Epic’s Jamiroquai Steps Into ‘2001’

BY LARRY FLICK
NEW YORK—It’s a few weeks before the Sept. 11 release of Jamiroquai’s fifth Epic effort, 2001: A Funk Odyssey, and group mastermind Jay Kay feels he has something to prove.

“Nothing can be left unturned for this record—not even a tiny pebble,” Kay says with a nervous snicker. “Every breathing body in this industry needs to know that Jamiroquai has returned with a real record this time.”

Kay is referring to the lackluster artistic and commercial yield of 1999’s Synkronized, a collection that fell short of the expectations set by 1997’s international smash Travelling Without Moving. Travelling sold 8 million copies worldwide, according to the label, compared with 3 million for Synkronized.

“I can’t deny—we fell off-track,”

Kay admits. “After Travelling Without Moving, I thought we were going for a walk in the park with the next album. I thought the momentum would carry us through. Instead, we got a slap in the face. It was jarring, to say the least.”

It was also humiliating to Kay, who admits that the lack of interest in Synkronized forced him to re-examine the project’s merits. “In truth, I never really locked into that album, lyrically. I wasn’t there. I listen to it now, and I shake my head.”

During this period of examination, Kay found himself immersed in a series of personal dramas—which soon became creative fodder: “That’s when it became clear. I need to suffer at the bottom of the pit in order...” (Continued on page 82)

Beating The Indie Odds?

Label Entrepreneurs Make A Go In Tough Market

BY CHRIS MORRIS
LOS ANGELES—If one had first met Jenn London as she worked the aisles at the Retail Music Expo (RMX) in Chicago this June, one might have considered the New York singer-songwriter to be the typical head of a new independent label.

In her 20s, London started her own imprint, J. London Imports, with money from an inheritance after reading a how-to book on founding a record label.

“I spent a lot of money just doing a demo,” London explains. “It wouldn’t even have gotten college radio play.” At that time, I realized that I had to do this [label]. I need a product that I’m proud of and that is going to be radio-friendly and marketable.”

J. London Imports is a one-woman operation; its office number is London’s cell phone. She sells her album, Crazy Thoughts, a solidly produced collection of original songs, through her Web site (jennlondon.com) and from the stage at gigs. The label has no regular retail distribution, although she continues to network at industry conferences like RMX.

“I feel greatly motivated, I really do, and I talk to a lot of artists who are very down about [the situation],” London says. “I feel like people have to be smart about it. I think it all comes down to networking. I don’t think about the fact that I won’t get hooked up with a distributor or I won’t get radio promoters, because I’m always out there.”

Many might consider an artist—

(Continued on page 80)

Craig David Tops Video Nods

BY CARLA HAY
NEW YORK— “A lot of people sometimes forget that music videos are a promotional tool,” points out British R&B singer-songwriter Craig David. “But most important, they’re the expression of yourself as an artist that tends to leave the most lasting impression.”

David has indeed made quite an impression on video this year—his “Fill Me In” clip is a top contender at the 2001 Billboard Music Video Awards. With four nominations each, “Fill Me In” and Fatboy Slim’s “Weapon of Choice” lead the list with the most nods.

“Fill Me In” is nominated for best new artist video clip in the pop, R&B, and dance categories. “Weapon of Choice” received nods for best clip in the pop, modern rock, and dance categories. Both videos are nominated for the Maximum Vision Award, given to the video that best advances an artist’s career.

This year’s awards also yielded three nominations each for Alien Ant Farm’s “Smooth Criminal,” India.Arie’s “Video,” Gorillaz’s “Clint Eastwood,” and City High’s “What Would You Do?”

The 2001 Billboard Music Video Awards will be presented Nov. 2 at the Beverly Hilton in Beverly Hills, Calif., as the grand finale of the Billboard Music Video Conference, which begins Oct. 31. Now in its 25th year, the Billboard Music Video Conference is the largest annual trade event for professionals involved in the visual marketing of music.

Teddy Riley, one of the music industry’s top producers,

(Continued on page 79)
A&E NETWORK CONGRATULATES NEIL DIAMOND

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Brave Combo’s Kick-Ass Bohemianism

One of the hardest-rocking groups in all of popular music isn’t known for playing rock’n’roll. Envisioning an era status among aficionados akin to being the Led Zeppelin of horn-and-accordion-based ensembles or a kind of Rage Against the Machine, the act is a 22-year-old dance band out of North Texas called Brave Combo.

“Some people are our champions and welcome us with open arms at the club,” guitarist and bandleader Carl Finch tells me before a blistering August show at New York City’s Bottom Line that ended in a standing ovation from a college-age crowd. But Finch also cautions with a serious grin that “some people are totally, absolutely, and forever non-dancing.”

Because Brave Combo is a polka band. That is, a fiery, guitar-pollened, watch-your-two-step, taking-no-polonians-polka party that—if you’ll pardon the spiced beer and double-smoked kielbasa—kicks some major-league Bohemian butt.

“In our challenge to the world’s artis- tic calling as well as its new live album, Kick Ass Polkas” (Cleveland International, due Sept. 11). So, whether you were lucky enough to hear Brave Combo play at David Byrne’s 1987 nuptials, or knew that they won last year’s Midwest Region of Hot Music magazine’s Grand Ole Grammy award, or have ever purchased any of their dozen other much-lauded collections—including Music for Squares (1981), Humansville (1988), Group Dance Epidemic (1997), or Polkastrator (the Grammy winner)—you owe it to yourself to go undercover and check out these songs, and purchase their typically superb new release.

“There’s no other term that really describes where polkas are now,” Finch asserts of Kick Ass Polkas. “So little of that is title to challenge people to look at polka differently. The polka has traveled to our immigration. The polka, they’ve got it, and they’re purchasing their typically superb new release.

“On the other hand,” Finch adds with a laugh. “[Cleveland International] set the bar as high as the thinking about the album. I think that maybe this album title is gonna keep us out of Wal-Mart. Carl, I’m thinking well, we’ll do a different G-rated jacket for them really Good Polks. And I see the phrase ‘We’re not the enemy’ cause we could put at the bottom on the back of the CD, for people who think there’s a crack in the world, a crack in the world, in the world, in the world that we’re just going to try to get augmentation. This to purchase the album.

Which brings us to the highly charged, keister-calculating setting for Brave Combo’s epic, 14-cut concert recording captured before a screaming throng at the Beachball Ballroom in Cleveland in 2000. “See, in Cleveland, you’ve got two rival polka-faction groups—Slovenian and Polish—and that’s actually why we make the album. The sounds are radically different, have had totally different starts in each movement, and they don’t sound the same. Slovenian is Yugoslavian-based and Lambertz-a Balkan variant on the guitar/mandolin and string-based, with some tambour. The accordion plays melodies, and they play at a quick pace. They’re the Balkan-Gypsy. The Polish sounds are radically different, have had totally different starts in each movement, and they don’t sound the same. Slovenian is Yugoslavian-based and Lambertz-a Balkan variant on the guitar/mandolin and string-based, with some tambour. The accordion plays melodies, and they play at a quick pace. They’re the Balkan-Gypsy. The Polish

[Editor's note: The rest of the text is not provided in the given document.]
ARKANGEL R 15
RAMON AYALA Y SUS BRAVOS DEL NORTE
MARCELLO AZEVEDO
BANDA EL RECODO
HECTOR BUITRAGO
OSCAR D’LEON

DOMINGUINHOS
PAQUITO D’RIVERA
CHARLES DYE
CARLOS FRANZETTI
DAVID LEE GARZA Y LOS MUSICALES
JAVIER GARZA
PEPE GARZA
JIMMY GONZALEZ Y EL GRUPO MAZZ
GRUPO ATRAPADO

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Including:
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SONG OF THE YEAR
ESTEFANO

BEST TROPICAL SONG
ALBITA

BEST BRAZILIAN SONG
CARLINHOES BROWN

BEST REGIONAL MEXICAN SONG
MARISA MONTE

OSCAR I. TREVINO

ENRIQUE VALENCIA

NOMINATIONS including:
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• SEBASTIAN Krys
• LIMITE
• LOS SUPER SEVEN
• MARIACHI SOL DE MEXICO DE JOSE HERNANDEZ
• LUIS MIGUEL
• EDDIE PALMIERI
• CHICHI PERALTA

NOMINATIONS
• FREDDY PIÑERO, JR.
• KC PORTER
• A.B. QUINTANILLA Y LOS KUMBIA KINGS
• DAVID SANCHEZ
• SIDERAL (UBC)
• JOEL SOMEILAN
• THALIA
• LOS TIGRES DEL NORTE
• NESTOR TORRES
• LOS TUCANES DE TIJUANA

ATERCIOPELADOS
3 NOMINATIONS
including: BEST ROCK SONG

BACILOS
2 NOMINATIONS

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THE HEAT IS BACK: There’s something extremely satisfying about a veteran act achieving a new high-water mark more than 40 years into their career, especially when it’s one that’s been consistently charting without a large amount of recognition or awards. The Isley Brothers have been all over Chart Beat in recent weeks, thanks to the success of the airplay track “Contagious” on The Billboard Hot 100 and R&B/Hip-Hop Singles & Tracks. But this issue, the Isleys make news with the debut of their Eternal (DreamWorks) album on The Billboard 200.

Some 38 years and 11 months after first appearing on the Billboard chart with Twist and Shout, the Isleys have their highest-charting album of all time. Eternal blurs the chart at No. 3, earning Hot Shot Debut honors and surprisingly ranking a notch higher than usher, who enters at No. 4 with 8701.

Eternal is also the first Isleys album to chart in five years. Mission to Please was the most recent Isleys album to appear on The Billboard 200; it peaked at No. 31 in June 1996. The two previous albums to Mission bore the credit the Isleys Brothers Featuring Ronald Isley aka Mr. Biggs, as does this latest album.

The commercial success of Eternal will surely enhance the Isleys’ chances when the 2001 awards season comes around next winter. Maybe it’s time for that recognition after all.

ACTOR FACTOR: The most successful title featuring an actor’s name in the history of the Hot 100 is “Bette Davis Eyes,” the Kim Carnes song that spent 11 weeks at No. 1 in 1981. A handful of other songs featuring actors’ names charted since, like Bananarama’s “Robert De Niro’s Waiting,” which managed a No. 95 posting in 1984. You can add another Hollywood name to this list of actor songs, thanks to the No. 73 debut of “Clint Eastwood” by the virtual U.K. act Gorey On Video. Different is that this chart entry and the Carnes and Bananarama tunes is that the Gorillaz never actually mention Eastwood’s name in the lyric. Still, you have to wonder if some day there will be a movie called Play Clint Eastwood for Me.

IT’S THE WORD: Grease (Polydor) debuts on the Top Soundtracks chart at No. 24. Coincidentally, the title song by Frankie Valli took over the top spot on The Billboard Hot 100 exactly 23 years ago this issue.
AGI Charges Veteran Agent With Breach Of Contract

BY RAY WADDELL
NASHVILLE—Veteran agent Rob Prinz plans to file a countersuit against Artist Group International (AGI) in the wake of the latter’s charge—a via Aug. 7 lawsuit—that Prinz fraudulently overestimated his potential agency commissions and tried to “extort” an equity stake in AGI.

New York-based AGI—booking acts for Metallica, Billy Joel, and many others—and AGI managing partner Dennis Arfa filed suit in New York state Supreme Court against Prinz, citing breach of contract, “extortion” conduct,” and fraud (Billboard Bulletin, Aug. 10). The complaint is in connection with AGI’s 1999 acquisition of Prinz’s agency, Principal Artists Group (PAG) (Celine Dion, Ricky Martin), and the subsequent actions. Arfa tells Billboard, “After bringing Rob Prinz into the business and helping him to achieve a large measure of success, I am extremely disappointed both personally and professionally in the way our relationship concluded.” He refers comments on specifics to his lawyer.

“The allegations are baseless and I intend to defend them vigorously,” Prinz told Billboard via a faxed statement released Aug. 15 through his attorney, Gary Gilbert. “I, in fact, have claims against AGI and Dennis Arfa for failure to live up to their contractual obligations, among other things, and I intend to aggressively pursue those claims. I look forward to clearing my name in court, where ultimately the truth will emerge.”

In The News

- DreamWorks Home Entertainment will break new ground with a bargain price point for the Nov. 2 DVD release of Shrek. The two-disc set will be priced at $19.95, the lowest ever for a special-edition new release. Bonus elements will include a new DVD-ROM feature that allows viewers to voice the lines of the film’s characters and an extended ending. In total, the set boasts 11 hours of extra entertainment.

- TBA Entertainment chairman/CEO Jock Weaver says the company has hired First Union “to assist in an analysis of a potential strategic transaction.” TBA reported second-quarter net income of $168,500, or 2 cents per share, compared with net income of $150,800, or 2 cents per share, in the same period last year (Billboard Bulletin, Aug. 15). Revenue rose to $223.5 million from $165.5 million.

- Sony Music Nashville laid off three promotion staffers Aug. 15: Monument national director of promotion Bart Allmand, Columbia Midwest regional promoter Wix Wichmann, and Epic Southeast regional promoter Todd Plentje. The move comes one month after Sony filed suit against Dixie Chicks to prevent them from renegotiating on their contract. Sony said it stands to lose $100 million if the Chicks succeed in breaking their contract (Billboard, July 29). Campaign signs posted around Music Row along the day of the layoffs read “Screw the Chicks, don’t fire Wix.” Sony issued a statement saying, “In order to most effectively meet the challenges of the digital era, we continue to redeploy some of the company’s resources in the U.S.”

Blue Hat, Audium Link

BY DEBORAH EVANS PRICE
NASHVILLE—Charlie Daniels’ Blue Hat Records has entered an agreement with Koch Entertainment’s Nashville-based Audium label for marketing, sales, and promotion, with distribution by Koch. The first release to be worked via the new agreement will be The Live Record by the Charlie Daniels Band due in September.

Audium president Nick Hunter says, “Just the opportunity to work with Charlie Daniels is mind-boggling. Charlie is one of my heroes. I’m a big fan, and I love the records he makes.” Koch Entertainment president Bob Frank refers to the agreement as a “KELA deal.” (KELA is the Koch Entertainment Label Assn.) “[Daniels] has distribution with all the added label services,” Frank says. “He owns his masters, yet he gets to tap into all the label resources of Koch Entertainment. We started doing these deals with some of our established rap acts, and we just did one with Carole King as well. These artists are established. They don’t need to sign to a label and give up some of the rights they can control.”

Creative freedom and artistic control were the prime reasons Daniels and partner/Blue Hat president David Corlew launched Blue Hat in 1997. Prior to signing with Audium, Daniels entered offers from other labels but found this deal more agreeable. “It allowed us to have a partner and a team that still allowed us to keep creative control,” says Corlew, who is intent on maintaining the Blue Hat brand as a unique entity. “That was a necessity for Charlie—to have creative control of his music. From the music, to the cover, to the way it’s marketed—Koch/Audium gave us that latitude.”

Daniels says, “It’s the only way I can go. I can’t [label] interference with my music. I made a promise to myself: I was never going to let anybody get between me and my music again. We have to be at a place where we have total independence.”

The Live Record will be issued under the Koch Entertainment/KELA/Audium/Blue Hat label. Audium will have the right to pick up other Blue Hat acts for release through this new deal, with Bonnie Bramlett being the next likely to go through the Audium/Blue Hat pipeline. Daniels is also releasing a 30-song gospel collection, but it will be released through EMI’s Sparrow label, where Daniels has previously released two Christian albums.

Calling Prinz’s performance since the PAC acquisition “exceedingly deficient,” the suit seeks repayment of $3 million of the original purchase price, damages for breach of contract, and enforcement of a non-compete provision; alternatively, it seeks the return of the $4.25 million Prinz was paid and the voiding of the acquisition.

WRENCH IN THE PLANS?

The action further alleges that when Arfa entered preliminary negotiations last spring to sell AGI, Prinz “attempted to extort from Arfa an additional equity interest” in the firm. When Arfa refused, the suit says, Prinz threatened to “take him down.”

Arfa’s attorney, John Rosenberg, says, “With the demand for additional equity... underlined with the fact that for a number of weeks [Prinz] stopped communicating with Dennis, it put [AGI] in a very difficult situation.”

On July 31, AGI terminated Prinz and closed the Beverly Hills, Calif., office where Prinz was based; according to the suit, Prinz showed up at the office the following day and “purport ed to rehire AGI’s support staff.” It says Prinz is “presently engaged in business activities competitive with AGI and violates his employment agreement by doing so without placing $3 million in an escrow account.

The complaint notes that Prinz disputes his termination for cause and that Prinz says he voluntarily terminated his employment. The phone at what was formerly the AGI Beverly Hills number is now answered as the Principal Artists Group offices.
Power Play Ousts Scher As Metropolitan CEO

BY RAY WADELL
NASHVILLE—One of the few remaining powerful regional promoters has undergone a structural shakeup, as John Scher vacates his role as president/CEO of Metropolitan Entertainment Group (MEG), the New York/New Jersey-based company he founded more than 30 years ago.

In a major power play, Scher was replaced by Scott Mackin, CEO of Covanta Energy (formerly Ogden), MEG’s largest shareholder. Covanta once owned 50% of MEG stock but sought to divest itself of all nonenergy-related components. In a reversal, it has now purchased the majority of Scher’s 40% stake in MEG, leaving Covanta with a majority interest, according to Mackin (Billboard Bulletin, Aug. 16). “We saw a tremendous degree of value to the concert-touring franchise of MEG, and we wanted to make sure we kept that franchise at all costs, including stepping up our ownership,” says Mackin, who remains CEO of Covanta. Scher retains a stake in MEG, stays on the board, and becomes president of its record company, Hybrid Recordings. He says, “I’m still the second-largest shareholder in the company, and I’m still working here.” Scher has battled with SFX/Clear Channel Entertainment (CCE) in his region and was generally considered unlikely to sell MEG to CCE; now he has forfeited right of first refusal. Despite speculation that Scher’s exit clears the way for a sale of MEG to CCE, Mackin says this is not necessarily the case and that CCE is not a given to purchase MEG.

“There are seven real buyers for [MEG’s] concert tours business, which might or might not have interest in the other divisions,” Mackin says. “That said, I don’t rush. I want to make sure everyone understands we’re not going to turn this thing on a dime and flip it.” Scher has a noncompete clause that comes into effect if he leaves MEG. “I’ll always be a concert promoter. If they sell it to somebody that wants me involved, I’m up to that challenge.”

NARM Backs Proposed Bill
Fair Competition Urged For Online Services As Majors Make Digital Deals

BY BRIAN GARRITY
NEW YORK—Music retailers worried that the major labels may be trying to unfairly control the digital-distribution market, are throwing their support behind a proposed congressional bill designed to promote competition among online music companies.

In an Aug. 8 letter to Recording Industry Assn. of America president/CEO Hilary Rosen, National Assn. of Recording Merchandisers (NARM) president Pam Horovitz states, “Music retailers have no choice but to seek legislative remedies when copyright owners refuse to engage in meaningful discussions with them regarding digital distribution.”

RIIA OPPOSITION

The NARM letter responded to a recent statement by Rosen condemning the proposed bill, known as the Music Online Competition Act, charging that it is a “solution in search of a problem” and that it “institutes complex, time-consuming, and costly regulation for the marketplace.”

In her letter, Horovitz says that, contrary to a previous Rosen statement about the positive development of the digital music marketplace, “the marketplace is emphatically not moving in the right direction.”

“The only way consumers will be able to get 80% of America’s music content, according to your member companies, will be through a single gatekeeper, either PressPlay or MusicNet,” Horovitz states. “This is a flawed idea that ignores both the contribution that thousands of retailing companies have made to the value of intellectual properties year after year and the fact that without competition there will be no incentive for copyright owners to provide low prices or innovative Web sites.”

VIRTUAL SHUTDOWN

There was an ongoing concern on the part of a major music retailer that they are going to be shut out of the digital distribution business. One executive at a leading retailer says, “As these services go forward, they give a lot of lip service to being fair. They say that access is going to be available to that [retailers] will have as much access to content as anyone.”

Some merchants complain that MusicNet and PressPlay are making little or no attempt to discuss distribution and licensing opportunities, while at the same time cutting deals with the likes of AOL, RealNetworks, Yahoo, Microsoft, and MP3.com.

“The fact is that it’s not equal,” the executive says. “They’ve locked arms with guys like AOL, which, of course, stinks, because they’re owned by the same corporation.”

Retailers are also concerned that MusicNet and PressPlay are taking the form of next-generation record clubs and that cross-licensing deals between the two companies are sure to follow. Retailers have long been unhappy with the labels’ club businesses, charging that clubs have an unfair advantage because they pay less than half of what retailers pay for CDs. They fear that the labels’ subscription services will also be able to acquire content at a discount.

“It looks just like the record clubs,” the executive says. “The labels will be the beneficiaries as they deploy the services on their own behalf. And will we be privy to the deal they make with AOL?”

Executive Turntable

Lauits Shake Latin Music Industry

BY LEILA COBO and WES ORSHOSKI
MIAMI—A pair of lawsuits have raised eyebrows in the Latin music industry due to the high profiles of those involved and the links that many in the industry—from label heads to musicians—have with both of them.

Producer Emilio Estefan Jr.—in conjunction with his production company Estefan Enterprises (EEI) and his publishing company Foreign Import/Productions and Publishing (FIPP)—has filed a countersuit against his one-time partner, Don "Santander," and Santander’s publishing company, Moon Red Music.

The countersuit, filed Aug. 13 in Miami/Dade Circuit court, comes in response to Santander’s lawsuit against Estefan filed July 3, in which he seeks a termination date to his exclusive songwriting and production deals with Estefan. Santander alleges that FIPP and EEI failed to properly account for his share of pro
ducer/songwriting royalties and failed to pay him all monies due. Santander also alleges that Estefan improperly took songwriting and production credit for tracks with which he’d had no involvement. Estefan’s countersuit claims that Santander engaged in unfair competition with him while under contract and that in fact, it was Santander who breached his exclusive songwriting and producing agreements. Moreover, the suit states that Santander owes EEI and FIPP monies for outside pro
ducer projects and that he had audited rights but chose not to exercise them until he demanded an early release from his contract.

Sources say that the outcome of the legal battle—which is expected to continue for at least a year—could have an impact on both existing and future songwriting and produc
tion agreements within the Miami Latin pop scene, which is controlled by a short list of powerful producers—including Estefan and Santander.

One executive says, “There is a common practice in Latin music that [whomever] controls the copyright determines what gets into the album.”

While many had predicted a set
tlement, both Estefan and Santander tell Billboard that they are prepared to take the matter to court. “Under no circumstances will I settle unless there’s a public apology,” Estefan says. “This isn’t about money. This is about reputation and 26 years of work. This is defamation. And I can’t wait to go in front of a judge and present all the evidence.”

Santander, explaining his decision to go to court, says, “I exhausted all possible avenues of dialogue and negotia
tions.” At the heart of that decision, he says, is the disputed end date of his contract with Estefan, which he says was extended indefinitely.

But negotiations between both par
ties were under way, and in a propos
al dated July 2, Santander’s attorneys extended an offer that included a pro
cession and Santander said they have personally not felt any repercussions. “Absolutely not,” Estefan says. “I’m working on 11 albums [including projects by Carlos Vives and Shakira].”

Santander says, “It’s business as usual. I feel supported by the indus
try. They don’t personalize this; they’re looking for good songs.”
HMV Revamps In U.S. Under Stuart Fleming

HMV North America has restructured its U.S. arm, Billboard has learned. Stuart Fleming, formerly director of purchasing, has been named director of HMV U.S., overseeing all business in the country. He continues to report to HMV U.S. VP/GM Lesya McQueen, who is based at HM headquarters.

MTV.com Plans Overhaul

MTV.com expects to undergo a massive relaunch this summer, sources say. "The relaunch will be total: not a single page from the old MTV.com will be the same after the new MTV.com is launched," says one source. "The goal is to make MTV.com the most technologically innovative Web site from any major media brand." The relaunch will include advanced technology and added elements for Interaction among users, including instant messaging and further development of communities. The relaunch will be part of MTV 360, a cross-promotional initiative that began earlier this year.

Andy Gershon Gets V2 President Stripes

Look for Andy Gershon to be named president of New York-based V2 Records on Monday. He will replace Richard Sanders, who is moving to RCA Records as GM. Gershon, who will assume his new post by mid-month, is co-founder of defunct Outkasts.

Black Promoters Retain Top Lawyer

Billboard has learned that well-known litigator Willie E. Gary has joined the legal team representing black promoters in their $700 million lawsuit against promoters and booking agencies. A source close to the suit says that Gary—known for winning high damages for small businesses in cases against corporate giants—will suggest raising the demands.

U.K. Indie Labels Planning ‘Radical’ New Sales Chart

Britain’s independent labels are planning to launch their own chart later this year. The Assn. of Independent Music’s (AIM) business development committee is "still very much in the consultation process" about the chart, according to chairman/CEO Alison Wenham, but is likely to launch the sales-based system—complete with sponsor—in September.

Wenham tells Billboard that the "radical, multi-format chart to cover the diversity of music comes in various different outlets—days—singles, albums, EPs, vinyl—and will be open to all the various genres of music.

Sources: Pressplay, Microsoft In Talks

Pressplay, the subscription service being developed by Universal Music Group and Sony Music Entertainment, is in talks with Microsoft about an alliance to distribute content through Internet service provider MSN, sources say. The deal, expected to be signed shortly, is aimed at including compatibility with Windows Media Player and its WMAs.

Macy’s New Manager

Macy Gray has signed a deal with Michael “Blue” Williams’ Family Tree Entertainment for artist management. She was formerly managed by Andy Slater, now president of Capitol. Gray brings with her SCAM, the management firm she runs, which includes Atlantic artist Sunshine Anderson. Williams—whose other clients include OutKast and Donell Jones—becomes a partner in SCAM, which remains separately owned.

Zomba Nixes BMG Distrib Deal In Canada

Zomba has terminated its distribution deal with BMG for Canada, according to a source. Zomba, parent of Jive and other labels, notified the major in March that the deal would not renew the deal; the move becomes effective at the end of September. Zomba is said to be in talks with another distributor in the territory.

Sources: Edel Putting RED On The Block

RED Distribution is being shopped by edel Music, sources say. Hamburg-based edel bought 80% of RED from Sony Music Entertainment in October 1999, paying $75 million. Edel chairman/CEO Michael Haerjes says talk that RED is up for sale is "not true. We have said we are going to sell non-core assets, but RED is a core asset." However, executives at two of the major sources confirm to Billboard that edel has approached them to determine if they have any interest in being involved in RED.
RETAIL HOLIDAY BUYING GUIDE

Billboard’s annual buying guide is back, forecasting the hottest buys for the holiday selling season. We put it all into perspective with a review of key music releases, kid audio and multi-media releases, the latest on the CD reissue front, and the holiday season’s top DVD offerings. Don’t be left out!

issue date: september 22
ad close: august 27

Darren Strothers 323.525.2304 • dstrothers@billboard.com

UPCOMING SPECIALS

LATIN MUSIC SIX-PACK 5 - Issue Date: Oct 6 • Ad Close: Sept 11
AMERICAN URBAN RADIO NETWORKS - Issue Date: Oct 13 • Ad Close: Sept 18
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CHRIS BLACKWELL

Billboard salutes super-producer Chris Blackwell on his 40th career anniversary. We look back at his illustrious career, preview his plans for the future, and collect tributes from his colleagues in the music industry. In addition, we provide an exclusive Blackwell discography, highlighting his many production credits.

issue date: september 29
ad close: september 4

Pat Rod Jennings 646.654.4614 • pjennings@billboard.com
Astronaut, decade of energy, lot longer

Buttholes, Hollywood Get 'Weird'

The overall sound of Weird Revolution is informed by recent developments in music technology; programmed beats and loops form the rhythmic basis for most of the album, and digital editing played a substantive role in shaping each song. The result is a sort of "truthful record," Coffey notes, adding that the band is "returning to our experimental roots with this one, but we're trying to write songs that will work on the radio as well.

Coffey describes the band's current rhythm base as a mixture of live and programmed drumming, noting that "technology has gotten so much better, cheaper, and more approachable for headkicks like ourselves. It reflects the music that we're listening to these days, a lot more loop-driven, computer-written music.

As a balance to the album's high-tech infrastructure, vocalist Gibby Haynes delivers manic performances that producer Leary describes as "garbled transmissions from deep space." On the title cut, Haynes assumes the character of a street preacher, launching into a hellfire-and-brimstone rant based on a speech by Malcolm X, whose family denied the band the rights to use quotes from the speech.

The Butthole Surfers' renewed enthusiasm embodied by Weird Revolution is echoed by their new label. "We love the record," insists Daniel "Savage" McCann, "and we're seeing sales and merchandising success that producer Leary characterizes as "big, slick major-label rock records."

BY RICHARD HENDERSON
Throughout the 20-year span of their career, the Butthole Surfers have not so much released albums as issued periodic reports from the bizarre alternative universe that the band's members call home. Fans have waited some four years for the latest of these missives, a period that has seen the band not only move to a new label and new management but experiment with an intensified technological approach to making records.

The resulting album, Weird Revolution (Aug. 28, Hollywood Records), is a return to raucous, experimental form for the band, one that could delight both followers of the group's '80s indie work and a new generation of convertents.

"In the bizarre world that the Butthole Surfers inhabit, their organized chaos can be taken as a return to form or a divergence from that form," says John Kuntz, owner of Waterloo Records in the band's hometown of Austin, Texas. He adds, "Our store has grown up along with the band. Everyone locally was waiting for their stalled release with Capitol, so this new one is much anticipated."

Kuntz refers to After the Astronaut, the projected follow-up to what would become the band's first release on Capitol, 1996's Electric Lizardlud. Astronaut was mastered and sent to press before being pulled from release. "To this day," drummer King Coffey says, "I'm still not sure whether it was a decision made by our management at the time or by the label." The band retreated, using the bed tracks from seven Astronaut songs to begin an extended re-recording process that saw the original tracks re-emerge in radically altered form alongside new songs. "We've created a stronger album," Coffey says, "though it took a lot longer than any of us dreamed it would.

Weird Revolution is charged with righteous energy, harking back to the raw, noisy Butthole Surfers albums made independently in the first decade of the band's existence rather than the two '90s albums that both Coffey and Butthole guitarist/producer Paul Leary characterize as "big, slick major-label rock records."

BY DEBORAH EVANS PRICE
NASHVILLE—It's no unusual for an artist to receive congratulatory gifts after scoring a No. 1 single, but when Mercury's Jamie O'Neal received an animal trap from Columbia duo Montgomery Gentry, she was puzzled.

"The card says, 'Next time you come sneaking up, little girl, you'd better be careful,'" O'Neal says, laughing. "I thought if I was going to get something from them, it would be a bottle of Jack Daniels or something."

Ever the good sports, Eddie Montgomery and Troy Gentry were acknowledging that O'Neal's second single, "I Think I Want Angels," had jumped from No. 3 to No. 1 over their single "She Can't Change Me" on Hot Country Singles & Tracks in the Aug. 4 Billboard.

"It feels great," says O'Neal, who wrote the song with Roxie Dean and Sonny Tills. "I wasn't expecting it at all. The record company said, 'It's really close — don't get your hopes up. It's really tough out there. So I kind of resigned myself that it might only go to No. 3, and that was OK. But, of course, you're really hoping it will go to No. 1."

This marked O'Neal's second trip to the summit in as many outings, an unusual feat for a newcomer in today's competitive country market. Her debut single, "There Is No Arizona," hit No. 1 in February, propelling O'Neal into the limelight and fueling sales of her debut album, Shiver (Music to My Ears, Billboard, Feb. 19), which has sold 304,000 copies, according to SoundScan.

She was then named top new female vocalist by the Academy of Country Music in May, while her remake of "All By Myself" was featured in Bridget Jones's Diary and on its soundtrack.

Despite undergoing back surgery in June for a ruptured disc, O'Neal has been burning up the road this summer as part of the Girls' Night Out tour, along with Reba McEntire, Martina McBride, Sara Evans, and Carolyn Dawn Johnson.

This fall, O'Neal will be the opening act on Lonestar's I'm Already There Tour. She's also slated to appear at the Billboard Music Awards, which will take place Dec. 12 at the MGM Grand in Las Vegas and air on Fox.

Although heralded as one of the year's top new artists, O'Neal is a seasoned performer who honed her skills while performing with her family act, the Murphy Family, before moving to Nashville and paying her dues as a demo singer and songwriter.

"I've been around for so long that 'new' is not a word I use for myself," says the Australian-born chanteuse, "but it seems to people I've come from nowhere. I've been working since I was 8 years old."

It does take a long time, but it does worth it. I feel like I'm at the bottom of the ladder, like I have a long way to go. But at least I've made it on the first part rather than being on the ground."

Country radio programmers attribute O'Neal's success to her individuality. "It's a refreshing sound," stresses Chaz Malibu, PD/music director of KHEY EI Paso, Texas. "There Is No Arizona" sounded so different than anything else on the air. It had that mysterious feel to it. Then "I Think About Angels" was so explosive. It makes you feel good." Malibu anticipates that O'Neal's next single, "Shiver," will do equally well. "If you thought the first two put shivers up and down your spine, this is going to be a great song."

O'Neal co-wrote nine of the 12 cuts on Shiver, and Mercury chairman Luke Lewis thinks there are at least six potential singles on the album. "One of the nice things about this project is we've always felt it was really deep," Lewis says of the album, which came out last October. "We all believe 'Shiver' might be bigger than the first two singles, and if it is, we have a duet on there with Mark Wills ["I'm Not Gonna Do Anything Without You"] that we are thinking about releasing.
Vanguard Opens Hiatt’s ‘Tiki Bar’

The Gooners Reunite With Singer/Songwriter For Sophomore Indie Set

BY CHRIS MORRIS

LOS ANGELES—On Sept. 11, John Hiatt follows Crossing Muddy Waters, his Grammy-nominated acoustic set issued last year by Vanguard Records, with an amplified, electric follow-up for the label, The Tiki Bar Is Open.

Although it appears to be a new release, Tiki Bar was mostly recorded before Crossing Muddy Waters, while singer/songwriter Hiatt was still under contract at Capitol Records.

“We felt it was a good record when we turned it in to Capitol, and they didn’t quite hear it the same way we did,” Hiatt says. “They were willing to put it out, but they lacked a certain enthusiasm, shall we say. All those people have since been fired from Capitol, so the heck with ’em. That’s when we started the process of getting out of that deal and taking the record with us.”

Earlier this year, Hiatt cut three more tracks (published by Oval Track Tunes/Careers BMG, BMI) for the album, only one of which—the title cut, which includes a poignant reference to the late NASA legend Dave Earhart—was included.


“It’s such a magic little quartet,” Hiatt says. “I think what I do best is playin’ together the last couple of years. We went out the summer of 2000 and toured. We had a ball.”

The Gooners are accompanying Hiatt (who is managed by Nashville-based Vector Management and booked by Bob Prince of Principal Artists in Beverly Hills, Calif.) on the Lloyd’s Blues Music Tour, sponsored by Lloyd’s Barbeque, with B.B. King, Buddy Guy, and Tommy Castro.

Vanguard VP of sales and marketing Dan Sell says, “The tour gives us a ton of opportunities to cross-promote with radio and retail. We’re setting up some exclusive barbeque parties in select markets around the tour. Stations will be giving away tickets on the air, and they will offer their listeners a free Lloyd’s barbeque party at the venue prior to the show.”

Hiatt will also promote the album at retail along the tour route. “Initially we’re going to be doing a few plugged-in, high-profile stores in some key markets in the Northeast,” Sell says. “We’ll probably do three or four of those the week of street date. We’ll be setting up some tiki-themed CD signings and photoshoots around the tour as well. We’ll throw a tiki party, John will show up and sign the CDs.”

Vanguard is promoting the single “My Old Friend” at triple-A radio. The label has produced a one-hour show hosted by Jody Denberg, PD at triple-A KGSR Austin, for free distribution to stations. “Hiatt played a live feed from Buddy Guy’s Legends in Chicago,” Sell says.

The label has also set up a unique promotion with toymaker printer/manufacturer Irock. The label is introducing a new player in October, and it will be distributed at Best Buy and Radio Shack locations, Sell says. “John’ll be busy throughout the year; people will buy this player, and there’ll be a couple of tracks on there, already loaded in. We’ll be doing some promotions with Irock as far as giving away are concerned.”

Hiatt will also receive a lot of mid-air exposure, Sell says: “John will be featured in both the Delta and United In-flight audio programs throughout the fall. Delta’s very cool: It’s a 45-minute program, and we will split with it Hop-o [which released a two-CD Hiatt album as Aug.] It’s called Guitars and Tiki Bars. The first 20 to 25 minutes focuses on the new record, and the rest focuses on John’s catalog.”

Hiatt, who spent 26 years with the majors before coming to Vanguard last year, expresses satisfaction with his current indie-label relationship.

“All I ever wanted was to feel like I was part of a team,” Hiatt says. “It’s getting a little hard to feel that way at the major labels, for artists like myself, who aren’t whatever it is that those young and hot that sexy thing. It’s great working with Vanguard. Each album I do is a new deal with them, and we love that. I love knowing they’ll deal with me on some long contract that I have to live up to. It’s a win-win situation.”

Allan Larmar, head buyer at the Rhino Records in L.A., anticipates selling ten to 15 copies a week, based on the performance of Crossing Muddy Waters. “We did very well with [the last album],” Larmar says. “Tiki Bar is revved up a few notches. It’s the best rock record he’s made in years.”

ON THE SHORTLIST: Beck, Macy Gray, Dave Grohl, Aimee Mann, Trent Reznor, Mos Def, Lucinda Williams, and the Roots’ Phonte are among the music and media professionals who will select the winner of the first annual Shortlist Prize for Artistic Achievement in Music.

Modeled after the U.K.’s Technics Mercury Music Prize, which honors the top British/U.K. album as selected by a small jury of artists and media, the Shortlist is the brainchild of MCA VP of A&R Tom Sarig and Greg Spotts, who runs a personal management and marketing firm.

“There’s a simplicity and elegance to the Mercury Prize,” Sarig says. “Rather than carrying up music into different categories, you ask a single question: What are the 10 most creative and accomplished albums of the year?”

The artists will be joined by a total of eight producers, journalists, and radio/PIdjs in picking the best albums of the year. Each judge will nominate five albums this month. Each panelist will then vote for his or her favorite 10 from the total of 80 nominated albums. The top 10 vote-getters will be announced Sept. 14, with the winner picked by the panel Oct. 30, announced at an Oct. 31 party/concert in Los Angeles featuring many of the jurists and nominees.

Albums released after June 30, 2000, are eligible for consideration. Sarig and Spotts hope to drum up publicity for the top 10 albums. “We would love to get the labels involved in some way, to help promote the Shortlist finalists’ talent in the press, on radio, and even at retail.”

Sarig and Spotts hope that the Shortlist will eventually become, as the Mercury Music Prize has, an automatic stamp of approval that propels sales for lesser-known albums. For example, after relative unknown Susheela Raman received a nomination for her Salt Rain album in July (Billboard, Aug. 11), her U.K. distributor ordered 10,000 additional copies.

The pair also hope to find a sponsor to help provide a prize to the Shortlist winner. (The Mercury Music Prize honoree receives £20,000 [$28,500]. Nominees will be posted on the organization’s Web site, shortlistofmusic.com.)

WHALLEY AT WB: New Warner Bros. Records chairman/CEO Tom Whalley spent his first week at his new job meeting with executives, artists, and artist managers. Whalley, who quietly assumed his new post Aug. 13 (15 months after signing his contract to take the job), will start working out of Warner Bros.’ Burbank, Calif., offices Aug. 20. The former president of Interscope Geffen A&M had four months remaining on his IGA contract, but was released early. Whalley replaces Russ Thyret, who left the company Feb. 28.

Although no press release announced Whalley’s arrival (it was also never announced that he had taken the job in 2000), an internal memo was sent to Warner Music Group (WMG) employees from WMG chairman Roger Ames Aug. 13 confirming Whalley’s arrival. It said, in part, that “Tom will spend the new few weeks meeting with the label’s artists and all of you. For him, it is a sort of homecoming, as Tom started his music business career in the mail room at Warner Bros. Records before going on to Capitol and Interscope. . . . I am confident that Tom has the creative vision to lead Warner Bros. to great heights.” The memo noted that Phil Quartararo, who had run the company since Thyret’s departure, will continue in his role as Warner Bros. Records president.

According to sources at Interscope, there are not any plans to replace Whalley. Both Whalley and Interscope declined to comment.


www.americanradiohistory.com
**Continental Drift**

WHERE THERE'S SMOKE: After making five records and touring the country with his RCA band, Thin Lizard Dawn, New York-based musician/composer Howie Statland has struck out on his own to begin experimenting with various new sounds and other forms of media. Among his first projects is For the Posers, a self-issued album by his new band NYC Smoke.

The recording is distinguished by its combination of straightforward rock instrumentation and smarter-than-usual lyrics. Statland proves to be an astute observer of society and human nature on well-crafted cuts like "Wine & Roses" and "Euthanasia" — songs that demand to be heard in a live setting.

The intention of these songs is to depict a New York street soul survivor whose only salvation is through song," Statland says.

In addition to NYC Smoke, Statland wrote, directed, and scored a film titled Low Flame and recorded two lo-fi albums under that name. He performed the soundtrack live to accompany a screening of the film at New York's P.S. 1 Contemporary Arts Center to critical praise.

In 1999, Statland released two soundtracks: the first for a German film titled The Rug Incident and the second for the U.S. documentary Hell House. He also directed and wrote the music for the film New York City Aria. In May 2000, the film had its premiere at an Anthology Film Archives performance that also included the works of Jonas Mekas and Ralph Steiner. Statland, Philip Glass, and Jon Gibson performed live music to these silent films.

In November 2000, Statland performed solo shows in Paris. He later joined Glass in Luxembourg for a repeat performance of the program by Mekas.

"These have been life-changing experiences that have taught me how there are no creative boundaries if you just take a chance on yourself," Statland says.

His films are currently screening on the Internet at film.com. For more information about NYC Smoke or Statland's other projects, visit his Web site, soundarte.com.

**DO IT YOURSELF:** A collective of musicians and other assorted media masterminds are out to prove that the music world needn't be a cutthroat race for the gold.

Working under the banner D.I.Y.-Fest, this collective has formed a mad circus of widely divergent (and often isolated) scenes linked only by their fierce independence away from the corporate entities.

The first fruit of this organization is D.I.Y.-Fest Compilation, Volume 1, which effectively covers punk, hip-hop, acoustic, pop, folk, and spoken-word genres. The set will be followed by a caravan tour of the States that will feature various bands from the disc, as well as a number of acts in line for Volume 2.

The shows promise to be multimedia events that will complement traditional band performances with poetry readings, political speeches, and various forms of visual art. In addition to the tour, D.I.Y.-Fest aims to maintain a high profile in New York City with a weekly show series at the legendary CBGB club.

Besides the album and tour, the organization has a book in production. Also, the seeds of weekly events in San Francisco, Boston, Chicago, and Los Angeles are being sown.

The stated intention of D.I.Y.-Fest is to inspire, empower, and enable youth to create independently. We think they're off to a smashing start.

FEEL THE HEAT: It has been a long time since we've witnessed such heat surrounding one band. Jesusgun, a rock outfit breaking out of Fort Myers, Fla., has several major labels courting them — and rightly so. Represented by attorney Kenny Meiselas and managed by Charlie Penacho, the band offers a taut, commercially viable brand of hard guitar rock and infectious pop hooks.

Jesusgun recently played a series of private showcases in New York City for the brass of Geffen, MCA, Atlantic, Columbia, and Epic. A deal should be imminent. Watch this space for further details.

By Larry Flick

**In The Works**

- **Legendary bluesman R.L. Burnside comes out with Break In and Break Out this November.**
- **A six-CD boxed set retrospective of classic Creedence Clearwater Revival material is scheduled for release in late October by Fantasy Records.**
- **Mazzy Star vocalist Hope Sandoval will issue her full-length solo debut, Bavarian Fruit Bread, on the Sanctuary/Rough Trade Records roster.**
- **The tour, D.I.Y.-Fest aims to maintain a high profile in New York City with a weekly show series at the legendary CBGB club.**
- **Besides the tour, D.I.Y.-Fest aims to maintain a high profile in New York City with a weekly show series at the legendary CBGB club.**

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**Artists & Music**

**Boxscore Top 10 Concert Grosses**

**ARTISTS** | **VENUE/ DATE** | **GROSS/TICKET PRICES** | **ATTENDANCE/CAPACITY** | **PROMOTER**
---|---|---|---|---
**EAGLES** | Invesco Field at Mile High, Denver, Aug. 11 | $482,465/$175/65 | 54,217 sellout | Jans Prods.
**MADONNA** | FleetCenter, Boston, Aug. 7-8 | $2,503,520/$275/$160/$49 | 25,886 two sellouts | Clear Channel Entertainment
**N SYNC, BBMAK** | Alltel Stadium, Jacksonville, Fla. July 31 | $2,880,372/$35/20 | 42,218 | Clear Channel Entertainment
**JANET JACKSON, 112** | Palace of Auburn Hills, Auburn Hills, Mich. July 30-31 | $1,768,638/$37/15 | 27,614 | Clear Channel Entertainment
**DAVE MATTHEWS BAND, DIRTY DOZEN BRASS BAND** | Saratoga Performing Arts Center, Saratoga Springs, N.Y. July 29-30 | $1,666,500/$46/50 | 49,392 two shows | Clear Channel Entertainment
**JAMES TAYLOR** | Jones Beach Theatre, Wantagh, N.Y. July 13-14 | $1,466,953/$65/50 | 26,750 | Clear Channel Entertainment
**DAVE MATTHEWS BAND** | Hershey Park Stadium, Hershey, Pa. Aug. 1 | $1,220,628/$45/35 | 31,000 | Clear Channel Entertainment
**OZZFEST 2001: BLACK SABBATH, MARILYN MANSON, SUPERNATURAL, LIMP BIZKIT, DISTURBED, CRAZY TOWN, ZAKK WYLDE'S BLACK LABEL SOCIETY** | Tweeter Center at the Waterfront, Camden, N.J. July 31 | $1,078,785/$61/75 | 24,701 | Clear Channel Entertainment
**EDGEFEST 2001: TOOL, THE DEATH PARTY, BIG WRECK, FINGER ELEVEN, 3 DOORS DOWN, GOD, BIF NAKED, PROJECT WYZZ** | Molson Park, Barrie, Ont. July 1 | $890,299 | 35,556 | House of Blues Canada

**Transmatic Makes Immortal Bow**

**BY SCOTT BROOKS**

NEW YORK—When Immortal Records A&R executive Jason Markey flew to Indiana to investigate the band Transmatic, he requested a chance to sit in on one of the group’s rehearsals. Little did he know that would mean hanging out in an empty shed on guitarist Zack Baldau’s parents’ hog farm.

“It was definitely a memorable first encounter,” Markey says with a laugh. “It showed me a band that was hungry and willing to work hard under any circumstances.”

From that shed came the songs that comprise Transmatic’s eponymous debut (Sept. 25, Immortal/Virgin), a set full of heavy guitars and slick pop hooks.

Before signing with Transmatic, the band (managed by L.A.-based Mike “Cheez” Brown) had enjoyed label interest from some time, thanks to a self-released EP produced by Brad Wood (Smashing Pumpkins, Liz Phair). The band linked with Wood after its song “Blind Spot” gained the attention of Social Distortion bassist John Maurer, who received the song by way of loudenergy.com, the artist development website of which he is V.P. of artist relations.

Maurer says Transmatic was an easy sell for loudenergy.com, which made the two-year-old band the first to receive the company’s support. “To me, it was a safe bet, because their songwriting was very mainstream,” Maurer says. “They had a cool little vibe going on for a band from Indiana.”

Boasts bassist Andy Carrell, “We’ve got the songs for the girls and enough guitars that the guys like us.”

Transmatic is completing an acoustic set, which will go to select radio shows and is to include “Go My Way” and the set’s first single, “Core.” (Transmatic’s songs are published by Warner/Chappell Music, ASCAP). The latter (already a hit in Indianapolis) goes to rock, alternative, and triple-A radio Aug. 14.

The group, now in between booking agents, hits the road next month with Collective Soul.

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**CHRIS BLACKWELL**

**40 YEARS & LOOKING AHEAD**

**ISSUE DATE:** Sept. 29  
**AD CLOSE:** Sept. 4

Be a part of this special career anniversary salute to Chris Blackwell’s 40 years in the music business!

**CONTACT:** Pat Rod Jennings  
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TROJAN HORSE: Hector Berlioz encountered nothing but difficulties in his attempts to secure a production of Les Troyens (The Trojans), his four-hour opera based on Virgil’s Aeneid. It was such a challenging work that most opera houses of the day were unwilling to accommodate the demands. Berlioz eventually split the work in two in order at least see the last three acts staged—a practice that remained the norm for a century.

London’s Covent Garden staged a nearly complete Les Troyens in 1957, paving the way for the work’s re-assessment by the influential British press. In 1977, conductor Colin Davis made a recording of the work with the Covent Garden forces for Philips, considered by many to be definitive. Today, a new recording of Les Troyens would be viewed by most as prohibitively expensive, given the massive orchestra and top-flight vocalists required to pull it off.

Lacking a sponsoring record company, though, did not stop the London Symphony Orchestra from realizing the near impossible. On its own LSO Live label, the orchestra has just released a new recording of Les Troyens. Sir Colin Davis—now widely hailed as the world’s foremost conductor of Berlioz—was afforded the opportunity to revisit the score after two decades, as well as lead a glorious cast that includes Ben Heppner, Michelle DeYoung, and Petra Lang.

“Playing Berlioz again,” the venerable conductor says, “is like meeting an old friend and discovering that you like them better than you did before.”

Grammy-winning producer James Mallinson captured the live performances in London last December, hailed by the U.K. press as the classical music event of the year. Heppner’s ardent Aeneas, Lang’s bone-chilling Cassandra, and the orchestra’s impassioned playing assure the artistic worthiness of the new release. The smartly designed set comes with liner notes by eminent Berlioz scholar David Cairns, along with full texts and translations. The only aspect that isn’t deluxe is the set’s price tag. LSO Live is a budget label in most of the world and sells at midprice in most American stores. (New York-based Empire Music handles exclusive American distribution for the label.)

Les Troyens is the latest in a series of new Berlioz recordings by Davis. The label has issued similarly striking discs of the Symphonie Fantastique and the opera L’Étoile de Béatrice, as well as the vocal/orchestral extravaganza Roméo et Juliette and La Damnation de Faust. Making these recordings and selling them at budget price were made possible by a virtually unprecedented financial arrangement with the performers.

“LSO Live was a test case developed by the musicians’ union in conjunction with the orchestra players,” explains Chaz Jenkins, marketing manager for the London Symphony and GM of LSO Live. “For the first time, it would be possible to make a recording without everybody being paid up front. Everybody is still paid for the live performances, but we don’t have to pay additional recording fees.” Instead, he says, the deal calls for the performers to receive royalties on sales of the discs.

The decision to position the label at a budget price was born of equal pragmatism. “To reach a break-even point, you’ve still got to generate demand,” Jenkins says. “In the current state of the classical record industry, the demand is for budget-priced product. To actually spend 70 or 80 dollars on a four-CD set of Les Troyens is a significant layout for anybody, so putting it out at budget price is to create demand that will ultimately generate higher revenues in the long term.”

Beyond the Berlioz and a trio of Dvořák symphonies with Davis, LSO Live boasts an ambitious schedule of upcoming releases that includes a collaboration with veteran jazz pianist Dave Brubeck by year’s end. Recordings of Elgar symphonies (including Anthony Payne’s realization of the Third) and Bruckner are slated for next year. According to Jenkins, sales have been relatively vigorous in the U.S. despite the depressed retail climate. LSO Live has also been a hit in Japan. The label has recently inked distribution deals for most of Europe.

In the U.K., of course, the rapturous press reception has virtually guaranteed success. “Les Troyens has been in the top five in the classical charts here for the past month,” Jenkins says. “For a four-hour, four-CD opera to be up there with Charlotte Church and Russell Watson—that’s really unheard of.”

Larry Adler
1914 — 2001
‘One of the greatest musicians of the 20th Century’
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Jonathan Shalit
Shalit Global Management
London
ALBUMS

Edited by Michael Paoletta

POP

■ GRAHAM PARKER
Live At Montreux 1979
PRODUCERS: Graham Parker and Dave Cook

R&B/ROCK

■ TERRY LEE WILLS
Artist: Terry Lee Wills

■ DAVE COOK
Razor & Tie 82972
Deepcut to Nowhere has all the makings of a classic new-old-school against-the-elements album, with images of nor'easters, tormenting rain, and flowing lava—not to mention floods of booze. There are wild animals (though not one is a match for a lover's arragned on "High Horse"). As well as the vegetable and mineral stains left on one's wardrobe after randy tumbles ("You're Tough on Clothes"). Both songs are jumping, joyful rockers. But at the heart of "Deepcut" is the deep-seated doubt—and self-deprecating sense of humor—that comes from surviving man-made disasters. In Graham Park-er's world, gits go horribly wrong ("Can't Play Jacksonville Again"). Missionaries deliver disease along with their preachings ("Sphyhils & Religion") and, instantly constantly looms ("Depend On Me"). Through-out, the hooks are plentiful, the playing tight, the lyrics kincy, and the singing charismatic. A storm definitely worth getting into.—AB

■ ORIGINAL SOUNDTRACK

Producer: Various


■ SHANACHIE 6056

Ghost World


■ MAXWELL

Now


■ SAM PHILLIPS

Fan Dance


■ CHOCOLATE GENIUS

Godmusic


■ BUTTHOLE SURFERS

Weird Evolution


■ PHOEBE SNOW

Live At The Phoebe Snow Tour


■ JOY DIVISION

Heart and Soul


■ VITAL REISSUES

Columbia/Legacy CK 62241
With her one-of-a-kind talents, singer/songwriter/guitarist Phoebe Snow re-creates in a mellifluous mix of R&B, jazz, pop, and folk. This set is the artist's first—and longest-oped—full-career retrospective. Unlike some bests of leave that listeners wondering why certain songs were or weren't included, this project is far more satisfying than Snow herself, who helped hel-p songs from her stints with Leon Russell's Shelter label, Columbia, and Elektra. The collection's double-disc format allows for her long-held claim to fame, the timeless "Poetry Man."


■ MUSIC TO MY EARS


■ R&B/HIP-HOP

■ MARK WILLIS

Joe For Every Minute

PRODUCER: Carson Chamberlain


■ SAT. 7:00 P.M.

Billboard Top 40


■ SPECIALS

■ REVIEWERS


■ SPOTLIGHTS

■ PHOTOS

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Trading seeks to instill pride
Brenn he offers
"Somebody," outshine the
driving power
track, elegantly Ellingtonian
whelmed
Etta James,
range
*(Continued from preceding page)*

ETTA
given to many
of “cool”
Hill/Real
Days,”
in introduction
not
as love
and
way
style.
hit versions
it
and
country that’s undeniably
is
the spare
the title
year on behalf
ANNIVERSARY ALBUM
Featuring concert recordings
Marlboro Music Festival’s golden jubilee.
This
complements the
marvel
of
Beethoven’s Three Marches
Horszowski, and
Sierra’s
Green,
together
an objective
truth.

JAZZ

ETTA JAMES
Blue Gardenia
PRODUCER: John Snyder
Private Music 11580
Etta’s
for her soul is a
force of nature—and whose
suitability
and
fitting
R&B style is a
treasure—has
always had a hit-or-miss
relationship with standards. For instance, her
classic ‘50s hits of the one-
pastel tunes “Trust In Me” and “At Last”
are
connected,
and bringing
various
other tunes, her
merger
and-
tangle,
over-the-top approach
overwhelmed the tunes. On Blue Gardenia, James and the material are a
near-perfect fit—perhaps because she
cooks
with the
trio’s
rhythm
first given to many of these tunes
40 years ago by Ray Charles and the late
Drum Washington. Yet the spare
ensemble
and
classically
arrangements by pianist Cedric Walton,
ettlingly Ellingtonian in design,
seem designed to fit a singer with a
less robust style. That aside, the title
track and the minor-mode “Cry Me A
River” are riveting. —BB

CHRISTIAN

SERRA
The Journey
Dota 455: Scott Williamson and
Brian Green
Pamplon 04293

PRIME

Heavier Than Heaven: A Biography of Kurt Cobain
By Charles R. Cross
Hyperion
400 pages; $24.95

By Michael Azerrad
Little, Brown & Company
522 pages; $25.95

When Nirvana broke through to
the U.S. mainstream chart, the
general public—and indeed,
the music industry itself—were
stunned that an upstart band
of unknown punks could dethrone
the then-invincible Michael Jackson
just months before Cobain’s April
1994 suicide. Both writers bring
a real depth of understanding of
their subjects.

Taken from the title of an old
Minuteman tune, Azerrad’s Our Band
Could Be Your Life is an
exceptional look at some of
the alt-rock nation’s pioneers, though
few of them would stay around long
enough to cash in on the
gold rush that followed the suc-
cess of Nevermind.
Beginning with the story of
Southern Cali-
fornia hardcore punk pioneers
Black Flag (Henry Rollins and
company), Azerrad weaves an
extremely entertaining tale of
bands at odds with the
mainstream,
yet able to connect with
the pockets of kids that
related to them the way
their older brothers and sisters
related to the Beatles, the
Stones, Led Zeppelin, and
Alice Cooper. Black Flag’s
tale is typical: Relentless touring,
self-released singles and albums,
broken-down vehicles, and
living accommodations were de rigueur
for 80s indie bands.

If there is any fault
with Azerrad’s
book, it is that the prose sometimes fails to
convey the reader
just how good some of
these bands were.

The sections on the
Replacements and the
Butthole Surfers provide
tales that are
fascinating, but

prime. Readers will be
curious to learn that a
teenaged Cobain
allegedly told a friend of his plan
to become a “superstar
musician” and then end it all by
his own hand, a prophesy that
would come to fruition a mere
13 years later.

Likewise, Cobain’s years
of drug abuse are harrowing by any
one’s standards, and the fact that
his heroin addiction became
full-time just a few months
after the release of the
album, is a

MICHAEL AZERRAD
MICHAEL AZERRAD

BILLOWE AUGUST 25, 2001
www.americanradiohistory.com
**SINGLES**

**POP**


Columbia isn’t taking no for an answer with “Teenage Dirtbag” from rockers Wheatus. The track reached No. 7 on Modern Rock Tracks last September, and with top 40’s burgeoning support of harder-edged music, the label is vying to cross it to the mainstream. It certainly has the track record to support its potential: The song reached No. 1 in the UK, Ireland, Australia, Austria, Germany, Italy, and Sweden, prompting worldwide sales of a million copies of debut album Wheatus. The quirky track is certainly left of center, but it has the kind of snarky, dirty lyrics, anthemic chorus, and kitschy production that could make it the back-to-school anthem among the nation’s teens. With proper support from MTV and widespread word-of-mouth, this “Dirtbag” could pop.—CT

COLDPLAY Trouble (3:51) PRODUCERS: Ken Nelson and Coldplay WRITERS: Berryman, Buckland, Champion, and Martin PBUS: Columbia NetWerk/Capitol 5953 (CD promo)

Coldplay turned itself into one hot property on its debut album, Parachutes, which spawned the smash first single “Yellow.” With a gold album and a growing fan base, it may seem odd that the band would follow up with “Trouble,” a deep, dark ballad, tinged with guilt and remorse. The song strikes a precarious balance, as if the world of it could unravel at any moment. Add to that the sense of both blame and helplessness of regret matched by the contention that the protagonist himself is a victim, trapped in a spider’s web. Vocalist Chris Martin’s crooning is evocative in its anguish, displaying the same haunting falsetto as “Yellow.” Paired yet pretty. “Trouble” proves again that Coldplay is one of the most sincere rock bands on the airwaves.—SB

**R&B**

FOXY BROWN FEATURING KELIS Candy (3:45) PRODUCERS: The Neptunes WRITERS: I. Merchan, C. Hugo, and P. Williams PBUS: Pheromone/Chad Hugo Music/Emi April, ASCAP; Writers of the Nazareth, BMI Def Jam Records 15394 (CD promo)

As much as those with tunes hadn’t faced nearly every R&B/hop-smooth hit already this summer, the production team from Virginia makes its mark again with its richly textured “Candy.” Foxy Brown single, an ode to oral sex. Filled with sex talk and bragadocio, the typical Neptunes style accentuates the sexual, very husky boom of Brooklyn native Kelis’ voice and the high-pitched, childlike sound of funky hop singer Kelis’ voice on the song’s hook. The exhaustive amount of sexual innuendo on the track may wear thin with some audiences, while more conservative stations may simply take a pass. Even so, after finding success with previous singles “BK Anthem” and “Oh Yeah,” Foxy’s Broken Silence has taken this act to a new level. “Candy” only sweetens the deal.—CF

BABYFACE What It (4:10) PRODUCER: K. Edmonds PBUS: Uptown/Sony (CD promo)

In typical Babyface fashion, the smooth R&B megaproducer/singer is working his charms to a crossover audience with “What It.”—CF

**COUNTRY**


The latest single from Paisley’s Part II has all of the elements of an irresistible country staple: a personality-packed vocal performance, an infectious uptempo melody marked by an insinuating guitar riff, and a happy-in-love lyric. The words will recall those happily inseparable days of courtship where it becomes obvious a ring is the next step. Paisley and co-writers Kelley Lovelace and Chris DuBois have penned a pretty anthem, and Frank Rogers’ production exemplifies all that’s good about both contemporary and traditional country music in a harmony-hued crafting. Count on this to be another addition to Paisley’s hit parade.—DEP

**ROCK TRACKS**

PETE YORN For Nancy (“Cos I Already Is”) (3:15) PRODUCER: Ken Andrews WRITERS: P. Yorn PBUS: Virgin/Innertown Music, ASCAP Columbia CSK 246595 (CD promo)

“Nancy (Cos I Already Is),” the second single from New Jersey native Pete Yorn’s Columbia debut, Musicforthemorningafter, has raw energy of the Replacements’ catchiest work. Yorn also plays just about every instrument on the track, is a clever writer with a tendency for smart power-chord rock that sound straight out of the garage. His vocals, laid bare and unassured, give the track an intimacy well-suited to the bitter lyric, as in the lines, “Take your lessons hard and stay with someone when your car crash comes don’t be misled.” On the cut’s muscular, Yorn tears through the riff making it a sharp guitar chime producing a hook. With a rollicking beat and credibility to boot, “Nancy” should help expand the audience for this exciting new talent.—SB

**AC**


Pianist/composer Jim Brickman has long shed “smooth jazz” or “new age” labels with his persistent presence on the AC charts, with his collaborations featuring such talented female vocalists as Martina McBride, Michelle Wright, and Jordan Hill. He repeats the feat with country singer Rebecca Lynn Howard with “Simple Things,” a sweet reminder of the goodness that surrounds us. “The sun, the moon, the stars/The beating of two hearts/I love the way the simple things just are.” Howard is well-matched to the Beth Nielsen Chapman lyric with her gentle reading, while Brickman (who composed the tune) dances across the piano keys in hand with the lightly chugging rhythm. AC stations are already warming to this track—a tribute to the format’s recognition of a landscapist artist who has made the format his home. Here’s our wonderful, telecall friendly single that seems fitting as we head toward the more tranquil days of autumn.—CT

RAP

DMX We Right Here (4:02) PRODUCER: Black Key WRITERS: E. Simmons, M. Davis PBUS: Bremer/X Dead Game, ASCAP; S. Vail Music, BMI Def Jam 314-588-746 (CD promo)

Why teach a dog new tricks when the old ones still work so well? DMX returns with “We Right Here.” This first single from his forthcoming set, The Great Depression, X reminds listeners why his past three albums all reached multi-platinum status. Truth be told, “We Right Here” is not rocket science, but it clocks works. One part group that two parts growl, the single succeeds because DMX stays to his formula of approach—lyrics you can rap over, rapped, sample-driven track. Although “We Right Here” probably won’t catch the attention of top 40 and crossover outlets the way “Ruff Ryders’ Anthem” did, the single has the potential to be a staple at mainstream R&B. Looks like the dog days of summer are just getting started.—RH
Native American Music

Growing Recognition Brings New Challenges and Controversy

From Roots to Rap, The Genre and Its Audience Expands

By Davin Seay

As the old adage says, nothing succeeds like success, and that is certainly true in the realm of Native American music. Known variously as First Nations, Indigenous and Aboriginal, the sound of the continent's first inhabitants has found unprecedented recognition, both commercially and creatively, as audiences worldwide discover the rich heritage—and enormous diversity—that comprise this vibrant and burgeoning niche market.

A higher profile and greater market share for indigenous music has, not surprisingly, brought with it a new set of challenges for the artists and the industry that supports them. Along with those challenges has come a renewed focus on a controversy that has echoed through the sounds of Native America virtually since its inception as a recorded genre: the age-old debate between traditionalists, intent on preserving a precious cultural heritage, and those modernists intent on utilizing contemporary musical forms to reshape their cultural context.

Qualifications for Recognition

It's a debate, always spirited and at times even acrimonious, that came to the fore following the inclusion of a Native American category for the 2000 Grammy Awards. The music industry's most prestigious honor had been a long time coming and was the result of relentless lobbying among key leaders in the Native American music community. But winning a slot on the ballot was only the beginning. A special screening committee convened to determine the qualifications for nominees and, in the process, create a working definition of a musical style that can only be described as kaleidoscopic.

Robert Mirabal

"Putting the emphasis on traditional music was the only fair way to make the award truly reflect the community it's supposed to represent. Native American artists who make rap or rock or new age music, should compete in those categories and let the Native American Grammys single out the best in pure Native American music." So says Tom Bee, founder of the Albuquerque, N.M.-based Sound of America Records (SOAR), whose compilation of authentic Powwow music, Gathering of Nations, was the inaugural winner of the new Grammy category.

Bee is an unlikely champion of the traditional-only camp. SOAR has spawned a welter of boutique labels specializing in Native American rock, rap, blues and even reggae artists. The former lead singer for the pioneering indigenous rock band XIT (whose 30th-anniversary live concert album, Without Reservation, is on SOAR's 2001 schedule), Bee is a tireless promoter of diversity. A look at SOAR's upcoming releases confirms his commitment: hardcore Navajo rapper Natay has recently completed TNT (True Native Thing) for Bee's Warrior imprint, which will also release Arsenal, a Native American rap compilation featuring Shadowace, Aztlan Nation, Red Shadow and others. Also in the wings is the SOAR debut from Mohawk rock-guitar phenom Derek Miller.

Yet, for all his support of variety under the aboriginal-music banner, Bee considers authentic tribal music performed by authentic tribal artists to be the exclusive focus of the new Grammy. "It was a good first step," Bee asserts of his surprise win for Gathering of Nations. "We included traditional music from many different tribes, so I think the entire indigenous music field has something to be proud of. In a way, we all won."

It's a contention disputed by other key executives in the genre. "It was a mistake not to give contemporary aboriginal artists a shot at the award,"
insists James Marienhal, CEO of Boulder, Colo.-based Silver Wave Records. “It was contemporary artists who did the most to create a newness of this music to begin with. To exclude them from competition is to ignore the most vital and popular segment of the Native American creative community.” Silver Wave is home to such artists as Joanne Shenandoah and Robert Mirabal (whose recent PBS concert special, Music From a Painted Cave, was one of the high points of the aboriginal music season). Mirabal’s evocative, but decidedly contemporary style, has indeed attracted numerous new fans to the genre.

“Keeping traditional and modern styles distinct is important, but not at the cost of excluding one over the other,” adds Marienhal, whose label is currently gearing up for the release of The Prophecy of the Eagle and the Condor from Andean instrumentalist Tito La Rosa. “The best solution, obvi-ously, would be a second, contemporary Native American category, but I think that’s several years away.”

For others, the whole Grammy controversy is proof that genuine Native American artists are temperamentally unsuited for the mainstream. “Competing against each other is just not in the spirit of this music,” remarks Tony Isaacs, founder of Indian Horse Records in Taos, N.M., which, since the late 60s, has been solely dedicated to recording traditional music in its purest form. Recent and upcoming releases from Indian House include Deer Dance Songs of the San Juan Pueblo and the two-volume Stamp Dance Songs of the Mesquage Nation. “We believe that everybody does their best,” Isaacs contends, “and, for that reason, we have decided not to submit any of our albums for Grammy consideration.

“Deciding what is Native American music and who is a Native American artist can be difficult, even painful, process,” explains Robert Doyle of Phoenix-based Canyon Records. “But the fact is, the musical fusions we’re hearing today are driven by the artists themselves. The cultural foundation must be preserved, while at the same time allowing for new ways to express that culture.” It’s a philosophy well represented by Canyon’s slate of new releases, including an as-yet-unified collaboration between flautist R. Carlos Nakai and jazz producer/arranger Cliff Sarde and a Native American-themed orchestral outing with Lyle Lovett producer Billy Williams. “Cooperation is important among indigenous artists of every description,” Doyle contin-
ues, “that makes all of us strive for excellence, and that’s ultimately a good thing.”

“It’s important for us to come together and realize that the Grammys bring real recognition for Native American music and increased respect for the culture,” says Cherie Harms of Bismarck’s Makoko Records. Another label that attempts to walk the fine line between compet-
ing aesthetics, Makoko’s key artist is Cheyenne flautist Joseph Fire Crow, whose landmark album Cheyenne Nation was a 2000 Grammy contender. “In the process, we can build bridges—not simply to the outside world, but between ourselves,” Harms says.

As significant as the Grammy debate may be for the future of Native American music, there are those within the genre who are already busy shaping that future, most notably Ellen Bello, who, from her New York offices, is the driving force behind the Native American Music Awards (Nammy), now preparing for its third annual presenta-
tion later this year.

“We’re covering all the bases,” Bello asserts on the subject of the Nammy mandate. “Our balloting covers 30 categories, and this year alone we will be presenting over 100 releases. The Grammys are great for raising the level of awareness for this music, but it can never really repre-
sent the depth of talent and range of styles that come under the indige-
nous heading. That’s why we’ve got our own awards—which even include a category we call Native Heart, which is for non-native artists per-
forming music that relates to the mainstream retail has been steadily improving. “It opened up a little more this year, and I think it is going to keep opening up,” he observes. “Once the retail buyers get educated to the music and to the growth of the genre, I think they are going to realize that this is a valid thing happening and be more open to embracing new artists.”

Lourdes Vitor, senior director, sales and marketing, at Paras Recordings agrees that “historically, Native American sales have been higher in the alternative marketplace” but says many of the genre’s top acts are beginning to tally substantial sales at mainstream retail. “For best-sellers and heritage artists like R. Carlos Nakai, Robbie Robertson, Walela, Bill Miller and Robert Mirabal, sales of their best-selling titles are probably higher in the mainstream music mar-
ketplace,” says Vitor. “There are more titles and, therefore, more total sales at specialty retail, but there are higher volume sales for best-selling titles at mainstream retail.”

Don’t expect Silver Wave Records is among the labels distrib-
uted by Paras. “In recent years, our Native American sales have grown quite dramatically, that’s kind of what we’re seeing on the Native Amer-
ican artists. We started as more of a new-age and contemporary world-music label,” says Joanna Spindler, Silver Wave music marketing and promo-
tion. “Native American is our New Age sales are split 50-50 between main-
stream and alternative retailers.

WHERE TO PUT IT

Though sales are up, there are obstacles that are keeping Native American music from reaching its full potential at mainstream retail. “Many Native titles that are brought into most mainstream retail are placed in the New Age bin,” says Vitor. It was definitely a hot topic discussed by the Native American Special Interest Group at AFM this year. Our goal is to keep the Native American music as its own separate section, adjacent to or within the world section.”

The fact that most mainstream retailers don’t have a special section in which they rack Native American music separately is a huge concern to Native artists and labels because it obviously makes it difficult for con-
sumers to look for it. “It can be a little frustrating,” Spindler says, “but certainly a challenge that we are trying to overcome.”

ACKNOWLEDGES SPINDLER. [Retailers] will have some of their Native American titles located in the New Age section, and others in the world section. We are trying to encourage the accounts to create a separate Native American section, so everybody is classified together and easier to find. “A lot of the accounts have created Native American categories within their stores, but there are some that still don’t have it. They put every Native American album in the New Age— even artists like Robert Mirabal, who is clearly not a new age artist.”

Another problem that is just as disturbing is when titles are racked as Native American when they aren’t. “In a lot of the stores, anything that remotely resembles Native America, as far as the graphics—not even knowing what the music is—ends up in the Native American bin,” says Bee. “Consequently, you have a lot of records that are [called] new age but shouldn’t be there, and a lot of records that are far from Native American that should not be there. So what it’s doing is taking away bin space from the real deal. This is all due to the lack of education.”

Both label reps and retailers say listening posts and in-store play are key in educating sales clerks and consumers about the artists and the music. “In-store play certainly helps,” says Mike Fuller, music buyer for the 139-store, Amarillo, Texas-based Hastings chain. “We also have end-
cap programs in 40 stores and fea-
ture Native music on listening posts.”

Hustings once racked all Native titles in the New Age section, but Fuller reports that, for the last four seasons, they have been placed in the World Music sec-
tion as a sub category. He says sales of Native music are up and cites R. Carlos Nakai, Douglas Spotted Eagle and Robert Mirabal as the chain’s best-selling acts.

Brian Salerno, music buyer for Tower’s Denver location, also has had success with Mikael, Todd and Joanne Shenandoah. Salerno has been in his post a year and, during that time, has seen an increase in Native sales. “When I took over the department, it went from $200 to $300 a month; now we are getting up around $700 to $800 a month,” says Salerno, who racks Native American music in the New Age section. “It could probably be higher, but we are just kind of building as we go.”

Everyone involved admits it’s a building process, but all are encouraged that progress is being made. “It is all about continued awareness right now,” says Vitor. “Fortunately, the genre has gotten some great boosts, in large part due to the new Grammy category being televised this year. But it will take more artists touring and wider media exposure like that of Robert Mirabal, whose PBS special [Music From a Painted Cave] has been repeated nationwide for the third time and who is getting ready for an

Continued on page 26
The Lakota refer to themselves as the Star People and this powerful new instrumental recording interwoven with traditional elements captures all of the thunder that makes legends come alive.

NV133
The daughter of Paul La Rouché who is best known as the classical flutist for the Brulé Ensemble, soars on her debut instrumental recording with a style and spirit that is uniquely Nicole.

NV131

NV 113
Combining the unique sound of Native American melodies, ancient rhythms, and orchestral sounds interspersed with chants and drums have made this recording one of the top selling Native records in the nation.

NV 123
A beautiful spirit filled piano recording that captures all of the heart and soul of the Dakota plains.

NV 128
This award winning recording features Navajo Elder Kee Chee Jake whose voice was predominately heard on the multi-million selling record “Sacred Spirit”

NV131
The Lakota refer to themselves as the Star People and this powerful new instrumental recording interwoven with traditional elements captures all of the thunder that makes legends come alive.

One Holy Night
A brilliant instrumental seasonal recording that can be enjoyed all year long. Featuring Brulé and Robby Bee.

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Brulé
One of the top selling artists from Indian America today

We The People
Approaching Gold Status

Lakota Piano

One Nation

One Holy Night

“The Sound Of Indian America”
WHO’S WHO
A Guide To Native American Music Sources
compiled by Richard Henderson

ARBOR RECORDS
President: Brandon Freisen
Location: Winnipeg, Canada
Founded: 1993
Web Site: www.arborrecords.com
A&R Focus: traditional powwow and flute and contemporary music
Artists: Southern Boys, Moe Donov- van, War Party, TKO, Northern Wind, Scissortail
Recent Releases: Northern Wind—Vol. 3 (Mishi Donovan), Journey Home (Thunderbird), The Best of Arbor Records Vol. 1

ETHERIAN MUSIC
President: Chad Dannell
Location: Lakewood, Colo.
Founded: 1972
Web Site: www.etherian.com
A&R Focus: contemporary, traditional
Artists: Buddy Red Bow, Chief Frank Crow, Dick Dannell, Denean, The Elk Nation Singers

INDIAN HOUSE
President: Tony Isaacs
Location: Taos, N.M.
Founded: 1966
Web Site: www.indianhousetaos.com
A&R Focus: traditional music
Artists: Turtle Mountain Singers, Southern Thunder, The Badland Singers, Red Earth Singers, Yelowhammer

CANYON RECORDS
President: Robert Doyle
Location: Phoenix
Founded: 1951
Web Site: www.canyonrecords.com
A&R Focus: traditional and contemporary music, recently expanded to new Southwest genre, including new-age guitar
Recent Releases: Edge of the Century (R. Carlos Nakai & AmoChip Dabney), In A Distant Place (Nakai, Nawang, Eaton & Cramer), Bless the People (Primeaux & Mike), Weasel Tail’s Dream (Black Lodge), Change of Life (Young Bird), Go Protect Us (Pomani & Harvey), Voices (Southern Crescent), 4’Action (The Tribe), Nothing Special (Pima Express)

EARTHBEAT!
President: Sharon Sherman
Location: Redway, Calif.
Founded: 1986
Web Site: www.earthbeatreCORDS.com
A&R Focus: traditional, contemporary and flute music
Artists: R. Carlos Nakai, Joanne

PRAIRIE SONGS
President: Joe Isaacs
Location: Taos, N.M.
Founded: 1964
Web Site: www.prairiesongs.com
A&R Focus: contemporary, traditional
Artists: Joe Isaacs, Annie Isaacs, Tony Isaacs

JOHN FOX
President: John Fox
Location: Taos, N.M.
Founded: 1973
Web Site: www.johnfox.com
A&R Focus: contemporary
Artists: John Fox

CROSSBOW MUSIC
President: Frank Crow
Location: Taos, N.M.
Founded: 1979
Web Site: www.crossbownmusic.com
A&R Focus: contemporary
Artists: Frank Crow, John Crow, Robert Crow, John Years, Ron Isaacs, Joe Isaacs, Tony Isaacs

HIGH NOON
President: Ken Locke
Location: Taos Pueblo, N.M.
Founded: 1988
Web Site: www.highnoonmusic.com
A&R Focus: contemporary
Artists: Ken Locke, Annemarie Crow, John Crow, John Years, Joe Isaacs, Tony Isaacs

LAKOTA THUNDER
High Noon Live at Taos 2000
Recent Releases: Live at Taos 2000 (High Noon), Deer Dance Songs of San Juan Pueblo, Songs of the Oho-man Lodge (Kiowa War Dance Society)

MAKOHE RECORDING COMPANY
President: Cherie Harms
Location: Bismarck, N.D.
Founded: 1995
Web Site: www.makohecphone.com
A&R Focus: traditional and contemporary music
Artists: Keith Bear, Joseph Fire Crow, Arnie Humphrey, Kevin Locke, Andrew Jasquez

OGINJA PRODUCTIONS
President: Scott Cunningham
Location: Encino, Calif.
Founded: 1996
Web Site: www.oginjia.com
A&R Focus: Native American new age

NAKAI RECORDS
President: R. Carlos Nakai
Location: Taos, N.M.
Founded: 1990
Web Site: www.nakai.com
A&R Focus: contemporary
Artists: R. Carlos Nakai

TOP GROUP
President: John Crow
Location: Taos, N.M.
Founded: 1976
Web Site: www.top-group.com
A&R Focus: contemporary and traditional
Artists: John Crow, John Years, Joe Isaacs, Tony Isaacs

SOUTHERN REDWAY RECORDS
President: Reuben Fasthorse
Location: Redway, Calif.
Founded: 1980
Web Site: www.southernredway.com
A&R Focus: contemporary and traditional
Artists: Reuben Fasthorse, R. Carlos Nakai, David Isaacs, Tony Isaacs, Annie Isaacs

REDHOUND MUSIC
President: Tony Isaacs
Location: Taos, N.M.
Founded: 1966
Web Site: www.redhoundmusic.com
A&R Focus: contemporary
Artists: Tony Isaacs, Annie Isaacs, Original Mountain Men, Native American Sound, The Native American Band

THE FINE ART OF TOURING
BY RAY WADDELL
Playing Whenever And Wherever They Can, Native Artists Find A Live Audience

Both traditional and contemporary Native American artists find work at festivals and other ethnic events, but these artists are also increasingly taking advantage of five-performance opportunities in such mainstream venues as colleges, casinos and performing-arts centers.

As just as these other genres, Native American arts realize performance live in the lifestyle of a career. “An act has to tour to sell records, and that hasn’t changed in 30 years,” says Tom Bee, president of Native American label Sound of America’s Records (SOAR).

“Videos help, but it’s just as difficult to get a video played as it is get a record on the air,” Bee says. “The bottom line is you need good, hard work playing, playing whenever you can, whenever you can.”

Fortunately, the wherever and whenever are becoming more plentiful, expanding well beyond the traditional festival and powwow circuit. Herschel Freeman, president of Herschel Freeman Agency, books such acts as Native American flute player R. Carlos Nakai into a wide range of venues.

“The artists I book are mostly on the fine-arts circuit: colleges and universities and performing-arts centers, sometimes coordinated through fine-arts councils,” says Freeman. “This enables me to put these artists in a setting where their music is sought after, the money is good, and it’s a nice place to play.”

In addition to Nakai, Freeman books Native American artists Robert Tree Cody and Joanne Shenandoah. “There seems to be more interest in Native American acts now and a broader appeal,” Freeman notes. “We want these artists to be treated with the utmost respect, and it seems that ethnic indigenous music is more and more popular in a fine-arts setting every year.”

TOP GROUP
Garry Buck at Monterey Peninsu- la Artists is also finding more opportu- nities for the rock band Indigenous, winners of Best Pop Group and Group of the Year awards at last year’s Native American Music Awards. The popularity of Indigenous both within and outside the band’s native culture has made booking prospects brighter.

“Indigenous is really one of the unique acts of this genre,” Buck points out. “They are one of the only current Native American rock acts that has gone to mainstream rock radio.”

Buck has helped Indigenous nail down supporting slots for acts rang- ing from Dave Matthews Band to Buddy Guy and Jonny Lang. “We also keep their touring base at Native American festivals, heritage events and casinos,” he says. “They can do the mainstream stuff one night, then turn around and play Native American events, schools or something else the next. By their having a presence at rock radio, the contemporary buyers are aware of them more than any other Native American rock act.”

“With Buck staying ‘very busy,’ Buck says. “They play about 150 dates a year. Their business is increasing, and their guarantees are increasing.”

Tony Redhouse, Black Horse Native American, Inc.

TONY REDHOUSE
Tony Redhouse of Black Horse Native American, Inc., presents Native American cultural events, including dancing, music and storytelling. The music ranges from traditional to contemporary to jazz fusion.

“What I am presenting is traditional Native American performances and, on the other side of the menu, Native American jazz fusion. Business seems to be snowballing,” says Redhouse. “We’re getting more and more referrals and repeat business at the same schools and for the same corporate event planners.”

Redhouse says his brothers and sisters are all jazz musicians, performing separately and together as the Redhouse Family Jazz Ensemble. “Our performances are increasing, plus I do a lot of recording as a world-beat percussionist with various groups in our area,” he says. “I am a hired gun for whoever needs me, mixing Native American music with world music.”

Marella Jones, owner of Native Voices Booking and Management, books such Native American artists as Acoustic Warriors, and Josh and Reuben Easthorse and also works with Native American group Clandestine. She books primarily into the college and casino circuits. “It can be a difficult row to hoe,” she admits. “You won’t often find us going into the rock clubs with traditional stuff. We can be very limited, in the sense of the word. Festivals have been a mainstay, she says. “I can usually get my Indian bands into [music festivals] on the eth-
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For fifty years, Canyon Records has specialized in the production and distribution of traditional and contemporary Native American music. Distributed by Navarre, Four Winds, Drumbeat Indian Arts, Music Design, New Leaf, Zango, Jim Bond Traders, Associated, Goldenrod, White Swan and, New Sounds. For information about international distribution e-mail canyon@canyonrecords.com.


WHO’S WHO
Consulted from page 22

Artists: Golaná
Recent Releases: Path to the Heart (Golaná), Feather on the Wind (Golaná)

A&R Focus: traditional and contemporary Native American tribal music
Recent Releases: Spirit of the Nations (Various Artists)

RED FEATHER MUSIC
President: Jim Snowden
Location: Burbank, Calif.
Founded: 1996
Web Site: www.parasoundrecording.com
A&R Focus: traditional and contemporary music
Artists: Karen Therese, John Huling, Joanne Shenandoah
Recent Releases: Under One Sky (Various Artists), Ancient Canyons (John Huling), Eagle Cries (Joanne Shenandoah)

RED NATION RECORDS
President: Jeanette Romero
Location: Los Angeles
Founded: 2001
Web Site: www.rednation.com
A&R Focus: Native American
Recent Releases: Red Nation Celebration Live 2001 (Compilation including Red Hawk, The Mankillers, Julian B, Luce Idlout, Derek Miller, Chief Crazy Bill), Come & Get Your Love Boy (Lolly Vegas of Reckbone, Ojí Pierce, Red Hawk), produced by Ron Tyson of the Temptations

SILVER WAVE RECORDS
President: James Marrenthal
Location: Boulder, Colo.
Founded: 1986
Web Site: www.silverwave.com
A&R Focus: contemporary music
Artists: Joanne Shenandoah, Robert Mirabal, Mary Youngblood, Alice Gomez, Lawrence Laughing
Recent Releases: Music From a Painted Cave (Robert Mirabal), The Prophecy of the Eagle & the Condor (Tito LaRosa), Through Windows & Walls (Peter Kater & R. Carlos Nakai)

SOUL CATCHER MUSIC
President: Gregory Davis
Location: Boulder, Colo.
Founded: 1999
Web Site: www.soulcatcher.com
A&R Focus: Native American and Native Heart music
Artists: Gregory
Recent Releases: Angel Hair (Gregory)

SOUND OF AMERICA (SOAR) CORP.
President: Tom Bee
Location: Albuquerque, N.M.
Founded: 1989
Web Site: www.soundofamerica.com
A&R Focus: all genres
Artists: Brule, Natay, Native Roots, Mini Donovan, Chester Knight & The Wind, Black Eagle, Howard Lyons, Calvin Standing Bear, Derek Miller
Recent Releases: Passion Spirit (Vicole), Spirit Warrior (Shadowway), Gathering of Nations Millennium Celebration—Vol. 1 & 2, Contagious (Jim Felix), The Return of the Buffalo Horses (Darrell Norman and Ramon Kramer)

SUNSHINE RECORDS LTD.
President: Neiss Michaels
Location: Winnipeg, Canada
Founded: 1972
Web Site: www.sunshinerecords.com
A&R Focus: all genres
Artists: Eyabai, Ernest Monias, Misty Donovan, Edward Garmin, Jody Gaskin
Recent Releases: World’s Best (Various Artists), Pieces to a Puzzle (Full Effect), Maza Duka (Red Iron Group)

SWEET GRASS RECORDS
President: Ted Whitecaef
Location: Saskatoon, Canada
Founded: 1993
Web Site: www.sweetgrassrecords.com
A&R Focus: traditional music
Artists: Red Bull Singers, Stoney Park Singers, Little Island Creek, Whitefish Jrs., Wild Horse
Recent Releases: Wolf Pack (Stoney Park), Cree Man (Whitefish Jrs.), Round Dance Songs (Scheinztun World Championship of Song and Dance), Plain and Simple (Red Dog) Buffalo Lake, I’ve Been Everywhere (Edmund Bull)

TALKING TACO
President: Ron King
Location: San Antonio, Texas
Founded: 1988
Web Site: www.talkingtaco.com
A&R Focus: contemporary music
Artists: Peter “Wyoming” Bender, Alice Gomez, The Native Flute Ensemble, The Mesa Music Consort, Anghinga
Recent Releases: Love Medicine (Tribal of 12), Eagle’s Prayer (Various Artists), Coyote Eagle (Peter “Wyoming” Bender)

OYATE RECORDS
President: Milt Lee
Location: Rapid City, S.D.
Founded: 1996
Web Site: www.oyate.com
A&R Focus: traditional indigenous music
Artists: Harry Burnette, Wilmer Mesteth, Maggie Paul, Michele Stock, Taopi Taka

RÁ MUSIC
President: Albert Stern
Location: Malibu, Calif.
Founded: 1993
Web Site: www.radamusic.com

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Gathering of Nations Powwow 2000
Recorded LIVE September 2000, Chicago Illinois

Eschigou Powwow 2000
Recorded LIVE at Eschigou Powwow

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Grammy Award winner
Ron Tyson of the Temptations,
Lolly Vegas of Red Bone,
Oji Pierce and Red Hawk.

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New release single: “Come and Get your Love Boy”

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Native American music, trading posts, gift shops and other alternative retailers are a dream come true. For example, Prairie Edge in Rapid City, S.D., not only has a separate section but divides its Native American music selections (nearly 1,400 titles) into five categories: powwow, flute, contemporary Native, Native church and Lakota spirituality. "One of the largest categories we sell—and probably our No. 1 music seller—is powwow music, which is traditional social songs of the Plains Indians," says Marty Fogg, Prairie Edge host and music store manager, as well as coordinator for He Sapa (the Lakota word for Black Hills), a Native American distributor. "I do carry some powwow music from the South, such as A Gathering of Nations, but we are almost exclusively Northern Plains. Some of the artists we carry have recorded on their own. Powwow music is what we're known for." Fogg says in-store play and listening posts are key to selling the music.

Pat Gorman, merchandise manager at Old Tucson Studios, a western theme park/movie location in Tucson, Ariz., agrees that exposing people to the music sells the music. "People have a lot of opportunity in the park to hear the music," she says, noting that it's featured at the 60-year-old park's Storyteller Theater and played in several of the park's eight shops. "If they hear it, they investigate it, and—nine times out of 10—they buy it. It's part of the Southwest experience.

But Gorman is quick to add that Native American music's appeal lies beyond the Southwest. "Even when I go back home to Chicago, I'll hear it," she says. "It's being used everywhere, even as background music in medical offices and by massage therapists."
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Rhythm, Rap, and The Blues

by Gail Mitchell


In the house during the conference will be Motive/MCA newcomer Jocx and Robert “Kool” Bell, namesakes of the legendary Kool & the Gang. Both artists will share their outlooks on the black music industry during the conference’s “Then & Now” panel.

A NEW LINE FOR IMX: Nearly two years after its fourth and last RCA album, Introducing IMX, the trio formed as Immature is back with a new, eponymous album (due Aug. 21) and a new label, New Line Cinema’s New Line Records.

Los Angeles-based members Kelton “LDB” Kessere, Jerome “Romeo” Jones, and Marques “Batman” Houston produced the majority of the album, which features lead single “Clap Your Hands,” a playful rapping takeoff of the kids’ rhyme, and such tracks as the tender love song and second single, “My First Time.”

“People think we’re a fly-by-night group that’s dropped off the map,” Batman says with a laugh. “When they listen to First Time, they don’t recognize that it’s us. But the kiddie voices are gone. We’re more mature now, and this album reflects that.”

During the past few years, the threesome has stayed busy behind the boards, producing for Columbia’s Destiny’s Child and Blaque.

The guys have also signed a two-act deal with Sony for male teen act B2K, coming in November via Epic, and 13-year-old female singer Jhene, arriving early next year via Epic. IMX is also featured in House Party 4, released Aug. 14.

PEOPLE MOVES: Kirk Burrowes, former manager of Mary J. Blige (now with the Firm) and co-founder of Bad Boy Entertainment, has launched his own music and entertainment-related enterprise, the Gutter Keys (212-831-4781) . . . Robert Ajakwe and Charmaine Chapman have established Beyond the Box Communications (310-645-6045). The Los Angeles-based full-service multimedia agency specializing in entertainment publicity and marketing is currently working with music producer/filmmaker Tony Dofat on his forthcoming Street Dreams: From the Streets to the Executive Suite. The three-volume documentary series about the evolution of hip-hop is co-produced by Heavy D and Stevie “Black” Lockett. . . . Holly Davis, president of L.A.-based talent firm Agency West (323-469-9470), has formed a new division, Agency West Live, and has signed playwright/producer David E. Talbert as the division’s first client. Agency West Live will focus on creating original live entertainment from concerts to stage plays.

SCREEN SCENE: Ventura Distribution’s Urban Works Entertainment, under the direction of president Jeff Clangan, is launching a new home video series, titled Uncovered. Kicking off the up-close-and-personal, behind-the-scenes rap and hip-hop series is K-Ci & JoJo’s X (Sept. 4). Also being primed for the Uncovered Chute are Outkast, Foxy Brown, Lil’ Kim, and Busta Rhymes . . . Luther Vandross, Eve, and TV personality Lecia Gibbons will join Sherman Moore as co-hosts of the seventh annual Soul Train Lady of Soul Awards. The special tapes Aug. 28 at Los Angeles’ Santa Monica Civic Auditorium.

SAVE THE DATE: The BMI Urban Music Awards are set for Oct. 3 at Loew’s Miami Beach Hotel. Late R&B pioneer Curtis Mayfield will be honored with the BMI President’s Award — The 2002 Holy Hip-Hop Music Awards will be held Jan. 18-19 at downtown Atlanta’s EarthLink Live. The two-day event includes an artist showcase and the awards themselves, nominees include Neneh Cherry, Urban D. and GODZUNN. This will be preceded by the first Holy Hip-Hop Summit (Jan. 17), staged by the Holy Hip-Hop Music Alliance. Additional details are available at holyhiphop.com.

Professor Griff Has ‘Soul’

Member Of Public Enemy Releases Solo Effort On The Right Stuff

BY GAIL MITCHELL

LOS ANGELES—Professor Griff has something to say, and Public Enemy’s Minister of Information &B...
### August 25, 2001 - Top R&B/Hip-Hop Albums

#### Last Week

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<tr>
<td>29</td>
<td>LIL' JON &amp; THE EAST SIDE BOYZ</td>
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<tr>
<td>30</td>
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<td>May's Song (Is It Love?)</td>
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<td>DESTINY'S CHILD</td>
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<td>I'm a Bad Mother</td>
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<td>R. KELLY</td>
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<td>MUSIQ SOULCHILD</td>
<td>I Just Want To Sing</td>
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### August 25, 2001 - Top R&B/Hip-Hop Catalog Albums

#### Last Week

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>IMPRINT &amp; NUMBER/DISTRIBUTING LABEL</th>
<th>TITLE</th>
<th>PEAK POSITION</th>
<th>WEEKS ON TOP</th>
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<tr>
<td><strong>NEW</strong></td>
<td><strong>NUMBER 1/HOT SHOT DEBUT</strong></td>
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<tr>
<td>1</td>
<td>MAKAVELI</td>
<td>Don't Stop 027057</td>
<td>The 7 Day Theory</td>
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<td>2</td>
<td>2PAC</td>
<td>Don't Stop 027057</td>
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<tr>
<td>3</td>
<td>BOB MARLEY AND THE WAILERS</td>
<td>Legend</td>
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<td>MAXWELL</td>
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<td>AL GREEN</td>
<td>Greatest Hits</td>
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<tr>
<td>6</td>
<td>SNOOP DOGGY DOGG</td>
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<td>Bad Boy 215916</td>
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<td>8</td>
<td>SADE</td>
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<td>9</td>
<td>JUVENILE</td>
<td>Cash Money Records</td>
<td>13</td>
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<td>10</td>
<td>DR. DRE</td>
<td>The Chronic</td>
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### August 25, 2001 - Miscellaneous

- **Artist**: DONNIE MCCLURKIN
  - **Imprint & Number/Distributing Label**: ECM 0256000
  - **Title**: *Live In London And More* 13
  - **Peak Position**: 22
  - **Weeks On Top**: 13
  - **Greatest Hit**: "Me Against The World" 13
- **Artist**: SOULJA SLIM
  - **Imprint & Number/Distributing Label**: Young & Prodigious (EMI 2005)
  - **Title**: *The Streets Made Me* 13
  - **Peak Position**: 22
  - **Weeks On Top**: 13
  - **Greatest Hit**: "2005" 13
- **Artist**: RAY J
  - **Imprint & Number/Distributing Label**: Interscope (EMI 2005)
  - **Title**: *This Ain't A Game* 13
  - **Peak Position**: 13
  - **Weeks On Top**: 13
  - **Greatest Hit**: "Face Off" 13
- **Artist**: PROJECT PAT
  - **Imprint & Number/Distributing Label**: Interscope (EMI 2005)
  - **Title**: *Mista Don't Play Everythings Work* 13
  - **Peak Position**: 13
  - **Weeks On Top**: 13
  - **Greatest Hit**: "Strictly For Da Streets" 13
- **Artist**: TOYA
  - **Imprint & Number/Distributing Label**: Arista (EMI 2005)
  - **Title**: *Slam Dunk* 13
  - **Peak Position**: 13
  - **Weeks On Top**: 13
  - **Greatest Hit**: "T.O.Y.A." 13
- **Artist**: SNOOP DOGGY DOGG
  - **Imprint & Number/Distributing Label**: Doggystyle (EMI 2005)
  - **Title**: *Doggystyle* 13
  - **Peak Position**: 13
  - **Weeks On Top**: 13
  - **Greatest Hit**: "Who's That Knocking At My Door" 13
- **Artist**: LIL' WAYNE
  - **Imprint & Number/Distributing Label**: Young & Prodigious (EMI 2005)
  - **Title**: *Tha Carter* 13
  - **Peak Position**: 13
  - **Weeks On Top**: 13
  - **Greatest Hit**: "Wish Me Well" 13
- **Artist**: SNOOP DOGGY DOGG
  - **Imprint & Number/Distributing Label**: Doggystyle (EMI 2005)
  - **Title**: *Doggystyle* 13
  - **Peak Position**: 13
  - **Weeks On Top**: 13
  - **Greatest Hit**: "Who's That Knocking At My Door" 13
- **Artist**: MACK 10
  - **Imprint & Number/Distributing Label**: Death Row (EMI 2005)
  - **Title**: *Death Row Presents: T.R.U. (The Real Underdog)* 13
  - **Peak Position**: 13
  - **Weeks On Top**: 13
  - **Greatest Hit**: "Ain't No Fun" 13
- **Artist**: PRINCE
  - **Imprint & Number/Distributing Label**: Warner Bros. (EMI 2005)
  - **Title**: *Purple Rain* 13
  - **Peak Position**: 13
  - **Weeks On Top**: 13
  - **Greatest Hit**: "Purple Rain" 13

### Notes
- **R&B/Hip-Hop Albums**
  - Compiled by Billboard. A show is ranked according to points that add up to 80 points. These points are divided among a running total of 10 songs, with the top song in each week earning the most points. The points are awarded based on a combination of sales, airplay, and streaming.
  - **R&B/Hip-Hop Catalog Albums**
    - Compiled by Billboard. A show is ranked according to points that add up to 80 points. These points are divided among a running total of 10 songs, with the top song in each week earning the most points. The points are awarded based on a combination of sales, airplay, and streaming.
  - **Greatest Hit**
    - The greatest hit is the highest charting hit for the show. It is based on a combination of sales, airplay, and streaming.
Phil Perry Works His ‘Magic’

Co-Writing Yields Personal Perspective On Jazz/AC Artist’s Peak Album

BY DAVID NATHAN

LOS ANGELES—In today’s world of urban-oriented smooth jazz, maintaining consistency is not an easy task. One artist who has become a staple in that world is Phil Perry, whose most recent album, Magic, is being issued Sept. 11 by Calabasas-based Peak Records.

The ever-genial Perry is philosophical when asked why he’s been able to continue making albums when so many artists of his ilk are without current contracts. “The truth is I don’t fit any of the stamp mold,” Perry says, laughing. “In one sense, I have no business making music today. But I’ve built a reputation through my albums. And though I may not be the flavor of the month, people who find my music buy it.”

Perry co-wrote the majority of the songs on this musically strong, self-satisfying album, which includes production by Barry J. Eastmond, Lee Rite, Kurupt, and Chris Davis (who has worked with Perry as musical director on the Rhythm of Love tour series). “In the past, I’ve been one to share others’ songs, but I think I’ve done a pretty good job of capturing the music I’ve been writing,” Perry says.

Perry says such tunes as the lifting “Spirit of Love” (going to adult R&B Sept. 14) and the Brazilian-flavored “Keepin’ Remindin’ Me” (going to jazz/AC Sept. 21) deal with personal subject matter . . . my life, wife, children. Once I started writing, I almost went on auto-pilot. Sometimes I’d work for 12-14 hours straight. But it wasn’t really work. It was a labor of love.

One song with a strong personal flavor that Perry didn’t pen is “In the Morning (Father’s Lullaby),” written by Joni Marks. “I think the song is a nice way to share a part of my life as a kid,” Perry says. “My late father would always reassure me that if I prayed before I went to bed, everything would be fine in the morning.”

Perry, whose recent tour activity has included dates with Will Downing, Gerald Albright, and Chanté Moore, is set to tour one of his favorite groups, the Isley Brothers, by cutting a pair of their songs. “For the Love of You” and “Groove With You.” He notes, “I cut my teeth in the ’70s on groups like the Isley Brothers and O’Jays. Plus, I came from a multi-harmonic group (early ’70s soul group the Montclair), so I have a kindled feeling toward that music.”

Mark Wexler, marketing and promotion consultant for the Concord Records-distributed Peak, says the label is focusing on the markets where Phil has a sales history. He has a strong retail footprint particularly among the independent stores, which account for about 30% of his sales. He’s always been a personable artist who will pick up the phone and call a store owner directly when he has a new record.”

Wexler says the label will also use the Internet: “We’re doing a digital audio postcard campaign via e-mail, with the aim of reaching the adult-oriented marketplace.”

Perry, who is managed by Andrew Leif of Beverly Hills-based Money Management, will also perform on a special jazz cruise in conjunction with New York City radio station WQCD (CD101). Additional promotional activities are being lined up in such key markets as Boston and Washington, D.C., with a Sept. 23 Los Angeles performance already slated, featuring Tom Scott and the 70-piece Symphonic Jazz Orchestra at UCLA.

Steve Williams, PD at WDAS Philadelphia, believes Perry’s “at the pinnacle of his potential as a smooth jazz, jazz/AC, and adult R&B artist. He has a reputation as a leading recording artist who has also supported projects by well-known artists, who consider him the ‘go-to guy.’ It would be great to see him finally get the recognition and accolades he deserves.”

For Perry, the opportunity to continue performing and recording remains rewarding. “I’m still surprised at how many people use my music at their weddings—I’m sure it’s helped make a few babies,” he notes. “I never thought of myself as a catalog artist. But I know somebody’s buying the albums, I or wouldn’t keep being given the chance to record. I’d like to build a reputation as the ‘Johnny Mathis of Smooth Jazz.’ That may mean it takes longer, but it means each record is building on the last one.”
Billboard & BET bring you an action-packed 3-day conference exploring R&B and Hip Hop culture!

**Panel Topics**
- **Surviving the Downsizing**
- Behind the Song: Publishing Panel presented by ASCAP
- Finding the Right Mix: Mixshow DJ Discussion
- Producers' Panel presented by INEBRIATED RHYTHM
- Retail Rap
- The Independent Label Viewpoint
- The Black Music Industry: Then & Now

**Conference Panelists**
- DJ Red Alert, dj, Red Alert Productions
- James Andrews, president, Rainmaker LLC
- Michael Angelo, producer, New Cloning Entertainment
- Bobby Avila, artist, Warner Bros.
- Robert "Kool" Bell, of Kool and the Gang
- Bowlegged Lou, artist/producer, Forceful Records
- Vincent Carroll, Chief Admin. Officer/owner, 280 East Records
- Bootsy Collins, artist
- Shermers Crawford, songwriter, Ground Breaking Music
- George Daniels, owner, George's Music Room
- Kris Fite, President, Classic Music Publishing
- Randy Franklin, EVP-Promotion, Loud Records
- Professor Griff, member of Public Enemy
- Alan Grumbliat, president, In The Paint/EVP, Koch Ent.
- Stephen Hill, VP programming, BET
- Thornell Jones, owner, Fortress Marketing/Hidden Beach
- Jazzy Joyce, DJ, WQHT
- Mystic, artist, Goodvibe/Barak/ICOR
- Netta, producer, Teamstar
- James Poyser, producer, Avus Music Group
- Kawan "KP" Peuther, producer, Det-9-Vision/Arista
- Rockwilder, producer, F-S Productions
- Jamar "Nokie" Ruffin, producer, N-Ty Productions
- Mona Scott, founder/president, Monaem Records
- Clinton Sparks, DJ, WBOT/WMX/SupeRadio
- Barbara Spencer, president/CEO, Music Emperor
- Juanita Stephens, president, JS Media Relations
- Ed Strickland, GM, Jadakiss Music Group
- LaRhonda Slaughter, VP of Creative Urban Affairs
- Karen Taylor, president, TaylorMade Media
- Jaime Weems, VP/Creative Affairs, ASCAP
- Maury Winkler, attorney, The Winkler Law Firm
- Wonder Twiiz, Hip-Hop DJs/Activists, A.M.P. Ent.

**Happy Hour Presentation & Showcases**
- Heineken USA unveils The Heineken Foundation/Red Star Records
- Eddie Jackson, Red Star Records
- Scribbz, Red Star Records
- Smash, Task, RCA

**New Talent Showcase**
- TaTa, Q-Vo Records
- Najah, Life Map Ent.
- Paul Hill, Harmoniepark Ent. Group
- BWC, Kema Records

**280 East Records Distribution**

**Evening Showcase**
- BeeAre, Unbreakable Records
- Maddie Madd, Grown Man Records
- View City Alliance, Down South Prod.
- AZ-izz, Slang Doe Records
- Young Zee f. Rah Digga & Pace Won, Nu Born Vinyl

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**Heineken Lounge**
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Other multiple-award winners included Mary Mary, Donald Lawrence, Angelo Spivey, and Yolanda Adams, who co-hosted the show with Richard Smallwood.

Carr said, “It’s so overwhelming, because this convention is home, and sometimes your peers don’t always honor you. It’s so wonderful to be honored by the people who watched me grow up in this convention and industry.”

Carr feels that the album for which his peers so honored him, “Awesome Wonder,” is indeed his best work yet. “My writing is on another level,” Carr says. “Also, we were able to take more time, and the quality is better, and my singers are better than ever.”

Still, Carr—long thought of as one of the industry’s best-kept secrets—is not quite sure that the secret is totally out. “I think there’s still another level that we need to go to, and the record company is working hard to get us there.”

SETTING A NEW PACE: Lashun Pace took the gospel announcer by storm with her show-stopping performance at Malacca’s annual artist showcase. Pace, who was previewing selections from her forthcoming album, God Is Faithful (Aug. 28), said she was particularly proud of the album, which is dedicated to the memory of her daughter, Xenia, who died suddenly in February at the age of 11. “All of the songs on this album are very special to me, because they are my personal testimony and they minister to me. But,” she appealed to the standing-room-only crowd of 800, “I really want you to play this song, which I recorded the week before my daughter died, and I dedicate it to her.”

Savoy gospel chief Milton Biggum says, “The uniqueness of this album is that it is symbolic of Shun coming out of trial into triumph. Most of the songs on this album—including the title track—were written by Shun and not only her vocal maturity and tremendous spirit but convey a powerful message of encouragement. We’re expecting that this album should be her biggest seller yet.”

The album also features a cover of the early Tramaine Hawkins classic “Holy One.” Hawkins, who was on hand as Pace performed it, seemed more than pleased with the rendition.
Arista Drum'n'Bass Act Kosheen Brings World Hit Out Of Hiding

BY CHUCKY

LONDON—With its latest acquisition, drum’n’bass act Kosheen, Arista/BMG may have scored the dance/electronic coup of the year. Comprising established drum’n’bass producers Mark Morrison (aka Substance) and Darren Beale (aka Decoder) and Welsh singer/songwriter Sian Evans, the Bristol-based Kosheen has already scored a No. 2 hit in Belgium and the Netherlands with the hypnotic single “Hide U.”

The trio is poised to repeat the process in the U.K. when the single—currently in rotation on Radio 1 and embraced by such internationally revered DJs as Paul Oakenfold and Danny Tenaglia—streets Monday (20). The act’s album, Resist, is due Sept. 17.

“Hide U” originally surfaced last year via independent label Moksha and failed to chart. In the U.S., Kinetic Records is scheduled to issue the single next month, with the album to follow in February.

For the second consecutive sum-
mer, “Hide U”—particularly its John Creamer & Stephanie K. remix—is the unofficial anthem of DJs and punters in Ibiza.

“It was a risk for these guys to move from straight-up drum’n’bass tracks to more soul- and gospel-based material,” Evans says of Beale and Morrison’s newly expanded musical horizons, which now incorporate Evans’ organic folk and guitar influences.

DRUM’N BASS . . . ‘N VOCALS

According to Morrison, “Hide U” initially arrived at a time when the drum’n’bass scene was suffering. “There hadn’t been any big vocal

The Beat Box Hot Plate

which a filtered vocal sneers, “I’ve seen you do it, you know you can,” Ouch.

DJ Oji & Sandra, “Twistin & Turnin” (Yellorange single). Tony Humphries’ label ably delivers with this major slab of bappin’ house. Shake what your mammas gave ya, indeed.

First Choice, “The Player” (Philco Groove!The Right Stuff single). For “The Player” — taken from the essential collection First Choice: The Ultimate Club Collection — remixes of Olav Basoski has bumped up the beats, increased the track’s effervescent quotient and given the

track more bottom. Wicked.

Dajae, “Everyday My Life” (Defected U.K. single). Issued earlier this year by New York City’s Defected Records (Dance Trax, Billboard, Dec. 16, 2000), Dajae’s joyful “Everyday My Life” is poised for crossover success in the U.K. with this potent double-pack. Felix Da Housecat’s original production is re-tweaked by Junior Jack, Cevin Fisher, and DJ-DJE.

Hardsoul, “La Pasión de Gozár” / “Latino Directions” (Soulfurix Trax single). If acts like Negrotro, Inocig, Salono de Bahía, and Bob Sinclaire are your musical vision, then you need to immediate-ly snap a copy of this re-themed double-pack. Distributed by NCP.

Michael Paolitta

ALIVE WITH LOVE: Last year, Fragma’s chart-topping “Toca Me” was one of the biggest-selling singles in the U.K. Not bad for a song that was really never meant to be.

Originally issued in 1999, the instrumental trance track “Toca Me” went nowhere fast. But a Nottingham, England, DJ—Vimto—cleverly placed the a cappella vocal track of Toca’s “I Need A Miracle” over the rolling foundation of Fragma’s “Toca Me.” A few illegal white labels later and voilà, a smash was born.

This year, Germany’s Fragma has already scored two back-to-back Euro- pean crossover hits: “Everytime You Need Me” featuring Maria Rubia and “You Are Alive” with Damae. Both “Toca’s Miracle” and “Everytime You Need Me” were top 10 hits on the Billboard Hot Dance Music/Club Play chart. (Of course, why they weren’t also massive crossover radio hits remains a mystery.) In this issue, “You Are Alive” remains at No. 17 for a second consecutive week.

On Tuesday (21), Fragma’s debut full-length—the positively buoyant, deliriously melodic, and brazenly pop Toca’s (Groovil- lious/Strictly Rhythm)—arrives in the U.S. (The set was released Jan. 15 in the U.K. via Positiva and in Germany via Orbit, the label to which Fragma is signed.)

“It’s been so incredible,” main vocalist Dam is says of the act’s suc- cess, “I could never imagine life being so good right now.”

Since January, Dam is says, she’s been touring “nonstop, most every weekend” throughout Europe. The singer’s booked schedule continues well into November, with confirmed dates in Germany, Switzerland, Spain, Scotland, and the U.K.

According to Dam (real name: Daniela Mara Elizabet Klein), she met Fragma masterminds/producers—brothers Dirk & Marco Duderstadt, and Ramon Zenker—one-half of German dance duo Toca—earlier this year. “After spending several months working together in the studio, we developed a good friendship,” she explains, “It was a real group effort, with everyone offering lyric and production ideas.”

Damae sings on more than half of the album’s trance-hued peakour gems, including “Reach Out,” “You Are Alive,” and “Move On.” Damae recently confirmed that the act’s original vocal for “Everytime You Need Me,” but Rubia ended up recording the final version of the song.

“And you had no problem with that,” she can’t help but wonder aloud.

“Maybe it sounds naive, but I fully trusted Ramon, Dirk, and Marco,” Dam says. After several seconds of silence, though, she adds, “But when it came to mixing, it was tough and difficult to deal with this, because I was one of four featured singers on the album and because I sang the origi- nal version of ‘Everytime.’”

“When I look back on the work we did in the studio, I see how we were all on the same wavelength,” Dam continues. “When this wasn’t the case with the other singers—maybe it was more like a business deal for them. The truth is, I dreamt about being the perma- nent face of Fragma. I was deter- mined to make this happen. Per- haps I wasn’t too naive after all.”

Before joining Fragma, Dam (who was born and raised in Cologne, Germany) paid the rent by modeling and singing backup for numerous German acts, including Haddaway. She also acknowledges that she was the lead singer in a punk band that went nowhere fast. “It was a very funny experi- ence,” she says, laughing. “We called ourselves the World Won’t Listen, and it didn’t. Last year, I met Ramon at a party and well, we’re now part of the same team.”

These days, when not touring, Dam says, she “and the guys are working on the next album.” With seven tracks completed, she con- firms the new set will be decidedly Fragma, “but with some new sounds and influences.” Dam says that the set’s first single, “Say That You’re Sorry” will be available in the U.K. in November.

Fragma is managed by Cologne-based Andreas Rosmiarek and booked by Natalie Kopierski of Cologne Concerts.
**Hot Dance Music**

**Club Play**

<table>
<thead>
<tr>
<th>TITLE</th>
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<tr>
<td><strong>1</strong></td>
<td>YOU SET ME FREE</td>
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<td><strong>2</strong></td>
<td>ONE TO CALL MY LOVER</td>
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<td><strong>3</strong></td>
<td>WE COME 1</td>
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<td><strong>4</strong></td>
<td>THANK YOU</td>
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<td><strong>5</strong></td>
<td>I FEEL LOVED</td>
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<td><strong>6</strong></td>
<td>RUNNING (REMIXES)</td>
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<tr>
<td><strong>7</strong></td>
<td>INSIDE YOUR SECRET</td>
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<td><strong>8</strong></td>
<td>TELL ME WHO</td>
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<td><strong>9</strong></td>
<td>I GOT MY PRIDE</td>
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**Maxi-Singles Sales**

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<td>BOYTOUCH</td>
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<td><strong>3</strong></td>
<td>LOVERBOY</td>
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**Top Electronic Albums**

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<tr>
<td><strong>1</strong></td>
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<td>THE WISEGuYS</td>
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<td>SANDDRUM</td>
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<td><strong>7</strong></td>
<td>DARDE</td>
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<td>TRICKY</td>
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<tr>
<td><strong>10</strong></td>
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<td><strong>12</strong></td>
<td>ESTATE JAXX</td>
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<td><strong>13</strong></td>
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**Hot Dance Breakouts**

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<tr>
<td><strong>1</strong></td>
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</tr>
<tr>
<td><strong>2</strong></td>
<td>LA BOBA</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>VAIMOS A BAILAR (ESTA VIDA NUEVA)</td>
</tr>
<tr>
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**Billboard** August 25, 2001

Hot Dance Music, Maxi-Singles Sales, Top Electronic Albums, Hot Dance Breakouts, and Billboard Singles Sales. These charts are compiled from a national sample of data, which includes Internet sales reports and reports from club DJs, radio stations, and Billboard’s national sample. These charts are provided by Billboard/BPI Communications and SoundScan, Inc.
Actor Billy Bob Thornton Channels ‘Private Radio’ Via Lost Highway

BY MELINDA NEWMAN

LOS ANGELES—Academy Award winner Billy Bob Thornton has one request: Listen to his Lost Highway debut, Private Radio, with open ears and an open mind.

“TI’m not saying you have to like [the record],” he says. “I’m saying don’t be shut off to it because I’m an actor. I was a musician first.”

The Sept. 25 release is, in many ways, a return to Thornton’s first love. The 46-year-old Arkansas native began playing in bands when he was 9; music was how he eked out a living until he moved to California in 1981. So he is understandably defensive when he hears people talk about how he’s just another actor dabbling in music.

Few actors—much less music-makers—putting out their major-label debut have ringing endorsements from such luminaries as Tom Petty, Dwight Yoakam, Robbie Robertson, and Earl Scruggs included as blurbs in their liner notes.

But that’s largely where participation ends in his numerous friends ends.

“Look what I could have done,” he could have said Bruce Springsteen and said, “Hey, Bruce, I’m doing a record. You need to help me out.”

“I could have sung 12 songs with me doing a duet with a different musician on each, but what I did was I went into my basement, and I wrote songs I mean from my heart and soul.”

PARTNERS IN THE STUDIO

Thornton did enlist the help of one well-known friend: Marty Stuart, whom Thornton touts as his favorite producer. Marty used “Primary Colors,” which served as producer/co-writer on most of the tracks. (Other writers on the project include Yoakam, Holly Lamar, Mark Collie, and Randy Scruggs.) Thornton’s songs are published by Salve Man Music.

Stuart and Thornton—who is managed by Los Angeles-based Todd Harris—recorded much of the album in Thornton’s home studio in Beverly Hills, Calif. With many of the songs captured on their first take, Stuart and Thornton spin a web of Southern gothic tales: dark and haunting, with a silver lining often far in the distance, if there is one at all.

On the spoken-word tracks, Thornton’s voice ranges from menancing on “Dark and Mad” to lowdown on “Forever” and hypnotic on the stream-of-consciousness, ad-libbed, nine-minute “Beauty at the Back Door.”

His singing voice is Dylan-esque on the mid-tempo love ballad “Angeline,” redolent of Johnny Cash on the twangy “That Mountain,” weather-beaten on the ringing “Walk of Shame,” and dark and smoky on the ballad “Your Blue Shadow.”

Thornton says the diversity on the album is one of its strong suits: “I’ve got different characters, with different colors needed to shade each performance. “In a sense, it’s harder [to get in character for a song than a movie],” he says. “I can lose myself in a character in a movie and totally disappear, forget who I am. But with a song, you’re still kind of aware of yourself a little bit.”

Despite the somber tone of many of the songs, Thornton looks at the project as a way to reach people who have experienced troubled times as he has and help them through: “I think my calling, my job in life— as an artist or a creator—is to open people up to some sort of talent and don’t use it for people’s good, you’re taking up space. That’s why I don’t have a lot of songs on here about ‘Baby, baby, I’ll meet you at the mall shop. I don’t have much room for that shit, you know.”

The first single, “Angeline,”

which goes to triple-A, America, and country formats Aug. 24, is a straightforward account of how he met his wife, Angeline Jolie, and of their life together.

For a couple whose every move is tabloid fodder, Thornton says, the song is a way to tell their side of the story: “Isn’t it better that it put out there the way I want it to be seen? It’s a ‘fuck you’ song in a lot of ways. It’s ‘Who are you people to tell us about our romance?’ I think it’s OK for me to be able to say, ‘Just so you know, this is who I’m in love with. This is my life, and you can kiss my ass.’”

The song will be included on a sampler going to radio Sept. 10 that includes additional tracks and an interview with Thornton.

Lost Highway signed Thornton on the strength of a disc of 1990 cover songs the actor played for label chairman Luke Lewis. “I spent half a day in his trailer on the set of The Man Who Wasn’t There, and he was all made up,” Lewis recalls.

“He’d just been in an accident in the scene he was shooting, and he had blood all over his face. It was very bizarre. I went away thinking he needed to do some original stuff.”

After hearing some of the spoken-word material later, “I said, ‘Cool, let’s make a deal,’” Lewis says. Although he admits he was a little surprised when he heard the final project (“Billy wanted to sing more than I realized,” Lewis says), the label exec says, “I got to love it.”

The album also strikes a chord with Jeff Stoltz, senior genre buyer for Torrance, Calif.-based Wharehouse Music Stoltz says, “I wasn’t expecting to like a lot of it, but with Marty Stuart producing and putting together the arrangements, it’s really good.” Wharehouse is stocking the album under pop/rock.

THORNTON HITS THE ROAD

Thornton starts a tour Sept. 24 in London (the album comes out in Europe a week before its U.S. release). He is tentatively sched- uled to start a 12-date U.S. tour, booked by William Morris Agency, starting Oct. 9 in New York. “If there were a Fillmore in every city, he’d be playing out Fillmore. Billy has a very clear vision of how he wants the shows to go, and my job is to take that vision and make it happen,” William Morris’ Rick Shipp says. Among the cities Thornton is slated to play are New York, Atlanta, New Orleans, Memphis, and Little Rock, Ark.

“I’m scared shitless,” admits Thornton, who will be playing 1,000- to 2,000-seat venues rather than bars. “I didn’t want to play beer joint where people are yelling and hollering while I’m doing a song about suicide.”

Before he goes on tour, Thornton will shoot five videos for the album, including clips for “Angeline” and “That Mountain.” He insists the videos will look more like mini-movies than standard MTV fare. “For That Mountain,” it’s basically one shot with a couple of cutaways, because I hate the way videos are cut,” he says. “It makes me sick. It’s ruined movies and music, too, to a certain degree.”

The video for “Angeline” will be 8mm footage shot by Thornton and Jolie around their house. Lewis says the clips may eventually be packaged and sold at retail.

Thornton will be promoting the album on various TV shows, when he tours his hotel as a way to keep up with the execs who have his film coming out over the next six months, Lewis says. “It’s a matter of making sure people understand that he has an album out as well.”

GOOD GUYS FINISH FIRST: Dualtone Records founders Dan Herrington and Scott Robinson are such fans of singer/songwriter Chris Knight that they have signed him three times in the past few years—but only now are they getting to work with him for the first time.

Knight gained their notice when he recorded a critically acclaimed album for Decca in 1998. When that label closed, Knight first moved to Arista Austin, where Herrington and Robinson were employed. His deal there soon fell apart in the aftermath of label head Clive Davis’ exit. When Herrington and Robinson joined Gaylord Entertainment to work for a planned start-up label, Knight was the first artist they signed. But when Knight scrapped plans for the label, the executives finally struck and they nabbed Knight yet again.

This time, their efforts will pay off. Sept. 4 sees the release of Knight’s A Pretty Good Guy, produced by former Georgia Satellites frontman Dan Baird, a writing partner of Knight’s who also contributes electric guitar and background vocals to the album. “Third time’s the charm,” Herrington says with a laugh. A Pretty Good Guy is full of creep- ish dark yet compelling and often stun- ning songs written by Knight, a Ken- tucky native who is as much a storyteller as he is a composer.

The chorus of the album’s best song, “Send a Boat,” says, “Send a Boat, sail away, Somebody’s cryin’ in the hall, Lord, help us all/While we try to stay afloat/If you would, Lord, send a boat.”

As on Knight’s first album, many of the songs on A Pretty Good Guy involve guns and violent crime. Knight calls it “probably the most intense and violent record I’ll ever do, and it may be my best.”

“There was a time a few years ago when I was really drawn to the intensity on the record,” Knight explains. Now, he says without a hint of irony, “you have to get on with the business of living. Keeping friends, having fun, or whipping someone, or killing someone will have an adverse effect.”

By the next album, he says, he may have moved on to other themes.

Knight says A Pretty Good Guy tells a story. Despite the title, Knight is aware that “there are not many [pretty good guys] on the album. Even the guy in the ‘Pretty Good Guy’ song is not all that good. The characters are all those hard-core people, and if they have any hope, it’s through religion.” Thus, the album ends on the more hopeful note of “The Lord’s Highway,” in which Knight sings, “I used to burn the devil’s gasoline/On the back streets of this town/I didn’t have a life/Them Jesus flagged me down/I’m on the Lord’s Highway.”

Knight’s songs have been recorded by John Anderson, Randy Travis, Montgomery Gentry, Ty Herndon, Confederate National, Gary Allan, and John Anderson. He is currently seeking a new writing deal after leaving Warn- er/Chappell. Recently, Knight has been writing with Pat Green, a star of the Texas country scene.

The label shipped the track “Becky’s Bible” Aug. 8 to Americanas stations and to the 50-plus country stations that report to Shania Media’s Texas country station. “Becky’s Bible” went to triple-A radio Aug. 15.

There are plans to cross “Becky’s Bible” to mainstream country if it catches fire at the other formats. Still, Knight is realistic about the chances of mainstream country success, saying there is just “the minute possibility of a ‘fluke’ hit record.” Knight, who is managed by Rick Alter and booked by Dean Ewing, embarked on tour to promote the album Aug. 12.

ON THE ROAD: Broken Bow Records VP of promotion Mike Chapman and VP of A&R Chris Nall are proud of the label’s strong showing with Rick Rockhill, who had been the label’s national promotion director for the past two years.

Mary Chapin Carpenter and manager Tom Fiebert’s long-time Entertain- ment have parted ways.

Lonestar will kick off the I’m Already There tour in October. The 30-plus city tour runs through December. Opening acts will be Jamie O’Neal and Blake Shelton.

www.americanradiohistory.com

BILLYJOE August 25, 2001
### Billboard Top Country Albums

#### August 20, 2001

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<thead>
<tr>
<th>Week Ending</th>
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<th>Title</th>
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<td>TUMBLEDOWN</td>
<td>Go Get It</td>
<td>101</td>
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<td>BILL GILMAN</td>
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<td>TIM MCGRAW</td>
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<td>Heart Of Dixie</td>
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<td>Drunk On America</td>
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<td>In Less Than A Minute</td>
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<td>JOHN DENVER</td>
<td>Me In My Car</td>
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#### Greatest Gainer

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#### New

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#### Hot Spot

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#### Billboard Top Country Songs

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**Billboard** Top Country Albums is a music chart that ranks the top-selling albums in the United States. It has been published weekly since 1942. The chart is based on tracks sold by a song, not the physical sales of an album. The chart is published in the Billboard magazine and its website, and is also available in various electronic formats. The chart is compiled based on sales data from major music retailers and online distributors. The list of albums is updated weekly and is a valuable resource for music industry professionals and fans alike. The chart is often used as a benchmark for the success of an album, and can influence sales figures and promotional strategies.
### Top Country Singles Sales

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Oak Ridge Boys Sing Gospel ‘From The Heart’ On Spring Hill Recordings

BY DEBORAH EVANS PRICE
NASHVILLE—After spending the better part of the past three decades churning out hits for the country market, the Oak Ridge Boys returned to their gospel roots this summer, with the release of From the Heart on Spring Hill Music. With a successful homecoming in the gospel field, Spring Hill has decided to work the album to the mainstream country market. “Write Your Name Across My Heart” was released to country radio Aug. 10, and a video will follow. The clip will be produced by Nashville-based firm the Collective.

“We’ve been getting some positive feedback.” Spring Hill executive David Ercmen says. “We felt like it warranted going to the next level. After doing some research, the next logical step is really going after non-reporting country stations.”

Ercmen says they’ve hired John Hart at Nashville-based Billboard Marketing to work the single to secondary markets. With his help, they hope to go after a group of stations that will take the band to the next step with those country stations monitored by Broadcast Data Systems.

Greg Frey, assistant PD and music director of KDLF-DT in Dyiys, says he hasn’t heard the single yet but is open to playing it. “I don’t have any problem with playing acts who might not be considered current,” he says. “It all comes down to the song. If the song is good and fits with what we do, it can work. Kenny Rogers proved that with ‘Buy Me a Rose.’”

THE EARLY YEARS
First known as the Oak Ridge Quartet, the original foursome began in 1943, taking their name from the East Tennessee town. Over the years, the group has undergone numerous personnel changes. William Lee Golden joined in 1965 and was followed by Duane Allen shortly after, with Joe Bonsall and bass singer Richard Sterban coming on board in the early ‘70s. In 1977, the Oaks made a successful transition to the country market with their hit “Y’all Come Back Saloon” and went on to become one of the most popular country acts of the ’70s and ’80s. Even though they continued to perform gospel music in their live shows, the group’s crossover success was controversial in the staid Southern community.

Last fall, however, any residual controversy about the group’s career path was laid to rest, as the Oaks were inducted into the Gospel Music Hall of Fame. The idea, according to the group, was to highlight the good news of Jesus Christ,” says Allen, who co-produced the album with Michael Sykes. “We have the good news to bring, and that’s why we sing. All these years, we’ve had the opportunity to sing other types of songs, and we are very pleased with the success we’ve had in doing that. That’s not discounting any of our country songs. We hope to have more, but when it came to this gospel project, we wanted to cut something that would affect people’s emotions and, hopefully, change their lives.

I honestly say that it’s affected me.” On From the Heart, the group delivers an incredible collection of songs destined for broad appeal. The Oaks searched extensively for songs, finding several with such old friends as Randy Van Warner, who wrote “Write Your Name Across My Heart”; he penned one of the Oaks’ biggest hits, “I Guess It Never Hurts to Hurt Sometimes.”

“We have a lucky bunch of guys that have been around for a long time and are still doing what we do,” Bonsall says. “I could have it say, doing it pretty doggone good.”

IBMA Announces Nominations

BY DEBORAH EVANS PRICE
NASHVILLE—The Del McCoury Band, Rhonda Vincent & the Rage, the Lonesome River Band and Dan Tyminski are among the top nominees for the 12th annual International Bluegrass Music Awards. Hosted by Steve Wariner, the show is set for Oct. 4 at the Kentucky Center for the Arts in Louisville during the annual convention of the International Bluegrass Music Assn. (IBMA). The Center Family—A.P. Carter, Sara and Maybelle—will be inducted into the IBMA’s Hall of Honor.

The IBMA nominations cap a breakthrough year for Tyminski. He was the singing voice for George Clooney in the Coen brothers film "O Brother, Where Art Thou?" propelling the Stanley Brothers classic “I Ain’t a Man of Constant Sorrow” into public consciousness. Tyminski also released a solo project, Carry Me Across the Mountains, on the Doobl Shoo label.

He received nods in the male vocalist, guitar player, and emerging artist of the year categories, as well as three nominations for song for the year, for “Constant Sorrow” (which he performed as one of the Soggy Bottom Boys) and “Carry Me Across the Mountains” and “1 Dreamed of an Old Love Affair,” two songs from his solo album, Tyminski & Union Station member Barry Bales netted two nominations, instrumental group and song of the year, for the McCoys Band, Nickel Creek, Rhonda Vincent & the Rage

In the instrumental group category, Lonesome River Band, the Del McCoury Band, Nickel Creek, the Tony Rice Unit, Ricky Skaggs & Kentucky Thunder, and Mountain Heart, Hired Tyne, Rhonda Vincent & the Rage

Male vocalist: Ronnie Bowman, Doyle Lawson & Quicksilver, Lonesome River Band, the Del McCoury Band, Nickel Creek, the Tony Rice Unit, Ricky Skaggs & Kentucky Thunder. Virtual group: Doyle Lawson & Quicksilver, Lonesome River Band, Mountain Heart, Hired Tyne, Rhonda Vincent & the Rage

Male vocalist: Ronnie Bowman, Doyle Lawson & Quicksilver, Lonesome River Band, Mountain Heart, Hired Tyne, Rhonda Vincent & the Rage

A主机: O Brother, Where Art Thou?, Various artists, Talkin’ To Me, Various artists, 2001

Album: O Brother, Where Art Thou?, Various artists, Talkin’ To Me, Various artists, 2001

PRESSING ON: Whoever said lightening doesn’t strike twice obviously didn’t take into account the staying power of Christian music’s classic hymns or Selah’s gift for creatively reinventing those songs for this generation.

For all who loved Selah’s Dove Award-winning debut, Be Still My Soul, the Curb trio successfully strikes again with Press On. It’s one of the albums I just can’t get enough of this summer. Be Still My Soul seemed to come out of nowhere to win the 2000 Dove for inspirational album of the year. What started as a project that would be a classic hymns album seemed to touch at the heartstrings, Selah says. The group also wanted to show its fun side on the record. “We wanted to convey that being Christian is fun—and it should be,” he says. We had a lot of fun in the studio, and I’m looking forward to putting some of these songs together, because I know our audiences are going to love them.

Managed by Jim Halsey and booked by the William Morris Agency, the Oaks continue to tour extensively. We are a lucky bunch of guys that have been around for a long time and are still doing what we do, Bonsall says. “And if I might say so, doing it pretty doggone good.”

NEWS NOTES: True Vibe will be singing the title cut for the forthcoming Miramax film Chicago, starring ‘N Sync members Joey Fatone and Lance Bass. The soundtrack is due Sept. 25, the film Sept. 28.

CCM Communications founder John Styll, who left his post as president of the company earlier this year, has been named publisher of The Life@Work Journal, The Franklin, Tenn.-based publication is geared toward helping people integrate their faith and their work. Styll is also chairman of the 5,000-member Gospel Music Assn. Another executive, Jerry Charles, has joined The Life@Work as VP of circulation and operations.

The Gaither Vocal Band, Natalie Grant, the Kinins, Nicole C. Mullen, and Michael W. Smith are among the acts slated to participate in the 59th annual National Religious Broadcasters Convention, to be held Feb. 16-19 at Nashville’s Opryland Hotel.

Oak Ridge Boys
Henson Becomes Second Home For Kahne, Others

BY CHRISTOPHER WALSH

Just as Avatar Studios in New York is reinventing itself with a “creative community” of audio professionals (Studio Monitor, Aug. 19), a similar environment is taking shape in a historic recording studio on the West Coast.

Because of major changes in the music industry in recent years, Henson Recording Studios, formerly A&M Recording and Mastering Studios, is also getting a makeover. And that’s partly due to both a company merger and, ironically, the popularity of home studios.

The Universal/Polysphere merger of the late ’90s led to A&M’s closing in September 1999. Though the facility reopened only a few months late, the project was on hold under the ownership of the Jim Henson Co., the mastering division did not—although mastering engineer Stephen Marcuschenn released a recording studio in Minneapolis.

Additionally, as demand for cassette duplication waned in the late ’90s, a tape-copy room was increasingly idle. In the facility’s empty rooms, VP of recording studio operations Ron Rutledge saw an opportunity.

“Once Stephen moved out,” he explains, “we closed mastering down, and I decided that the rooms would be perfect for production rooms. Over the last couple of years, I’ve gotten quite a few calls from people looking for space, but I never had extra room. Then we were sold.”

Kahne, known for his work with Sugar Ray, sublime, and Tony Bennett, began occupying the former tape-copy room about one year ago. Rutledge says, “Recently, three more recording professionals have taken up residence: producer John Shanks, longtime guitarist/co-writer with Melissa Etheridge; artist/producer Jude Cole; and, most recently, artist/producer Rupert Hine.

A lot of people know that have [recording] rooms in their house would love to not be at home,” says Kahne, executive VP of A&R for Warner & Reprise Records, who recently produced Paul McCartney’s under-the-radar album entirely at Henson. “I’ve got a bunch of computer gear and synths in my production room and also a vocal booth. After I track, I do a lot of the work up in that room. It’s really nice to do our own sound.”

Studio owners and managers have long worried about the rise of the home studio, as the power and capability of digital multitrack recorders and workstations soared, while the cost of the technology plunged. With recording budgets tight and uncertainty hanging over the industry, even elite facilities are sensitive to the loss of overdub and mix work for, example, to personal studios.

But, the activity at Henson seems to be a backlash of sorts. It is the community that Kahne mentions, the actual interaction—as opposed to working at home alone, and, perhaps, communicating with one’s peers via the virtual world of pro audio—equipment-specific message boards on the Web—that excites producers in this situation. For the studio itself, the probability of resident producers bringing in tracking and mix dates is an added incentive.

“The fact that we’re an old recording facility—[along with] the type of people that are now working here all the time—we’re seeing the demand,” says Rutledge. “It’s a very creative space. And as part of what we offer here, they’re treated just like anybody that’s working in a studio. You get access to our runner staff, any sort of technical help, microphones. It’s worked out really well. Everybody’s happy.”

Henson Becomes Second Home For Kahne, Others

Producers David Kahne, left, and Henson Recording Studios’ Ron Rutledge in Studio A.
EMTEC Debuting New Backup, Storage Format At AES

BY CHRISTOPHER WALSH
NEW YORK—Details of new products to be introduced at the 111th Audio Engineering Society (AES) Convention, to be held Sept. 21-24 at the Jacob Javits Convention Center, are beginning to emerge from various manufacturers.

EMTEC Pro Media—the North American sales and marketing team for EMTEC Magnetics, which manufactures the BASF brand of audio, video, and data media products—has announced the introduction of LTO Ultrium Tape, a back-up and storage media product for digital audio applications.

According to the manufacturer, LTO Ultrium can store as much as 200 GB of compressed data (100 GB if uncompressed data) on a single tape. Using a half-inch metal pigment tape, LTO Ultrium claims fast data transfer rates and a minimum storage life of 30 years. It is available in four sizes with compressed/uncompressed storage capacities of 20/10 GB, 60/30 GB, 100/50 GB, and 200/100 GB. EMTEC also has plans for second-, third- and fourth-generation versions of Ultrium LTO.

The LTO Ultrium cartridge also includes a computer memory (CM) chip embedded into the casing. Using a noncontact passive RF signal sending data stored on an EEPROM chip in the LTO Ultrium cartridge, the CM chip communicates calibration and initialization data directly to the LTO drive.

“Our sister company, EMTEC Data Store Media, has already started sending it through,” says Jean Tardiabuono, EMTEC Pro Media’s senior VP of sales and marketing. “The original focus was the back-up market: banks, insurance companies, etc. We started to work with IBM and a software company, Gray Matter Response, to develop software [that will enable us] to use this back-up system in the audio market.

“We’re thinking [of a backup tape format that would work] in conjunction with a Pro Tools system—or whatever hard drive system you may be using—because of its storage capacity, its transfer rate, and—because of the fact that it’s a metal pigment tape—it’s long-term storage viability. We think it’s a good combination for the audio market, say, vs. something like AIT.”

EMTEC will hold demonstrations of LTO Ultrium being used as the backup media for a Pro Tools system at the AES Convention.

Billboard's annual Studios and Recording Equipment Spotlight examines the current complexion of the recording industry as technology continues to radically change the way business is being done. We review the past year's studio rankings, run down the top studios in all categories, take a look at the recent trends in studio expansion, and provide a Q&A with this year's AES Convention keynoter Leonardo Chiariglione, Director of MultiMedia at CSELT, the research center of the Telecom Italia group.

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TV’s ‘Hitmakers’ Spotlights Home Of Brilliant Songwriting

BY JIM BESSMAN

NEW YORK—It was a place, Mike Stoller recalls, where songwriters rode the elevator up to the 11th floor and then walked back down, "knocking on every door trying to sell their songs. And if they got lucky, they'd sell the same song two or three times on the way down for enough advance money to get them through the week." As evidenced by A&E Network’s magnificent two-hour “Biography” documentary, Hitmakers: The Teens Who Stole Pop Music, the fabled Brill Building at 49th and Broadway in New York City was also a place where you would never know with whom you were sharing the elevator—and certainly, you would never hear inside for what whoever it might be was stealing your lock.

Hitmakers, which premieres Aug. 27 on A&E at 8 p.m. (ET), extensively examines the midtown Manhattan development of the teen-oriented Red American popular music of the late '50s and early '60s that succeeded New York’s Tin Pan Alley golden era of songwriting and publishing. The program, which was written, produced, and directed by Morgan Neville and is full of vintage film footage and interviews with such storied songwriters and singers as the late Doc Pomus, Carole King, Burt Bacharach, Dionne Warwick, Don Kirshner, Gerry Goffin, Hal David, Jeff Barry, Jerry Leiber, Jerry Wexler,Leonard Baron, Al Green, Ben E. King, Ahmet Ertegun, Mike Stoller, Phil Ramone, Ruth Brown, Shadow Morton, the Shirelles’ Shirley Reeves, and the Shangri-Las’ Mary Weiss-Stokes.

Also interviewed and credited as music historians are BMI archives director David Sanjek and EMI Music Publishing’s senior VP of catalog promotion Alan Warner.

Narrated by John Turturro (who played the Phil Spector character in Grace of My Heart, the 1996 movie patterned on Carole King’s career), Hitmakers heads a Pop Goes the Music week of related one-hour “Biography” specials. The others are Dionne Warwick: Don’t Make Me Over, Aug. 28; Bobby Darin: I Want to Be a Legend, Aug. 29; Words and Music by Leiber & Stoller, Aug. 30; and Burt Bacharach, Aug. 31. All five were produced for A&E by Peter Jones Productions and executive-produced by Carole Anne Dulaney, A&E’s VP of documentary series.

Hitmakers was first proposed a couple of years ago. “A ‘Biography’ special on the Brill Building songwriters sounded interesting, but it wasn’t what we were looking for at that time,” Dolan says. “But when a list of Brill Building songs was attached to the proposal, it seemed to go on forever and read like a history of pop music. That’s what sold me: It really was a unique moment in pop music history that was being explored.”

Hitmakers, appropriately, starts off to the tune of the Drifters classic “This Magic Moment,” which was written by the Brill Building team of Doc Pomus and Mort Shuman. The in-depth documentary then details equally significant building known simply by its address, 1650 Broadway. These writers worked there for Aldon Music, the publishing company christened after the first names of its founders, Don Kirshner and Al Nevins. As Hitmakers recounts, Aldon’s sale to Columbia in 1963—and its subsequent move to corporate offices on 5th Avenue—marked the end of the Brill Building period.

“The music-business community became very spread out and co-opted by the major corporations,” Stoller says. Contributing to the decline, too, was the British invasion by such self-contained acts as the Beatles—who were heavily influenced by the Brill Building writers but wrote their own material—and the emerging downtown Greenwich Village singer/songwriter scene embodied by Bob Dylan, which was more conscious of the social and political pressures and changes that were swirling through the country. Additionally, the mid-'60s saw a major music-industry move from New York to Los Angeles. The Time Fine Day,” as symbolized by the Goffin/King-penned Chiffons hit that closes Hitmakers: The Teens Who Stole Pop Music, was over.

And now? Elllie Greenwich reflects at the end of the program, marvelling some four decades later at how wonderful it was to have been part of “something that made people very happy.”

A double CD of Brill Building smashes, titled The Songmaker's Collection: Music From the Brill Building, will be released Aug. 28 by Q Records. It will include the Shangri-Las’ “Leader of the Pack,” the Shirelles’ “You Still Love Me Tomorrow,” Bobby Darin’s “Splish Splash,” and Ben E. King’s “Stand By Me.” On Sept. 22, a four- tape VHS/two-disc DVD package, The Songmakers’ Collection, will be issued by A&E Home Video, with the DVDs also featuring an archival photo gallery, along with artist biographies and discographies.

NMIPA'S INTERNATIONAL SURVEY: The National Music Publishers Association (NMIPA) as issued its 10th annual International Survey of Music Publishing Revenues, offering details on the publishing income from 53 territories in 1999. The report shows that total publishing revenue, which increased 4.6% in 1998, rose by 2% in 1999 to $6.57 billion. But the group’s president/CEO Edward P. Murphy notes that based on flat exchange rates, global publishing revenue actually increased 6.9% in 1999 to $7.59 billion.

“We look at the numbers on a constant basis,” Murphy says, noting the continuing global publishing growth—but also the “illusions” that result from reporting to the NMIPA survey details in the territories in U.S. dollars, which are usually subject to fluctuations in exchange rates. By applying flat exchange rates when comparisons are made between years, these fluctuations are partially eliminated. “So we see what the performance really is overall in a territory—without it being moved up and down by currency swings that may have nothing to do with performance. Thus, a 6.5% increase is encouraging.”

Murphy singles out Brazil—Latin America’s largest market—as a “bright star” that experienced a "very encouraging turnaround" (reversing a three-year decline by registering 9.3% growth in value and 7.6% in units). Mexico, the region’s second-largest territory, also posted a significant 5.2% improvement in value.

Eastern Europe’s smaller countries exhibited “big improvements and obviously real promise,” Murphy notes. The Asian market, on the other hand, “is disappointing, of course. All of us had greater hopes that aren’t sustainable there for the near future. “Economic conditions have changed [Asia] from Indonesia to the Philippines, [from] China even to Japan—and it will be a very long haul,” Murphy adds. “So our attention is on the major markets—as it has been: the U.S. market, which continues to be strong, Japan, the U.K., France, and Italy. Talk about a watch; look at the changes the government has made in [Italy] that have changed the entire operation. We look at monitoring [the country] more closely and hope for stability after so much turbulence.”

The sixth-largest market for music-publishing revenue in 1999, Italy, is reorganizing its efforts at local performance- and mechanically-rights collection society SIAE, whose government-appointed special commissioner, Mauro Masi, is the government’s advisor on publishing issues; he reports directly to the prime minister.

$2.2 MILLION WINNER AWARDS: ASCAP’s ASCAPPlus Popular and Standard Awards panels have distributed to writer members approximately $2.2 million in cash awards for 2001-2002. The awards, which have been presented annually since 1960, reward both writers whose works are considered uniquely prestigious but inadequately compensated and writers of works that are extensively performed in media not surveyed by the society. ASCAP president/chairman Marilyn Bergman cites the awards program as one of “the most meaningful ways” that ASCAP serves its membership: “I can personally attest to how much this honor can mean, because at an early stage of my career, I was a Special Awards recipient.”

PROMO PIECES: ARC Music Group has a fab publishing promo CD in Django Reinhardt 101, a collection of music composed by the great gypsy guitarist and performed by the likes of Chet Atkins, Mark Knoeller, Claude Bolling, Stephane Grappelli, and Charles Byrd—as well as the maestro himself and Helene Blue Masique is heating the December holiday rush with Music for the Holidays, featuring songs by such roster writers as Charles Strouse, Paul Winter, David Matthews, Jack McShann, Annie Dinerman, and Kathy Sommer.

AWAKE, ARISE, GO FISH: Being an unabashed Badger, please indulge me by letting me note a few favorite song titles from Rounfer’s just-released Library of Congress/Archive of Folk Culture ‘40s compilation album, Folk Music From Wisconsin; “How Happy Is the Sportsman,” “I Arise, You Drowsy Sleeper,” “Pig Schottische,” “The Milwaukee Fire” (responsible for at least 71 deaths in 1885), and that old Jackson County favorite, “Cranberry Song.” Makes me want to go home and fish again in Lake Michigan.
It isn’t possible to talk about the expansion of Latin music—even with the recent downturn in sales regionwide—without finding an even bigger expansion at an infrastructural level. It involves an explosion of activity in songwriting, production and publishing as these areas struggle to keep up with an increasing demand for Latin product in diverse markets. In this Spotlight, we will highlight production trends as well as document what publishers and performance-rights organizations are doing at both regional and international levels in an attempt to exploit their catalogs and artists to the fullest. At the same time, in exploring where inspiration comes from when writing a song, we’ve gone back to the basics of what musical performance is all about. Our only regret is the impossibility of including every songwriter and producer currently working on exciting and relevant projects. We are certain their accomplishments will be individually highlighted in our regular coverage.

—Leila Cobo, Latin bureau chief

**Production Powerhouses Emerge**

With the two fields overlapping more and more, many songwriters are now labeling themselves “producer.”

**BY LEILA COBO**

Songwriter or producer? In Latin music—as elsewhere—the boundaries between both disciplines have become increasingly fuzzy as a growing number of songwriters have opted to keep things in-house, building their own production teams and having a more direct say in what the final shape of a song will be.

One could argue that the number of all-songwriting-producing houses is Estelan Enterprises, where Emilio Estefan brings a host of songwriters and producers—himself included—under one roof, working to meet specific artists’ needs.

But in recent years, more than ever before, other Latin songwriters have gained prominence incorporating production.

Continued on page LM-12

**Exploring Artist Development**

In recent years, music publishers have become more proactive by seeking out new talent and getting involved in the overall artistic process.

If there is an unsung hero in the music business, it would surely be the music publisher—at least in the public’s eye. There’s the artist (rocking up fame and glory), the songwriter, the producer (increasingly visible and coveted) and, then, the publisher, who makes sure everyone gets paid. This, of course, is no easy task, particularly in a broad and disparate region like Latin America.

Things are complicated further when considering that the role of the publisher has expanded dramatically over the past few years. Latin-music publishers, who, for the

Continued on page LM-14

**What Inspires A Hit?**

Top songwriters delve into what makes their songs soar and explain where the music comes from.

**BY RAMIRO BURR**

Inspiration can come from a lot of different places and in strange ways for songwriters.

For Fabio Zambrana of Azul Azul, the superhit “La Bomba” came almost by accident. “We were in the studio and I had to record some filler because there was a space on the CD,” he recalls. “At 9 a.m., I sat down and sang to myself, ‘What can I write a song about?’ And I wrote it with the first word that passed through my mind, ‘bomba’. If the word had been ‘banana’, I would have written a song about a banana. But ‘bomba’ went through my mind, I don’t know why.

‘I got the guys together and told them to record the word bomba 20 times or so, and then I’d fill out the middle with whatever popped into my head. So I put, ‘Una mano en la cabeza/una mano en la cintura/ un movimiento sexy’, because that’s the first thing I thought of. It wasn’t my intention to create a dance or a hit. I just had to write something. It was a total coincidence that such a big hit came from that.’

**FINDING THE MUSE WITHIN**

On Soraya’s latest CD, Cuerpo y Alma, the songs were born from different sources. “[The songs came from] conversations that I had with friends, with strangers,” she says. “Some are from personal experiences, sometimes a movie inspires me. I’m always looking for an idea with which to

Continued on page LM-10
Congratulations to all of our Latin Grammy Music Award Nominees!

Marilyn Bergman | President and Chairman of the Board

Julio Iglesias
Person Of The Year
Taking The Reins

Performing-rights organizations are focusing on a more active role.

As Latin music has grown exponentially as a genre, so has the role of performing-rights organizations. Long gone are the days when companies were content to collect royalties. Today, ASCAP, BMI, SESAC and SGAE take an active role in signing, developing, promoting and protecting Latin music. Following are some recent highlights of these companies.

The American Society of Composers, Authors and Publishers (ASCAP): Over the past couple of years, ASCAP's Latin division has not only signed several marquee names, but it has become an active and visible supporter of emerging artists.

The organization stages approximately eight yearly events in the U.S. and Puerto Rico, many of which include showcases aimed at A&R execs. "More than promoting ASCAP artists—because we really don't have artists—the aim is to provide an alternative medium for composer/artists to play live," says Alexandra Loskutoff, VP of membership.

In July, for example, ASCAP hosted its first "cross-cultural" rock showcase in New York City: the Universal Language of Rock, featuring both English and Spanish-language acts. "We think Latin-rock acts have opportunities to sign with Anglo labels," explains Loskutoff. "And an event like this gives A&R people from those labels a chance to see them." ASCAP also hosted a recent showcase in Puerto Rico featuring megastar, salsa and pop acts, as well as a panel on regional Mexican music that featured Mexican publishers and writers. It also sponsored the year's songwriters' panel—which included Omar Alfanno, Lewis Martinez and José Negron—at the Billboard Latin Music Conference.

The organization has launched www.ascaplatinomusic.com, a separate Web site exclusively for Latin music written in Spanish.

BMI: With its Latin music headquar ters in Miami, BMI works actively as a liaison between creative music people, connecting songwriters with managers, attorneys, labels, co-writers, publishers and promoters. The organization periodically sponsors songwriter contests, and also regularly hosts a monthly songwriter's newsletter featuring established artists, as well as songwriter circles featuring new and established acts. BMI also hosts the monthly Circle of Songs, as well as quarterly New Music Night showcases on the West Coast. It's upcoming Circle of Songs, scheduled for late August in Los Angeles, will feature Hollywood recording artist Serendip and independent artist Christina. BMI has hosted BMI Latin Music Awards honoring its top songwriters.

SESAC Latina: Based in Los Angeles, SESAC Latina boasts an extensive regional Mexican roster and has also forged into other genres. This is evident by the recent expansion of services. According to SESAC president and CEO Bill Velez, the organization is now offering full-service administration, collecting both mechanical and performance rights. In a novel attempt to promote its artists, SESAC has launched an extensive Spanish channel on United Airlines, featuring one-hour interviews with artists interspersed with album cuts. Its Web site (www.sesacLatin.com) is scheduled to open this summer; in Spanish, www.sesacLatin.com already features a radio tuner with a Latin channel. Although active showcases are not planned on a regular basis, they do take place during the year at the most recent featuring George Lamond during a benefit for Puerto Rican broadcasters.

In March, SESAC sponsored its first songwriter's seminar in Mexico, with guest writers, publishers, managers, artists and engineers.

Sociedad General de Autores y Editores (SGAE): Spain's society of authors and editors (SGAE), presided by Teddy Bautista, is extraordinarily prolific thanks to the work done through its promotional arm, the five-year-old Foundation Author (Author's Foundation). "We have an average of 700 activities per year covering not only music but also national dance and audiovisual media," says Xavier Nocaya, SGAE's director of Latin music.

In the U.S. alone, SGAE recently

Continued on page 28, 19

ARTISTS & MUSIC

PEERLESS AND MCM AMERICAS: Following the purchase of Peerless in Mexico by MCM (Metro Casa Musical), both companies started working as one in August. MCM, which belongs to the Warner Music Group, has a strong banda, grupero and norteño catalog, including the works of Banda Machos, Celso Piña, Daniel Luna and Grupo Contrabando. The Peerless roster also gives it the catalog of legends like Lola Beltrán, Pedro Infante and La Sonora de Margarita, among others.

PIÑA'S NEW ALBUM, REGULAR STYLE: There was a time when no one could imagine a norteno legend performing with a roquero, but times have changed. Celso Piña, known as the "Rebelde del Acordeon," will start working on an album where he collaborates with the likes of Café Kon-Tikí, Santa Sabina El Gran Silencio. Piña, who was born in Mexico but is now based in Colombia, was born in Bogotá but has also cut with Ulpe Esparza and Ronda Bogotá.

REMASTERS AND REISSUED: Colombia's record industry has begun an extensive effort to explore the market of regional Mexican rock reissues. Local label Sonox has released remastered versions of Estudios Alteados' eponymously titled debut, featuring lead singer Elvis, whose voice served as a model for Colombia's techno acts in the '80s. Other titles to be released include Pasaporte's Un Din X, as well as remastered CDs from Kronos and Kraken.

Pasaporte, Estudios Alteados and Kronos are no longer together. Only Kraken has stayed put, thanks to singer Elkin's perseverance.

COLOMBIA'S TROPICAL PUNK: Punk is still very much alive. At least in Colombia, where three young executives—Carolina Roatta, Andrés Vargas and Mario Restrepo—have launched Tropical Punk Records, an indie label whose focus will be new punk projects. Tropical Punk has already released albums by Colombian bands LAMP and Octubre Negro. The label is accepting all demos on one condition: hopeful artists must have played gigs in Colombia for at least one year. In the interest of keeping punk alive, Tropical's E-mail is tropicalpunk@email.com.

REGIONAL MEXICAN MEETS RAP: Jesse Morales, aka El Original de la Sierra, sings the music of Chalino Sanchez but grew up listening to rap. No wonder he plans a dual musical career. "I was born and raised in South Central Los Angeles, and, at first, my main thing was rap music," says Morales. "But I've also listened to Mexican music since I was little."

So, while Morales sings norteno on Homenaje a Chalino Sanchez, his first major-label disc on Universal Music Group, he plans to record rap on his next album. "We're working on a crossover thing. I'm excited about that," he says, "because most of the people

that buy albums now listen to rap. It will be rap in English, with a little bit of both flavors." Still, says Morales, he has no plans to put regional Mexican music behind him. "I'm going to put 100% behind both aspects."

UPCOMING RELEASES: A slew of Brazilian artists are aiming for success beyond their borders. Sertanejo artist Daniel is releasing his first Spanish album, aptly titled En Espanol (Continental). Produced by Emilio Caervo, the album gathers the singer's greatest hits in Spanish. Zeze di Camargo & Luciano are finishing their Spanish album too, which is produced by Manny Benito and is going to be released by Sony Music in the fall.

Likewise, BMG is set to release Alexander Pires' first full-length album, produced in Miami by the Estefano group and featuring tracks penned by Estefano. And his siblings Sandy & Junior (Universal) are currently recording their first English-language disc in London and Los Angeles.

MATCH RECORDS' FIRST RELEASE: In 2000, TV star Marcello Tinelli began operations with his independent label Match Records, with distribution by Sony Music. The first release is a pop band from Uruguay, Alfin de los Fufitos, whose album was already certified platinum in Uruguay thanks to an addictive mixture of Latin rhythms. The first cut, "Uka Shaka," is now gaining airplay in Argentina.

MUXXI LATINA EXPANDING: MUXXI Latina, the joint venture between Grupo Prisa and Universal, launched Josecasa, its first U.S. release, in July. The disc is the first solo effort by former Mecano founder and member José María Cano and is also on sale throughout Latin America.

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The notion behind MUXXI,
Juanes • Album of the Year • Record of the Year • Song Of The Year • Best Rock Solo Vocal Album • Best Rock Song • Best New Artist • Best Music Video • Caetano Veloso • Best Brazilian Song (Two Songs) • Best MPB (Música Popular Brasileira) Album • Best Engineered Album • Paulina Rubio • Album of the Year • Best Female Pop Vocal Album • Song of the Year • Ivete Sangalo • Best Brazilian Contemporary Pop Album • Best Brazilian Song • Sindicato Argentino del Hip Hop • Best New Artist • Best Rap / Hip-Hop Album • Alejandro Lerner • Song of the Year • Best Male Pop Vocal Album • Bebel Gilberto • Best MPB (Música Popular Brasileira) Album • Best New Artist • Pedro Fernández • Best Ranchero Album • Los Tucanes de Tijuana • Best Norteño Album • Límite • Best Grupero Album • Oscar D’León y Wladimir • Best Salsa Album • Grupo Manía • Best Merengue Album • Rita Lee • Best Brazilian Rock Album • Sideral • Best Brazilian Rock Album
Awards Nominations

talento latino alrededor del mundo

**Zeca Pagodinho** • Best Samba / Pagode Album  
**Ney Matogrosso** • Best MPB (Música Popular Brasileira) Album  
**Roberta Miranda** • Best Sertaneja Album  
**Rionegro & Solimões** • Best Sertaneja Album  
**Zeca Baleiro** • Best Brazilian Contemporary Pop Album  
**Beth Carvalho** • Best Samba / Pagode Album  
**Plácido Domingo, Carlos Alvarez, Jane Henschel, Ana María Martínez, Michael Haas** • Best Classical Album  
**Plácido Domingo, Ana María Martínez, Lennart Dehn** • Best Classical Album  
**Various Artists** • Best Samba / Pagode Album  
**Sérgio Reis** • Best Sertaneja Album  
**Danilo Pérez** • Best Latin Jazz Album  
**Ismael Serrano** • Best Engineered Album  
**Gustavo Santaolalla** • Producer of the Year  
**Tito Puente y Eddie Palmieri** • Best Salsa Album  
**Manny Manuel** • Best Merengue Album
Regional Mexican Airplay

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<th>Artist</th>
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<td>Y LLEGASTE TU — Banda El Recodo</td>
<td>EMI Latin</td>
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<td>NO TE PODIAS QUEDAR — Conjunto Primaverá</td>
<td>Fonovisa</td>
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<td>DESPRECIADO — Lupillo Rivera</td>
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<td>ME VOY O TE VAS — Marco Antonio Solís</td>
<td>Fonovisa</td>
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<td>5</td>
<td>LA GRAN NOCHE — Los Tigres De Tijuana</td>
<td>Universal Latina</td>
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<td>6</td>
<td>AMANECER — Rogelio Martínez</td>
<td>Discos Cine</td>
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<td>ME DECLARO CULPABLE — Los Tigres Del Norte</td>
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<td>8</td>
<td>EL AMOR SONADO — Los Tucanes De Tijuana</td>
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Latin Pop Airplay

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<td>MIRA OYE — Trigila</td>
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<td>TOQUE DE AMOR — Limita</td>
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<td>NI QUE VALERAS TANTO — Papi Delgado</td>
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<td>4</td>
<td>DISCULPE USTED — Los Humildes</td>
<td>RCA/BMG Latin</td>
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<td>5</td>
<td>MI HABLAR — Los Humildes</td>
<td>RCA/BMG Latin</td>
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<tr>
<td>6</td>
<td>POR BIEN DE LOS DOS — Polo Unas Y Su Maquina Vertena</td>
<td>Fonovisa</td>
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<tr>
<td>7</td>
<td>QUIEN IBA A PENSAR — Jimmy Gonzalez</td>
<td>El Grupo Mazz—Freddie</td>
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Top Latin Albums

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<td>1 Y 16 — Ricky Martin</td>
<td>Columbia/Sony Discos</td>
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<tr>
<td>2</td>
<td>6 YO SO YO AGUÍ — Paulina Rubio</td>
<td>Universal Latino</td>
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<td>3</td>
<td>ENFILÉ — Rocío Durcal</td>
<td>Ariola/BMG Latin</td>
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<td>4</td>
<td>APA PUDO DOLOR — Sony Discos</td>
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<td>5</td>
<td>PUEDO — Banda El Recodo</td>
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Hot Latin Tracks

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<td>ABRAZAME MUY FUERTE — Juan Martin</td>
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<td>TE QUISE OLVIDAR — MDQ</td>
<td>Sony Discos</td>
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<td>3</td>
<td>LA BOMBA — Azul Azul — Sony Discos</td>
<td>Sony Discos</td>
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<tr>
<td>4</td>
<td>QUIERO — Jorge Rivera</td>
<td>Ariola/BMG Latin</td>
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<tr>
<td>5</td>
<td>BAJO CERO — Edite Valencia</td>
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Hot Latin Tracks Publishers

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<td>TE QUISE OLVIDAR — MDQ</td>
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<td>BAJO CERO — Edite Valencia</td>
<td>Ariola/BMG Latin</td>
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<td>3</td>
<td>SOLO QUIERO AMARTE — Ricky Martin</td>
<td>Columbia/Sony Discos</td>
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<td>Y YO SO YO AGUÍ — Paulina Rubio</td>
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Full text...
UNETE AL EQUIPO
[Estas Super-Estrellas Lo Hicieron]

Estamos orgullosos de tener en el Equipo BMI, estos compositores galardonados y, muchos más.
Abrimos nuestras puertas hace 60 años a todos los compositores, sin importar género musical, credo o color. Desde entonces, hemos sido los puertos de la oportunidad para ellos, poniéndolos en contacto con quien realmente cuenta en la industria musical. Cuando su música habla por sí misma, le podemos ayudar con nuestros programas a nivel nacional de espectáculos, seminarios y talleres profesionales.
Ahora, BMI pone el Web a trabajar para los compositores del Equipo BMI. Tienen acceso exclusivo a las herramientas interactivas de gran alcance en el eNet de BMI, para revisar cuentas de regalías, las ejecuciones de radio y televisión o para registrar canciones nuevas en línea. Iniciamos el Internet como una herramienta promocional y como fuente prometecora de ingresos.
Ponga el Equipo BMI a trabajar para usted.

BMI felicita a nuestros compositores cuyos trabajos han sido honrados con los premios del año más prestigiosos de la Industria.

New York • Nashville • Los Angeles • London • Atlanta • Miami • Puerto Rico
These are all the real hits.
Congratulations to all our artists
Aspiring to convictions to eat away at the Latin American music market, the IFPI reported a couple of rather fabulous raids that took place in late June.

In Peru, a special national police, with information provided by APDIF Peru, raided the El Hueco market and seized more than 1 million CDs, nearly 100,000 virgin CDs, 76,000 jewel boxes, 2 million inlays and more than 24,000 pirated music videos.

In Brazil, the military police conducted a series of raids in São Bernardo do Campo, a suburb of São Paulo, arresting six people and seizing 61,000 CDs and 61 burners with an annual reproduction capacity of more than 3 million.

In Chile, a judge in the case has said those apprehended will not be free.

Likewise, raids in Mexico resulted in the arrest of three people and the confiscation of 53 burners.

"These investigations are creating judicial awareness of the overwhelming problem our industry is facing," says Raúl Vásquez, regional director of IFPI Latin America. "We anticipate that through our investigative results and the education of the respectiveauthorities, our efforts will result in more incarcerations of pirates in the Latin American region."

**NEW PLANS FOR ALCERE**

After a shocking publicity strategy during which it announced its impending closure, indie label ALCERE, maker public new plans to face the company calls the "hardest period in all of its history."

During a press conference, ALCERE’s managing director, Viviana Larre, explained that the company is announcing the end of the company shouldn’t be taken literally as an end, but rather as the end of one phase and the beginning of a new one. "Our reduced presence in radio, TV and other media, plus economic difficulties and the undeniable effect of piracy, puts us in a situation that forces us to definitely end our current work style," said Larre. "In this new phase, keeping our independence will be our main goal."

As part of this new scheme, the label revealed that it will build a recording studio "with which we will be able to develop our own projects." A series of compilations and anthologies were also announced. Noteworthy among them are the reissue of the entire Silvio Rodríguez catalog and a rock tribute to Chilean musician and political martyr Victor Jara. Both projects, it was said, will be ready for consumers this month. A four-CD collection, ALCERE, 25 Anos de Independencia, will also be available.

ALCERE was founded in 1976 as a means to promote music then banned by the dictatorship led by general Augusto Pinochet. Its catalog includes recordings by Victor Jara, Violeta Parra and cult figures in the Latin American Chicano rock scene such as Los Tres and Chanchito en Piedra released their first albums while signed to ALCERE.

**DISCO SUAVE SOUNDTRACKS**

New Mexican indie label Discos Suave has released the soundtrack to Y Tu Mamá También, the film currently making waves in Mexico, Suave is led by Camilo Lara and José Enrique Fernández, who spent a full year producing this first album. Choice cuts include Molotov’s "Here Comes the Mayo" and Marco Antonio Solís’ "Si No Te Huberas Ido."

**RITMO LATINO IN CALI**

The fourth annual Ritmo Latino convention, which this year is titled Encuentro Con Sabor Latino, is scheduled to take place August 28 and 29 at the Universal Hilton in Universal City, Calif. As in year’s past, the thrust of the convention is twofold. On one hand, it acts as an internal conference for Ritmo Latino’s staff, on the other, it allows labels to present stories, up from four to 11. The literary aspect of Ritmo Latino, says Uribe, is precisely what dictated that the convention’s name make no allusion to music. "Ritmo Latino is no longer just about music," he says.

**CONCERT EXPLOSION! For the second consecutive year, Procter & Gamble is sponsoring Exitos, a concert series aimed at young Hispanics which will travel to major Latin markets throughout the U.S.**

**SONGWRITERS’ HITS Continued from page L3-1**

They develop a theme. Inspiration comes easily, thank God, I have many unpublished songs. And she has a specific time that’s best for the muse. "When I’m working on promotions, it becomes a little difficult," she says. "But when I’m in a routine of composing, it’s better. Before, I only did it at night. But now I can start in the morning and work into the night, and the inspiration can come at any moment..."

Like most songwriters, Ramón González-Moro, president of BMI Latin, has nothing but advice set out to create a massive hit when he wrote "Morir de Amor" for Conjunto Primavera. The song was BMI’s Song of the Year. "The lyrics came to me like my mom says, but during the time I wrote it, I had no idea that it was going to be such a big hit," he says. "I pitched it to a couple other groups and didn’t even make it to the preliminaries. I was not hurting, so it didn’t come from a broken heart."

As far as a regular time or place to seek the muse, González-Moro says, "I like to go fishing. I don’t consider myself a good fisherman. It just gives me time to think and put my ideas in order."

Aterciopelados’ singer/songwriter Andrea Echeverri says inspiration rarely comes when artists expect it. For that reason, she says, "You have to create day by day. It’s hard, because you don’t have set hours or bosses. That’s why artists sometimes get involved with drugs. They’re trying to write and sing every day. I advise is to decide that making music is something you do daily. There’s a sparse phrase I like: ‘He worked all the time, so that’s when inspiration could come, he could easily grasp it’."

**COMMUNICATING WITH THE LISTENER**

When he was honored last year in Los Angeles with the Pride of the BMI, songwriter/classical cellist and singer Marco Antonio Solís said he doesn’t aim to write dance songs or ballads. "I do not aim to write to make people dance," he said. "My mission is to communicate—to communicate what comes to my soul, my mind, I look for those melodies, the lyrics and the interpretation, which, in the end, I think is very important."

His album, Solís has become one of Mexico’s most prolific and highly sought after singer/songwriters. Like Juan Gabriel, another Mexican legend, Solís is in demand as a composer, producer and arranger. And he’s a firm believer in supporting artistic interests, especially in children. "Families have to understand the necessity that’s in all of us. Parents should understand the job this is in a person, the ministry that we came to fulfill," he says. "In this case, I think that they [his parents] will come at any minute, because music always caught my attention."

Roberto Blades, BMI’s Writer of the Year in 2000, found his inspiration purely tested heavily last year. "It was pretty hectic. I was writing in a manner that I was not really accustomed to, which was under pressure," he says, "I always write by inspiration," continues Blades. "If I feel it, then I write it; and I usually accompany that with an arrangement in my head. It was an interesting phase [working with Estefan], but it can also burn you out incredibly fast."

Omar Alfanno, ASCAP’s Songwriter of the Year, says he didn’t expect the huge success of the song “A Puro Dolor.” When he wrote it for Sun by Four, he says that, for the first time in his career, he had been on the Internet and had found comments from people who professed to hate both him and his song. "I’m sorry," he said during his acceptance speech at the ASCAP ceremony. "I just wanted to write a song. I don’t know what happened that night. I wrote the song in 15 minutes, and it spent a year and a half on the radio."

"This night, I’m surrounded not by artists or actors or TV people, but by composers," said Alfanno. "I want to tell the press to never underestimate a composer... There’s been so many times that I walked out on the red carpet and heard some journalist say, ‘Move the bald guy aside, here comes Son by Four.’"

Songwriter Estefan leads the pack of Billboard’s top songwriters to date in 2001, according to their performance on the Hot Latin Tracks chart. He penned Chayanne’s “Yo Te Amo,” which was No. 1 for five weeks, as well as Paulina Rubio’s “Yo Si Sigo Aquí” and “El Ultimo Adiós” and Noelia’s “Ni Una Lágrima.”

Omar Alfanno, songwriter of the year at Billboard’s 2001 Latin Music Awards, is at No. 2 for continuous charting of Song by Four’s “A Puro Dolor,” as well as two other top-10 hits: Victor Manuelle’s “Me da lo Mismo” and Melanie Lin’s “Cuando una Mujer.”

In third place is Juan Gabriel, thanks to his hit “Abrázame Muy Fuerte,” while Los Tucanes de Tijuana singer/guitarist Mario Quintero Lara places fourth for two of his band’s hits: “El Amor Soñado” and “Me Gusta Vivir de Noche.”

-- LUZ LUZ

**LAN T M US IC 6-PACK**

 trabala...
Spreading the Latin flavor
SPANISH ROCK TOUR EXPANDS: Spain's Society of Authors and Editors (SGAE) is in the midst of planning its second annual Rock en N tour in the U.S. and Latin America. Last year's tour had stops in Mexico and the U.S., and is now being expanded to include Sao Paulo and Buenos Aires. The tour will kick off in New York on Oct. 12 (Die de la Hispanidad or Day of the Raza, depending on where you come from) and continues to

LA LEY PERFORMS FOR CHILEAN TV: After recording its first MTV Unplugged in Miami, Chilean rock/pop group La Ley performed a guest-only show for Chilean TV station Canal 13. The concert, which took place in a Santiago club called Oz, will be broadcast on a yet-unannounced date. A national tour has been planned for next summer. In related news, La Ley's front man, Beto Cuevas, will be part of the cast of a Chilean movie, Los Hijos del Jaguar, a film directed by Jorge Hidalgo, a childhood friend of Cuevas, will feature the singer as a computer hacker. La Ley's bassist Pedro Frugone and drummer Mauricio Claveria will be in charge of the soundtrack.

PRESTIGE PLANS SHOWS: John Gungie Rivera of Prestige Entertaiment, owner of Prestige Recordings (George Lamonid's label)—has partnered with concert promoters Cardenas, Hernandez & Associates (CFA) for a series of New York–based shows, among them Cristian's performance as part of his Atal Tour. Rivera has also partnered with Ralph Mercado Productions to present a Jerry Masucci tribute concert Sept. 8, featuring artists like Willie Colon, Ruben Blades, Richie Ray, Bobby Cruz, Domingo Quiones and El Gran Combo. Rivera brings a guerrilla-type marketing approach to the traditional concert-promotion business.

SHAKIRA ON MTV: On the eve of the release of her first English-language album, Shakira's MTV Unplugged performance—once won her a Grammy last February—will air on U.S. MTV in the coming months. The channel has confirmed.

To what degree the roles of songwriter and producer overlap seems to depend largely on each individual, but one thing is certain: Even the purist of composers—those who enjoy writing alone, with solitude the sole companion for their inspiration—are also foraying into production.

LEADING A PRODUCTION CHARGE: Mexico's Ricardo Santander, who produced, co-wrote and performed on the Grammy-winning Santana album Deja Vu, is now working with another superstar, Julio Iglesias. "I'm a producer, and I have co-producers," says the Grammy-winning Santander, whose roster includes six producer/songwriters and 14 songwriters. "A few of the ways to describe [the operation] is that it makes the most of everyone's talent and creativity and that the sum of these talents produces better results than the individual talents. The challenge is to make the results coherent." The diversity of people involved, says Santander, keeps the product from being homogenous. "Some of them know more about rock or dance or merengue," says Santander. "But this is a Colombian team, which thinking precisely when Colombia had a crisis and an elite group of musicians were left without a future. I have a space where they can develop their potential, and we can fulfill any musical need." Recent Santander productions include Cristian's Astral, as well as tracks for Santana, Diego Torres, Yolanda Monge and Eros Rama.

Chicago, Los Angeles, Monterrey (Mexico), Guadalajara (Mexico), Sao Paulo and Buenos Aires. Acts yet to be announced. "The idea is to cover the Western part of the U.S. and the north of Mexico," says Xavier Novas, director of Latin music. "I think Spanish bands have a lot to do here. It's not an issue of distance but of not knowing the U.S. market."

In Spain, SGAE also put together the Femina Rock tour featuring female performers and female-led bands, including Ateciopelados, Amaral, Julieta Venegas and Maria Gabriela Eupmer.

Zotti, Santander also produced the new version of Santana's "PrimaCara" featuring Jerry Rivera. The original Primavera, featured on Santana's Grammy-winning Supernatural, was written by producer songwriter K.C. Porter, who, through the years, has established himself as a purveyor of what he calls "cross-culturalization through music." "Different artists, like Shakira, have done it either with world or Latin music and with roots music from their own cultures," says Porter. But Porter, who along with Desmond Child and Rohi Rosa produces, in some respects, King Santana's hits and is currently working on Laura Pausini's new album, doesn't see himself only as a producer and writer, but also for general material. "My strength really has been to be able to do a diversity of things," he says. "A lot of people come to me for my rock on En Español stuff, but with Ricky Martin we did big, epic ballads." As for building a large production house, Porter says that's not really his goal. "It's something I've only started to foster. I left there were a lot of people who came to me and said, 'We really want to do what you do,' and, if I was busy, I couldn't help them. But I think your spirit shines through when you're there and you get your hands dirty."

FINDING THE RIGHT SOUND: Still, there's a personal element to be found in the productions of people like songwriter Estefan, who produces through an exclusive deal with Sony Music, but also has a team of people working for his Estefan Productions, which he created in 1990. His team includes Marcelo Azevedo, Julio Reyes and Chris Rodriguez. The typical producer, he says, benefits the albums because each person has a specialty that's paired with that of the artist. "My objective is to grow as much as I can," he says. "I want to grow with the hits."

As for his particular style, "Aside from writing the song, my obsession is the sound," says Estefan. "It's so important that each artist has a particular sound. I spend a lot of time looking for that sound, and I'm very aggressive [when I find it]."

Personalities come through precisely because Estefan pens many of the tracks later produced by people who work with him. For example, he says, "I design Chayanne's music. When I say design, I mean not just write it. Chayanne is a great performer and a great dancer...so, when I design a rhythmic track, I'm always knowing how it's going to look onstage."

On the other hand, Belo Silvetti—who produces all care of styles, from string arrangements—frequently uses songs that aren't his, but Engineer them with a very distinct style, even when the artist he works with is distinctive on his or her own. "I work with a great deal..."
2001

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most part, had previously concentrated on simply accruing catalog, are now taking an active role in procuring talent, developing artists, exploiting catalog beyond the confines of the Latin region and fostering the creative process.

**OPEN DOORS, EXPANDING MORE**

"The door wasn't open like it is now," says Iván Alvarez, senior VP Latin America for the Universal Music Publishing Group, which has earned the ACMAP Publisher of the Year award three years in a row. "And he who does not walk through that door is turning his back on an opportunity."

"The idea is to get writers from the different countries we control to have input in many of the projects within [our] territories," says Alvarez, citing Jackie Cheung singing "Corazón de Melao" (Emmanuel) as an example. Universal—whose policy is one of "controlled growth and development"—has also begun to organize songwriters' workshops among different regions. Earlier this summer, Nashville- and Miami-based writers got together, and a second gathering is planned for later this year.

Beyond that, says Alvarez (whose roster includes Rudy Perez, K.C. Porter and Pablo Maravello), the company is in the process of transferring its entire catalog into digital format. Modernization and internationalization are also at the crux of Peer music, which owns one of the oldest catalogs of Latin music. As part of that expansion, says Peer music Miami VP Ramón Arias, the company plans to have a recording facility in its new offices that will allow songwriters and artists to create in-house. "We're interested in creating our own masters," says Arias, who also works actively in bringing together artists from different genres, both within and outside of the Latin world.

Internationalization is also the focus at BMG. "The reality is that the economy in South America is not that healthy," says Laurent Hubert, senior director, BMG Music Publishing Latin America. "And when we are renewing or working with new artists, we have to look at the potential for international exploitation. We have to be creative in Latin America and beyond."

Although BMG's biggest asset is Juan Gabriel, its U.S. Latin operation has an "open-door" policy, according to director Olga Cardona, whose recent signings include Winston Rosa from Fulanito.

**WHAT THE FOCUS IS**

Internationalization has long been a trend at Sony/ATV Publishing, Latin American region, given the sheer scope of its operations (55 offices worldwide). Within the Latin world, the company has also turned its attention to niche markets.

"Our focus now is regional-Mexican product," says Carmen Alfanno, VP music publishing at Sony Discos. However, Sony's roster—which includes Rubén Blades, Omar Alfanno and Estefano—gives it broad reach. Also, says Alfanno, "We're not just about having exclusive contracts with songwriters. We also exploit individual songs. What moves our business is new songs." Sony works closely with labels not only in placing songs, but also in transferring talent from its publishing end to a label deal. Recent examples include Tommy Torres, now signed to Sony Discos.

At EMI, there is also a focus on broadening the international scope of Latin repertoire, inserting it in markets that used to be closed to the genre. For that purpose, EMI Publishing Latin America opened offices in Miami two years ago. Beyond that, "EMI stands out as a company that does proactive work in generating business through its catalog, to the point that the company gets involved in the actual production of an album," says Nestor Gaspar, regional managing director, EMI Music Publishing Latin America.

Los Nochero's first album was financed by EMI Publishing, and, more recently, artists newly signed to Maverick Musica—like Jorge Moreno and Nicole—were initially signed to publishing deals with EMI, which helped push their recording contracts. The company has also recently renewed deals with Carlos Vives and Ricardo Montaner.

Warner-Chappell has done similar artist development with acts like Fernando Dierro and Latin Grammy nominee Bacilos. Both initially had publishing deals that helped them get label attention.

"We are directly involved in developing artists, and we play a role that complements that of the label and manager," says creative director Gustavo Menendez, who is currently helping up-and-coming rock group Circo and also helped set up rockers Titan on a tour with Moby. Recent Warner-Chappell deals include Jarabe de Palo,
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PERFORMING RIGHTS
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sponsored a showcase at the Latin Alternative Music Conference in New York and is also putting together the upcoming Rock en N" tour, which will go to several U.S. cities, as well as Mexico, Brazil and Argentina. The organization also hosts a biannual Latin jazz competition, which coincided with this year's Havana Jazz Festival.

In Spain, SGAE presents a steady diet of album releases, concerts and panels and has also printed a host of music-reference books—including a flamenco guide, a popular music guide and a Spanish-rock dictionary—that are noteworthy in their exhaustive content.

And although SGAE helps in the promotion of established acts when they go into a new marketplace—Alejandro Sanz in Brazil, for example—it focuses on giving a boost to up-and-comers. "Interesting prospects for future (international) development are flamenco and Celtic-music groups," says Novares. SGAE activities can be found at www.sgae.es.

PROACTIVE PUBLISHERS
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Domingo Quiñones and Franco de Vita. Foreign Imported Productions Publishing (FIPP) and Estefan Music Publishing also worked the entire artistic process, to an even larger extent, as they're linked to a label and a studio.

“We take the artist from inception to production, even giving the artist a new sound. We try to keep it in-house,” says Nicole Fortier, senior director, production and publishing for FIPP. Currently, the two companies represent 30 songwriters exclusively and have management agreements with some 20 producers. In addition, says Fortier, “We’ll write for motion pictures, TV and stage, which shows our diversity.”

NEW TALENT, NEW WRITERS

Other companies following the in-house model include Kike Santander’s Clear Mind/Clear Heart, with which Santander and Famous Music signed a joint venture and co-publishing deal earlier this year. Famous, which only created its Latin division late last year, is focusing on songwriting development and on placing songs in different venues, like TV, film and commercials, says senior creative director Claribel Cuevas. Aside from the writers called up through the Clear Mind/Clear Heart deal, Cuevas is actively looking to sign new talent, as well-known names in the regional-Mexican arena have already been signed, including José Nogueras and Jorge Nazar. “Although we have a varied roster of regional-Mexican songwriters, our chart activity so far has been in pop and tropical,” says Cuevas. “I’m not limiting myself to one genre. We’re looking at some high-profile songwriters in several genres.

Variety is an objective for all publishers, but, undoubtedly, some are better known in some areas. Maximo Aguirre Music Publishing (MAMP), for example, specializes in placing specific songs—rather than in representing entire artists’ catalogs—and has been particularly successful with the regional-Mexican genre.

The Arc Music Group recently teamed up with Edimúsica USA, which administers the Edimúsica publishing catalog in the U.S. and Canada. Edimúsica, the publishing division of Discos Puertorriqueños and Miami Records, has the entire catalog of some of the biggest names in Colombian music, including Joe Arroyo, Fruko y sus Tesos, Los Embajadores Vallenatos and Rafael Escalona.

“Our purpose is to have Colombian music cross into the English-language market,” says Juan Carlos Barguil, Arc’s VP of finance and Latin American operations. “This was a sleeping cata-

log of more than 25,000 works.” And, he adds, it includes non-Colombian fare, as well, such as the works of Latin Grammy nominees Celma y Reutillo. —L.C.
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**Latin Notas**

**ANTONY'S DOUBLE WHAMMY:** No date has yet been set for the release of Marc Anthony's two albums, but both will probably hit stores simultaneously in late October. As originally planned, one will be a Spanish-language salsa disc, and the other will be an English-language pop album. The albums will feature completely different material—that is, one is not a translation of the other. Anthony, however, is slated to record a Spanish-language version of his first English-language single, penned by Rob Thomas, called "Tragedy." Anthony will perform Aug. 31 on The Today show.

**WHIRLWIND SUCCESS:** Brazilian boy band Twister is hoping to replicate its success north of the border with the Spanish-language release of its self-titled debut, put out in the U.S. and Mexico by Melody Fonovisa's new pop imprint.

The album was released in Brazil by indie Abril Music. Abril chairman Marcos Maynard put the group together by holding a nationwide search to find versatile musicians.

"Each one plays an instrument, and they don't use a single back-up singer. All the harmonies are theirs," says Christian de Walden, who produced the Portuguese- and Spanish-language albums. "You know how they broke in Mexico? They played an apertura showcase at the Hard Rock Cafe. Everyone was shocked."

Twister was chosen to perform the theme to upcoming soap El Juego de la Vida (Billboard, Aug. 18), which will begin airing on Televisa in September. The track will be added in a new pressing of the album.

**GUNNING FOR A GRAMMY:** For a while now, the trend in tropical releases is to include ballad versions of an album's single to maximize airplay and, by default, sales. Indeed, many tropical albums now include multiple versions of songs.

Ironically, all the nominees for the Latin Grammy in the best merengue album category buck this rather wishy-washy trend. Their albums are straight-ahead merengue to dance to, with no concessions made to the fickle nature of radio.

"I don't do ballad versions," Tonó Rosario says flatly. He garnered his first-ever Grammy nomination for Yo Seguro (WCA Latina). Rosario does play with genres—this case, he adds reggae—but he keeps things danceable all the way.

"It's not what the critics or the label want," he contends. "It's what I think will work with the audience." This time, what he thought would work also tied in with what he thought could garner him a Grammy.

"I did this album expressly to compete for a Grammy. And I guess God heard me," he says with a laugh. Even his new, braided hairstyle and the skirts he likes to wear on stage, he says, were meant to complement the album.

Rosario has just finished a new version of the track "A Ti Te Gusta," recorded as a duet with Fat Joe (Rosario sings merengue while Fat Joe raps), which will be included in the album's second pressing.

**BREAKING THE LANGUAGE BARRIER:** Brazilian diva Ivete Sangalo, nominated in the best new artist category in last year's Latin Grammys, now returns with two nominations in the Brazilian field courtesy of her second solo recording, Beat Beloza, which has sold 200,000 copies in Brazil since its release last year.

The album so impressed singer Brian McKnight that he asked Sangalo to join him on a duet version of "Back at One" for the Portuguese market. "When he decided to do something in Brazil, he apparently asked for a lot of material, and he liked my record," Sangalo says. She has since met McKnight, promoted the single with him, and established a friendship.

Sangalo, considered one of Brazil's most dynamic performers, is coming to the U.S. in September, when she'll perform for the first time in Boston and Miami with her 13-piece band.

"It's a favorable moment for Brazilian artists, because now we have our own category. I think the language barrier can be broken with rhythm."
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<td>32</td>
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<td>Varios Artistas</td>
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<td>10/04</td>
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<td>33</td>
<td></td>
<td>Gilberto Santa Rosa</td>
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<td>10/03</td>
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<td>Rocío Durcal</td>
<td>Entre Tanios Y Marichis</td>
<td>Entre Tanios Y Marichis</td>
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<td>10/02</td>
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<td>35</td>
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<td>Los Temerarios</td>
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<td>10/01</td>
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<td>Los Huracanes Del Norte</td>
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<td>09/30</td>
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<td></td>
<td>Que La Baile Bien</td>
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<td>09/28</td>
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<td>saco Anthony</td>
<td>Desde La Principio — From The Beginning</td>
<td>Desde La Principio — From The Beginning</td>
<td>39</td>
<td>09/27</td>
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<td>Grupo Exterminador</td>
<td>De Donde Vengo</td>
<td>De Donde Vengo</td>
<td>40</td>
<td>09/26</td>
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<td>42</td>
<td></td>
<td>Los Angeles De Charlie Su Y Su M &amp; M</td>
<td>Un Sonido</td>
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<td>42</td>
<td>09/24</td>
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<td>43</td>
<td></td>
<td>Varios artistas</td>
<td>20 Exitos Con La Divostia</td>
<td>20 Exitos Con La Divostia</td>
<td>43</td>
<td>09/23</td>
<td>BILLBOARD</td>
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<td>44</td>
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<td>Thalia</td>
<td>Arrasando</td>
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<td>09/22</td>
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<td>Varios Artistas</td>
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<td>No. 1 Un Ano De Exitos</td>
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<td>09/20</td>
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<td>47</td>
<td></td>
<td>Shakira</td>
<td>MTV Unplugged</td>
<td>MTV Unplugged</td>
<td>47</td>
<td>09/19</td>
<td>BILLBOARD</td>
</tr>
</tbody>
</table>

**Note:** The table above lists the top Latin albums released for the week ending August 20, 2001. The rankings are based on weekly sales data provided by Billboard and other industry sources. The data includes sales from brick-and-mortar retailers, online retailers, and digital services. The chart tracks the sales performance of albums across various formats, including CDs, downloads, and streaming services. The data is compiled from sales reports submitted by record labels and distributors, and is subject to change based on industry reports and updates.
### Hot Latin Tracks

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
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<td>1</td>
<td>AZUL</td>
<td>Cristian</td>
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<td>COMO TE VOY A ENAMORAR</td>
<td>Chayanne</td>
<td>Sony Discos</td>
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<td>3</td>
<td>COMO TE QUIERO</td>
<td>Alfonso Antonio</td>
<td>Fonovisa</td>
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<td>COMO TE QUIERO</td>
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<td>6</td>
<td>COMO SE CURA UN HERIDA</td>
<td>Y Tu Mama</td>
<td>Sony Discos</td>
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<td>7</td>
<td>COMO TE QUIERO</td>
<td>Alfonso Antonio</td>
<td>Fonovisa</td>
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<td>11</td>
<td>COMO TE QUIERO</td>
<td>Alfonso Antonio</td>
<td>Fonovisa</td>
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### Tropical/Salsa Airplay

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<td>COMO TE QUIERO</td>
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<td>Sony Discos</td>
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<td>COMO TE QUIERO</td>
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### Regional Mexican Airplay

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<th>WEEK</th>
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<td>1</td>
<td>COMO TE QUIERO</td>
<td>Chayanne</td>
<td>Sony Discos</td>
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<td>8</td>
<td>COMO TE QUIERO</td>
<td>Chayanne</td>
<td>Sony Discos</td>
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### Billboard Hot 100

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<tr>
<th>WEEK</th>
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<tbody>
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<td>COME FROM AWAY</td>
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### Billboard Latin Pop Airplay

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<tr>
<td>1</td>
<td>COME FROM AWAY</td>
<td>Come From Away</td>
<td>Sony Discos</td>
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<td>COME FROM AWAY</td>
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2001 Latin Grammy Nominations

Aterciopelados
- Record Of The Year-"El Album"
- Best Rock Album By A Duo Or Group With Vocal-"Gozo Poderoso"
- Best Rock Song-"El Album"

Carlos Núñez
- Best Folk Album-"Mayo Longo"

Christina Aguilera
- Record Of The Year-"Pero Me Acuerdo De Ti"
- Best Female Pop Vocal Album-"Mi Reflejo"

Emilio Navaira
- Best Tejano Album-"El Rey Del Rodeo"

Gisselle
- Best Tropical Song-"Júrame"

Julieta Venegas
- Best Rock Solo Album-"Bueninvento"
- Best Rock Song-"Hoy No Quiero"

Leonardo
- Best Sertaneja Album-"Quero Colo"

Los Humildes
- Best Regional Mexican Song-"Disculpe Usted"

Natalia Oreiro
- Best Female Pop Vocal Album-"Tu Veneno"

Pedro Guerra
- Best Male Pop Vocal Album-"Ofrenda"

Vicente Amigo
- Album Of The Year-"Ciudad De Las Ideas"
- Best Flamenco Album-"Ciudad De Las Ideas"

Zé Ramalho
- Best Brazilian Roots-"Nacao Nordestina"
Argentinian Music Sales Slump Takes Toll

BY MARCELO FERNANDEZ BITAR
BUENOS AIRES—Faced with a seemingly unstoppable slump in sales and a still unbridled three-year recession in the country’s economic activity, an increase in piracy, restructured operations with massive layoffs, and critical declines in the industry’s giant retail store that accounts for more than 60% of the industry’s sales, the Argen-
tine music sector is asking itself if better times will ever come.

In an effort to jumpstart the econ-
yomy, the government has taken a series of new measures, dubbed Deficit Zero, which should improve the over-
all panorama. In the meantime, the music industry is one of many affected by the recession, with layoffs and restructuring occurring in all areas.

Paula Kaminsky, marketing director of BMG Argentina, stresses that its downsizing took place last year. “We are now adapted to working in a small-
er company with fewer people in most divisions. Other companies are now trying to get a grip on this new reality.”

The most significant dismissals took place in the largest companies—Sony Music and Universal—where pink slips were handed out last July by the dozens, not counting temporary personnel.

The industry is also enduring the consequences of almost two years of fragile financial relations with giant retailer Musimundo. Conversations are under way to reduce debts of several million dollars—owed to each company—and to agree on new payment terms.

This has evolved into a Catch-22 sit-
uation, where albums by new artists are no longer being shipped to Musimundo because of the uncertainty over pay-
ment dates. For several months, com-
panies have been shipping only their hits, and even these have had problems.

Although Musimundo denies any possibility of filing for Chapter 11 bankruptcy protection, the most recent round of negotiations will probably take place with all compa-
nies united as a sole creditor.

Roberto Play, executive director at industry chamber CAPIF, says it’s im-
possible to forecast even the immediate future of the record busi-
ness. “Every company is looking for clients other than Musimundo in the retail market, and the situation indi-
cates that new players will appear, but [that] will be a slow process.”

Meanwhile, on a day-to-day basis, companies are instead catering to Argentina’s 12 small regional stores and alternative outlets: supermar-
kets, newstands, gas stations, and chains of general appliance stores.

Tower Records, which opened five stores in Argentina between 1997 and 2000, seemed doomed by the economic crisis. Last May, the company announced that it was closing down three stores and seriously con-
sidering leaving the country if no buyer or partner was found. But on Aug. 7, Tower Records Argentina was bought by investment group Condor Ventures, which announced that only one store would close (the inaug-
ural flagship store at downtown Santa Fe Avenue) and that three new smaller 300-square-meter outlets would open before the end of the year.

Piracy in Argentina has also increased, due both to the economic crisis and the unstable retail market. A study commissioned last December by CAPIF delivered pessimistic con-
clusion: A $160 million industry in 2001, the illegal market already equals the legal market. To make matters even more confusing, the figures supplied by CAPIF actually show a 7% increase in units and a 3% rise in sales during the first semester of this year, compared with last year.

Play says the statistics are affected by massive returns and sales re-
during the second time he esti-
mates that the market is actually 17% smaller than it was in 2000. Recently appoint-
ed Universal Music president Carlos Sánchez is trying to be the one to end the figures, and thinks that the down-
fall is closer to 30%.

Every crisis brings new opportuni-
ties—or so they say. Sony Music’s new studio, Capo Di Monte, pro-
vides an optimistic outlook.

“We must stop complaining and intensify work, with smaller budgets but better strategic alliances.”

—JORGE FERRADÁS, SONY MUSIC

Lloyd says, “We met as teenagers and there was an intimate joy, which was maintained throughout the years.”

The saxophonist and drummer would work together sporadically through their careers, last con-
vening musically for the recording sessions that yielded Lloyd’s The Water is Wide (ECM, 2000) and the upcoming Hyperion With Higgins (ECM, Aug. 21). Although the release dates for the two discs are separated by a full year, they were conceived by Lloyd as a double CD, an idea his label mixed. “They were worried that these children of mine would not find as many homes if they were introduced on a double CD,” explains Lloyd, refer-
ing to his compositions. “However, if you spend any time with them, you will find that they need their siblings. The music belongs together.”

Unlike the spiritually inclined bal-
lads featured prominently on The Water is Wide, Hyperion With Higgins (which again highlights the interplay between Lloyd, Higgins, bassist Larry Grenadier, guitarist John Abercrombie, and pianist Brad Mehldau) is defined by its jazzy compositions and complementary improvisations.

“The first one has the tenderness, the spirituals and prayers,” Lloyd says, “while the second picks up the tempo, more like a dancing prayer.”

Originally titled Dancing Waters and dedicated to Higgins’ mother, who had recently passed away, Hyperion With Higgins’ title and dedication were changed to celebrate the life of the late drummer upon his passing. Lloyd says that Higgins “lives in my heart and will always be with me,” and the project’s celebratory nature reflects the memo-
ral enthusiasm of a drummer who has performed on more than 700 record-
ings and dedicated his life to nurtur-
ing jazz and to propagating the role of the drums in the music.

“The drums are about spirit,” Lloyd says, “and as a musician and as a per-
sion Billy was one of the most influ-
ential people in my life. His offerings to music have been vast. It was always about elevation when you played music with him.”

Born in Memphis, Tenn., in 1938, Lloyd recalls being drawn to the dia-
metrically opposed sounds of the music emanating from a local church and the blues favored by many local musicians. “All of this stuff comes from the creator, and you have to maintain a deep humility because it is not something you own, it is some-
thing that comes through you,” he says. “The music is a dance, and it is an ecstatic dance that moves you, a trance that leads to elevation.”

Jazz, Lloyd says, “inspires people to be better.” The saxophonist recalls seeing such artists as Duke Ellington, John Coltrane, Charlie Parker, and Coleman Hawkins in his formative years and “being touched by one of the most profound experiences on the planet. I was around when these giants were roaming the earth, and these people were saintly to me, because the message they brought, the sense of joy in putting a better-
terthing on, was such a big one.”

AMÉRICA LATINA...

In Mexico: Mexico City’s 10,000-seat Auditorio Nacional, possibly the most comfortable, state-of-the-art venue in the country, will celebrate its 10th anniversary with a series of concerts featuring a wide variety of artists. The kick-off show is Sept. 22 and features Cuban trombadores Francisco Céspedes, Aramis Gutiérrez, and David Torrens. On Sept. 25, Celia Cruz will perform, and she will be accompanied by the John-
ny Pacheco Orchestra and special guest Cachao. Great Latin female voices are up Sept. 28 with Eugenia Leon, Calleja, and Soledad Bravo sharing the stage. In October “the fiesta” will continue with two very different, but highly anticipated, acts: Alejandro Fernández performing Oct. 4-5 and Sir Elton John—who’s tickets sold out within hours—performing Oct. 22-23. This is the second time John comes to Mexico, but his first time playing the venue.

In Puerto Rico: After completing a 40-city North American tour with Fear Factory, Puerto Rican hardcore group Puya will return to its native island for its first extensive tour in two years. The quartet will play five shows Aug. 14-23 in support of its sophomore album, Union (MCA Records).

In Argentina: Popular dance-pop outfit El Simbolo has launched an exten-
sive Spanish and Portuguese tour prior to the Aug. 27 release of its new album, Latin Beat (Fonovisa), in Mexico and the U.S. Earlier this summer, the group also toured other European territories, including Belgium, Holland, and Germany, and played the World Dance Music Festival and the Festival Latino Tenerife, banking on the overseas success of hits like “No Fares” and “Laventando las Manos.”

MARCELO FERNÁNDEZ BITAR

September 7, 2001 - 12:00 PM
BY GORDON MASSON
LONDON—When the late Maurice Oberstein graduated college with a degree in chemical engineering, he probably had plans for a career other than in the record industry. Fortunately, any other notion that he might have had fell by the wayside. Instead, one of his greatest achievements was that he managed to get the chemistry as a record company boss just right.

“He was the best that the industry has produced by miles,” Brian McLaughlin, COO of HMV Media Group, observes. “He stood out head and shoulders above everyone else. He could be the most fiercely confrontational person I’ve ever come across, but he also could be the most kind and thoughtful person on that I’ve ever met— which is very unusual in an individual.”

Oberstein, or “Obie” as he was known, died in London Aug. 13, following a heart attack. The flamboyant 72-year-old American had been battling illness for some time, but that did not prevent him from making regular visits to the U.K. from Miami, where he had been living since 1993.

As a former chairman of CBS Records U.K., PolyGram U.K., and the British Phonographic Industry (BPI), Oberstein is credited as one of the key architects of the modern U.K. record industry. “He was someone who, in my opinion, was responsible for the structure of record companies within the U.K.,” says Lucian Grainge, appointed chairman/CEO of Universal Music U.K., who got his first job in the industry from Oberstein.

GENUINE GENIUS

“In various walks of life,” Grainge says, “whether in commerce or music or sports or politics, occasionally someone comes along who has the ability and the personality to change events and to change how things are done and how people operate. Obie was one of those people at CBS, and he was one of those people at PolyGram.”

Former BPI director general John Deacon says, “People in this business always talk about genius—with a small ‘g’—but I think Obie was one of those very few people who really had a genuine genius. The saying goes that ‘genius is 1% inspiration and 99% perspiration’, but I think with Obie it was probably the other way around.”

Maurice Louis Oberstein was born Sept. 26, 1928, in New York. After earning his chemical engineering degree, he had a brief postwar stint in the U.S. Army. His father, EL, was a former chief of AGR at RCA. A former temporary of John Hammond, EL recorded Perry Como and the Dorseyes, pioneered the recording of R&B, and was elected a member of the Country Music Hall of Fame. When EL left RCA to set up his own jazz budget label, Rondo Records, Obie gained his first footing in the industry that would become his life. He initially worked part-time for his father while acquiring a law degree at night classes. When his father passed away, Obie took over the label, but later sold it and joined the international department of CBS Records in his native city.

AMERICAN PIONEER

Oberstein moved to the U.K. in 1965 to join CBS Records’ newly formed subsidiary as chief engineer for manufacturing. ELMI senior VP Rupert Perry says, “He was one of the first Americans to come and work in the U.K. He was a great colleague and was passionate about our industry.”

By 1973 he was managing director of manufacturing and distribution. Two years later he was managing director of the whole company, and he became chairman three years after that.

Under Oberstein’s chairmanship, CBS became the dominant force in British music. Between 1975 and 1985, CBS sold 44 No. 1 singles—twice the number of its nearest rival—and consistently had the lion’s share of the total record market. During Obie’s tenure, CBS achieved success in all areas of music—by the time Obie left in 1985, the likes of George Michael, Sade, and Paul Young were breaking all over the world.

Paul Russell, chairman of Sony/ATV Music Publishing, knew Oberstein for some 25 years. He recalls, “Obie had 10 ideas a day—nine insane and one brilliant. He’d always be remembered as a great talker, but my experience was always that he was a great listener, too, and that he was never timid to change his mind about something if you made a good enough argument for it.”

Warner Music Europe president Paul-Rene Albertini, who worked with Oberstein in the early 1980s at CBS, describes him as “one of the masters of his generation. He knew how to make life different and less boring. Warner Music Group chairman Roger Ames tells Billboard, “Obie changed the English record business during his tenure at CBS. He single-handedly made CBS a force in local talent.”

Ames adds, “At PolyGram, [Obie] inherited a company already strong in classical repertoire, and he succeeded in combining the companies to use their strength together in the market.”

When Oberstein became chairman of PolyGram U.K. in 1985, he made the company the country’s biggest record operation virtually overnight by persuading U.K. trade publication Music Week to combine the market.

A Man of Many Hats. The late Maurice Oberstein’s love of eccentric headgear was one of his best-known idiosyncrasies. His industry roles may have changed over the years, but the hats remained a constant. It was a habit he maintained until the end, sporting a natty tartan cap (far left) at the U.K.’s Silver Clef awards June 29 in London, one of his last public appearances.

FLAMBOYANT ECCENTRIC

Brian Mulligan, a former editor of Music Week and a close friend of Oberstein, tells Billboard that the eccentricity for which Oberstein was renowned was something that he developed as he climbed the corporate ladder. “I first met him in 1969, when I think he was marketing director at CBS,” Mulligan says. “The flamboyance was really a deliberate thing, I think, which he developed when he became managing director as a means of instant recognition, I suppose. It helped build the legend, as did taking the dogs to work.”

Oberstein’s eccentricity made him one of the few record industry executives recognizable by the general public. If his outlandish headwear was not enough, the ever-present four-legged friend—first Charlie the Red Setter and later Eric the English Setter—with whom he would purportedly “discuss” business matters made him stand out from the rest of the establishment.

“He was maddening to work for, was an enormous inspiration for our industry.”

Bob Lewis, secretary general of the British Assn. of Record Dealers—who worked with Obie at CBS—agrees. “When he was good, he was very good, and when he was bad, he could win Oscars. But with his understanding of the record industry, his business acumen, and the time he gave to colleagues and friends, he will be sorely missed.”

Muff Winwood, senior VP of A&R at Sony U.K./managing director of the S2 label, says, “Obie lived and breathed the U.K. music industry. He knew just how to control and manipulate every problem that came his way and turn it into a success.”

Oberstein was BPI chairman from 1983 to 1986 and again from 1991 to 1993. During those times, the industry charted the uncertain waters of change and challenge: the introduction of the CD, the implementation of new copyright laws, and a lengthy copyright tribunal.

Deacon notes, “The most important thing he did for the BPI—certainly the first time he became chairman in the 1980s—was when we were in difficulties in many ways in the [the U.K.] industry. Obie was the first person to actually stress how important we are to the country and to say that, given the copyright laws that we needed, we would become even more important.”

INDUSTRY ICON

The BPI honored Obie with the Music Industry Trusts’ Award in 1993 for his contribution to the U.K. music industry.

Former PolyGram president/CEO Alain Levy says of Oberstein, “He taught me a great deal. I was a young kid when I met him, and to me he looked totally out of this world—the way he talked, the way he thought. He tended always to be a step ahead in terms of the way he looked at the business.”

Current BPI chairman Rob Dickins also attributes Oberstein with much of his industry education. “When I started at Warner Records as a young man, Obie—even though CBS was our strongest competitor—was always there to share his experience and wisdom. He was a great record company man [and] a formidable chairman of the BPI, but most of all he truly admired the British record industry. He took [it] to his heart, and it became his home.”

Outside the music industry, Obie was known for his passion for horse racing and soccer. Billboard understands that one of his last wishes was for his ashes to be equally spread between切尔-tenham Race Course and Loftus Road, home of Queens Park Rangers soccer club. Another request was that any donations be made to industry charities the Brit Trust and Nordoff Robbins.

PROFESSOR OF POP

When he left PolyGram in 1993 and supposedly retired to his native America, Obie quickly decided that golf was boring, and he began teaching. He was duly appointed Professor Maurice Oberstein, or more commonly “Professor of Pop,” for the music faculty of the University of Miami in Florida—a role in which he continued until May this year.

“It’s just so typical of the man that when he retired, he went in a completely unexpected direction,” Mulligan says. “There were two Maurice Obersteins: There was the flamboyant leader of the industry that you saw publicly, but the private face was quite different, and he was fairly quiet and had simple tastes.”

David Munns, manager of Bon Jovi, who worked for Oberstein at PolyGram, sums up the man. “He was an unusual boss, quite challenging sometimes, but never dull. When you were in trouble or in the shit over something, he was the boss you would count on—a stalwart boss, challenging, but on your side. He really was a great record guy.”
BY TOM FERGUSON
LONDON—Recession? What recession? The U.K. media may be awash with stories warning of an impending economic meltdown, but the country’s music buyers are currently contributing to a boom in consumer spending.

That’s confirmed by the latest figures from labels body the British Phonographic Industry (BPI), which show a record number of album shipments in second-quarter 2001.

According to the BPI, the U.K. record industry has had “an exceptionally good first half” of 2001. Its latest figures, covering the April to June quarter, show a 14.1% rise in total value of units sold to £254.6 million ($362 million) at trade prices, despite a slump in singles sales.

Album sales rose 17.9% in value compared with the same period last year, to £227.8 million ($324 million)—in unit terms, a rise of 8.9% to 46.1 million units. That was the highest-ever second-quarter ship-out figure, the BPI says, and it was achieved thanks to a strong release schedule.

The body highlights the performances of Shaggy, Travis, Stereophonics, Destiny’s Child, and R.E.M. as major contributors to that growth.

**BUCKING THE EUROPEAN TREND**

The continuing health of U.K. music sales contrasts with recent experience in Europe's largest music market. According to the BPI, music sales in the U.K. grew 3.3% by value during 2000. In Germany—which traditionally has vied with the U.K. for the top European market in the international charts—release of the Phonographic Industry (IFPI) annual market-value rankings—sales were down 1.2% in value in 2000. The same was true in France, while Spain showed “markedly below average” performance.

Impenetrable (at press time) first-half 2001 figures for Germany are expected to show sales down around 13% in value, fueling concerns about the impact of CD-R copying on that market. French labels body SNEP, on the other hand, reported a 9.5% rise in value during first-quarter 2001, which is reported to have continued during the second quarter. The most recent official figures for Spain are not yet available.

Keith Jopling, IFPI director of market research, notes that one key reason for the U.K.’s continuing success is that the country has traditionally had a strong retail sector. Specialist multiples such as HMV, Virgin, and Tower have done well recently, he reasons, “because their promotion has been innovative, and the price promotions have been good. If you shop around, you can often find a really good price on recently released product.”

Jopling reinforces the BPI’s point that a U.K. new-release schedule containing “some pretty hot repertoire” also made a substantial contribution to the year’s performance. Moreover, he adds that “some of the economic ‘wobbles’ which have happened elsewhere didn’t reach the U.K. [during the first half of the year].” Finally, Jopling observes that the CD-R home-copying culture so evident in other European markets has yet to significantly impact the U.K.

The BPI’s optimistic figures for the year to date are backed by leading retailers, notably London-based HMV Europe, which has 126 stores in the U.K., plus six in Ireland and three in Germany. The bedrock of HMV Europe’s trade remains the U.K., where it is the largest specialist music retailer.

In the year ended April 28 (Billboard, August 11), HMV Europe’s sales grew 17.3% to £454 million ($933 million), and managing director David Pryde says that impressive performance has continued in the U.K. during recent months. A trading update for the 12 weeks ending July 21 showed overall sales at parent HMV Media Group up 14%, compared with the same period in 2000. HMV Europe’s Pryde says, “are even better this year.”

“We’re getting better at what we do,” Pryde insists, “and we’re opening more stores, so that growth is not surprising.” He says HMV will open “a minimum of 13 new stores” in the U.K. and Ireland within the current fiscal year.

**Vangelis Prepares for Blastoff On Musical Mission To Mars**

BY MARIA PARAVANTES
ATHENS—This fall, the music of Greek Academy Award-winning electronic composer Vangelis truly will be out of this world.

Sony Classical is planning a global release of Vangelis’ first recording on the label, the choral symphony Mythodea—Music for the NASA Mission: 2001 Mars Odyssey. The work was inspired by the theme of myth and the myths of ancient Greece. It has been designated by NASA as the official theme music for TV coverage of its current unmanned mission to Mars, and the organization plans to incorporate it into its ongoing educational programs.

The work was premiered at a June 28 concert at the Temple of Zeus—which dates back to the sixth century B.C.—in central Athens. It attracted some 3,000 fans, who paid around $100 apiece. They saw a performance that incorporated Vangelis’ keyboards with the voices of celebrated opera sopranos Jessye Norman and Kathleen Battle, plus the London Metropolitan Orchestra, 20 percussionists, and the 123-member Greek National Opera Chorus. All were recorded on the stereo recording of the 60-minute work. Another 30,000 watched the event for free on giant video screens nearby.

Sony Classical’s simultaneous release of the studio album and a DVD of the concert will coincide with NASA’s Mars Odyssey spacecraft landing on the red planet.

Vangelis tells Billboard that he sees his collaboration with NASA as “a way to build bridges” between disciplines, adding that “music is the thread of all science.” Acknowledging NASA’s plans to use the music in educational programs, he says, “I feel that it is through music that education can be fully appreciated in the way that it determines humanity’s course.”

Peter Gelb, New York-based head of Sony Classical, adds, “You have to always find new ways to make classical music accessible. It doesn’t have the channels that popular music has to get across, and I found this idea to be innovative.”

The concert was filmed by a 20-camera crew and will be broadcast by PBS in the U.S. and by other broadcasters internationally in November. Gelb says that the unusual combination of an ancient site with the NASA Mars expedition drew the attention of broadcasters worldwide when it came to attracting interest in the televised version of the event.

Vangelis has been writing and performing electronic music for three decades and suggests that it is perhaps the only genre—with the exception of “pure” classical music—that can communicate universally. “It’s really the musical language that speaks to all people,” he claims. “Mythodea, everyone can find something to identify with, because it’s in this shared language.”

Although the music is partly inspired by classical Greek myths, Vangelis insists that he is “not an enthusiast of ancient Greece per se. I am a lover of excellence. And it is only in ancient Greek culture that I find this passion for perfection.”

**Positively Spooked.** Members of Artemis Records’ hip-hop act Spooks and executives from the Sony-distributed U.S. label were recently given special plaques to London-based MTV Networks Europe staff in recognition of the channel’s role in breaking the act in Europe. Pictured, from left, are Artemis president Daniel Glass, act manager Chuck Lavalle, MTV Networks Europe VP of talent/music Fleur Sarfady, Spooks’ Booka-T, MTV Networks Europe senior VP of music Harriett Brand, Artemis senior VP Dave Lory, Spooks’ Ming Xia, and Artemis co-chairman Danny Goldberg.

**Sony Music U.K.** has formed a joint-venture dance label with Kevin Robinson, who exited in July as director of EMI Dance/head of the Positiva label at EMI Records Group U.K. & Ireland. Epic U.K. will link its resources to the new unit. Robinson says, “I aim to build a diverse, exciting, and successful roster over the coming years, with a strategy of signing more artists into long-term, album-selling acts.”
Virgin Canada, EMI On Twin-Track A&R Route

BY LARRY LeBLANC
TORONTO—Recent executive-level shifts at Virgin Music Canada seem to bode well for domestic acts.

In April, director of national promotions/artist relations Paul Shaver was promoted to VP at Virgin, after Bill Banham left that post to become senior VP/GM at Sony Music (Canada).

And last December, EMI Music Canada’s much-respected director of talent acquisition/artist development Jody Mitchell took over as director of A&R at Virgin Music Canada, when Geoff Kulawick—director of A&R there for six years—left to launch Toronto-based independent label and publisher Linus Entertainment (BILLBOARD, June 16). Mitchell retained his role at EMI Music Canada as director of A&R and is currently heading the company’s activities in that area while VP of talent acquisition/artist development Tim Trombley is on a leave of absence.

Shaver and Mitchell report to EMI Music Canada president Dean Cameron.

Shaver says, “While we have one common A&R now, I will aggressively go to task when I believe in a record, and [this] is one that fits our culture.”

Mitchell adds, “Virgin [executives] heard Jordy’s tracks at our company priority meetings and he really pumped the album. It was original, so they were very interested in the EP. However, I looked at EMI’s domestic-release schedule and discovered that there would be up against so many other domestic acts. It was obvious to me that the album should go out on Virgin.”

Mitchell says that, with sophomore albums due from Choclaw in November and the Boomtang Boys in the first quarter of 2002, this is a strong period for domestic music at Virgin Canada. “Choclaw is finishing the mixing stage of his record right now. We’re really excited about [rapper] Saukarates on six tracks. We are looking at Choclaw working with a German or French MC to broaden his international appeal. The Boomtang Boys have returned to their roots with a club record.”

While Virgin Music Canada and EMI Music Canada share sales, information technology, finance, and business affairs departments, their promotion and marketing are mostly separate. Virgin Music Canada management operates with 15 staffers at its head office in Toronto, with reps in Vancouver, Calgary, and Montreal.

HEALTHY COMPETITION

According to Shaver, competing against EMI in the marketplace is “the same as competing against Universal or Sony. We are thought of as [video, radio, [and] print media entities, so we are able to get the space for records. If we were thought of as one entity, it would be next to impossible to do so. However, we compete with EMI to make sure we are not stepping on each other’s toes.”

To make a greater impact outside Canada with domestic acts, Shaver, Mitchell, and EMI Music Canada manager of international marketing Lise Beute focus on trying to get releases on EMI/Virgin labels in international territories. “We work with the international reps and offices in the U.K. and the territories that have shown interest,” Shaver says. “We are now targeting international affiliates for Leashy’s album, Lakefield, for releases in 2002. It should see the U.S. on the Nasar. We sold 400,000 units worldwide of the group’s [1996] debut. That is our biggest domestic success to date.”

Drum Records Helps Punk Thrive In South Korea

BY LOUIS HAU
SEOUl. South Korea—A quarter-century after the likes of the Sex Pistols and the Clash exploded in London, echoes of the U.K.’s punk-rock explosion of 1976 are still reverberating around the globe.

South Korea might seem an unlikely place for the sentiments of 76 to strike a chord, yet Seoul’s tiny, pion- eering Drum Records is and should be celebrating its fifth anniversary at the heart of that country’s punk scene.

Crying Nut, Drum Records’ flagship band, released its third full-length album, titled Leashy Lee & the Losers Songs, in early June. The album marked a step in the band’s evolution from its punk roots toward a more diversified musical approach, changing from one genre after another at head-scooping speed, with ska, Irish folk, bubble-gum, punk rock, and heavy metal all in the mix. Crying Nut bassist Han Kyung-rock describes the band’s music as “Korean-style punk, with Korean feeling.”

Crying Nut has also just gone multi-media, starring in its own independently produced feature film, looking for Bruce Lee—a thriller about a killer virus that plagues Seoul. The movie, which still needs a distributor, seems a savvy marketing move, but label head Lee Seokmun insists that Drum Records pursued the idea simply because he and the band thought the project would be “fun. ‘I like movies, and they are good music,’ I declare. ‘Also, they wanted record of the time were wild and crazy in Crying Nut.’”

Founded five years ago by erstwhile civil engineer Lee, Drum Records was an outgrowth of his punk-rock club, Drug, located near Seoul’s Hong-ik University. Opening in 1995, the club quickly established itself as a ground-zero for South Korea’s nascent punk scene, providing the city’s only live venue for the genre’s acts.

True to the do-it-yourself aesthetic of their British punk idols, the fresh-out-of-school-member band Crying Nut hooked up with Lee to produce the 1996 indie CD Our Nation, which featured Crying Nut and local psychedelic band Yellow Kitchen.

The bands sold the CD at local concerts with a call to the attention of local entertainment-industry investment firm KM Culture. Backed by Culture’s music distribution arm DMR, Crying Nut issued an eponymous debut album in 1998 on Drum Records.

The debut and its follow-up, 1999’s Circus Magic Nomads, moved around 100,000 units each here. The subse- quent “Crying Nut Nation” status conferred on Crying Nut helped the band garner media attention for being at the vanguard of Seoul’s independent music scene. That, and a 200-gig- a-year touring schedule, helped compensate for a lack of support from South Korean radio and music video outlets, which primarily focus on local pop, R&B, and hip-hop acts.

European Acts Dominate First Half At Home

Analysis Shows U.K. And Irish Acts Take 33% Of Top 100 Albums Chart

European Chart Share: Albums

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<tr>
<th>Company</th>
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<td>Universal</td>
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<td>EMI</td>
<td>22.4</td>
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<td>Sony</td>
<td>17.9</td>
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<td>Warner</td>
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<td>Zomba</td>
<td>12.1</td>
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<tr>
<td>Others</td>
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Source: M&M European Top 100 Albums chart

European Chart Share: Singles

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<tr>
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<td>Universal</td>
<td>29.3</td>
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<td>Others</td>
<td>4.5</td>
<td>8.3</td>
</tr>
</tbody>
</table>

Source: M&M Eurochart Hot 100
### Japan

**SINGLES**

1. GOLD
2. 21 SECONDS
3. KANPAI!
4. SAY THE WORD
5. PARACHUTE NO HEYA DE FAMOUS
6. THE PEACE
7. JOHNNY THE SURFER
8. SMAP
9. AGEGACHOU
10. YOUR INNOCENCE

**HOT MOVES SINGLES**

1. NII O KOOTE
2. ITSUMO NANDODEMO
3. SECRET BASE
4. 2254 UNIVERSAL EP
5. SMAA
6. MEMO
7. KEN HIRAI
8. DOZAN MIKKE
9. MAI KURAKI
10. THE SCOPPELERS

**ALBUMS**

1. ATOMIC KITTEN
2. LADY MARMALADE
3. ELEVATION
4. LOVE N' DEATH
5. POP (IMPORT)
6. MY IRON LUNG
7. SURVIVOR (IMPORT)
8. LADY MARMALADE
9. LADY MARMALADE
10. LADY MARMALADE

**HOT MOVES ALBUMS**

1. LADY MARMALADE
2. ELEVATION
3. POOL
4. TMNT
5. TURN OFF THE LIGHT
6. LADY MARMALADE
7. TURN OFF THE LIGHT
8. LADY MARMALADE

**Due to a summer holiday, Spain's charts are a repeat of the rankings from the Aug. 18 Billboard, as is the data used in Common Currency.**

### United Kingdom

**SINGLES**

1. FOLLOW ME
2. UP & DOWN--LEUR HYMNE
3. FOLLOW ME
4. ENGAGE
5. FOLLOW ME
6. ENGAGE
7. FOLLOW ME
8. ENGAGE
9. FOLLOW ME
10. ENGAGE

**HOT MOVES SINGLES**

1. MEMO
2. SMAA
3. LADY MARMALADE
4. ME GUSTA
5. LADY MARMALADE
6. ME GUSTA
7. LADY MARMALADE
8. ME GUSTA
9. LADY MARMALADE
10. ME GUSTA

**ALBUMS**

1. FOLLOW ME
2. UP & DOWN--LEUR HYMNE
3. FOLLOW ME
4. ENGAGE
5. FOLLOW ME
6. ENGAGE
7. FOLLOW ME
8. ENGAGE
9. FOLLOW ME
10. ENGAGE

**HOT MOVES ALBUMS**

1. FOLLOW ME
2. UP & DOWN--LEUR HYMNE
3. FOLLOW ME
4. ENGAGE
5. FOLLOW ME
6. ENGAGE
7. FOLLOW ME
8. ENGAGE
9. FOLLOW ME
10. ENGAGE

### Germany

**SINGLES**

1. ETERNITY
2. PARACHUTE NO HEYA
3. PARACHUTE NO HEYA
4. PARACHUTE NO HEYA
5. PARACHUTE NO HEYA
6. PARACHUTE NO HEYA
7. PARACHUTE NO HEYA
8. PARACHUTE NO HEYA
9. PARACHUTE NO HEYA
10. PARACHUTE NO HEYA

**HOT MOVES SINGLES**

1. PARACHUTE NO HEYA
2. PARACHUTE NO HEYA
3. PARACHUTE NO HEYA
4. PARACHUTE NO HEYA
5. PARACHUTE NO HEYA
6. PARACHUTE NO HEYA
7. PARACHUTE NO HEYA
8. PARACHUTE NO HEYA
9. PARACHUTE NO HEYA
10. PARACHUTE NO HEYA

**ALBUMS**

1. LADY MARMALADE
2. ELEVATION
3. POOL
4. TMNT
5. TURN OFF THE LIGHT
6. LADY MARMALADE
7. TURN OFF THE LIGHT
8. LADY MARMALADE
9. TURN OFF THE LIGHT
10. LADY MARMALADE

**HOT MOVES ALBUMS**

1. LADY MARMALADE
2. ELEVATION
3. POOL
4. TMNT
5. TURN OFF THE LIGHT
6. LADY MARMALADE
7. TURN OFF THE LIGHT
8. LADY MARMALADE
9. TURN OFF THE LIGHT
10. LADY MARMALADE

### France

**SINGLES**

1. gleich
2. gleich
3. gleich
4. gleich
5. gleich
6. gleich
7. gleich
8. gleich
9. gleich
10. gleich

**HOT MOVES SINGLES**

1. gleich
2. gleich
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**ALBUMS**

1. gleich
2. gleich
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**HOT MOVES ALBUMS**

1. gleich
2. gleich
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10. gleich

**Chart supplier FIMI is on summer hiatus. The chart in this issue is a repeat of the rankings from the July 25 Billboard, as is the data used in Common Currency. FIMI's next new chart will appear in the Sept. 1 Billboard.**
**COMMON CURRENCY**

A weekly scorecard of albums simultaneously attaining top 10 chart status

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**PORTUGAL**

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**EUROCHART**

Eurocharts are compiled by Music & Media from the national singles and album sales charts of 18 European countries.

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**GLOBAL MUSIC PULSE**

**ROOTS STYLE:** Has British rap at last found its own authentic voice after years of copying U.S. styles? U.K. critics seem to think so, judging by their acclaim for Run Come Save Me (Big Dada), the sophomore album from Roots Manuva. Born in northern London to Jamaican parents, Roots (real name Rodney Hylton Smith) released his first single in 1995 but had to wait until 1997 to record his debut album, Brand New Second Hand. That record enjoyed underground success, and since then he’s recorded with Leftfield and Mica Paris, among others. Now The Times says of Run Come Save Me, “British rap has found its figurehead: a unique, charismatic, Classic-like dressed, talented artist carving a sound all his own.” Roots describes the album as “a declaration of good-hearted ghetto breathing joyous intent” and says it represents a major advance on his debut. “I had a lot more time to be creative I was left to mess about (in the studio), and I felt like Quincy Jones in there. A total kid in the sweet shop.”

**AMBIENT ACHIEVEMENT:** German dance group Schiller has scored No. 1 with Weltwärme, which achieved six-digit sales within days of its release. Polydor MD Joerg Hellweg attributes Schiller’s success to the album’s balance of dance and ambient atmospheres. Produced by Christoph von Deylen and Mirko von Schlieffen, Weltwärme is a kaleidoscopic mix that takes in the sounds of a Thai island, voodoo-distorted voices, an Icelandic singer interpreting a Puccini aria, harps, strings, and a Caucasian woman’s choir. Schiller’s first album, Zeitgeist, was released in 15 countries last year, including the U.S., Canada, Thailand, and China. “All the titles have international potential,” says Norbert Masch, MD of Schiller’s publishers, Warner/Chappell.

**ELECTION PACT:** A-ha vocalist Morten Harket is working with popular rock band Jumon in the run-up to a joint concert Sept. 5 in the 8,000-capacity Oslo Spektrum, when the Pakistani group returns to Norway to support the Conservative Party (Ihre). The national election will be held five days later. Junoon played a home election rally in August 1999. In Oslo, Norwegian-Pakistani politicians hold 12% of the seats on the city council. “We hope to strengthen the bond between the Norwegian people and the Norwegian-Pakistani community,” Junoon guitarist, composer, and songwriter Salman Ahmad tells Billboard. Ahmad—who in June was named a U.N. goodwill ambassador to Pakistan to help fight the spread of AIDS—adds, “I also believe [his concert] will send a strong signal to people in Pakistan that tolerance and cultural diversity transcends religious, ethnic, and linguistic differences.”

**FLAMENCO FLOURISHES:** The demise of flamenco is predicted with depressing regularity in Spain. Yet the music remains stronger than ever, and two new collections this summer explore its influence beyond Spain’s borders. Chusson Flamenco (Telarc/EU) features 28 tracks from a supposed-to-be SACEM-sourced, one of the best in French chanson), arranged in a flamenco setting. Edith Piaf’s “Je Ne Regrette Rien” becomes “No Me Arrepiento” by Eva Durán, and Charles Aznavour’s “Plus Bleu Que Tes Yeux” is sung by Manuel de Maria as “Mas Azul Que Tus Ojos,” and there are versions of songs by Serge Gainsbourg and Jacques Brel. Flamenco y Son (Virgin) is from a well-known record company, and the double-CD includes flamenco gems from José Mercé, Estrella Morente, Paloma San Basile, Herminia Martin, Remedios Amaya, Tomatito, and José Menese. Cuban acts include Eliades Ochoa, Vieja Trova Santiaguera, Pepetone, Compay Segundo, Cachao, Pier Leyva, Carlos Puebla, Nico Saquito, and Celeste Mendoza y Sierra Maestra. HOWELL LELLYN

**BRUMLIF OF ASIA:** The best-known name in Indian playback singers, who provide vocals for the Indian film music industry, is Asha Bhosle. “She’s the voice of India,” says British-Indian record producer Dipak Indian. “She collaborated on Bhosle’s 1996 album, Arihant 1 & 2. All Universal U.K. releases a double-CD compilation highlighting essential tracks from her extensive soundtrack career. Songs of My Soul (India Classics) features examples of her work in various musical styles and several Indian languages. The release comes in response to her first concert in London in 15 years, which took place last fall and sparked interest far beyond the U.K.’s Indian community.”

**KWAII**
**Music Calendar**

**SEPTEMBER**


**OCTOBER**


Oct. 5, 12, 19, 28-29, Black Friday Music & Film Festival, El Rey Theatre, Los Angeles. 323-298-0875.


Oct. 11, 2001 Spirit of Life Gala, presented by the Music and Entertainment Industry for City of Hope, Courthouse Square, Universal Studios, Los Angeles. 213-241-7288.


Oct. 17-29, All Access to Amsterdam International Music Conference and Showcase. Golden Tulip Amsterdam Centre, Amsterdam, the Netherlands. 52-336-0876.


**NOVEMBER**

Nov. 2, Billboard/Prudential Music & Money Symposium, St. Regis, New York City. 646-654-6460.

Nov. 9-11, Cosmibeach Electronic Music Festival, Montego Bay, Jamaica. 305-945-0700.

Nov. 15, Seventh Annual Pricewaterhousecoopers Global Entertainment Media & Communications Summit, Waldorf Astoria Hotel, New York. 646-304-2413.

**DECEMBER**

Dec. 5, Chicago Heroes Awards, presented by the Chicago Chapter of the Recording Academy, Miller Planetarium, Chicago. 312-786-1121.

Submit items for Lifelines, Good Works, and Calendar to Bill Vannenck, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or to jserrrette@billboard.com.
Major-Label Distribution Chiefs Discuss Industry’s Future At California Summit

BY CHRIS MORRIS

LOS ANGELES—The heads of EMI Music Distribution (EMD), WEA Inc. and Universal Music and Video Distribution (UMVD) gazed into a dim crystal ball for the future of music distribution at a recent forum about technology’s impact on the business.

Moderated by Tess Taylor, president of the L.A.-based trade group the National Assn. of Record Industry Professionals (NARIP), “View From the Top: Record Distribution in the New Millennium” brought together EMD president/CEO Richard Cottrell, WEA chairman/CEO Dave Mount, and UMVD president Jim Urie for a rare summit conversation.

The session—held Aug. 8 before a capacity crowd at the Four Seasons Hotel in Beverly Hills—was not long on unprec- edented revelations or substance. (At one point, Mount shut down a question about payment from accounts, saying, "I don’t think we should be discussing.”) But it afforded a close look at the distribution executives’ attitudes about the future of brick-and-mortar retail and conventional distribution, as well as the evolution of online music sales.

 Asked about the fate of brick-and-mortar operations, Mount said, “Obviously there’s a key place for retail. People still enjoy shopping, still enjoy the retail experience. . . . Of course, the environment will change a bit. We have to find a model that strikes a chord with the consumer.”

A HYBRID WORLD

“We’re going to move into a hyb-rid world,” Cottrell said. “Retail will survive . . . Digital [retailing] will become a market. What that market will look like is anybody’s guess.”

Though Urie noted that conventional retail accounted for 96.8% of UMVD’s business in 2000 and will add up to just slightly more than 94% this year, he added, “There’s no question the Internet is going to be a distribution function that will be incredibly effective. . . . It’s going to drive sales to levels we never dreamed possible.”

Taylor asked if conventional distribution would atrophy with the increasing anarchism of traditional retail and the waning of music as a physical product.

At present, the distribution chiefs see the Internet mainly as a marketing boon, especially in the realm of catalog, which has faced a decline at brick-and-mortar retail.

“To reach the mass audience with our catalog is becoming more diffi- cult,” said Mount, who noted that store growth is occurring largely at the mass-merchant level, where catalog is a far smaller piece of the pie than at specialty music retail.

Like Mount, Urie said his firm was leaning on Web retail sites like Amazon.com and CDNow to push catalog by such univer- sal labels as Motown and Verve; he noted that after Amazon opened a Verve-dedicated store, Verve’s catalog sales increased 36%.

In closing, the executives were asked whether they were optimistic about the future of the industry. “It’s really exciting,” Cottrell said, who noted that he came to the music business from the packaged-goods industry. “Yes, there are lots of social and political issues. [But] I just think it’s a fantastic industry.”

“You can only be optimistic,” Mount said. “The music business is going to be around and solid and growing.”

Urie pointed out that in the past, such technological developments as TV and video games were perceived as the beginning of the end for the music industry. “We’re right now at a time that’s probably a little more dangerous,” he said, calling the pro- liferation of CD burners “the biggest problem this industry faces.” Still, he added, “I don’t think there’s a chance in hell this business isn’t going to go through explosive growth in the next few years. We’re just learning how to use [technology] to drive sales.”

Speakers from the National Assn. of Record Industry Professionals (NARIP)-sponsored program “View From the Top: Record Distribution in the New Millennium” were, left, Universal Music and Video Distribution president Jim Urie, WEA Inc. chairman/CEO Dave Mount, NARIP president Tess Taylor, and EMI Music Distribution president/CEO Richard Cottrell.

“IT’ll change,” Mount replied. “Technology is making us much more efficient.” Cottrell concurred: “It will get more efficient. It will con- tract. There will be less people on the physical side . . . But the actual physical process [will continue].”

The executives indicated that the majors’ online subscription services are proceeding autonomously, outside the sphere of conventional phys- ical distribution. “They’re going to make their own policies,” Urie said of Pressplay, the Universal/Sony service.

Mount said of EMI/BMG Warner’s MusicNet, “It’s set up as a separate group. We’re feeling our way, trying to find out what consumers want.”

Coty, Madacy Say, ‘Relax’

Cos. Tap Healing Power Of Music For Line Of CDs

BY PHYLIS STARK

NASHVILLE—Tapping into the lucrative bath and beauty products market, Madacy Entertainment Group has teamed up with cosmetics and fragrance company Coty Inc. to produce and distribute a line of CDs under Coty’s Healing Garden brand name, beginning this fall.

Madacy, a division of Handleman, will create six “therapeu- tic” CDs, each tar- geted to fit with one of the Healing Gar- den’s six aromather- apy product lines, which promote relaxation, positivity, sensuality, energy, harmony, and sleep.

The music fea- tured on each disc will be a mix of new age, classical, light jazz, and instrumental tracks chosen from Madacy’s active discography of more than 100,000 masters and com- piled to fit the theme of each CD and corresponding line of bath products.

Executives at both companies believe music is a logical exten- sion of the Healing Garden line, which also includes scented oils and candles. Amos Alter, president/CEO of Montreal-based Mad- acy, says, “We think as part of the relaxation experience, or the expe- rience of one’s well-being, music is a natural fit. It’s like when you go to a spa to treat your body and your mind.”

MUSIC AS A RITUAL

Eric Theoreux, president of Coty Beauty U.S., says his company has held many focus groups to under- stand the rituals women use to relax, and it found that music is often a part of those rituals. He says, “The combination of the two [companies] has the power to grow both the CD business and the beauty business.”

The CDs will be available indi- vidually and in gift sets with the bath products and will be sold nationwide through specialty and mass retailers, drug and food stores, and music and bookstores, as well as by mail order, begin- ning in mid-October.

Included in the CD packaging will be a brochure pro- moting the full product line.

Specially designed retail fixtures will hold all the line’s products, including the CDs. Alter de- scribes the fixtures as “dispensable, inter- active stations, where the customer will be able to sample the product.”

PRICED FOR IMPULSE BUYING

Alter says the Healing Garden titles will be priced “extremely competitively” to encourage impul- se buys.

This is not Madacy’s first foray into the creation of special musi- cal packages for corporations. Companies that have partnered with Madacy in the past include Coca-Cola, Ford, Segal’s, Kel- logs, Mercedes-Benz, Sports Illustrated, and Toys “R” Us.

In the next 12 months, Theoreux says, Coty will quadruple its adver- tising investment to promote new products, including the CDs and a new line of fine fragrances called Healing Garden Waters.


Price: $7.00 per copy plus $7 shipping and handling ($15 for international orders) NY, NJ, CA, TN, MA, IL, PA, OH, VA & DC please add applicable sales tax.

USPS # 14045-001

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Koch Courts Controversy With Avenger

BY MATTHEW S. ROBINSON
NEW YORK—Koch Entertainment has put a spin on marketing campaigns that openly courts controversy to spark record sales.

In recent weeks, the label has been bragging that the TV spot for its new rock act Corporate Avenger has been refused for airtime before 10 p.m. by the likes of MTV, Comedy Central, and E Entertainment Television because it includes the words “The Bible Is Bullsh*t—the title of one of the act’s songs. According to the label, station carriers in Phoenix and Chicago have banned the spot altogether.

Koch further contends that the band, Parachute City, which includes such titles as “Drug Dealing God” and “Jesus Christ Homosexual”—has become the focus of a number of protests from representatives of a number of national Christian organizations, including people identifying themselves as members of the Promise Keepers.

“Controversy is only going to benefit us in bringing the band to the band and getting them to know about the band,” says Koch Entertainment president Bob Frank, who cites the backlash marketing boost that helped launch alternative band Nirvana’s career.

“Again, all the hate is help sell more records.”

For years, labels have been capitalizing on controversy to sell records,-particularly when they could accuse companies in the distribution or marketing channel of censoring their artists. In the early 1990s, record labels regularly leaked to the press how much such a discount chains as Wal-Mart and Kmart censored music by refusing to carry their artists because of cover art or explicit lyrics. Then, labels and the press would help fuel the fire by seeking to stir up passion on the topic.

And when parental-guidance stickers started to appear, some labels allegedly applied the sticker to their albums even if the label didn’t qualify for the sticker in the hopes that it would generate sales.

Now Koch—the label division of independent distributor Koch International—is using TV commercials and the Promise Keepers to generate controversy.

IS THE CONTROVERSY REAL?

That said, just how real is the furor over the album is a question-able. The protesters and retail outlets identified by Koch as resistant to Freedom Is a State of Mind say the label is “a cheap publicity stunt.”

Representatives for the Promise Keepers say the band is below their radar. “We in no way could have sanctioned a protest on our behalf,” says Promise Keeper president Roger Chapman. “Protests just make people more aware of the person and perhaps more interested in what they have to say.”

Likewise, such stores as Planet Grooves in Clearwater, Fla.; Play It Again Sam in Macon, Ga.; and the Sound Lab in Johnson City, Tenn.—which, Koch claims, have refused to stock the album—are loath to admit any involvement.

“We’re not into banning anybody,” says Planet Grooves assistant manager Dudley Sawyer. “If we’re not selling it, it’s probably because we have not had any requests for it yet.”

NO INCREASED SECURITY

Even purported angry letters and violent death threats that the band has received have been greeted with lax response by the label. Frank says that Koch has not hired any additional security for the band, noting, “We don’t want to turn it into an armed camp, because the message is about education.”

NEWSLINE...

CD Warehouse posted a second-quarter net loss of $143,000, or 4 cents per diluted share, vs. a net loss of $383,000, or 10 cents per diluted share, in the same quarter last year. Revenue fell to $4.7 million, vs. $12.6 million, vs. $14.3 million.

The company sold 64,000 more copies in the second quarter, 10 fewer than in the same period in 2000. “We had expected earnings to decline in a decelerating economy,” says chairman/CEO Christopher Salyer, who attributes the losses to a “modest” dip in comparable-store sales. He says the company expects to return to profitability in the fourth quarter.

MATTHEW BENZ

Buy.com reports a second-quarter net loss of $5.7 million, or 4 cents per share, vs. a net loss of $33.6 million, or 26 cents per share, in the same period last year. Revenue fell to $94.9 million, vs. $193.2 million. In addition, the e-tailer— which sells a range of products, including music, videos, and DVDs—is cutting 50 full-time jobs, or 40% of its work force, which it expects will produce annualized savings of $4.3 million. The company recently announced that its founder, Scott Blum, would use his wholly owned firm SB Acquisition to acquire Buy.com from its shareholders for 17 cents per share in cash. Under the agreement, which is expected to be approved by Nov. 30, SB also will provide Buy.com with $9 million in interim financing, subject to certain unspecified conditions. Buy.com’s stock was delisted from the Nasdaq National Market at the start of business Aug. 14. The company had been warned that its shares were not meeting the $1 minimum bid price of $1 (Billboard Bulletin, June 18). The stock closed Aug. 13, its last day of Nasdaq trading, at 17 cents. It closed Aug. 14 on the Over-the-Counter Bulletin Board at 15 cents.

MATTHEW BENZ

The Music Network has received a $30 million asset-based revolving credit facility from Wells Fargo Retail Finance. The Norcross, Ga.-based retail chain will use the funds to acquire 64 Wherehouse Entertainment stores (Billboard Bulletin, July 30).

ERIK GRIEGNEDEL

www.billboard.com

BILLBOARD August 25, 2001

www.americanradiohistory.com
Zany Brainy Deal Awaiting Approval

BY MOIRA MCCORMICK
CHICAGO—Pending approval by the U.S. Bankruptcy Court, the assets of children’s specialty retail chain Zany Brainy will be purchased by Los Angeles-based investment company Waterton Management LLC for $115 million.

Zany Brainy, currently encompassing 187 stores coast to coast, carries toys and games: children’s audio, video, and multimedia products; and books, primarily of an educational (and nonviolent) nature.

With shelf space always at a premium for children’s audio—particularly at the mainstream record and mass-merchant level—Zany Brainy has been virtually the only high-profile retail chain in which an independent artist and/or producer of children’s music has had a likelihood of being stocked. A typical Zany Brainy store carries approximately 300 children’s audio titles—an extremely broad array, unrivaled in other retail outlets—which, along with 400 video titles, make up 50%-100% of store space.

NEW YEAR: The majors’ attempt to liquidate National Record Mart hit a couple of bumps in the road, according to sources, when the paperwork was improperly filed. After a few weeks of delays, however, the case was expected to move forward Aug. 15 (beyond press time), with the chain entering a motion to convert the voluntary Chapter 11 filing to a Chapter 11 reorganization.

OUT IN THE FIELD: Sony Music Entertainment has shuttered its Boston branch office, but before you start jumping to conclusions, let me hastily add that most of the people employed in that office were still working for the company; they’re just working out of their homes now. According to sources, the company had a minor downsizing, resulting in a net loss of three positions—all support staff. The Boston staff will now receive support from the New York office.

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Streamwaves Streaks Ahead In On-Demand Race

BY BRIAN GARRITY

NEW YORK—In what marks the opening salvo for the on-demand streaming subscription business, Streamwaves.com has become the first such company to launch a major-supported service, with an offering that targets Christian and gospel music consumers.

The service, known as HigherWaves, debuted Aug. 15 and features content owned and/or distributed by EMI Recorded Music’s Christian music division—Brentwood, Tenn.-based EMI CMG—as well as tracks from independent label Tooth & Nail. The company also recently cut a content-licensing deal with Universal Music Group (UMG) for a “substantial portion” of its Christian gospel catalog (Billboard, Aug. 7). Those tracks are expected to be added shortly.

But while Dallas-based Streamwaves has dragging rights as the quickest market, the company likely is to have plenty of competition shortly. Also expected to get into the on-demand streaming business are the likes of MusicNet and PressPlay—the services being developed by the major labels—as well as online music search engine/portal Listen.com. Several other companies, including online jukebox and radio specialist MusicMatch, are also said to be developing on-demand services as well.

The difference in the Streamwaves strategy is the company’s focus on niche genre packages. Streamwaves plans to launch other genre-based subscription channels—including country, urban, Latin, and pop—later this year. The first subscription will cost $13.99 per month, with additional channels costing $7 per month each.

Streamer CEO Jeff Tribble says that the service will therefore ultimately offer consumers the opportunity to access all music content. He adds, however, that he is skeptical that the majority of music fans are looking for such broad-based offerings. It points out that the average country music fan may not need or want access to content from other genres.

EASY-TO-MONETIZE GENRES

EMI VP of new media Jay Samit says the HigherWaves service is a “great use of music subscription. What’s unique about the business model is here they are targeting a very popular niche of music that isn’t being satisfied by terrestrial music.”

What’s more, Tribble argues that niche genres are easier to monetize at this point, “Focusing on Christian and gospel music was the right choice for us to start with because of size and dramatic growth,” he says. “Christian music is one of the fastest-growing markets in America, reaching nearly 70% of the size of [the] country music [market].”

Just as important, the company was able to secure publishing rights under its deal with EMI CMG—the marketplace leader with a 40.6% share of the Christian music industry. That gave the company enough content to actually launch a service.

HigherWaves currently offers unlimited access to a catalog of 10,000 songs from more than 350 artists, including Audio Adrenaline, Avalon, Steven Curtis Chapman, dc talk, Delicious?, Jennifer Knapp, Newsboys, Superchefs, and CeCe Winans.

Users can stream both full albums and customized playlists.

As a result, more niche-oriented offers offer greater commercial appeal—at least in the short run—when compared to broader offerings like MusicNet and PressPlay, because the niche business will be able to offer breadth of content. Tribble argues, “The question is: Does the consumer want 40% of everything or 80%-90% of the content of a genre they like?”

That’s not to say that broader-based content offerings can’t work. Samit says, “There’s potential for both broad- and niche-based offerings, but not having to compete against broadcast radio or other mediums is a huge advantage.”

PUBLISHING-RIGHTS PROBLEM

But even niche offerings like HigherWaves still have a ways to go before they have a full content selection. Streamwaves does not yet have publishing rights for UMG’s Christian content.

Indeed, publishing rights for on-demand subscriptions are proving to be one of the most contentious issues between publishers and service developers. Thus far there is little general agreement on whether on-demand music should be paid as performance or mechanical royalties, what the rate should be, when they apply, and how rights holders should be paid. The topic has also become the focus of proposed congressional regulation via the Music Online Competition Act.

A less acrimonious debate between service developers and publishers appears to be that of royalty rates on rental downloads that don’t move from the user’s computer. However, many in the on-demand business see that technology format as less attractive.

Sean Ryan, CEO of Listen.com, says his company plans to launch a subscription service later this fall with on-demand streams rather than tethered downloads being “our focus. We’re not sure if tethered downloads are a nonstarter. It doesn’t mean that they won’t work over time. But we find that the concept of rentals —your music goes away after 30 days—doesn’t work. It is a function of how much music full-time is not necessarily effective in the short run. It’s a consumer behavior change.”

On the other hand, he says, “People understand the concept of streaming.”

GETMUSIC GROWING UP: After quickly floating under the radar for most of its existence, things are heating up at GetMusic.

The Universal Music Group (UMG)-owned portal, run by CEO Andrew Nibley, is in the midst of a substantial integration effort with RollingStone.com and Farmclub.com, and plans in the works for increased ties between GetMusic and the content editorial of MP3.com, once Vivendi Universal completes its acquisition of MP3.com.

The site is also rolling out a series of new programming features that cater to its Web users but ultimately can transfer to such offline outlets as radio, TV, and magazines. Its fall lineup includes GetMusic Karaoke, an interactive karaoke function that enables users to record songs and upload them on the site for public consumption; a daily hip-hop show from rap culture personality Fab 5 Freddy; and an expanded and redesigned section, Bands to Bet On, that focuses on new artists.

In other news, as part of a previously announced offline syndication effort, GetMusic is developing a Best of Farmclub.com TV show, as well as a series of three-minute mini-programs featuring music videos produced by users of GetMusic.com’s Videolab function, an interactive mixing tool that creates Flash videos to songs from featured artists. Distribution partners for the programs have not been announced.

GetMusic is also looking to strengthen ties with Primedia’s Top magazine. The teen title has been running the results of GetMusic polls in recent months. While virtually everything at GetMusic is still a work in progress, the aim is to make the portal the hub for a collection of music news, information, and entertainment sites, rivaled in traffic and online and offline branding only by MTV’s suite of sites.

On the back end, Farmclub’s assets have been completely absorbed by GetMusic. The Best of Farmclub.com show in development is the only remaining vestige of that brand. As for RollingStone.com, which UMG acquired via its purchase of E-Music.com earlier this year, Nibley tells Sites+Sounds that the companies are halfway through the process of combining operations, including sales, marketing, and management teams and technology platforms.

Nibley says that the goal is to preserve the brand identities of GetMusic, RollingStone.com, and, theoretically, MP3.com, while operating them in a cost-effective manner and making it easy to navigate between the sites.

“We think that each of those brands is very strong and that each portal should have its own unique content, but some of the content they can share,” he says. “They can certainly share the same technical infrastructure and same sales force, but there’s also buckets of content they can share.”

Nibley says all GetMusic sites may share databases for music videos, promotional MP3 files, and photos.

On the front end, GetMusic continues to stress the concept of interactivity with games, contests, and such special features as Videolab; Bands to Bet On, which allows users to vote for their favorite new artists; Hot or Not, a polling tool; and now Karaoke, which bowed Aug. 15.

Nibley says, “All of these user-generated content features make for a compelling community.”

And while operating on a more modest base offline than MTV, brand extending beyond the Web figures to be a key focus for GetMusic.com.

The Best of Farmclub.com show in development will be made up of a series of 13 hourlong programs featuring live artist performances culled from the now-defunct Farmclub series that aired on the USA Network. Meanwhile, for the mini-programs, GetMusic will determine the best videos submitted from its Videolab users, and the winning entries will be broadcast on an undisclosed cable channel up to 60 times during the course of a month. The first mini-program is expected to debut in September.

Nibley says, “It’s the beginning of us working with television networks and cable outlets to take the unique content we have on our site and export it to another medium.”
HIGH-END CHOICE: Bonus features are by far the most popular element of DVD-Video, but Columbia TriStar Home Entertainment thinks some consumers would rather have superior picture and sound quality.

The studio is taking a big gamble by cutting bonus features on its new line of "Superbit" titles, which are encoded twice the byte rate of discs containing multiple additional features (www.americanradiohistory.com). The result is a sharper picture and better sound, but because the process takes up more space on the disc, bonus features must be eliminated. In addition to better picture quality, "Superbit" titles contain both Dolby Digital AC3 and DTS audio.

"We still believe in added features, and we're not going away from that strategy," says Columbia executive director of marketing Alison Biggers, "but the Superbit collection is meant to appeal to DVD enthusiasts with high-end home theater systems.

Debut titles are The Fifth Element, Air Force One, Desperado, Johnny Mnemonic, and Crouching Tiger, Hidden Dragon. Each arrives Oct. 9 with a retail price of $27.96, which is in line with most Columbia new releases. A three-pack with Crouching Tiger, Desperado, and The Fifth Element is priced at $73.95.

Biggers says the studio does not know how large the high-end home theater market is because there has not been much software specifically targeting these consumers. But the "Superbit" collection is not an experiment to test the waters, she says. Three additional titles will be released in December, the name will be trademarked, and all titles will come in special packaging with a "Superbit" logo.

There are plans for an aggressive marketing campaign, including in-store demos at consumer electronic stores, advertising in DVD-specific publications, and a "Superbit" Web site. Biggers adds that the studio is creating pocket guides for retail personnel that can be whipped out when consumers ask about the product.

Retailers will likely spend a lot of time trying to explain why "Superbit" is better. The visual difference is "subtle," Biggers says, but "with a better DVD player, TV, and audio system, you can see the difference more. If the line is successful, she says, the studio may include bonuses on a separate disc.

Marshall Starkman, project coordinator for Sony Pictures DVD Center, which is the encoding and compression facility for Columbia TriStar, describes "Superbit" as the type of product to "show off your [audio/video] system. This proves that you can raise the bar on quality another notch." He says picture quality suffers when DVDs are loaded with extras.

"We spend a lot of money on the transfer of a film to DVD, and we want to get every detail possible. Getting rid of additional elements ensures the highest possible picture quality.

Columbia says its strategy behind the line is to offer consumers a choice. But choice is one thing, and confusion is another. Introducing another option simply isn’t necessary at this point in the game. DVD in its present form is already the clear winner.

S P I E L B E R G ’ S F I R S T W W II E P I C: Long before director Steven Spielberg collected his Oscar for the World War II epic Saving Private Ryan, he had already tackled the genre with Empire of the Sun. Theatrically released in 1987, the film relates the story of the Japanese occupation of China during the war from the perspective of a child. It will debut on DVD Nov. 6 from Warner Home Video.

The $24.98 disc includes the behind-the-scenes documentary A China Odyssey: Empire of the Sun—A Film by Steven Spielberg, Dolby 5.1 and 2.0 surround sound, and eight subtitle tracks. Languages include Portuguese, Chinese, Thai, and Korean.

W arner will release the John Travolta vehicle Swordfish Oct. 30. Priced at $24.95, it includes such bonuses as director commentary by Dominic Sena, two making-of documentaries, and three alternate endings.

N E W G I F: Former Winstar TV and Video executive Michael Olivier has formed a new consulting company called Cortezia Media Group. Based in Fairfield, Conn., the venture will assist media companies in securing production, licensing, and sponsorship deals. Olivier says, "It’s something I put together to focus on projects that I have a passion for." An avid music fan, Olivier is currently working with Winstar on sponsorship opportunities for the Irish music documentary From a Whisper to a Scream. The program is scheduled to air on the Bravo cable channel on St. Patrick’s Day 2002.

George Stevens Jr., the son of director George Stevens, assisted with the preparation of the DVD release of his father’s 1951 film A Place in the Sun.

This recent Paramount Home Entertainment release adds to the list of classic movies getting special treatment on DVD this year. The film, which won six Academy Awards, stars Montgomery Clift and a 17-year-old Elizabeth Taylor in her first adult dramatic role.

While George Stevens was directing the two icons, his son was in college. But young George Jr. was able to take time off from studying to have lunch with Taylor on her 18th birthday, which she celebrated on the set. He also helped edit the film. Here, Stevens Jr., founder of the American Film Institute, talks about the film and his thoughts about the DVD format.

WHAT WAS YOUR ROLE IN THE DVD OF A PLACE IN THE SUN?

I helped with all the elements, including the commentary and a retrospective interview, as did Taylor. I also worked on the restoration of the film. It’s wonderful that this 50-year-old film has this kind of vitality.

WHAT DO YOU THINK HAS CONTRIBUTED TO ITS INTEGRITY?

As directors attest on the DVD, this is a landmark film in the craft of screen storytelling and structuring a powerful drama. It’s a film any serious film collector will want in their library.

DO YOU OWN A DVD PLAYER?

Yes, I do. About a year ago, films I wanted to see started coming out on DVD. Of course, in addition to the content, the quality is so superior I am much more inclined to watch films at home now than I have a DVD player. I like to watch movies on a big screen at home, and the bigger the screen, the more flaws show up on videotape. But with DVD, we get a really wonderful picture.

WHAT’S YOUR TAKE ON DVD IN GENERAL?

I think it’s great that anyone can go to the store, get a copy of this film, and own it. Like a book on a shelf, you can take it down from time to time and revisit it.

Plus, DVD is a wonderful archival medium. It encourages studios to preserve their films, which they were notoriously bad about until there was a clear financial incentive.

In addition, you can put all this information about the making of the film onto one small “coaster.” It pleases me that this is being done now.

DO YOU THINK YOUR FATHER WOULD HAVEembraced the DVD format?

Well, let me tell you a story from the night my father won the Academy Award for best director [for A Place in the Sun]. He was driving the car and the Oscar was on the seat between us. I was pretty excited, maybe too excited. So he said to me, “You know, we’ll have a better idea what kind of a film this is in 25 years.”

WHAT DO YOU THINK HE MEANT?

That was long before videotape, but he had a sense of vesting his films with quality in the belief that they would be around for a while. So I think he would be fascinated and pleased with this medium that enables people to see a high-quality representation of a motion picture. DVD is like the fulfillment of that prophecy he made 50 years ago.
### Top VHS Sales

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<th>NUMBER 1</th>
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<th>PRICING</th>
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<tr>
<td>2</td>
<td>2000 G</td>
<td>THE EMPIRE'S NEW GROOVE</td>
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<td>Jackie Chan, Chris Tucker</td>
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<td>2000 PG-13</td>
<td>MISS CONGENIALITY</td>
<td>Sandra Bullock</td>
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<td>THE ORIGINAL KINGS OF COMEDY</td>
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<td>AMERICAN PIE (SPECIAL EDITION)</td>
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<td>21</td>
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<td>2000 R</td>
<td>THE QUEENS OF COMEDY</td>
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<td>25</td>
<td>1994 G</td>
<td>INDEPENDENCE DAY</td>
<td>Will Smith</td>
<td>9.08</td>
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<td>2001 G</td>
<td>STUART LITTLE</td>
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<td>GONE IN 60 SECONDS</td>
<td>Nicole Cage</td>
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<td>32</td>
<td>1997 PG-13</td>
<td>MY BEST FRIEND'S WEDDING</td>
<td>Julia Roberts</td>
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<td>33</td>
<td>2001 G</td>
<td>ALLOSAURS: A WALKING WITH DINOSAURS SPECIAL</td>
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- **Notes:**
  - VHS sales are based on the number of units sold at suggested retail price.
  - VHS sales include both rental and retail sales.

### Top DVD Sales

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<th>NUMBER 1</th>
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<td>2</td>
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<td>DOUBLE TAKE</td>
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<td>TAKEN</td>
<td>Liam Neeson</td>
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<td>4</td>
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<td>A Phòng Special Edition</td>
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<td>2001 R</td>
<td>ME, MYSELF &amp; IRNE</td>
<td>Various Artists</td>
<td>24.99</td>
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</table>

- **Notes:**
  - DVD sales are based on the number of units sold at suggested retail price.
  - DVD sales include both rental and retail sales.

### Top Video Rentals

- **Notes:**
  - VHS and DVD rentals are based on the number of units rented at suggested retail price.
  - Rental sales include both rental and retail sales.

Barbie Stars In Artisan’s ‘Nutcracker’

BY EILEEN FITZPATRICK

LOS ANGELES—And now, Barbie does ballet. The pop culture figure is starring in a 75-minute, computer-animated version of Barbie in the Nutcracker, released by Artisan Family Home Entertainment.

Due in stores on VHS Oct. 2, with the DVD-video arriving Oct. 23, the program features Barbie in the roles of Clara and the Sugarplum Fairy and Ken as Prince Eric. Tim Curry provides the voice of the Mouse King. Both formats retail for $19.98.

Produced by Mainframe Entertainment, Barbie in the Nutcracker was choreographed by New York City Ballet master in chief Peter Martins; the Tchaikovsky score is performed by the London Symphony Orchestra.

Mattel will create a special Barbie Sugarplum Princess doll, a Prince Eric doll, a horse and candy sleigh, and other Nutcracker accessories to support the title. Barbie doll pals will also be included in the line. Some items will be in stores by late August, with the remainder arriving by street date. The DVD/VHS will be packaged with a coupon for a $2 rebate for consumers who also purchase any toy in the Barbie in the Nutcracker line.

Mattel will hold a sweepstakes on Barbie.com, with the winner to receive a trip to attend a premiere of the program Sept. 29 in Los Angeles.

Through Aug. 30, McDonald’s will include Nutcracker Barbie and Ken premiums inside millions of Happy Meals. Packaging for the meals will promote the availability of the video.

Artisan will begin a media campaign in September, continuing throughout the fourth quarter. TV ads will run on CBS, ABC, and cable networks Nickelodeon and Cartoon Network. Print ads are scheduled for American Baby, Child, Parents, Parenting, Working Mother, and Nick Jr. Artisan predicts that 90% of girls ages 2-11 will see advertising for the title an average of 18 times throughout the campaign.

“We expect Barbie in the Nutcracker to become a perennial and a favorite for girls for years to come,” says Artisan Family Home Entertainment president Glen Ross. “Retailer response has been phenomenal, and independent research indicates a huge intent to purchase for the title.”
**Home Video**

Brits See VHS/DVD Seesaw

By Sam Andrews

London—U.K. VHS sales dropped 4% during the first half of the year, but retailers made more than up for the loss, as DVD-Video sales jumped 16% over the same period last year, according to the British Video Assn. (BVA).

Figures released by the trade group show that consumers bought a total of 2.27 million DVD units during the first half of this year.

In June, DVD sales accounted for 33.7% of all video retail shipments in the U.K.

June, DVD made up 33.7% of all video (including VHS) retail shipments, its highest monthly share to date. During the first half of 2001, DVD racked up an impressive 28% of all video sales to consumers.

The best-selling titles for the period were

- Columbia TriStar Home Entertainment's Crouching Tiger, Hidden Dragon and Buena Vista Home Entertainment's Road Trip and Cone to 60 Seconds. The top DVD distributor this year is Columbia TriStar, which holds a commanding 23.4% market share. Warner Home Video is second with 18.1%, and Fox is third with 13.6%.

Rapid consumer acceptance of DVDs propelled overall home-video growth rates into double digits for the first half of this year.

Even though VHS sales fell, the format continues to be vital. According to the BVA, consumers bought 32.4 million units during the first half of 2001.

A driving force behind video's overall growth has been an aggressive move into the category by such supermarketers as Tesco, Sainsbury's, and Asda. As a group, their first-half overall video market share (comprising both DVD and VHS) rose from 15% in 2000 to nearly 17% this year. In contrast, general retailers—including Woolworth's, WHSmith, and Dixons—saw their market share dwindle from 33% to 28% this year.

Supermarket chains have gained ground on the DVD front as well. To date this year, grocers took 13% of sales, up from just 5% a year ago. As a result, DVD sales at general retailers dropped from 36% a year ago to 27%.

Such specialty video retailers as HMV, Virgin, Our Price, TVS, MCV, and Blinkbox also lost DVD sales ground, dropping slightly from 34% to 33%. Independent video stores continued to take the greatest hit and now hold less than 2% of market share. During the same period last year, the sector held a 2.3% market share.
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Radio Revenue Shows No Growth Signs
While The Economy Revives, Radio Advertising Remains Slow

BY MATTHEW BENZ
NEW YORK—The year 2001 has presented a challenge for the once iron-clad radio industry, with a steep drop in dotcom advertising and a general economic malaise. There are signs now that the economy is reviving, but it’s unclear when advertising—and radio companies’ fortunes—will follow suit.

So far, comparisons in 2001 with the same periods a year ago have been grim. Early 2000 was a time of aggressive advertising on radio, especially by Internet-related companies. As a result, radio industry revenue has not grown on a month-to-month basis since November, according to a report by Merrill Lynch broadcasting analysts. But analysts also note that advertising “visibility” —or the degree to which the market’s future can be accurately forecast—remains on the low side. Slower economic times mean companies are loath to buy ads too far in advance, which makes predicting radio revenue difficult.

According to the Merrill Lynch report, advertising laggs economic activity, “taking a little time to regain its momentum as an economic recovery begins.” Assuming the economy revives by the end of 2001—or at the start of next year—that means advertising may not pick up again until the end of 2002.

INFINITY SEES 5% DECLINE
For the quarter ended June 30, Viacom-owned Infinity reported $453.3 million in earnings before interest, taxes, depreciation, and amortization (ebida) on a pro-forma basis (which factors in its acquisition by Viacom). That represents a 5% decline on the same period last year. On that same pro-forma basis, revenue declined 4% to $984.9 million.

On a reported basis, Infinity ebida totaled $436.4 million, compared with $324.1 million. Revenue rose to $985.4 million from $672.6 million.

During its second-quarter conference call, Viacom president/COO Mel Karmazin—a veteran, by his own count, of four recessions—provided a sense of how the battle for advertising dollars is going in light of a brightening but still gray economic picture.

Some weeks we’re seeing great signs, but maybe the following week we’re not,” said Karmazin, who oversees the day-to-day operations of Viacom’s various businesses, from TV and radio broadcasting to outdoor advertising and film. “But I can definitely tell you that things have bottomed out.

Karmazin said Viacom is “enthusiastic” about Infinity’s prospects for a good fourth quarter, in part because performance comparisons with the year-earlier period are expected to be more favorable.

Clear Channel officials were similarly confident that they’re poised for a rebound—even if it still unclear exactly when that will happen.

At Clear Channel, second-quarter radio ebida on a pro-forma basis (which takes into account Clear Channel’s various acquisitions with the past 12 months, including local radio group owner AMFM) was $404.5 million, compared with $465.6 million. On that same pro-forma basis, revenue fell to $940.5 million from $1.01 billion. On a reported basis, radio ebida was $404.5 million, up from $202.8 million, and revenue was $940.8 million, up from $479.4 million.

HOPEFUL BUT RESERVED
Other industry observers are similarly hopeful—with reservations—about prospects for an improved second half in advertising revenue. Competitors of all sorts continue to report a decline in earnings and sales, but they are also restructuring and making job cuts that should position them for better performance in the coming quarters.

As Goldman Sachs analyst Richard Rosenberg noted during the Viacom conference call, some major corporations—including Gillette, Coca-Cola, and General Motors— have indicated plans to increase spending on advertising.

“We expect business to gradually improve, and we would expect revenue for the third quarter of this year to be down 7%-10% and the fourth quarter to be flat over the same period last year,” says William McEntee, VP/COO of Interel.

McEntee adds that Interel in particular is seeing positive trends in retail, food products, and domestic and foreign auto advertising. Internet, transportation, and investment firms are among the categories that have been trending down. For the full year, he expects revenue to be about level with 2000 figures.

SOFTENING THE BLOW
So far in 2001, analysts say, Infinity and Clear Channel have softened the blow of a slower economy and a decline in dotcom advertising by reinsing in costs. To the surprise of some, they have also managed to maintain their margins, and they have further solidified their status as market leaders by selling advertising across multiple stations in a given market, thereby taking market share away from smaller operators.

Still, Clear Channel’s results were “a hard pill to swallow,” says one media analyst, noting that the company’s reliance on advertising dollars is hurtful as spending dried up. But he agrees that this means Clear Channel and fellow market leader Infinity are poised to bounce back when the pace of advertising picks up again.

By the end of the year, comparisons won’t be as tough with the year-earlier periods, as Internet companies had already begun to curtail advertising.

It will be then—when “the dot-com problem is dot-gone,” as Mel Karmazin noted in a recent report—that analysts and investors will have a better sense of just how prescient Mel Karmazin is.

New Arbitron Service Attracts Industry Criticism

BY KATY BACHMAN
Mediaweek
WASHINGTON, D.C. — Radio operators are considering the ramifications of a new service from ratings leader Arbitron that would allow ratings to be aggregated across markets by county, beginning with the spring 2002 survey.

The idea for the new service was championed by Clear Channel during its nine-month-long contract negotiations with Arbitron, which were settled recently.

Some broadcasters have accused the ratings company of caving to pressure from Clear Channel, the nation’s largest radio group and Arbitron’s biggest client, representing 22% of the ratings company’s annual revenue of about $206 million.

“I would hope that Arbitron hasn’t committed to something that helped them close a particular contract and that may have far-reaching implications for the industry without industry input,” says David Pearlman, co-COO of Clear Channel’s chief competitor, Infinity Broadcasting.

Arbitron has been doing custom aggregations on a small scale since 1998 for such customers as Nassau Broadcasting Partners’ Nassau Radio Network and Clear Channel in Ohio and Florida. While Arbitron president Steve Morris admits that Clear Channel was the “impetus” for going ahead with the new service, he adds, “We wouldn’t have done this if we didn’t believe [it] was good for the entire radio industry.” Agencies, especially those that represent retailers and franchises, tend to agree with Clear Channel CEO Randy Michaels’ recent statement that matching “advertisers’ trade areas [will] help the entire industry.”

Lori Wellinghoff, VP of local marketing for Cincinnati-based agency LMC, says, “We’re always trying to pick up stations in outlying markets.” Wellinghoff buys for a regional restaurant chain and for Sam Adams beer.

Bill Holiday’s Karen Agresti often has to use less flexible services to get data for stations outside existing marketing definitions for such clients as Dunkin’ Donuts, T.J. Maxx, and Marshalls. “You could concentrate on the areas you care about,” she says, “so this could be a benefit to both stations and clients.”

But many broadcasters fear they will get mucked out of buys and that the only group to benefit will be Clear Channel, because of its vast national reach. “This could open a Pandora’s box,” said one group research executive who requested anonymity. “You’ll have sales people coming into advertisers and agencies with different geographies. It will help individual stations at some times and hurt individual stations at some times.”
TEDDY RILEY SPEAKS: Superstar producer Teddy Riley will be the keynote speaker at the 2001 Billboard Music Video Conference—and he says he couldn’t be more excited about it.

“I’ve always liked making music videos,” says the artist, who has also directed within the medium. “The biggest challenge for artists in music videos is having the right production.”

Riley’s speech is scheduled for Nov. 1 at the Beverly Hilton in Beverly Hills, Calif. The 2001 Billboard Music Video Conference will be held Oct. 31-Nov. 2.

Riley’s diverse talents in the music industry have earned him the respect, accolades, and sales that few have been able to achieve. He has been the leader of multi-platinum groups Blackstreet and Guy, and he is also credited with creating the new-jack swing sound of the late 1980s. As a producer/songwriter/remixer, he has worked with a slew of hit acts, including Michael Jackson, Whitney Houston, Janet Jackson, R. Kelly, Joe, Keith Sweat, the Rolling Stones, Bobby Brown, Patti Labelle, Usher, Method Man, Missy Elliott, and Kelly Price. He has also been a record company CEO, heading the now-shuttered Lil’ Man Records, which was affiliated with Interscope. And he reveals that he is upping his solo album, due next year on Virgin Records, will feature guest appearances by such acts as Lenny Kravitz, Wyclef Jean, Macy Gray, and 112.

“It’s always been a dream of mine to have different artists working with each other,” he says. “There might even be a Blackstreet song on the album. I think I’ll be co-directing the first video from the album.”

At the conference, Riley will share his experiences and advice. The speech will be followed by a question-and-answer session.

One topic Riley is likely to be asked about is his work on the new Michael Jackson album, Invincible (Epic). At press time, Invincible did not have an official release date, although Riley said it “definitely be released before the end of the year.”

Details about the album have been shrouded in secrecy, but Riley has revealed exclusively to Billboard that Carlos Santana makes a guest appearance on the album (Billboard Bulletin, Aug. 13).

“I almost never compliment anything I’ve worked on, but Invincible is an incredible record,” Riley says. “I spent three years of my life working on it, and I’m very proud of what we accomplished.”

This year’s Billboard Music Video Conference is shaping up to be another great event. It will kick off with a Halloween party that will provide opportunities for networking. In addition to Riley’s keynote speech, there will be panel discussions and artist showcases. The grand finale is the Billboard Music Video Awards show. Nominations in the video-clip categories are on page 79.

Aug. 31 is the deadline for local/regional stations to enter submissions for the awards show. Finalists in the local/regional show categories will be announced in early September. Aug. 31 is also the deadline to receive early-bird discounts.

For registration and clip dis- counts, contact Phyllis Demo at 646-654-4643. For sponsorship opportunities, contact Cebe Rodrigues at 646-654-4648 or crodriqez@billboard.com. For panel discussions and celebrity appearances, contact Carla Hay at 646-654-4730 or chay@billboard.com. For all other questions and general information, contact Michele Jackson at 646-654-4660 or billboard.com. More information about the Billboard Music Video Conference and Awards can be found online at billboard.com/events/mv.

MUCHMUSIC NEWS: The MuchMusic Video Awards will be held Sept. 23 at MuchMusic headquarters in Toronto. The People’s Choice nominees must be announced and may be found at muchmusic.com. MuchMusic and MuchMusic USA will televise the live event. In other news, Master T (also known as Tony Young) will exit later this month after 11 years as a MuchMusic VJ. A farewell program, Master T’s Goodbye Block, will be shown on the network at 2 p.m. ET Aug. 25.
HIGH FIVE: For the first time since the fourth quarter, each of the top five albums on The Billboard 200 exceeds 200,000 units, thanks to three sizzling new R&B/Hip-Hop titles.

Since there was never any doubt that Now 7 would repeat at No. 1, the chart’s true drama centered on who would emerge with the Hot Shot Debut. At No. 3 with 225,000 units—right behind ’N Sync at No. 2—the Isley Brothers earn that distinction, which might have surprised some in the industry before the veteran act’s Eternal rustled strong first-day sales Aug. 7. This marks the Isleys’ first appearance in the top 10 since 1980 and their highest standing on the big chart since 1975 (see Chart Beat, page 6).

Ronald and Ernie Isley owe the big start, in part, to a page from the playbook of Santana.

The band reunited its career by recruiting guest performances from a host of contemporary stars for 1999’s Supernatural, without compromising its heritage sound.

Priming Eternal’s fast start is “Contagious,” which features R. Kelly with Chante Moore (No. 3 on R&B/Hip-Hop Airplay). The song represents Ronald’s Mr. Biggs character, who appeared on Kelly’s 1996 hit “Down Low (Nobody Has to Know).” The album also features turns by Jill Scott, Avant, and Raphael Saadiq.

Close behind is Usher, who sets a new career mark with 8701. At No. 4, his bow equals the highest ranking earned by 1997’s My Way, but this first-week tally, 211,000 units, is his highest sales week ever. Of three prior albums, Usher only exceeded the 200,000 mark once, when My Way notched 200,500 units during Christmas week of ’97.

The solo debut by Jadakiss, at No. 5 with 204,000 units, also exhibits career growth, exceeding the best week seen by either of his albums with the Lox. That rap trio’s second, We Are the Streets, also started at No. 5 last year, but with a lighter total of 153,000.

The top five’s newcomers displace a still-growing Alicia Keys. She gets pushed back three places to No. 6, despite a 2,000-unit gain over prior-week sales (191,000). They also overshadow a healthy launch by youthful popster Aaron Carter (No. 7, 132,500). The Backstreet’s sibling’s first album opened No. 16 last year with 69,000 units and only exceeded this new set’s sum during Christmas week, when it rang 168,000 scans.

Speaking of Christmas, this is the first time since that week—when six titles did so—that each of the top five albums surpass 200,000 units. Thus, for the third straight time, overall album volume exceeds those of the comparable 2000 week, although sales to date still trail last year’s album pace by 9.3 million units (see Market Watch, page 7).

IT’S NOW OR NEVER: At the risk of irreversing Vir-

gin U.S. co-president Ray Cooper, who has been a key champion of the Now series, it still won-
er if the hits compilations negatively affect the sales of artists’ individual albums. The good news is, however, that selling slightly more than a million copies in two weeks, Now 7 gets young consumers into the habit of buying al-

bums. The chart-topper brings in 394,500 units this time, down 36.5% from its first week.

The bad news: In each of the two weeks that Now 7 has charted, all but four of the 19 albums represented on it sold fewer units than they did in the preceding issue. To be fair, only four were on an upward trend before it arrived, but two of those four have spiraled down since. Mandy Moore, up 22% in the Aug. 11 issue, saw a 20% drop last week and a 9.3% slide this week (No. 122), while Backstreet Boys (No. 156) went from a 0.3% gain to declines of 17% and 12% in the same period.

UPPING THE ANTE: A little more than two years after The Billboard 200 saw its first single-CD title list the $19.98 price point, last issue’s chart saw the Rush Hour 2 soundtrack inaugurate $19.98 as a premium tag. It feels like we reached this level in a hurry.

The chart only saw its first single-CD with a list—or equivalent—price of $18.98 in the April 3, 1999, issue, on the Sony Music Soundtrack compilation, The All Time Greatest Movie Songs. By last fall, when this columnist last analyzed The Billboard 200’s price points, more than half of the list’s 200 titles—102—still bore the $17.98 tags, with 48 at $18.98 (Bill-

board, Sept. 23, 2000).

Labels tend to dip their toes into the next-

highest price point with soundtracks, then fol-

low soon after with A-list acts. Six albums be-

sides Rush Hour 2 have marks of $19.98 on the current Billboard 200, but each of those are multi-disc sets. Eighty-eight titles are at $17.98 or less, the best bargain being Pimpin’ O Rama, Vol. 6, Epitaph’s multi-act sampler, with 23 tracks at a $4.98 list.

KEYING IN: “Fallin’ ” by Alicia Keys holds at No. 1 on The Billboard Hot 100 and R&B/Hip-Hop Singles & Tracks chart for a second week, as its audience continues to build at both R&B and top 40 radio. The total audience for “Fallin’ ” jumps 12 million, good for 11.5 million listeners overall. That total is the highest audience number by a debut female artist since we expanded the Hot 100 radio panel to include stations in all formats in December 1998.

“Fallin” is one of three songs to exceed 100 million listeners this issue, joining Jennifer Lopez’s “I’m Real,” which has 110 million, and “Let Me Blow Ya Mind” by Eve Featuring Gwen Stefani, with 101 million. “Real” and “Mind” rank No. 2 and 3, respectively, on both the Hot 100 and Hot 100 Airplay charts.

It has been more than five months since we last had three songs eclipse the 100 million mark in the same week. “Angel” by Shaggy Featuring Rayvon led the field in the April 3 issue, followed by Lenny Kravitz’s “Again” and “Love Don’t Cost A Thing,” another track by the ever-present Lopez.

“Fallin” will face a challenge next issue on the Hot 100 and R&B/Hip-Hop Singles & Tracks from the hard-charging “I’m Real” (up 13 million listeners), as well as Janet Jackson’s “Someone to Call My Lover,” which will get a boost from the release of a retail single.

For Jackson, to overtake both “Fallin’ ” and “Real” on the Hot 100, ‘Lover’ would need to scan about 60,000 units. Her prior single, “All for You,” moved more than 100,000 pieces in its first week out, but that was before the release of her album of the same name. On R&B/Hip-Hop Singles & Tracks, Jackson would need to scan about 20,000 units at R&B core stores to have a chance at No. 1.

FARM FUN: Alien Ant Farm moves into the No. 1 slot on Modern Rock Tracks with “Smooth Criminal,” the quartet’s remake of Michael Jackson’s top 10 Hot 100 hit from 1989. “Criminal” gains 244 detections. The third-largest gain on the chart, to climb 4-1 and dethrone Sum 41’s “Fat Lip” after a week on the Hot 100. “Criminal” debuts at No. 78 on the strength of its strong play at rock radio and its increasing presence at top 40 stations. Besides being a stalwart on MTV’s Total Request Live, the video for the track, which humorous pays tribute to the glove one, has also been featured regularly during MTV’s World Wrestling Federation program Tough Enough. “Criminal” will also appear on the soundtrack to the program, which will be released Sept. 18 by DreamWorks Records. Interestingly, Jackson is no stranger to the Billboard rock charts, having appeared as an artist four times during the early ’90s. He peaked as high as No. 14 in spring 1983 on what was then Top Rock Tracks with “Beat It,” which featured Eddie Van Halen on guitar. Jackson’s later stops on that chart included

“Thriller,” the Paul McCartney duet “Say Say Say,” and, as a member of the Jacksons, “State of Shock,” which featured Nick Jagger. Jack-

son’s highly anticipated new single, “Rock My World,” will arrive at radio in September.

LONG STRETCH OF LONESOME: A Blake Shel-

ton claims a third straight week atop Hot Country Singles & Tracks, newcomer Cyndi Thomson rises 8-5, marking the first time in more than eight years that a pair of debut sin-

gles danced together inside that chart’s top five. It hasn’t happened since Larry Stewart’s solo debut, “Alright Already,” joined Toby Keith’s “Should’ve Been a Cowboy” in that part of the chart in the May 29, 1993, issue. In the 11 years since Billboard adopted technology-based radio charts, Hot Country Singles & Tracks has only seen such top five debut pairings on nine weekly charts. Seven of those instances happened prior to 1993, involving debut singles by Trisha Yearwood, Tracey Lawrence, Hal Ketchum, Mark Chesnutt, Sammy Kershaw, Brooks & Dunn, and Joe Diffie.

OFFSETTING: Juvenile of the Cash Money Mil-

lionaires moves 52-1 on R&B/Hip-Hop Singles & Tracks with “Set It Off,” the New Or-

leans rapper’s highest rank on that chart since his guest appearance on B.G.’s “Bling Bling,” which peaked at No. 13 in the Nov. 27, 1999, issue. Juvenile had his biggest hit thus far as a lead artist in September 1999, when “Back That Thang Up” made it to No. 5. “Set It Off” debuts on R&B/Hip-Hop Singles Sales at No. 42, with the release of the 12-inch maxi selling almost 1,000 copies. Consequently, it also enters the Hot Rap Singles chart at No. 18. “Set It Off” also sees gains at radio, moving 25-18 on R&B/Hip-Hop Airplay with an additional 2 million listeners.
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<td>Sheryl Crow</td>
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<td>No Doubt</td>
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<td>John B. McDermott</td>
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<td>Billy Squier</td>
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<td>&quot;I Can't Say&quot;</td>
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<td>&quot;Let Me Love You&quot;</td>
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<td>&quot;If You Ever Change Your Mind&quot;</td>
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**Greatest Gainer**

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**Pacesetter**

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## Top Contemporary Christian Albums

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## Top Reggae Albums

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## Top Gospel Albums

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Additional notes:
- VARIOUS ARTISTS entries are collected, compiled, and double albums are counted.
- All sales and streaming numbers are provided by Nielsen SoundScan and Billboard.
- Billboard is the leading media company dedicated to covering the music business and entertainment industry.
### Heatseekers

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### Top Independent Albums

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Top Internet Album Sales reflects physical albums sold through Internet retailers, based on data collected by SoundScan. Unlike most Billboard album charts, only titles are included on the Sales and Internet albums charts. Albums with the greatest sales win the week. Recording Industry Assn. of America (RIAA) certification for net shipment of 50,000 albums units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 5 million units (Diamond). An asterisk indicates albums in the top platinum plus. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA has shipped them by the number of discs and/or tapes. RIAA Latin awards: 

- by the chart's run-up to certifications for digital albums sold through Internet retailers. RIAA certification for net shipment of 100,000 units (Gold). RIAA certification for net shipment of 500,000 albums units (Platinum). RIAA certification for net shipment of 2 million albums units (Diamond). An asterisk indicates albums with the greatest sales win the week.
### Billboard Modern Rock Tracks

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<tr>
<th>Week Ending</th>
<th>Title</th>
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<tbody>
<tr>
<td>AUG 25, 2001</td>
<td>SMOOTH CRIMINAL (Singles Club)</td>
<td>Michael Jackson</td>
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<td>AUG 25, 2001</td>
<td>LADY PAIN</td>
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<td>YOU REMIND ME</td>
<td>Aliens In My Pocket</td>
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<td>IT'S BEEN AWILE</td>
<td>Backstreet Boys</td>
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<td>AUG 25, 2001</td>
<td>HOW YOU REMIND ME</td>
<td>Nickelback</td>
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<td>CRUSHING</td>
<td>Matchbox Twenty</td>
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<td>Tribe Called Quest</td>
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<td>DOWN WITH THE SICKNESS</td>
<td>Disturbed</td>
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<td>AUG 25, 2001</td>
<td>BE LIKE THE WIND</td>
<td>J-5 &amp; Funk</td>
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Music Video
Continued from page 1
will deliver the conference’s key-
note speech Nov. 1.

SHARING THE LIMELIGHT
David’s Wildstar/Atlantic debut album, Born to Do It, was released in the U.S. in July and debuted at No. 11 on The Billboard 200. David has already established himself as a multi-Platinum artist in his native Great Britain, where he was nominated for four Brit Awards this year. Born to Do It has sold about 5 million copies worldwide, according to Atlantic.

The “Fill Me In” clip that is nominated is the video’s U.S. version (directed by Darren Grant), which shows David hanging out at a record store and meeting a girlfriend for secret trysts. The European version of the video shows David at a pirate radio station.

The biggest challenge artists have in making music videos, David says, is “to not have the video take more of the limelight than what you want to say in your music. Otherwise, you might as well just be an actor.”

Fatboy Slim’s Weapon of Choice” is featured on the British DJ/producer’s current album, Halfway Between the Gutter and the Stars (Skint/Astralwerks Records). Fatboy Slim (whose real name is Norman Cook) does not appear in the video, which instead focuses on actor Christopher Walken dancing to the song. “Weapon of Choice” peaked at No. 33 on the Modern Rock Tracks chart in the June 9 issue.

Director of the year nominees are Jamie Hewlett and Pete Candelan (for the duo’s work on Gorillaz’s “Clint Eastwood” video); Paul Hunter (Lenny Kravitz’s “Addiction”); Wayne Isham (“S’YNC’s “Pop”); Spike Jonze (Fatboy Slim’s “Weapon of Choice”); and Joseph Kahn (O2’s “Elevation”).

This year’s awards are given in 10 musical categories: adult contemporary, contemporary Christian, country, dance, hard rock, Latin, modern rock, pop, R&B, and r&h/pop. The eligibility period is Sept. 1, 2000, through June 30, 2001.

Individual record companies submit clips for nominations. Nominees are then chosen by committees of judges from the industry, such as video programmers, music journalists, and other industry professionals. Nominated clips are then eligible for the Maximum Vision and director of the year nominations, which are determined by a panel of Billboard editors.

Voting in the music video categories will be open to Billboard readers. Ballots will be included in U.S. and Canadian subscriber copies of the Sept. 15 issue of Billboard.

Local/regional music shows also receive honors at the Billboard Music Video Awards. The shows submit air-check tapes for consideration. Local-show finalists will be announced in early September. Final voting for the local show categories will take place at the conference by conference attendees.

For additional information about the conference and awards, call 646-654-1660 or visit billboard.com/events/mvc.
Indies

Continued from page 1

run operation like London’s to be the standard in an era of affordable CD production and Internet marketing. But a “typical” start-up independent label is as common as a “typical” strand of DNA.

A survey of some of the new indie labels that attended the 2001 Assn. for Independent Music (AIFM) con-
vention, held May 2-5 in Los Ange-
les, turned up a striking variety of companies in a broad spectrum of musical genres, formed by individ-
ants ranging from autodidact neophytes to experienced veterans.

What bonds these disparate com-
panies is the challenge of selling records in an increasingly con-
stricted marketplace for indie labels. The ever-contrasting distribu-
tion landscape and an unstable retail climate afford new labels an uncertain foothold at best.

Barney Cohen, chairman of Woodland, Calif.-based Valley Media, which operates one-stop Valley Distribution and distributors DNA and Emerge, notes with
haiku-like simplicity, “It’s easier than ever to make a record, and it’s harder than ever to peddle it.”

DNA GM Jim Colson says that if you run a new indie, “you’ve really
got to be on your game, know exactly what you’re doing, and know exactly where you want to play. It’s important to be well-cap-
itized—that’s an absolute must. It’s tougher to do things at retail; there’s a limited amount of space. Having your game plan together is absolutely vital.”

Virt Gylfo, director of product at L.A.-based Virgin Entertainment, which operates 19 U.S. Megastores, says, “With the troubles everyone is having, retail is the last of a chance of de-
voping artists—even developing artists from the majors, let alone unknown artists from an un-
named label.

Even though Virgin stocks a
great breadth of indie titles, Szydlowski notes that even his company must buy carefully: “As economies get tougher, it’s less at-
tractive to gamble.”

FILLING THE NICHES

Still, in the face of these un-
promising conditions, new indie labels spring up to fill what their owners see as niche openings in the music marketplace.

Composer and Smith College
teaching fellow Luna Pearl Woolf and her husband, cellist and for-
er German Grammophon artist
Matt Haimovitz, started their
Northampton, Mass.-based clas-
sical label Oxindale Records a year ago. The imprint has so far issued a three-CD set of Bach’s recordings of Bach’s suites for solo
(Keeping Score, Billboard, Feb. 17).

“We both had strong feelings about where we wanted to go,” Woolf says, “but also how
we wanted to influence the clas-
sical world, if possible. We wanted to put forth the idea that classical music doesn’t have to be a square, up-
tight, bow-tie kind of thing.”

Violinist Jeff Gauthier was seek-
ing a new outlet for his own left-
field jazz projects and those of his colleagues when he founded Crypto-
tagramophone Records. The label, which issued its first titles in 1999, has released albums by guitarist Nels Cline, drummer Alex Cline, bassist Steve Swell, and keyboardist Don Preston, as well as
some two volumes devoted to the
compositions of Eric Von Essen, an influential L.A.-free-music bassist and composer who died in 1996.

“It seemed like there was a com-
munity of musicians—and some
specific projects—that needed to take
things to the next level,” Gauthier says. “I thought I’d try to do some-
thing a little different by starting a label of my own. Also, Eric’s death was a primary reason for starting the label, because I really wanted to put his music out in the world.”

Michael Reed had worked as a
talent manager, mail-order retailer,
and manufacturer before founding his Atlanta-based label Deep Shag
Records in January.

“Basically [the label] is kind of an outlet for my punk-punk, why-don’t-they-have-this-out-there-urges,” Reed says. “My music col-
lection is filled with about 500 titles that I can’t understand why they’re not on CD.” So far, Deep
Shag has released an album by
Arizona cult singer/songwriter Fish Karma, along with a reissue of an album by the ’80s San Diego metal band Stress.

Some labels have their genesis
in their owners’ other endeavors. For instance, Rick Congress began his New York City-based label Random Chance Records by reis-
suing two albums by blues man-
dolinst Yank Rachell, the subject of a biography (published this year by the University of Mississippi Press) that Congress wrote.

“I just kind of slid into it,” says Congress, who formerly taught English as a second language at
Bronx (N.Y.) Community College.

“It sort of flowed out of thinking about those two old LPs that were out of print and about how to get
them back into print.” He has since released albums by Delta blues player Little Arthur Duncan and
will branch into jazz next month, with a set by pianist Bill O’Con-
nell’s Latin Jazz Band. Deep Shag is also about to release albums by the late tenor saxophonist Harold
Land and pianist Pamela York, the La Jolla, Calif.-based Audiochronic label got its start seven months ago as the spin-off of an audio technol-
ogy company. “We have a new
technology that updates what
microphones are capable of,” says
director Philip Daniels. “We de-
cided, since we’re a research
company, what better way to let
people know about our technology and how good it is than to start a label and make CDs?”

VETERANS MAKE THE LEAP

Undaunted by the current cli-
mate, some well-traveled music business pros have taken the new-
label plunge.

Fred Vail, a 40-year veteran whose résumé includes stints at the Beach Boys Brother Records, Capitol, and RCA, as well as exten-
sive indie promotion duty, is the
majority owner of the Treasure Isle
studio in Nashville. He started his own label, Hi Octane Records, 16 months ago; its roster includes such country and Americana art-
ists as Laurie Cook, Gerry Lehr, and Todd Rash, plus the Tennessee rock band Spiral.

“We were running into a lot
great talent that just couldn’t find
labels,” Vail says. “They would do independent [recording] projects at Treasure Isle, and then there wouldn’t be an outlet for them. The labels weren’t looking to sign anything other than formula, and a lot of the signings weren’t really based on talent as much as they were based on the marketing potential of the artists. I saw a lot of really, really good talent that was basically
withering away.”

Anton Gylfo, the former label manager for Rydickson’s Tradition imprint, ramped up his Beverly, Mass.-based label MC Records last October. “Maybe it was balliness,” he says. “I felt there was enough good music that didn’t really get the push it needed, that we’d be able to do that. I guess I wanted the free-
dom to direct the label. And I knew that a niche product would have some chance in that market.”

Gylfo started the imprint as an outlet for live recordings that
reflects the likes of the late bluesman Missis-
nippi Fred McDowell and comedi-
an Richard Lewis, but he soon established a second line, Grape-
shot Records. “[Jazz drummer] Bob Moses brought a project to us that was a studio record, and it
knocked my socks off,” he says. “Stupid as it may be, I started Grapeshot, really, to be a home for
that one record. It became clear that we needed some way to put out studio records that we thought had potential.”

John Kolstad has run his Min-
neapolis-based distribution firm
Mill City Music for 21 years. In 1992, he bought Swallowtail Records, a label that had issued a folk record-
ning with Kolstad, who in the ’60s and
’70s was a performing com-
pany of such Twin Cities notables as Spider John Koerner, Leo Kottke, and Dave “Snaker” Ray. Swallow-
tail has since been mainly an out-
let for contemporary instrumentalists like pianist David Wilson.

Earlier this year, Kolstad insti-
tuted a second imprint, Wampus Cat Records. Its first release was a reissue of a 1975 Philo Records al-
bum by Kolstad and harp player
(Continued on next page)

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B I L L B O A R D A U G U S T 2 5 , 2 0 0 1

Laurel Tree Finds Alternate Route Therapeutic

BY CHRIS MORRIS

Some new independent labels completely eschew
the conventional music retail marketplace—and all
its pitfalls—by take their product into entirely
alternative commercial enclaves. One such imprint
is Woodbine, Iowa-based Laurel
Tree Records, a 14-month-old
specialist in therapeutic music.

Laurel Tree president Dana
McElwain learned the sales and marketing
end of the record business at
the Nashville-based contemporary Christian label Provident
Music Group, the home of Michael W. Smith and
Jars of Clay. But a medical crisis some years ago put him
on a different business path.

“I had some surgery back in 1999, and I was aware of how
music has its calming effects on me,” McElwain says. “So I made
some cassette tapes that we played through surgery and home care,
and held onto those thoughts.

“I believed there was a place for the music-therapy
products,” he adds. “There really weren’t any. There’s a
lot of new age titles out there, but I think
they’re being met with a lot of adversity when
they try to get the medical communi-
ty to accept them and implement them into practice as a complementary therapy.”

Since June 2000, Laurel Tree has shipped
eight all-instrumental albums, created
in conjunction with the University of Kansas’ depart-
ment of music therapy. The albums—which bear such
shortcomings of the record business, the [120-day
dating] or 90- to 120 [day dating]. Then all the
returns come back . . . We’re carving a niche in
a market that hasn’t carried this product before, so we do have to make it easy for
them to bring in. Our returns to date have been
right around 2%.”

“Fortunately,” McElwain adds, “we don’t have to deal with all the
inconveniences of the record business, the [120-day
dating] or 90- to 120 [day dating]. Then all the
returns come back . . . We’re carving a niche in
a market that hasn’t carried this product before, so we do have to make it easy for
them to bring in. Our returns to date have been
right around 2%.”

Is there a place for Laurel Tree product at
regular music retail? McElwain says, “No. If
we sold it at music retail, it would be a ways down
the road. And I know where the place would be—it would be
dumped in the new age bin, A to Z.”
Indies
Continued from preceding page

Mike Turk; in September, it will release an album by the band A Stockcar Named Desire, which is fronted by Kolstad's son, Andrew. The senior Kolstad says of his objectives for the label, "We've got some great talent in town that's nationally known—some internationally. There are opportunities, and if you put music out there that people want, it's gonna sell."

THE DISTRIBUTION SQUEEZE
Unlike many other new labels, Wampus Cat is aligned with a distribution company. But since conventional record retail only accounts for about 5% of Mill City Music's business, Kolstad's new label, which is aimed at music consumers and not alternative markets, faces the same critical problems that most labels face: securing retail distribution.

Kolstad sells Wampus Cat product through one-stop Alliance Entertainment. "They've not sold huge amounts," he says, "but [they've sold] steadily." He also sells to Minneapolis retailer Electric Fetus, which also serves as a local one-stop, and he plans to target similar retail/wholesale operations around the country.

In an age of national distribution, few companies show a willingness to take on large numbers of labels that move small-unit quantities on their titles. Most independents now sport a lean label list of high-volume labels.

One major exception to the rule is San Rafael, Calif.-based City Hall Records, which carries dozens—perhaps scores—of infinitely small imprints. Several new labels, including Audiophoric, Random Chance, and Cryptogramophone, say they have exclusive U.S. deals with City Hall.

"We did knock on a lot of doors," says Cryptogramophone's Gauthier. "We knew that we weren't going to get any interest from the big distributors, and we set our sights on this kind of mid-level independent distributor. City Hall was the one that was the most interested."

Deep Shag's principal distributor is Phantom Sound & Vision, a San Diego-based, mostly import-oriented firm that label owner Reed worked for before he moved to Atlanta in 1997. He also utilizes Cargo Records in San Diego and hopes to use Get Hip in Pittsburgh.

"As an indie label principal reissuing '80s metal and then going to cowpunk, Mojo Nixon's music style, trying to find a distributor that handles all of that, is wishful thinking on our part," Reed says. "I'm just trying to find a place to kind of place each title with a niche distributor."

Some companies are still in the humbling distribution, despite having some records in print already. Oxindale's Woolf says she took meetings with Portland, Ore.-based Burnside Distribution and Atlanta-based Rock Bottom during AFIM, while Hi Octane's Vail has been talking to DNA/Emerge and Memphis-based Select-O-Hits.

"What I'm finding is they want to see a lot of product on the horizon—I would say a minimum of six to eight album releases, maybe less," Vail says of the national distributors. "But you have to have the dollars to market it, too, which means time buys and one-week trade and consumer advertising and slotyping fees to do co-ops with some of the big chains like the Musicland and the Best Buys and the Targets. I prefer dealing with labels that we can afford to do that right now on a national level. On a regional level, yes, but not on a national level."

Vail is keeping all his label's catalog on the shelf until promos would pack with an established Nashville label that has national distribution, such as RED-distributed VFR or Mada-quo's Relentless, or it could become the music city operation of a New York-based start-up that is currently being capitalized.

About the only way a label can duck the presently knotty distributorship issue is by selling strictly in alternative markets, as the recent start-up Laurel Tree Records does (see story, preceding page).

SMALL SALES, SMALL VICTORIES
No matter how well-distributed a new indie label's product may be and even with the best promotion, it still must expect to experience minuscule sales.

Recent SoundScan figures indicate that out of last year's total universe of U.S. albums (current releases and catalog), indie albums released in 2000 averaged just 635 units per title; indie albums released in 2000 averaged slightly better, at 1,438 units per title. SoundScan also released new or nearly new independently released titles last year, more than 24,000 scanned fewer than 1,000 units (Billboard, April 28).

One of the new indies polled by Billboard reported anything resembling robust sales. Random Chance has sold 600-650 units of its two Yank Rachell albums, according to label owner Conger. Deep Shag has sold 725 units of its local radio WFRC has been really supportive. It's a public station that plays classical music in the daytime. They haven't played it every day or anything, but they did play it quite a bit. They helped us out with some airtime, and we did underwriting and that kind of thing. It's helped greatly to sell the CD."

PITCHING THE PRODUCT
Even with the sometimes limited means at their disposal, these new boutique indie, like their established counterparts, do their best to promote and market their releases.

We were running into talent that just couldn't find labels. The labels weren't looking for anything but formula. A lot of really, really good talent was withering away."

—FRED VAIL, HI OCTANE RECORDS

Hi Octane's Vail has used his promotion background to get his acts started at radio. The label owner literally took his show on the road, working his Madison, Wisconsin address and a few leh to Americana stations in such regional markets as Madison, Milwaukee, and Rockford, Ill.

"I've gotten fabulous response on the road," Vail says. "I went up there to 20 stations, and added the record. What I'm trying to do is take an artist that's either a working act or has a record followed and try to sell that product, so that I know that when I take it national, there'll be a story. It's not just another record—it's a record that's already proven itself at some level."

Audiophoric's Phillips says, "We're doing a bit of advertising, and we've managed to get our discs in some listening stations." He adds that although his company isn't actively promoting its York and York discs, the visibility of the albums is resulting in airplay: "Radio stations are playing our discs. We get phone calls saying, 'I heard your disc in Virginia on the radio.'"

Although his sales numbers have been small, Deep Shag's Reed has been able to use the one-sheet to promote distribution connections to push sales in foreign markets. "The Stress record has actually been a massive success in Europe," Reed says. "I've exported probably 90% of the copies sold to Europe. That's because they're so ready and eager to embrace it. The press is ready to pick it up, and a lot of the Web sites that report music have taken to the product."

Some labels, like Random Chance, have participated in retail programs where they make sense. Congress says, "At J&R [in New York City], for example, we had an in-store demo and signed promotion with a best seller. They buy a buy-in of 60 of my CDs, price-priced, and they had a display. They eventually sold them. I was quite surprised. I've had only a handful of returns."

A common denominator among the new labels is Web savvy. Every label interviewed by Billboard operates its own Web site—some of them very handsomely designed—and many sell their wares directly through the sites.

SO WHY RUN A LABEL?
Considering the seemingly insoluble and very costly problems that a new indie label faces, an objective observer may wonder why anyone would contemplate such a seemingly quixotic pursuit. Yet, the new label operators see themselves in the business for the long haul.

"The big classical labels don't seem to have solved anything and what they do," Woolf says, adding with a laugh, "We don't claim to have solved them, either. But we're starting small enough and with enough people that are very attentive to what we're doing that we feel like maybe there's an audience out there who will appreciate something that's coming straight from us, instead of from a big corporate entity. I feel like that's what most independent labels are doing."

Cryptogramophone's Gauthier envisions a label catalog of close to 50 titles within five years. "We're not losing a terrible amount of money," Gauthier says. "I didn't really expect to break even, even if everything was perfect in the marketplace right now. I'm taking a long-term view. This is music that has value. This is the art music of the early 21st century. I'm confident that, if people don't recognize its value now, they'll recognize it at some point in the future where eventually the label will break even or do better."

Reed funded Deep Shag with a small inheritance and works six hours a day as a database manager for an online toy company. He says, "There's not a lot of space out there unless you work hard. That's not something I'm afraid to do. I almost think, 'Gee, maybe I should quit my day job and devote that six hours a day to working more.'"

I'm not afraid of hustling, because I know in the end, if you work hard and believe in what you're doing, something's gonna come of it."

"Does that mean that my third release is going to be that unbelievable Bahia Men story, where an indie title suddenly tops up the charts? No, not at all," Reed adds. "But I'm expecting within three years to have a decent catalog, a few small successes, some titles doing well."

Nashville vet Vail sees brightening opportunities in his hometown and on the indie scene in general. He takes a long view of the situation: "If you look historically at the independent music business, basically, over the last 50 years, certainly over the last 40 years, it always was the trend-setter. When I was growing up, as a kid, I was aware of the Sam Phillipses and the Archie Bleyers and the Fred Fosters and what they were doing. That's where all the excitement was, independent labels."

"It kind of died down in the '70s and '80s, as the majors took over about 80% or better of the market. Now, starting in the early '90s, we went back to the independent labels, independent artists. I see that there is a resurgence of that independent spirit."
Jamiroquai

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to write great songs."

As he began drafting his experi-
ences into concise musical nuggets,
Kay and bandmates Toby Smith and
Rob Harris (both of whom share
songwriting credits on the album)
defy dancing between such turnable
deral dance tracks as "Feels So Good" and "Give Me
Something" and softer, string-laden
ballads. Perhaps most potent are the
confessional "Picture of My Life," with its poetic acoustic folk
imbibing and the meditative,
Latin-phase "Corner of the Earth."

"I cried throughout the process of
writing "Picture of My Life,"
Kay says. "It was an act of looking
at some major personal issues and
understanding their lingering ef-
effects. It's about as raw as I've ever
gotten in a song."

As for "Corner of the Earth," Kay
says, "It sums up where I live, and I
find it speaks for anyone who's in
a place or moment where they're
happy. It's a spiritual song in a sense,
I'm very proud of it. I think it
lyrically flows and twists nicely.

These cuts are a pleasant shift
from the retro-funk dance sound
that has been Jamiroquai's calling
the past nearly 10 years.

Managed by the London-based
Derek MacKillop, Jamiroquai
emerged from London's acid-jazz
scene in 1992. It earned critical
praise and厂房 critical
"Emergency on Planet Earth"
—which was fueled by the now-clas-
sic dancefloor anthem "When You
Gonna Learn About '95's The
Return of the Space Cowboy.

Jamiroquai hit commercial pay
in 1997 with Traveling With-
Out Moaning, which provided it with
statewide presence—thanks to
the hit single "Virtual Insanity"
and "Cosmic Girl"—as well as an
armload of awards, including a
Grammy and four MTV Video
Music Awards.

Jamiroquai's momentum was fur-
ther accelerated by 1998's "Deeper
Underground," a cut from the
soundtrack to Godzilla that
topped the U.K. pop charts and earned
radio play and club play in the U.S.

Despite the lukewarm response to
Synchronizer, some retailers believe
that the odds are in the band's favor
for 2001. "First of all, I
wouldn't call the last record a major
disappointment," notes James Lon-
tegan, who manages a Border Books
& Music store in New York. "It did
fairly well for us, and I have every
reason to believe this one will do
even better. It's a great record with
wide appeal. It has a sophistication
that will draw adults, and yet it's
e also a fun dance record for kids."

Marlon creator, manager
San Francisco-based indie outlet Record
Kitten, believes that the way to
to sell this project is to bring Jamiro-
quai back to its core audience: the
club community.

"This is an act that has always
Drugoah—has score
turnable play in such key U.S. cities as
New York, Los Angeles, Chicago, San
Francisco, and Houston.

At this point, Epic is eying a late-
August shipment of the single to pop
and crossover radio. Issued in the
U.K. and Continental Europe in late
July, the single was certainly a
hit, despite starting out slow.

"It's just been a matter of letting
the band's fans know that they're back,"
Giramonti says. "Once they do,
they respond very well and take
it up."

In addition to working the single,
Epic is focusing on lifestyle mar-
tech and nontraditional airplay
to generate interest. "We're going for
the credibility and the house
and clothing boutiques—the full range
of opportunities," Giramonti notes.

"Jamiroquai fans are not necessarily
bound to their radios, so we're go-
ing to give them an avenue to
enjoy them via a variety of avenues."

Among those is TV. In addition to
giving away airplay from MTV for the
Stephen Sedafrica-directed "Little L"
video, the band is slated to appear
on Live With Regis & Kelly and The
Tonight Show With Jay Leno short-
ly before the album's release date.

Also planned is an extensive
round of touring. On Aug. 15,
Jamiroquai played its first gig in two
years, an open-air club event at
Aberdeen, England, that was
spurred by Ministry of Sound.
Next up will be a four-week trek
to the U.S. and Europe, with
dates in the U.S. slated
early for 2002.

Getting back on the road is the
element of this project that Kay
looks forward to most. "It feeds into
my need for letting as many
people know about this record as
possible," he says. "I'm feeling
pretty enthusiastic about it. I'm
working hard on it, and I'm damn
proud of it."

But what about this discovery
about having to suffer for his art? Is
Kay going to have to endure more
perilous confrontations before he
can put his next project onto
another record? "God, I don't
know," Kay says. "I guess the answer
might have to be yes. But maybe
somewhere along the line, I can find a
way to write as intensely about
happiness. It's certainly worth a try, isn't it?"

"The truth is," Kay continues,"that
dlife is such a rollercoaster.
The odds of me being as happy as I am
this very moment are not as
likely as the odds of a
rock star's life. Something always comes along to
fucking up things. The good news is
that I know how to funnel the pain into
something positive. As long as I
can continue writing songs, I'll
never be in pain for long."
COMING MONDAY: Amsterdam is the latest truck stop album from Chicago's Lofty Pillars, led by singer/songwriter/producer Michael Krasner and featuring noted cellist Fred Lonberg-Holm and pianist Will Hendricks, among other musicians. The Billboard review will appear exclusively on billboard.com.

Also reviewed online this week are reviews of the Faint's Danse Macabre (Saddle Creek) and a live performance by Florida's Ringo Starr & His All Starr Band, plus an exclusive interview with U.K. punk icons the Damned.

News contact: Jonathan Cohen • jacohen@billboard.com

Rhino Launches 'Billboard Top Hits Of The 90s' CD & TV Campaign

Billboard and Rhino Records have teamed up to create Billboard Top Hits of the '90s, an exciting new compilation CD featuring music that defined the last decade of the 20th century. Billboard Top Hits of the '90s marks Rhino's first full-length, decade-wide music compilation to carry the respected Billboard name, complementing the highly successful 10-track super-value Billboard hits CD series. The CD will feature some of the biggest hits released from 1990 to 1999, based on Billboard charts. The Billboard Top Hits of the '90s CD will also be backed by an extensive marketing and advertising campaign to include direct response advertising, geared to drive retail sales as well. "Rhino's Billboard CDs have always been a strong series for us, with a very broad appeal, so we're confident that adding television advertising to the mix will work well for everyone," says Gerson Fox, senior VP of marketing for Rhino. The campaign, which began in July, will be airing on an array of cable channels in major markets.

Billboard Top Hits of the '90s contains 36 songs by major artists, including Hootie & the Blowfish, Bananarama, Paula Abdul and Ace of Base. The CD will be available to consumers at retail on Aug. 21. For more info visit rhino.com
A Baritone, a Tenor, and a Soprano

Industry types recently convened to honor Charlie Feldman, VP of writer/publisher relations at BMI, with the Music Executive of the Year Award. Proceeds from the dinner benefited the Music for Youth Foundation (MFY), which raises a half-million dollars a year to support music-education programs, buy musical instruments for students, and grant scholarships. Posing for posterity at the New York event, from left, are Lava/Atlantic president Jason Flom, songwriter and MFY executive board member Larry Dvoskin, and Domenic Chianese, who plays the Godfather on HBO’s The Sopranos.

Bonding Time

More than 100 notables gathered in Los Angeles recently for Target Presents Time for Heroes, a celebrity carnival and picnic benefiting the Elizabeth Glaser Pediatric AIDS Foundation. Marking the 20th anniversary of the first reported case of AIDS, this 12th annual event raised more than $7 million. To date, the foundation has helped raise close to $64 million in research aid. The day was capped with a performance by instrumental ensemble Bond, which is promoting its Decca CD Born. Posing with Red Hot Chili Peppers lead singer Anthony Kiedis, center, are Bond violinists Eos Chuter and Haylie Ecker, viola player Tania Davis, and cellist Gay-Yee Westerhoff.

Jazzed About Children

Jazz veteran and five-time Grammy winner Al Jarreau is lending a hand to the More Life Ahead Campaign, a nonprofit organization aiming to improve children’s quality of life and to preserve the family. The organization will rally with a compilation CD featuring various artists. Pictured, from left, are Hard Time Management president/CEO Eric Robinson, Jarreau’s wife, Susan; Jarreau; and Hard Time co-CEO Frenchie Tate. Jarreau is the first celebrity to sign on with the campaign.
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Kid Rock
Devil Without A Cause
Ten Times Platinum

New Album In Stores
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