one of the finest studio guitar players in the world. I grew up around here with bands that had people like [drummers] Jerry and Rick Marotta and Andy Newmark—the greatest session players.

What was the name of your group?
The first band I was in that had a name was the Exotics, a four-man band. The lead singer, Joe DeMarco, was still singing. The bass player died, and the drummer, Charlie Powers, is still an active musician. I played guitar.

We did covers—R&B—and we cut studio demos of some Joe Tex and Tom Jones songs. If there was a pop song we liked, fine, but it was really all about R&B. All the cool musicians I knew only wanted to play black music, which was really the only cool music until the Beatles. We played all the local dances, all the churches, bar mitzvahs, weddings, beach clubs on the [Long Island] Sound like the Colonial, the Beach, and Tennis, and a place called the Fountainhead.

Did you write songs for the Exotics?
I wrote some songs but not a lot. At that time, all I wanted to do was become a musician, and my guitars eventually became my parents' worst nightmare.

When I began playing in bands and getting really serious, it began to freak my parents out. I was only 14 or 15, and they were worried about the kinds

We're pulling into the circular driveway of a suburban school on a little campus. Where are we now?

This is Iona Grammar School, a very Catholic school whose teachers were the Christian Brothers of Ireland, the most frustrated sons of bitches that ever walked the face of the earth. I was an honor student, but they did not like me, and I did not like them. I would be whipped at least once a day.

Meanwhile, my parent's reaction to my guitar playing got so severe that they took me out of Iona in 10th grade and sent me to Admiral Farragut Academy in Tampa, Florida. At a military school I went there for six months, ran away three times, and finally said, "I'm not going back, and I'm not going back home." Military stuff was really tough in those days, and they were trying to break your spirit. You'd get up at 5 a.m. and

He still runs the American Place Theater in Manhattan. He's directed everybody from [Robert] De Niro to Lee Mar-vin, and he has his own teaching studio (in St. Clement's Church) on 46th Street. That was a real low point, going to Hofstra, taking acting classes with people like Marvin, and playing demo gigs as a session guitar player.

I was at Hofstra for six months and found a process of auditioning with Tony Marotta. He convinced my parents they could not hold me back any more, saying, "Look, I've tried everything else. I want to be a singer, a musician, and an actor. If you love your daughter, support me." I was about 18. So I picked up gigs playing WMCA record hops. I remember also playing a lot of gigs with Randy and the Rainbows ["Denise," "Why Do Kids Grow Up," both 1963] at Freedom Land [an amusement park] when that existed. So I got tied in with the radio stations, and we could get calls, show up, get the sheet-music charts, and play with the musicians, backing up the cover of the month. You have no time to rehearse, but you just play the guy's hits. You'd hear it on the radio all week [laughs] so you must know the arrangement, right?

Anyhow, I started getting into the acting thing. I did seven or eight movies as an extra or a bit-player, like No Way to Treat a Lady [Paramount, 1968] with Rod Steiger, and one with Mary Tyler Moore. What's So Funny 'Bout Peace, Love and Understanding?

"What's So Funny 'Bout Peace, Love and Understanding?"

Universal, 1968, I had lines, walking through the park on lower Fifth Avenue by Mary Tyler Moore and saying, "Look at the birds."

"Laughter Is the Best Medicine," and more, I really wanted to pursue singing. The guy at Epic who signed me was an A&R man and staff producer named Ted Cooper. He took me into CBS Recording Studios in the East Side 50s in Manhattan—where Tony Bennett, Bob Dylan, Simon & Garfunkel, and everybody on the label recorded—to cut some songs [in February 1969].

I did two singles for Epic, "Woman Without Love" [written by Jerry Chestnut] and "Evil Woman" [by Larry Weiss], with Ted producing the tracks [released as Epic S-1044]. And then I did "Love that Girl" and "Allison Took Me Away" by Sandy Linzer, who produced the second single [issued as Epic 10523]. All of the songs were arranged by Charlie Calel- lo, who worked with the Four Seasons to Neil Diamond.

Where were they trying to fit you in, stylistically?
It was kind of a combination of pop and urban, but they knew my love for R&B music, so they wanted to have a little bit of that feel but still create as pop a vehicle as possible. [Pause, big laugh] It's a good thing I didn't quit my day job. But at that point, I was really driv- ing to be a vocalist. I was always a very ambitious guy, anxious to keep things moving forward and upward.

I've heard both singles. At least you had a pretty good sense of pitch.
You're very kind. We didn't have Pro Tools back then. Because in those days you paid for sessions in cover blocks, so you had three hours to get things done with the musicians and background singers. A producer would have the studio booked from 12 p.m.

to 3 p.m., and that was it—you lived up to that budget. They would usually do three sides in a session, including cutting the rhythm tracks.

How did you get the name T.D. Valentine?
After we'd been in the studio for a while, Cooper turned to me and said, "I think you might get confused in people's minds if you're a singer with Tony Marotta. You were a second cousin of mine, a great jazz and big-band guitarist who was a col-league of people like Bucky Pizzarelli. Tony loved with Frank Sinatra, Benny Goodman, and Master Gillespie, and bands like Enoch Light & The Light Brigade. So Ted said, "What are your initials?" I told him, and then he said, "Today is Valentine's Day. So your new name is T.D. Valentine." I said, "I love it. Whatever you think," I would have been happy with any name—I just wanted to have a record out.

How did you promote the singles?
I went to WMCA record hops, and I sang in every dungeon club on the East Coast and also up in the Catskills. Sometimes I was solo and sang to tapes; sometimes with a backing band. I did radio interviews with statues that had any singles, like WMEX in Boston, and talking on the air with DJs from Providence, R.I., and Washington, D.C., down to the Carolinas. I did whatever I was asked to do, no matter what.

The obsession with singing started to wear off, but I was still learning the industry, including the business of the songs. In other words, I started to get there, to know in music publishing. I was hired by MRC Music, the publishing arm of Mercury Records. Phonogram had bought Mercury Records [in 1965], which already owned Chappell Music, so they acquired Mercury's publishing. One day, an executive at Chappell named Norm Weiser came to me and said, "I hear you're the hot guy," and offered me a raise from $125 to $250 a week. I knew I was on my way, and I went over to see the guy who was doing radio for his album and single.

While I was at Chappell, I met up with a lot of young acts, like Daryl Hall & John Oates—and I was at SRB recording studios in Manhattan—and I took them to RCA to make a deal. I left Chappell after six years to open Champion Entertainment, my man-agement company, and my first clients were the acts I had been working for, because I kept doing more and more for each of them, and they asked me to take on that role.

So I had Hall & Oates, a trio that had a hit with "You Make My Heart Sing" [in 1977] with "Natives Nextor" and Dr. Buzzard's Original Savannah Band, which I also had taken to RCA. I had it hit off well at RCA with an A&R executive there named Marshall Matlock who had previously been at Columbia and produced Barbra Streisand's earliest albums. He loved everybody I (Continued on next page)
Mottola
Continued from preceding page

brought him, whether it was Daryl and John or the Savannah Band, and he had a great song sense.

Dr. Buzzard made your name a household word in a certain song lyric.

August Darnell, who later became the leader of Kid Creole & the Coco-nuts, was the lyricist of the Savannah Band. I got into the studio early in ’76 and heard them rehearsing this song ["Whispering?" Cherchez la Femme? / "Se Si Bon"] and it opened with these rhymes: "Walter, my sweet/ Tommy Mac lives on the road/He lost his lady two months ago/ Maybe he'll find her/ Maybe he won't/ Oh, we'll never know/"

I had a laugh and figured that was just August and his brother Stony Browder, who did the music, being smart alecs. Incidentally, Sandy Linter, who had worked on my own singles, was the producer, and Charlie Calello worked on the arranging for the Savannah Band’s debut [Dr. Buzzard’s Original Savannah Band, 1976]. Anyway, two days later they do the formal session for the track, and when I hear the master, the lyric hasn’t changed! I’m in the song permanently! [Shrugs] What the hell can I do? Naturally, “Cherchez la Femme” became the hit (reaching No. 27 on the Hot 100).

But the biggest hits from your associations with both RCA and Champion Entertainment were by Hall & Oates, still one of the best-selling musical duos of all time. Can you recall a particular high point that typifies your long managerial board with Daryl and John?

Daryl and I, we would have a routine where we would have dinner late at night at this old-fashioned restaurant of ours, Jo’s, on MacDougal Street [in New York’s Greenwich Village]. After dinner, we’d go back to his place and he’d put the beat box down and just start playing. And the records would come out of those listening sessions. “Rich Girl” was written in John and Daryl’s apartment on [East] 82nd Street, between First and Second avenues. They were strange clothes, like huge patchwork leather platform shoes, but they were just nice guys from Philadelphia, both Temple University graduates, literate, well-educated people who happened to be extremely talented musicians. With “Rich Girl,” Daryl kept playing this line on piano, and I kept making him play it over and over again. Basically, he used to write everything in the back of the studio, with the Wurlitzer, and he kept playing parts of the chorus, and it developed from there. I just kept saying, “What about that song? Go back to that riff.” Finally, one night he went home and called, and said, “What’s going on? Can I hit No. 1. It’s cut it instantly——boom!” [Rich Girl] was No. 1 the Hot 100 for two weeks in 1977, the first of six chart-topping Hall & Oates singles.

Since you “lived on the road,” what were the low points with your acts?

There were a couple of them with Hall & Oates. I had to personally finance the whole thing in the beginning, and I remember one time riding in what we called the blue truck, an extra-large panel truck. We got stuck somewhere in a swampy Deep South area at 3 o’clock in the morning, changing tires. But then the tire didn’t work, so we had to sit there in the dark, scared to death somebody was going to come by and blow our heads off with a shotgun.

Another time, I had to fly to a Hall & Oates gig somewhere in the Midwest in 1975-76—it could have been the Dakotas or Wisconsin. I was in a single-engine plane, with one pilot, in a non-pressurized cabin. It was cloudy, and I was scared to death. Then, when we were in mid-flight, the door of the plane flew open.

The pilot is looking over to see if it’s going to shut again, but of course he can’t get up, I’m holding onto my seat for dear life. Then the door slams shut, but it’s rattle. I’m thinking, “Fucking Hall & Oates! Why am I doing this?”

We go down to land, and the pilot misses the runway, almost crossing it like a T. He realizes he has to fly off and as a joke, it’s no good.” I had the biggest fight in the world with John about forcing him to put it on Scarecrow. I said, “You know what? This is gonna be the hit!” It was, reaching No. 2 on the Billboard Hot 100. I wanted to kill him. He made a great video—it was shot in black and white, like old 8mm/16mm footage. But he wouldn’t be in the video, so his whole band was playing onstage without him! [laughs] He’s tough, but he’s great.

Meanwhile, Walter Yetnikoff, then chief of CBS Records, was wanting to head you CBS’ domestic division.

Walter said to me, “Why don’t you forget about being a manager?” I said, “Walter, I never want to be one of your guys.” I looked at all the record executives with very little respect, thinking, “Why don’t they do this, why do they do that?” The same thing [laughs] that happens to me now with managers. But CBS had some real problems. I said, “All of your departments are so backward, and I’m not sure whether you’re going to change them.”

Sonny had just acquired CBS at the time. And wouldn’t you know it, the year that I came in—1988—the company had the worst year in its history! I had nothing to do with it, but nonetheless, I’m the head of the company. Traditionally in corporations, the year that you’re having the worst year is not a good time to go to your boss and say, “We need to spend $50 million-$100 million to rejuvenate this company.”

You normally would wait until you start to have some profits and then start the company around. But I sat down with [Sony Corp. president] Norio Ohga, and I said, “Look, we have two choices. We can either sink or swim. The people across the street are kicking our ass. You have a man named Steve Ross who has empowered his [WEA] executives to go out, find, develop new talent. Let them act like entrepreneurs. If you really want me to compete, I need to build these two, separate labels. And it will cost a lot of money.” He said, “Do whatever you have to do to get the hits.”

So that allowed us to dive in head-first, hiring Don Lenner, who was at Arista; and Dave Glaw, who was at Atlantic; and Polly Anthony, who was in promotion at the time. The first person I brought in was Dave Glaw. Daryl brought in a year later, because he had a contract he had to get out of. Mel Iberman I brought in—he was at PolyGram. Then a year later, I met this hot-shot lawyer who thought she was going to become the next big lawyer on the West Coast—I scooped her up and brought her into the company. That was and still is the nucleus of our company 13 years later: the same management.

So that took us into the ’90s, where we began to develop a lot of new bands, and a lot of new hits. Kids on the Block and Harry Connick Jr. I signed Mariah [Carey] in ‘88. We released her album a year and a half later, and it became the biggest phenomenon in the world. All this after you Mariah’s demo tape at a New York party.

A friend walked in with her, Brenda K. Starr, and handed me this demo. When I got in my way home, I listened to the tape on the car. I said, “This can’t be that same person singing.” I turned the car around and went back to the party—she had left. I tracked her down two days later and said, “You have a deal.” The rest is history.

I recall Michele Anthony playing me three early tracks from RAGE AGAINST THE MACHINE in her office one day in the late summer of 1992. I’d never heard anything like it.

I actually met Michele because she was a half-brother of this manager like there is now. She was the considered the alternative lawyer. I said, “Who is this lawyer I want to meet with her. Why is she giving us such a hard time?” She met with me and said, “You know, I wouldn’t sign any acts to your label. You don’t even have any alternative bands or know how to break alternative music.” I was pissed off at her attitude and how she told me off that way, but I said, “You know what? She’s right.”

I said, “Forget being a lawyer. Come here, and you can make your mark, make a difference.” First she said no, but then she accepted. The first six months she was like a fish out of water, because she didn’t have a specific job, but little by little, she began to assume the responsibilities of business affairs, including working closely with Donny and Dave on A&R matters and signing bands. Don’t forget—she was a manager’s daughter—the offspring of former Peter Frampton manager Charlie Haddon, and she lived on the road. She brought in Pearl Jam, Rage, Alice in Chains, and had a lot to do with signing Aerosmith.

How did you know Donny?

I knew his brother Jimmy for years and knew he had a little brother who’d begun doing promotion for him at Millennium Records. Millennium was being distributed by CBS through what I had my acts through RCA. Then he got a job at Arista as a promotion man. The way I really got to know him was I had Carlly Simon, and we had a good plan together to re-establish her, and he had Hall & Oates at Arista, too.

Donny kept saying to me, “Why don’t we start a management company together?” Because Donny was already feeling like management—be still is today. I’d look at him and say, “Are you nuts? I want to get out of this.” One day, I remember having a meeting with him on the street, and I said, “Donny, I’m going to take over CBS Records, and you want it to you come with (Continued on next page)

In 1974, from left, are Jerry Wexler, Marc Meyerson, John Oates, Daryl Hall, Robin Gibb, Arif Mardin, Mottola, and Jerry Greenberg.
Mottola
Continued from preceding page

me." He looked at me like I was crazy. I had already locked up Dave Glee, and my idea was to have Dave run Epic and Donny go to Columbia. Donny got excited, but he committed to Clive Davis went to him and guilted him beyond belief. So I got Donny in a room and locked the door and said, "OK, you signed a new Artist contract?" He said, "Yeah, For five years." I said, "So when are you going to come?" He said, "What do you mean?" And I worked on him for two hours. By the end, he said, "Let me see if I understand this. If I leave Donny, he can't work for Clive has always said, "If you really want to leave, you have a handshake with me and you can." But, of course, Clive changed that a little bit and made us pay [laughs] I was relentless, because if I didn't have somebody with Donny's perseverance and persistence, I knew I was going to fail.

All along the way, my greatest teacher ever in the area of the business of operations and people skills was Mel Iberman. Because in running a big company, I didn't know my ass from my elbow. I only had my perceptions from the outside. He has been a guiding factor for me through this whole process at the company.

He's my rabbi, my godfather, my guru. Mel and I had a relationship that started with Hall & Oates back at RCA, when he was, like, chief officer. At that time, I didn't really like him, because when I would go in and ask for more money and bigger budgets, Mel was always cutting them back—the same thing he does now. And he was always like this surly prick. [Laughs] But I gained respect for him, and he liked me. Then he left for a short time and went to the CBS publishing company for about a year, then jumped to PolyGram to run the company with Dick Asher.

But he and Dave Glee were the first people I let in for I knew that would get that wealth of experience with marketing and distribution from WEA—and then Mel, with his experience with all the business operations that he had had over the years, and Donny, being the pit bull I knew he was at Arista, coming in to help change this aging monolith into a new, young, barking dog.

Next, you unified Sony Music.

In 1995, when I got more responsibility [as chief of Sony's worldwide music division], the first thing I did was break all the walls down, and I decided that everybody in this company would work together. And that has made a huge difference in the success of a Celine or a Mariah, or Lauryn Hill. Hip-hop had never broken anywhere outside America, and we sold 15 million copies of The Miseducation of Lauryn Hill, 1998]. With Celine, we collectively sold 70 million on her last big studio album and The Bodyguard soundtrack. That was $800 million in sales on two albums—bigger than the gross national product of some countries.

So being able to create huge global identities for these artists that would be ongoing—even if one territory began to have a drink one night at a little restaurant called Scalliniella on East 61st Street. The drink turned into dinner, and we spend a few hours together; then she had to run to a wrap party because she had just finished a movie. Then she said she had to go home tomorrow because she was starting this soap opera—little did I know she was the queen of soap operas in Latin America and one of the biggest female stars. I said, "When will I see you again?" She said it would be six or nine months.

So I go away to the Caribbean for Christmas, and she sent me a pair of sunglasses and a terrycloth bathrobe for Christmas with a note that said, "Keep yourself warm when you get out of the sea at St. Bart's, and put these on when you come back from the beach." I thought it was so nice. I spoke to her briefly on the phone afterward, and we agreed to get together in Miami in February.

So she comes into Miami, and like every good Latin girl, she brings her mother—attached at the hip. [Laughs] Lee from Taiwan, who sells millions of units in China. She sang a song on the Academy Awards this year, from Crouching Tiger, Hidden Dragon. She's one of the biggest talent pools for pop music in the whole world. We're working closely with producers and songwriters there and have some exclusive deals. By the way, Daryl and John are recording a new Hall & Oates album for Columbia right now. I was online this morning with Anders Baggo, who just produced two sides for them. He's one of the hottest Swedish producers. I sent Daryl over there, and they wrote what I think is possibly a big hit record. We have 12,000 people working for us worldwide, and now we're putting together all our task forces and figuring out where our business is headed. So that we can reverse this erosion that is taking place. We've got an incredibly diverse group of new and recently established artists like Destiny's Child, Dixie Chicks, Macy Gray, Elvis Crespo, Lauryn Hill, Savage Garden. Will Shown in Miami in 2001, from left, are Mottola and wife Thalia with Marc Anthony and wife Dayanara Torres Muniz.

This industry spent 50 years since Sinatra's 1955 In the Wee Small Hours trying to make consumers care about whole albums. Some bands we once did right and have since gone wrong, to where we must repack disposable hits from a wide range of artists before fans think they're getting both value in all their formats.

We try not to put singles out at all except in isolated instances. We may put out a dozen or maybe more, but in a limited way.

Why has the industry put so much emphasis on songs and allowed the richer artistic and commercial idea of a full-length listening experience to dissipate, to the point where you go to a concert and the present fighting each other?

You have the past and the present and those two elements you've just described—that's real and that's absolutely true. You have other components that have contributed to that, OK? You have MTV, which, in my opinion has helped force the issue, too, because it drives home individual tunes. They must feel that the fragmentation of radio into genres, which cuts it up even more and makes it more hit-driven.

What we've been trying to do is much more manageable and better explaining to the consumer of what this is about, in order to draw them back into the emotion of the body of work. When we put an active TV, we have to do at least two songs or else they don't do it.

But as the trends shift—as they will—from a pop era back to another era, I think that's going to help the whole process. This kind of pop music that's selling more than anything right now in some ways doesn't help the cause, because it's totally about the song and not really about the whole artist. In rock, you get into it because you're into the band.

Clearly, you think you can reintroduce a contemplative music experience. That's what I'm saying, you think you can. We're going to have to.

Because if you only feed people a steady diet of shallow impulses, they'll eventually learn how to hate you.

It is a problem—we're all aware of it. Meanwhile, sales of hit records have never been bigger. Janet Jackson's album [All For You] opened up at 6 million in units sold and was recognized in the U.S. That's more than whole albums ever sold in their commercial lifetime when the album experience was first happening.

Yet most of those Jackson units were sold at traditional retail.

Yes, and we're looking at what we can do to help change it back to a little bit more like the way it used to be, with the reality of what the consumer is like. But then you have all the fucking pirates and thieves out there trying to screw us and the artists, making money in this laughter.

The bright side of things is we're selling more now than ever on hit albums that are driven by hit songs. This isn't Rome—it ain't burning. But is there a match? Yes. Somebody could be trying to light a match right now.
A veteran rock consultant. The two biggest rhythmic top 40 PDs in America. A First Amendment question. A panel of R&B heavyweights. A country seminar within a seminar. A chance to win a T-Bird. And a former New Kid. Those are just the first few highlights of the Billboard/Airplay Monitor Radio Seminar & Awards, set for Oct. 4-6 at Eden Roc Resort in Miami Beach.

For the first time, the seminar will team with Pollock Media Group for a series of rock-radio-oriented panels on Oct. 5 devoted to the future of the album and modern formats. Veteran rock programmer Jeff Pollock's consultancy has extensive experience not only across formats, but across various media platforms, working with the MTV Networks, as well as on film projects and large-scale events.

The same day, the all-format panel, How Far Is Too Far?, looks at radio's tendency to push the envelope in lyrics, monoming-show stunts, and more. Join WILD (Wild 98.7) Tampa, Fla., PD Orlando, consultant Guy Zapolon, and others, as they explore balancing the First Amendment with community responsibility.

Confirmed panelists for the Oct. 5 rhythm top 40 panel include WKTU/WSTM New York PD Frankie Blue and WWB-M-FM (B96) Chicago PD Todd Cavanah.

On Oct. 6, the second of two R&B sessions will be moderated by WCGI-AM/FM/WWAZ Chicago OM Elroy Smith, who'll be joined by KKBT (The Beat) Los Angeles PD Robert Scorpio, Clear Channel director of urban programming Doc Wynter, Jive senior VP of R&B promotion and marketing Larry Khan, and former WLLD-WDET PD programming Michael Saunders.

For country attendees, there will be a format-intensive "seminar within a seminar" on Oct. 6. Among the scheduled topics are how to brand a successful country station, and what country can be doing to repatriate its disenfranchised audience, particularly men and younger listeners.

The seminar kicks off Oct. 4 with the annual Heston Hosten Golf Classic to benefit the T.J. Martell Foundation at the Miami Shores Country Club. Players will have the chance to win a 2002 Ford Thunderbird for a par 3 hole in one. For info on the Golf Classic call 212-833-7538.

The program concludes with the 2001 Radio Awards, hosted by Q Records artist and former New Kid on the Block Joey McIntyre.

For registration info, visit billboard.com/events or call 646-654-4660.
I'm going to be singing "Dreams" and "Rhiannon" when I'm 75—and that's just fine with me. I just hope my chiffon doesn't get tangled in my rocking chair.

—Stevie Nicks

Instrumental Help: Instrumental music programs at Newark, N.J., public elementary schools were brought back to life with help from VH1's far-reaching Save the Music Foundation. Celebrating the moment at Newark's Louise A. Spencer School are former president and occasional sax player Bill Clinton, R&B singer India.Arie, and VH1 president John Sykes.

Heads Up: Grammy-winning producer Quincy Jones, far right, makes a point with Grammy-winning songwriters Alan and Marilyn Bergman during the Recording Academy's recent Los Angeles Chapter 2001 Governors Awards in Beverly Hills, Calif. The Bergmans were among the recipients of the award, which recognizes individuals and institutions in the region who have improved the environment for the creative community. (Photo: Susan Goldman)

Desk Job: Ahmet Ertegun

In the northeast corner of the 26th floor at 1290 Avenue of the Americas, Ahmet Ertegun looks upon midtown Manhattan—so much the way the co-chairman/CEO of the Atlantic Group has looked over the music industry for some 55 years.

His expansive office is filled with images and mementos of the careers he has founded, guided, and celebrated, including those of Mick Jagger, Bette Midler, Phil Collins, Jerry Iloil Mortan, Modern Jazz Quartet pianist John Lewis, Kid Rock, Roberta Flack, Wynton Marsalis, and Aretha Franklin, among others.

Surrounding his desk—a regal 100-year-old mahogany table chosen by his wife—are a couch and stuffed chairs in one corner and a stately round lacquered table situated in another. "If I only have one or two people come by, we sit at the desk where I can tower over them," Ertegun deadpans. "If it's two or three, we sit on the sofa. For serious meetings, we use the conference table for a full-fledged fight."

Motioning to one wall, Ertegun then points out a favorite keepsake: a framed program from the New York Heroes dinner in 1999, with a caricature sketch in pen by the friend who presented the award to him, Tony Bennett. "He was sitting at my table scribbling something and just handed it to me," he says. "He's a good artist, don't you think?"

Another treasured frame holds a 20-cent royalty check signifying his part in a Ray Charles song decades ago: "I decided it was worth more on the wall than it was to cash it."

With a tour of his workspace complete, Ertegun returns to his desk and turns toward a stack of CDs containing songs from new signings at Atlantic. "Let me play you some music," he says. "After all, that's what we're here for."

CHUCK TAYLOR

People said rap was a trend, too.

—Barry Weiss, president of Jive Records, responding to persistent claims that the youth pop trend has peaked.

The solution to this week's puzzle can be found on page 68.
FAMED DIRECTOR MICHAEL MOORE HELMS R.E.M.'S NEW "ALL THE WAY TO RENO (YOU'RE GONNA BE A STAR)" VIDEO FILMED BY TEENS IN NYC!!

FAMED DIRECTOR MICHAEL MOORE HELMS R.E.M.'S NEW "ALL THE WAY TO RENO (YOU'RE GONNA BE A STAR)" VIDEO FILMED BY TEENS IN NYC!!

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