Arabic Music Moves West
Cheb Mami, Simon Shaheen, Others Spread The Word

BY JIM BESSMAN

NEW YORK—Long relegated to the more obscure regions of the world-music realm, Arabic music is emerging into a greater Western consciousness. That's due to such high-profile projects as Sting's recent association with Algerian star Cheb Mami; the up-and-coming sounds of other young international artists, such as Rachid Taha; and the work of Palestinian-American virtuoso Simon Shaheen, the renowned oud (Arabic lute) player, violinist, and composer who not only has helped conserve the Arabic classical tradition but has spearheaded a style of Arabic/Jazz fusion via his group Qantara.

Shaheen—whose new album with Qantara, Blue Flame, has been released on Ark 21—also collaborated with Columbian pop star Sonya. Concurrently, Arabic underpinnings have surfaced on recent discs by pop artists as varied as Shakira, Jay-Z, and Mandy Moore.

Meanwhile, Mami, "the Prince of Rai," seems to be parlaying his stunning vocal part on Sting's "Desert Rose"—as well as his worldwide touring role with Sting—into a bigger U.S. presence in his own right. Mami is promoting his new Mondo Melodia/Ark 21 album, Deldali, with concerts at festivals and other venues bigger than those he graced in his first foray into the stateside marketplace.

"I did my first tour in the U.S. in 1989 with two gigs at [world-music club] S.O.B.'s in New York," says Mami, who last month headlined an evening at the Celebrate Brooklyn outdoor festival. "But the success of the duet with Sting—and all the TV appearances like the shows of David Letterman and Jay Leno—taught me a lot about the American audience. Because of producers like Nile Rodgers—who produced most of Deldali—the sound of rai is becoming more international, and with globalization and communication tools like the Internet and cable TV, there's an opening of American and Western ears to the different tonalities, modes, and instruments of Arabic music."

In explaining the wider interest in Arabic artists, Bella Arcos, music director for Los Angeles public radio outlet KPFK, cites the "diverse sounds" of rai—the West Algeria-originated folk music style that has been modernized through the infusion of rock, funk, reggae, and techno music elements. He also credits other classical and contemporary Arabic genres and their many great artists, as well as the affecting, connecting essence of the Arabic tradition as a whole.

"There's a soulfulness about Arabic music that moves me," Arcos says, "a richness in melodies, textures, and spirit that I find akin to the blues and flamenco."

In a more scholarly tone, Shaheen, too, points to the fecundity of the Arabic art. "As a performer, composer, and educator, I've found that Arabic music is among the world's richest. Arab music goes up to 100 different modes and has a richness created by all the varied intervals and microtonalities. The melodic flow is infinite, and the rhythmic mode is so intricate compared with Western classical and rock'n'roll. Even Arab musicians themselves don't go beyond the surface. It's like discovering a new source of energy that no one has yet tapped."

Team Songwriting: Boon Or Bane?

BY LEILA COBO

MIAMI—"Strength in numbers" seems to be the credo behind the current trend in songcrafting, in which solo writers have become a rarity—compared with the two, three, four, or even five scribes routinely sharing credit high on The Billboard Hot 100.

Writers, artists, and publishers trace the surge in co-writing to many reasons, such as performers who insist on being part of the writing (and royalty-collection) process, as well as crossover collaborations that mix styles. Changes in the way songs themselves are composed, with sampling and programming, have also increased the number of people who receive credit.

Co-written songs—(Continued on page 84)
NEW BOW WOW LIL BOW WOW BAND. THE WORLD TOUR AND HIS HISTORIC REUNION CAPTURING THE HBO WITH DESTINY'S CHILD. STRONG DOUBLE JESSICA SIMPSON ALBUM INTERNATIONALLY ACCLAIMED BRUCE KEN ON FOUR NEW THE WORLD JAll (THAT'S MY NAME) WITH PLATINUM AND SINGLE BURNS JAZZ ALBUM WITH DESTINY'S CHILD. GOLD IN SWITZERLAND AND EVERY CORNER OF THE WORLD. GOLD DVD THE FINALE OF THE YEAR FOR MILLIONS OF FANS ON FOUR CONTINENTS FIND HER BRAND NEW ALBUM AND SINGLE IRRESISTIBLE, MTV TRL TOUR WITH DESTINY'S CHILD, NEXT UP: A LITTLE BIT. JESSICA SIMPSON * MILLIONS OF FANS ON FOUR CONTINENTS FIND HER BRAND NEW ALBUM AND SINGLE IRRESISTIBLE, MTV TRL TOUR WITH DESTINY'S CHILD, NEXT UP: A LITTLE BIT. CRAZY TOWN * THE BREAKTHROUGH HIT BUTTERFLY—#1 IN THE U.S., GERMANY, AUSTRIA AND SWITZERLAND AND A TOP 5 SMASH EVERYWHERE ELSE. NOW ON OZZFEST. WITH TOTAL SALES MORE THAN 4 MILLION, THE INSANITY IS WORLDWIDE. MARY MARY * "THANKFUL" GRAMMY WINNING GOLD DEBUT ALBUM. MORE THAN ONE MILLION COPIES SOLD WORLDWIDE. SHACKLES (PRAY YOU) TOP 10 HIT IN U.S. AND TOP 5 IN EUROPE. NEW ALBUM "HAPPY" ARRIVES THIS OCTOBER. J.D. * "INSTRUCTIONS"—THE FOLLOW-UP TO HIS PLATINUM-PLUS DEBUT ALBUM DROPS OCTOBER 2. FROM THE PRODUCER OF GLOBAL SUPERSTARS DESTINY'S CHILD, LIL BOW WOW, JAGGED EDGE, JESSICA SIMPSON AND USHER.

KEN BURNS JAZZ * BEST-SELLING JAZZ BOX SET EVER FROM THE INTERNATIONALLY ACCLAIMED FILMMAKER. CERTIFIED PLATINUM.

XZIBIT * PLATINUM ALBUM "RESTLESS" INCLUDES THE SMASH HITS "X" AND "FRONT 2 BACK." "RESTLESS XPLODED" DVD COMING IN SEPTEMBER TO SHAKE EVERY CORNER OF THE GLOBE. HARRY CONNICK, JR. * WITH TWO NEW ALBUMS COMING, HARRY WILL BE EVERYWHERE THIS FALL. "30" PICKS UP WHERE "22" LEFT OFF — AS HARRY PERFORMS JAZZ AND POP STANDARDS. PLUS A NEW BIG BAND RELEASE, "SONGS I HEARD" — MOVIE SONGS FROM HIS CHILDHOOD. NEIL DIAMOND * "THREE CHORD OPERA" THE FIRST COLLECTION OF SELF-PENNED SONGS IN TWO DECADES FROM ONE OF THE WORLD'S MOST ENDURING STARS. NATIONAL TOUR BEGINS SEPTEMBER 28.

# BRUCE SPRINGSTEEN & THE E STREET BAND THE HBO SPECIAL EARNED 5 EMMY NOMINATIONS BY CAPTURING THE FINALE OF BRUCE'S TRIUMPHANT 1999-2000 WORLD TOUR AND HIS HISTORIC REUNION WITH THE E STREET BAND. THE DVD OF THE EVENT ARRIVES THIS FALL.

COMING SOON: * BLAQUE * CHRIS BOTTI * LEONARD COHEN * CRAVING THEO * JJ72 * BILLY JOEL * KRAYZIE BONE * LO FIDELITY ALLSTARS * LOSTPROPHETS * JOHN MELLENCAMP * MOBB DEEP * RAY ROMANO * ROYCE DA 5'9" * DAVID SANCHEZ * STEVE TYRELL * PETER WHITE

PLUS THE ESSENTIAL SERIES CONTINUES ★ CAREER-SPANNING SETS BY BOB DYLAN AND MILES DAVIS ARE GLOBAL HITS. NEW COLLECTIONS COMING FROM BILLY JOEL, JOURNEY AND MORE.

COLUMBIA The World is Listening.
Chances are it’s one of theirs:

**MAXWELL** • NEW ALBUM "NOW" HITS AUGUST 21 WITH THE NEW SINGLE "LIFETIME AND A NEW STUDIO VERSION OF "THIS WOMAN'S WORK". LIVE NOW WORLD TOUR KICKS OFF THIS FALL.

**SYSTEM OF A DOWN** • DEBUT ALBUM MORE THAN 1 MILLION IN GLOBAL SALES. NEW ALBUM "TOXICITY" HITS SEPTEMBER 4. NO MORE EATING UP NEW SINGLE "SUICIDE CO-HEADLINING UPCOMING "PLEDGE OF ALLEGIANCE" TOUR, PLUS MAJOR FESTIVALS INCLUDING READING, LEEDS AND FUJI ROCK.

**JAGGED EDGE** • 3 STRAIGHT #1'S FROM "COMFORT ME WITH A DAY"" DEBUTED TOP 5 WITH MORE THAN 200,000 SOLD. FEATURES THE MULTI-FORMAT HIT "WHERE THE PARTY AT NEXT UP GOODBYE. NOW THE PARTY GOES GLOBAL."

**TRAIN** • THEY'VE ARRIVED. PLATINUM IN U.S. AND CANADA WITH MULTI-FORMAT SMASH SINGLE "DROPPED JUPITER (TELL ME)" ON TOUR WITH MATCHBOX TWENTY. NOW THE WORLD IS CLIMBING ON BOARD.

**MARC ANTHONY** • HIS DEBUT ENGLISH LANGUAGE ALBUM IS CERTIFIED PLATINUM IN 16 COUNTRIES INCLUDING TRIPLE PLATINUM IN THE U.S. AND CANADA. NEXT, DOUBLE THE EXCITEMENT WITH ENGLISH AND SALSA ALBUMS COMING THIS FALL.

**CAKE** • PLATINUM BAND MAKES ITS COLUMBIA DEBUT WITH "COMFORT EAGLE." FIRST SINGLE "SHORT SKIRT/LONG JACKET" FITS EVERYWHERE. MTV BREAKTHROUGH VIDEO, HEADLINING LATE SUMMER/EARLY FALL TOUR.

**TORY BENNETT** • "PLAYIN' WITH MY FRIENDS. BENNETT SINGS THE BLUES" A CLASSIC COLLECTION OF DUETS WITH RAY CHARLES, NATALIE COLE, SHERYL Crow, BILLY IOEL, B.B. KING, DIANA KRALL, K.D. LANG, BONNIE RAITT, KAY STARR AND STEVIE WONDER. COMING NOVEMBER 6.

**AEROSMITH** • NEW ALBUM NEARING 4 MILLION IN WORLDWIDE SALES. FUELED BY THE SMASH HIT "JAGGED" AND "TALENTED" FROM MARY J. BLIGE, TOP 5 EUROPEAN HIT. NEW ALBUM "LIVE IN THE SMASHED "THE NIGHT" ALREADY TOP 5 IN U.K., TOP 10 IN GERMANY AND SPREADING FAST.

**NAS** • THE MULTI-PLATINUM HIP-HOP SUPERSTAR AND UNRIVALLED LYRICIST TAKES ON THE WORLD THIS FALL WITH HIS NEW ALBUM "STILLMATIC." DROPPING OCTOBER 30.

**WHEATUS** • TEENAGE DIRTBAG LAUNCHING IN AMERICA THIS FALL. #1 HIT "YOUR WHISPER" IS HERE. 2 MILLION IN TOTAL SALES. NOW EXPLODING IN EUROPE AND AUSTRALIA.

**CYPRESS HILL** • "SKULL & BONES" CERTIFIED PLATINUM IN U.S. AND SOLD OUT IN CANADA, AUSTRALIA AND NEW ZEALAND. SUPERSTAR ADDED NEW MODERN ROCK AUDIENCE. NEW ALBUM "LIVE" NOVEMBER 6.

**PETE YORN** • "ONE OF THE 10 BEST BANDS OF 2001" - ROLLING STONE. DEBUT ALBUM FEATURING THE HIT "LIFE ON A CHAIN" AND HOT NEW SINGLE "FICHT IT ALREADY." NOW HEADLINING MTV'S FIRST-EVER "HANDPICKED TOUR."

**FIVE FOR FIGHTING** • FEATURING JOHN ONDrasik * THE WORLD IS DISCOVERING "AMERICA TOWN." INCLUDES THE #1 HIT "BRUTUS" TONIGHT PLUS THE NEW MULTI-FORNT "SMASH AND VHX INSIDE TRACK VIDEO SUPERMAN (IT'S NOT EASY."

**JADE ANDERSON** • THE WORLD WILL HEAR HER DEBUT ALBUM, "DIVE DEEPER" THIS FALL.

**WYCLEF JEAN** • "THE ECLECTIC: 2 SIDES II A BOOK" AT 1.5 MILLION GLOBAL SALES. 911 WITH MARY J. BLIGE TOP 5 EUROPEAN HIT. NEW SINGLE "PERFECT GENTLEMAN" ALREADY TOP 5 IN U.K., TOP 10 IN GERMANY AND SPREADING FAST.

**JOHN MAYER** • HEADLINING SOLD-OUT SHOWS IN NEW YORK, CHICAGO, DETROIT AND ATLANTA AFTER SUCCESSFUL AWARE RECORDS DEBUT. ON TOUR ALL SUMMER AND FALL. LEAD TRACK "NO SUCH THING" NOW BUILDING AT AAA RADIO. "ROOM FOR SQUARES" REMIXED FOR RE-RELEASE SEPTEMBER 18.
There are six billion people in the world. All have a song playing inside their heads.
A Billboard staff report

‘N Sync’s Celebrity is providing hit-starved retailers in the U.S. with their biggest album of the year to date. First-week sales of the Jive disc totaled 1.88 million units, according to SoundScan—the second-largest seven-day opening of the SoundScan era.

Internationally, 1.5 million units of the album shipped, according to Zomba International Record Group managing director Stuart Watson. That includes 30,000 in Spain, 25,000 in France, and 18,000 in Italy, according to the company’s local chiefs. Reports from retailers outside the U.S., though, indicate that consumer response to Celebrity in its first week appears to be more modest than it has been stateside, reflecting, in part, seasonality.

STURGEON SALES

While some point out that Celebrity fell short of the boy band’s No Strings Attached—its first-week sales in the U.S. totaled 2.4 million units—Tom Carrabba, senior VP/GM of Jive, notes that the latter album had an unprecedented 18-month setup, partly due to the controversy surrounding O-Town, which gave the band and its manager, as well as the group’s label a break.

Carrabba observes not only that the economy is much weaker now than when the last album came out but that the music business is currently suffering its first album-sales decline in more than a decade. He adds that Celebrity was released in the summer, whereas Strings came out in the spring when sales were still in session, which helps facilitate word-of-mouth.

Carrabba notes that “one out of every eight albums sold last week was an ‘N Sync album of last week, ‘Pop.’”

Carrabba says that “Celebrity” is the strongest opening-day-sales ever for our stores,” with a total of 235,000 units scanned in stores last week. He says that No Strings Attached sold 215,000 on its opening day. For the week, Handelman moved almost 450,000 units. Clive tells Billboard that Celebrity drove catalogue sales, which enjoyed a 20% increase over recent numbers.

L.A. Reid responds to reviews

I am writing with regard to one of the most disturbing articles I have ever read, an editorial (Spotlights, Reviews & Preview, Billboard, Aug. 4) by Gail Mitchell reviewing Blu Cantrell’s upcoming album, So Blue, that was not based on an editorial perspective but disturbing because of the clear and present intention to defame my credibility and attempt to force me from Arista Records.

This editorial is something one would expect from a gossip daily like the New York Post and not from an industry daily like Billboard—a publication known for its integrity, the industry bible, not a promoter of yellow journalism, innuendo, and blatant false gossip. I would hate to think that the fact that I was chosen to follow in the footsteps of an industry legend, unceremoniously replaced, would be the reason for this unwarranted attack on my credibility and for what I have achieved in such a short time.

Has your journalist (if that is what she is) ever heard of OutKast, Dido, Dream, 112, Usher, Pink, TLC, or Blu Cantrell (oh, that one she has)? Is your journalist also unaware of my 15-year run in the music business as a label head, hitmaker, writer/producer, and chart-topping Billboard success? Nothing short of a formal apology and a retraction outlining Arista’s current success would be unacceptable.

In Canada, ‘N Sync entered the album chart at No. 1, scanning 71,254 units—the biggest first week of any album to date this year, according to SoundScan.

Weak response overseas

In Europe, competition appears to be coming from summer recreational activities. “This is definitely not the time of year to release a record in Italy,” Virgin Megastores Italy music manager Nano Posa says.

Still, Watson counters that “the fans are so fanatical that they are buying it wherever they are on vacation.”

The album debuted at No. 5 in Germany, but first-week reports from other European merchants surveyed by Billboard, including Fnac (France, Spain), Wom (Germany) and Ricordi (Italy), indicate slow sales. First-week U.K. sales were 13,000 units.

Celebrity was released early in Japan, where Watson says first-week sales were 24,000 copies. The album is overseas.“Arista’s local chiefs. Reports from retailers outside the U.S., though, indicate that consumer response to Celebrity in its first week appears to be more modest than it has been stateside, reflecting, in part, seasonality.”


Your magazine has continuously berated me on the few negatives and has selective amnesia on my many successes. At a time when Arista is emerging as an industry powerhouse, dumming up the charts in your magazine, both sales and airplay, what your journalist wrote borders on slander and viciousness.

Yours respectfully and still the head of Arista Records,

Antonio Reid
President & CEO
Arista Records

New York

Gail Mitchell replies:

I am truly sorry that Mr. Reid misinterpreted the intent and spirit of my Blu Cantrell review. It was a positive assessment of a promising artist and meant to underscore Mr. Reid’s successful, 15-year track record as an A&R executive and songwriter/producer, as well as lend support at a time when Mr. Reid is being discussed elsewhere. Herein, the actual review:

While industry pundits lay odds against the staying power of Arista chief Antonio "L.A." Reid, newcomer Blu Cantrell’s odds of sticking

around are far from a long shot, judging by this debut. The daughter of a jazz singer already has a top five hit with "Hit ‘Em Up Style (Oops!),” the much-hyped, spend-all-my-money revenge ditty written and produced by Dallas Austin. While Cantrell’s Cotton Club-meets-contemporary R&B/hip-hop style is an oasis in a formulaic desert, it’s the 25-year-old’s powerful alto that’s the real story.

Under the direction of in-demand producers such as Jimmy Jam, Terri Lewis, and Chris "Tricky" Stewart, the singer/songwriter is at home belting out emotion-filled blues à la Jennifer Holliday or jazz tingings up à la Sarah Vaughan.

With all due respect, Mr. Reid’s comment that Billboard “has continuously berated me on the few negatives and has selective amnesia on my many successes” can be seen as a coming-of-age review of Billboard’s Arista coverage during the past two years (see Rhythm, Rap, and the Blues, page 33). That coverage includes a 10-year anniversary tribute to LaFace Records, featuring a one-on-one interview with Mr. Reid conducted by me. I wish Mr. Reid nothing but continued success.

Los Angeles

Gail Mitchell
Associate Editor (R&B)
Billboard

Letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Letters should be submitted to the Letters Editor, Billboard, 770 Broadway, 6th Floor, New York, N.Y. 10003.

Letters to the Editor:

Gail Mitchell
Associate Editor (R&B)
Billboard

Los Angeles

www.americanradiohistory.com
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**At a Glance**

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**Supreme Achievement: Only three girls in the history of the Billboard Hot 100 have been No. 1 for more than five cumulative weeks. The leader of the pack is the Supremes, with a total of 22 weeks. Close behind is TLC, with 18 weeks. This issue, Destiny's Child is within striking distance of TLC, as "Bootylicious" (Columbia) tops at No. 1 for two weeks, giving its aggregate total of 17 weeks at the summit. The Supremes' total comes from 12 different chart champs, spread over five years, four months, and two weeks. TLC reached its total with only four singles and in a slightly faster time frame: four years, eight months, and one week.

Destiny's Child also needed four No. 1 singles to achieve its total: "Bill, Bills, Bills" (one week), "Say My Name" (three), "Independent Woman Part I" (11), and "Bootylicious" (two to date). But the act pulled this off in record time—a mere two years and three weeks.

**The WRITE STUFF:** Chart Beat reader David Brunet of Guys Mills, Pa., wrote to ask where Stevie Nicks ranks among songwriters with the longest span of No. 1 songs, given that Destiny's Child's "Bootylicious" samples her "Edge of Seventeen." A few months ago, Nicks would have been in eighth place. The rankings have since changed dramatically: This year, four contemporaries entered the top 10 for the first time. That means Nicks, with 24 years, one month, and three weeks between Fleetwood Mac's "Dreams" and "Bootylicious," is in 12th place. The record was set a few weeks ago by Bob Crewe, with 28 years, six months, and two weeks between the 4 Seasons' "Big Girls Don't Cry" and Christina Aguilera, Lil Kim, Mya & Pink's "Lady Marmalade." Crewe wrote previous record-holder Chip Taylor into second place, with 24 years and eight months between the Troggs' "Wild Thing" and Shaggy's "Angel.

In third place are Lulu Cribb, Hugo Perfetti, and George David Weiss, with 21 years, eight months, and three weeks between the Tokens' "The Lion Sleeps Tonight" and UB40's "Can't Help Falling in Love." Newly positioned in fourth place are Ahmet Ertegun and Eddie Curtis, with 27 years, two months, and two weeks between Steve Miller Band's "The Joker" and Shaggy's "Angel.

Also ahead of Nicks are Kenny Nolan (26 years, three months, one week), Cameron Lewis and Arthur Wright (25 years, six months), Brian Holland (25 years, five months, three weeks), Elton John and Bernie Taupin (24 years, 11 months, one week), George Goffin (23 years, nine months), Lamont Dozier (24 years, five months, two weeks), and Bill Withers (24 years, five months).

**Diamond Life:** Neil Diamond's first chart album of the new millennium is his highest-debuting of all time. Three Chord Opera (Columbia) enters The Billboard 200 at No. 15, topping the 1993 No. 29 debut of Up on the Roof—Songs From The Brill Building.
The John Lennon Songwriting Contest

Congratulations to the Maxell song of the Year winners

June 14 - Rock and Roll Hall of Fame. Songwriters Share and Bam Ross receive their $20,000 check for this year's Maxell Song of the Year - 'Sparkle Star'. Pictured here after a performance by their band 'Bubble', are (l-r) Executive Director Brian Rothschild, Bam Ross, Maxell's Peter Brinkman, and the very lovely Share Ross. Check out Bubble's website www.planetbubble.com.

Sponsored by:

Mail your entry to: John Lennon Songwriting Contest
620 Frelinghuysen Avenue Suite 3103
Newark, NJ 07104

Each entry must consist of:
- Completed and signed entry form (or photocopy). All signatures must be original.
- CD(s) or audio cassette(s), each containing one song only, five (5) minutes or less in length.
- Lyrics sheet typed or printed legibly (please include English translation if applicable). Sheets not required for instrumental compositions.
- Check or money order for $30.00 per song (U.S. currency only) payable to John Lennon Songwriting Contest. If paying by credit card, $30.00 per song will be charged to your account.

Entries must be postmarked no later than September 9, 2001.

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

1. Each song submitted must be the contestor's original work. Song may not exceed the 5-minute limit in length. No song previously recorded and distributed through national distribution in any country will be eligible. Songs may have multiple authors. A separate entry form, any additional lyric sheets, and entrant fee must be submitted for each song entered. Contestant may submit as many songs as in as many categories as desired with each entry requiring a separate entry form, lyric sheet, and entrant fee. One check or money order for multiple entries/categori es is permitted. (Entrant fee is non-refundable. $30.00 is non-refundable. Contestant is responsible for all fees, taxes, damages, misdirection, postage due, stolen, or misappropriated entries.)

2. Prize: Twelve (12) Grand Prize Winners will receive $2,000 in cash, $20,000 in Yamaha project studio equipment, and a $1,000 advance from EMI-Capitol Publishing. One (1) Grand Prize Winner will receive $2,000 for the 'Song of the Year'.

June 14 Rock and Roll Hall of Fame. Songwriters Share and Bam Ross receive their $20,000 check for this year's Maxell Song of the Year - 'Sparkle Star'. Pictured here after a performance by their band 'Bubble', are (l-r) Executive Director Brian Rothschild, Bam Ross, Maxell's Peter Brinkman, and the very lovely Share Ross. Check out Bubble's website www.planetbubble.com.

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Design: Baura Fehrenbach

www.americanradiohistory.com
Comm executive testing album's tracks based on DIY music-asset verification.

Vivendi about Vivendi San Francisco.

expenses in $46.1 million or similar.

securitization.

BMG U.S.

shareholders as well.

Testing BMG U.S.

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Testing technology securing versions of CDs.

a non-rippable technology.

Testing technology securing versions of CDs.

company.

keeps CD recording.

VP William Whitmored says the company is in "serious

more says the company's in "serious talks with about 25 other labels.

Illegal file-sharing networks have been built on users converting non-secure CDs into MP3 files. Ditto the CD-R boom of recent years. EMI VP of new media Jay Samit says, "Right now, I don't know of a point where in many European nations blank CDs are outselling recorded CDs."

At the recent Plug, in conference in New York, Vivendi Universal vice chairman Edgar Bronfman Jr. told attendees that converting to more secure formats is among the top priorities for the music industry.

In the News

- Motown songwriters Edward and Brian Holland have filed an amended suit alleging a breach of contract against music-asset securitization specialist David Pullman and three other parties in U.S. District Court for the Southern District of New York. Pullman gained notoriety in 1997 for selling $55 million worth of bonds on behalf of David Bowie, which were backed by the artist's future royalties. The Hollands claim the defendants improperly generated more than $4.3 million from a similar sale in 1998 of bonds backed by the future stream of the Hollands' music royalties.

- MP3.com reports a second-quarter net loss of $11.6 million, or 17 cents per share, vs. a net loss of $4.6 million, or 69 cents per share, in the same period in 2000. Revenue fell to $17.53 million from $20.18 million, as ad sales slowed and some customers delayed buying decisions following the announcement that Vivendi Universal will acquire MP3.com for $5 per share, or about $752 million. CFO Paul Osen said the company has "drained $3.2 million in merger-related expenses in the quarter. MP3.com will hold a special meeting at its San Diego headquarters Aug. 27 for shareholders to vote on the Vivendi buyout.

Artists' Groups take Mixed Stand On Pro-Internet Bill

BY BILL HOLLAND

WASHINGTON, D.C.—Artists and artists' groups have mixed views following news that two House members are expected to introduce legislation Aug. 3 to stop the Internet delivery of music over the Internet. It would also assure artists direct payment of their equal split with record companies for compulsory license royalties.

The recording artists' Coalition, which has the support of the Digital Media Assn., both pleases and riles various factions of the music community. Reps. Rick Boucher, D-Va., and Chris Cannon, R-Utah, say the Music Online Competition Act will require direct payment of digital royalties to artists, rather than crediting royalties against artists' unsecured accounts. The recording artists' Coalition supports direct payment, says coalition co-founder Don Henley. "I haven't seen the bill, but I understand there might be other provisions that might harm songwriters' royalties. [But] there's time to modify or improve it.

An ASCAP lobbyist calls the bill "an abomination," because of sections calling for changes in copyright law to exempt Internet services from paying for ephemeral copies and archival "backup copies" for which songwriters and music publishers now seek fees.

Recording Industry Assn. of America president/CEO Hilary Rosen opposes the bill: "Many in the industry will fight this bill aggressively, because we

know that the marketplace is already moving in the right direction and that consumers will be served well by both the current and coming plans for online music services."

Astellas Publishers Assn. president Ed Murphy says, "It's clearly a way to take back rights from songwriters and publishers."

The bill would update the Digital Millennium Copyright Act to allow royalty payments to accommodate different bit rates and formats, as well as caching to ensure efficient downloading. It would expand the in-store sampling exemption and apply it to online retail establishments.

The bill would clarify the status of incidental buffer and archival copying, making it lawful for consumers to acquire archival Internet backup copies; streamline administration of the Section 115 publishing mechanical license; and ask the Copyright Office to develop an electronic filing system; disallowing "limited" (perishable) downloads from permanent downloads when setting rates; and repeal programmatic criteria on the statutory license for digital cable, satellite, and Webcasting.

The bill would also assure non-discriminatory licensing to affiliated and indie music distributors; it asks the Federal Trade Commission to report to Congress on the effect of that provision. Hearings are expected after Congress' August recess.

HMV Endures Hard Year

European Strength Offsets North American Slump

BY TOM FERGUSON


Results for the year that ended April 28 (Billboard Bulletin, July 31), showed 64.5% decline in HMV North America's operating profits to $2.8 million (a $4 million) despite a sales increase of 7.3% to £199 million ($284 million). HMV Europe more than compensated; its sales grew 17.1% to £654 million ($933 million), and operating profits rose 18.5% to £48.7 million ($69.4 million), boosted by demand for DVDs and a strong albums soundtrack schedule.

Most of HMV's 100 North American stores are in Canada; 12 are in the U.S. Admitting that 2000 was very "difficult" in both markets, HMV CEO Alan Giles says North American business showed sales growth in the quarter that ended July 21 but is "a long way behind the sort of exceptional performance we've seen in Europe."

HMV Asia-Pacific had an overall 17.2% sales increase to £265 million ($407 million) and an 18.6% rise in operating profits during the year.

Worldwide, group sales were £3.54 billion ($5.22 billion), up 12.5%. But operating profits fell to £22.9 million ($37.5 million), largely because of an £15.2 million ($21.7 million) in costs resulting from a review of U.K. book-seller chain Waterstone's. The group reported an overall loss of ordinary activities after taxation of £20.1 million ($32.8 million).
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UNIVERSAL
RIAA Replies To Webcasters’ Complaints Before Royalty Panel

BY BILL HOLLAND
WASHINGTON, D.C. — Lawyers representing Webcasters and broadcasters attempted to paint the record labels as corporate bullies July 31 before the Copyright Arbitration Royalty Panel (CARP), held here to determine the royalty rate and terms for sound recordings streamed over the Internet.

While the panel will hear 178 days of testimony from 58 more witnesses before it makes a decision, this second round stood out as lawyers cross-examined the top executives of the Recording Industry Assn. of America (RIAA).

The record industry is asking for a royalty rate much higher than that suggested by the Webcasters—30 times more, in fact—using calculations based on the 26 deals already cut with some services that reflect what the RIAA terms a willful-buyer, willing-seller marketplace rate.

Outside Internet and broadcast industry attorneys Kenneth L. Steinthal, R. Bruce Rich, and Ken Kirby hammered away at RIAA president/CEO Hilary Rosen and executive VP/general counsel Cary Sherman, questioning the industry’s motives for suing Webcasters or threatening to withhold a compulsory license from Webcasters with programming features that the successful artists would benefit.

Sherman replied under oath that the “money is not recoupable but will be a direct payment” and that the labels are negotiating with artists’ groups on whether “it will be cash or credit and whether legislation or collective bargaining would be the best way to go.”

Steinthal focused on the negotiated deal with MusicMatch, pointing out that it was finalized only when that company gave up an allegedly interactive consumer feature for its service, following a lawsuit charging that the company did not qualify for the compulsory license because of the features.

Rosen replied that there was “no pressure on companies that don’t feature services construed as interactive.”

She also said it was MusicMatch that had first sued the RIAA over the issue, after the RIAA had filed a motion before CARP to exclude companies with interactive services from the rate hearing (Billboard, June 4).

Webcasters that do not qualify for a statutory license must negotiate directly with individual record labels and copyright owners—a more expensive option. The statutory license allows Webcasters to broadcast music for a fee to be set by the copyright panel.

Rosen said she was irritated by “Webcasters’ constant presumption that they’re in business to do us a favor.” She added, “There is a new royalty license and new rules.” The questioning also revealed that Rosen apparently leaves most of the Webcast-deal details to another RIAA counsel, sending her “to the ally” (Billboard, Aug. 1).

While the CARP panel was hearing testimony, representatives from the RIAA and Digital Music Assn. agreed that what the music industry seeks is about 30 times more than what Webcasters want to pay.

Rosen said that there is no reason “record companies and recording artists should be compelled to subsidize those businesses through royalty rates below those that they have been able to negotiate in the marketplace.”

She told Billboard during a break in the panel that she was particularly referring to Webcasting operations owned by such giants as AOL, Viacom (which owns Infinity Broadcasting), and Clear Channel Communications, the nation’s largest broadcast group.

“The rest of this is bullshit,” she said.

The three-month CARP hearings won’t come cheap. Sources say the arbitrators’ fee alone is $1,100 per hour, and according to CARP arbitration experts, the total legal costs to the two industries could exceed $1 million.

Summit Sees Dance On The Rise

BY KASHAWN HALL
NEW YORK—DJ Rap, speaking at this year’s Billboard Dance Music Summit, implored the dance community to give back to the next generation of dance artists and music fans.

The Columbia recording artist and owner of U.K. label Proper Talent Recordings noted that she was personally giving back via Turning the Tables, a program designed to incorporate elements of electronic music into school systems around the world.

“We want music education to go beyond the basic instruments,” DJ Rap said during her interview with Billboard dance music editor Michael Paolletta. “I don’t want my kid to be a doctor or a lawyer. I want my kid to be a DJ.”

DJ Rap said the program will begin in the U.K. “in the near future” and branch out from there.

DJ Rap delivered one of two keynote addresses at the eighth annual Billboard Dance Music Summit held July 24-26 at New York’s Waldorf Astoria Hotel, the event united DJs, label execs, artists, producers/remixers, radio and Internet programmers, and record promoters to discuss the current state of the genre.

DANCE MUSIC RENAISSANCE

In addition to DJ Rap, Tommy Boy Records founder and CEO and executive VP Tommy Boy Records founder and CEO and executive VP Tommy Boy Records founder and CEO and executive VP Tommy Boy Records founder and CEO and executive VP Tommy Boy Records founder and CEO and executive VP Tommy Boy Records founder and CEO and executive VP Tommy Boy Records founder and CEO and executive VP Tommy Boy Records founder and CEO and executive VP Tommy Boy Records founder and CEO and executive VP Tommy Boy Records founder and CEO and executive VP Tommy Boy Records founder and CEO and executive VP Tommy Boy Records founder and CEO and executive VP Tommy Boy Records founder and CEO and executive VP Tommy Boy Records founder and CEO and executive VP Tommy Boy Records founder and CEO and executive VP Tommy Boy Records founder and CEO and executive VP Tommy Boy Records founder and CEO. DJ Rap delivered a poignant address.

“We are here because of our passion for this music,” Silverman said, “because we connect our passion to our vision, we can make lasting change. Throughout his speech, Silverman alluded to the cyclical nature of music and how the dance/electronic genre is headed for a healthy renaissance. Such sentiments were echoed by many at the summit, who expressed their belief that dance music is, once again, on the verge of breaking in a big way. “All that’s needed is support, one attendee remarked.

Oracle Entertainment founder Debra Eriksen urged radio programmers and directors to open their hearts to the music instead of “relaying so much on testing and research.”

Many pundits noted, though, that radio’s hesitancy to embrace digital radio, and Madison Avenue (encompassing advertising, video games, TV, and films). Particularly effective for many labels has been the license for downloading music.

“The press has made Madison Avenue more open to licensing [our music],” said David Steel, head of special projects at V2. “It’s especially important for the dance and electronic music community because of the [genre’s] lack of radio airplay.”

DJ SUPERSTARS

Attendees also discussed the proliferation of DJ compilations and the rising celebrity status of superstar DJs.

“DJs came to the forefront because they’re playing records by artists who, for the most part, are unknowns,” said Trust the DJ co-founder Lynn Cosgrove. “Most DJs are associated with a sound they create with the type of records they play. So, in the end, these records become synonymous with the DJ.”

Although DJ-driven compilations have garnered attention for DJs and artists alike, some fear that such compilations hinder artists.

“Unfortunately, dance is so ghettoized that it’s really cash-and-carry,” Strictly Rhythm recording artist Ultra Naté acknowledged. “Some labels aren’t willing to develop artists. It’s much cheaper to put a DJ on the road than it is an artist with a band. I’m not so sure that it’s still about an artist’s career and longevity for many labels.”

Also on many registrants’ minds were recent drug-related crackdowns on nightclubs in Chicago, New Orleans, and New York.

“Law enforcement is taking a tougher look at nightclubs,” said Robert Silbering, president of U.S. operations at Forensic Investigative Associates. “They believe that clubs not only support drug abuse but also organize crime.” He warned, “The club scene may get much worse in the near future.”

For new and unsigned acts, the three-day event offered insight into the A&R process. “We’re looking for a hit record that can make it on the radio and become a hit,” said Dave Mirkin Records A&R director and Jason Bentley said. “After the ‘hit’ factor, we look for performers.”

Meanwhile, for indie labels, the process is different. “The music has to hit me in the gut,” Giant step co-founder/president Maurice Bernstein noted. “In addition to a strong demo, make sure the accompanying packaging is of equal quality. You want to create a total package, a total look, as well as a buzz.”

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Arnold McCuller Covers
Friends On What’s Good Set

BY CHUCK TAYLOR
NEW YORK—When Arnold McCuller set out to record Back to Front, his album of soulful, jazz-laced covers, it never occurred to him to be intimidated by the original versions recorded by such artists as James Taylor, Bonnie Raitt, and Phil Collins. That’s because McCuller is on first-name terms with these vocalists. “I had no fear of what they would say about my versions,” he says. “It’s so cool that I have a friendly relationship with these guys. They’re just pals, and my purpose was to pay homage to them as great writers.”

These friends, who also include Lyle Lovett, Marc Cohn, Beck, and Brenda Russell, are all artists with whom McCuller has performed onstage and/or on albums as a backup vocalist—including a 25-year relationship with Taylor. His voice, a blend of James Ingram and Peabo Bryson, may also be heard on theme songs for such TV shows as Mad About You and D’Ontain Strokes, and he’s sung on commercials for AT&T, Kraft, McDonald’s, and Chevrolet, among numerous others.

“I’ve performed for some amazing crowds and had some earth-shattering experiences along the way,” McCuller says. For instance, when Raitt heard McCuller’s version of “I Can’t Make You Love Me” on Back to Front, recorded for his own Los Angeles-based What’s Good Records and distributed by Sunnithing, he says, laughing, “She jumped up and down and said, ‘I’m finally a cover girl.’”

The singer got his start on the Broadway national tour of Hair in 1970, then found work recording backing vocals. McCuller was recommended to Taylor by some studio musicians, and their unbreakable bond was established—he has sung with the Randy Man on every album since 1979’s Flag and continues to tour with him. “I do the sing-out chorus on ‘Show er The People’ just before intermission,” McCuller says, “and we do ‘Knock on Wood’ as the encore.”

In 1984, McCuller recorded his first solo album, Part of Me That’s You, on All Records; he was then signed to Virgin Records and recorded a project, which—to his disappointment—was never issued. Undaunted, he then linked with AC promotion executive Tom Callahan and pressed Exception to the Rule, also released in 1993, just after the release of New Order’s sixth album, Republic, it looked like England’s greatest electropop band had broken up. “You see, we had a lot of a business problems,” explains vocalist/guitarist Bernard Sumner. “The label we owned, Factory Records, was going down, as was our nightclub, the Hacienda [in Manchester]. We were burnt out and getting on each other’s nerves. So, we went on our separate ways.”

It would be five years before the group performed together again and seven before its members dared write new material with each other. But now, with the imminent release of the act’s latest album, Get Ready, Sumner says, “Time’s a great healer. It made me remember the good things about being in New Order, not just the bad.”

A nod to the group’s rock roots—New Order formed in 1980 from the ashes of hallowed post-punk act Joy Division—Get Ready is more guitar-inflected than New Order’s previous two sets, which were dominated by synthesizers and club beats. Smashing Pumpkins frontman Billy Corgan and Primal Scream members Bobby Gillespie and Innes Hutton guests the track, which Warner Music will release Aug. 27 in all territories but the U.S. Reprise will issue the album Oct. 16 in the States.

The first single from Get Ready—the charged “Crystal”—arrived at U.K. and European radio July 2 and hits U.S. stations Aug. 14; stateside, the track’s commercial release is simultaneous, while in all other territories it streets Aug. 17. Seven remixes are included on the “Crystal” maxi-single—three by John Digweed & Muir and two each by Lee Coombs and Creamer K. The U.S. version of the package also includes the previously unreleased track “Behind Closed Doors.”

For “Crystal,” directed by Johan Renck, was sent to U.K. outlets July 2 and goes to U.S. channels Aug. 6.

In the U.K., “Crystal” has yet to appear on any major commercial stations’ playlists, although national top 40 broadcaster BBC Radio 1 has gone early with it on its B-list. That guarantees “Crystal” at least 15 plays each week on the station.

One regional U.K. commercial station that is already regularly airing “Crystal” is top 40 outlet Perth One/Eduin, which is the market leader in the east of Scotland. Drive-time presenter Micky Gavin raves about the track. “It shows that the guys have not lost their touch.”

New Order previewed its new material July 23 at a secret show in Liver pool and July 28 at Fuji Rock Japan; the band also played the last four dates of Moby’s Area One festival earlier this month and will perform Aug. 11 in Cologne in support of Robbie Williams.

Reprise VP of marketing Eric Fritchie says the label aims to reignite interest first in the group’s catalog, then in Get Ready. On Aug. 7, Warner Archives/Reprise issues Heart and Soul, a four-disc box set surveying Joy Division. (The package was issued in the U.K. two years ago by London Records.) The same day, Reprise will ship a sampler to retail that features several Joy Division songs, 13 New Order tracks, and two tunes from Get Ready.

To capitalize on the buzz surrounding the new album’s international release, Reprise will host an online listening party, streaming the album Aug. 20-27 on Internet radio station Spinner and all AOL channels. Reprise is also offering a free download of “Crystal” on the Winamp music site and is bundling the song with all downloads of the Winamp music player through mid-August. Reprise is also designing a contest in which fans can remix select New Order videos; the label is also reading several animated, musical e-cards that will be available from beatgeets.com.

“Crystal” currently appears in the background of TV spots trumpeting the redesigned U.S. version of CNN Headline News. The song is also featured this month in a TV commercial for the American Express Blue Card. Virgin Records, which has a partnership with the card, is offering 30% off any of New Order’s catalog when titles are purchased with the Blue Card.

Hassan Choudhary, director of international marketing for Warner Music U.K., says the set is “a global priority” for the Warner Group. “Every conceivable marketing angle will be taken to achieve our goal.”


When asked if Get Ready is New Order’s swan song, Sumner turns philosophical. “When the group starts working again, we decided we’d take it one day at a time. We’d do one concert, if we liked that, we’d do another. If we liked the concerts, we’d do an album. If we like the album, we’d tour, and so forth. We’ve never been a band to plan too far ahead.”

New Order’s songs are published worldwide by Warner Chappell (ASCAP/GEMA). In the U.K., Rebecca Boulton and Andy Robinson of Prime Management handle the band, while HelterSkelter is its booking agent. Tom Atencio and Associates manages the group in the U.S., with booking by Carol Kinzel at CAA.

Additional reporting by Tim Ferguson in London.
CLASSICAL MUSIC

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Laurie Anderson Sails On
Whale Tales Are Left Behind On Nonesuch’s ‘Life’

BY CHRIS MORRIS
Laurie Anderson’s new Life on a String (Nonesuch, Aug. 21) could have been a whale of a project, but it ended up being something else. Anderson, who hasn’t released an album since 1995’s Bright Red, had originally planned to make an album drawn from her highly praised multimedia piece Songs and Stories From Moby Dick, which she toured internationally in 2000.

But, Anderson says, “I realized, ‘Something’s gotta go, and it’s gotta be the record.’” When I got back to it after the piece [piece], I said, “I don’t know if I want to do this anymore, this particular story, the fish and the captain.” I couldn’t take another second of it.

“I thought, ‘You know, I really enjoyed that, but I’m going to just use it as a jumping-off point and then write some other stuff.’ So that’s kind of what I did.”

While the shadow of Moby Dick may be perceived in the lyrics of such Life on a String songs as “One White Whale,” and “Pieces and Parts,” other tracks (published by Difficult Music, BMI) cover a wide variety of subject matter. The album also employs a stylistically diverse group of musicians, brought into the fold by producer Hal Willner, who had previously worked with Anderson’s significant other, Lou Reed.

“I would hang out in the studio and think, ‘Boy, it’s amazing what he can do by being, seemingly, so little.’” Anderson says of Willner.

Among a cast of unusual players that includes Reed, trumpeter Cuong Vu, keyboardists Mitchell Froom, violinist Eyvind Kang, mixer Moeen Worker, and guitarist Bill Frisell, Anderson cites Van Dyke Parks—who created a typically lush string arrangement for the track “Dark Angel”—as her most surprising collaborator.

The first time I heard the demo, I thought, ‘That sounds like a cartoon.’ That’s incredible. But I got to like it a lot. I’m very fond of it. It’s so strange. Now we’re trying to do the live version of it for the show, and lacking an orchestra, we’re turning it into a spookier, weirder thing.”

While Anderson generally sticks to keyboards on Life on a String, she also takes up the violin, “It’s the first time she has played the instrument on an album since her 1982 debut, Big Science. She credits instrument maker Ned Steinberger for her in-studio foil.

“He keeps sending me these prototypes, and he said, ‘Just try this one out,’ she explains. “And I said, ‘Oh, wow! How about if we do this, that and the other?’” I also wrote a thing for orchestra when I was starting this thing. I just finished a big piece called Songs for A.E. It’s about Amelia Earhart. I scored it for the American Composers Orchestra, and we played it in New York. I think we’re going to do an all-string version of that piece... It was that and just listening to things and going, ‘That’s not bad!’”

Nonesuch VP of marketing/associated labels Peter Clancy says that publicity will be key in the promotion of Life on a String. “The abiding fascination with Laurie as an artist has generated a lot of interest from writers. While there are a host of things pending final confirmation, there is interest from NPR and television, and there are major dailies and large circulation glossies—as well as I realized, ‘Something’s gotta go, and it’s got to be the record.’” I said, “I don’t know if I want to do this anymore, this particular story, the fish and the captain.” I couldn’t take another second of it.”

—LAURIE ANDERSON

alternative print—who are reacting positively to the music. In terms of retail, Clancy says that early focus will be on the places where we do our core selling activity and enjoy supportive business relationships. Listening stations, advertising and visibility programs at accounts like Borders, Barnes & Noble, Tower, Virgin, Best Buy, and the independent stores will all play a role in our initial push.

Nonesuch plans to advertise in such upscale consumer outlets as The New Yorker, The New York Times, and Esquire, as well as local and national alternative print media.

“I expect there’s a strong Internet audience for Laurie, and online marketing will play a role in our agenda,” Clancy says. The album is already being promoted on the artist’s site, laurieanderson.com.

Anderson, who is managed by New York-based David Whitehead of Maine Road Management and booked by San Francisco-based Frank Riley at High Road Touring, says she will begin a “completely unplanned” tour of smaller venues Sept. 6. She’ll be backed by bassist Skulli Sverrisson, keyboardist Peter Scherer, and drummer Jim Bob. This trek will preclude her called a “really stripped-down” solo theater tour next January.

Fans who got the chance to see Moby Dick live may soon have the opportunity to see it on the screen: Anderson says director Mike Figgis shot five London performances, which are being edited into a feature film.

In The Works

• Eagle-Eye Cherry makes his MCA debut in October with Present/Future, produced by Rick Rubin, among others, and featuring a guest shot by sibling Neneh Cherry, The single, “Feels So Right,” ships to radio in early August.

• Ex-Smashing Pumpkins main substarch Billy Corgan has entered a Chicago studio to begin writing material for his solo debut. No word yet on when the project will be released. Meanwhile, a Pumpkins greatest-hits package is slated to be released on Virgin Oct. 23.

• In October, Aussie singer/songwriter Kasey Chambers follows her critically praised 1999 album The Captain with Barracuda’s & Brickwall’s (Warner Bros.)—featuring a bevy of guests, including Lucinda Williams, Paul Kelly, and Matthew Ryan.

• Suzanne Vega has completed Songs in Red & Gray, her first collection of pop tunes since 1999’s Nine Objects of Desire. Due in late September, the A&M set was produced by Rupert Hine, and it will be supported by a national tour later in the fall.

A NEW AWAKENING: Charlotte Church is tired. The 15-year-old Welsh singer was up late the night before watching Snatch at the home of manager Irving Azoff. But, as she sits in her suite at a Los Angeles hotel getting her hair done, she visibly brightens when she begins talking about the music she’s recording for her next Sony Classical album, due Oct. 9.

After three albums composed primarily of classical and liturgical music, Church is spreading her wings. Her new album will feature her singing showtunes, such as “Summer Time” (with Wyclef Jean) and “Bali Hai,” as well as such contemporary standards as “Bridge Over Troubled Water.” “It’s growing up and I’m so indecisive.” Church says. “I just decided I wanted to do something different, like a showtune, in a day. So we got pop producer with Thomas.” In two days in a Los Angeles studio, the pair cut seven tracks. “It’s not different enough to alienate the fans I already have,” Church says, but “it is different enough to bring in a different audience, a new audience.”

Church stresses that she’s not abandoning more classically-oriented music: her next album includes an ambitious take on the Carmen Jones aria “Habanera,” which features South American drums and flamenco guitar (courtesy of Jesse Cook).

Church is the first to admit that classical music has been very, very good to her. Her soaring, heavenly voice that seemingly can’t be coming out of such a pint-sized mopet, captivated audiences worldwide with her 1998 Sony Classical debut, Voice of an Angel. The project went double-platinum in the U.S. and was succeeded by platinum follow-up Charlotte Church and Dream a Dream. Her astonishing vocal power, combined with her young age, made her an international celebrity (her TV special Charlotte Church in Jerusalem has been nominated for an Emmy) and garnered her invitations to sing in front of such world figures as Pope John Paul II, Queen Elizabeth II, British Prime Minister Tony Blair, Presidents Bill Clinton and George W. Bush.

If the new material is well-received, Church says she doesn’t know what’s next. “I have no idea, but I have a lot of different voices, which could suit different types of music. I could sing R&B or rock. Before I started training classically, I used to have this White/brownish voice—nowhere near as good as though.”

And if the new material isn’t well-received, she says, scrunching up her nose, “then we’ll probably go back to Catholic and religious and all that really good stuff.”

Regardless of the new album’s reception, Church says she may also take a well-deserved break. “I could just go to university and say, ‘Well, OK, I’m done with the career stuff now.’ If I’m going to try to make it as an adult star, you need that break to say, ‘This is now my growing-up section. I’m taking four or five years off.’

STUFF: Following the folding of Squint Entertainment into Word Records (Billboard Bulletin, July 24), Sixpence None the Richer is meeting with labels to secure a direct deal. The group, famous 1997 platinum album, which spawned the hits “Kiss Me” and “There She Goes,” was licensed to Elektra by Squint following a singles deal with Columbia for “In What May I.” For the past few years Squint has been looking for a new licensing partner for the band, which has had an album ready for release for the past year and a half... V2 has signed a licensing deal with London-based One Little Indian to release former Sneaker Pimps lead singer Kell Ali’s solo album worldwide, outside of North America, the U.K., and Ireland. Ali is in talks with at least two U.S. majors about putting out the album Stateside. The Sneaker Pimps have just signed with Tommy Boy Music worldwide. The group was previously on Virgin Records. Billboard Century Award honorees Buddy Guy and Sun Records founder Sam Phillips will receive lifetime achievement awards from the Blues Foundation Oct. 22 at Los Angeles’ House of Blues... Backstreet Boys have now postponed the relaunch of their tour to Aug. 24. The tour, which was halted in early July because of member A.J. McLean’s admission into a rehab facility, was slated to restart Aug. 7... Atlanta-based rock trio Marvelous 3, who recorded two albums for Elektra, have broken up.
"A couple of years ago, I always said I wanted to write alone," says Thomas, who ranked as the top songwriter in the Billboard Hot 100 chart in the first six months of 2001. "Maybe it's your ego. It's kind of like, 'I have this song, and I'm going to show you what I can do, and I'm going to make anyone take it to a different place.'"

But Thomas, who had previously co-written with producer Matt Serletic, has become a coveted collaborator since his work with Taal Shur for Santana. Now, having recently worked with such names as Mick Jagger and Willie Nelson, his views on co-writing have changed.

"Well, if you write with someone like Mick Jagger or Willie Nelson, you're going to learn something," Thomas says. "I'm a writer, that's what I do. I think any way to write is good."

For established songwriters, working with a younger writer may offer some guarantee of current commercial acceptance. The same goes for the plethora of rock 'n' roll 'song doctors' who scour radio and the chart potential for a series of rock bands that record companies have seen as past their songwriting prime. Two notable examples of '70s hits that were "strongly encouraged" to take outside songs or collaborate with song doctors in their latter days are Aerosmith and Cheap Trick.

And among the most famous revitalized its commercial career with such songs as "Dude (Looks Like a Lady)," co-written with veteran songwriter/producer Desmond Child. Cheap Trick achieved its first No. 1 hit in 1988's "The Flame" (arranged by the band but written by Bob Mitchell and Nick Graham), although it could be argued that the perceived "sellout" of that stylistically incongruous song actually hurt the band with its core fan base.

Going back further, co-writing has been the realm of the powerful and unsung, particularly in early blues and R&B—major producers, label heads, and prominent artists have been known to demand songwriting credit, even when no work has been done, in exchange for recording or producing a song. To this day, new writers are "encouraged" to change a phrase or word in a song, which implies sharing their copyright, in order to get to someone's album or good graces.

Although this happens less often than before, it's still fairly common, especially in burgeoning genres like hip-hop and Latin music. For example, Fabio Zambrano, who penned the Spanish-language hit "La Bomba" for his band Axl Azul, called publicly last week that his label, Sony BMG, tried to force him into giving up copyright of his song to allow a new artist on the label to record an English-language version and share songwriting credit.

The reason, though, is whether or not a multitudes of people can truly come up with a better— or equally good—song, or whether they simply dilute the talents of a gifted few.

SINGER, but also helping to bring out a kind of group message that the band has been developing.

"The very first day I went to write with Aerosmith, Child continues, "they were singing 'Cruising for a Bruising' for the album '97 'n' the streets.' They say you know, it sounds like a bad Van Halen song.' And I came up with the story of a guy who walks into a bar, sees a girl, and falls for her and then finds out she's his guy. And he decides to stay with her anyway. That track became 'Dude (Looks Like a Lady),' and it totally worked. There's a case of collaboration where they had the melody, but it took me digging up the title and the storyline. We worked on the lyrics after the song had already been formed."

Of course, not every act's experience with a top song doctor is a good one, as anecdotes about inappropriate pairings abound. An indie artist who wishes to remain nameless—one of a cutting-edge background but with a flexible and increasingly popular sound represented by his label to collaborate with a world-famous song doctor in Los Angeles. The artist says the experience was "excruciatingly comical," with nothing of worth produced.

WHERE CREDIT IS DUE

One songwriter remembers how a colleague, working with a prominent label, came up with a great hook of a song. "Then, [the artist] went on this talk show and said, 'I was in the shower and suddenly I came up with this great idea.' [The colleague] had made things happen. And then [the artist] was given the credit for it, but on the other hand, having him sing it sells more records.

The prospect of working on a major project, or one with a lot of buzz surrounding it, is always a valuable asset to songwriters—even if this sometimes means that big artists or producers may get to evenly split a songwriting credit for simply sitting in the studio. Through this, and having to tweak a record, work on a bridge or translate a phrase.

A novice artist who is paired with an experienced writer for pragmatic rather than artistic reasons can bring something to the mix. A lot of [new] artists are good writers," Skinner says. "It's not always a thing where they latch on gratuitously. Sometimes, you get an artist who has really good ideas and you can build on it together.

One such success is Shelly Piken, whose first big hit came after she teamed with new artist Meredith Brooks. Together, they wrote "Bitch." It was so strong that the songwriters work with particular (or not so particular) artists in mind, record demos, and pitch the songs. And while some coveted writers, like Diane Warren, work with success, there are exceptions, others do well in just the opposite setting.

"I've gotten to where I can write almost exclusively," says Nashville-based writer Mark D. Sanders, whose songs have included the woman's hit "Uptown Dance," co-written with Tis Sillars and performed by Lee Ann Womack. "Nashville is kind of a co-writing town anyway, because we're songwriters and social animals, and its more fun to sit in a room and talk with somebody than to sit in a room by yourself. In co-writing, as long as you trust the person you're writing with, you have the feedback right there."

In today's climate, the process of co-writing can take different markets, either through blending genres or languages, breaks collaborations. Marc Anthony and Jennifer Lopez have co-written with established pop and hip-hop writers, while the Santana-performed track "Primavera," penned by K.C. Porter and J.B. Eckl, was reworked by Rike Santander for the Latin market.

Then there are the collaborations

bored out of technology, as more and more programmers can lay down a great groove but who can't really write music per se hook up with someone who can provide a melody.

"All of a sudden the programmer is a co-writer," Child says. "It's not like before, where you could hand somebody a piece of sheet music and sing melody and words against chords. I defy you to sit at the piano and play 'The Thong Song,' " (Child has a credit on "The Thong Song" because it samples "Livin' La Vida Loca," which he co-wrote.)

This obviously results in a dilution of royalties, not to mention a discussion of who deserves what. Writers will usually decide splits before a song is released, and longtime collaborators tend to split evenly. But, says one source, "There are often problems. No one fights over anything until it's a success."

In those cases, Lamberg says, the publisher intercedes. "We sort of have a powwow and walk them through it. But there's no rule book that says a bridge melody is worth 10%." And there are myriad cases where somebody contributes a phrase to a song, but that phrase is so definitive that it merits credit.

In the end, though, it boils down to the ability to come up with a good song. "The key thing a lot of people overlook when they sign a young writer and start to network them is to remember what made them sign that writer," Higdon notes. "We're looking for people who, while they may be capable of co-writing, are also capable of writing a song by themselves."

That ability, for many, is impossible to share. "It's like needing two men to love one woman," Child says. "I think I can do it on my own. A song is something very intimate to me. I sit alone with my music in the wee hours until it just flows. And when it does, it's magical."
Good Fortune, ‘Drowning Victims’ Boost Wind-Up’s Drowning Pool

BY COLIN FINAN

Wind-Up act Drowning Pool has good fortune to thank for its success thus far, according to singer Dave Williams. In fact, the band’s members refer to themselves as the Cosmo Kramers of the rock world (after the serendipitous Seinfeld character) because of their tendency to fall into fortunate situations.

“I’ve come to the conclusion that it’s probably a 50/50 [combination of fortune and hard work],” Williams said from a recent tour stop in Charlotte, N.C. “We’re lucky, but we also worked hard to make a good record [Sinner, released by Wind-Up/BMG June 8], and we worked hard on our live show.”

Williams credits Wind-Up (also home to Creed) for “promoting the record in the most perfect way”—by building interest in Sinner, the group’s full-length debut, via a group of street-teamers which the label and band refer to as “the drowning victims.”

“There are over 1,500 kids who are part of it. We got them involved early on, while the band was still making the record,” says Wind-Up president Steve Lerner. “Months before we went to radio, we were building a buzz. The street team is about reaching the right people and converting them into fans one at a time.”

Aside from distributing album samplers and stickers, “drowning victim” Michael Gorko, 23, a manager at a Holland, Ohio, McDonald’s restaurant, asked his co-workers to help drum up excitement for the album by wearing Sinner buttons while on the job.

Fellow street-teamer Brienne Green, of Artesia, N.M., wrote the band’s Web site address (drowning-pool.com) on dollar bills to help spread the word. The 21-year-old college junior even set up a tracking system on the Internet to see where the bills traveled. (She’s received three responses so far, including one from Massachusetts.)

Chris Fitzgerald, owner of Dallas indie CD Universe, says that interest in the Dallas-based band and Sinner—which has sold 254,000 copies in the U.S., according to SoundScan—has steadily increased since the release of the group’s EP from last year, Pieces of Nothing (Crystal Clear), which is still a consistent seller at the store.

Touted as “the next big thing” by MTV and rock radio, Drowning Pool is being smart about its future and its members’ careers, according to Lerner.

“They aren’t shying away from opportunities and relationships that are going to help from a career-longevity standpoint,” he says. “They want to be on MTV, and they want to connect with people. They do things their own way that they think are cool, but they are not shying away from the establishment, which is different from many of the current metal bands.”

Williams says he’s not concerned with being tagged a “sell-out” along the way. “The way we have treated our fans up until this point has been very honest. They want [success] just as bad as we do. I want to be successful for all the right reasons. But I wouldn’t mind buying my mom and dad a house.”

Drowning Pool is booked by the New York-based Agency Group and managed by Bass Management in Dallas. The band’s material is published by Pounding Drool Music/ Renfield Music, ASCAP.

“If you obey all the rules you miss half the fun.”
—Anonymous

BILLY TOBBE STUDIO

www.americanradiohistory.com
Mark Lowry Eyes End To Gaither Tenure

BY DEBORAH EVANS PRICE
After 13 years of balancing his solo career with his duties as a member of the Gaither Vocal Band, Mark Lowry will exit the quartet at the end of 2001. "I had a meeting with Bill and Guy and David, and I told them what they meant to me," Lowry says of bandmates Guy Penrod, David Phelps, and Bill Gaither. "This is my family. I won't be a part of the Gaither Vocal Band anymore, but I'll still be part of the family."

Lowry, who sings as well as provides comic relief, says that he has had the urge to quit the act before, "but it always went away. This time, the feeling stayed around for a year—and that's how long I've wrestled with the decision. [Leaving will be] the hardest thing I've ever done."

He plans to take 2002 off. "I want to get bored enough to be creative again. I have an idea of what I'll do."

Though he has logged more time with the Vocal Band than any other member except Gaither, Lowry has always pursued and succeeded as a solo artist. His most recent triumph is Mark Lowry on Broadway. Shot at the Beacon Theater in New York City, the project was released this spring on CD.

Though the career with the Gaither Vocal Band will end of 2001, the project features Lowry unleashed, delivering his unique brand of standup comedy, as well as musical performances by special guests Sandi Patty, Anthony Burger, the McRores, and the Gaither Vocal Band.

The project also features such hilarious parodies as "Livin' for Deep in the Heart of Texas," "Lowry's rendition of Ricky Martin's "Livin' La Vida Loca," Lowry wrote the monologues for the project, enlisting aid from veteran comedy writer Martha Bolton (whose credits include Bob Hope) on the song parodies.

Paul Sizelove, VP of Gaither Music, Spring House's parent company, says Mark Lowry on Broadway received a strong push at both Christian and general market retail. "We [did] floor displays of Mark Lowry holding a little light like the Statue of Liberty." Sizelove says. The release was also promoted in more than 600 Wall Marts that prominently display Gaither's successful Homecoming series.

Lowry has developed a reputation in the Christian community with his lovable, wacky persona. A three-time winner of the Gospel Music Assn.'s Grady Nutt Humor Award, he has released five previous comedy videos, among them Mouth in Motion.

Lowry also co-wrote the award-winning single, "Mary Did You Know?" which has been recorded by numerous artists, including Michael English, Kenny Rogers, and Wynonna. He has written numerous books, among them a series of children's titles with a character he created called Piper the Hyper Mouse. He is currently working on his fifth Piper book, Piper's Twisted Tale.

"He's a warm figure that adults in the heartland relate to," says Lonten, manager of a New York-based Borders Books & Music store. "The potential for him to reach an even wider audience [as a solo artist] is tremendous."

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RUDERMAN MAKES A WISH: We're pleased to report that Paul Ruderman (who has been featured in this column several times over the past two years) has been signed by the Atlantic-distributed Q Records. The New York-based singer-songwriter issues Wish, his first set with the label, Aug. 21.

Ruderman recorded Wish with producer Ed Tuton (Alana Davis, Carly Simon). Together, they've created a pop-soul album that is, by turns, deeply soulful and remarkably literate. Exuding a laid-back, "everyman" charm, Ruderman still fondly recalls a young James Taylor and Jackson Browne, but with a decidedly contemporary point of view. The title cut and "Sunshine" have killer hooks and lively acoustic-rock arrangements, while "Part of My Soul" is a sweet, easy-paced gem that demands triple A radio play. In all, a fine project that will connect with listeners who are weary from the glut of teen-pop, rap-metal, and other trendy forms of music.

BROTHERS IN SONG: The best part about writing a column covering up-and-coming acts is discovering little gems. Recordings that jump out of the pile of wannabe hits and scream "smash!" It's a rare occurrence, to be sure. When it happens, there's no bigger rush—and that's precisely what happened when we heard "I Am What I Am" by Brotherhood.

The tune is a pop music fan's dream. It offers a firm, funk-fortified shuffle-beat, rock-spiced guitars, lush keyboards, and a harmonious, sing-along chorus that is instantly unforgettable. The song's charming words of love are delivered with youthful energy by the act's siblings Chris and Tommy O'Connor. "I Am What I Am" is one of three songs on a solid demo that is being shopped by the New York-based act's attorney/manager, Larry Rudolph, who also represents Britney Spears and the Ruff Ryders, among others. In addition to that tune, the lads exude star power on the midtempo "Could You Love Me," while showcasing their potential as teen heartthrobs on the softer, more romantic "What Would You Do."

"Our goal is to show that we've got the perfect combination: creative range and commercial viability," Chris O'Connor notes.

Sharp industry ears will remember that the O'Connor brothers have previously shopped demos under the name Duo, a name that was dropped in favor of a moniker that, Chris says, "speaks directly about who we are. Tommy and I are a team—in family and in music."

Along the way, Brotherhood has toured extensively, opening for Jessica Simpson and 98°, in addition to their own club dates. After linking with Rudolph—as well as venerable tunemakers and producers David Gamson, Oliver Leiber, and Justin Strauss—the act has clearly hit a solid stride. The next step is for a smart A&R exec to snap 'em up and turn them into the platinum-selling act we believe they're destined to be.

For additional information, contact Rudolph at 212-684-1001.

SOUFEL CROONING: Cabaret has a bad rap—and not without good reason. The genre has been marred in recent years by cloying performers who give weight to the classic Saturday Night Live parody created by Bill Murray.

To that end, it's a delight to encounter such a cabaret artist as Willis Moore, who nicely captures the intrinsically theatrical tone of the genre—while also dodging the camp potholes and injecting a bit of jazz and pop flavor into the mix.

The performer is currently playing gigs in support of his new CD, So Far, a collection of simple yet affecting pop-country tunes.

Committed to the preservation of cabaret as an art form, Moore's shows are straightforward—a wholly accessible combination of empathetic storytelling, pop standards, and solid original tunes. A transplant from North Carolina by way of New York City, he is currently based in San Francisco, where he has become a fixture in such venues as the legendary Plush Room. Folks on the East Coast will recall his regular gigs at Eighty-Eight's and at Odette's in nearby New Hope, Pa. If you've seen him, you're going to have to see him again and again. He delivers songs with a finesse that's on par with the likes of Michael Crawford. If you enjoy a sweet, sentimental tune, grab a copy of So Far—and then keep an eye on Moore's tour schedule.

For more details, visit Moore's Web site, willismoore.com.
Five less Folds Finds Solitude, Fights Aging on 550/Epic's 'Rockin' The Suburbs'

BY BILL PESSELMICK

During the late '90s, Ben Folds Five established itself as a purveyor of intelligent, piano-based pop on the strength of singles like "Song for the Dumped" and "Brick." Now, founder Ben Folds explores poignant, sarcastic, and sometimes humorous themes on his own via Rockin' the Suburbs (Sept. 11, 550 Music/Epic).

Folds says the decision to strike out on his own came from a need for a little creative solitude. "It was good to record with a band, but we [Folds, ex-Ben Folds Five bassist Robert Sledge, and drummer Darren Jessee] were together 24 hours a day for six years. We just couldn't do it anymore. Bands that stick together for a long time either really don't know what else to do and have some kind of serious co-dependence going on, or they're in it for the money.

In recording Rockin' the Suburbs, playing all instruments was among the challenges Folds happily tackled. "To not have other musicians to bounce the sounds off of is a difficult thing," he says. "I have to play it, and then have a conversation with myself. It can take days instead of minutes. Ultimately, it ended up with a little more style this way.

Folds likens writing the set's material to writing a term paper. "I only write songs to make an album," he says. "I don't enjoy the process. Some of the best thoughts you can have come when you're writing a term paper or something at the last minute. [Pressure] gives me a boost."

The album's title cut, serviced primarily to modern rock radio stations July 17, isn't lacking, even with Folds' expedited writing process. Its almost kitschy sound is accompanied by playful, self-deprecating lyrics: "Let me tell you all what it's like being male, middle class, and white," and "I'm rockin' the suburbs just like Michael Jackson did... except that he was talented.

Ben Goldmark, Epic's senior VP of A&R, hopes that "people will get [Folds'] sense of humor with the first single. With the type of music radio plays these days, I think people should find it funny. Listen to Weezer, Cake, the quirky stuff that's happening. It's commercial, yet honest."

Response from radio has already been positive. Buddy Rizer, program director for WWDC Washington, D.C., says that the single has been a top-10 request since the station began playing it. "It's funny and catchy, and it just seems like the kind of song that people want to hear. [Folds] writes really good pop/rock music."

Perhaps the set's most thought-provoking song is its planned second single, "Still Fighting It," a track that delves into the difficulties that everyone faces as they grow older.

Folds, whose music is published by Free From the Man Songs, says that when his twins were born two years ago, he was inspired to write about this theme. "When the first one popped out, I was like, 'Ah man, that sucks.' It just looked like a shitty process. All of a sudden it occurred to me how it doesn't get any easier. It sucks when you're a 0-year-old, it's tough when you're 10, it's tough again when you're 50. Then you're 60 years old, and all you have to look forward to is wetting your bed and dying. This isn't a negative song. All said and done, it's worth doing."

Folds says he isn't nervous about how this album will be received and that he doesn't "need to explain anything or worry about it. I think it's going to find its place."

Given that his previous works have continually attracted a fan base—Ben Folds Five's breakthrough 1997 album Whatever & Ever Amen has sold 946,000 copies according to SoundScan, while the group's 1995 eponymous debut has sold 195,000 copies, and its last project, 1999's The Unauthorized Biography of Reinhold Messner, moved 229,000 copies—a Folds solo project has what would seem to hold a built-in consumer appeal.

Managed by Allan Wolmark of New York-based CEC Management, Folds will tap into key international markets by making promotional visits to Australia and the U.K. in August. A six-week U.S. tour kicks off Sept. 8, and Folds will then perform dates in both Japan and the U.K. (Marsha Vlastic of New York-based MVO Ltd. handles his domestic booking, while Marlene Tsuchii-Dalston of Los Angeles-based ArtistDirect books overseas dates.)

A "Weird Al" Yankovic-directed video for "Rockin' the Suburbs" has already been shot, and a clip for "Still Fighting It" will also be completed prior to the album's release.

Major retail campaigns are being coordinated, though an early buzz has already been generated. Len Cosimano, VP of merchandising for the Ann Arbor, Mich.-based Borders chain, says, "We'll make the assumption that people who like Ben Folds Five will like the Ben Folds solo project. We're optimistic about it."

Together Again. Simply Red's Mick Hucknall, left, has reunited with the act's legendary producer, Stewart Levine, to work on a new Simply Red album at Ocean Way Studio in Los Angeles. The set is planned for release in early 2002.
**Fulks Gets Serious On ‘Couples In Trouble’**

*Geffen Buyout Package Pays For New Album, Leads To Boondoggle Return*

BY TODD MARTENS

All-country artist Robbie Fulks had his fun. He wrote his share of novelty-tipped tunes, explicitly ridiculed the Nashville country establishment, and mocked the genre’s reliance on faith on his 1998 major-label debut.

Fulks will have none of that now. To prove it, he has a new album—*Couples In Trouble*, due Aug. 21 from his own Boondoggle imprint.

A song has to have some sort of earnestness and purpose behind it,” Fulks says. “While I still think that some of my funny songs are defensive on those grounds, there needs to be a seriousness behind the craft. This is my first record that is entirely made up of utterly straight-faced earnestness, which will probably kill what little career I have.”

Fulks hasn’t lost his self-deprecating sarcasm, but it’s hard to imagine his fans abandoning the ambitious *Couples In Trouble*. Its 12 tales of strife play like short vignettes—expansive arrangements full of tone and tempo changes. He also has a novelist’s eye for detail: the frightened boy with a “smuggle bear and a toothbrush”—the cool noir-blues of “Real Money” being just one example.

The entire set is a bold, unmerciful look at the pop love song—moving effortlessly from *Psycho*-like wonks in “Dancing on the Ashes” to the brisk, Van Morrison pop of “Mad at a Girl”—and owes more to Nick Cave and Johnny Dowd than the Roger Miller bent of Fulks’ past. It’s also an album that Fulks claims he never could have made with a label. “I made, on purpose, a record that only I could make without supervision,” he says. “I hate to sound grandiose about it or anything, but it just didn’t sound like any other record. I was using experimental ideas deliberately, but to bring it back to earth, I grounded it in a conservative songwriting aesthetic.”

Brett Grossman, music buyer for Chicago’s Reckless Records, is confident this will be Fulks’ best-selling album. “It’s weird to think of this alt-country movement as having sort of a renegade, but Fulks was always a bit outside what the mainstream scene was doing. People have been asking for this record for weeks.”

“Having recorded *Couples In Trouble* for about $40,000—money Fulks received when Geffen bought out his three-album contract after his first effort for the label was a bust—Fulks pitched the new album to about a dozen labels. Half were interested, he says. “They offered conventional record deals with multiple albums, a modest advance, a high recoupable, and a small royalty rate. I can’t justify setting for practically no percentage of retail sales. My wife and I decided this was the record to self-release. If it doesn’t work, we’ll go back to the conventional way.”

Yet Fulks isn’t going it completely alone. Chicago’s Bloodshot Records, which released three of Fulks’ country-tied albums, may have rejected *Couples In Trouble*, but the label is still handling its distribution. Bloodshot is to release Fulks’ 13th Hillbilly Giants, a set of country covers, this winter.

“Any label would have tried to get [Couples In Trouble] to be more sonically coherent,” Bloodshot president Rob Miller says. “We thought, given the sound, having our logo on it might not be the best thing for it. But we still believe in him so strongly as an artist that we wanted to make sure he didn’t just put it out ourselves. We’re treating it like one of our own because in a way it is.”

Fulks, who plays almost weekly in Chicago and other Midwestern cities, is to begin a U.S. tour in November, which is to extend into early 2002. He is booked by Lori Higashi at San Francisco-based Eastern Star.

“I see my time doing records like my first two as ever,” says Fulks, who represents himself (and who is published by Lorre Rall Music, ASCAP). “Not that I wouldn’t do country music again, but I can’t write from an innocent vantage point anymore. I know too much. I’m stained by knowledge.”

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**Boxscore Top 10 Concert Grosses**

**ARTIST(S)**

**VENUE/JUNE**

**TICKET PRICE**

**Attendance/Capacity**

**PROMOTER**

**ERIC CLAPTON, DOYLE BRAMHALL II & SMOKETACK**

United Center

Chicago, Ill.

July 20

$125.25/$75.75/$49.75

0

31,485/33,809

Clear Channel Entertainment

**DAVE MATTHEWS BAND, JUNIOR BROWN**

Ice Palace

Tampa, Fla.

July 23

$65.00

0

21,300/21,981

Clear Channel Entertainment

**RON JOVI**

Hershey Park Stadium

Hershey, Pa.

July 25

$92.00

0

22,500/22,500

Clear Channel Entertainment

**CIZETTE 2001: BLACK SABBATH, MARYLON MANASON, SUPRAPHONIC PAH BOY, LEE ONKIN, DISTURBED, CRAZY TOWN, ZAKK WALLACE, BLACK LABEL SOCIETY**

Smirnoff Music Centre

Dallas, Texas

July 5

$125.25/$75.75/$49.75

5

13,601/16,000

House of Blues Concerts

**JANET JACKSON, 112**

Nationwide Arena

Columbus, Ohio

July 19

$78.00/$48.00

15

11,734/13,161

Clear Channel Entertainment

**CIZETTE 2001: BLACK SABBATH, MARYLON MANASON, SUPRAPHONIC PAH BOY, LEE ONKIN, DISTURBED, CRAZY TOWN, ZAKK WALLACE, BLACK LABEL SOCIETY**

Barclays Center

Brooklyn, N.Y.

July 21

$78.00/$48.00

17

14,290/17,200

House of Blues Concerts

**SPIRIT SONG FESTIVAL: DC TALK, THE NEW KIDS on the GROOVE, TIM MCGRAW, KENNY CHEESEY, MARK COLLIE, DEPECHE MODE, POE, DESTINY’S CHILD**

Blossom Music Center

Cuyahoga Falls, Ohio

July 29

$63.75

0

16,212/16,212

House of Blues Concerts

**ELECTRIC GHOSTS: Composer Ingram Marshall first attracted widespread attention in the early 1980s, with a piece called Fog Tropes issued by a fledgling San Francisco new-music label called New Albion. The haunting, dream-like work, scored for brass sextet with taped foghorns and other ambient sounds of the Bay Area, gained exposure on NPR and attained a certain cult status. Since that time, though, Marshall has released only a handful of recordings (on New Albion and Nonesuch) — a deliberate, understated effort that has prevented him from achieving the wider recognition his music deserves. But that may be about to change. In recent months, Marshall’s slim CD catalog has nearly doubled, with new releases on the aforementioned labels, as well as a collection of early electronic works issued by New World. The next disc, Kingdom Come, showcases Marshall’s recent work for ensembles. The American Composers Orchestra performs the title piece, which incorporates the taped sounds of fog moving through the state.**

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Mama Tells All: "Nothing Succeeds Like Singing"

A supremely successful communicator and interpreter, Etta James possesses a voice that packs a wallop, commands respect and has inspired countless others for half a decade. Something's still got a hold on her.

BY JIM BESSMAN

Etta James' millennium-year album `Matriarch of the Blues` couldn't have been better titled. None other than the legendary record-company executive and R&B producer Jerry Wexler, who produced her 1976 Billboard Blues album, called her the "mother of the blues"—a tribute, no doubt, to the emotional wallop of a voice that influenced the likes of Diana Ross, Irma Thomas, Janis Joplin, even Christina Aguilera, who cited James among her favorites and regularly performed her signature 1960 hit "At Last" in concert with only piano accompaniment.

But Etta James is much more than a great blues singer who was Chess Records' flagship female artist from 1966 to 1976. Indeed, her extraordinary recording career encompasses everything from the roots of rock 'n' roll to classic soul, hard rock, sophisticated jazz and even country music.

Her new Private Music album, `Blue Gardenia`, as the title indicates, continues in the pop-jazz vein which brought her the 1995 Grammy for Best Jazz Vocal Performance, for her Private Music album tribute to Billie Holiday, `Mystery Lady: The Songs of Billie Holiday`.

That same year, James published to great acclaim her aptly titled autobiography, `Rage to Sorrow`. Lauded for its "candor and brutal honesty," to use the words of syndicate-
ed columnist Liz Smith, the book presented an earthy recounting of James' survival of the immense personal and professional pressures during her five decades at the hub of black music and culture.

CENTRAL AVENUE INFLUENCES

James' hard-living life story began Jan. 25, 1938, when Jamesetta Hawkins was born in Los Angeles, the illegitimate daughter of a teenaged mother and a father whose identity remains unknown to this day. Musically, she was first inspired by the gospel choir director and artist James Earl Hines, but the church influence only went so far. Her mother, Dorothy Hawkins—like her daughter, a wild woman who would come in and out of her life (and who sings on the `Blue Gardenia` title track)—took her to the smoky Central Avenue blues, R&B and jazz clubs of the '40s. There, she soaked up the likes of Johnny Moore and the Three Blazers (with its budding superstar Charles Brown), Amos Milburn, T-Bone Walker and Bull Moose Jackson. In the downtown concert venues, she experienced Josephine Baker and Stan Kenton. She also picked up on such country stars as Hank Williams and Jimmie Rodgers—through Lula Rogers, the woman who actually raised her.

But Rogers died when James was 12. Moving to San Francisco to live with her Uncle Frank, James bounced around from school to school, forsaking her mother's obsession with Billie Holiday for gutbucket blues and records like Guitar Slim's "The Things I Used to Do"—which she bought with money acquired from selling stolen jewelry. Her rough behavior landed her in a school for juvenile delinquents, an early omen of the future. But she formed the Creolelettes vocal group with two girls from the housing projects and absorbed more influences, including the West Coast jazz of Gurry Mulligan, Dave Brubeck and Chet Baker, as well as the doowop of the Moonglows, Spanels and Charitis, and the slicker white vocal groups like the McGuire Sisters and the Four Freshmen.

The Creolelettes were singing at a record hop when Hank Ballard And The Midnighters, riding their smash hit "Work With Me, Annie," showed up. The next day, James wrote the answer song "Roll With Me, Henry." A few weeks later, handiworker Johnny Otis asked to hear the Creolelettes when he was in town playing the Primalon Ballroom.

THANKSGIVING AND HEAVY TOURING

Otis auditioned James in a hotel bathroom and quickly whisked her to Los Angeles, where he cut the now 15-year-old's first answer song on Thanksgiving eve, 1958. He pressed it on Modern Records on Thanksgiving Day, and played it that night on the radio show he hosted from the record store he owned on Western Avenue. By the next day, 500 copies of "Roll With Me, Henry" had been sold, under the name Etta James—Otis' transposition of Jamesetta.

Continued on page 28
The Billboard Interview

Etta James

By Don Waller

Etta James' first taste of fame came at age 15, when she co-wrote and recorded "The Wallflower" (a.k.a. "Roll With Me Henry") — the answer record to Hank Ballard and the Midnighters' "Work With Me Annie" — in 1955. It was a No. 1 R&B disc, but Georgia Gibbs' sanitized version went to No. 1 on the pop chart.

Five years later, James stormed back with the impassioned ballad "All I Could Do Was Cry," followed by a sultry rerecording of the pop standard "At Last." By the late '60s, she'd cut a pair of soul classics, "Tell Mama" and "I'd Rather Go Blind."

She then moved into a rock-blues direction and after a stint in rehab — documented in her 1995 autobiography Rage To Survive — recorded for several labels until signing with Private Music in 1994. Her first album under the new pact, Mystery Lady: The Songs of Billie Holiday, garnered her first Grammy, for Best Jazz Vocal Performance, and she's largely alternated between blues and jazz concept discs ever since. Her latest jazz effort, Blue Gardenia, is due this month.

Blessed with a voice that ranges from a kittenish purr to a roof-ripping roar, James — now in her sixth decade as a recording artist — looks back in love, not anger, and offers a glimpse into her possible future.

During the course of your career, you've recorded in a variety of different musical styles. Was this a conscious decision or was it a natural evolution?

I just wanted to be well-rounded. The gospel came "cause I was singing in church when I was 5 years old. The R&B came when I was just a teenager — R&B was like rap is today with the kids — and the blues came a little before that.

The jazz came later, turning into an adult — I was 18, 19 — I was testing myself to see whether I could sing that. And country music, too, is nothing but R&B.

So, regardless of style, what do you look for in a song?

I'm looking for the story. I don't pick a song cause I think the music sounds cool. I pick a song because of what it's talking about, like in "This Bitter Earth": [sings] "Today you're young! Too soon you're old." I don't want to sing "Fly me to the moon and let me swing among the stars." I want to sing something that either I've experienced or that I know is real. Back in my young years, I'd sing songs — and I knew what the words were saying — but I didn't know what the song was really about. I hadn't experienced it, so I didn't know, so I didn't really mean it, you know?

Nowadays, if it doesn't touch me, I don't care to do it.

Who are your favorite songwriters?

Little Milton, Johnny "Guitar" Watson, Otis Redding. You notice that most of my albums have a tune by Otis. And I like all those Jewish boys that wrote the ballads and the jazz songs. I don't know who wrote "My Funny Valentine," but I love it. I don't know who wrote "You Don't Know What Love Is," but I love it. I love all the stuff that Nat King Cole, Washington and Billie Holiday did. All those jazz songs with really spiritual lyrics.

Sometimes, working under pseudonyms, you've co-written several of your signature songs, including "Roll With Me, Henry," "Something's Got a Hold on Me," "I'd Rather Go Blind" and "Do I Make Myself Clear." How do you approach songwriting?

I wrote more songs when I was younger, and it seems like I had more time — even though I've got more time now — to write. Sometimes, I'll sit down and write something nowadays, but basically I like to have a partner when I'm writing. I feel better if somebody else is writing with me. I like to hear what other people have to say in a song.

Any particular reason why you've re-recorded certain songs at various points in your career?

Some of that has to do with being with different record companies. And sometimes it's because I'm older and I now understand what that song is about; I think I can really sing that song a lot better. Although I think the first version that I did of "At Last" for Chess was really good, because it's so innocent. One thing I've noticed about my singing is that my first or second take turns out better because I'm not so secure with the song as I would be if I would practice it for four or five days. That's why Barry Beckett or John Snyder or Jerry Wexler would always do one or two takes, 'cause otherwise I get further out, thinking I'm so cool and get a little carried away. And I don't like that! I'm a lot more to me! Listen to Little Jimmy Scott on "Everybody's Somebody's Fool" or "How Do You Speak to an Angel." When he says one word, that word can make tears come to your eyes. I love how he phrases so far behind the beat. Miles Davis is like that, too.

I hear all these people sing and play all these tricks, all these curlicues, and they don't mean anything. They're running all kinds of riffs, and, when they get through, I don't even know what they said. I want something to hit me in my heart and make me say, 'Yeah, now I know what you're saying.'

But, as far as developing my own style, Johnny "Guitar" Watson. Continued on page 22
design
WORKOUT
and slow dance
to Ella James
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Watson was my idol. When I started on the road at 16, Johnny
and myself and Big Jim Wynn—what was my guardian,
I guess—were in a car together and we went everywhere.
Now, I couldn't always sing, but I didn't have a style. When I
heard Johnny, I said I want to sing just like him. I was kind
of worried because he was a man, but then I didn't care
because it doesn't matter whether you sing like a woman or
a man: you gotta have a style.
When I came back to Los Angeles with "All I Could Do
Was Cry" and I was playing the Five-Four Ballroom on 54th
and Broadway, I heard the disc jockey on the radio saying,
"You've got to go to the Five-Four tonight to hear the female
Johnny "Guitar" Watson." And other people were callin' up
saying, "No, Johnny "Guitar" Watson is the male Elta James!"
Nobody knew that I'd dropped his style 'cause I'd been ridin'
that car for so long. He doesn't sing like anybody else.

Much like your 1994 Grammy-winner Mystery Lady,
1995's Time After Time and 1999's Heart Of A Woman,
your forthcoming album, Blue Gardenia, is collection of jazz-
singer standards, many of them associated with Billie Hol-
day. What prompted you to record this particular group
of songs?

When I first came to Private Music, my producer,
John Snyder—who is a jazzman to the bone—was the one
who originally convinced me to make a jazz record, and he
wanted me to do another one. So I said, OK, 'cause although
I was born in Los Angeles—when I was a teenager living
with my mother in San Francisco, I'd be listening to Gui-
tar Slim's "The Things That I Used To Do" and I'd have
my hi-fi turned up so loud the church people down the
door would say, "Why's that young girl listening to those
low-down, dirty blues?"

My favorite time producing has always been while
working with Elta. I will always treasure her as a friend
and partner in making great music together.

Barry Beckett, producer

Elta James has a rawness in every sense of the word. She made a really fantastic record called Records in the "70s called Seven Year
itch. She rocks to the max, and I love her.

Chris Blackwell, president, Palm Pictures

Above and beyond anything, Elta is an amazing person.
She's always incredible, gracious and a true wonder of
the world. And, on top of that, she is an incredible
singer.

—Buddy Brundo, Conway Studios

It has been my honor for many years to represent one of
the most outstanding singers and performers of our
time. Elta gives true meaning to dedication and artistry
that is unique in our industry.

—Jay Cooper, attorney

You hear a lot about the term "diva." You've got these
dive television shows, which you don't see Elta James
on, but she is one of the great dives. Elta is one of the
towering rhythm-and-blues singers. Nobody matches
her pipes. We look forward to a long and continuous
relationship with the Queen of the Blues.

—Remember Lewis, president, Festival Productions Inc. / New Orleans

And my mother—who was like a bohemian, a beatnik—
would come home from work and say, "You can't be play-
ning that gut-bucket stuff. I want you to sing some Billie Hol-
day and listen to Miles Davis and Nat 'King' Cole."

So my mother—who is now 75 years old—knew all these
jazz songs verbatim 'cause she used to listen to Billie Holi-
day and those other people all night long. So she's got that
Billie Holiday sound, and she's always wanted to sing. When
we get mad at each other, she always says, "The only reason
you got your voice is 'cause I used to sing to you every
day when I was carrying you." [Laughs]

So I asked her if she wanted to sing a song with me. Now,
anyone who's read my book knows that my mother and I
ever got along—she's something else, but she's my mom—
but I figured if anytime in her life that she ever would be
happy and could say that I did something for her, she could
say that I did bring her in and say, "C'mon, let's you and I
sing this song.

Originally, we were going to do "Blue Gardenia" togeth-
er, but to tell you the truth, I didn't know that it well. But,
when we brought her down to the studio, she got on that
microphone—she didn't even use the lyric sheet—and she
just started singing that song, everybody was so shocked.
All the guys in the engineering room at Conway Studios
were running out, getting other young guys to come in and
listen to this old lady singing. I guess they'd never seen a
woman at an age like that. It wasn't great singing, but
it was singing like Billie Holiday did. It was her whole style.

Now I know I can sing, so I don't have an ego about this.
But when they got the album mixed and mastered, here's
my mom sounding better than me 'cause they figured she
was the kind of singer who needed all the modern tech-
niques and tools that they sometimes use, so she doesn't
even know how good she sounds. And, of course, she's
played the record to death. Every time I turn around, she
wants another copy; she's playing it for all her friends. But
I want to tell her, "Dorothy, you can sing," 'cause she can.
I don't care if her voice is not like Patti Labelle's or whoever's
got all those great curlicues, we're talking about Billie
Holiday again. This 75-year-old lady knows how to put the
words in the right place and what those words mean. She
knows what she's singing about.

She wanted to do "In My Solitude," but I said, "No, I'm
going to cut that one and "This Bitter Earth" cause I know
those songs. Then all those Billie Holiday songs—"He's Pretty
That Way," "There Is No Greater Love," "These Foolish Things,
"Don't Blame Me" and "My Man"—on the album, I know.
I really like those "Foolish Things"; that's one of those
songs I did back on Chess, but this new version makes me
think like I'm sitting somewhere in New York City with a cigarette
in my mouth, looking out the window, and I love that.

I did "Love Letters" because I remember a long time ago
a chance to do this. "It was during Lester die. MyPDF: 1/1
Lester died. When he was a little kid, I'd hear a song and put it in the back of my mind that, when
I felt old enough and good enough, someday I would cut it.
Same with "Don't Wake Me Up." I think Al Jackson did that.
"Come Rain Or Come Shine," "Don't Let The Sun Catch
You Crying" and "Cry Me A River": all those came from Ray
Charles. Someday, I'm going to do some of the stuff that Betty
"Be-Bop" Carter did with him, too.

Any other unfulfilled musical ambitions?

I want to do this Rodney Crowell song called "Ashes by
Now." [Sings] "As much as you've burned me, baby, I should
be ashes by now."
she touches our soul...
she brings beauty and style
to all she sings...

etta james

Etta, you continue to touch us all
where it counts — in the heart. We love you and
celebrate your 50th year in music proudly!

COMING AUGUST 21ST FROM ETTA JAMES
The jazz standards of the century interpreted by
the Ultimate Diva herself!
Thanks for wonderful memories.

Etta James is the most intuitive musician with whom I have ever worked. She instinctively knows what works musically and has no hesitation in expressing it. Her range of expressing emotion in music is vast and instantaneous. Etta James is the Mother of Us All when it comes to heart and soul. She can break your heart, make your day or scare you to death, all within a few minutes of activating that stunningly original instrument she so thoroughly possesses. Fifty years in music is not enough. Another 50 will not be enough. But the world is already a better place because of Etta’s presence in it. And for that we are forever grateful. Thank you, Etta, for giving us so much for so long with such consistency, love and brilliance. I love you with all my heart.

—John Snyder, president, John Snyder Productions, Inc.

Etta projects joy and enlightenment from the stage; a lovable, bawdy person. She wows the audience. Etta has always been a pro, and I enjoyed working with her.

—George Wein, promoter, Festival Productions

BILLBOARD INTERVIEW
Continued from page 22

royalties and all that, but I’m not bogged down in all that kind of stuff. I’m lucky enough to get royalties from a company that’s very nice, and that makes me feel that everybody ain’t so rotten.

How do you feel about your recordings being used in film and TV soundtracks and commercials?

I think it’s really good. Although it’s a little strange because other people see this stuff before I do. People ask me, “Did you see this movie with Denzel Washington [Hollywood] and they’re playing ‘Blessed Are the Poor’?” Then I’ll see it on TV, and I’ll feel proud about that. Naturally, “At Last” gets used a lot, and, when I was with Chris Blackwell’s company, he got my version of Otis Redding’s “I’ve Got Dreams to Remember” in quite a few movies.

And when Coca-Cola used my version of Willie Dixon’s “I Just Want to Make Love to You” in a worldwide television commercial and the song became a big hit in England in 1996, that was something else. Yeah, it means money, ultimately, but it doesn’t go from point A to point B; it means I can get a better looking over there. And maybe somebody over there tells somebody over here, so it helps me here, too.

What sort of changes have you seen in your audience over the years?

Oh man, it’s something else. [Laughs.] More white people come to see me nowadays, and they act like black people did back in the ’50s. They’re the ones who’ve kept the blues alive. I hate to say this, but my own people have said that the blues was “share-cropping music.” That hurts my feelings so bad when somebody says something like that ‘cause you know, when you see ‘em out somewhere, their dress is flyin’ up and they’re shaking their ass, but I’ve seen the whole world change, and now blues has gone into a universal thing.

Look at over in Europe, what do you see over there? Who comes to the gigs and is so dedicated to black performers and their music? The way they look at me makes me feel really good. They make me feel like I am a legend. The real deal. I’m not just the new singer that comes from Baltimore. I’m the real thing.

What do you like to do when you’re not performing?

Most of the time, I’m not being “Etta James.” I’m not “Etta James” until I’m dressing in my room to go down to the gig. I’m a funny person—I like Wal-Mart —’cause there’s really down-to-earth people in there. Once in a while, there might be a person in there that says, “You remind me of Etta James.” Did anybody ever tell you that?” And I’ll say, “Oh, really?” but I’ll keep going ‘cause they’ve got those little scooter huggies that you ride on, and I’ll just keep going. I don’t buy a lot of stuff, but I’ve got four grandkids, so I’ll buy little things, knick-knacks and whatnot. I like swap meets at the drive-in, too.

But I just like to sit outside. My house faces the back and the view reminds me of Palermo in Sicily. You see all the little houses on the hills. So I like to sit at the back of the house with my eight dogs and look over at those houses and all the flowers and stuff like that. I don’t go to clubs unless I’m working. I don’t go to movies. I see all the movies I want on TV. I don’t go to places to try to be seen. I’m not one of those people who goes around celebrating the fact that I am “Etta James” with eight or nine people walking behind them. I can’t stand that. I know who I am.
BMG Distribution salutes the extraordinary talent of an extraordinary lady: Etta James
E.J. On CD: Cool Catalog

Now celebrating her 50th year in the music business, Etta James can point with pride to an impressive catalog of her work. Currently available are 23 individual albums, a two-CD hits package, and a three-CD boxed set. James' recorded performances also grace 54 different compilation albums and 11 film and TV soundtrack discs. So where do you start?

If you take the historical approach, all 22 songs she recorded for Modern and Kent from 1955-59 are available on R&B Dynamite (Virgin EMD). Highlights include "The Wallflower" a.k.a. "Roll With Me, Henry," her other '50s R&B hit, "Good Rockin' Daddy," the bluesy "W.O.M.A.N.,” four songs pseudonymously recorded with Harvey Fuqua as Betty & Dupree; and several songs cut in New Orleans with the then-current cream of the Crescent City's session men.

Nothing sums up the next 11 years of James' career better than The Chess Box (MCA/UMD), a 72-song, three-CD magnum opus. All the '60s hits ("At Last," "All I Could Do Was Cry," "Something's Got a Hold on Me," "Tell Mama," "I'd Rather Go Blind," etc.); those two hip duets with Sugar Pie DeSanto ("In the Basement" and "Do I Make Myself Clear"); seven unreleased tracks, simultaneously intense and deadpan interpretations of Randy Newman tunes; and the amazing, almost wordless, one-take vocal performance that comprises the entire 2 minutes and 49 seconds of "Feelin' Unhappy." Essential Etta James is the hit-heavy, two-CD version.

**ASTONISHING SNAPSHOT**

*Etta James Rocks the House (Chess/Universal)—recorded live over the course of two nights at Nashville's New Era Club in 1963—is an astonishing aural snapshot. Backed by tenor sax, organ, bass, drums, with David T. Walker on guitar, James rips through Jimmy Reed, B.B. King, some hits and some then-recent R&B chartbusters from Ray Charles, Barrett Strong and Jesse Holl. The CD adds three tracks, and the cover art is ace.


But Private Music/BMG has been Etta James' recording home since 1994. Her first album for the label, *Mystery Lady: The Songs of Billie Holiday*, was also James' first Grammy-winner (for Best Jazz Vocal Performance). Confidence thus boosted, James—singing with greater maturity and subtlety than ever—has since reviewed the Great American Songbook of jazz standards for *Time After Time* (1995), *Heart of a Woman* (1999) and *Blue Gardenia*, which is set for release this month.

**BOUNGING BLUES AND JAZZ**

Other than side trips to country (1997's Barry Beckett–produced *Love's Been Rough on Me*), and seasonal material (1998's * Twelve Songs of Christmas*), James has split her recent studio time bouncing back and forth between jazz and the blues.

*Live From San Francisco (On The Spot)* (Private, 1999) is a fierce, self-financed document of James and her 1981 road band, the all-male Blind Gals, in action. *Life, Love & the Blues* (1998) and last year's *Matron of the Blues* are increasingly powerful collections of blues, rock and soul standards and obscurities with respective drums and bass provided by James' two sons, Donto and Sametto, whose production efforts on the most recent disc made sure that the sounds lived up to its title.

—Don Waller

Jay L. Cooper and Manatt, Phelps & Phillips LLP are pleased to join *Billboard* in saluting our great friend and client

**ETTA JAMES**

on 50 years of incomparable vocal artistry.

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EVERYBODY loves Etta James! Imagine that!

- John Snyder

Listen to her sing, and hear the searing imprim of a life on the edge, standing at the precipice time and again—but saving herself—and her career—by sheer force of will. Etta is one of the great survivors. Her life has been a pendulum, swinging from self-disregard and reckless endangerment to bootstrap reclamation and rehabilitation. Listen to her songs, and hear the total honesty behind every note she sings. She always delivers from the heart without phony embellishment or commercial compromise. Of course, these strengths alone would not have enabled her to shine over five decades as a supercenter of soul. Her voice: the great instrument she was born with. Her heart that supercharges her vocals with searing emotion. Her instinctive musical intelligence that dictates her phrasing and choice of notes. These are the gifts she brought to the table. I thank her for having permitted me to work with her over these many years. To quote my friend Stanley Booth, "She has lifted my heart and raised my spirit."

—Jerry Wexler

MAMA TELLS ALL

Georgia Gilbey's vanilla cover, of course, was the big pop hit—and an important lesson in the less than righteous way that the music business of that era worked. But it opened the door for heavy touring with such heroic R&B and rock 'n' roll figures as Little Willie John, Ruth Brown, Bo Diddley, the Clovers, the Five Keys and Little Richard.

Seeing that she'd been stiffed at a gig, Jackie Wilson lent James money to go to Chicago to meet with Chess Records, which needed female artists to balance its Chicago blues-heavy roster and signed her as a writer and singer. After singing backup on Chuck Berry sessions, duetting with the Moonglows' Harvey Fuqua and recording a number of fine sides of her own ("All I Could Do Was Cry," "Pushover," "My Dearest Darling"), she cut her signature song, "At Last," in 1960 for the company's Argo imprint. The track has since appeared in such movie soundtracks as North by Northwest, The Wendell and Hain Men.

More hits would follow, among the most notable "I'd Rather Go Blind," which was produced in 1967 by Rick Hall at Muscle Shoals and later covered by Rod Stewart, "Tell Mama" (which Joplin also recorded), "In the Basement" and "Security." In September 1974, James joined such fellow black-music superstars as James Brown and B.B. King, all of whom were flown to Zaire to perform at the World Black Festival concert adjacent to the historic Muhammad Ali—George Foreman title fight, and, in 1984, she sailed "When the Saints Go Marching In" at the opening ceremonies of the Summer Olympics in Los Angeles.

SOLELY SINGING

James' recordings also continued to appear in movie soundtracks. "The Blues Don't Care" was featured in Heartbreakers, and "Baby, What You Want Me to Do" in Shy, and James herself performed in Chuck Berry's Hail! Hail! Rock 'n' Roll. Her music was all over television, too. But James was well into a protracted period of drug addiction—and the petty crime that went with it. In fact, it wasn't until a late-'80s stint at the Betty Ford Clinic, which followed years of drug hustling and numerous related confinements and treatments, that James finally overcame her need for anything else but singing.

"Nothing succeeds like singing," she wrote in Hugs to Survive. "Singing is direct. Singing says it straight up. Singing, like crying or sobbing, don't need no explanation. It just is."

Luckily, her drug abuse didn't get in the way of her magnificent vocalizing, as demonstrated by her recordings throughout the '70s and '80s—highlights including her albums with Wexler, 1973's Gabriel Mekler-produced Chess album Etta Jones, the 1984 Barry Beckett-produced Island album Seven Year Itch and the albums that have followed James' signing to Private in 1998. Among the latter are such diverse sets as 1993's Time After Time, 1994's Love Has Been Rough on Me and Life, Love & the Blues and the following year's Heart of a Woman.

With Blue Gardenia, Etta James consolidates her switch from the "soul screaming Earth-Mama" that she described in her book to the mature jazz singer of her mother's dreams. But, while she has sacrificed much in her life, her depth of soul, which first captivated Johnny Otis and Leonard Chess and then music fans the world over, remains ever-present.
ETTA JAMES

thank you for 50 years of life, love and the blues

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Etta,

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With love, Lupe

DE LEON ARTISTS
ALBUMS

SPOTLIGHTS

**Usher**

*8701*

**PRODUCERS:** various

*Arista 14715*

Riding the No. 1 crossover popularity of engaging lead single "I Remember Me." Usher returns with his third studio set. Originally slated for release earlier this year (when it was titled *All About U*), *8701* finally arrives and it proves to be well worth the wait. The album finds co-writer Usher collaborating with such production heavies as Jimmy Jam and Terry Lewis, Babyface, Jermaine Dupri, The Neptunes, and Mike City. The end result? A disc that flows with soulful vocals showcased in back-to-back real production settings. Notable tracks include "How Do I Say," "Twerox It Out" (which includes a nod to Marvin Gaye), and the dancey "U-Turn." But it's more a mature Usher who's guaranteed to turn heads on such ballads as "I Got It Bad," one of seven songs retained from the all-*About U* sessions. —GH

**GILBERTO GIL & MILTON NASCIMENTO**

*Gil & Milton*

**PRODUCER:** Guita Graça Mello

Atlantic 8273-82810

Moments into opening track "Sébastien," all of the elements of a classic Brazilian album are in place: skipping samba rhythms, string arrangements (by Gil Jardim), an airy, cinematic cast, and the entwined voices of two of Brazil's most influential musicians, Gilberto Gil and Milton Nascimento. The pair co-wrote five tracks for their first full-length collaboration but also revisit old favorites by other Brazilian artists (Jorge Ben's "Xica da Silva," Luis Gonzaga's "Baião da Garoa," Dorival Caymmi's "Dora"). As well as George Harrison, whose "Something" is infused here with a Jamaican tilt. Although their respective styles reflect different regions within Brazil, the rapport between Gil and Nascimento is undeniable. Their long-awaited collaboration is a light-hearted affair, a testament to the sure touch of two singular and enduring talents. —BB

**THE CRYSTAL METHOD**

*Tweedend*

**PRODUCERS:** various

*Geffen/Outpost 069493063*

In the four years since its Los Angeles debut the Crystal Method released its heat-pounding debut, *Vegas* (and such accompanying infectious singles as "Busy Child"), electronica went from being the next big thing in the U.S. to simply being. And that's perhaps what the glorious *Tweedend* is all about. Like its predecessor, *Tweedend* finds the pair infusing elements of rock, funk, and hip-hop into its techno-splashed landscape. Unlike what came before, though, the duo wisely expands with a wider variety of moods and melodies. The dynamic set features contributions from Stone Temple Pilots singer Scott Weiland (*Murder by the Numbers*), DJ Swamp (*Name of the Game*), multi-instrumentalist/producer Jon Brion (*Over the Line*), and Rage Against the Machine guitarist Tom Morello, who co-produced tracks. Once again, the Crystal Method up the electronic ante. —MP

**CAROLYN DAWN JOHNSON**

*Room With A View*

**PRODUCERS:** Paul Worley and Carolyn Dawn Johnson

*Arista 96933*

Since she already made waves as a songwriter, the time would appear right for Carolyn Dawn Johnson to emerge as a performer. With the help of producer Paul Worley's savvy commercial touch, she is on her way. As a vocalist, Johnson alternates between power and subtlety. The songrolling better, "Georgia," with effective harmony from Martina McBride, is a choice cut, and Johnson turns sultry and swampy on "Just Another Girl." There is some country-pop here but often with an edge, as on "Lonely Always Wins," "Worth the Achew" and "Complicated," the lifting, well-written debut single. "Masterpiece" is a heartfelt effort, and "One Pay Closer to You" is a contemporary-sounding "country gruff" anthem. Realistically, this is an admirable debut: sacrificing backbone and lyrical flair, this may be what we have to live with as mainstream country compromizes between art and commerce—and in Johnson's case, at least, that's not such a hard way to go. —RW

**DANIEL JOHNSTON**

*Rejected Unknown*

**PRODUCER:** Brian Beattie

Gannett 7300

Texas pop savant Daniel Johnston has always been indie rock's prime example of outsider art. The underground phenomenon has a knack for blending maximally depressing melodies with depressing yet oddly amusing lyrics. Capped with earnest, often off-key vocals, his recordings have something about them—something that has cultivated an ardent cult following. (He even inspired a brilliant tribute album in 2000.) After a brief, ill-advised flirtation with the rock mainstream, Johnston is back where he belongs: In his garage, cranking out quirky ditties about torture and the occasional out-of-tune instrument. Unobtainable is an acquired taste, yet one that might make you laugh, shake your head in bemusement, and ultimately remind you of those painfully awkward teenage years when first love left fatal. Contact: 212-219-0706. —LF

**R&B/HIP-HOP**

**THE ISLEY BROTHERS**

*Eternal*

**PRODUCERS:** various

DreamWorks 50291

Few R&B groups have had the staying power of the Isley Brothers. With 47 years under the fraternity's respective belts, the group is making another debut—for DreamWorks. And since the Isleys' group's ongoing success seems to be a reinvention, it fits that this release is titled *Eternal.* In recent years, Ronald and Ernie Isley have remained fresh via Ronald's gangster persona (Mr. Biggs). With the help of Mr. Biggs, the Isleys have gained a new audience by teaming with such R&B contemporaries as R. Kelly and Kelly Price. The former returned with the latter on this set's first single, the dynamic "Contagious," which also features Chante Moore, a tale of eating hearts, "Contagious" is attracting fans young and old as a staple on urban radio. Other standout tracks include "Move Your Body" and "Said Enough," which features Jill Scott. —RH

**VITAL REISSUES**

**ECHELON & THE BUNNYMEN**

*Crystal Days,* 1979-99

**REISSUE PRODUCERS:** Andy Zax and Bill Inglot

**ORIgINAL PRODUCERS:** various

**Warner Archives/Rhino R2 74263**

In the misty, faraway 80's—with their vital radio breeding ground dubbed "college rock"—Echo & the Bunnymen were among the most revered of British imports to the U.S., along with such peers as The Smiths and the Cure. Echo also proved to be an influence on later bands from the Flaming Lips to Oasis. Photogenic but with an ambitious edge, psyche-delic yet possessing a classic pop sensibilitiy, the Liverpool quartet—singer/guitar Ian McCulloch, lead guitarist Will Sergeant, bassist Les Pattinson, and late drummer Pete DeFreitas—put forth music of equal parts shimmer and shine, drawing on influences from the Doors and the Velvet Underground to Leonard Cohen and Television. This thoughtfully produced four-disc box set does wonders in collecting the band's best, surveying such pinnacle albums as 1983's Porcupine and 1984's Ocean Rain. Moreover, the set includes much of the whole disc's worth of rare, rocking material, including takes on such top album tracks as "Do It Clean" and several excellent covers, among them the Stones' "Paint It Black." Also here are latter-day hits like 1987's "Lips Like Sugar" and items from Echo's recent comeback discs. Plus, the warts-and-all liner notes by band intimate Mick Houghton are a tonic. —BB

**GIBERTO GIL & MILTON NASCIMENTO**

*Gil & Milton*

**PRODUCER:** Guita Graça Mello

Atlantic 8273-82810

Moments into opening track "Sébastien," all of the elements of a classic Brazilian album are in place: skipping samba rhythms, string arrangements (by Gil Jardim), an airy, cinematic cast, and the entwined voices of two of Brazil's most influential musicians, Gilberto Gil and Milton Nascimento. The pair co-wrote five tracks for their first full-length collaboration but also revisit old favorites by other Brazilian artists (Jorge Ben's "Xica da Silva," Luis Gonzaga's "Baião da Garoa," Dorival Caymmi's "Dora"). As well as George Harrison, whose "Something" is infused here with a Jamaican tilt. Although their respective styles reflect different regions within Brazil, the rapport between Gil and Nascimento is undeniable. Their long-awaited collaboration is a light-hearted affair, a testament to the sure touch of two singular and enduring talents. —BB

**Pete DeFreitas**

Put forth music of equal parts shimmer and shine, drawing on influences from the Doors and the Velvet Underground to Leonard Cohen and Television. This thoughtfully produced four-disc box set does wonders in collecting the band's best, surveying such pinnacle albums as 1983's Porcupine and 1984's Ocean Rain. Moreover, the set includes much of the whole disc's worth of rare, rocking material, including takes on such top album tracks as "Do It Clean" and several excellent covers, among them the Stones' "Paint It Black." Also here are latter-day hits like 1987's "Lips Like Sugar" and items from Echo's recent comeback discs. Plus, the warts-and-all liner notes by band intimate Mick Houghton are a tonic. —BB

**LATIN**

**TOMMY TORRES**

*Tommy Torres*

**PRODUCERS:** Tommy Torres

SABCO/RRJAK LAK 84335-2/4 74522

After writing and producing for a host of established artists, Puerto Rican singer/songwriter Tommy Torres has launched his solo career with a persuasive album of mostly original compositions (most are co-writes) that break rank with standard Latin pop. Although most of the songs are solid—many catchy ("Cuento de Cuna," "Cómo Olvidar")—ultimately this strength of this album lies in its acoustic-based arrangements and production. Everything here is disarming and fresh and such warm weather and added beauty coming from acoustic and Spanish guitars plus the occasional violin and mandolin—while such details as the vocal harmonies in the bridge to "Cómo Olvidar" raise the tracks a notch higher. Torres also brings to its vibrant rhythms that can languish in picturesque accompanying (as in "Si Miras Atrás") but other times sparkle (note the witty "Lo Que Mi Hermana No Sabe") and other times"—LC

**REVIEW & PREVIEWS**

**CONTRIBUTORS:** Bradley Bambarger, Leila Cobo, Larry Flick, Rashadunn Hall, Carla Hay, Richard B. Henderson, Gail Mitchell, Michael Paolletta, Deborah Evans Price, Johnny Keith Vaughn, Philip van Vleck, Ray Waddell. Spotlight: Releases deemed by the review editors to deserve special attention within music 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. MUSIC TO MY EARS (*): New releases deemed to be Pick. These were featured in the Music To My Ears column as being among the most significant records of the year. AB 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 bureaus.

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BILLBOARD AUGUST 11, 2001

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to be one of the year's most appropriately titled albums. —PVV

**CLASSICAL**

**BEETHOVEN: Diabelli Variations**
Piotr Anderszewski, piano
****PRODUCER:** Pierre Lindey
*Virgin Classics* 7243 5 45468

Thirty-one-year-old Polish-born pianist Piotr Anderszewski has become something of a star—and with only a few duet partnerships with violinist Viktoria Mullova (on Philips), a single previous solo album (of Bach, on Harmonia Mundi), and an engaging film appearance (as a commentator in *NYC Art* Art of the Pianist) under his belt. This disc—his first for Virgin/EMI—is his true coming-out party. Despite laudable intentions on record by the likes of Stephen Kovacevich and Alfred Brendel, Beethoven's Diabelli Variations are delivered enormously for both artists and audiences. Yet this charmingly self-assured musician has made the work his calling card. The technical assurance and transcendent performance was recorded for a film by Bruno Monsaingeon (which should find it way on DVD—Video Sound, let's hope). Brimming with detail yet boasting a persuasive command of the long view, Anderszewski's Diabelli Variations are as compelling as they come. —BB

**CHRISTIAN**

**JOY WILLIAMS**
Joy Williams
**PRODUCER:** Dennis Patton, Dan Muckala, and George King
*Reunion* 02341-00000-2

Sony's recent introduction of multichannel SACD players, the major is now releasing its first multichannel SACD title. The sampling frequency for Sony's Direct Stream Digital (DSD) format is 2.8224MHz, 64 times higher than the first 16kHz sampling frequency of conventional CD. These three titles ably illustrate DSD's sonic advantages.

From the staccato accents answering the opening riff of "You Know What I Mean," producer George Martin's original quad mix of Jeff Beck's *Blow by Blow* is a fascinating multichannel take on the familiar 2-channel mix. This 1975 set, matching the guitar virtuoso with the Beatles' producer, delivered exceptional results, even more appreciable with the addition of surround. (A small amount of center channel and subwoofer information has been added for a true 5.1 mix by shutting off those speakers, the original quad mix, created by Martin and Beck at AIR Studios in London, can be heard.)

The layers of electric guitar orchestration, Martin's own orchestral arrangements, and a ferocious band (featuring Martin on keyboards, Phil Chen on bass, and Richard Bailey on drums and percussion) positively leap out of the surround sound array. On Beck and Martin's nod to Lenon/McCartney, "She's a Woman," the benefit of multichannel is as evident as on any other track: where the stereo release ably showcases Beck's unique touch and tone as Midleton's funky keyboard dances across the stereo image, the SACD presents the recording in fuller glory. Interestingly, the lead guitar—stating the melody here—is placed in the rear speakers, while the aforementioned keys and percussion are more prominent in the front; bass guitar is spread across all speakers and the subwoofer. Beyond the manifest superiority of the surround listening experience over stereo, the framework, the rear speakers serve primarily to subtly augment the left-center-right, such as on "Little More Time With You," featuring Stevie Wonder's harmonica in the left channel. Throughout the *Hourglass* SACD, the rear channels are employed almost exclusively for ambiance, conveying a far more open, "living" quality to the music; the 2-channel CD simply cannot deliver this level of realism. Likewise, Taylor's distinct voice is far more faithfully transmitted on SACD. It doesn't take an audiophile to perceive the sonic improvement.

The Super Audio CD will especially delight classical music enthusiasts. Sony Music's first original DSD multichannel SACD recording pairs a long-revered Mozart master-

**BLUES**

**MICHELLE WILLSON**
Wake Up Call
**PRODUCER:** Scott Billington
*Butsyes Blues* 9639

On her fourth Butsyes release, Michelle Willson has arrived. With producer Scott Billington at the helm and her superb band in the pocket, Willson has a match for any woman out there with a mire in her hand and a headdress of tunes. She is no blues howler; her voice is a passioned sophistication that craves rhythm and groove. She is a hipster at heart, and her jazzy feel for the blues and the swing that never leaves her voice—set her apart from the pack. And while Willsonfancies the Kansas City and jump styles, she raises the temperature to sweltering ("Think About Me") and slip into something a little low-down (the title track). This proves

**JEFF BECK**
Blow by Blow
**PRODUCER:** George Martin
*Epic* 6585440

**JAMES TAYLOR**
Hourglass
**PRODUCERS:** Frank Filipetti and James Taylor
*Columbia* C567912

**MOZART:** Concerto for Piano and Violin, Seiffonnia Concertante in E flat major
Midori, violin; Nobuko Imai, viola; NDR Symphony Orchestra/Christoph Eschenbach, piano and conductor
**PRODUCER:** Steven Epstein
*Sony Classical* SS89488

The Super Audio CD (SACD), already highly regarded by audiophiles for its remarkably accurate sound reproduction, has entered the world of surround sound. In tandem with **Billboard**

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**ON DISC**

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- Eric Nicks, VP of A&R, Violator
- Nottz, producer, Teamsta
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- Rockwildier, producer, F-S Productions
- Jamir "Nokia" Ruffin, producer, N-Tity Productions
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Kelly, 36 reference, which takes place Jan.
Gipp, Stephen

The national performance will be "slack bluegrass and country."

"Shut 'Em Down"-will be on the album's next year's Midem con-

Chuck D's new Web site, slamjamz.com. Visitors to the site are invited to record their own music for the tracks, download the vocals onto the new music, and upload the revised versions onto the site. Several entries will be selected for the album, which will be released on Chuck D's SlamJamz.com label.

Chuck D says he hopes the tracks will represent a spectrum of genres. "We want to hear everything from electronica to metal," he says, "slack-key to Brazilian jazz, even bluegrass and country."

Prior to the album's release, Public Enemy—in conjunction with Creamworks and HOB Digital—will release a DVD featuring a live House of Blues performance by the group. An international tour is also in the works.


Mr. Cheeks says the group, though shaken by the 1999 death of member Freaky Tah, remains intact and hopes to release another album.

SOUTH OF FRANCE: Los Angeles-based Punch Media is coordinating a hip-hop panel for next year's Midem conference, which takes place Jan. 20-24.

R&B/HIP-HOP

Universal Strikes Gold

BY MARCI KENON

The stain left by the red dirt that's indigenous to the South—called "red clay" by the locals—is nearly impossible to remove. And that's bad news for newcomer Que Bo Gold (real name: Shavon Jones) describes his music.

"I don't care how much you try to wash it out [of your clothing], you can't," says the Atlanta rapper whose signed to Yorktown, a production company with an imprint deal at Universal. "It's a permanent stain. I feel that way about my music. Once I put it on, you're going to remember it. It's that different."

Que Bo Gold's debut, Red Clay, is due Sept. 25 on Universal. It's a unique set of 15 hip-hop tracks that rises far above the monotonous bounce of the South and the sameness of today's commercial hip-hop.

The down and dirty title song features Kool Ace, Mellow Dramatic, and music veteran George Clinton, with whom Gold met in a recording studio. Gold does a clever street version of the hand-clappin', knee-slappin' ditty "Hambo", called "Home Boy," and the Marvin Gaye-inspired "Baraka" is the prospective second single that could catapult Gold's regional efforts into national success.

The artist and his producers also utilized live instruments, including banjos, on such tracks as "Double Down" and "Buddy," released commercially Aug. 7. Integrating George Thorogood & the Destroyers' 1982 classic "Bad to the Bone," the single features Motown star Motown rapper Rashida, producer DJ Xzibit, and Gold's brother, Polo, of Noontime group Jim Crow. "I had to use live players to create the richness I feel is the Southern sound," says the Atlanta native who was a college football player on a full athletic scholarship at Western Virginia State before an injury ended his career.

"The thing about music coming out in the South is that it's very creative music, and 'Lil Buddy' is one of those types of songs," says Ramona De'Breaux, music director/midday host of WHTA Atlanta. "It's a song that people hear and instantly start mimicking. 'Lil Buddy' has become a catch phrase out here."

J. Jesses Smith directed the "Lil Buddy" video. The CD and vinyl singles contain snippets of other Red Clay songs and go to radio Aug. 14.

"We've been working this project for some time now," says Keith Thompson, senior director of marketing for Universal Music Group. Gold is a ASCAP writer who's self-published through 4Ko Gold Music, was introduced by way of Universal's Donn Dirty promotional sampler, 75,000 of which were distributed in April.

The Red Clay campaign has a regional focus on the South and Southeast, including all of Georgia, plus Birmingham and Montgomery, Ala.; Memphis; Raleigh, Greensboro, and Charlotte, N.C.; Jacksonville, Fla.; and Charleston and Columbia, S.C.

Mix shows at R&B and crossover stations are being targeted, with street teams distributing flyers, postcards, poster boards, T-shirts, and CD singles. Gold has been visiting radio sta-

R&B | HIP-HOP

Large Print

Words &Deeds

by Rhonda Baraka

GOING PUBLIC: When Public Enemy releases its as-yet-untitled ninth album this fall—its first since 1990's There's a Poisn Goin' On—the group will make history by allowing fans and aspiring artists to contribute to and earn royalties from the sales of the new album.

Public Enemy recently posted newly recorded vocals to several of its classic songs—including "Public Enemy #1," "By the Time I Get to Arizona," and "Fight the Power"—to Chuck D's new Web site, slamjamz.com. Visitors to the site are invited to record their own music for the tracks, download the vocals onto the new music, and upload the revised versions onto the site. Several entries will be selected for the album, which will be released on Chuck D's SlamJamz.com label.

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in Cannes. Company president Lauren Coleman says the panel, titled "Packaging Hip-Hop for a Global Economy: Challenges and Solutions," is designed to offer "hip-hop exca" a new and additional avenue for business in addition to the standard urban conventions in the States.

Earlier this year, Coleman announced the opening of a Punch Media branch office in Paris.

SOUL ON WHEELS: On the heels of its recent Philadelphia date and a July 27 show in Washington, D.C., the BET Chocolate Soul Music Fest Tour is gearing up to hit Chicago (Sept. 19), New York City (Oct. 15, Atlantic Live), Atlanta (Oct. 27), and Los Angeles (Nov. 16). A Detroit date is also planned but not yet scheduled, according to executive director William Griggs.

Featuring performances by Roy Ayers, D-Influence, N'Dea Davenport, Philadelphia-based Hidden Beach act Kindred, Baltimore act Fertile Ground, and Oakland, Calif. singer Ledisi, the tour is being presented in conjunction with the national promotional support of the Chocolate Soul Music compilation, which was released nationally June 6. Atlantic Chocolate Soul Entertainment is an affiliate of Atlantic-based Def Disc label and concert production company.

NEW LABEL ACTIVATED: Music industry veterans Jay Warsinske and Russ Lipnick announce the launch of a New York-based Activate Entertainment. The label's first releases are the soundtracks to Blazin', featuring Raekwon, Beatnuts, Big Pun, Three 6 Mafia, Cuban Links, KRS-One, Gravediggaz, King Tee, I.V., and Prodeje, and Thug Lifestyles, featuring the Outlawz, Daz, Jayo Felony, Above the Law, Canibus, JT Money, and Axbiz. Both soundtracks are due Aug. 14. The label's follow-up releases by I.V. and Prodeje and Abandoned Warriors are due Sept. 25 and Oct. 23, respectively.

Warsinske says Activate, which is distributed by the Alliance Group's Innovative Distribution Network, will release about a dozen projects per year. "Half of them will be soundtracks and marquee compilations," he says. The company will also release projects by established artists who were formerly signed to major labels. Warsinske says the label will specialize in urban and rock music and will be "very street-oriented, with a lot of creative freedom and major-label marketing techniques."

Rhonda Baraka can be reached at baraka3@mindspring.com.
The Indie Approach

Forced To Continue to Stretch The Buck, Smaller Labels Struggle to Get Their Music Out

BY WINNIE CHUNG

HONG KONG—Since the mid-'90s, music piracy in this Asian gateway has been hit the hardest. Although music companies have come down from their peak in 1999, they are still struggling to stretch a buck even further to pay their bills. In a city where an average Japanese album is no longer a luxury and there is not always easy to achieve success for new acts—especially new ones with the same small media pie.

WORKING NEW ANGLES

“We have had to become more focused on our strategies to market and promote artists in the past few years,” says Paco Wong, managing director of Go East Entertainment Ltd., a subsidiary of Universal Music. “As IFPI figures show, sales are down and the market has shrunk, so the approach has to be very focused now. We have to hit the right age groups. The early '90s were the peak years for K-pop, and there wasn't that much competition. It was definitely easier to break new acts then. Things have certainly changed.”

Wong has been working with artists under his collective labels at the moment: Jacky Cheung, Kelly Cheung, Andy Hui, William So, Patrick Tang, Rain Lee and Alex Fong. He will be facing the challenge of trying to break their records in the Hong Kong market and the Chinese market this summer and fall.

Unlike other labels working with new singers, Wong has an advantage with Fong, who released his eponymous debut in July. The 21-year-old

Music From The Majors

Promoting An Artist Can Have Many Different Approaches, Depending on the Tune

BY STEVE McCLURE

TOKYO—It may not be an earth-shattering revelation, but there is no set formula for marketing acts in the Asia Pacific region.

“Every act is [as] different as the different genres of music they represent, which is why we need to adopt a horse-for-courses marketing and promotions strategy,” says Hans Ebert, VP creative services and corporate communications at Universal Music Asia Pacific. “The days of just having a music video played on a music channel is somewhat dated when working an act today—whether local or international. Today, the music video is no longer the be-all and end-all of marketing. What surrounds the video is the key.”

But certain fundamentals obviously apply, regardless of the act or the subregion in which it is being promoted, according to

Continued on page APQ-2

Continued on page APQ-6
Pushing Bollywood Soundtracks To New Markets

The Music For India's Lagaan Embraces Young And Old Audiences Alike.

BY NYAY BHUSHAN

NEW DELHI—When it comes to artist development in India, the focus of companies is often on the ever-present soundtrack. And in the high-decibel world of Bollywood soundtracks, Sony Music India is capitalizing on its offbeat strategy to market the album accompanying one of the year's biggest films, Lagaan

(which translates as “land tax”).

The film was written and directed by Ashutosh Gowariker and stars Aamir Khan, one of the country's biggest actors, who also produces. The story is set in 1890s colonial India and chronicles the fight by farmers in a small village against ruthless British colonials who levy a heavy land tax in a year of drought. To mock the poor farmers, the British challenge them to a game of cricket to settle the dispute.

Although heavy rotation of song clips on numerous TV channels is the obvious way to push a soundtrack, Lagaan didn't have its songs aired when the album went on sale in April.

For Lagaan, one first launched a campaign that started eight weeks before the film's release where we ran the trailer in 100 theaters nationwide, "explains Shridhar Subramaniam, marketing director, Sony Music India. "We first built curiosity about the film in the cinema, not on TV. This was then followed by a one-hour special on the making of the film—shown on various channels—where we previewed all the songs. But, throughout, we did not reveal the film's story or its cricket-match climax."

The campaign was further enhanced with in-store visits in Mumbai and Delhi by Khan and music director A. R. Rahman (who is currently working on a West End musical inspired by the world of Indian film with Sir Andrew Lloyd Webber). Since its release, Subramaniam says the soundtrack has sold more than 2 million units. "The response to Lagaan is outstanding," says Supriyo Dasgupta, GM of Times Retail, which owns the Planet Music chain. "The surprise is that demand is coming from across age groups. While Aamir Khan and A. R. Rahman ensure the younger audience, the music's folk overtones have brought in the older age group."

At a time when Indian films seem stuck in teen romances set in urban landscapes with scenes shot in Europe, Lagaan has reconnected audiences with India's rich folk traditions. Like folk theatre, the film's story moves with the songs that run the gamut—romance, festivity, patriotism and religion.

"The music makes more sense when you see the film," adds Subramaniam. "Now that there is a saleable audience out there that has seen it, our next campaign is to tell people that if they enjoyed the movie, then they can relive the experience through the soundtrack."

has reconnected audiences with India's rich folk traditions.

At a time when Indian films seem stuck in teen romances set in urban landscapes with scenes shot in Europe, Lagaan

THE INDIE APPROACH

Continued from page APQ-1

singer is a champion swimmer who represented Hong Kong at the Olympics and already has plenty of teenage fans. His popularity as a sportsman has opened up a world of product endorsements, which helps with his exposure.

"For Alex, we're concentrating on the 15- to 22-year-old demographic, and we find that the three main forms of media—print, TV and radio—would be our targets for exposure for him. Because of his healthy image, we're already ahead in the game because he wins parents' approval, as well," says Wong.

Television is an important channel because of its reach. Most programs have a Nielsen rating of about 20 points, which means they will reach more than 1 million viewers.

With Chen, endorsement deals, starring roles in a Japanese drama series and a new Japanese movie with idol Yutaka Takenouchi have helped pave the way to a recording contract with Polydor in Japan.

New singers are not always as fortunate as Chen and Fong, obviously. Advertisers don't sign up unknowns, and, more often than not, labels that are trying to break new acts have to look for other means of exposure. At Capital Artists, for example, senior record manager Sunny Wong has to use whatever avenues are available at low—or no—cost to help instill the impression of his new recording artist, Ho-yin Leung, in the minds of the public.

"We're a local independent label, and we don't have that much money to spend on promotion, so our first wave of promotion depends very much on publicity that we can get for free or at very low cost," says Sunny Wong. One of the facilities at Wong's disposal is a billboard in a busy part of town that is owned by Capital Artists' parent company, Kerry Group. "That has proven effective. At the very least, motorists who are stuck in a traffic jam or drive past that billboard will now be aware of a new singer named Ho-yin. And, then, of course, there's whatever press write-ups we can get for him," he adds.

FINDING HIP AND TRENDY AVENUES

As Go East has done with Fong, Capital Artists is also aiming for a younger demographic for 17-year-old Leung. One of the biggest gambles that the company took for the July release was a promotional offer held in conjunction with 16 retail outlets in Hong Kong's trendiest shopping complex, Rise Commercial Building, which is frequented by many hip celebrities. Buyers of Leung's debut, Ho-yin AV EP, were entitled to a $100 discount at these outlets.

"That [was] something completely new, but we wanted Ho-yin to be associated with something hip, trendy and right now, Rise Commercial Building is the spot," says Capital Artists' Wong. "Some critics might say that the shops have nothing to do with the recording industry, but all I know is that I cannot afford to give up any avenue. At the very least, the demographics we are aiming for shop at Rise, and having the discounts would give them an incentive to buy the EP.

Like Go East, Capital Artists will also be airing for radio and TV, the more traditionally popular promotional outlets. Leung's song, "Love Embraces," was selected by Capital Artists/TVB to be the theme song for the TV series "Bride With A Smile," the second most popular TV show in Hong Kong.

"We offer a song each week, so we have a regular piece of radio and TV airplay, because Ho-yin is a very good singer and we want people to be able to hear how talented he is," says Leung.

GOING UNDERGROUND WITH THE NET

At new label Nmg Records, which released Dicky Cheung's new album of hyped-up versions of children's songs, and also plans to release a CD of pop singer numbers this month, TV also remains a major form of promotion for its albums.

"Since some of the songs will be children's songs, we have planned appearances on children's programs and other open-air children's events to promote the songs," says managing director Marina Ng. "The fact that Cheung is also a very popular TV actor has no doubt helped with exposure."
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www.discovision.com
Not all independent artists can plug into the benefits of TV and radio. At indie labels such as People Mountain People Sea (PMPS), its sub-label Poo Records and DNA—an independent offshoot of Warner Music—the alternative genres produced by the artists have forced them to look at other avenues for promotion.

With many conventional channels open to the kinds of music our artists produce, our artists are more cutting edge, and certainly not Hong Kong radio-friendly,” says Evelyn Yang, who serves as in advisory capacity to both PMPS and Poo. PMPS represents the more avant-garde contemporary electronica of artists such as Anthony Wong and Popop Band, while Poo has signed acts such as Slow Tech Riddim, which plays break’n’bass, and Square Fruit, which has been described as post-rock with a healthy dose of trendy country that has a folk edge.

“Without the support of TV, radio and a big promotion-al budget, Yang and the PMPS/Poo team have had to look at more underground means of promotion. “The Internet has been a very useful medium for us. Poo has a new Web site with a flash that offers music samples, interactive games and online chats,” says Yang. “The Internet works because our musicians have a consistent following in the underground indie scene, and these people are tuned in to the Internet and know how to access stuff.”

DNA, which represents hip-hop and Chinese rap acts such as Lazy Mutahazzz (LMF) and DJ Tommy, is increasingly targeting the Internet for promotion, since many of LMF’s songs come with a parental advisory and are unsuitable for radio or TV airplay. For DJ Tommy’s recent album, Respect for da Chopstick Hip-Hop, selected songs were made available for visitors to www.lazymf.com to down-

“...for these exclusive rights, they...”
TAIPEI—With a leaner marketing and promotions team, and facing a tough economic climate, Taiwan’s independent label Rock Records has had little choice but to adjust its promotion strategy for the release of People Life, Ocean Wild by its top act, MayDay.

The five-piece rock group launched the album in early July, with the label headed Leonard T’s heavy use of cross promotions to drive sales. “Pre-sales [have made] a huge difference for this album, and we are hoping to use a lot more joint promotions,” says Asan Chen, president of the label, who freely admits that MayDay’s position as Taiwan’s most popular band of the moment has helped him reduce his promotional budget. As an example, Rock cut its workforce by 10%, around 30 staff members, to help it cope with a major label’s top act in Taiwan’s slowing economy. Many of those cuts were made in the promotions department.

MayDay, which has been prominently featured in a TV series on Taiwan’s top-rated TVBS-G channel, has also helped Rock find great success this year through the label’s online and pre-sale strategies. A week after online and pre-sales started, People Life: Ocean Wild sold 20,000 copies through record stores at NTD 300 each [U.S. $8.50]. Even more encouraging for Chen is the fact that 4,000 copies of the special online package were sold in the first week. At NTD 599 [U.S. $17], the online package is twice the cost of the CD in stores, but includes six limited-edition MayDay posters.

The online drive has been helped by Rock’s joint promotion with more than 2,000 Internet cafés around Taipei. As part of the deal, the cafés prominently display MayDay posters, play the band’s songs in-store and cyber-surfers who buy the album online can pick up their posters immediately at the café. Leveraging the band’s popularity and Taiwan’s penchant for cross-promotions, MayDay was quick to make its big break by appearing in a new TV drama

More Media, More Promotional Opportunities

With three new papers and advertising costs dropping, there are more ways to market an act in Singapore these days.

SINGAPORE—When Valentine Music Productions released Leonard T’s Straight to the Point in June, it was promoted via print and broadcast media. While radio was given precedence over print, Valentine marketing director Simon Nasser was surprised when print showed more support. “It has been very strange because, in all our previous experiences, it has been radio that has been more supportive of Leonard’s work,” he says.

Today, in Singapore, Valentine has more media choices. Since last year, three new newspapers have been launched, and the cost of advertising has become more competitive. With the launch of a new TV network this year—the first time that the TV monopoly here has been broken—price packages for TV advertising have become markedly lower. Says Nasser, “Three years ago, a TV-ad package cost $15,000 to $20,000 [U.S. $8,250 to $11,000].” Now, the rate is cheaper at a flat rate of $5,000 for a one-month exposure of 30 spots.

Normally, we don’t go into advertising until we garner some airplay. Once radio plays it, then we work on concert appearances, identifying other singles and having an advertising campaign,” he adds.

This is Leonard Tan’s sixth album since he began to be noticed in the early ‘90s for his radio-friendly dance music. Currently, the album is catching on

MUSIC FROM THE MAJORS

Continued from page APQ-7

Tim Prescott, BMG Asia Pacific VP of marketing and regional GM, “Our techniques for marketing are still to do the basics right—radio, press and TV exposure,” he says. “But, increasingly, the power of online marketing and targeted pay-TV promotions [with the likes of Channel V and MTV] are also important.”

“Are we in the process of realizing some of our marketing approaches and personnel,” adds Prescott. “While I cannot go into detail, it revolves around our new regional structure. This is concentrated our efforts in four sub-regions: Southeast Asia, Pan China and, of course, Japan. We believe we can increase the value of the marketing dollar by having a more coordinated approach, and this is one of the tasks ahead.”

GIVING KIDS “CRED” FOR NEW ACTS

But there is still a need to fine-tune one’s promotion strategy, depending on the nature of the act.

For example, Universal’s Ebert says the less “in-your-face” and overt you are in marketing a hip-hop group, harder it is to drive sales. “But with this kind of act,” says Ebert, “you have to work it very, very hard.”

A somewhat more traditional promotional approach is being taken by Warner Music International with its latest Asian signing, the Taiwanese superstar A-Mei.

With regional marketing VP Calvin Wu, Warner hopes to broaden A-Mei’s appeal across the Asian region.

“We are very keen to continue developing her to the next level,” he says, adding that her first Warner album is set for an October release. “We got A-Mei in front of a major pop audience—100,000 fans in China and Taiwan, and China versions of the Pearl Harbor soundtrack. That’s a big coup.”

In a similar vein, Universal Singapore’s first local signing, Urban Xchange—an act that Ebert recently managed to lure away at the 11th hour before it signed with another major label—has its big break by appearing in a new TV campaign for Coca-Cola in Singapore.

“That’s all very nice,” says Ebert, “but people have short memories and, right now, we’d like to see this band recognized for their considerable musical talents, not just for appearing in a nice commercial where they’re singing a cute jingle. We are looking at marketing this act in the same way as we would a major pop artist. In the same way, we are looking at concert appearances, identifying other singles and having an advertising campaign,” he adds.

To Ebert, the Internet and “on-the-ground activities and truly original music that does not end up being too poor cousin to what’s happening in the U.S. or Europe” are the ways to market Urban Xchange and its type of music. He describes the band’s style as “commercial hip-hop with Asian-relevant subject matter. There will be no lyrics about cruisin’ down the ghetto. Hell, these are well-to-do kids living ‘la vida loca’ in Singapore! Why should they be singing about the subject matter that will make them sound like wanna-be girls and boys from the ‘hood’?”

COOL TO BE ASIAN AGAIN

Andy Yavas, VP of marketing for Sony Music Asia, summarizes his promotion philosophy by saying, “It all comes back to the music. People have to hear the record and they have to see [the video]. Airplay is still a crucial factor, and gaining exposure for the artist’s video is still the key component.”

Equally crucial, says Yavas, is coordinating the label’s region-wide promo activities. “Everybody needs to have that window of opportunity in which they want to have the artist in the market doing promotional events—be it TV, in-store events, appearing on an awards show or doing interviews on radio.”

“I think we’re an example of how the split between the Western and Asian markets, and the West is still on the line that needs to be worked out.”

Yet you have an extremely good video for the first single, you have a plan for the second single,” he adds. “And work the first single as the first stage of the album being in the marketplace and then you move to the second and third singles. We try to prolong the life of the album from that three-month window until it extends to maybe 12 months.”

Yavas says that superstar Coco Lee’s new Mandarin-language album, due out this month, will be marketed in the same way as any release by a major-priority
Digital Planet
By Offering Downloadable Music, PlanetMG Is An Online Success Story.

BY PHILIP CHEAH

SINGAPORE—Since its launch in August 2000, the Web site PlanetMG.com has become one of the Asia Pacific region’s online success stories by offering secure digital-music downloads, including many from its parent company, Sony Marketing Asia Pacific. Early this year, it made 1,000 tracks available for download from the Sony music catalog. An additional 500 tracks by Asian independent artists were also offered. “This is to consolidate our identity as an Asian music portal,” says Paul Tan, PlanetMG’s head of A&R and regional manager for business development, “and we have been encouraging our Asian partners to send more songs.”

Besides selling songs online, PlanetMG has been active in discovering and nurturing new talent. “PlanetMG, in a nutshell, was set up not only to propagate secure music on the Internet but also to scout for tomorrow’s stars,” says Tan. “I feel that it is the task of every music lover to help spread the word and music of talented musicians. They should be given the chance to showcase their music to the world.”

The portal’s promotion of more than 20 independent artists has resulted in several major-label signings. Sony Music Asia signed Australian singer/songwriter Zuraya, while Universal Music Singapore signed a distribution deal for Malaysian acts Too Phat, Juliet the Orange and Nice Stupid Playground. Universal Music also licensed material from dance artist Paul ’T, who separately has remixed tracks for a Nike sports campaign. Currently, several electronica composers featured by PlanetMG are in the midst of confirming major-label publishing deals.

Aiding artist development, the portal stages live concerts to showcase the acts whose music is available online. It has done this when launching Web sites in Singapore, Hong Kong, Australia and Taiwan. This summer, the site promoted online album launches by Singapore dance acts Case and Skroooo, and it is releasing the solo debut album by Little River Band front man Steve Wade. And the portal goes one step further this month when it releases Sounds Like Left, its own compilation of PlanetMG-promoted dance acts.

“What we’re creating is a strong, closely knit family that works cross-culturally with each other on projects—songwriting, networking and performing together,” says Tan. “With our strong network and reputable connections with the labels, we’re able to channel their creative works to the right people.”

“I feel that it is the task of every music lover to help spread the word and music of talented musicians. They should be given the chance to showcase their music to the world.”

PAUL TAN, PlanetMG

ROCK RECORDS’ MAYDAY
Continued from page APQ-6

first with seats for sale. Tickets will sell for a hefty NTD 1,700 [U.S. $48] a piece, but the shows are expected to attract around 40,000 people.

While the concerts will certainly be a revenue earner for the band, they have also been touted as a sort of farewell for three of the band members who will head off for military service in October. (Under Taiwan law, all adult males must serve in the military for 20 months) Chen says Rock Records is using the concerts to help promote the band and keep fans interested during the hiatus. “We see the concerts as farewell shows,” says Chen. “We are now planning some future events for when they are [in the] military so the audience can [still have] access to them.”

MORE MEDIA FOR SINGAPORE
Continued from page APQ-6

at both clubs and radio. Valentine’s good relationship with retailers has also mean prominent window displays of the album.

Nasser is hoping that the album will have regional success in Asia and has begun discussions with labels outside Singapore. However, he has no plans to work the album on the Internet, as he feels that there isn’t a secure download option yet. “While the media opportunities are more diverse today,” he says, “it’s also clear that the media has less interest in local talent. Before Pony Canyon closed in Singapore, they managed to push many Singapore acts on radio. Today, you wonder what happened to all the local acts. And what ever happened to our interest in our own music?”

MUSIC FROM THE MAJORS
Continued from page APQ-6

international act. “We believe that we have raised the bar and the stakes, in terms of marketing Coco throughout the region,” says Yavasis. “I think the turning point was the release of her first English-language album, Just No Other Way, in late 1999.”

In a nutshell, he says Sony’s strategy for promoting Lee’s new album is to treat it as “an album that has legs, that has life.” Yavasis contrasts that kind of approach with what he says is “the lack of follow-through that has historically characterized the promotion of Asian artists.”

Meanwhile, the Chinese-language media are keeping an eye on Warner Music International now that A-Mei has joined three other Chinese superstars—Singapore’s Wan Zi, Taiwan’s Sammi Cheng and mainland China’s Na Ying—on the WMI roster. Warner is particularly proud of its recent signing of A-Mei, previously with local label Forward Music. The deal coincided with the mainland Chinese government’s decision to end a de facto ban on concerts by A-Mei in China following her performance of Taiwan’s national anthem at Taiwan president Chen Shui-bian’s inauguration on March 20, 2000.

Warner is also proud of the fact that it has succeeded in breaking singer/songwriter Yan Zi in Taiwan. “She is a perfect artist-development story,” says Wong. “We managed to break her from nothing. She is not only now a Taiwanese superstar, but she is also the best-selling female Chinese artist in Singapore and Malaysia. We think her next album may make her the next Faye Wong. She is creating her own identity at the moment, and we’re pretty excited.”

Universal’s Elbert notes that many advertisers are now very interested in getting involved with the new breed of artists coming out of Asia, as opposed to major international acts. “It’s no longer unusual to be an Asian act,” he says. “Nearly every advertiser we are dealing with right now wants their product associated with something new, something cutting-edge, and something that could become the next big thing—whether from overseas or from our own backyard.”

ATTENTION TO INTERNATIONAL ACTS

BMG’s Prescott says his label’s priorities for the next quarter include continuing to build on the huge local priority of boy band Westlife. That band still has “credible potential” in the region, he says. “With over 2.5 million sold in the region, the album Coast to Coast still has potential to do more,” he adds. “The tour was a big success and has cemented the act’s popularity with their fans.”

Also on BMG’s priority list is Dido’s album No Angel. The album has made an impact in some countries, such as Singapore and Hong Kong, where it has been a chart-topper for many weeks. “But it is really just starting in other places,” says Prescott. “This is a big priority for our colleagues in Japan, and the signs are very good.”

Prescott says the Dave Matthews Band also remains a “serious project” for BMG in the region. “We hope to have some success with the latest single, ‘The Space Between,’” he says, “and possibly a tour in Japan in the near future. We have exciting new albums coming from Usher, Five, Babyface, Joy Enriquez and F Diddy, as well as new artists like Alicia Keys, LFO and the Strokes. In fact, we are currently flood-ed with wonderful new records, with more to come. The challenge will be to give them all the attention they deserve.”

Prescott says BMG’s marketing focus will revolve around getting as much exposure to the priority artists in the region as possible. “We have a number of artists coming through the region, and we’re looking for some promotion for them in Tokyo in August,” he says. Babyface will perform with his band and also do some intensive promotional activity for Japan and the Asia Pacific region.

“Generally, the area is getting better, but this is an area for further development, too,” Prescott adds. “It’s a view echoed by Sony’s Yavasis, who emphasizes how vital the cooperation of strong international chain stores, with knowledge and experience of the industry, is in breaking and developing acts in the region.”
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Skyhigh Entertainment
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Keith Chan
WARNER
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CHINA

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KOREA

Cool
SM Entertainment
July 2001

Shinhwa
SM Entertainment
July 2001

KOREA

Malaysia

Amuk
EMI
September 2001

Jee
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TCNY Chu / Regional A&R Director tchu@emimusicpub.com

www.americanradiohistory.com
By Jonathan Cohen

You can’t blame Orbital’s Phil Hartnoll if he and his brother Paul just want to have a little fun. After 1996’s uncharacteristically dark _In Sides_ and 1999’s head-on-orient-ed _Middle of Nowhere_, the pioneering UK techno duo has returned to the more instantly memorable sounds of earlier efforts with _The Altogether_, due Sept. 4 in North America on frr/London-Sire.

Out since May internationally, the album has already sold 135,000 copies worldwide, according to the label. The North American version will include a bonus disc containing B-sides, unreleased tracks, and remixes, says Anthony Rodol, director of marketing at Warner Music Group.

“This is an album to be shared with your mates when you’re all together, having a beer and just having fun,” Phil says. “It doesn’t dig deep or dark—though there are a few tracks that hit at that. I relate it to a day in the fun fair or the theme park.”

AN AURAL AMUSEMENT PARK

_Tension_ can be the scariest roller-coaster ride you’ve ever been on. The first single, “Shadow” could be the haunted house. “Waving Not Drowning,” is a bit more like the soft play area for the under-3s.

Orific’s stimulating cuts include the sublime “Pay Per View,” a revamped version of the theme from long-running U.K. TV series _Dr. Who_ (_Doc- tor?_), and a surprising collaboration with singer/songwriter David Gray (“Illuminate”). Orbital’s songs are published by Sony Music Publishing.

Phil acknowledges that “Illumi- nate” and “Doctor?” were “bubbling around at the time of the last album. They would have felt out of place on the last album, but the nature of this album allowed such things. We always thought ‘Illuminate’ needed a male vocal. David was around one afternoon, and, really casually, he had a go at it.”

Orbital’s Rides a Roller Coaster
Called ‘The Altogether’ On ffrr

Long known for its visually stimulating live shows, Orbital takes the art form a step further on the Dolby Digital Surround Sound DVD-Audio edition of _The Altogether_, which streets Aug. 27 in the U.K. (Release dates in other markets are still pending.)

“We didn’t want it to look like ambient TV, with a lot of fracts,” Phil says. “We really exploited the medium. I wanted to push the audio side, and it has turned out better than my expectations. Visually, we chose all these people we know, gave them a copy of the album, and told them to see if anything sparked an idea.”

According to Rodol, a strong on-line component will be one of the keys to the marketing of _The Altogether_. Leading up to street date, the Web site for the group’s label (London-sire.com/orbital) will feature exclusive mixes and live tracks. Fans will also have access to videos for such album tracks as first single “Funny Break (One Is Enough),” as well as two 30-minute mixes of Orbital tracks created solely for the site.

College radio will be serviced with “Funny Break” in early August; the full album will ship to alternative specialty shows and triple-A stations later in the month.

Additionally, “Funny Break” has been tapped for DJ Koze Presents the Breaks Element, an upcoming installment in the “Essential” mix CD series, due Sept. 18 on ffrr/Lon- don-Sire. Icey says, “The track is an example of how Orbital has managed to stay viable after 12 years making great music.”

Indie Favorite

On the retail front, the label is anticipating a positive response from independent stores, a sentiment echoed by Don Van Cleave, president of the Coalition of Independent Music Stores. “Orbital is definitely a staple artist for most of the coalition stores. They are the type of group that we really look forward to stocking and selling, because our clientele almost revered in groups like this than some of the flavor du jour acts.”

After a string of European headlining and festival dates throughout the summer, Orbital will touch down alongside Fatboy Slim, the Crystal Method, and Basement Jaxx for the inaugural North American edition of the international Creamfields Festival in September. This will be followed by a two-week tour of North America in October.

Orbital is booked by Sam Kirby of New York-based Evolution Talent Agency and managed by Rob Holden of London-based HHT Records/ Mondo Management.

**The Beat Box Hot Plate**

- Deborah Cox, “Absolutely Not” (J Records single). Mac Quayle & Hex Hector provide the supple re- structurings that will surely take this to the top of the _Billboard_ Hot Dance Club chart. Those that embraced the singer’s “Things Just Ain’t the Same” and “Nobody’s Supposed to Be Here” won’t be disappointed with this major slab of diva-house.

- The Chemical Brothers, “It Began in Afrika” (Freestyle Dust/Astralwerks single). What do such globally revered DJs as Roger Sanchez, Danny Tenaglia, Paul Oakenfold and others do? They’ve all been championing the forward-thinking Brothers’ new single, which effortlessly intertwines elements of tribal, disco, and progressive house. “It Began in Afrika” is a fine preview of the act’s forthcoming, as-yet-unitled fourth album, due early next year.

- India.Arie, “Brown Skin” (Motown single). Gorgeous in its original dub mix, “Brown Skin” is ready for peak-hour club play with these soulfucly electronic remixes from production duo Karmacadelic.

- New Order, “Crystal” (Reprise single). The intensely anticipated first single from New Order’s equally anticipated album (Get Ready) is a sublime slice of all-leaning pop. Remixers Digweed & Muir, Lee Coombs, and John Creamer & Stephane K. deliver top-notch progressive house and trance stylings.

- Amber, “Yes” (Tommy Boy single). With “Yes,” Amber delivers yet another very stylish dance pop. On the remix front, Illicit surrounds the singer’s sensual delivery with filtered, sturdy house rhythms, and funky guitar licks.

- Jamiroquai, “Little L” (Sony U.K. single). No one else knows how to revisit the disco era quite like Jamiroquai. On “Little L,” delicious Chic- and Change-infused grooves provide the perfect foundation over which Jay Kay does his Stevie Wonder- hued thing. And Bob Sinclair’s remix is more disco than disco itself. Rather festive, if you ask us.
**Billboard Hot Dance Music**

### Club Play

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<td>SOMEONE TO CALL MY LOVER</td>
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**POWER PICK**

**HOT SHOT DEBUT**

- **DIGITAL LOVE**
- **ELEVATION**
- **ALEGRIA**
- **HIDE U**
- **2 TUK TAK!**
- **BUMPIN' & JUMPIN' (THE MICHAEL T. DIAMOND MIX)**
- **TWISTING MY BRAIN**
- **THE REVOLUTION**
- **BOYTOO LUSCIOUS**
- **LET U GO**
- **BALMES (A BETTER LIFE)**

**Maxi-Singles Sales**

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<td>BOO TLICIOUS</td>
<td>Destiny's Child Featuring Lil Jon</td>
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<tr>
<td>THIS IS ME</td>
<td>Prince Featuring 2Pac</td>
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<tr>
<td>I DO!!</td>
<td>Diddy Featuring Mase</td>
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<td>BY YOUR SIDE</td>
<td>DMX Featuring Sisqo</td>
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<td>PLANETS OF THE UNIVERSE</td>
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<td>CASTLES IN THE SKY</td>
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<td>STAR 90 (THAT'S THE <em>K</em>)</td>
<td>The Underdogs Featuring The Underdogs</td>
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<td>LOVE DON'T COST A THING</td>
<td>The Underdogs Featuring The Underdogs</td>
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<td>The Underdogs Featuring The Underdogs</td>
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<tr>
<td>STRONGER</td>
<td>The Underdogs Featuring The Underdogs</td>
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**Top Electronic Albums**

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<thead>
<tr>
<th>TITLE</th>
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<tr>
<td>VARIOUS ARTISTS</td>
<td>Trance Party (Volume One)</td>
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<td>SOUNDBOARD</td>
<td>The Acidside</td>
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<td>THE WISEGUYS</td>
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<td>NEW</td>
<td>Before The Storm</td>
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<td>Swordfish: The Album (Soundtrack)</td>
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<td>NEW</td>
<td>Rooty</td>
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<td>NEW</td>
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<td>Halfway Between The Gutter And The Stars</td>
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**Hot Dance Breakouts**

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<td>KNOW YOU CAN</td>
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<td>Whateve Girl</td>
<td>BANGIN' &amp; JUMPIN' (THE MICHAEL T. DIAMOND MIX)</td>
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<td>OFLICIAL CHEMICAL</td>
<td>BUMPIN' &amp; JUMPIN' (THE MICHAEL T. DIAMOND MIX)</td>
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<td>Dab Pistols</td>
<td>BUMPIN' &amp; JUMPIN' (THE MICHAEL T. DIAMOND MIX)</td>
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<td>ABSOLUTLY NOT</td>
<td>BUMPIN' &amp; JUMPIN' (THE MICHAEL T. DIAMOND MIX)</td>
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<td>Deborah Cox</td>
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<td>JOURNEY TO URANUS</td>
<td>BUMPIN' &amp; JUMPIN' (THE MICHAEL T. DIAMOND MIX)</td>
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<td>BIG BASS BOMB</td>
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<td>Killa B</td>
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<td>BEGIN 2 RISE</td>
<td>BUMPIN' &amp; JUMPIN' (THE MICHAEL T. DIAMOND MIX)</td>
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<tr>
<td>Ali P Oisy Featuring Esthero</td>
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**BILBOODW • AUGUST 11, 2001**

**www.billboard.com**
Jones Sings More 'Stone Cold Country,'
This Time As Bandit Records Partner

BY RAY WADDELL
NASHVILLE—He has been called everything from “Possum” and “No-Show” to country's greatest singer. Now George Jones can add “label partner” to the list.

Jones is a partner with former Asylum Records head Evelyn Shriver in Bandit Records, which will release Jones' new album, The Rock: Stone Cold Country 2001, Sept. 25, through a partnership with RCA Label Group (RLG) and its imprint BNA Records.

As he has with the much-publicized ups and downs of his storied career, Jones takes this new chapter of his colorful history in stride. “We've got a little invested together with RCA and BNA. We need them for the distribution and all the hard stuff,” Jones says. “I don't think about it too much. I just get a check, I think I'll think about it some.”

Frustrated with the major-label system after a 1990s stint at MCA Nashville, Jones considered putting his recording days behind him. He turned 70 Sept. 12 and, given the hard living of his notorious past, that he is still performing and making new records might seem incredulous to some, including Jones himself.

“I never paid much attention to thinking I'd still be performing [at this age], and I had no idea I'd still be recording. I probably wouldn't be if it weren't for Evelyn,” he says. “When I left MCA, I figured I'd work a few dates here and there and be semi-retired. Then Evelyn came along and wanted me to do this album. He had the highlights and I thought if it's Cold Hard Truth in 1999, featuring the Grammy-winning single “Choices,” and I got back in the business.”

HARD TRUTH

The success of Cold Hard Truth, which has sold 492,000 units, according to SoundScan, was largely the result of giving Jones the attention he deserves, Shriver says. “Georges has over 200 albums, and [in the past] you could go into a record store and see plenty of George Jones product, but nothing to highlight the new record. You'd be lucky if you'd even get a sticker to display. You are limited as a veteran as to radio playair, but George's fan base has not eroded. Our job was to make sure everyone knew there was a new record.”

Shriver, who was Jones' longtime publicist before heading Asylum, doesn't think Cold Hard Truth reached its full potential. “The truth of the matter is, you could have done Cold Hard Truth at the end of '99, so there was no real effort on the album after George won the Grammy,” she says. “We felt like we left at least 300,000-400,000 [units] on the table.”

When Asylum left the Warner Bros.

staff first. I may be up the hill a little bit, but I ain't quite over it.”

While still revered by country music fans and the industry, Jones' material, particularly the new stuff, is rarely heard on mainstream country radio, although his current single debuted at No. 57 on last issue's Hot Country Singles & Tracks chart and rises to No. 36 this issue.

TOO COUNTRY

As may be expected, Jones has an opinion on the state of country music: “My main question for the entire business is, Why do they call it country music? It's not country music. I hear a station, we're the No. 1 country station in the metropolitan area. Well, that's the biggest damn lie in the world, because they don't play country music.

As for new country, Jones says, it's “like putting a bunch of corn meal and milk together and frying it up—it's mush. I can't tell what half of it is. It's a cause I've never dropped. I'm gonna stay in their front yard as long as possible and raise all the hell I can. I'm gonna stay in this business and haunt them until we get it back.”

One of Jones' upcoming projects coming on board with Jones' new single is WESC Greenville, S.C. “It's great to hear George Jones back on the radio,” says operations manager Bruce Logan. “His audience response has been fabulous, and the calls are great.” Logan says his research indicates that “46- to 58-year-olds love this record, with 20% of them saying ‘Cold Hearted Troubadour’ is their favorite song. He adds the song is proving more popular with men than women.

Retirement is not on Jones' agenda. “It all boils down to one answer: If you want to retire, what the hell would you do with yourself?” he asks. “Just sit up in a rocking chair and dry up like an old fig until you pass away. You've got to keep doing something.”

The album features a keynote speech by一分钟Evelyn Logan, who owns an Associated Talent and managed by his wife, Nancy. He still tours regularly. “I work enough to keep my band happy, which is a little more than I'd like to,” he says. “I'm still doing and singing with good crowds. I know there are plenty of hard-working people out there who want to hear traditional country music and don't care for all that hogwash.”

That said, Jones is far from bitter, and he remains humble, declining to accept the mantle of "country's greatest singer" so often bestowed upon him. “I'm just trying to feel that way, but there's been so many great singers out there,” he says. “I don't think anybody could take the place of Hank Williams. But we've been lucky—we've had a great career, and we're not through yet.”

Source: www.americanradiohistory.com

The unsung stories included in the book were found in the vaults of Acuff-Rose Publishing in Nashville and include such titles as “The Drunkard’s Dream,” “The Broken Marriage,” “Heart Filled With Hate,” and “Tomorrow May Not Come.” Also included are the final lyrics Williams wrote—to a song chillingly titled “They'll Never Know”

The unpiblished photographs of Williams in the book range from his earliest known baby picture to photos from his funeral—including one of wife Billie Jean mourning over his open casket—as well as the only known photos of Williams in a recording studio and rare shots of him with his early bands. Among the letters in the book are one Williams wrote to his mother when he left home to join a rodeo; there is also private correspondence from publisher Fred Rose urging Williams to get sober.

Among the book's other treasures are recently uncovered court depositions from Williams' sister Irene and both of his wives about their relationships with Williams and his songs, which were taken during the legal skirmishes that followed his death, and a poster from the concert Williams had scheduled to perform the day after his death.

The book will be released at the same time as the Lost Highway album Times a Memory, a tribute to Williams featuring his songs performed by Beck, Sheryl Crow, Bob Dylan, Emmylou Harris, Mark Knopfler, Keb' Mo', Hank Williams III, and Lucinda Williams (Billboard, Feb. 10).
### Hot Country Singles & Tracks

<table>
<thead>
<tr>
<th>#</th>
<th>TITLE</th>
<th>IMPRINT &amp; NUMBER/PROMOTION LABEL</th>
<th>ARTIST</th>
<th>PEAK SERIES</th>
<th>PEAK WEEK</th>
<th>PEAK #</th>
<th>WEEKS ON</th>
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<td>WHERE I COME FROM</td>
<td>Curb Records</td>
<td>Alan Jackson</td>
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<td>11-38</td>
<td>38</td>
<td>73</td>
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<td>LOVING EVERY MINUTE</td>
<td>Curb Records</td>
<td>Mark Wills</td>
<td>33</td>
<td>11-38</td>
<td>38</td>
<td>73</td>
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<td>3</td>
<td>REAL LIFE (I NEVER WAS THE SAME AGAIN)</td>
<td>Rascal Flatts</td>
<td>Jeff Carson</td>
<td>33</td>
<td>11-38</td>
<td>38</td>
<td>73</td>
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<td>4</td>
<td>NEVER LOVE YOU ENOUGH</td>
<td>BMG Nashville</td>
<td>Cheyanne</td>
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<td>11-38</td>
<td>38</td>
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<td>5</td>
<td>WHERE DOES IT HURT</td>
<td>BMG Nashville</td>
<td>The Warren Brothers</td>
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<td>STILL HOLDING OUT FOR YOU</td>
<td>BMG Nashville</td>
<td>Shady Daisy</td>
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<td>I'M A SURVIVOR</td>
<td>BMG Nashville</td>
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<td>Mark McGuire</td>
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<td>HELPLESSLY, HOPELESSLY</td>
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<td>Jenny Chesney</td>
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<td>IF YOU EVER FEEL LIKE LOVIN' ME AGAIN</td>
<td>BMG Nashville</td>
<td>Clay Walker</td>
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<td>The Clark Family Experience</td>
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<td>WHEN YOU COME BACK DOWN</td>
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<td>THE MAN HE WAS</td>
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<td>George Jones</td>
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### Top Country Singles Sales

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<td>Rodney Foster/With Pat Green</td>
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<td>OKLAHOMA/WARM &amp; FUZZY</td>
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<td>Brooks &amp; Dunn</td>
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<td>11-38</td>
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**Notes:**
- Records showing an increase in detections over the previous week, regardless of chart movement.
- Airpower awarded to songs appearing in the top 30 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 30 are removed from the chart after 35 weeks. Unavailability may occur due to monitoring limitations of the CD Single or Vinyl Single format.
- CD Single available: E, D, G, M, S, T
- Vinyl Single available: D, G, M, S, T
- Cassettes available: E, M, S, T

*Compiled from Billboard's weekly chart data, ©2021, Billboard/BPI Communications.*

**Billboard** • **AUGUST 11, 2001**

www.billboard.com
### Top Country Albums

**Artists**

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<th>Week</th>
<th>Artist</th>
<th>Album</th>
<th>Sales</th>
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<tr>
<td>1</td>
<td>Alan Jackson</td>
<td>Hit Cuts Volume One</td>
<td>28,000</td>
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<tr>
<td>2</td>
<td>Vince Gill</td>
<td>Play It Loud</td>
<td>16,000</td>
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<tr>
<td>3</td>
<td>George Strait</td>
<td>Stray</td>
<td>11,000</td>
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<tr>
<td>4</td>
<td>Dolly Parton</td>
<td>Priced to Move</td>
<td>10,000</td>
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<td>5</td>
<td>Reba McEntire</td>
<td>Medicine Woman</td>
<td>9,000</td>
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<td>6</td>
<td>Trisha Yearwood</td>
<td>100 Hits</td>
<td>8,000</td>
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**Greatest Gainer**

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<th>Artist</th>
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**Certifications**

- **Gold**: 500,000 copies sold
- **Platinum**: 1,000,000 copies sold
- **Double Platinum**: 2,000,000 copies sold
- **Triple Platinum**: 3,000,000 copies sold

**Additional Notes**

- The final sales figures for these albums are rounded to the nearest 50,000 copies.
- Sales figures are based on sales to consumers, not re-transfers to wholesalers and retailers.

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**Top Country Catalog Albums**

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<td>1</td>
<td>Alan Jackson</td>
<td>Greatest Hits Collection</td>
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<tr>
<td>2</td>
<td>George Strait</td>
<td>Greatest Hits</td>
<td>200,000</td>
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<td>3</td>
<td>Reba McEntire</td>
<td>Hits</td>
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Varèse Sarabande’s Bill Anderson Bridges Old And New Guard

BY JIM BESMAAN
NASHVILLE—Bill Anderson has just celebrated his 40th anniversary at the Grand Ole Opry—but he can hardly be relegated to country music’s old guard.

The veteran artist, who will be inducted into the Country Music Hall of Fame in October (Billboard, July 21), remains hotter than ever as a contemporary country songwriter. Brad Paisley’s current cover of Anderson’s “Too Country,” which features Anderson, Buck Owens, and George Jones—is one of numerous recent Anderson songs either cut by other artists or on hold.

Meanwhile, Anderson’s self-released album from last year, A Lot of Things Different, which contains his original version of “Too Country,” is being rereleased Aug. 7 via Varèse Sarabande.

“I kind of keep one foot in the Opry House and one on Music Row,” says Anderson, who was inducted into the Opry by Billy Grammer July 15, 1961, at Nashville’s Ryman Auditorium.

“They didn’t make a big deal out of it back then—nothing compared to what it’s like today, but it was almost a media event,” Anderson recalls. “Somebody showed me a little blurb from the trade back then—a three-line blurb: ‘Bill Anderson became the 6 1st member of the Grand Ole Opry. I remember I sang ‘Po Folks. Because that’s the song I had out at the time and the reason I was asked to join the Opry. And I wore a purple suit with white snowflakes on it—but that’s about all I remember. To think I’m one of the senior members now is kind of frightening. How did that happen? It feels like yesterday, but there are only half a dozen who’ve been there longer than me.”

NO LONGER JUST ON THE WEB

Anderson took an acoustic country band called A Lot of Things Different, which included two older classics (“When Two Worlds Collide,” which he wrote with Roger Miller, and “A Death in the Family,” which fellow Opry star Jerry Lee Lewis recorded) and new songs co-written with Sharon Vaughn, Dean Dillon, Chuck Cannon, and frequent collaborator and fellow Opry star Steve Wariner. Vaughn and Wariner also performed on the disc.

The album has heretofore been available only through Anderson’s Web site. “They’re great in allowing me to keep the manufacturing and distribution rights through the Web site and fan club and personal appearances,” Anderson says of Varèse Sarabande, which previously put out two Anderson Greatest Hits volumes on its Varèse Vintage line.

“I’ve basically got what I wanted from the record to start with—something to sell on the road and the Web and through the fan club—and now they’ll go through ‘normal distribution channels,’” he adds. “Of course, I’m impressed with the quality of their work and distribution. I hardly go anywhere when someone doesn’t bring up a Greatest Hits to autograph.”

A Lot of Things Different, Anderson notes, was “the most traditional-type country album I’ve done in a long time, and frankly, I got better reviews on it from fans than anything I’ve done in a long, long time. I sold several thousand on my own, and [the Varèse Sarabande release] is really a shot in the arm, especially with the attention on ‘Too Country’ via the Paisley cover and WSM-AM Nashville appropriation of the title in its ‘Too country and proud of it’ slogan. Also, the title track is a ‘prominent cut on Kenny Chesney’s upcoming album,” he adds. “A lot of people like getting the original versions of songs.”

Cary Mansfield, Varèse Sarabande VP of catalog A&R, cites these two covers, but notes that the entire A Lot of Things Different album is so good that he wanted it for a label best known for soundtrackss and reissues.

“I’ve played it a million times and tried to put it out here a year ago, but Bill only wanted it on the Internet at the time,” Mansfield says. “But we have a good working relationship with him from the two Greatest Hits albums, and he knew we’d handle it with care.”

Mansfield doesn’t expect to break out a single from A Lot of Things Different but is servicing it to country stations, working with radio syndicators, and setting up retail promotions.

MARQUEE QUALITY

“We just want to get it worked out here, because it’s an excellent album and his songwriting skills are better than ever,” Mansfield says, listing the likes of Warner, Vince Gill, Lorrie Morgan, Jason Sellers, John Michael Montgomery, Craig Morgan, Collin Raye, Tracy Byrd, Bryan White, and Alabama among the numerous acts with recent Anderson-penned album cuts.

Mansfield says, “It’s a tribute to him that current country artists are recording his songs. He’s one of the only members of the old guard who’s still getting the respect he deserves.”

Johnny Gray, music director for Atlanta country stations WYAY and WKHX, also notes that Anderson is among the few longstanding country stars to retain their “marquee quality.”

Gray says, “He’s a multi-talented individual—not only a fabulous songwriter and interpreter of songs but a great radio and TV host.”

He adds that Anderson, a University of Georgia graduate and Georgia Music Hall of Fame inductee, was a longtime Opry Backstage TV host as well as MC of the Georgia Music Hall of Fame ceremony.

“Most people who have been in the business as long as Bill have kind of gone away—but he continues to be extremely active and visible,” Gray says. “And he’s always extremely personable and takes time to talk to the fans.”

“I’ve tried to stay very connected to the current country scene,” explains Anderson, who recently signed a long-term publishing contract with Sony/ATV Tree Publishing in Nashville. “So I’ve got the best of both worlds: the Opry, where tradition lives, and Music Row, where the new stuff is being created. I just feel fortunate to be a part of both.”

And with that, he’s off to play new songs for George Jones.

“I don’t mean for this to sound corny,” he says, “but I don’t know what I could be doing that I would enjoy any more than this.”

RUNNING ON ’EMPTIES’ When dc Talk members Toby McKeehan, Michael Tait, and Kevin Max anunci and bunched they’d each be releasing solo albums this year before embarking on the next dc Talk record, expectations were high. After all, this is the trio that helped redefine the contemporary Christian genre with its innovative music and cutting-edge edge.

The band members teased fans this spring with Solo, an EP with two cuts from each forthcoming album. The first full-length solo project to burst from the chute is Tait’s Empty. It was well worth the wait, as he unleashes that distinctive voice on a commanding collection of tunes.

Instead of actually becoming a “solo” artist, Tait opted to form and front a band. He’s enlisted guitarist Pete Stewart, formerly of Gramma-train; dc Talker Chad Chapin; and Chad’s brother, bassist Lonnie Chapman, formerly of Petra. “I’ve been writing for three years with Chad. Then Pete and I struck up a friendship, and we began writing music together as partners in my production company, Breaking Productions,” Tait says. “Then there’s Lonnie Chapman, who I admit I was skeptical about because I hadn’t heard him play much. I wasn’t sure how to hire him, just because he was Chad’s brother. I thought, ‘That’s nice. You can be his brother all your life, but you’ve got to be a great bass player.’ I made it hard for him, and he came to the party. Homeboy started playing stuff that rounded out Tait!”

Empty is an absolutely engaging pop/rock project, with songs you can’t get out of your head and messages you want to hold in your heart. It’s quickly become one of my favorite albums. Tait says, “My biggest fear was, How do I make a record that embodies everything I’ve felt over the years—everything that I love? I told Toby and Kevin jokingly one day, My record is going to be a free-for-all, because I like every thing from groove to soul to pop to rock. I feel like all that is in this record. It’s very diverse.”

When asked why he opted to form a band, Tait responds, “To me a band represents being more whole, I believe in trying to create depth, and I’m not saying a solo artist can’t have depth, but I think there’s so much more personality with a band. It’s important for me as an artist to be around other artists and have them play in my life. Some time as solo artist is good, but I reach out and write with different people, but with a band, you’re a unit. There are good times and bad times, and they sharpen you up.”

The young artist named the band Tait in honor of his father, who died in 1998. It was just one of a string of tragedies he has endured: His sister died in 1997, his brother died in 1999, and during that time, both his dad’s brothers also died. “The saddest song on this record is ‘Unglued,’ and I could have easily written a record with every song being ‘Unglued,’” Tait says. “But even in ‘Unglued,’ there’s a glimmer of hope. It says, ‘It’s OK to cry. It’s OK to fall apart, but God knows everything will be fine. I didn’t want to write a record that was really sad and woe is me,’—I think I knew at the end of the day, God is in control.”

One of the songs that is garnering a lot of attention is “Altars,” which has been tapped for use by the Salvation Army. It will be included in Fall TV program about the organization, which will be hosted by Bill Cosby. Tait recently shot a video for the song in New York City.

Each dc Talk member has been performing solo material between the group’s summer tour dates, and Tait plans to embark on his own tour next spring. “I feel like I’m the luckiest man alive,” he says of being with both dc Talk and Tait. “It’s such a blessing!”

NEWS NOTES: 4HIM has signed with Word Records. Look for the group’s Word debut, Walk On, to street Oct. 30 ... The O.C. Supertones have signed with the William Morris Agency. ... True Vibe has been added to the Radio Disney Live! World Tour 2001, which will also include Aaron Carter, Baha Men, and Hoku. True Vibe will perform at the Philadelphia and Holmeski, N.J., dates on the eight-market tour.

RUMOR MILL: As Gaylord Entertainment recently further streamlined its Word division by folding Squirt (Billboard, July 24) into Word Records, speculation has started once again that Word is about to be sold. Although Curb Records seems to be the leading contender to purchase the 50-year-old company, sources say that EMI, Disney, and Sony are also putting deals on the table.
Congratulations to our members

Best

[Best Album] The Other Side
- Best Folks Album

[Best Album] [Issac Delgado]
- Best Tropical Song

[Best Album] [Albita]
- Best Tropical Song

[Best Album] [Alejandro Sanz]
- Best Male Pop Vocal Album

[Best Album] [Ana Torroja & Miguel Bosé]
- Best Pop Album by a Duo or Group with Vocal

[Best Album] [Antonio Vega]
- Best Male Pop Vocal Album

[Best Album] [7 Notas 7 Colores]
- Best Pop Instrumental Album

[Best Album] [Albina]
- Best Flamenco Album

[Best Album] [Alejandro Jaén & William Paz]
- Best Flamenco Album

[Best Album] [Bacalov]
- Best Flamenco Album

[Best Album] [Carlos Cano]
- Best Flamenco Album

[Best Album] [Carlos Núñez]
- Best Flamenco Album

[Best Album] [Celina González y Reutillo]
- Best Flamenco Album

[Best Album] [Chucho Valdés]
- Best Flamenco Album

[Best Album] [Chucho Valdés & Irakere]
- Best Flamenco Album

[Best Album] [DJ Kun]
- Best Flamenco Album

[Best Album] [Estrella Morente]
- Best Flamenco Album

[Best Album] [Fito Páez [Pelafustán Pb]]
- Best Flamenco Album

[Best Album] [Francisco Céspedes]
- Best Flamenco Album

La mía es la vida
Song of the Year

Record of the Year

Best Flamenco Album

Best Flamenco Album

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NICHE APPEAL: There’s much to be said for Cuban Isaac Delgado’s nomination for a Latin Grammy in the best salsa album category. But the real vindication in that slot belongs to Colombia’s Grupo Niche, with a nod for Rod for Pasion (EMI Music Colombia), which pays homage to Benny Moré and Cuban music but also features original, tentatively titled Raices and set in late 1920s Havana. As far as the past, the album will be accompanied by a video, which is being shot this year in Puerto Rico and New York. Recording of the album, produced by Angel “Cuco” Peña, began July 30, and will feature such artists as Olga Tañón and Danny Rivera. The disc will include both standard songs as well as new tracks, written together to create a his- toric series of band pieces.

Producing from the album, which is financed entirely by Fundación Banco Popular, go back to the foundation, which sponsors community and educa- tional projects in Puerto Rico and in other works with which Banco Popular operates. The project will be put out in CD, cassette, DVD, and video formats and will be distributed by Banco Popu- lar itself. An accompanying booklet, written by Puerto Rican writer Edgar- do Rodríguez Juliá, will talk about the history of bomba and plena, providing an educational component.

Last year, Banco Popular released Guantana Mía: Un Tributo a José Felici- ano, a live album featuring Feliciano and a slew of artists, including Edinita Nazario and Marc Anthony.

IN BRIEF: If Dyango sounds like a name from the past, please fast-forward to the present. The singer is in the midst of recording a brand-new album for Fonovisa with producer Bebo Silvetti. “It’s a beautiful, well-known repertoire, but the most beautiful thing is the concept,” says Silvetti, who is also working on a new Plácido Domingo album — his seventh with the tenor — which will include Mexican, Cuban, and Dominican songs. Latin alter- native music show The Red Zone is scheduled to make its debut in late September on MTV-S. The one-time radio show’s shift to TV will be produced by Cookman International. It will continue to feature Josh Kun as host. The new Red Zone will be a week-ly, hour-long show that will be rerun throughout the week. Its features include an artist interview (first up will be El Gran Silencio) and a home-tour segment, “Housecall,” which will be simply as similar to MTV’s Cribs. The Red Zone will be presented mostly in English — something that we don’t quite understand, as MTV-S is in Spanish — but that, producers say, makes sense, because most of the audi- ence is bilingual and bicultural.

Contact Leila Cobo at 305-361-5279 or leilac@billboard.com. Material may be sent to 101 Crawfort Blvd., Suite 466, Key Biscayne, Fl. 33149.

BY RANDY LUNA
SAN JUAN, Puerto Rico — Halfway through a Latin Alternative Music Conference last month in Manhattan, Raul López decided he had heard enough. “I don’t need you guys,” says the manager of Puerto Rican roots-reggea act Cultura Profética. “I have sold over 75,000 copies on my own.”

The numbers are respectable for any Latin alternative act, especially in a single market like Puerto Rico. But Cultura Profética is an indie band that has released three albums using a comprehensie marketing approach that eschews traditional promotion.

In Puerto Rico, alternative bands are proving they don’t need the backing of multinational record labels to succeed locally. By constantly touring the island — and with the entrepreneurial initiative of hard-working managers — they are creating a large, solid fan base, and with it, the possibility of making a living from their music.

The past year has seen more bands release albums, enhance their CD packages, and improve their Web sites, as well as build their live shows. In some instances, at the same time, they are promoting themselves with a grassroots approach that involves passing out flyers, selling albums at shows, and posting messages in chat rooms.

“There is a new generation of indie bands that would rather bypass the advance from a major label and instead work independently and have full control over every aspect of their development,” says Gustavo Fernan- dez, owner of DLN Distribution, which handles albums by such indie Puerto Rican as alternative pop quartet Circo, ska-pop outfit Skaparito, hard-core group Symmy Nuggets, and funk-quintet Sol D’Menta, plus Hijos de Boringuen, a compilation of unsigned bands.

Other bands that have released albums on their own in the past year include acoustic pop-rock quintet Rit- impales and Algarreta, arguably the most popular party band on the island today.

The act that best represents this trend is La Secta. After releasing an album with Fonovisa, the alternative pop-rockers released La Secta All Star on their own label, Little Fish Records, this May. Little Fish says the album has sold more than 50,000 copies. Its lead single, “Dame lo Que Quieras,” entered the Billboard Hot Latin Tracks chart at No. 26 and became the summer anthem of the island.

“We were able to have the most- played song in Puerto Rico, and we were selling more than anybody else in the same territory,” says owner and Webmaster of pulsorock.com, one of the leading promotional tools used by bands to market themselves. According to Carrion, the Web site receives an impressive 8 million hits per month and has a database of more than 22,000 e-mail addresses.

Sponsors are becoming another key factor in marketing independent bands. Coors Light is sponsoring a 12- date concert series featuring Circo, while Budweiser is doing the same with Sol D’Menta. Bad Light sponsors Ocean Fest and Rock en Tu Plaza, a series of outdoor free concerts that feature local bands.

At this point, indie bands are achieving a level of success in terms of number of shows played and show attendance that parallels that of signed bands. And the message is finally reaching major labels, which now seem to have a better understanding of how to break an alternative act in the Puerto Rican market. Malanga (Lideres), Tommy Torres (Sony Dis- cos), and Bersuit (Surco/Universal) are among those acts going beyond the traditional promotional visit and showcase. Instead, they are touring the island for two to four weeks, playing in every possible club or event.

Record labels have been watching Scarface when they should be watch- ing Traffic,” Castelanos says. “People want the real thing.”

RAYMOND TORRES, PD for WCOM, a Spanish Broadcasting System station that changed its format from top 40 to rock en español four months ago. The format change, along with that of top-40 station WXYX, which recently dropped all tropical music from its playlist to accommodate more rock en español, is giving local bands a boost.

“Bands are doing it on their own because they have the elements and the initiative to do it, and they are suc- cessful at it,” says Guillermo Carrion, owner and Webmaster of pulsorock.com, one of the leading promotional tools used by bands to market themselves. According to Carrion, the Web site receives an impressive 8 million hits per month and has a database of more than 22,000 e-mail addresses.

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Sponsors are becoming another key factor in marketing independent bands. Coors Light is sponsoring a 12- date concert series featuring Circo, while Budweiser is doing the same with Sol D’Menta. Bad Light sponsors Ocean Fest and Rock en Tu Plaza, a series of outdoor free concerts that feature local bands.

At this point, indie bands are achieving a level of success in terms of number of shows played and show attendance that parallels that of signed bands. And the message is finally reaching major labels, which now seem to have a better understanding of how to break an alternative act in the Puerto Rican market. Malanga (Lideres), Tommy Torres (Sony Dis- cos), and Bersuit (Surco/Universal) are among those acts going beyond the traditional promotional visit and showcase. Instead, they are touring the island for two to four weeks, playing in every possible club or event.

Record labels have been watching Scarface when they should be watch- ing Traffic,” Castelanos says. “People want the real thing.”
### Hot Latin Tracks

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24 PUERTO RICO / 25 SANTO DOMINGO / 26 MIAMI / 28 ATLANTA
/ 30 HOUSTON / 31 McALLEN SEPTEMBER: 1 DALLAS / 2 SAN
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7 LOS ANGELES / 8 SAN DIEGO / 9 SAN JOSE

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**Top Latin Albums**

**LAST WEEK'S NO. 1**

**WEEK NO. 1**

**ARTIST**

**REPRISE & NUMBER/DISTRIBUTING LABEL**

**TITLE**

**FAM POSITION**

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**GEOGRAPHICAL AREA**

**LAST WEEK'S NO. 1**

**WEEK NO. 1**

**ARTIST**

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**Latin Pop Albums**

**Tropical/Salsa Albums**

**Regional Mexican Albums**

**www.billboard.com**

**BILLBOARD • AUGUST 11, 2001**
In Argentina: Highly influential Latin hip-hop duo 1llus Kuryaki & the Valderramas have split after a 10-year career that began when members Dante Spinetta and Emmanuel Horvileur were 14 years old. The announcement was made with the release of the duo’s seventh album, *Kuryaki en Klass*, a compilation that includes four new tracks: a composition, “Stop Mothere,” inspired by the film *Amores Perros*; an incredible cover of Queen’s “Another One Bites the Dust,” and remixes of hits “Jaguar House” and the 1995 landmark “Abarajame.”

The Argentine division of publishing house Warner/Chappell has been busy with a handful of important contracts. It has signed popular pop band La Mosca’s new album for EMI; eight songs of tropical sensation Rafla; two new unreleased compositions by Warner/Dr artist Andrés Calamaro that are being used as the main themes of TV programs; and Warner’s tribute album to folklore poet Atahualpa Yupanqui, *Yo Tengo Santos Hermanos-Homenaje*. Fifteen-year-old pop singer Daniela Herrero continues her road to popularity with her eponymous debut album for Sony Music Argentina. The first single, “Solo Tus Canciones,” topped radio charts and was used by station FM Hit as an institutional jingle. Upcoming plans call for the Latin American release of her album this month. A Spanish release is slated for September.

MARCELO FERNÁNDEZ BITAR

In Mexico: Although Grupo Limite continues promoting its album, *Por Encima de Todo*, lead singer Alicia Villarreal is getting ready to launch her first solo project. The Ranchero album is tentatively titled *Alicia Villarreal con Mariachi*, and its release is slated to coincide with the celebration of Mexican independence Sept. 15. The first single, “Acompáname,” is a duet with labelmate Pedro Fernández that was popularized in the ’60s by Rocio Durcal and Enrique Guzmán.

TERESA AGUILERA

In Panama: Panamanian band Los Rabanes, nominated for a Latin Grammy in the Latin rock category, recorded the title track to “Linda Labé,” a new opera opera taped in its entirety in Panama and set to air on local TV station TVN (Canal 2). The previously unreleased track will be part of a forthcoming soundtrack album (on Sony) that will include tracks by Shakira (“Moscas en la Casa”), Gloria Estefan (“Cómo Me Duele Perderte”), Chayanne (“Atado a tu Amor”), and La Orela de Van Gogh (“Cuidate”). The pop-leaning track will, as of now, only be featured on the soundtrack album, which Sony plans to release in Panama.

Prior to the Watcha tour in the U.S. and a Mexican tour with Jagüeres, Los Enanitos Verdes played two shows in Panama—their first in two years. Following the summer tours, the band plans to start recording new material, even though it is no longer signed to Universal.

ANASTACIO PUERTAS CAICEDO

In Puerto Rico: The eighth edition of Premios tu Musica will take place Aug. 9 at the Ritz Carlton Hotel in Isla Verde, Puerto Rico. Awards are given in 25 categories—including pop, jazz, merengue, ballad, salsa, folk, and rock en español—and will recognize performances of international and national Latin recordings in the Puerto Rican market. Eligible albums must be released between June 2000 and June 2001, and winners are determined by a panel of more than 1,000 communications professionals. Edna Nazario and Jerry Rivera are among the artists scheduled to perform at the event, which will be broadcast two days later on local station TeleOnce. This time around, sources say, the awards show will be closed to the public, to ensure better production than last year. Conversations are also under way with Univision for a possible broadcast of the awards later in the year.

RANDY LUNA

In the Dominican Republic: Bachata icon Antony Santos, the Dominican Republic’s version of a guitar hero, has already blazed a musical trail with high scores of his contemporaries. He’s at it now, time presenting his 18-year-old son, José Luís, to the musical establishment. The elder Santos co-produced his son and now labelmate’s recording debut, *Porque Me Abandonaste*, on Platano Records. José Luís, who has been playing professionally since the age of 12, wrote seven of the nine songs on the album, including the title track. With his promotion in full swing in his homeland, José Luís is already looking overseas to capitalize on the genre’s surging popularity.

KARL ROSS

AméricaLatina...

Trama Tries Internet Sampling Service

By Tom Gomes

Sao Paulo, Brazil—Media conglomerate Trama Entertainment Group has launched an Internet retail service that enables customers to purchase single tracks for downloading as well as full albums for delivery via the Web.

Approximately 300 single tracks have been made available so far. Trama chairman Andrés Saizman says, “We are going to offer consumers the option to buy music [on the Web] and the possibility of customizing this process.”

—Juliana Friddman, Trama Interactive

expects that more than 20,000 CDs and 3,000 single tracks will be sold by the end of the year.

Customers can listen to a CD or track for free before purchasing. Depending on the speed of connection, downloading a single track takes about four minutes.

Trama’s Web site, lojatrama.com.br, is part of the company’s interactive division. It also sells products as T-shirts, hats, and bags created by Trama’s image department.

“Trama was born when the Web was still growing in Brazil. We have always used this powerful media,” says Juliana Friddman, business manager of Trama Interactive. “From now on, we are going to offer consumers [the option] to buy music and the possibility of customizing this process.

Created in 1998 by executives Andrés and Claudio Saizman in partnership with musician/producer João Marcello Boscóli, Trama Entertainment has been focusing on consolidating its position in the Brazilian market as a holding to produce content for different media. It comprises four companies: Trama Recording Co., Trama Pictures, Trama Studios, and Trama Interactive.

Indie label Trama Record Co. has on its roster such artists as Max de Castro, whose self-titled release, as well as Latin Grammy nominees Pedro Mariano and singer Jair Rodrigues. Trama also distributes such international labels as Matador in Brazil.

Hello America: Jazz is indigenous to the United States, but that has never stopped it from expanding beyond the country’s cultural borders. Many American jazz musicians, particularly those who lean toward the avant-garde, have found more acceptance overseas than at home, and such European-born musicians as Misha Mengelberg and John Tchicai have created new strains of jazz by mixing improvisation with the musical disciplines of their homeland.

The latest European jazz export is the Esbjorn Svensson Trio (E.S.T.), a group of Swedish musicians whose U.S. debut, *Somewhere Else Before*, will be released Aug. 14 on Columbia. The set, E.S.T.’s seventh overall, compiles material from their past bassist Berglund is apt to run his acoustic bass through both wah-wah and distortion pedals during parts of the group’s performances, while drummer Ostrom often utilizes bells and assorted percussion instruments to replicate the rhythms that were created electronically in the studio. The group also tours with its own soundman, who strategically adds reverb and effects to the music.

“The key to understanding what this group does is seeing them live,” says Jeff Jones, senior VP of Columbia Jazz and Legacy Recordings. “Their music is melodic, but with an attitude usually seen in progressive groups, giving them appeal among a wide range of listeners.” Jones notes that E.S.T. has performed at both jazz and rock festivals in Europe. He hopes to pair the group with either an acid jazz or just a band for an approaching fall tour of the U.S., which will be presaged by a handful of shows in August, including an Aug. 7 date at the Verizon Festival in New York.

The group can also boast something found all too infrequently in the jazz world—a comprehensive Web site at esbjornsvenstontrio.com. It includes audiocips and self-compiled music videos in the form of the trio’s songs. “These days, you need a site to build fans,” Svensson says. “If I were a freak for a group, the first thing I would do would be to look for a Web site.

Svensson thinks that sticking together is the key to the group’s success. “We formed a group and stayed together and developed a group sound,” he says. “There is a lot of fantastic musicians who play jazz and jam with each other. But there are very few jazz bands. Forming a band allowed us to have a specific sound that we have become known for, and that is what has allowed us to build an audience.”

AND: New York jazz club Iridium is moving from its current address adjacent to Lincoln Center to 1650 Broadway. The new Iridium, to open Aug. 13, boasts a state-of-the-art sound system designed with the assistance of guitarist and innovator Les Paul, who performs at the club every Monday. Paul will be honored by Gibson Guitars on opening night.

Feather composed her own vocal-style lyrics to the melodies of original Fats Waller piano solos on the charming New York City classic “Ain’t Misbehavin’” (released in 1928 on the Vocalion Records). Feather is the daughter of pianist/producer/jazz critic Leonard Feather, Waller, who died in 1943, was a family friend.
ANALOG, AGAIN: Nearly 20 years after the introduction of the original V Series, console manufacturer AMS Neve launched the 88R, a large-format analog console, at the 109th Audio Engineering Society (AES) Convention in September 2000, following five years of research and design. As the first anniversary of that introduction approaches, the manufacturer is claiming moderate success, with worldwide installations numbering 100. While that figure is nowhere near the roughly 180 that Solid State Logic (SSL) can boast of its 9000 J Series, introduced a few years earlier, AMS Neve is optimistic about the console’s future, given the enthusiastic response from the professional audio community.

The large-format console market is a crowded field: SSL’s J Series remains a standard for large-scale tracking and mixing, and the earlier G Series is likewise installed in studios worldwide. Another recent entry, Anek’s Rupert Neve-designed 9050, is found in eight or more rooms in the U.S. On the digital side, the Sony OXFORD “Oxford” and Euphonix System 5 boards have outsold SSL’s Axom- MT and AMS Neve’s Capricorn, proliferating in the music, broadcast, and post-production industries. But a sizable, loyal contingent of music producers and engineers are partial to analog Neve consoles. With the SSL, the manufacturer hopes to reclaim a larger share of the recording-studio market dominated by SSL and capitalize on a market that has, to date, rendered a mixed response to large-format digital consoles.

“When I first heard about the 88R,” says Gerard Fiocca, eastern region sales manager for AMS Neve, “I was incredibly excited about it. I worked at the Hit Factory for six years, three as technical director. So I installed the first J Series—also the first Sony Oxfords, in New York. At the time, I was also working for Studer, teaching people how to use the D950 [digital console], and given the difficulty of getting the digital domain across to music people, I am super-excited to be involved with an analog console again.”

Designed with input from Neve V Series users, the 88R offers three microphone preamplifier options: the regular 88R preamp, the Neve 1081 remote-controlled preamp, and the AIR Montserrat series preamps, created especially for the 88R. The 88R comes standard with a 5.1 monitoring section for multichannel work, among many other features. Initial sales of the 88R went to recording facilities, including Plus XXX Studios in Paris, the first to install the console; Sphere Studios in London; and Sony Music in Tokyo, which ordered three. An additional three have been ordered by recording studios in Los Angeles, including Conway Recording and new facility Chalice Recording Studios. More sales announcements, Fiocca reports, are imminent.

“Plus XXX is very popular with clients such as pop groups, artists known abroad as key acts from the French touch, R&B productions, and film scoring,” explains owner Claude Sahakian, whose three-room facility also features SSL 4048 G Series consoles. “The 88R was the right choice for recording and tracking in a room like Studio 1, with its large and natural acoustics. The multi-format monitoring system featured on the 88R is ideal for film scoring and has attracted a lot of film soundtrack sessions to Plus XXX.”

Says Conway owner Buddy Bruno, “With digital consoles, digital controlled remote preamps were the feature that sold them on the 88R. ‘We’ve been taking to Neve for about five years about this console,’ he says. ‘Between all my past techs—John Harris, Jonathan Little [now GM of Chalice], Dave Hecht—and myself talking to Neve, they kept making additions in talking about building this great console. They finally did it. Now we have the 1081 and Montserrat mike preamps in the studio with digitally controlled level, so it should be awesome. I’m totally thrilled. It’s been in my recording room, and all my clients are excited about it.”

Assistance in preparing this column was provided by Guillaume J. Schoeder in Paris.

BY CHRISTOPHER WALSH

The prolonged downturn in country-music sales continues to affect the Nashville studio industry, most recently exemplified by the Emerald Entertainment Group’s filing for Chapter 11 bankruptcy protection and its layoff of several employees. But despite this latest manifestation of the once-booming country genre’s decline, many studio people in Nashville remain optimistic about Music Row’s prospects and note that current studio bookings are on the rise.

Emerald Entertainment Group owns and operates the studio Emerald Sound Studios, which, in addition to tracking, mixing, and mastering, offers ancillary services, including post-production, radio promotion, and a talent and booking agency. One of the Southeast’s largest facilities, it is nonetheless vulnerable to market conditions, CEO Dale Moore observes.

“The last couple of years have been very difficult in the industry,” Moore says, “and that has worked its way to us. We’re still developing our plan under the voluntary reorganization that we went into under Chapter 11 and have until the end of September to file it. What we’ve got worked out so far is going to work fine and is encouraging. We’ll probably have to make a few more cuts here and there and move on from there.

Ironically, Emerald’s current size is due in part to its late-1998 acquisition of Nashville facility Masterfonic, which itself had filed for bankruptcy protection following a subsequent downturn in studio bookings. Masterfonic’s (recording and mastering) rooms, which included the SSL 9000-equipped Tracking Room, were among Emerald’s competitors.

On the surface, Emerald’s Chapter 11 filing looks like history repeating itself, but Moore says that’s not the case. “Everyone has been wanting to make that assumption. That’s completely wrong. In fact, had we not made that acquisition, I think you and I would have been having this conversation a lot earlier. The days of the one-room facility are done nationwide. Multiple rooms, offering a variety of services and price points so the client pays for what they need, when they need it, is the only way we’re going to survive.”

In a contracting market, rate-cutting—from already low levels, most agree—is too often the response, a tempting but ultimately self-defeating reaction. “There are a few people, and I say just a few, that continue to cut rate horribly,” Moore asserts. “Our rates have not gone up since 1985, which is unthinkable.” As one Nashville engineer notes, “When [Masterfonic owner] Glenn Meadows had the Tracking Room, he would rather it sat empty than bring the rate down, because that puts a damper on the bill. And once production assistants find out, it’s all over. It’s a tough call, because right now the market is down, and those rooms were built on country money.”

“I can’t blame our clients,” Moore says. “They’re going to try to get the best deal they can. But, they also need to be careful what they wish for, because they might get it. They may either be recording out of basements or traveling a long way to get their records done.

The proliferation of inexpensive digital recording equipment in home-based or private studios has certainly contributed to commercial studios’ woes. Still, Moore and others voice optimism. “Emerald filed Chapter 11, and now I get phone calls a day, people saying, ‘I hear you’re going under,’” exasperated Sharon Corbitt of Ocean Way Studios says. “Come on! I’m tired of hearing about it. I refuse to say anything negative, because this is the best August I’ve had. I’m talking about three rooms running, and I don’t want to hear it.

“I’m not saying major facilities don’t have something to be concerned about, but I’m seeing it swing back in the other direction,” Corbitt adds. “I’ve got clients that have been in home facilities saying, ‘It’s nice to be back in a recording environment and be supported.’ Like anything, it’s got to swing too far to the left or right until it comes back to the middle.”

Moore is likewise upbeat. “The business has been picking up here over the last several months,” he reports. “A lot of this was due to record labels closing best deal. I have a feeling that the way out of this is to put product on the shelf and sell it. The only way to get product on the shelf is to get people in the studio and recording. We’ve seen a nice upswing in bookings, a really nice increase in our mastering business, and our broadcast division is continuing to do really well.”

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Known to some as the “father of MPEG,” Chiariglione has been at the forefront of a number of initiatives that have helped shape media technology and business as we know them today. His address will focus on how the rush to exploit media and communication technologies has matured in the past decade. There is an urgent need for the exploration of new foundations on which media supported by new technologies can reward artists, businesses, and users, and Chiariglione will share his views on how the development of technology can better serve the audio and music communities.

Chiariglione is the founder of several audio technology initiatives, including the HDTV Workshop, an international event to promote high-definition television technologies beyond specific industry interests. "Image Communication," a journal from the European Assn.

for Signal, Speech and Image Process journal for the development of the theory and practice of image communication; the ISO Moving Pictures Experts Group standards committee; and the Digital Audio Visual Council, a body with the task of developing specifications of open interfaces and protocols for media delivery.

From February 1999 to March of this year, Chiariglione was the executive director of the Secure Digital Music Initiative, the multi-technology group developing specifications for secure digital music delivery. He is the recipient of several awards, including Laurea Honoris Causa from the Technical University of Lisbon; the IBC John Tucker Award; the Institute of Electrical and Electronics Engineers’ Masaru Ibuka Consumer Electronics Award; and the Kyble Foundation Award.

The AES has announced additional details of the convention. Both the workshops and presentations of papers reflect audio’s shift to the digital domain—more than half of the papers to be delivered at this convention will concern digital audio. Signal processing and forensics are the most common subjects, with human perception closely behind; notes papers chair Jim Johnston. Multichannel audio will also be represented.

Two new titles will grace the convention’s workshops program. “Audio for Information Appliances” will explore the latest methods and current trends in this rapidly emerging field, while “Audio for Games” will feature an exploration of the sonic side of digital gaming and its challenges, opportunities, and future directions.

Other workshops include “Guerra Acustica III: Perspectives on Acoustical Requirements for Small Rooms, With an Emphasis on Project Studios.” This session will discuss the characteristics that make for exceptional acoustics of a small room and explore methods for effective studio management. "The Changing Role of the Mastering Engineer" will focus on how new technologies as DVD Audio and Super Audio CD are affecting the techniques of today’s mastering engineer. "Methods for Evaluation of Surround Sound Reproduction" will uncover methods for reliable subjective and objective evaluation.

Additional workshop titles include “Automotive Audio,” “Project Studios,” “Digital Audio Workstations,” and “Microphones: What Is Vintage?”
Ragovoy And Tate Revisit ‘Magical’ Partnership

BY JIM BESSMAN

NEW YORK—Those discerning ’60s soul music fans who flocked to Manhattan’s Village Underground last month for Howard Tate’s first New York showing since his heyday were even more thrilled when he pointed to his songwriter-producer Jerry Ragovoy and announced that they were working together on a forthcoming project.

Sure enough, Ragovoy—who provided fellow Philadelphian Tate with “Get It While You Can,” as well as other signature hits for such Tate contemporaries as Garnet Mimms (“Cry Baby”), Erma Franklin (“Piece of My Heart”), and Irma Thomas (“Time Is On My Side”)—has already written and produced several new Tate sides, two of which were “Man Was Right” and “Sorry, Wrong Number,” he performed at the gig.

Ragovoy is waiting to complete the album before looking for a label. But the renewed partnership with the legendary Tate was a priority for the busy songwriter, who was instrumental in the Philadelphia/New York sou’wester scene of the ’60s and ’70s and has resided in the Atlanta area for the past seven years.

“I’m always writing and submitting material and listening to talent down here. But being in Atlanta, it’s sort of like I dropped out of the game today,” Ragovoy says. He lost contact with Tate in the early ’70s, Tate’s last release was in 1974, virtually vanished in 1980.

“Some roughly the past 12 to 15 years. I’ve been a part of five to 10 calls a year from club owners or bookers from all over the country looking for Howard,” says Ragovoy, who tried in vain to track him down.

REAPPEARING AFTER 20 YEARS

“No one in the universe knew where he was, and I presumed the guy may have passed away,” Ragovoy continues. “Then about three months ago a journalist from London called to talk to me for a story he was doing on Howard. I told him I hadn’t seen him in 20-some years and couldn’t help find him—and asked why he was doing an article out of the clear blue sky. He said Howard had a nice following over there and that he’d spoken to him the day before.

So Ragovoy obtained Tate’s phone number and called him. “I wasn’t thinking of getting back together and working, but I just wanted to see how he was and tell him people were looking for him,” Ragovoy says. “It was a total shock. He’d become a minister and gone through the lumps of life. We started talking about our music together and it evolved into, ‘Let’s do a record.’ He told me he hadn’t thought about recording again, but that [the idea of] recording with me again changed his mind.”

Facing the prospect of writing once more for Tate, Ragovoy’s first thought was to find a way of “crawling back into a time machine and recapturing the essence of what we were doing at that particular time,” he says. “To some extent we’ve done that, but I’ll tell you one thing: Art—as well as life—is not a static process. If it is, you’re in big trouble. I know from experience how Howard sings and what I can do with him, but hopefully, the dynamics of creativity have kept us moving forward and evolving into places we never thought of in these years before.”

“Get It While You Can,” of course, became an equally significant career milestone for Janis Joplin, who covered it along with four other Ragovoy classics: “Piece of My Heart,” “Try Just a Little Bit Harder” (which was originally recorded by Lorraine Ellison), “Cry Baby,” and “My Baby” (also first song by Minns). Ragovoy served as the musical director for the Denver run of the current off-Broadway biographical Joplin musical, Love, Janis, and caught it again at the Village Theatre a couple of nights before Tate’s triumphant return—just a few blocks away at the Village Underground.

A HIT FOR THE ROLLING STONES

Ragovoy also remains justly famous for writing “Time Is On My Side,” which was a big hit for the Rolling Stones after Irma Thomas cut it. Lesser-known, though, is jazz trombonist Kai Winding’s original instrumental version.

“I wrote the song in an hour—the fastest song I ever wrote,” Ragovoy says. “It was a classic tuntable hit: It got played all over the place on radio but didn’t sell three copies. But someone from Imperial Records heard it and wanted it for Irma Thomas, so I came up with some lyrics.”

But Ragovoy’s now-rejuvenated partnership with Tate remains his most “magical,” he says. “I seem to have a certain affinity for Howard—and of course, vice versa. I feel I know how to write for him, and that together we found the magic that was responsible for developing his style from the very beginning—which makes it so special.”

Ragovoy, who runs the production company Jerry Ragovoy Productions and is published by the Tune Room (ASCAP), recently launched a new production company, the Funk Foundation, that is overseeing the Tate project.
Parallel Imports Trouble Australia
Citing Increase Of Pirate CDs From Asia, Music Industry Calls For Legislation

BY CHRISTIE ELIEZER

The contentious debate over parallel imports in Australia has been reignited, with leading figures in the music industry calling for legal changes to counter an increase in piracy.

The problem was highlighted by a recent admission by the Sanity chain, which has a 27% share in music retail—that around 30,000 pirated copies of four releases from a Malaysian supplier had been found on its shelves (Billboard Bulletin, July 6).

In July 1998, the Australian government rushed through changes to copyright law to allow parallel imports. Although at the time the music industry expressed fears that, as a result, the domestic market for legitimate products would go away, the move was seen as benefiting music retailers. Three years later, however, government claims that extra competition would bring CD prices down by $3–$7 Australian ($2.50–$3.50) have not been fulfilled.

The Music Industry Piracy Investigation (MIPi) unit estimates that the Australian pirate-CD market is now worth $70 million Australian ($35 million) annually. This accounts for 9% of the domestic Australian music market—up from 4% pre-July 1998.

"I don't think this issue is ever going to go away," says Emmanuel Candi, executive director of the Australian Record Industry Assn. (ARIA). "The promises made by the advocates of the open market were misleading. Their calculations were based on the Australian dollar [being] worth more than 80 cents to the American dollar. The Australian dollar is currently worth only 50 U.S. cents."

Initially ARIA attacked the government for changing the law. Now it is attack ing the government for not doing enough to counter the piracy problem either through its enforcement agencies or by ensuring that courts take a tough stance when pirates are caught.

The government rejects the idea that piracy and parallel imports are linked, dismissing ARIA's figures on piracy as inflated. But major opposition party the Australian Labour Party (ALP) has promised to change the rules if it gains power after the elections this year in Australia.

One of the ALP's proposed changes would allow retailers to import only if local suppliers cannot make the product available within 30 days of overseas release. Candi calls the ALP alternative "a sensible move". It puts pressure on the local industry to get product out and provides a sense of competitiveness.

The Australian Music Retailers Assn. (AMRA), representing 250 independent

ent outlets and some chains, is concerned about MIPi comments that one in 10 CDs sold in the country could be counterfeit. Executive director Robert Walker notes, "Parallel imports have weakened copyright protection, and music piracy prevails where copyright enforcement is weak." Recalling previous AMRIA warnings to government on the subject, he adds, "The association is disappointed that its fears have been vindicated."

Brett Cottle, CEO of the Australasian Performing Right Assn., claims it would be "simple and feasible" to reenact the pre-1998 import rights. He adds that, in the publishing sector, the removal of import protection has "created an environment of great legal and commercial uncertainty for all relevant copyright owners."

BY LIN GU

BEIJING—The People's Republic of China will deliver its first international music star within the next three to five years, according to MTV Networks International president Bill Roedy.

Roedy was speaking July 20 in Beijing at the third annual MTV/CCTV Music Honors show, which was organized by the music channel's MTV Networks Asia division and local state broadcaster China Central Television.

Describing the event as exciting and—thanks to local sponsorship deals—profitable, Roedy said China is regarded by MTV as "having the greatest market potential in the region."

Predicting the emergence of a major international music star from the Chinese mainland, Roedy added that the artist would "not necessarily sing in English."

Awards in a total of 25 categories were made during the MTV/CCTV event, to Chinese and international acts. Judging in the majority of categories is by a committee selected by MTV and CCTV from music-oriented media representatives in the region and the staff of both broadcasting companies. Two viewers' choice awards, for best male artist (China) and best female artist (China), are voted for by the public.

Among the honorees were Warner Music's Sammi Cheng (female artist/Hong Kong) and Aaron Kwok (male artist/Hong Kong), Sony Music's Wang Lee Hom (song of the year), and Magic Stone-signed Wu Bai (male artist/Taiwan). Sony's Coco Lee and What's My Name's Jacky Cheung were respectively named female and male artists of the year (Pan-Asia).

There were a total of six international categories. EMI-signed Vanessa Ma (winner, international cross-over artist) and Sony's British boy band A1 (winner, international pop group) both performed live, but performances by Chinese acts took up the majority of the evening.

The show premiered on the CCTV 3 channel at 10:08 p.m. July 27 and is due to be broadcast Aug. 5 on the MTV Mandarin channel.

Unknown Susheela Raman’s ‘Rain’ Rises In Mercury Rankings

BY NIGEL WILLIAMSON

LONDON—In the 10-year history of the Technics Mercury Music Prize, it is doubtful whether a more unexpected record than Susheela Raman’s Salt Rain (Narada) has ever appeared on its 12-strong short-list for the best British/Irish album of the year.

Even among the professional music critics who assembled to hear the announcement July 24 in central London, there was shock as Raman’s name was read out alongside the likes of Radiohead and P.J. Harvey. Few knew anything about the artist—and even fewer had actually heard her record. "The following day we had to order 10,000 additional copies," says Kirsten MacNess, managing director of Mac2o, which is distributing the album in the U.K.

Raman, 28, admits, "The album has hardly even been reviewed, so people are entitled to be surprised. I was amazed myself. But I’m coping pretty well. I don’t think I’ll be on the list as a token." "The Mercury Prize has a good track record for picking British-Asian albums, and Susheela is doing something different from the likes of Nitin Sawhney and Talvin Singh, who’ve made the list before," MacNess says. She took the decision to nominate the record and paid the £160 ($200) entrance fee.

Unlike most British-Asian artists who basically fuse Indian influences with dance beats, Raman’s style is far more lyrical. "I regard myself as a singer/songwriter," she says. "My music isn’t very urban. You can hear the wide-open spaces and the landscape I grew up in."

Born in 1973 in London to South Indian parents, Raman’s family emigrated to Australia when she was four.

She returned to Britain in 1997.

Salt Rain ranges from arrangements of 18th-century classical Sanskrit songs to Raman’s own contemporary compositions. Gerard Beullac, VP of marketing for Narada in Europe, calls it “an album of hybrid, transcultural world pop with jazz and folk influences.”

Narada operates in Europe under the umbrella of Virgin Continental, which is distributing the album in all European territories except the U.K., where it is released via Mac2o. Even before the Mercury nomination, interest was particularly strong in Spain and France, and Beullac had set a target of 100,000 units over six months.
New Chapter Begins For Degiorgio
Dance Veteran Returns To Canada To Focus On Production/Publishing Ventures

BY LARRY LeBLANC
TORONTO—Canadian dance producer/writer/producer Vince Degiorgio has become a dance producer in his new role as VP of international A&R for BMG to develop his decade-old production/publishing firm, Chapter 2 Productions. Since then, he has opened a studio in Vancouver, operated by producers Russell James and Sean Eyre, and he has been overseeing productions of Toronto pop trio Blushed and dance-based singer Kelly Allman of Edmonton, Alberta, and Sabrina of Vancouver.

Chapter 2 Productions, which owns 150 masters, has production and publishing agreements with such leading Canadian dance-pop producers as Tomas Borbek, in Edmonton, Raymond MacDonald and Ryan Hall in Calgary, Alberta, Mike Schell and Colin McMillan in Toronto, and Ivan Pavlin in Montreal.

"We have a lot of exciting projects happening," says Degiorgio, who is relocating from New York to Los Angeles, commuting regularly to Vancouver. "I did the major [label] thing for 10 years. That's a long time.


"Vince has a real passion and knowledge of dance pop," Jamieson says. "When I brought him to New York, I thought it would be a good role for him."

In 1997, Degiorgio, with Dave Novik, RCA's senior VP of international A&R, was pivotal in building the label's support for "N Sync. Degiorgio also oversaw the U.S. version of the band's debut album. Its original version, released May 1997 in Germany, Switzerland, Austria, and Eastern Europe, was a co-production with Orlando, Fla.-based Destination Continental Records and BMG Ariola Munich. In 1999, the group had recorded with the Cherion Productions team of Deniz Pop and Max Martin with Kristian Lundin supervised by BMG A&R exec Andreas von Oertzen in Munich.

Love Inc. frontman and celebrated Canadian club DJ Chris Sheppard has witnessed Degiorgio's three-decade-long ascent from being an international elder statesman of dance. "Vince was the first Canadian [producer] to take dance music into America," Sheppard says. "I remember seeing him at "Shoom" in the '80s and the Canadian Music Seminar in New York. He was just connected with everybody around the world." Degiorgio, he adds, is "also a fantastic songwriter."

Signed to BMG Music Publishing Canada, over the years Degiorgio has penned tracks for such international dance acts as Carol Medina, Andrew Kornis, Pandella, Inner City, and Japanese star Tomomi Kahara. In the past year, Degiorgio has enjoyed a hot co-writing streak. He co-penned "Lover's" (Vince Kartheiser, "Six Feet Under") and "Lost in the Night" (Love Inc.'s, "Six Feet Under").

Degiorgio's career began in 1978 as a club DJ and as buyer at Toronto Discosound. In 1982, he formed the Toronto-based independent! Power label, which released more than 250 12-inch dance singles during the next seven years. Degiorgio licensed tracks from Europe and produced the label's domestic acts.


"We had a tremendous run in developing European product in Canada," Degiorgio says. Jamieson recalls, "Clive Davis used to regularly call Vince to check out what was going on. We broke all that stuff, and Clive knew it. So Vince was valuable. He still is."
Late Christmas Present. Frankfurt-based songwriter and producer Peter Ries has collected a platinum award for Canadian sales of 'N Sync's album, Home for Christmas. Ries and partner Cherice C. Thomas penned the song "It's Christmas" for the album, which has sold nearly 3 million copies in the U.S. and Canada alone. The album has enjoyed success all around the world, but ironically has largely gone unnoticed in Ries' homeland, Germany, where he runs his companies FM Production and FMN Music Publishing.

Destiny-Thailand. Sony Music Asia made "Survivor Island" the theme of its late May sales/marketing conference in Phuket, Thailand. Appropriately, special guests at the conference were Destiny's Child. The band attended the event despite lead singer Beyoncé Knowles falling ill. Pictured, from left, are Jim Sibey, senior director of international marketing for Columbia Records; Celestine Knowles, artist management; Richard Denekamp, president of Sony Music Asia; Thomas Aaron, VP of international for Columbia Records; group members Michelle Williams, Beyoncé Knowles, and Kelly Rowland; John Ingrassia, executive VP of Columbia Records; and Andy Yavasis, VP of Sony Music Asia.

Linkin Test Theory in London. In London to play a sold-out gig at the city's Brixton Academy, Warner Bros. Records' band Linkin Park met up with Warner Music International (WMI) execs to collect special awards for 1 million international sales of its hit album Hybrid Theory. Pictured with the awards in the back row, from left, are band member Joseph Hahn; Paul McGhie, marketing manager of U.S. labels for WMI Europe; Andy Murray, VP of international marketing for WMI; band member Brad Delson; Thomas Starckjohann, VP of marketing for WM Europe; band member Rob Bourdon; Paul-Rene Albertini, president of WM Europe; band member Mike Shinoda; Melanie Urquhart, promotions manager for WM Europe; and Jon Uren, senior director of marketing/promotions for WM Europe. Kneeling in the front, from left, are band members Phoenix and Chester Bennington.

The Man With the Golden Disc. Alex Chan, president of Universal Music Hong Kong, made a special gold disc presentation (10,000 units) to British string quartet Bond in recognition of sales in the territory of its debut album, Bond. Chan, left, is pictured during the group's recent promotional visit with, from left, band members Haylie, Gay-Yee, Eos, and Tania.

Fabled Solomon Puts Pen to Paper. Rondor Music London has re-signed Shep Solomon, whose song "Don't Stop Movin'" was recently a No. 1 hit in the U.K. for S Club 7. Solomon is currently writing for Kylie Minogue in London but will soon travel to Nashville to work with Craig Wiseman. Annie Rodoff, Chris Parren, and Jeff Steele. Pictured after the signing deal in the back row, from left, are Solomon; Marc Sher, senior creative manager for Rondor London; and Richard Thomas, managing director for Rondor London. Pictured in the front is Lance Freed, president of Rondor Music.

Overnight Man. Zomba Records Singapore GM Julius Ng, second from right, and his team presented Zomba International Record Group managing director Stuart Watson, right, with an award to celebrate the company's success in the territory. The latest albums by Britney Spears, 'N Sync, and Backstreet Boys have sold 150,000 pieces combined in Singapore, aided by BMG distribution and Zomba's own sales operation, headed by Kenny Lim. The result, according to Watson, is a 4.5% share of the local market for Zomba. Behind the celebrating team is the company's own Britney-branded delivery van.

Per Meets His Peers. Peermusic Sweden has secured the talents of songwriter Per Magnusson for an exclusive worldwide co-publishing/administration deal. Magnusson has penned lyrics and been involved in producing hits for the likes of Britney Spears, Westlife, 5ive, Boyzone, and Backstreet Boys. Pictured celebrating the deal, from left, are Magnus Larkeryd, creative manager for Peermusic Stockholm; Magnusson; and Hasse Skog, managing director of Peermusic Stockholm.

Virgin Explodes Into Beirut. Richard Branson opened the first Virgin Megastore in the Middle East July 3 in the Place des Martyrs, Beirut. Operated under a franchise with the Murr TV Group, the store has been built inside Le Opera, a restored historic cinema in the center of Beirut. The opening attracted more than 3,000 people, including the Prime Minister of Lebanon. The 20,000-square-foot store is expected to significantly expand the Lebanese market, as well as represent the flagship for Virgin in the Middle East. Branson marked the opening by detonating a massive fireworks display.
**Hits of the World**

### Japan
- **New Entry**: The Peace, "Hibakusha Tetsudon";
- **New Entry**: Final Distance, "Kei";
- **New Entry**: SMAG, "Sakuranbo No Kaze";
- **New Entry**: Johnny the Surfer, "Futatsu no Kizuna";
- **New Entry**: AOA, "Hana no Souzou";
- **New Entry**: 5 Rhythym, "Romantika";
- **New Entry**: Back on Track, "Eternity";
- **New Entry**: Appreciating 4 Songs EP, "Chick-a-Dee, Choo-Dee, Doo-Dee".

### United Kingdom
- **New Entry**: Eternal Flame, "You're The One That I Want";
- **New Entry**: Bootylicious, "Don't Trip on This";
- **New Entry**: Eternity/ The Road to Mandalay, "Heat";
- **New Entry**: Various Artists, "Perfect Gentleman";
- **New Entry**: The Wire, "Heat Is On";
- **New Entry**: Shaggy, "Angel";
- **New Entry**: Various Artists, "We Are Family";
- **New Entry**: N'Sync, "I'll Be There";
- **New Entry**: Various Artists, "Dirty Dancing: The Ultimate Collection";
- **New Entry**: Travi$ "Appetite for Destruction".

### Germany
- **New Entry**: Angelic, "Everytime We Touch";
- **New Entry**: Follow Me, "Come With Me";
- **New Entry**: Lady Marmalade, "Who's Lovin' You";
- **New Entry**: Miss California, "Don't Forget Your Smile";
- **New Entry**: Miss Pacific, "Oh, Darling";
- **New Entry**: Various Artists, "Perfect Gentleman";
- **New Entry**: Heaven Is A Halfpipe, "My Paper Piano";
- **New Entry**: Shaggy, "Angel";
- **New Entry**: Various Artists, "The Ultimate Collection";
- **New Entry**: Various Artists, "The Ultimate Collection".

### France
- **New Entry**: World Morning, "Moon River";
- **New Entry**: Various Artists, "This Is It";
- **New Entry**: Various Artists, "The Ultimate Collection";
- **New Entry**: Various Artists, "The Ultimate Collection";
- **New Entry**: Various Artists, "The Ultimate Collection".

### Canada
- **New Entry**: The Standard, "100 Years";
- **New Entry**: Perfect World, "2 Venezuela";
- **New Entry**: Everyday At The Bus Stop, "Futon";
- **New Entry**: Perfect Gentleman, "Revolution";
- **New Entry**: The Eagles, "Now You're Gone".

### Spain
- **New Entry**: Kinki Kids, "Joey's Entertainment";
- **New Entry**: Mr. Children, "Solaire";
- **New Entry**: Various Artists, "The Ultimate Collection";
- **New Entry**: Various Artists, "The Ultimate Collection";
- **New Entry**: Various Artists, "The Ultimate Collection".

### Australia
- **New Entry**: Pure and Simple, "Heatwave";
- **New Entry**: Travi$ "Appetite for Destruction";
- **New Entry**: Shaggy, "Angel";
- **New Entry**: Various Artists, "The Ultimate Collection";
- **New Entry**: Various Artists, "The Ultimate Collection".

### Italy
- **New Entry**: Various Artists, "The Ultimate Collection";
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- **New Entry**: Various Artists, "The Ultimate Collection".

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**ALBUMS**

### Japan
- **New Entry**: Soundtrack, "Lost in Translation";
- **New Entry**: Soundtrack, "October";
- **New Entry**: Soundtrack, "Soundtrack";
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### United Kingdom
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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, emailnewsletter@musicandmedia.co.uk.**

NEW = New Entry  RE = Re-Entry
Eurocharts are compiled by Music & Media from the national singles and album sales charts of 18 European countries.

HOLLAND

SINGLES

1. Survivor
2. Shaggy
3. Gorillaz

SWEDEN

SINGLES

1. Survivor
2. Shaggy
3. Gorillaz

NEW ZEALAND

SINGLES

1. Pure and Simple
2. Fusha Fusha
3. Follow Me

DENMARK

SINGLES

1. Shaggy
2. Gorillaz
3. Babyshambles

PORTUGAL

SINGLES

1. Ascenso
2. Desenho
3. Saudade

Argentina

SINGLES

1. Chiquititas
2. Christian Castro
3. Chichi Peralta

COMMON CURRENCY

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

ARTIST

MANU CHAO

D12

DESTINY'S CHILD

Dido

Gorillaz

N Sync

Shaggy

SOUNDTRACK

USHER

BRITISH BORN SINGER-SONGWRITER Richard Thompson, and made her debut appearance at the U.K.'s annual WOMAD festival in Reading. Her first single, "Bus of Life," was released on Manchester-based Ugly Man Records in April, and her debut album, A Smaller Version of the Real Thing, is due for release this fall. Critical response has been excellent, with several reviewers suggesting that she is not the U.K.'s answer to Tracy Chapman—a comparison she finds flattering but surprising. "I love her voice, and her songs are brilliant," Onyama says. "But I have to admit that until people told me I sounded like her, I'd never actually listened to her records."

HAYLEY GOES TRIPLE-PLATINUM: At the tender age of 14, Hayley Westenra has scored a surprise triple-platinum hit for Universal Music New Zealand (platinum is 15,000 units) with her eponymous debut album. The project is an eclectic mix of the young vocalist's take on classic and modern sounds. Westenra is not the first New Zealander to release a solo album, but her success has prompted a shift in the market towards more diverse and experimental sounds.

S الطريقة المستخدمة

MARGARET WILD

Global Music Pulse

Even better than the real thing: Just 18 years old, Josephine Onyama has been writing and performing her own songs for five years. Finishing school only two months ago, the British-born singer of Nigerian descent had the biggest week of her career so far at the end of July, when in the span of four days she played a London showcase, supported veteran singer/songwriter Richard Thompson, and made her debut appearance at the U.K.'s annual WOMAD festival in Reading. Her first single, "Bus of Life," was released on Manchester-based Ugly Man Records in April, and her debut album, A Smaller Version of the Real Thing, is due for release this fall. Critical response has been excellent, with several reviewers suggesting that she is not the U.K.'s answer to Tracy Chapman—a comparison she finds flattering but surprising. "I love her voice, and her songs are brilliant," Onyama says. "But I have to admit that until people told me I sounded like her, I'd never actually listened to her records."

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MARGARET WILD

Global Music Pulse

Even better than the real thing: Just 18 years old, Josephine Onyama has been writing and performing her own songs for five years. Finishing school only two months ago, the British-born singer of Nigerian descent had the biggest week of her career so far at the end of July, when in the span of four days she played a London showcase, supported veteran singer/songwriter Richard Thompson, and made her debut appearance at the U.K.'s annual WOMAD festival in Reading. Her first single, "Bus of Life," was released on Manchester-based Ugly Man Records in April, and her debut album, A Smaller Version of the Real Thing, is due for release this fall. Critical response has been excellent, with several reviewers suggesting that she is not the U.K.'s answer to Tracy Chapman—a comparison she finds flattering but surprising. "I love her voice, and her songs are brilliant," Onyama says. "But I have to admit that until people told me I sounded like her, I'd never actually listened to her records."

HAYLEY GOES TRIPLE-PLATINUM: At the tender age of 14, Hayley Westenra has scored a surprise triple-platinum hit for Universal Music New Zealand (platinum is 15,000 units) with her eponymous debut album. The project is an eclectic mix of the young vocalist's take on classic and modern sounds. Westenra is not the first New Zealander to release a solo album, but her success has prompted a shift in the market towards more diverse and experimental sounds.
Skynyrdf's Wilkeson Dies

BY RAY WADDELL

The tragic legacy of Lynyrd Skynyrd added another chapter July 27 with the death of bassist Leon Wilkeson at age 49.

Wilkeson, whose tenure in the band dated back more than 30 years to its earliest days in Jacksonville, Fla., died in his sleep in his room at the Sawgrass Marriott Resort & Beach Club in Ponte Vedra Beach, Fla.

The local medical examiner cited natural causes; Wilkeson suffered from chronic liver and lung disease.

In the wake of Wilkeson's death, the band postponed eight shows, beginning July 30 at the Coors Amphitheatre in Chula Vista, Calif., through Aug. 10 in San Jacinto, Calif. Dates beginning Aug. 11 in Las Vegas through Sept. 16 in Louisville, Ky., will go on as planned, with Van Evans on bass. The eight dates will be rescheduled.

Death is nothing new to the band. A 1977 plane crash, which Wilkeson survived, took the lives of original lead singer/principal songwriter Ronnie Van Zant, guitarist Steve Gaines, singer Cassie Gaines, and road manager Dean Kilpatrick.

After reincarnations in such guises as the Rossington Collins Band, Lynyrd Skynyrd resurfaced with Johnny Van Zant as vocalist in 1987, alongside founding members Allen Collins, Gary Rossington, and Wilkeson. Collins died in 1990 at 37 from complications stemming from a car accident in 1986. Rossington and Powell are now the only two original members remaining.

Band members were "stunned" by Wilkeson's death, Johnny Van Zant says. "It seems like the mark of the 'x' is on Skynyrdf once again. I don't know if you ever get used to this. You just get numb. Lynyrd Skynyrd has survived a lot of things, and hopefully the music will carry on."

Wilkeson was known for his wide array of on-stage hats and unique bass-playing style. Van Zant praises the bassist's gentle nature and his skills as a musician. "Leon played bass like a lead guitar player. He was a colorful person, a friend, and he never had a bad word for anyone. He was one of a kind."

Longterm plans for the hard-touring band are up in the air, Van Zant says. "Our plans right now are to get Leon buried, and then we'll think about what we're going to do. We don't want to let any of our fans down."

Wilkeson, who was buried July 31 in Jacksonville, is survived by his son, Lee; parents, Russell and Mabel; a brother; and two sisters. The family asks that in lieu of flowers, donations be made to the Musicians Assistance Program.

PHISH TRIBUTE CD: Trans World Entertainment is the exclusive retailer offering the two-CD charity album Sharin' in the Groove: The Music of Phish. The project—which includes contributions from Jimmy Buffet, Dave Matthews, and Little Feat—and from members of Jefferson Airplane, Talking Heads, and Los Lobos—will be available at FYE, Strawberries, and Coconuts stores. A portion of the profits will be donated to the Mockingbird Foundation, a charity for music education. Contact: Courtney Bresky at 518-452-1422, ext. 7121.

SHARELL CONCERT: The benefit concert Sharell Salutes the Movie Songs will take place Aug. 11 at the Buhl Park Casino in Hermitage, Pa. Attendees will see guest performances by Jerry Sharell, director of media relations/corporate events for WEA, Janine Sharell Barlow, and Dominick Farinacci. Proceeds will be donated to Buhl Park Summer Youth Programs. Contact: Carole Dunkerley at 724-962-9468.

Lifelines

DEATHS

Robert B. Ferguson Sr., 73, of undisclosed causes, July 22 in Jackson, Miss. Ferguson wrote and produced Ferlin Husky's "Wings of a Dove," a country music hit in 1960. He also produced albums for such artists as Chet Atkins, Dolly Parton, Porter Wagoner, and Lester Flatt. Ferguson is survived by his wife, two sons, two daughters, and two brothers.

Calendar

AUGUST


Aug. 7, View From the Top: Record Distribution in the New Millennium, presented by the National Assn. of Record Industry Professionals, Four Seasons Hotel, Los Angeles. 818-769-7007.


SEPTEMBER

Sept. 7-9, Street Scene 2001, downtown San Diego. 619-557-8490.


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ALL-STAR JAM: The 15th annual KMEI All-Star Summer Jam featuring Musig Soulchild, Erick Sermon, Ginuwine, Usher, Jagged Edge, Mary J. Blige, Sunshine Anderson, Jaheim, and Jimmy Cozier will benefit a variety of charities in northern California. Tickets for the Aug. 18 event at the Shoreline Amphitheatre in Mountain View, Calif., are available for the general admission price of $32.50. Reserved seats cost $58.50. Under the umbrella cause Peace on the Streets, donations from past concerts have been made to such organizations as the Vanished Children’s Alliance and the Haight Ashbury Free Clinic. Contact: Katie Eyerly at 415-538-5607.

Good Works

Solution to this week’s puzzle (page 86)

Good Works

For Pete's Sake.

Alt-rock act Pete recently recorded a performance for the HBO series Reverb. Greeting the group backstage, Warner Bros. Records president Phil Quaranta is flanked by, from left, Pete bassist Lars Alver- son, vocalist David Terrana, and manager Vinny Rich; Warner Bros. direc- tor of A&R/staff producer Brad Kaplan; and Pete drummer Scott Anderson and guitarist Rich Andruska.

Lifelines
Music Improves For Sony, Universal

Strong Sales In Japan Balance Effects Of Weak U.S. Market

BY BRIAN GARRITY

NEW YORK—In spite of a soft U.S. music market, the music divisions of Sony and Vivendi Universal both posted improved financial results for the three months that ended June 30.

Sony’s music operations—U.S.-based Sony Music Entertainment and Japan-based Sony Music Entertainment (Japan) (SMEJ)—benefited from an operating loss of 5 billion yen ($41.1 million) a year ago with an operating income profit of 4.4 billion yen ($36.2 million) in the current quarter. Revenue rose to 147.3 billion yen ($1.19 billion) from 130.7 billion yen ($1.06 billion).

Vivendi’s music arm, Universal Music Group (UMG), reports that quarterly earnings before interest, taxes, depreciation, and amortization (EBITDA) rose 16.8% to 271 million euros ($326.1 million), from 232 million euros ($202.1 million) last year. Revenue at UMG was essentially flat at 1.54 billion euros ($1.34 billion) vs. 1.53 billion euros ($1.33 billion) last year.

“Music has been able, in a weak market, to increase its revenue and strengthen its leadership,” says Jean-Marie Messer, Vivendi Universal.

Music Network Doubles

Purchase Of 64 Wherehouses Shows Faith In Sector

BY ED CHRISTMAN

NEW YORK—With its planned acquisition of 64 Wherehouses Entertainment outlets, the Music Network remains one of the few music-specialty chains in growth mode.

Michael Goldwasser, president/COO at Norcross, Ga.-based Music Network, says it is expanding now because it thinks the music-specialty business will rebound, thanks to the emergence of the DVD market, the diversification of product lines beyond music, and interest in such new formats as DVD-Audio and Super Audio CD. He says, “If we weren’t bullish on this business, we wouldn’t be doing what we’re doing.”

The Music Network entered into a definitive agreement to acquire Wherehouse stores, with the closing date on the deal set for Thursday (9). Terms of the deal were not disclosed.

Larry Gaines, president of Torrance, Calif.-based Wherehouse Entertainment, says the stores his company sold were unproductive in inefficient markets. “This way we can focus on those stores that are doing well, instead of worrying about stores that are not doing well.”

Gaines calls the sale a good business decision for the chain. He adds that the company’s owners, Ceres Partners and Alvarez & Marshall, are still “fully engaged” in the music business and would consider an acquisition if the right opportunity came along.

Meanwhile, the deal, when completed, will bring the Music Network’s store count to about 115 outlets and its annualized volume to about $125 million, Billboard estimates. Goldwasser says the Music Network will use its new $30 million asset-based revolving credit facility from Wells Fargo Retail Credit to finance the deal.

The agreement marks Music Network’s third acquisition in the past 20 months. In December 1999, it acquired the 18-unit Willis’ chain, and in August 2000 it snapped up the six-unit Kemp Mill Music chain.

The chain also operates stores under the names Characters and Starship. The Starship logo was used by Goldwasser and his partner Michael Parkinson in 1967, he said that chain until August 1994, when they sold Starship to the One-Stop Music House, which operated Peppers and Goldwasser and Parkinson bought back Starship as well as Peppers in February 1997, when One-Stop got into financial trouble.

Sources suggest that the acquired Wherehouse outlets, as well as a good chunk of the existing Music Network network, will be rebranded as The Turtle’s, a chain that slipped into oblivion in 1989, when it was acquired by Super Club. Super Club was bought by Blockbuster Music in 1993, then sold to Wherehouse in 1998. As part of the current deal, Wherehouse is apparently turning over The Turtle’s logos to the Music Network.

With the acquisition, Music Network now has stores in Georgia, Alabama, Mississippi, Virginia, North Carolina, Maryland, Delaware, Tennessee, Florida, and Washington, D.C. “This acquisition is a perfect match for us,” Goldwasser notes. “The majority of them lay on top of the markets that we are already in, and they are one-day- or two-day UPS from our distribution center, so we will be able to work these stores very efficiently.”

Goldwasser says the chain should be able to adjust the acquisition without too much trouble, noting that the Wherehouse stores will all be converted to the Music Network’s point-of-sale system shortly after the deal closes.

He also says that his chain’s management team is up to the task of handling a chain that is doubling in size.
NARM Sharpens Its Image

BY BRIAN GARRITY

The National Assn. of Recording Merchandisers (NARM) hopes to increase its profile on Capitol Hill and bolster its position on digital music issues with a rebranding effort and a newly hired lobbying team. The retail group is redesigning its logo and will add the tag line “The voice of music retailing” to all materials. It has retained public-policy management firm the Dotko Group to act on its behalf in Washington, D.C.

NARM president Pam Horovitz says, “With our mandate to address digital-distribution issues becoming more pressing than ever, the board decided that our efforts to preserve a healthy retail marketplace must be enhanced by providing timely research and technical data, fostering dialogue with the content community, and making sure our views and positions are heard loud and clear in the courts and in Washington.”

NARM plans to launch a political action committee. The organization recently won a seat in the late ’80s and early ’90s, when licensing legislation was a prominent issue. “Advocacy on behalf of the music-retailing community is critical right now, and we are going to have a much higher profile in Washington, D.C.,” executive VP Jim Donio says. “That’s a big piece of this initiative: to refine the brand so that people know immediately what the organization stands for, who it represents, and what the core constituency is.”

Donio adds that strong brand awareness is critical to an effective lobbying effort. Although the trade group is known de facto as the music-retailing organization, Donio says, research indicates that name doesn’t really say that: “The name National Assn. of Recording Merchandisers sometimes requires some explanation in terms of, ‘What is this about?’ ”

But the organization did not want to lose the brand power the acronym NARM has with its event business, so it decided to incorporate the tag line into the logo. The logo is expected to be introduced at NARM’s fall conference.

MTV.com has begun selling downloads from Warner Music Group and BMG Entertainment as part of a previously announced arrangement with RioPort. EMI downloads are already available on the site; content from Universal Music Group and Sony Music is pending.

RealNetworks has terminated 140 staffers, or 15% of its Seattle-based workforce, in a $5 million restructuring designed to balance costs and sustain long-term growth objectives. The Internet company does not anticipate any further layoffs, according to a representative, who adds that the cuts do not affect the planned subscription service MusicNet.

Yahoo Music is featuring Backstreet Boys as its artist of the month for August. As part of the promotion, Yahoo will Webcast on Aug. 31 a Backstreet Boys concert from the band’s Black & Blue World tour; members of the band’s official fan club will be able to access exclusive live, in-concert footage. Other elements of the promotion include a contest to win either a surfboard originally given to Backstreet Boys in Australia or one of 25 CDs signed by the band.

Sweet Moment. At New York City’s Water Club, Sony Music Entertainment executives presented Columbia Records recording artist Jessica Simpson with a plaque to mark worldwide sales of 3 million copies of her debut album, “Sweet Kisses.” Featured, from left, are Columbia Records executive VP/GM Will Bobowick; Columbia Records Group executive VP John Ingrassia; Simpson’s co-manager and father, Joe Simpson; Sony Music Entertainment chairman/CEO Thomas D. Moltz; Jessica Simpson; Columbia Records president Don Ierenna; Simpson’s mother, Tina Simpson; Columbia Records Group executive VP of promotion Charlie Waltz; and co-manager and Hoffman Entertainment president/CEO Randy Hoffman.
Amazon Plans To Lower Prices On CDs

BY BRIAN GARRITY

NEW YORK—In an attempt to increase traffic and sales in the second half of 2001, Amazon.com intends to lower CD prices as part of a discounting effort in its core books, music, and DVD/video (BMV) business.

“We believe we have the ability to pass along higher discounts to our customers,” Amazon CFO Warren Jenson told analysts during the company’s recent second-quarter earnings announcement. He added that Amazon could give some of its productivity gains back to its customers in the form of cost savings, yet still meet the financial goals for its BMV business.

The company also plans to expand its growing used-goods business, which accounted for 11% of second-quarter sales in U.S. BMV. “From a bottom-line perspective, we are largely indifferent as to the sale of a used item vs. the sale of a new item,” Jensen said, noting that both were important parts of the customer experience.

CEO Jeff Bezos said he was unconcerned about used-item sales cannibalizing new product offerings. He also called the performance of the used business “quite amazing. Customers are telling us they love having access to customer reviews, artist information, and editorial content—not just when they’re looking to buy a new CD, but when they’re looking to buy the same CD, used.”

Bezos also touted Amazon’s “big box solutions” strategy, which includes a joint e-commerce offering with Borders Group that will launch in the second half of the year.

Amazon reported essentially flat second-quarter sales for its BMV operation, which amounted to $168 million, or 1.1% to $168.7 million from $168.7 million a year ago. Through the first half of the year, BMV revenue is up slightly, rising to $795.3 million vs. $789.6 million in the first half of 2000.

Overall, Amazon posted a net loss of $168 million, or 47 cents per share, in the second quarter, vs. a loss of $317 million, or 91 cents per share, in the same period last year. First-half loss was $402.5 million, or $1.09 per share, vs. a loss of $625.6 million, or $1.80 per share. First-half revenue rose to $1.17 billion from $1.15 billion.

AOL has made a $100 million equity investment in Amazon, with an option to make a “friendly” takeover offer, but analysts say it’s unlikely that AOL will make a bid. Geoff Klarer, Mutual analyst, Jeffrey Logsdon says he’d be “very surprised” if AOL decided to incorporate Amazon’s business model in the next 90 days, adding that the company is busy preparing itself with Time Warner. For its part, Amazon will bring elements of its technology to AOL’s shopping channel, expanding on a 1997 marketing deal.

Shrinking losses and the AOL investment weren’t enough to offset investor concerns. Lower revenue projections sent Amazon shares falling 25% July 24, the day after the release of the second-quarter financial results.

The e-tailer has revised its projected sales growth for 2001 to 11% to 16% from 20% to 30%.

Several brokerages have downgraded Amazon’s stock.

Assistant in preparing this story was provided by Matt Beno in New York.

New-release listings can be found at billboard.com.
MTV.COM REDESIGN: MTV.com is giving a new look for its site (see graphic, below). The redesign is expected to begin beta-testing Monday (6) with full promotion kicking in Saturday (11), according to MTVi chief Nicholas Butterworth. The revamp is intended to reflect the MTV 360 strategy of creating synergies among the Web site, the MTV network, and MTV viewers. Butterworth says every page on the site will give users more information about music, the TV network, and other users. The site will feature a suite of community functions, including instant-messaging, e-mail, and message boards.

Fans can create personal profiles and share stories: lists of favorite music, videos, and MTV shows; and other interests. Users will be able to search the profiles, and each MTV.com page will display its most recent visitors, offering opportunities for fans with similar interests to communicate via instant messages and e-mail. Data from the profiles will be used in charts on the site detailing favorite bands and albums, as indicated by MTV.com users.

Other new convergence features include a "What's On" bug located in the upper-left corner of every page, informing users of what is currently happening on MTV, MTV2, and MTVi; and a new Extended Play, which offers exclusive interviews and articles, online video premieres, and downloads, as well as cybercasts, chats, and other events that stretch beyond cable programming; and redesigned sites for such established programs and events as MTV2's Control Freak, the upcoming 2001 Video Music Awards, and MTV's Total Request Live.

PROFITING FROM PEEP-TO-PEER: Publicly traded Petapert Holdings has formally launched a file-swapping network, Gnutella, based on the Gnutella open-standard technology. The company—the only publicly traded business to use the Gnutella technology to date—does not have content license agreements with the music industry. Nor has it earned substantial revenue from file-sharing, beyond some advertising on its Web site.

What it does have is a base of roughly 3.5 million users who have downloaded beta versions of its software, which competes with other Gnutella applications, such as BearShare and LimeWire.

Co-founder/director/chairman Jonathan Levinson says the company is considering offering premium pay-for-features along with the basic service. Petapert is considering charging for the ability to download portions of one file from multiple users in order to expedite the process and allow users to resume downloading a file where it left off if the original connection is broken.

BY STEVE TRAIMAN
NEW YORK—New digital music formats and products, along with the rise of Internet-enabled music entertainment centers, were a focus of the recent PC Expo held in New York City at the Jacob Javits Convention Center. Standing to benefit from many of these developments are music retailers that have broadened their product lines to include consumer electronics. Technology breakthroughs are creating new revenue options in music via phones and hand-held personal digital assistants (PDAs).

Front and center at PC Expo was DataPlay's new optical-disc music technology, which is moving toward a consumer launch. DataPlay and Imation announced a strategic partnership that makes Imation the first U.S.-based manufacturer of both blank and recordable DataPlay DVD's, and the 16X-inch diameter digital media. The 250-megabyte (MB) or 500MB blanks for recording five hours plus of CD-quality music will be made available in packs of three and five, priced from $5-12 at launch, according to DataPlay marketing VP Ray Uhlir Jr. Universal, BMG, and EMI are expected to offer their music-enabled DataPlay devices, and Uhlir was previewing a prototype DataPlay music player and a DataPlay disk drive.

Imation showcased two DataPlay-enabled devices, its DiscGO portable device with universal serial bus plug-and-play connectivity and a DataPlay recorder/player. Both will be ready for the launch, according to Stephen Carter, GM of personal storage solutions.

Reciprocal is providing clear- inghouse service for DataPlay. The digital rights management services company was at the show touting its support of a competing format: Omeja's portable media, which includes Zip, PocketZip, Jaz, and Peerless.

"We're confident that our collaboration will encourage content owners and e-tailers to make secure content available," says John Schwarz, Reciprocal president/CEO.

NEW DEVICES
On the device front, MP3 players and related technologies were大豆reen, and recipients were those who have enjoyed the likes of Sanyo, Sony, and Shimine.

Shinei International of Singapore is targeting teen and young-adult buyers with the Portesan MP3 "docking station," an accessory for the new m100 series of Palm OS-enabled PDAs. The product retails at $150 with a 32MB Secure SD MultiMedia Card or $200 with 64MB and enables users to create custom MP3 playlists, says Paddy Tan, business development executive.

Sony demoted its newest Clie PDA, which adds an MP3 player that supports software and formats from RealNetworks and Sony.

Meanwhile, Sanyo was promoting its Keitaide Internet music service/database for wireless devices, which launched last November in Japan. Dr. Kenji Taima, Sanyo research engineer, wore a clip-on MP3 music-player accessory for Sanyo cell phones to connect to Keitaide Internet. In Japan, the mobile network features content from EMI, Warner, and Universal, plus a number of indie labels, and offers songs for $1-$2 per track. "We hope to bring a similar service to the U.S. once broadband access is more affordable," he says.

ENTERTAINMENT CENTERS
Also drawing new digital entertainment centers from Hewlett-Packard and Sony. Hewlett-Packard introduced the company's first consumer electronics product by demonstrating a transfer of MP3 files from the new H-P Digital Entertainment Center (DEC) to a Rio 500 player. Expected by the holidays for less than $1,000, the Internet-connected device is designed to download and store up to 750 CDs or some 9,000 tracks, as well as offer limited music-video streaming.

"Users will be able to search their library by artist, album, genre, and title track," says customer satisfaction engineer Kerwyn Ballenger. "We'll offer free service to connect to a new online portal." The DEC is the first in a family of products developed with RealNetworks, under an agreement announced earlier this year. Sony's eVilla Network Entertainment Center is described by Jeffrey Johns, business development manager, as "Sony's entrance into the Internet application category to maximize the home entertainment experience." The new unit, with a vertical screen to scroll Web pages, will play online music, games, and video with RealPlayer 8, RealVideo 8, streaming MP3, and playback MP3 with a Sony Memory Stick. "A hotel pilot test in Minneapolis with free access got a 70% usage rate," Johns adds.

Estimated retail price for the product, scheduled to debut at year's end, is $499, plus a $21.95 per month subscription to EarthLink as the Internet service provider.

TRAFFIC TICKER
Top Streaming & Application Sites

Traffic In June

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AVERAGE PAGE VIEWS PER VISITOR PER MONTH

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AVERAGE MILLISECONDS PER VISITOR PER MONTH

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Source: Jupiter Media Metrix

Traffic: Jupiter Media Metarix defines visitors as the actual number of users who visited each site, without duplication, once in a given month. Approximately 60,000 individuals throughout the U.S. participate in the Media Metrix sample.

Web site top 10 can be found at billboard.com.
Warner Finds Superior Source For ‘Citizen Kane’ DVD Set

BY CHRIS MORRIS
During an Oct. 28, 1940, radio show, Orson Welles told English author H.G. Wells—whose The War of the Worlds Welles had turned into a sensational 1938 broadcast—about his just-completed bow as a film director and star in a drama about a powerful newspaper magnate.

“It’s a new sort of a motion picture,” Welles said, “with a new method of cinematography, a new approach to technical experiments and a few new methods of telling a picture.”

The movie was, of course, Citizen Kane, and Welles’ celebrated 1941 wickedly innovations led to him being acclaimed by many critics and observers as the greatest film of all time—and, in recent years, to its status as one of the most coveted of unrelased DVD titles.

On Sept. 25, Warner Home Video will rectify the situation with a $29.99 two-disc 60th anniversary edition of Kane, featuring a visually and sonically upgraded version of Welles’ masterpiece.

The destruction of the original RKO Pictures camera negative in a 1980 vault fire has hampered previoust attempts to improve the look and sound of Kane. According to Warner Bros. VP of mastering Ned Price, the most recent home video release of the film, on VHS by Turner Home Video in 1991, was less than ideal. Kane’s fine-grain nitrate print from New York’s Museum of Modern Art. But even then, the print was marred by dirt, scratches, and other defects.

PATIENCE PAYS OFF

“The poor thing had seen a lot of use, because obviously it’s a very popular picture,” Price says. “So we kept searching and searching [for a better source], and, fortunately, [Warner] Home Video was patient enough to allow us to look and find something better before we started our work.”

In their hunt, Warner staffers uncovered another nitrate fine-grain print in a European archive. It afforded technicians working on the DVD project a better video source—crucial for reproducing Kane’s cinematographer Gregg Toland’s high-resolution, deep-focus photography—for digital image processing.

The print also supplied an improved audio source. Price notes that the film’s dense soundtrack (carefully orchestrated by Welles, who had helmed the Mercury Theatre radio troupe) has a wide dynamic range. For example, one famed transition cut from the Near Silence of Kane’s death scene to the glaring introduction of the News on the March newsreel.

“This is a very challenging audio track, and, frankly, we did it twice,” Price says. “We created our track, and then we auditioned it in a large theater, and then we found that we had to go back and temper it very slightly.”

In addition to the digitally restored Kane, the first disc of the DVD set will include detailed commentaries by critic Roger Ebert and writer/director Peter Bogdanovich; a 1941 newsreel of the film’s New York premiere; a gallery of storyboards, production stills, and other memorabilia; and the elaborate theatrical trailer directed by Welles.

The second disc will contain The Battle Over Citizen Kane, Michael Epstein and Thomas Lennon’s Oscar-nominated 1995 documentary about the conflict between William Randolph Hearst (the model for Welles’ news baron Charles Foster Kane) and RKO over the film’s release.

Although Warner Home Video has traditionally been skimpy with special features on its DVDs, Citizen Kane rates limousine treatment, according to VP of features marketing Nancy Harris.

“The respect it deserves”

“Obviously, a lot of critics and institutions [cite] this as the No. 1 film of all time, and it was important that we give it the respect that it deserves,” Harris says. “There’s a good deal of value-added content that exists out there on this classic. Thankfully, it’s in a condition that was usable. We actually could go out and release it in a way that we thought would be appropriate for this masterpiece.”

Harris says that the release will be supported by extensive TV and print ads and an AOL Kane Web site.

Retail interest is almost enthusiastic. Immediately after its release was announced, the Citizen Kane DVD shot to No. 1 on Amazon.com, above such upcoming titles as the Godfather boxed set and Star Wars: Episode I—The Phantom Menace.

At the Los Angeles collector-oriented specialty store Laser Blazer, manager Mike Dyt says the store has placed a large initial order of 300 units. “That’s pretty heavy for something like that,” he says. “That’s comparable to a newer film like Gladiator.”

John Thrash, VP of video sales for the 97-store Tower Records in West Sacramento, Calif.—where such classic DVD titles as Lawrence of Arabia have performed well recently—sees strong Kane sales. “It was the top [American Film Institute] film from their 100 Best Movies promotion,” he says. “It should be a really terrific title for us. It’ll have broad appeal.”

BY EILEEN FITZPATRICK
Sonopress, producer and distributor of dual-layered DVDs, has created a DVD that will offer retailers an affordable, high-quality, limited-edition DVD of the 1941 feature film Marlene. The movie was, of course, Citizen Kane, and Welles’ celebrated 1941 wickedly innovations led to him being acclaimed by many critics and observers as the greatest film of all time—and, in recent years, to its status as one of the most coveted of unrelased DVD titles.

Welles in 1941’s Citizen Kane.

Sonopress says it’s one of the first replicators in Europe capable of producing DVD-18, the double-sided, dual-layered disc that can store up to eight hours of video programming. Sonopress, a Bertelsmann subsidiary, says the innovation will enable video suppliers to fit a pan-and-scan version of a feature film and a widescreen version on one disc. Most duplicators and suppliers in the U.S. use DVD-9 discs, which hold about four hours of video.

Sonopress expects to market its DVD-18 capability to the U.S. market.

“The potential seems enormous,” says Sonopress VP of European sales and marketing Hermann Heemeyer. “I’ve been convinced that it’s even greater that that of the CD just under 20 years ago.”

Assistance in preparing this column was provided by Sam Andrews in London.
### Top VHS Sales

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*Note: For more details, visit www.americanradiohistory.com.*
children's favorites Basil Brush, Beauty and the Beast, Cinderella, Beauty and the Beast, Dr. Seuss, Harvery Toons, Casper the Friendly Ghost, Tickle, Friendly Monsters, Katie and Orby, and Gerry Anderson's Lavender Castle.

"We have a wealth of expertise in the kids market and look forward to working closely with Entertainment Rights," says Universal Pictures Video U.K. chairman Eddie Cunningham. "They have built up an incredible catalog of kids' brands in a very short time, and we are extremely optimistic about the potential of this partnership." Cunningham calls the library "an impressive programming portfolio.

A LEADER IN KIDS' VIDEO
Entertainment Rights product will be added to UPV kids' lineup, which includes Matix's The Land Before Time, Fun Song Factory, Robot Wars, Clangers, Bagpuss, Iron the Engine, The X Men, and Beast Wars. UPV has also introduced Barney and Power Rangers into the territory.

The deal will establish the company as a leading children's video supplier, Entertainment Rights chief executive Mike Heap says: "Universal has unrivaled experience in sales and distribution, and we expect the home entertainment division to become a major contributor to our profitability." Heap came to Entertainment Rights after a stint as managing director at Warner Home Video U.K.

In addition to producing children's programming, Entertainment Rights bought Link Licensing recently and owes Cardif-based animation studio SosMal Productions.

BY SAM ANDREWS
LONDON—Universal Pictures Video (UPV) has sealed a four-year distribution deal with noted British children's TV producer Entertainment Rights that will cover the U.K. and Ireland. Formerly called Smyley and best-known for the Bubble the Little Helicopter series penned by Sarah Ferguson, Entertainment Rights has also launched its own video label, Right Entertainment. The new unit will release product later this year from its library of 300 hours of programming. Highlights from the library include
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- Record of the year
- Song of the year
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- Best music video
  "cuando nadie me ve"
- Best male pop vocal album

PD Keeps Power 106 ‘Well-Oiled’

Regional VP of Emmis Celebrates Station’s Best Book Since 1989

BY DANA HALL
Airplay Monitor

“I consider this a cumulative victory as opposed to something we achieved just over the past 90 days,” says Jimmy Steal, regional VP of Emmis Broadcasting and PD of its KPWR (Power 106) Los Angeles.

That station just posted its “best Arbitron book since 1989,” according to Steal, with increases in every daypart.

PD 106 was No. 1 in teens, had a No. 2 showing in 12- plus and 18-34, and saw a boost in 18-49 numbers, making the station top five in that demo. In addition, Steal says, “Our cume is at an all-time high—1.64 million. We’re knocking on [top 40 Kiis] Kiss’ door.”

The numbers, Steal says, reflect the success of such long-term projects as developing morning host Big Boy’s team with the addition of two new players: Joe Grande from KYLD San Francisco’s Morning Doghouse and Luscious Liz Hernandez from KEDON Monterey, Calif. Steal says, “While I’ve programmed AOR, adult top 40, top 40, country, and hip-hop, I have to say that Big Boy is the best personality I’ve ever worked with. And I think that’s due in part to the fact that he is a personality first and not just a DJ.” While that approach hasn’t worked for all the PDs who have tried it in recent years, Steal says, “I actually tend to gravitate to those kinds of on-air personalities, because I’ve found it can be easier to teach them radio rather than to try to untangle all the bad stuff some jocks learned over the years.”

Over the past year, KPWR has seen R&B rival KKBT—which had, for a while, gone straight after Power’s hip-hop franchise—get a boost from its new morning man, comedian Steve Harvey. “I agree with [the] premise that Steve Harvey has been able to bring back a group of disenfranchised African-American listeners to radio and from all over the dial,” Steal says. “He’s obviously very talented.”

But Steal also says that Harvey’s outspoken stance on hip-hop is an advantage for KPWR. “It makes the station appear fragmented when you have a morning man who tends to play 20-year-old R&B songs and preaches about rap music negatively every morning, yet the rest of the day they attempt to image themselves a little more as a hip-hop station. Strategically, they would be more successful if they were focused on R&B all day, because that’s the real opportunity if they are programming to win.”

“Whereas Power so thoroughly owns the hip-hop position 24/7,” Steal continues. “R&B is only a flavor. We are pretty selective about the R&B records that we will play—you won’t see us breaking too many of them. That’s not the expectation of our listeners, and we like to keep it consistent. There are records—like the 112 ‘Peaches & Cream’—which just jump out at you, but you’ll never see too many on our playlist at one time, unless a song really tests well early on, and I don’t usually see R&B test quick-

ly. Erick Sermon is probably the best-testing record in that vein in a while. And even in that case, some people consider it rap and others don’t.” And while you rarely see an R&B track on the Power playlist, you’re even less likely to see a ballad. “They are a tough fit for our radio station,” Steal says. “Ballads do not speak to our listeners’ expectations. It would have to be a very special ballad, like the Ja Rule ‘I Cry.’ And to be honest, if it weren’t an artist as big as he is, it probably wouldn’t make it on.”

Even when KPWR and KKBT were similarly musically, Power’s emphasis was on younger Latinos. Recently, Steal says, the station has seen an “increased appetite from the Hispanic listeners for the rock-rap music that is popular today. We actually started a weekend show called Channel 0, which features that kind of music and is hosted by Lethal from Limp Bizkit, and mom and pop from Sugar Ray.”

Picking music for the station is an effort by a consortium of staffers. “I’ve probably got the most music-intensive staff of any radio station,” Steal says. “In our music meetings we are music director E-Man, assistant PD Damien Young, and mix-show coordinator Mr. Chalk. And then we’ll often invite people like our night-jock Philly Phil for input. They not only hear the music, but in a lot of cases they make the music. Damien is a producer for a lot of groups, like Kurupt and Mariah Carey. E-Man flies all over the country to mix for celebrity weddings. We’ve got some mix-for-your-station deal with Madmen, and our afternoon drive duo, The Good Fellas and Tito, have their own album coming out.”

Steal began his on-air career at WXIX Orlando, Fla. He has programmed in Dallas twice—at KDMX and KEGO—and at WKRG (Q102) Cincinnati. His current Emmis regional VP title has him overseeing country sister KZLA Los Angeles and rhythmic top 40 KKFR Phoenix in addition to Power 106.

Beyond the music and personalities, Steal says, the station got a boost from the High-School Survivor contest on its Web site. “Students had to vote other schools off the Web site, so the school with the most students voting won a concert with 112. We also did a singles cruise featuring Tyrese, and we gave away two Xterra [sport utility vehicles], courtesy of Shaquille O’Neal.”

And when all was said and done, they had to have both the big extravaganzas as well as the day-to-day street campaigns,” Steal continues. “We have an incredible marketing department led by Diana Obermeyer, which includes a street team of 30 people. While most stations have two to three people who seemingly do all the work; we have a staff where everyone does their part. Coming up, we have our Power House Aug 25, and we’re doing an exclusive Snoop Dogg concert for winning listeners only.

‘Power 106 is a well-oiled machine,” Steal says. “It’s been that way for a while, and that’s a credit to [Emmis VP of programming] Rick Cummings and [market manager] Val Maki. I can only hope every PD is having as much fun programming as I am.”

Dana Hall is managing editor of R&B Airplay Monitor.

Arbitron Faces Criticism Over Sampling Practices

BY KATY BACHMAN
Mediaweek

In Los Angeles, where Infinity’s KROI leaped over perennial Spanish-language-station leaders to take the top rating slot in the spring Arbitron, Hispanic Broadcasting Corp. and Spanish Broadcasting System have accused Arbitron of oversampling Hispanics whose primary language is English. It was not too long ago that Anglo stations leveled a similar complaint when the Spanish stations led the rankers.

Arbitron countered that its distribution of language preference within its Spanish sample hasn’t changed for the past 16 surveys. Since summer 1997, the sample’s percent of Hispanics who primarily speak English has hovered between 40% and 43%.

Then there’s Saga Communications chief Ed Christian, who was steamed about Arbitron’s sample size in Springfield, Ill., which showed that one of the group’s four stations in the market did not have any women listeners ages 35-44.

“It is impossible to believe,” Christian says. “We have not renewed Arbitron [in Springfield]. We’re sitting it out.” So add Saga to Arbitron’s growing list of tough negotiations—both Clear Channel and Citadel are negotiating with the company to strike a new deal. In addition, the Arbitron Advisory Council blasted Arbitron for response rates, which sank to an all-time low of 37.6 for the winter 2001 survey. Arbitron said that it continues to give response rates its highest priority. All research companies are struggling with this problem, which is why passive measurement devices, such as Arbitron’s Portable People Meter (PPM), are a Holy Grail.

“A passive measurement system is ideal,” says Gregg Lieberman, senior VP/director of strategic resources for Zenith Media. Lieberman was one of about 50 other agency and research executives who attended a recent Arbitron presentation on the PPM.

“You can tell from compliance rates that this is an effective way of getting people to provide information.”

Most think the PPM will be good for radio in the long run. “This puts radio and TV on the same platform,” says Brad Adgate, senior VP/director of corporate research for Horizon Media. “It could change the paradigm of how TV and radio are bought and sold.”

While more testing needs to be done, research executives are bullish. Andrew Green, director of strategic insights for media-buying agency OMD USA, says, “This kind of system will be how we measure media in the future.”

Katy Bachman is senior editor for Mediaweek in Washington, D.C.
LOCAL SHOWS UNITED: For quite some time, there has been an absence of a professional trade organization for local/regional music video shows. The formation of the Video Programmers Assn. (VPA) aims to fill that gap by, among other services, acting as an advertising brokerage firm for local/regional shows.

The VPA is headed by Oak Park, Mich.-based president/CEO Montez Miller, whose experience in the music video industry includes heading her own independent firm, Montez Video Promotions. Montez has previously been national director of video promotion for Island Black Music and held PD/music director duties for the Detroit-based R&B/hip-hop show Video Request.

Miller says, "The purpose of the VPA is to strengthen relationships in the industry and to have a powerful voice for local shows with advertisers. There's strength in numbers." She says the VPA organically grew out of the weekly chat-room sessions she started for the music video industry plan to meet at satellite, Billboard, Feb. 17. The chat room meets Wednesdays and Sundays at 8 p.m. ET via the Web site paltalk.com.

Although there have been some attempts over the past several years for local shows to band together in a professional organization, those efforts usually fizzled, or the organizations were short-lived. "Because technology has improved and more people are using computers," Miller notes, "we now have the capability to meet on a regular basis through chat rooms. A lot of people didn't have that capability five years ago."

She adds, "Some people may wonder why I'm doing this. I'm not in it for my ego. My reputation is going to be a part of this organization, so this something that I'm taking seriously. I'm not going to let people down." Miller points out, however, that the VPA won't operate like a charity: "I do plan to make some money through commissions for the advertising deals I put together. There's no way you can operate a business like this without having funds to keep the business going."

Miller says that a good deal of her role in the VPA will be "soliciting advertisers on VPA members' behalf and putting together promotional packages with record labels for local shows. VPA members will get benefits if they participate in these programs. Our membership represents over 50 million households, and major advertisers need to realize that they sometimes haven't tapped into the local, grassroots audience yet. Record companies can also get advertising discounts with VPA members."

Membership in the VPA is free. Miller adds, "Local shows have nothing to lose by joining." She anticipates that the VPA's advertising brokerage service will be fully operational within the next three to six months.

Miller says more than 30 local music shows have joined the VPA so far, including Soul Jam, Rhythms, Nasty Videos, Spot Television, What's Going On, Positive Progression, Music Inner City, Club Video Expo, Da Bomb Video Show, Video Underground, Rhythm and Business, The After Party, and The Underground Video Show. Although most of the shows are R&B/hip-hop programs, Miller says that membership in the VPA includes all local and regional shows.

More information on the VPA can be found online at vpanetwork.com.

MUCHMUSIC USA CONTEST: High-school students who dream of directing an Alanis Morissette video to be shown on national TV and getting a private performance from the singer will have their chance in a MuchMusic USA contest called Class Dismissed. Contestants are invited to direct their own video of the Morissette song "Ironic." The winner will receive an exclusive live performance by Morissette in September at her or his school, and the winning video will be shown on MuchMusic USA. Eligible videos will be posted online at mmusa.tv, where voting for the semifinalists will take place. The contest runs until Aug. 17, and the network will air a documentary about it Nov. 22.

PRODUCTION NEWS: Lot 47 Productions, a division of New York-based Lot 47 Films, has named Tim Clawson president and Kris Toledo executive producer of music video. They previously held similar titles at Shooting Gallery Productions. Also joining Lot 47 from Shooting Gallery are directors Cameron Casey, Thomas Mignone, and Marcus Warren.

The Eye

by Carla Hay

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"New Ones" are reported by the networks (not by BDS) for the week ending JULY 29, 2001
**BILLBOARD**

**BOX SCORES:** In the late ’60s, the phrase “super group” was coined to describe the likes of Blind Faith and Crosby, Stills & Nash, bands whose members had previously gained fame in other acts. An earlier quintet, Buffalo Springfield, is unique in that it earned that “super group” tag in retrospect, as it was the root of a family tree that would later encompass the solo careers of Neil Young and Stephen Stills, as well as the groups Poco, Loggins & Messina, and, of course, Crosby, Stills, Nash & Young.

The Los Angeles-based group had but one top 10 single, only recorded three albums during its brief union, and because the third set hit stores in 1968, any fan who remembers hearing the band on the radio is at least 45 years old. All of which means it was impressive to see Rhino’s extremely comprehensive four-CD Buffalo Springfield Box Set enter The Billboard 200 last issue at No. 194.

Although the collection falls off the chart this issue, it has the distinction of being just the second boxed set to reach the big chart this year, the only other one being Ken Burns Jazz—The Story of America’s Music, which peaked at No. 112 during a six-week run when Burns’ latest mini-series ran on PBS. The last single-box act to reach the list was Eagles’ Selected Works: 1972-1999, which began a 10-week chart ride at No. 109 in last year’s Dec. 2 issue. Each of those, like the Springfield box, carried a $59.98 list.

**LEAGUE LEADERS:** Jennifer Lopez grabs the big chart’s Greatest Gainer award (66-17, up 188%). Her spike comes as a result of Epic stripping the controversial remix of “I’m Real” into her J.Lo album, on terms that made it easy for stores to quickly bring the new version in stock.

‘N Sync’s last blockbuster album had a second-week decline of 66%. Indications are the new one might see a steeper drop next issue. If that decline softens, we could see a hearty battle for No. 1, with early sales suggesting the multi-act compilation Now 7 could open in the range of 700,000-750,000 units.

Up about 1,000 units, newcomer Dez takes double Greatest Gainer honors on Top Contemporary Christian (36-21) and Top Gospel Albums (11-7) with Sing for Me (Destiny). She climbs 64-57 on Top R&B/Hip Hop Albums after collecting the Pacesetter trophy there last issue.

**PLAYOFFS:** Blake Shelton is the first male artist in nearly five years to reach No. 1 on Hot Country Singles & Tracks with a debut single, as “Austin” (Giant/WRN) gains 372 detections and jumps 4-1. Shelton’s song is the chart’s fifth-biggest gainer this issue, making him the first new male to top the chart since Kevin Sharp did so for four weeks in January 1997 with a cover of the Tony Rich Project’s “Nobody Knows.” “Austin” also steps 2-1 on Top Country Singles Sales, marking the first time in almost five years that an act’s debut single

**ACHIEVEMENTS:**

**REAL TIME:** Jennifer Lopez’s (Epic) reaches the top 10 of both The Billboard Hot 100 (12-9) and R&B/Hip Hop Singles & Tracks (13-10), earning the Greatest Gainer/Airplay ribbon on the former chart. It is her first top 10 R&B/Hip Hop since 1995’s “If You Had My Love.” On the all-format Hot 100 Airplay chart, she posts an audience of 85 million (9-5), up 10 million over the prior week.

The use of a racial epithet on the remixed version of “I’m Real,” featuring rapper Ja Rule, drew some media coverage, but, if anything, the flap has accelerated, rather than slowed, J.Lo’s progress. The song is No. 1 at several stations, including KYLD San Francisco, WJMN Boston, KUBE Seattle, XHTZ San Diego, and KBBT San Antonio. The addition of the remixed version to her J.Lo album yields the largest unit increase on The Billboard 200 (see Over the Counter, this page).

Alicia Keys’ “Fallin’” (J), No. 1 on the R&B/Hip Hop Airplay chart for three weeks, moves up R&B/Hip Hop Singles & Tracks. Although she loses both sales and airplay points, she rises 4-2, due to larger declines by Destiny’s Child at No. 3 and Usher at No. 5. A vinyl-only remix version, featuring Busta Rhymes and Rampage, could help rally the 1,500-unit gain Keys needs to wrest the crown from Mariah Carey’s “Loverboy.”

Silvio Pietroluongo is on vacation. Assistance in preparing this column was provided by Keith Caulfield and Geoff Mayfield in Los Angeles and Steve Graybrook in New York.
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<td><strong>Billboard</strong></td>
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</table>
The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of the Billboard 200 chart. Where an album reaches in level, the volume and the artist's independently in the Homegrown chart. Top Independent Albums are compiled based on information from subscribing retailers, including those which sell for physical cash. Heatseekers charts are based on the number of albums sold, not on sales, retail, streaming, or other factors. The label and artist of each album are presented, and the name of the album is included. The chart is updated weekly and is based on data from subscribing retailers. The chart is produced by Billboard and is available for purchase on the Billboard website.
### Top Internet Album Sales

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Distribution Label</th>
<th>Week #</th>
<th>Units (Gold)</th>
</tr>
</thead>
<tbody>
<tr>
<td>NSYNC</td>
<td><em>Take That Ever After</em></td>
<td>Jive / Geffen</td>
<td>18</td>
<td>5,177,483</td>
</tr>
<tr>
<td>(S)HANNAH MOUNTAIN</td>
<td><em>In the Mountains</em></td>
<td>Sony BMG Music</td>
<td>12</td>
<td>8,114,219</td>
</tr>
<tr>
<td>(S)HANNAH MOUNTAIN</td>
<td><em>In the Mountains</em></td>
<td>Sony BMG Music</td>
<td>12</td>
<td>8,114,219</td>
</tr>
<tr>
<td>BON JOVI</td>
<td><em>Blow Your Mind</em></td>
<td>Elektra Records</td>
<td>13</td>
<td>5,177,483</td>
</tr>
<tr>
<td>GENESIS</td>
<td><em>The Lamb Lies Down on Broadway</em></td>
<td>Columbia Records</td>
<td>13</td>
<td>1,032,444</td>
</tr>
<tr>
<td>CORSICA SOUNDS</td>
<td><em>Corsica</em></td>
<td>Columbia Records</td>
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</tr>
<tr>
<td>SUE BERRY</td>
<td><em>What's Wrong?</em></td>
<td>Sony BMG Music</td>
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<td>5,177,483</td>
</tr>
<tr>
<td>JIMMY EAT WORLD</td>
<td><em>Hear in There</em></td>
<td>Geffen Records</td>
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<td>1,032,444</td>
</tr>
<tr>
<td>ALISHA KAY</td>
<td><em>Black Tea</em></td>
<td>Columbia Records</td>
<td>13</td>
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<tr>
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</tr>
<tr>
<td>THE NEWS</td>
<td><em>Take Off Your Pants and...</em></td>
<td>MCA Records</td>
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### Top Soundtracks

<table>
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<th>Title</th>
<th>Distribution Label</th>
<th>Week #</th>
<th>Units (Gold)</th>
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<tr>
<td>NSYNC</td>
<td><em>Sync</em></td>
<td>Jive / Geffen</td>
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<td>THE NEWS</td>
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### Top Pop Catalog

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<td>NSYNC</td>
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<td>Jive / Geffen</td>
<td>18</td>
<td>5,177,483</td>
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### Top Albums

- **NSYNC**: *Sync* (Jive / Geffen), 5,177,483 units
- BON JOVI: *Blow Your Mind* (Elektra Records), 5,177,483 units
- GENESIS: *The Lamb Lies Down on Broadway* (Columbia Records), 1,032,444 units
- CORSICA SOUNDS: *Corsica* (Columbia Records), 1,032,444 units
- SUE BERRY: *What's Wrong?* (Sony BMG Music), 5,177,483 units
- JIMMY EAT WORLD: *Hear in There* (Geffen Records), 1,032,444 units
- ALISHA KAY: *Black Tea* (Columbia Records), 1,032,444 units
- (S)HANNAH MOUNTAIN: *In the Mountains* (Sony BMG Music), 1,032,444 units
- THE NEWS: *Take Off Your Pants and...* (MCA Records), 1,032,444 units
<table>
<thead>
<tr>
<th>AUGUST 2001</th>
<th>Modern Rock Tracks</th>
<th>AUGUST 2001</th>
<th>Mainstream Rock Tracks</th>
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<th>Top 40 Tracks</th>
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<td><strong>Artist</strong></td>
<td><strong>#1 WEEK #</strong></td>
<td><strong>TITLE</strong></td>
<td><strong>Artist</strong></td>
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<td>1</td>
<td>IT'S BEEN AWAYLE (Tell Me)</td>
<td>Faith Hill</td>
<td>2</td>
<td>HANGING BY A MOMENT</td>
<td>Travis</td>
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<td>2</td>
<td>SCHISM</td>
<td>Tool</td>
<td>3</td>
<td>DROP IT LIKE IT HOT</td>
<td>Da Brat</td>
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<td>3</td>
<td>PAT LIP</td>
<td>Ion 41</td>
<td>4</td>
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<td>Godsmack</td>
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<td>4</td>
<td>HASH PIPE</td>
<td>Suicidal Tendencies</td>
<td>5</td>
<td>CONTROL</td>
<td>Hinder</td>
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<tr>
<td>5</td>
<td>THE ROYAL SHOW</td>
<td>Black</td>
<td>6</td>
<td>A ROD</td>
<td>Bow Wow</td>
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<tr>
<td>6</td>
<td>21 NIGHTS</td>
<td>Live</td>
<td>7</td>
<td>DOWN WITH THE SICKNESS</td>
<td>System of a Down</td>
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<tr>
<td>7</td>
<td>YOU WOULDN'T BELIEVE</td>
<td>Jessica Andrews</td>
<td>8</td>
<td>20TH CENTURY MASTERC</td>
<td>Outkast</td>
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<tr>
<td>8</td>
<td>SHOT SKIRT / LONG JACKET</td>
<td>Goo Goo Dolls</td>
<td>9</td>
<td>BE LIKE THAT</td>
<td>Rich Muskat</td>
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<td>9</td>
<td>CLINT EASTWOOD</td>
<td>Moe</td>
<td>10</td>
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<td>11</td>
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<tr>
<td>11</td>
<td>CONTROL</td>
<td>Muse</td>
<td>12</td>
<td>DROPS OF JUPITER (TELL ME)</td>
<td>Ben Rector</td>
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<tr>
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<td>14</td>
<td>10</td>
<td>14</td>
<td>POST</td>
<td>Linkin Park</td>
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<tr>
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<td>16</td>
<td>8</td>
<td>16</td>
<td>17</td>
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<td>20TH CENTURY MASTERC</td>
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<td>GREEN DAY</td>
<td>Green Day</td>
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<td>16</td>
<td>22</td>
<td>2</td>
<td>22</td>
<td>SCREW</td>
<td>The Used</td>
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</table>
the flurry of activity. **To be honest, I'm not the kind of man who gets up and goes to work every day.** Scaggs says the time is right to set his energies to weigh the luminous tone of such a remark. "Once the momentum of a project kicks in, I'm happy. I delight in waking up each day and diving into the fray. Actually, I wonder to myself this morning, 'I love this so much—why wait so long between projects?' I didn't have an answer."

This real reason for the gap between recordings, Scaggs pauses again, slowly exhaling as he reaches a conclusion. "I've never been the kind of artist to force my music into shape before it feels right. Rather, I accumulate bits and pieces over a period of time. I let my songs form naturally."

That fluid, relaxed approach led Scaggs to form some creative odyssey that resulted in Dig, which succeeds in the tricky, dual task of providing the artist with his most commercially viable release in more than 10 years while also revealing that he is still among pop music's more adventurous spirits.

Although the album is firmly rooted in his abiding affection for classic R&B, Dig also deftly integrates elements of jazz, rock, and hip-hop. While the title song, wrapping a slick funk-guitar riff around a muscular, old-school bass line and lean percussion, gets shoppers through the song with a degree of confidence that can only come from years of experience.

"I've become quite comfortable with the notion of age— and the fact that it's had a positive effect on my music," Scaggs says. "It adds nice colors and nuances. It adds depth."

**Dig This**

Scaggs effectively mines his maturity throughout Dig. It is further highlighted by "I Just Go," with its touching lyrical exploration of love and loneliness; the overdriven guitar-charged "Get On the Natch;" and the expansive, blues-laced ballad "Thank You." (Scaggs' songs are published by Loeb & Loeb, ASCAP; Chrysalis, and Sire.) Dig unfolds like an antidote to the trendy fodder that dominates the marketplace. "Quite frankly," Scaggs notes with a grin, "I don't even consider things like trends. It's not particularly appropriate for me to get wrapped up in such things."

Yet Dig is etched with contemporary musical lines. The sleek jazz horns of "Miss Riddle" are countered by a subtle hip-hop groove, while the rock-flavored "You're Not" is distinguished by its futuristic backing vocal distortions and layers of trippy, ambient synths. All of this notes the influence of the musicians and producers he invited to participate in the recording process.

"I had some preconceptions about what I wanted to do, going into the album," Scaggs says. "But with the people that had come together and

the musical ideas we were working with, the most important thing was to step back and let it happen."

In order to accomplish that, Scaggs had to trust his team. He started by enlisting old friend David Paich (best known for his tenure as a member of Toto) to listen to early sketches of songs. After the two started fleshing tracks out, Scaggs lured veteran producer/guitarist Danny Kortchmar (Don Henley, Jackson Browne, James Taylor) onto the project's production team.

"It was the perfect combination of sensibilities," Scaggs says. "Both [Paich and Kortchmar] are extraordinary players who have become even better producers. Dave has a wonderful sense of melody, while Danny has a great edge."

From there, a tight instrumental collective was assembled. Studio veterans Roy Hardgrove Jr., Ray Parker Jr., Steve Lukather, and Greg Phillinganes provided a seasoned presence, while percussionist Robin DiMaggio and singer Monet added a touch of youthful spice. It's a lineup that propelled Scaggs into the fast lane of recording Dig.

"Music is best when it comes from a band—a group of people who are unified and committed to building a strong recording," Scaggs says. "Once we were together, the energy was infectious—and very focusing."

**On the Road**

Scaggs (who is managed by Craig Fruin for HK Management in Los Angeles) is optimistic that the majority of the album's lineup will join him when he begins a U.S. concert tour in the fall. The trek, which will likely play in theaters and midsize venues, is being booked by Steve Smith at the Howard Rose Agency in L.A. Of his live show, Scaggs says, "I'm looking forward to exploring these new songs along with the older material. I think they'll complement each other fairly well."

Virgin president Ray Cooper thinks the tour will be the first—and perhaps primary—element to bring Dig to a wide audience. "Boz has an iconic figure in pop music," he says. "We're treating this album like the big event that it deserves to be. The fact that he's willing to get out on the road is a tremendous bonus. We're betting that his fans are anxious to see him.

Virgin is starting with loyalties in building a commercial presence for the album. "People who grew up with Boz are going to come to the table," Cooper says, adding that Dig has the potential to evolve much in the same manner as Steely Dan's critically praised, Grammy-lauded 1999 effort, Two Against Nature. "It's an intelligent, rich record that will evolve gradually. Ultimately, this is a record that true music fans are going to embrace."

Some, if not all, retailers agree. "This record may not be competitive with those by 'N Sync, but it will bring in people who are tired of the same old thing," notes James Luten, manager of a Borders Books & Music store in New York. "It serves a mature part of the record-buying population that is too often ignored. In fact, I wouldn't be surprised if this turned out to be one of the sleeper hits of the season. If the label can pull off a hit single, then it's got to explode."

**On the Air**

Virgin will make an effort to generate radio interest by servicing a CD sampler for a year to college radio. Dig to trampoline on Billboard's AC and formats Aug. 20. The disc includes "Payday" and "Miss Riddle," as well as the lively, Latin-influenced "Call That Love" and the pop/R&B ballad, "Sara." A second label will eventually focus on "Payday" as the official single.

That track will garner attention when it is aired during the season premiere of Fox TV's Ally McBeal in mid-October. The tune will be prominent in the episode, which will also feature Scaggs performing an additional tune.

While pursuing other TV opportunities, Virgin is also executing a far-reaching new-media campaign that includes timed-out downloads of songs from the album on Virgin's site and a virtual "radio station" and other retail-oriented sites. All of this is part of a global Internet listening party, as well as a live Web performance by Scaggs shortly before the tour begins.

Cooper says such exposure will greatly aid the label in "growing this project into a multimedia entity. Boz has made a record that works commercially, and yet it retains the power and beauty of his classic recordings. We intend to be tireless in bringing it to as wide an audience as possible."

Although Scaggs asserts that he did not record Dig with sales mind, in mind, he admits that he wouldn't be adverse to "striking a chord with the public once again. I don't sit around and think that I'm going to have No. 1 records. But wouldn't that be a nice surprise?"

Equally pleasant is the notion that the artist may not wait another seven years before bringing forth a new recording. Apparently, the energy and activity surrounding this project has inspired the artist to consider re-entering his San Francisco studio sooner rather than later.

"I can't promise another album within the next 12 months," Scaggs says. "But I'm enjoying the feeling of accomplishment that I'm having right now. It's a rush unlike any other. It would be nice to have it more often in my life."

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**Newsline...**

Nashville-based TBA Entertainment's acquisition of Atlanta-based Alliance Artists—management company for Styx, Survivor, and the Joe Stark Band—has been completed as expected (Billboard, Aug. 4). This is the third acquisition by TBA this year, following the addition of Stewart Young's management firm (Foreigner, UB40, Emerson, Lake & Palmer) and promoter/event producer Steve Moore's Entertainment, both in February. Alliance Artists' Charlie Brusco and his staff will remain in Atlanta, with Brusco serving as executive VP for TBA. In addition to Brusco's roster, current TBA management clients include Brooks & Dunn, Chely Wright, Nine Days, Jaci Velasquez, FFH, 4HIM, and Point of Grace.

RAY WADDELL

The Mekka tour/festival, scheduled to commence Aug. 4 at Detroit's Fairgrounds Park, has been canceled. Nicholas Reichenbach, the festival's director of development, explains that although the concept has been under development for more than a year, "the actual production and promotion of the tour started too late." Toronto-based Mekka Entertainment has plans to reschedule the tour next summer. Focusing on dance, electronic, and hip-hop, the 10-city tour had confirmed acts and DJs, including Paul Oakenfold, BT, Danny Tenaglia, Carl Craig, Roni Size, De La Soul, Biz Markie, and Common. In related news, Creamfields USA has canceled its Sept. 29 date in Las Vegas, its East Coast date—Sept. 1 in Calverton, N.Y.—remains unchanged. Confirmed dance/electronic acts include Orbital, the Crystal Method, Fatboy Slim, Stereo MC's, and DJ "Little" Louie Vega.

MICHAEL PAOLOTTA

Gaglord Entertainment reports that for the second quarter, its music, media, and entertainment group's revenue fell to $47.4 million from $65.5 million. The Nashville-based company said the decline reflects divestitures. Revenue for Gaglord-owned Grand Ole Opry increased 12.7% from the second quarter of 2000, and Acuff-Rose—Gaglord's music-publishing arm—saw revenue increase 7% and operating profits rise 41%. The company does not break out net income or loss for each of its business groups. Overall, Gaglord—which also has a hospital and attractions group that includes Nashville's Opryland Hotel—posted a net loss of $3.15 million, or 9 cents per share, compared with a net loss in the same period last year of $14.2 million, or 43 cents per share. Revenue slipped to $104.2 million from $135.2 million.

MATTHEW BENZ

Priority Records president/CEO Bryan Turner is rumored to be in negotiations to leave his post, due to a proposed merger between Capitol Records and the company Turner co-founded 16 years ago, according to sources. Both labels are owned by EMI Recorded Music. Priority, which has been operating as a stand-alone division, would be combined with Capitol's black-music division, sources say. The urban department was revitalized by former Capitol Records president Roy Lovett two years ago after having been disbanded in the mid-90s, but the department has experienced only modest success since its return. Turner would leave Priority's 133-person staff. Among the artists on Priority are Ice Cube, Lil' Romeo, and Athena Cage. Neither Turner nor EMI representatives returned calls by press time.

MELINDA NEWMAN

Brotherly Love. The Isley Brothers recently stopped by United Stations to promote their new album, Eternal (DreamWorks), and to talk with T.C. Bandit, host of the radio network's weekly R&B feature, We Remember, which looks back on legendary performers. Pictured, from left, are Ernie Isley, United Stations director of urban programming Bobby Caile, and Ronald Isley.

Www.americanradiohistory.com
Arabic Music
Continued from page 1

Miles Copeland—head of the uni-
versal-distributed Ark 21 label group,
which includes the Ark 21 imprint and
Mondo Melodia—says that Arabic
rhythms have the “same infectious
energy and vibe” as Latin music and
that they are “a great resource to
draw from for revitalizing [Western]
music.”

With this enthusiasm, Copeland has
signed Shaheen, Mami, and Taha, as
well as numerous other top contem-
porary Arabic and Middle Eastern
music artists. These include the Alger-
ian rai singers Khaled and Faudel; pio-
nearing British ethno-techno collec-
tives Transglobal Underground; the
trailblazing Hakim, “Sheik of Egypt-
ian sha’bi [indigenous Egyptian music]”
and “Arabic belly dance music” in
the younger generation); Iraq pop and
classical vocal superstar Kazem Al-
Saheer; Iranian world music sensation
Andy; and the Tunisian divas Lafla-
na and Amina. Copeland’s Mondo Melodia
has also released the high-charting
Middle Eastern music compilation
Desert Roses of Arabic Rhythms.

“Other non-Arab artists, like Shabi-
ra and Jay-Z, are using this vibe in
the same way as Latin rhythms,” Copeland
noted. “People’s ears are opening to all
categories of Middle Eastern artists be-
cause the brilliant music out there.”

AUDENCES AND AUTHENTICITY

Copeland—who grew up in the
Middle East and saw two of Arabic
music’s grand dames, Fairuz and Sa-
hab, perform live in Beirut—has
avoided “what I call traditional folk/
ethnic music,” he says. “I know the
argument over what is world music—
Is this real?—but I think purists are
doing everybody a disservice when
they say that something is too pop or
too modern or too Western influ-
enced—therefore not real. It’s like say-
ing that black artists who aren’t play-
ing 12-bar blues aren’t relevant. What
the hell is that? Why shouldn’t they be
the beneficiary of new influences?”

The reality, Copeland says, is that “a
new generation of Arabs want to grow,
too, and want their music to expand
and move into new frontiers—just like
American kids do.”

Dana Storper—head of the Putu-
mayo World Music label, which has
cut North African rai-oriented compi-
lation, Arabic Groove—Butters Copeland’s comments.

“This music is getting recognized
with the blending of Arabic music
and pop, and it’s producing a steady
stream of new talent,” Storper says.

His new compilation features such rai
artists as Khaled, as well as the Egyp-
tian hitmaker Amr Diab—who has
collaborated with the likes of Khaled
and Greek singer Angela Dimitrou
and has even incorporated flamenco
into his music.

Storper adds, “But the blending of
music is like sushi vs. sashimi: The
dedicated, hardcore fan will want the
traditional artists, while blending tra-
ditional Arabic music with popular
music makes it more accessible to
usual Western tastes.”

The dance scene has created further
opportunities for an Arabic music
breakthrough, Storper says, noting
that Taha’s “Ya Rayah,” a track from
Putumayo’s 1998 Cairo to Casablan-
ers, says Taha, who is at the forefront
of young Middle Easterners struggling
to update a genre steeped in tradition.

“You can easily write the history of
America through its music: blues, jazz,
soul, Woody Guthrie, Dylan, Spring-
steen, rap. But with Arabic music, it’s
Om Kalsoum . . . and Om Kalsoum.”

Kalsoum was the legendary Egyp-
tian songstress who died in 1975 but
who remains the dominant figure
in classical Arabic music. Ray Rashid,
counter of Brooklyn, N.Y., Arabic music
artist/distributor Rashid Sales, says
that more non-Arab Americans are
developing an awareness of Kalsoum,
perhaps through a 1997 documentary
that was shown on PBS.

But Rashid senses that Kalsoum
is unique, and that other Arabic artists
of the past will not have the same appeal.

“Unfortunately, with Arabic music,
it has to be just music [and not its cul-
tural context],” Rashid says. “They’re
banking on Simon Shaheen to bridge
the gap between Arabs and Americans,
with his easier-to-understand jazz
fusion. They’re also bringing Hakim,
a pop singer, but they won’t get too far
with him because he’s only Arabic-
speaking and has no such appeal.

Benjamin Kelly, international music
buyer at Virgin Megastores New
York, speaks of Virgin Enter-
tainment Group’s “longstanding com-
mittance to Arabic music” as “part of
a greater plan to amplify the diversi-
ety of world music.” Such artists as
Paris-based rai/flamenco fusion group
Alabina and Turkish Middle Eastern
dance-pop composer Turkan, he says,
“outline the affinities between Latin
and Middle Eastern music. And Vir-
ing Megastores are experiencing
demand for these key artists.”

Khaled’s latest Ark 21 album, Ken-
zar, Kelly notes, aroused “huge anti-
clitical comments from U.S.-based fans”
and entered Virgin Megastores’ top 40 sales
chart upon release. “His music fea-
tures prominently in Luc Beeson’s film
The Fifth Element, and he charted in
earlier years with some impressive hit
albums, but he’s now again pointing to a
crossover market.”

Earlier this year, Virgin’s Times
Square outlet held an in-store with
Hakim that helped sell several hun-
dred albums by the pop star. Kelly
notes, with pride, “We successfully
brought the music of Cairo to the
heart of Broadway.”

THE PROMOTION OF ARABS

While Ark 21 is the most prominent
domestic, major-affiliated label com-
mited to new Arabic music, Rashid
mentions such specialty labels as Pe-
ko International in Los Angeles—
which licenses Arabic belly-dance
music from overseas labels—and
Nagam Records in Dallas. Nagam
brings the music of Marcel Khaled, the
prolific Lebanese oud player and com-
poser whose lyrics sparked a legal con-
frontation in 1996—undercutting the
often politically controversial nature
of Arabic music and rai in particular.

More problematic, as least from a
retail standpoint, is rampant piracy.

“We’ve found copies in the market of
the newest releases on the street—
before the original CD comes in,” Rashid
says, referring to counterfeit foreign
product. “They’re $5 at a local
grocery store in Bay Ridge, Brooklyn—
when we buy [legitimate copies] wholesale for $7. Incredible! And deal-
ing with Arabs, if you buy a CD for $7, they
expect $7.50 to buy it from you. So I’m
giving up.”

Rashid Sales is getting out of di-
tribution and into manufacturing.

“We’re forming Rashid Near East
Music Co. to put out a lot of older
acoustic recordings that my father
[the late Albert Rashid, an Arab
immigrant who founded Rashid Sales
in L.A. in 1934] recorded 40 years ago
that we released as LPs back in the ‘70s,” Rashid says. These in-
clude takseem improvisational
recordings, instrumental dance music,
and classical songs. Rashid
will continue his retail oper-
ation but reduce it to mostly belly-
dance and club-oriented product;
other-wise, it will be “only the big
records by established single artists.

Include, of course, Rashid’s fellow
Brooklynite Simon Shaheen.

“He’s the main guy,” says Rashid,
himself an amateur musician who has
got the deft tambourine and the
obliget-shaped darabukka drum in
various Shaheen ensembles. “Arabic
music is goes full force—but I don’t
know how long that will last. But
Simon will last.”

The 46-year-old Shaheen—born in
Tarsiha in northern Galilee and edu-
cated at the Jerusalem Music Acade-
my, arriving in the U.S. in 1980—
started introducing Arabic classical
music to America in 1982 when he
formed the Near Eastern Music En-
ssemble. He has since taken the
music to the top performance venues,
while recording several acclaimed albums—
including a consummately produced
1990 orchestral set on Axiom/Island,
The Music of Mohamed Abdel Wahab,
devoted to the music of the great
Egyptian composer, as well as the sub-
lime 1992 solo oud/violin disc Tarab
on CMP and 1995’s lovely Saltanah
in league with mohan vina ace V.M.
Bhatt on Waterlily Acoustics.

Shaheen has received numerous
major grants and awards, and he con-
ducts an intensive Arabic music educa-
tional retreat each summer at Mount
Holyoke College in Massachusetts.
The artist is now pursuing his Qantara con-
cert and continues to focus on tradi-
tional Arabic music forms.

“You couldn’t categorize it as ‘jazz,’
though Qantara certainly includes it,”
says Ark 21/Mondo Melodia VP Dawn
Elder, who also manages Shaheen.

“But it’s also ‘world’ and ‘Arabic’ and
‘classical.’ Unfortunately, the hardest
genres to sell are ‘jazz,’ ‘world,’
and ‘classical,’ but we’re giving all three
categories the lift they essentially
craved: a ‘jazz/world/Arabic/classical’ genre.”

Indeed, Qantara’s Blue Flame fea-
tures one East-meets-West work,
Fantasie for Oud & String Quartet,
that takes its theme from the final
song written by Wahab as it mar-
s the ancient improvisational flair
of the Middle Eastern lute with the age-
old Western classical grouping of
the string quartet.

Qantara’s name, incidentally, de-
vels from the Arabic word for “arch.”
According to Shaheen, it reflects a
Spanish-Arabic architectural blend
symbolic of the group’s sound. “The
word suggests the merging of two worlds,” Elder says. “An entrance, or
arch, says there’s no barrier.”

Yet Elder goes on to stress that Sha-
heen is strict in staying true to the
“integrity” of the Arabic music styles.
“It’s not just a trend,” she says of
Qantara’s Arabic/Western fusion. “It
has integrity of composition and
preserves the integrity of Arabic music,
while at the same time having mass appeal.”

Such cross-cultural influence and
impact “only enhances everybody’s
understanding of all people,” con-
cudes Copeland, who formerly man-
aged both the Police and Sting.

“It’s like what Bob Marley said about
the Police,” Copeland says. “He said,
‘The Police used reggae as a vehicle
did more for reggae than any reg-
gae act.’ Because it opens up a
lot of social acceptance: If you can dance
to an Arabic song and appreciate other
cultural elements in it, you’re more
open to where it’s coming from—and the
people who make it—in a way that’s
fun. That’s what music is.”
R&B/Hip-Hop’s Hottest Stars Sign On For Awards Show

Some of R&B and hip-hop’s biggest names will participate in the Billboard/BET R&B/Hip-Hop Conference and the Billboard R&B/Hip-Hop Awards, presented by Heineken. The events will take place Aug. 28-30 at the New York Hilton.

The first ever Billboard R&B/Hip-Hop Awards will honor the top acts in R&B and hip-hop over the last year, based on the Billboard charts. Artists scheduled to perform at the show include up-and-coming R&B stars Jaheim (Warner Bros.) and Tank (Blackguard/origin), as well as hip-hop heavyweights Tha Liks (Loud) and Mystic (JCOR Records). Confirmed presenters include Naughty by Nature (TVT), Little John & The East Side Boyz (TVT), RZA of the Wu-Tang Clan (Koch), Dante (RCA), and Reel (ROC-A-Fella/Elektar). Radio personality and Elektra Records recording artist Angie Martinez will host the event. Additional performers will be announced soon.


For general information on the conference and awards, contact Michele Jacangelo at 646-654-4660 or visit www.billboard.com/events/rb. For registration and group discounts, contact Phyllis Demo at 646-654-4643. For sponsorship information, contact Cebele Rodriguez at 646-654-4548.
HOOP DREAMS
Tweet Staythinks, a member of the multiplatinum R&B group Nest, is an active participant in the NBA Entertainment League, a private shadow league for Hollywood residents that tips off on Sunday afternoons in Los Angeles. Staythinks recently relocated to Los Angeles from Minnesota to pursue hisacting career, while Nest prepares to return to the studio in the fall to record his third album.

Dishing With the Chef

R&B/jazz vocalist Rachelle Ferrell demonstrated her taste for things outside the music biz when she recently appeared on Emeril Live!, the Food Network's top-rated cooking show. Host Emeril Lagasse put together a variety of dishes that would be ideal for a jazz brunch, while Ferrell performed songs from her current Capitol set, Individuality (Can I Be Me?), with the show's house band, in front of a live studio audience. Ferrell, center, is pictured with her brother and background vocalist Russell Barnes, left, and Lagasse.

Golfing for Dollars

Fortunately, no plaid pants made their way to the golf course when industry executives and artists gathered for the 17th annual Entertainment Industry Golf Classic at Lost Canyons Golf Club in Simi Valley, Calif. All told, the event raised $160,000 to benefit the Neil Bogart Memorial Fund. Shown here in short pants are the proud members of the House of Blues (HOB) Team, from left, Kevin Morrow, HOB senior VP of talent; Lou Mann, president of HOB Media Properties and president of the Neil Bogart Memorial Fund; Carl Stubner, partner with Deluxe Entertainment; Jeff Renouf, manager of ESP Management; and Method of Mayhem and ex-Mötley Crüe drummer Tommy Lee.

Desk Job: Merle Kilgore

The pearl-colored Cadillac, with its “MK1” vanity plate, is a dead giveaway. Merle Kilgore—the Boogie King—works here.

Kilgore's roles in country music have been numerous, including radio personality, writer of such hits as “Wolverton Mountain” and “Ring of Fire,” and also as a moderately successful 1960s-1970s country performer known as the Boogie King. His best success, however, has come as manager of Hank Williams Jr., continuing a professional and personal relationship that encompasses four decades and extends back to Williams' legendary father.

The rather nondescript building that houses Merle Kilgore Management is located off Music Row in Nashville, conveniently near the considerably more elaborate offices of the Country Music Assn., a group for which Kilgore was once a director and remains an active member.

Kilgore's Nashville digs are actually a secondary base of operations, with the expansive main hub of activity for Hank Williams Jr. Enterprises located some 100 miles northwest of Nashville in the decidedly more "country" setting of Paris, Tenn. Nashville is where the Boogie King comes to wheel and deal.

"Gotta keep Hank in the loop," Kilgore explains. His office is decorated with photographs of himself and Hank Jr. holding various industry awards; others show the man with such contemporaries as Elvis Presley (“He was 19, I was 20”), Jerry Lee Lewis, Johnny Cash, and Col. Tom Parker. Other adornments include plaques from the Texas, Louisiana, and Songwriter halls of fame and another recognizing Kilgore's designation as an honorary Tennessee state senator.

The "senator" tab seems to suit him just fine. A few weeks ago, Kilgore became the fifth person to sing in front of Tennessee's lawmakers, during a break in a heated tax debate to recognize Merle Kilgore Day. He sang, perhaps appropriately, "Ring of Fire."

"It was like singing in the bathtub," Kilgore recalls, hardly pausing to add, "You got time to hear any of this new Hank!"

RAY WADDELL
Timed to hit the streets at the beginning of the school year, Billboard’s College Music spotlight will focus on college radio and television play lists, programmers, college touring, college market retail, and this year’s promotional efforts aimed at this all-important audience.

**Issue Date:**
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That was only about, oh, 7000 or so. Not the number of fans who showed up for their in-store July 12 at Looney Tunes in West Babylon, Long Island. We're talking about the sales of Stand's album Break the Cycle, of course.