Indie Labels Compete For Video Slots On National TV

BY CARLA HAY

NEW YORK—When artists get national TV exposure in the U.S., it is somewhat like being chosen to join an elite club. That club is dominated by major-label acts, and the door is rarely opened for acts on independent labels. But several indie-label acts are breaking through.

Sometimes it takes just one TV network to ignite an act’s career. For country/bluegrass group Nickel Creek, that network was CMT.

CMT VP of music and talent Chris Parr says that when the network played Nickel Creek’s first video, “Reasons Why,” more than a year ago, “It was not something we expected country radio to play. But it was fresh, and we really took a chance on this group because we felt so strongly about their music.”

Bev Paul, GM of Sugar Hill, says, “We directly attribute a great deal of Nickel Creek’s record sales to exposure the group received on CMT. With Nickel Creek, we came to CMT with the right look and the right sound at the right time.”

Nickel Creek member Chris Thile says, “I was blown away that CMT played our videos so much. Being on CMT legitimized us to a lot of people in the industry.”

Since CMT weighed in with its support of Nickel Creek’s eponymous debut album, the set has rocketed up the Billboard Heatseekers and Top Independent Albums charts and has remained a steady seller. In addition, Sugar Hill’s Paul says that Nickel Creek’s CMT exposure led the band getting more radio airplay, as well as landing coveted appearances on Late Show With David Letterman and Late Night With Conan O’Brien.

Nickel Creek has also been nominated for vocal group of the year and the Horizon Award at this year’s Country Music Assn. Awards—a rare achievement for an act on an independent label. Adding to the accolades, Time magazine recently named Nickel Creek one of five music innovators for the millennium.

Following Nickel Creek’s example isn’t easy, though. Many of the national music-video networks are playing fewer videos than they did five years ago (Billboard, Feb. 17), making competition for airtime more intense. While indie-label artists may often find a home on local/regional networks, they hold their breaths in hope that the network networks are”. (Continued on page 94)
William Morris Felicita A Nuestros Artistas Nominados Al Grammy Latino 2001

**Aterciopelados**
*El Álbum*
Grabación Del Año
Mejor Canción Rock

*Gozo Poderoso*
Mejor Interpretación Vocal Rock Duó O Grupo

**Juanes**
*Fijate Bien*
Grabación Del Año
Album Del Año
Canción Del Año
Mejor Nuevo Artista
Mejor Solista Vocal Para Album De Rock
Mejor Canción Rock
Mejor Video Musical

**Luis Miguel**
*Vivo*
Mejor Álbum Vocal Pop Masculino

**Fito Paez**
*Rey Sol*
Mejor Solista Vocal Para Album En Rock
*El Diablo De Tu Corazón*
Mejor Canción Rock
Mejor Video Musical

**Rabanes**
*Rabanes*
Mejor Interpretación Vocal Rock Duó O Grupo

**Thalia**
*Arrasando*
Mejor Álbum Vocal Pop Femenino

*September 11, 2001*
**By Melinda Newman**

**Sacramento, Calif.**—As the California State Senate contemplates introducing legislation that could alter the way record companies and recording acts do business in the Golden State, artists and representatives for the labels are gearing up for battle.

“I think it’s quite possible that [the Seven-Year Statute] exemption could be repealed,” Don Henley told Billboard following the Sept. 5 hearing convened by state Sen. Kevin Murray, D-Culver City, chairman of the select committee on the entertainment industry. Henley, joined by fellow artists Country Joe Love, LeAnn Rimes, and Patti Austin, testified at the hearing. “If the recording-artist community would get together and show solidarity and demonstrate a genuine interest in having it repealed, I’m very sure we can get it repealed by early next year or summer. That’s going to be our goal.”

California Labor Code Section 2855—known as the Seven-Year Statute—limits the time individuals can be held to a record company’s services contract to seven years. But in 1987, the Recording Industry Assn. of America (RIAA) lobbied successfully to extend the statute to single recording artists. According to this amendment, Subsection B of Section 2855, “the label notifies the artist that he or she wants to be released from his contract after seven years, but the label can then sue for recovery damages for any undeveloped albums remaining in the contract. This was somewhat at the RIAA’s request, since the RIAA originally requested that contracts be extended to 10 years, plus possible extensions.

Although no decision has been made whether to introduce legislation to repeal the amendment, one senator, Richard Alarcón, D-San Fernando Valley, clearly had made up his mind by the end of the hearing. “I don’t think anyone should be locked into any corporation for longer than seven years,” he said. Alarcón is also chairman of the Senate Labor Committee.

Murray was more measured in his comments to Billboard but added, “I’m like Alarcón in terms of the Seven-Year Statute, but I don’t want to create something that is so onerous on one side or the other that it prevents both parties from wanting [to do business] in California.”

Should the amendment be repealed, that could be the case, warned Cary Sherman, RIAA senior executive VP/general counsel. “If this were actually repealed, it could have a profound effect on how record companies do business. They would lose the ability to do business in other states. Does that mean they’re going to stop signing California artists? Of course not, but it could mean there are different terms in California.”

Admitting Alarcón’s views, Sherman said, “We need to continue to educate the legislature and the public about what it is that record companies do and the value that they bring to artists, because it was clear to us that their role is simply not understood by the legislature and the public at large.”

When asked how the RIAA, which has a budget of excess of $40 million, would continue its efforts in California, Sherman said, “We’ve made no decision. We’ve had no discussion about what exactly we’re going to do next. The [California] legislature is about to adjourn [on Saturday (15)]. This is a longer-term issue than tomorrow.”

In a hearing that spanned six hours—the majority of which went to artists’ representatives and testimony from 18 witnesses, the two opposing sides often rancorously disputed the other’s claims. A number of the seven senators on the select committee asked probing questions of the witnesses, but often they wandered in and out of the hearing; at times, only two senators were present. At one point, when Murray asked love to allow National Academy of Recording Arts and Sciences chairman Michael Greene to testify before her, she pointedly asked, “Are senators going to keep leaving?”

**ARTISTS’ FEARS**

Subsection B’s provision that allows labels to sue artists for millions of dollars for albums that they haven’t even recorded struck the artists’ representatives as a particularly frightening, if somewhat nebulous, concept.

“My big problem here is [labels] want to get damages for albums that they haven’t actually signed the option for. That makes no sense to me,” attorney Jay Cooper said. “When I signed the option and the artist fails to deliver, I understand—they’d have a lawsuit for damages, they’re entitled to that. But how can you now sue for damages for albums on which you haven’t exercised an option?”

Artists’ representatives claimed discrimination in that they are the only workers signed out under the Seven-Year Statute’s subsection. They also charged that labels could not make the commitment themselves.

“Artists’ representatives claimed discrimination in that they are the only workers signed out under the Seven-Year Statute’s subsection. They also charged that labels could not make the commitment themselves.”
### Artists & Music

**Executive Turntable:** Manhattan Records names Al Rif Mardini and Ian Ralffin co-VP/EMMs.

18. Diana Krall teams with arranger Claus Ogerman for a set of pop standards on Verve.


**Boxscore:** Janet Jackson’s New York and Chicago gigs gross more than $5.5 million.

### Features

**Merchants & Marketing**

65. Music is positioned to further drive car manufacturer advertisements.

66. Declarations of Independents: Memphis garage and frat bands are remembered.

67. Retail Watch: Borders kicks off a developing artist campaign.

69. Sites & Sounds: Universal’s GetMusic info a TV distribution deal with MuchMusic USA.

70. Home Video: Franc Roddam’s Quadrophenia gets the DVD-Audio treatment, courtesy of Rhino.

### Programming

75. Classic rock format tops album rock for the first time ever in the spring Arbitron ratings.

### Rock ‘ROlls On:**

Michael Jackson makes a bold 34-11 move on The Billboard Hot 100, as “You Rock My World” (Epic) gains enough airplay to hover just outside the top 10. It’s his biggest hit since “You Are Not Alone” hit No. 1 six years and two weeks ago. If Jackson can move up just one notch next week, he will have his first top 10 hit since then. More important, it will be the 28th top 10 of his solo career. That will break the current tie with sister Janet, who scored her 27th top 10 hit with her latest single, “Someone to Call My Lover” (Virgin), which slips 3-4.

If “You Rock My World” reaches the top 10, it will also add to the total of top 10 hits garnered by producer Rodney Jerkins. The Michael Jackson song will be Jerkins’ eighth top 10 hit and his first since Toni Braxton peaked at No. 2 in May 2000 with “He Wasn’t Man Enough.”

Should “You Rock My World” go all the way to the top of the chart, it will be Jerkins’ fifth No. 1, following “The Boy Is Mine” by Brandy & Monica, “Angel of Mine” by Monica, “If You Had My Love” by Jennifer Lopez, and “Say My Name” by Destiny’s Child.

“Rock My World” would become Jackson’s 14th No. 1 song. “Rock My World” hit No. 10, not counting his hits with the Jackson 5. The only acts with more are the Beatles (20), Elvis Presley (17), and Mariah Carey (15).

When “You Are Not Alone” was top, Jackson had the longest career chart span of No. 1 hits, with 25 years, seven months, and one week between “I Want You Back” and “You Are Not Alone.” If “You Rock My World” does achieve pole position, Jackson’s career span would expand again, to 31 years. Yet that would not be enough to put him in first place. Tiber took a very comfortable lead in 1991, with 23 years, seven months, and three weeks between “I Got You Babe” and “Believe.”

**MESSAGE IN THEIR MUSIC:** It was exactly 38 years ago this issue that the O’Jays made their first appearance on a Billboard chart, when “Lonely Drifter” entered The Billboard Hot 100 at No. 96. The Canton, Ohio, trio celebrates that anniversary with a new single, as “Let It Ride” holds at No. 68 on Hot R&B/Hip-Hop Singles & Tracks. “Ride” marks the 10th chart position on which the O’Jays have had chart entries, through a career that has taken them from Imperial To Bell, Neptune, Philadelphia International, Atlantic, TSO, EMI, StepSun, Global Soul, and their new home, RCA.

The O’Jays are one of four acts on this issue’s R&B chart that made their first appearance on that tally in the ‘60s. The Isley Brothers fall 3-7 with “Contagious” (DreamWorks), Michael Jackson’s “Bubbles” from 30-17 with “You Rock My World” (Epic), and Marvin Gaye slips 18-24 on Erick Sermon’s “Music” (NY.La/Def Squad/Interscope).

She is the best-selling female recording artist of all time, with **15 #1 singles** and the most #1’s ever by a female solo artist.

She holds the record for having the **longest running #1 song** on the Billboard Hot 100 (**16 weeks**) and more weeks at #1 than any other artist (**61 weeks** total in her career so far)

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The album features eleven new Mariah Carey recordings, including the hits "Loverboy" and "Never Too Far"

With guest appearances by Eric Benet, Busta Rhymes, Cameo, Da Brat, DJ Clue, Ludacris, Mystikal, Nate Dogg, and more!

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Plus "Forever May Not Be Long Enough" Theme From The #1 Movie The Mummy Returns
Also Includes The Bonus Remix Of "Deep Enough" From The Hit Movie The Fast And The Furious
On Tour This Fall With Jane's Addiction

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Tricky Appears Courtesy Of Hollywood Records Produced by LIVE, Railo, and Alain Johannes Mixed by Tim Palmer for Worlds End (America), Inc.
Except "Forever May Not Be Long Enough" Produced by Glen Ballard Mixed by Chris Lord-Alge Management: Kurfirst/Blackwell
BY RAY WADDELL  
NASHVILLE—Adding further muscle to what has already been a remarkable year of touring, U2 will revisit North America for another 22 dates in October and November. Billboard has learned. An official announcement is expected Sept. 11.

Having already wrapped legs in the U.S. and Europe, the Irish quartet will kick off round two of its Elevation tour at Notre Dame University (home of the Fighting Irish) in South Bend, Ind., where U2 will play the 12,000-capacity Joyce Center Oct. 10.

Half the cities on the second round are repeat markets from the first leg of the sold-out tour, including Montreal (Oct. 12), Chicago (Oct. 15), New York (24), East Rutherford, N.J. (28), Philadelphia (Nov. 2), Denver (7), and Los Angeles (12). Given that U2 has committed to 22 dates and only six markets are on the route, several multiples are expected.

Why are half the cities on the second North American leg return engagements as opposed to new markets? Primarily because business was left on the table in these markets. “We felt we did dramatically underplay some of these major markets,” says Arthur Fogel, president of touring for Clear Channel Entertainment (CCE), worldwide producers of U2’s Elevation tour. “We felt it was important to go back and play them again.”

One repeat market is Philadelphia, where U2 notched two sellouts at the First Union Center that grossed over $3 million. “We’re thrilled to have another date. They did outstanding business the first time,” says Peter Lukko, president of the First Union Center. He adds that the general admission floor setup, which was met with skepticism by many when the tour was announced, worked beautifully. “There were no security issues whatsoever. These guys are great planners.”

Officials at the United Center in Chicago, where U2 played four sellouts last May (grossing $6.4 million), are also happy for another shot at the band. “Logistically it was a great show,” says Terry Savarise, executive VP of operations at United Center, adding he wasn’t surprised U2 opted to return to the Windy City. “Chicago has always been a great market for U2.”

Alb fair, U2 has played 50 dates in North America and 33 in Europe on this trek, all of which sold out. To date, the tour has grossed $105 million; the remaining dates, which will be the last for this tour, should take U2’s gross close to $135 million for the year. Such numbers make a strong case for U2 as 2001’s top touring act in the world.

As tours go, Elevation appears to be that rare unqualified success among critics, fans, venues, band, and producers. “It has been an unbelievably smooth tour,” Fogel says. This is Fogel’s second U2 tour; he and partner Michael Cohl produced U2’s PopMart stadium tour before Cohl’s touring company, The Next Adventure, was acquired by CCE (formerly SFX).

Fogel, hired by Cohl in 1981, remains based in Toronto and under CCE retains a team that has produced four Rolling Stones world tours, Pink Floyd’s final stadium tour in 1994, every David Bowie tour since the late 1980s, last year’s Crosby, Stills, Nash & Young and Marc Anthony tours, and this year’s sold-out Madonna tour, which itself will gross $75 million from just 49 dates.

In addition to Fogel, the Toronto-based CCE team includes Jerry Barad, bookings; Steve Howard, tour operations; Susan Rosenberg, marketing; Craig Evans, tour rep; Tres Thomas, tour rep; Eric Kert, business affairs; and production guru Jake Berry. (Cohl has stepped into a consultancy role. Under Cohl and Fogel’s direction, this team pioneered seamless international tour production, including booking, sponsorships, and merchandising.

“Probably the most important element of what we’ve done is establish the international one-stop shopping concept and bring everything to the table in terms of ancillary revenues,” Fogel says. “Michael [Cohl] has been very key. We’ve managed to put together a fantastic team of people. That’s the key.”

PINO AIMS TO REFRESH EMI LATIN USA’S ROSTER

BY LEILA COBO  
MIAMI—Just one workday after his appointment as president/CEO of EMI Latin USA, Jorge Pino is already well on his way to finalizing a new management team for the label and giving new direction to a company that has been virtually rudderless for the past five months.

“My focus is going to be artist development in all genres,” Pino says. “EMI has historically been a very strong label in the regional Mexican side. We’re going to maintain that and more. We want to take the labels regionally to a higher level, and we’re going to develop a strong pop, alternative, and tropical roster.”

Pino, who spent five years with Sony and was most recently Sony Latin senior VP/GM, was instrumental in building Sony Discos’ successful Latin pop division, developing the careers of such acts as Ricky Martin, Chayanne, Jaki Velásquez, Azul Azul, and Shakira. Expectations within the industry are high about what he can accomplish leading his own company.

“He is directly connected with the development of excellent product,” says Mauricio Abadía, senior VP/GM of Crecent Moon Records. “His appointment benefits not only his label but the entire Latin music movement in the U.S.”

President/CEO of EMI Recorded Music (Latin) Rafael Gil—who spent months interviewing potential candidates—says, “He wanted to play in the big leagues. Aside from his knowledge of the business and his multinational experience—he’s lived in several countries and held different positions—I like his ability to relate and interact with artists and everyone else around him, plus his abilities in this market, concretely in marketing, promotion, and artist development.”

Aside from organizing his team, Pino’s first major short-term goal is to maximize EMI’s current acts, including major names like Thalía, Carlos Vives (whose new album is due this fall), and chart-toppers A.B. Quintanilla y los Kumbia Kings.

“I am already working on a marketing strategy to spread the Kumbia Kings phenomenon throughout the U.S. and Puerto Rico,” Pino says. “They have tremendous crossover potential in both the Tejano and English markets.”

Pino is widely recognized as one of the successful pioneers in crossing acts over to the English market, he says that is that not his immediate priority. “It will happen naturally. But my major priority is to develop him in the Latin market first.”

Other plans include developing EMI’s fertile roster of alternative acts and then “refreshing” the roster with new signings—in all genres—as soon as possible.

“I want to have a company whose ears are on the street,” Pino says. “I want to be involved with all market movements, and we’ll do that by having people at the street level.”
AALIYAH DANA HAUGHTON
JANUARY 16, 1979
WE WERE GIVEN A QUEEN
AUGUST 25, 2001
WE WERE GIVEN AN ANGEL

WE WERE GIVEN AN ANGEL

AALIYAH HAUGHTON, CINA SMITH, KEITH WALLACE, ERIC FORMAN, ANTHONY DOED, DOUGLAS KRATZ, SCOTT GA-LIN, CHRISTOPHER MALDONADO, LUIS ANTONIO MORALES BLANES

REST IN PEACE

www.americanradiohistory.com
‘Weapon’ Tops VMAs

Fatboy Slim Video Picks Up Six Awards From MTV

BY CARLA HAY
NEW YORK—Picking up six awards, Fatboy Slim’s “Weapon of Choice” video was the biggest winner at the 2001 MTV Video Music Awards (VMAs), held Sept. 6 at the Metropolitan Opera House here.

“Weapon of Choice”—the show’s top contender with nine nominations—won awards for breakthrough video, best direction, best choreography, best art direction, best editing, and best cinematography.

This marks the first time in VMAs history that a video without an appearance by the artist has swept the awards. Directed by Spike Jonze, the clip for “Weapon of Choice” features actor Christopher Walken dancing to the song.

Videoclip videos eligible for this year’s awards premiered on MTV between June 10, 2000, and June 8, 2001. The awards are voted on by music industry professionals and MTV viewers.

BY WOLFGANG SPAHR
BERLIN—Moves to make Super Audio CD (SACD) an industry standard received a boost Aug. 25, when Universal Music Group (UMG) signed on to format the Consumer Electronics Show in Berlin.

Universal, EMI, Virgin, Sony, and ZTT Records used the occasion to reveal plans to release a number of their major acts on SACDs over the coming months. The SACD format has been jointly developed by Philips and UMG plans to release a combination of best-selling new releases and catalog on SACD. Many of the releases will incorporate the multi-channel surround-sound capabilities of the SACD format.

“With the increasing penetration of Super Audio CD players in the marketplace, UMG recognizes the substantial potential for this innovative new format,” said Jorgen Larsen, chairman/CEO of Universal Music International. “By making titles available on Super Audio CD, UMG intends to help drive the growth of this high-quality, secure music format, with its many benefits for consumers and recording artists. The objective is to make Super Audio CD a standard for the industry.”

The combination of SACD’s high-quality stereo and multi-channel surround sound enables consumers to get as close as possible to the studio master quality experience. In addition, SACD technology incorporates a unique set of copyright-protection measures, providing better protection of artists’ rights.

Following successful projects in Belgium, Germany, and the U.K., EMI is to release a number of its major artists on SACD over coming months. Initial plans see EMI releasing 17 titles on SACD. EMI is also establishing an SACD production center at its Abbey Road Recording Studios in London.

Artists in discussion for the first batch of releases include Geri Halliwell, Fun Lovin’ Criminals, Beverly Knight, Coldplay, Joe Cocker, David Bowie, Pet Shop Boys, Tina Turner, and Paul McCartney.
Your enthusiastic and creative spirit will be missed; we will honor you by working in that spirit everyday.

- Douglas Kratz
- Aaliyah Haughton
- Gina Smith
- Keith Wallace
- Anthony Dodd
- Eric Forman
- Scotty Gallin
- Christopher Maldonado
- Luis Antonio Morales Blane

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Tweaker’s Moody ‘Attraction’ Rocks Six Degrees

BY JILL PESSELNICK
 LOS ANGELES—When he first saw Joe Sorren’s painting “Elliott’s Attraction to All Things Uncertain,” producer/remixer and ex-Nine Inch Nails-vocalist Chris Vrenna says it was almost like looking at his mirror image. In fact, the painting directly inspired The Attraction to All Things Uncertain, Vrenna’s solo debut recorded under the moniker Tweaker. The set is due Sept. 18 on San Francisco-based Six Degrees Records.

A moody project that blends aspects of electronica and rock, Attraction traces the story of Elliott, the subject of Sorren’s painting. The artwork, which features a sometimes blurry, sometimes vivid brushwork style, depicts a bespectacled man/boy (Elliott) with an oversized head and spindly arms sitting before a typewriter, a cup of coffee at his side and a painned expression on his face.

Vrenna identified immediately with Elliott when he spotted the work in Hollywood Hills’ Waxploration gallery four years ago. “It just overwhelmed the room and me, and I just walked up to it and sat there for the longest time going, ‘Geez, that’s beautiful!’” he recalls. “I’d go back and visit it once a week or so, just get a cup of coffee, go to the gallery, and just stare. The whole time I’m forming the album, and the two just kind of clicked.”

Rather than make an electronic music record that conveyed a series of “weird noises,” Vrenna wanted to evoke emotions in his songs. With the Sorren painting hanging in his studio (a friend purchased it for him), the 13-track project came together as the story of a person who is confused about his life’s purpose and who ends up stronger and better able to accept challenges and his own shortcomings. “It does move, I think, from a sad place to maybe a happier place or a stronger place,” says Vrenna, who is managed by Jeff Antebi of Los Angeles’ Waxploration Entertainment. “It may not be the nice, neat Hollywood ending, perhaps, but at least there’s been progress, which is more realistic anyway.”

Most of the album’s tracks are emotive electronic pieces that feature percussion and synthesizer builds offset by everything from dense, guitar work on “Swamp” to robotic sounds on “Microsize Boy.” The only song without drums is “The Driveby,” the suspenseful midpoint of Elliott’s story of personal discovery.

At the four intersections propelling Elliott’s journey where Vrenna felt vocals were crucial, guest singers were enlisted. David Sylvian, the one-time frontman of the group Japan, lent his talent to the album’s first single, opening track “Linoleum.” The song is a textural, tense work, climactic in a striking guitar bridge. A Linoleum EP was released Aug. 21 on Six Degrees and features five remixes of the song by the likes of Josh Wink, Wamhh, and Paul Ieary.

Will Oldham worked on “Happy Child,” one of the first tracks Vrenna created for the project. Ex-Shudder to Think vocalist/guitarist Craig Wedren is featured on the tunes “Take Me Alive” and “After All.”

Vrenna, whose music is published by Pink Lava/Almo Music (ASCAP), had specific ideas for these vocal-enhanced tracks and worked closely with each contributor on song lyrics. Wedren says, “When we were working together, [Vrenna] would say, ‘OK, we’re at this point in the story. It’s hopeful or mournful, or we’re going into a dark night.’ I understood his story and the plight he wanted to tell.”

The connections Tweaker has to Shudder to Think, Sylvian, and Nine Inch Nails will be used by Six Degrees to promote the album. Director of marketing Jennifer Matthews says that a partnership with New York City-based companies Big Champaigne and Crush Media will target a full-blown radio and retail campaign involving listening stations and in-store cards being coordinated for national and independent stores. One hit single, “Microsize Boy,” will be released Oct. 16 on Six Degrees.

The set is a spooky soundscape without guitars, drum machines, or synthesizers, in keeping with the game’s late-1980s time frame.

Columbia Trumpets Chris Botti’s Blue-Hued ‘Night’

BY STEVE GRAYBOW
 NEW YORK—Contemporary jazz trumpeter Chris Botti says that a room with a view helped shape the midnight-blue-hued sonorities of Night Sessions, his Columbia Records label debut, due Oct. 30.

During a two-year tour as a member of Sting’s band, the Oregon native found a 10-week window between tour dates to write and record an album. Botti rented a house in the Hollywood Hills of California and began composing. “There was a beautiful view from the house, and it inspired my writing,” he recalls. “When you are writing instrumental music, it is helpful to write from a visual perspective, because your emotional response to a scene often translates into a composition.”

Locate further shaped the project when noise from a nearby construction site forced the musicians to record the entire project after sundown. This added to Botti who refers to as “the sensuality of the record,” giving it “a real after-dark vibe.” He notes, “It was in a good mood, I was at the top of my game from being on tour, and these elements had a positive effect on my writing and playing.”

Night Sessions is Botti’s fourth solo set; his last, Slow Down the World, appeared on GRP/Verve in 1999.

A musician who has explored genres ranging from contemporary jazz to eclectic art-rock, Botti says that the greatest challenge in creating the radio-friendly fare heard on Night Sessions was balancing the musical influences of such players as Miles Davis and Chet Baker with his love of pop songs: “I try to make improvisational music but music that is also married to songwriting. The difference is that jazz is an immediate art form, while pop is labored over.”

Drawing inspiration from “eclectic, moody English pop artists” like the Blue Nile and David Sylvian, as well as Europe’s tripppy Café del Mar club scene, Botti composed the majority of Night Sessions’ material, often in collaboration with producer/keyboards/player Kipper. But the track bound to garner the most attention is “All Would Envy,” a previously unreleased Sting composition. The song was written during the sessions that would yield Sting’s 1999 Brand New Day album—on which Botti performed—and features vocals from Shawn Colvin.

Sting explains that the song “tells the tale of an older man and his attractive young wife. Everyone envies the man because his wife is so young and attractive. It eventually gets a bit darker, and no one envies him anymore.”

A personal favorite of Botti’s, the unused song was given to him by Sting in appreciation of the trumpeter’s contribution as featured soloist in the Brand New Day band. Sting says the simmering bossa nova rhythm that Botti utilizes on the track “remains true to the spirit” of his original demo; guitarist Dominic Miller adds appropriately Brazilian-flavored nylon-string lines.

To create a buzz far in advance of street date, Columbia began working Night Sessions’ first single—the Botti/Kipper collaboration “Streets Ahead”-to contemporary jazz radio in late August. Senior VP of Columbia Jazz and Legacy Recordings Jeff Jones expects to release three or four tracks to jazz radio in the coming year and allows that the label’s radio campaign will most likely include working “All Would Envy” to adult pop radio. The track is published by Steeplecreek (Overseas) and administered by Magnetic Publishing and EMI Blackwood Music. BMI’s compositional rights are published by Muter Music. ASCAP.

Night Sessions will hit retail shelves at Columbia’s “discovery” list price of $12.98; Jones hopes that consumers will be able to purchase it on sale for around $10: “You have to be competitive, price-wise, and let it find its audience and build momentum.”

A Sept. 25 media showcase in Los Angeles and an Oct. 2 date at Joe’s Pub in New York City have been planned; Jones says that exposing Botti beyond the jazz audience through TV appearances is also a key component in developing the artist.

Although much of Night Sessions is informed more by Botti’s melodic pop sensibilities than by jazz improvisation, the trumpeter is admiring that drawing influence from both sources will ultimately draw more people to his music. “Hopefully, people who listen to what we do will gravitate toward this kind of music. These songs could just as well have all had lyrics, because the melody has a singing nature. The only difference is that it is played on trumpet.”
Krall, Ogerman Craft 'Look Of Love'
Verve Pop Standards Disc Features 'I Remember You,' 'S'Wonderful'

BY LARRY LeBLANC
TORONTO—Diana Krall, revered by critics and consumers alike as one of today's preeminent jazz singers, returns Sept. 18 with The Look of Love—a Verve release that strives to broaden her creative palette to include torch songs. The hazy, melancholy collection of ballads showcases a mature stylist who is blessed with superlative material and deft collaborators—most notably her longtime producer, Verve Music Group (U.S.) chairman Tom Lipuma, and German arranger/conductor/composer Claus Ogerman.

"I put my trust in Claus," the 36-year-old Krall says. "I knew he'd write the right arrangements. Tommy always brings out the best in me."

Krall's previous album, 1999's When I Look on Your Eyes, was her first for Verve. The album sold 987,000 copies in the U.S., according to SoundScan. The label reports that it sold an additional 1 million units abroad, including 300,000 units in Canada. Among its honors was a Grammy award for best jazz vocal performance, female.

Verve has successfully marketed Krall as an artist unhindered by niche boundaries. "This may be jazz, but it's pop marketing time," says Ron Goldstein, president of the Verve Music Group. "We expect to ship over 400,000 units initially. Retailers are telling us that this is their Christmas adult record."

Stewart Duncan, director of music & video at Canada's 90-store Indigo Books and Music chain, predicts, "It will be one of our big albums of the fall."

A worldwide launch of the album begins Sept. 19 with Krall performing with an orchestra at Toronto's historic Union Station. A 14-date Canadian tour kicks off Oct. 5 in her hometown of Nanaimo, British Columbia. Preparing for her sixth album, which features such pop standards as "S'Wonderful," "I Remember You," "May You'll Be There" and the Burt Bacharach/Hal David title track, Krall first played some recordings she treasured one night at her New York City apartment. Among them were Nat King Cole's "Love Letters" and Julie London's "Cry Me a River," which she has also recorded. She told Lipuma it would be marvelous to work with Ogerman, acclaimed for his arrangement work with George Benson (whom Lipuma has produced), Barbra Streisand, Antonio Carlos Jobim, Astrud Gilberto, and João Gilberto. When Krall was in Munich last year, Lipuma arranged for the two to meet.

The Look of Love fondly recalls Frank Sinatra's hipster/swinger era with Capitol Records from 1953 to 1959, when he worked with such arrangers/producers as Nelson Riddle, Billy May, and Gordon Jenkins. Actually, many of the tunes were recorded separately and were intended to work with Ogerman, acclaimed for his arrangement work with George Benson (whom Lipuma has produced), Barbra Streisand, Antonio Carlos Jobim, Astrud Gilberto, and João Gilberto. When Krall was in Munich last year, Lipuma arranged for the two to meet.

The album isn't a tribute to Sinatra, Krall stresses. "Everything I do as a performer is a tribute to Sinatra, Nat King Cole, Carmen McCrae, and pianist Jimmy Rowles. But, when we were listening to a playback of 'I Get Along Without You Very Well,' Claus, with his dry wit, said, 'We have to sock it to Nelson.' He's 70, and he wanted to pay our respects to Nelson Riddle."

Sessions for the album began with Krall and her quartet recording at the Avatar Studios in New York City in January. This was followed by March sessions with the London Symphony Orchestra at studio 2 of Abbey Road Studios in London, once home to the Beatles. Several tracks were later recorded with a studio orchestra at Capitol Studios in Hollywood.

"It was emotional being at Abbey Road because of its historical significance," Krall says. "Walking down that hallway to Capitol with photos of Keely Smith, Dean Martin, Nat King Cole, John Coltrane, and Frank Sinatra was also very inspiring."

Says Goldstein, "Diana has grown in a lot in the past two years. Her confidence has soared, and you can see it in her voice."

Krall agrees: "My glasses are very rosy right now, [Veteran arranger] Johnny Mandel called to say he loves the record. I have a wonderful boyfriend and family. I'm very lucky."

Krall is booked and co-managed by Sam Feldman and Steve Macklam of S.L. Feldman & Associates in Vancouver, British Columbia.

In The Works

• David Bowie and Sean "P-Diddy" Combs have completed a cover of Bowie's "This Is Not America." The tune was written for the upcoming film Training Day (due Sept. 21). The song, which has been retitled "American Dream," is a Warner Bros. project.

• On Oct. 23, Jive will issue Backstreet Boys' greatest hits CD, Chapter 1, with an accompanying home video on VH$ and DVD. The release will include one new tune, "Drownin'," for which the act filmed a video in Los Angeles with directors Paul Boyd (Sting, Shania Twain). The single is due Sept. 17.

• Paul Weller is set to release a new live acoustic album featuring tracks from throughout his career. Days of Speed (Polydor U.K.) was recorded during his recent worldwide tour and shows Weller playing songs that he hasn't performed in 10 years. The set includes tunes originally recorded by the jam and the Style Council, in addition to Weill's solo material. No word yet on whether Days of Speed will be available in the U.S.

Miranda Takes a Bow. Virgin newcomer Miranda Lee Richards recently stopped by her label's Beverly Hills, Calif., office to play a few songs from her debut, Herethereafter, which was released Aug. 25. The artist is preparing to hit the road this fall in promotion of the project. Pictured, from left, are Ashley Newton, co-president, Virgin Records America and senior VP of A&R for Virgin Music Group Worldwide; Richards; and Ray Cooper, co-president, Virgin Records America.
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www.americanradiohistory.com
Virgin’s U.K.-Born Gorillaz Ride Stateside Success

BY RASHAUN HALL
NEW YORK—Planet of the Apes isn’t the only simian-based artistic endeavor that’s been making noise this summer. Parlophone/Virgin act Gorillaz have been steadily climbing the charts since their eponymous debut dropped 10 weeks ago (June 19). Debuting at No. 39, Gorillaz currently rests at No. 21 on this week’s Billboard 200—and it shows no signs of slowing down.

Gorillaz is the brainchild of Blur frontman Damon Albarn and Tank Girl creator Jamie Hewlett. It’s an animated quartet (Noodle, Murdoc, 2-D, and Russell) that, visually, exists only in a virtual world, which may be visited at gorillaz.com. Albarn’s various collaborations with Dan the Automator and members of Buena Vista Social Club, Cibo Vista, Tom Tom Club, and other acts provide the group’s soundtrack.

Albarn says the project was the result of he and Hewlett “reaching a point in our lives where we were both 30 and really wanted to inject some kind of new impetus into our whole reason for doing what we do.” After achieving success abroad via U.K.-based Parlophone, the project was brought stateside by Virgin.

“We thought that the animation would be a central part of it, because it is so dynamic and well-executed,” Virgin president Ray Cooper says. “But it wouldn’t work unless the music was there as well. With the construction of both the music and the visuals being so truly original, there’s nothing to compete with it in the marketplace.

“We wanted to come staggered in terms of a release after the success we had in Europe—we had already done over a million units by the time we were prepared to release the album stateside,” Cooper says of the album’s setup. Fortunately, as soon as MTV2 saw the video [for first U.S. single “Clint Eastwood”], they loved it. They became the driving force of the setup.”

According to Tom Calderone, senior VP of music and talent for MTV, “Clint Eastwood” spoke for itself. “We loved the creative and artistic approach the video took. It has a great story and the ‘Thriller’ angle was great.”

The “Clint Eastwood” clip was featured in the network’s Buzzworthy and MTV360 campaigns, before crossing over to heavy rotation on MTV. The clip has also been nominated for the first-ever MTV2 award, to be handed out at the 2001 MTV Video Music Awards.

“We truly felt that [Gorillaz] would appeal to our audience,” Calderone says. “Even those who may not be fans of Blur will love this.”

According to some retailers, there was heavy word-of-mouth building on the project—thanks, in part, to the album’s international success.

“We had a buzz happening long before the album’s domestic release,” says Vince Szydlofski, VP of product for the Los Angeles-based Virgin Megastores chain. “Being a U.K. brand, having an album from a supergroup that features members of Blur, Morcheeba, and Dr. Octagon—the hype prior to release was pretty big. We sold 5,000 units prior to the U.S. release. The album hasn’t left our top 5 since its U.S. debut.”

The album was recently featured in the chain’s Virgin Recommends campaign. Employees throughout the chain select (by ballot) their favorite current emerging act releases to be promoted in-store and with a free-with-purchase CD sampler.

Radio has since picked up on the group, too. “We thought that the alternative rock format, with interest from KROQ in L.A. would be the first port of call,” Cooper says of the label’s radio push. “Lately, we’ve been getting radio stations that lean urban.”

The future of the Gorillaz project looks bright, with the possibility of live shows and animated specials on the horizon. “We had so much in front of us in terms of promotion—normally you’re looking at a project where you’re doing a lot of your work up-front, in terms of radio and trying to make it fit as many formats as possible,” Cooper says. The group is managed by Niamh Byrne and Chris Morrison at London-based CMG. Its material is published by various ASCAP and BMI-affiliated companies.

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BY DEBORAH EVANS PRICE
NASHVILLE—For contemporary Christian veteran Michael W. Smith, recording Worship (Reunion, Sept. 11) was as natural as attending church on a Sunday morning.

Though he has scored hits on mainstream pop radio like “Place in This World,” Smith’s heart is in praise and worship music, the fastest growing genre within the contemporary Christian market. (It’s also a genre that often involves labels recording worship leaders and congregations at live events.)

Smith, who cut Worship at Carpenter’s Home Church in Lakeland, Fla., June 1, is heralded as one of the praise and worship community’s most gifted worship leaders, a role he fills at his home church in Franklin, Tenn., and at such industry gatherings as the Gospel Music Assn.’s annual convention.

“I’ve been leading worship for 20 years,” Smith says. “Two things really inspired me to do this record. One was things happening at our church—things that were extremely powerful and levels of worship that I’ve never been to in my life.

“The other thing,” Smith continues, “was my involvement in the Call youth rally in [Washington] D.C. last year. There were a million kids on the Mall, just in common worship, in prayer, fasting and weeping. That thing was really life-changing for me.”

On Worship, Smith enlisted friends Amy Grant, Cindy Morgan, Out of Eden, Greg Long, Ginny Owens, Chris Rice, and others, including attendees at the two-hour service in June. “We didn’t rehearse any of the crowd,” says Smith, who is managed by Michelle Fink at Nashville’s GET Management and booked by John Huie at the Creative Artists Agency in Nashville. “We set up microphones all around the auditorium. I wanted to capture people singing, and that’s what we did.”

Though Smith has written most of his previous albums, he only penned two tunes for Worship. (Those songs are published by Word Publishing, ASCAP.) He covers material by Paul Baloche and Lenny LeBlanc, among others: “I picked out the 12 songs that to me stood on my heart the most.”

Smith’s last album, 2000’s Freedom, was an instrumental project. He admits that he passed before issuing another specialized album so soon. But in the end, he decided to follow his heart. “I probably would have thought more about that in the early days, but at this point, I really don’t care.”

And he’s being rewarded for his attitude. Reunion launched a pre-sale campaign at specialty retail, and sales have been brisk. “We think it will be our biggest-selling pre-sale ever,” says Bob Rush, senior music buyer for the Family Christian Stores chain. “It’s already close to eclipsing our best one ever, which was dc Talk. We’ve sold 7,000 and hope to pre-sell 15,000-20,000.”

Consumers who pre-purchase Worship will get another Smith CD as a premium. The pre-sale campaign started in mid-July.

Smith also headlines the Songs4Worship tour this fall, a multi-artist praise and worship event spawned from the best-selling Songs4Worship continuity series, a partnership between Integrity Music and Time Life Music. Launching Oct. 11, the 10-date outing will also feature Darlene Zschech, Don Moen, Nicole C. Mullen, Cadmon’s Call, and Watermark.

Reunion senior VP/GM Dean Diehl considers this the best recording of Smith’s career. “He’s taken everything that is Michael W. Smith and put that together with time-tested songs—all I’m trying to do is keep up.”

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ARTISTS & MUSIC

‘Worship’ Inspires Smith’s Latest Reunion Set

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Familiar Face Lends Hand To Merge’s Superchunk

BY MOIRA MCCORMICK

As Superchunk eyes the Sept. 18 release of its eighth studio set, Here’s to Shutting Up, the venerable rock outfit says that the key to longevity is staying independent.

“It’s being in control,” says group co-founder Mac McCaughan, who serves as its lead vocalist and guitarist. “Making your own decisions is the key to longevity in this business, doing promotions, touring.”

Superchunk is in a more felicitous position than many indie bands when it comes to determining its own fate, as the band operates its own successful independent label, Merge Records. It has an active roster that includes critical favorite Magnetic Fields. Merge was started by McCaughan and Superchunk bassist Laura Ballance in the band’s hometown of Chapel Hill, N.C.; label headquarters were recently relocated to nearby Durham.

“A few years ago, we finally got to the point where the label wouldn’t lose any momentum even when we were on tour,” McCaughan notes. “There are five other people who work at Merge besides us.”

Chicago-based independent Touch & Go manufactures and distributes Merge’s bigger titles to one-stops and retail music chains; Matador Records, with whom Superchunk issued three albums in the early ’90s, releases Superchunk’s albums in Europe.

For Here’s to Shutting Up, McCaughan, Ballance, guitarist-vocalist Jim Willbur, and drummer-vocalist Jon Wurster turned to producer Brian Paulson, who’d helmed Superchunk’s 1994 release, Foolish. It’s the first time the band has used the same producer twice. While “working with someone different each time is interesting to us, and adds elements of the unknown,” according to McCaughan, deciding to go with a familiar face (Paulson is also Wilbur’s housemate) had its advantages, too. “We’re comfortable with Brian; we know his records sound good.”

The result is the shimmering guitar-pop that is Superchunk’s trademark, with intriguing new elements—such as the pedal steel guitar wielded by guest artist John Neff of Japancakes on album track “Phone Sex.” The band’s songs are published by All the Songs Sound the Same Music, BMI.

“It’s a more mature Superchunk, more thought-provoking than in-your-face,” says Larry Mansdorf, buyer for the 22-unit Newbury Comics chain, which Mansdorf says has a “long and rich history” with Superchunk. “It maintains the key elements that people dig—that, smart, catchy songs. But it expands on what they’ve done in the past; the sonic expansion suits them well.”

First single is “Late Century Dream,” released to radio as a CD5 with three non-album cuts. Says Martin Hall, Merge’s head of promotion, “We sent it to 75-80 commercial stations—we mostly service their specialty shows.”

Hall notes, “Superchunk had [previously] tried the route of ‘let’s see if we could really do a push to commercial radio,’ and it was a waste of money. It’s hard to crack into commercial radio if you don’t have the resources.”

Superchunk, which is self-managed, is booked by Florence, Mass.-based Bob Lawton at Legends of the 21st Century.

(best of sessions)

As the live-performance TV series Sessions at West 54th enters its fourth year in 2001, it is a fitting place to honor the artists who have been a cornerstone of the station’s program. The only program of its kind, the unpredictability of the live sessions makes each performance a unique event.

For the best of sessions, the series will continue to showcase artists who have performed on Sessions at West 54th, from its first episode in 1997. The special will feature the best performances from the past three years, as well as some of the most intimate moments captured on camera.

The best of sessions will air on Public Broadcasting Service (PBS) stations nationwide on Thursday, August 23, 2001, at 9 p.m. ET.

www.americanradiohistory.com
By Wes Orshoski

NEW YORK—Alt-rock newcomer Pete Yorn recalls being struck by a most unsettling thought while listening to the final mix of his debut album, *Musicforthemorningafter* (Columbia), for the first time.

"I'm sitting with [bassist and friend] Walt Vincent listening to all the tracks, and I was like, 'Dude, this record is all over the place. [The label's] gonna kill us.'" He explains, "We always hoped that people would get it, but we were also kind of, 'Maybe we're the only people who like this kind of music.'"

That, of course, couldn't be further from the truth. Since its March 27 release, *Musicforthemorningafter* has become one of the most talked-about and acclaimed albums of the year. It is currently No. 156 on The Billboard 200.

Propelled by glowing reviews of Columbia's early advances and, more recently, by triple-A and modern rock programmers and MTV2's support of first single "Life on a Chain," the album has gone on to sell 133,119 copies thus far in the U.S., according to SoundScan. Its momentum seems to be building: VH1 recently added the "Life on a Chain" clip, and second single "For Nancy (I'm So It Already Is)" is nearing the top of the triple-A chart. (It was also serviced to hot AC, adult alternative, and modern rock last month.)

Yorn was certain that his debut—"a wonderful collection of midtempo ballads that stood out and ballads boasting both an indie rock spirit and irresistible pop twists—was accessible enough to charm a mainstream audience. But the 26-year-old singer—the brother of artist manager Rick Yorn—"had a bird's eye view of the process of *Musicforthemorningafter*"—proved his value to the label by helping launch the album's career.

"You never know if your record is going to be one of those great records that gets lost in the shuffle," Yorn says. "There's so many things that go into getting a record out there. Even if it's great, sometimes it doesn't get the attention it deserves from the label. I know if anyone could get it out there, Columbia could."

"And, ya know, I always believed in the record and imagined that [this level of success] would be possible," Yorn continues. "But I don't know if I had that kind of faith in people. I do right now.

"*MORNINGAFTER COMES FIVE YEARS LATER*

Yorn's breakthrough was about five years in the making. After graduating from Syracuse University with a speech communications degree in the spring of 1996, he moved to Los Angeles with some friends/handmates. They were certain it would only take a matter of a few gigs before the labels came a-knockin'. As those expectations went unmet, Yorn began to further hone his craft with steady gigs at L.A. venues, and Largo, thanks to Adam Cohen—son of singer songwriter Leonard Cohen and a college pal of Yorn's—who passed some of his early demo tapes to the club's manager.

At the urging of Rick Yorn—who now manages his younger brother with Dan Field at Artists Management Group in L.A.—Columbia GM Will Botwin visited the singer a few years ago at his L.A. home. Yorn played him a few songs in his basement, and Botwin agreed to sign the Montville, N.J., native almost immediately after he finished.

"It was just a gut feeling," Botwin says. "The guy is just good. It's that simple. I had no idea where the record was going to go in terms of his potential commercially. But I knew right away [that I should sign him]. It was a matter of, 'We'll figure it out later. Let's just agree that we're going to do something now.'"

During the writing and recording of the Ken Andrews-produced *Musicforthemorningafter*, Yorn's songs (published by Boyletown Music, ASCAP) continued to evolve, improving with each alteration, Botwin says. "[The album] continued to grow and grow and grow. We heard some demos that were good. We heard some rough tracks, and they were really good. He just kept upsizing our excitement. Every step of the way, he's exceeded our expectations. Our smiles just keep getting wider and wider."

The week after his album—on which he plays guitars, drums, bass, and tambourine—debuted, Yorn joined Semisonic for a tour of the U.S. "At first, no one really knew who we were," says Yorn. "There was, like, one kid in the crowd, who's like, 'I love the record' and knows every song. But then it just started building." Yorn says that by the time the trek reached L.A., its final stop, the crowds were singing his lyrics back to him.

After another opening stint with Blue Traveler, Yorn headlined a recently wrapped, MTV2-sponsored jaunt with DreamWorks act Ours. He is scheduled to play *Late Night With David Letterman* Sept. 24.

Yorn says the plan at the moment is to keep Yorn (booked by Don Muller and Jon Pleeter at L.A.-based Artist Direct) on the road and release a third and perhaps fourth single later this year.

*Musicforthemorningafter* has also benefited from its inclusion in the Virgin Megastores' Virgin Recommends program, a promotion highlighting the chain's employees' favorite current albums by developing artists (Billboard, June 2). Through July, the album was given prime endcap positioning, while its cover was featured (alongside new albums from Nick Cave, Nicka Costa, Whiskeytown, Basement Jaxx, and others) on signage in each of the chain's 21 North American stores.

As part of the promotion, each customer who purchased one of the recommended titles received a free enhanced CD containing a track by each recommended artist. "For Nancy" was the Yorn track on the sampler. (Virgin manufactured 60,000 copies of the disc.)

During the life of the particular Virgin Recommends promotion that included Yorn, the L.A.-based chain claimed 8.5% of market share on the title, senior music product manager Dave Carlin says.

Simplicity and catchy lyrics are part of *Musicforthemorningafter*’s attraction, Carlin says. "He's just got that folk-tinged pop-rock sound that really rings true. He's a fresh voice."

Yorn says he's completed the writing stage of his next album and has already recorded about six songs for the set, which Botwin says probably won't see daylight for at least a year.

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**CRI CHANGES:** Throughout the many changes in the classical music industry and fluctuations of the retail market of late, at least one tiny corner of the industry might have been expected to remain more or less unaffected: the handful of non-profit labels that exist to document contemporary music, funded by grants from public sources and private benefactors. In the U.S., the two best-known of these labels are Composers Recordings Inc. (CRI) and New World. But at the end of August, CRI announced the implementation of sweeping changes intended to save the label from a financial situation that was growing increasingly precarious.

Founded in 1954 by composers Otto Luening and Douglas Moore and arts administrator Oliver Daniel, CRI was established expressly to document the work of contemporary American composers, and innumerable composers had their first recordings issued on the label. During the mid-’90s, CRI enjoyed ever-increasing visibility in the media, launching such highly touted series as “Gay American Composers,” “Emergency Music” (focusing on non-academic, downtown New York City composers), and “American Masters”—a well-designed reissue series drawn from the label’s back catalog, arguably the single-richest source of recorded American music.

While such initiatives—implemented by former executive director Joseph Dalton, who left the company last year—reinvigorated the label’s moribund image and release schedule, for the most part they did not translate into massive sales. In recent years, CRI has been burdened with the typical costs that any record company faces in doing business, including the storage of a substantial overstock of product, made worse by growing returns from retail.

Other problems complicated the situation. In addition to maintaining redundant storage facilities, CRI faced the costs of shifting inventory from Koch International to Qualiton last year and bore the burden of the sales freeze Tower imposed upon Qualiton and other independent distributors earlier this year. With debts mounting, the label was forced to reduce its staff to a bare minimum. In addition, at the end of August, CRI vacated the spacious lower Manhattan suite that had been its home for the last 10 years, taking a smaller office in the same building.

“This probably wouldn’t have hit us as suddenly as it did if it weren’t for the retail market,” executive director John Schultz says. “We probably would have continued squeaking by, but when the Tower freeze went into effect, it was like a car slamming into a brick wall.”

Ironically, Schultz says that while retail sales plummeted, the label’s fund raising and direct sales were on the rise. He recently consolidated all of the label’s existing stock into a single fulfillment center in Plano, Texas, from which all orders—from both distributors and individual customers—can be fulfilled in 24 hours. With the resulting reduction in overhead, Schultz asserts, the label will be able to repay its debts while maintaining its current production schedule. “We realized, after weighing the scenario, that with these changes, we could actually survive without retail.”

The release schedule calls for seven new releases before the end of 2001, including individual discs by composers Dan Welcher, Richard Toensing, Eleanor Cory, and Andrew Wagar, as well as three releases in the Blueshift jazz series introduced this year. CRI plans to issue 30 new discs in 2002, making use of freelancers for design and possibly for marketing and promotion as well. CRI also launches a retooled, more user-friendly Web site (composersrecordings.com) Oct. 1.

Significantly, CRI will continue maintaining its policy of keeping all recordings available continuously—if not necessarily literally—in print. “If I’m out of a CD that only sold 10 copies last year,” Schultz says, “then to go and re-press 1,000 copies doesn’t make sense.” Instead, CRI will invest in CD-R duplication equipment, creating copies on demand to fulfill orders taken via the Web site.

“That disc will be deactivated at retail, because today most stores aren’t going to order it anyway,” Schultz says. “But a consumer will. We already have the booklets on hand, so the only thing missing will be the artwork on the CD itself. That way, we can always fulfill our mandate of keeping everything in print—but what you’re doing is turning it into a specialty item, handling it the same way you would a prized antiquity.”
College students have always stood at the forefront of social change. In the turbulent 1960s, civil-rights, women’s liberation and anti-Vietnam banners soared high at campuses across the country. Recent hot-button issues such as affirmative action have embroiled students and led to protests, sit-ins and petitions.

Alongside their role in often emotional political debates, college students have also served as cultural trendmakers. Napster’s popularity and notoriety, for example, sprang from dorm rooms with high-speed Internet connections. Forever changing the way we seek out music.

With this in mind, record labels recognize that college students are often key in building a buzz for their new and developing acts. College-oriented promotions factor into the majority of label marketing campaigns and typically include a combination of radio, retail, Internet, touring and lifestyle programs.

**GRASSROOTS PROMOTION**

For the independent label Beggars Banquet U.S., which specializes in British acts such as Badly Drawn Boy, college promotions are "part and parcel" of overall marketing strategies, says Joe Leashy Bleakley. In addition to releasing albums to college radio, the label hires outside companies such as the San Diego, Calif.-based Holiday Mainline to put up posters and hand out flyers in college markets. The company also targets regional video shows and retailers located near campuses. All of these programs, Bleakley says, serve to build up interest in an artist and can potentially lead to more prominent national acts.

Beggars act Tindersticks has been highly involved in college marketing in the U.S. Though the rock group, which formed in the early 1990s in the UK, has garnered a well-established popularity at home, it hasn’t immediately translated across the Atlantic. The band’s keyboard player, David Boulter, says that college radio here is “the only way a band like us can get any real coverage. It’s the only alternative radio available in this country.”

College radio is also a key component in marketing for the label Nettwerk America, a 50/50 venture with EMI whose roster includes Goldplay. The label’s head of marketing, Marie Scheibert, says, “College radio is definitely a cutting-edge, tastemaker thing. A lot of these stations are creating a buzz for a national audience.”

Certain college markets are known for their willingness to play particular musical genres. For instance, Scheibert says that a roots-rock record will invariably be successful in North Carolina’s Chapel Hill area. Maintaining visibility for an artist is crucial, she adds, because the 18-to-24-year-old demographic includes very active music consumers. “College-age crowds are out a lot, and they see a lot of shows,” she says. "In the case of our new pop/rock act Sense Field, right now, we have them out on a tour starting this month. Even though these dates aren’t on campuses, we’ll be sure to get the word out on campuses.”

Though Nettwerk is working closely with the L.A.-based company Filter Marketing on the Sense Field campaign, the band has also been recruiting its own street team, says the group’s guitarist Chris Evenson. “We’ve solicited fans through our Web site. Most of them are college-age,” he says. "Kids are smart. They can tell if someone is paid to tell them about a band."

In keeping with this philosophy, the indie Matador Records (Belle & Sebastian, Mogwai) has an internship program for college students interested in informing their peers about the label’s projects. The company does not particularly target college students, though, when formulating marketing strategies, says Christina Zafiris, Matador’s director of marketing and new media. "We target people who appreciate music,” she says. "The colleges are hit as a natural extension.”

Matador’s Internet program is likely to interest students because solid Web connections on campuses allow them to enjoy enhanced media. Zafiris says, "Some of our bands have really long songs, and MPs can take a long time to download without these large bandwidths.”

College shows are the best way to target the "under 21" crowd, she adds. "Getting college shows is harder for a new act. There’s only a finite number of shows to have,” she says. "But artists like to play college shows, and normally they pay well.”

Pavement co-founder Scott Kannberg, who recently started Amazing Grease Records and whose latest musical project on Matador is called Preston School of Industry, recalls that Pavement played a show at Princeton and was paid $5,000. But playing nationwide college markets, LeeAnn Wong, a former Virgin college rep herself, is now the label’s college-marketing manager. She recalls that when she was a rep at UCLA, she was "always talking to UCLA’s newspaper, The Daily Bruin about getting reviews and trying to set up interviews with artists.”

In addition to press relations, reps also set up college radio interviews, target local retail and lifestyle stores with artist paraphernalia or samplers and coordinate campus appearances.

Atlantic Records has two rep systems, one for alternative and one for urban music. Paula Abdalat, who coordinates the alternative, 35-to-40-member system as associate director of college marketing, says that reps "know where their fellow students shop, eat and listen to music. We look to them for ideas on how to promote artists in their community. Some gather E-mail addresses and send out newsletters once a month.”

The 42 urban college reps are involved in similar programs, says Atlantic’s manager of urban college marketing, Chris Washington. "We’ve done a lot with athletic depart- ments, giving away CDs at halftime,” he adds. “Sometimes, we’ll send a CD single to the band directors, and it may get into their routine at the football game. It’s all about branding a label and a label’s artists into the minds of these kids.”

**MAJORING IN MARKETING**

Many labels specifically work with outside firms, such as the N.Y.-based Zilo Networks, to increase student recognition for their acts. Zilo’s president/co-founder and creative director, Campbell McClaren, explains that his company’s three-tiered approach "on television, online and on campus" benefits labels by reaching more than 4 million students and approximately 200 campuses.

Zilo TV is a college television network featuring entertainment, music and comedy shows, while Zilo.com features streaming media and content and promotes upcoming Zilo events such as the Venus Women’s Tour, the College Music Awards and the Smackdown! College Music Tour.

Participating Venus Tour artists will get a chance to be in front of three-quarters of college students, says Zilo’s director of sales, Sean Bello. "If a label places an ad, a variety of value-added promotions are offered. The base of their reach. We’ll also be putting together a tour documentary, which will end up on our TV network.”

The bi-weekly Southern California newspaper Campus Circle can additionally create exposure for artists in a number of ways. The company’s VP, Sean Bello, says, "If that a label places an ad, a variety of "value-added promotions" are offered. The magazine also helps secure label advertis- ing for 17 other college-oriented publications nationwide.”

One offer is the inclusion of a track on Campus Circle’s CD sampler. The series’ first title was Music 101, and the company is currently compiling Music 104. The sampler is available for free at campuscircle.com. The company also passes out gift bags—including CD promos, stickers or other branding materials—on campuses and at events such as movie screenings.

“We’re known as the developing-artist publication,” Bello says. “A lot of these bands aren’t getting major airplay. Record people need to have alternative plans of action to get their artist known out there.”
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MUSICA GOES TO COLLEGE

THE CAMPUS TOUR

Live Shows Can Make And Break Artists With College Fans

By RAY WADDELL

The market thrives on Independence And Variety

By Bram Teitelman

With its broad scope of programming and musical genres, college radio continues to thrive on variety. Ranging from the smallest carrier-current signal broadcasts to the school cafeteria to stations to major markets whose programming influences commercial radio, college radio embraces the underground while preparing both artists and station staff for careers outside of it.

There are approximately 650 college and non-commercial stations that actively report their playlists to labels and college radio trade magazine CMJ during the school year, with that number declining to about 300 during the summer. Of those stations, many fill their niche by playing a mix of traditional college radio, which is known for its commitment to breaking new artists and providing a platform for unsigned or underground bands.

The current trend is towards more commercialization of college radio, with even larger stations like WICB and WUSB moving towards mainstream programming. However, many college stations continue to specialize in college bands and emerging artists, providing a unique platform for unsigned talent.

Colleges that receive commercial radio and college radio are freeform, bound only by community standards and the imagination of the jock. Many stations feature block programming, which increases the variety of music, allows listeners to tune in at a specific time to hear their favorite genres, and allows disc jockeys to play the music they’re most passionate about. Others are National Public Radio member stations and serve as public-service outlets.

At your service

Like commercial radio, college radio is served by a number of labels. However, due to the number of stations, many of the labels use independent promoters that specialize in college promotion, such as the Syndicate, McCathy, AAM, Planetarium, Vision Trust, Team Clement, Howard Rosen, and Tatum. Many of the larger labels tend to focus on a core of about 100 of the larger and more influential stations, leaving the independent promoters to connect the rest. Some stations specialize in specific genres, such as the predominantly Triple-A-themed WDET, WRTI Philadelphia’s blend of classical and jazz, and the hard rock-oriented WSOU South Orange, and are targeted accordingly. But, the independent mentality of college radio doesn’t guarantee that a band will automatically be added to a station: “If it’s good, we’ll play it, if it’s not, we won’t,” says WUSM’s Hattie Heering. Miss. music director Clinton Kirby says, summing up a common mindset of college programmers.

Signals like WICB in Ithaca and KSLU in Baton Rouge are the only dedicated outlets in town that play modern rock, so their playlists skew more mainstream. WICB’s music director Chris Ward says that he and co-MD Howl Skociktry to blend the commercial and specialty sides, leaning about 65% modern 35% traditional college music. WICB also mirrors commercial radio in that it runs on a license, a program used by the majority of commercial stations, with the top artists receiving 20 spins per week. In addition to CMJ, WICB looks on Billboard and other radio trades to keep up on trends.

Building Bands

One undeniable truth is that college airplay can help build bands and influence sales. “A lot of airplay and breaking artists begins at the college level,” says CCM director of college radio promotions Carolyn Bessant, who says that sales of Nick Cave and the Bad Seeds’ latest album, No More Shall We Part, were tied directly to college airplay and the format’s power to inform fans.

Interscope national director of college promotion Lenny Lalaand Sina of Outkast, 5, a hip-hop collective that, with a No. 1 record at college radio and national commercial support, sold nearly 150,000 copies of its debut album. Quality Control’s TVT national director of college and loud rock Tom Munley says that he could see from SoundScan numbers how college radio influenced sales of the band. Nothing, finding sales jumps in markets where the band got only college airplay, WSOU, which has been popular enough to played the University of XYZ, why can’t we get them? They don’t understand it was a straight rental deal with an outside promoter,” says Tobey.

Campus Experience

Unlike a mainstream concert promoter, college talent producers aren’t looking to make a lot of money off concerts. “I would say, 60% of the time, they’re shooting just to break even;” says Tobey. “They want to break concerts on the campus experience, and if they lose a little money, it goes in with the licensing budget.”

EastCoast Entertainment

The fuel for college radio continues to build. “It’s a lot of artists, selling college and universities is very important, because these are the people who buy their records,” says Harris Goldberg, president of Concert Ideas in Woodstock, N.Y., one of the country’s leading talent buyers for the college market. “For Britney Spears, it’s not so important; for 3 Doors Down, it’s very important.”

In most instances, colleges are represented by a student-run campus-entertainment board, which oversees acts which are brought to the school. “Most of the time, the campus-entertainment boards contact us and we go over their budgets, wants, desires and dates to find out who is available in their price range,” says Goldberg, a 25-year veteran of booking talent for the college market. Budgets range from $5,000 to over $50,000, depending on the size of the school and the nature of the event.

It ranges from homecoming and “spring fling” events to coffeehouse acoustic shows,” says Adam Tobey, also with Concert Ideas. “Events and budgets run the gamut in all directions.”

Often, established national or even superstar acts will play major college arenas and stadiums, but, in most of those instances, an outside promoter comes in and leases the facility with no involvement from student entertainment boards. “I get calls all the time from (entertainment board) saying, “The Chili Peppers just don’t want to come on campus. They don’t want us to have anything to do with them.”

Lee Moore, president of East Coast Entertainment, a booking agency specializing in the college market, agrees that it’s a diverse market. “To try and stereotype them as buyers is difficult, because there is a variety of buyers looking for a variety of talent,” Moore says. “There are a lot of acts out there that play these colleges that are big enough to need representation but still take a lot of work. Our biggest problem is trying not to get on too much.”

Peter Paapalardo, agent for the Pat McGee Band at Artists Group International in New York, says any act can work well on campus, as long as budget and production constraints are met. “Sometimes, we have to worry about production,” Paapalardo admits. “These (entertainment boards) change every year, and there’s someone new running it, so you worry if the show will go off without a hitch.”

Others don’t see production snafus as a major pitfall. “Most of the people we work with at colleges have a student activities board that is well-trained and has done this before,” says Paapalardo. “Okay, then; if it’s not working, they’ll work it out.”

Paapalardo says two indications as to whether an act is building at the college level are the number of CDs sold at shows and whether the act can come back into the market off-campus and do decent business. The Pat McGee Band currently plays as many as 20 college dates annually and continues to build.

“Pat always sells a lot of CDs at his shows,” he says. “We’ll play a college gig in a town that’s not part of the regular tour, and then we’ll go back in a couple of months and see how we do.”

Hard ticket shows from off-campus venues are a good sign for a successful show. “The students want to come back,” he says. “That’s the key.”

According to Paapalardo, as many as half of campus shows are free or are not necessarily a bad thing for the act. “In an ideal world, we like events that are free for students. We generally let the schools dictate the prices, because they’re all funded differently. Sometimes, they charge a $5 fee to offset expenses, but most are not looking to make money. They’re providing a service to students.”

Fuel is a band that understands the value of the college market, according to Daly. “Fuel has played a lot of college dates and done them successfully,” he says. “Their philosophy is very warm bodies are warm bodies, whether it’s on a college campus or in a major metropolitan city. Fuel is not precious about doing major-market tours—whether it’s 5,000 kids in Boone, N.C., or Philadelphia, it doesn’t matter.”

Daily says college audiences are “very receptive” to new talent, and when a band like Fuel, now on its second platinum album, comes to town, it is a big deal on campus. “Most of these schools only do four or five shows a year, so when a band like Fuel comes, it’s a very special event.”

Continued on page 34
SNEAKER PIMPS SICK

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MUSIC GOES TO COLLEGE

Video Thrills
The Radio Star
Student-Run Shows And College-Oriented Networks Are A Piece Of The Promotional Pie

By Deborah Russell

In the sport of music video promotion, giving a clip 'the old college try,' can score key points for an artist who's got limited access to the national playing field. The college game is not a sure bet, however, and seasoned players warn that participating must be prepared for the unique challenges that come with the territory. Hundreds of programs—ranging dramatically in quality control and level of influence—are produced by college students for college students on campuses from coast to coast. In addition, young corporate entities, such as Atlanta's closed-circuit College Television Network (CTN) and New York's Urban Myrrh, have built their own "one-stop shops," which help labels get their underground and left-of-center videos to hundreds of campuses and millions of viewers via multi-market network operations.

College video shows clearly hold a potent attraction for labels. Their demographically specific, often captive and opinionated fans tend to demand a level of eclecticism and variety that is at direct odds with the mass appeal mindset of such national programmers as MTV and its decidedly funkier—but still mainstream—cousin, MTV2.

PEER PROGRAMMING

"My viewers will curse me out if I play anything commercial," says Lisa Goncalves, executive producer, music director and host of the urban-skewing show The Avenue, which originated in 1992 at Philadelphia's Drexel University. Goncalves started as a camera operator on the program during her freshman year. Now, the Drexel grad owns the show and produces it under the auspices of her own Evolution Engine enterprise. The Avenue reaches about 800,000 households in the metro Philly area, and Goncalves is working to grow her business into a commercial and video-production house.

Programming for one's own peers impacts more than just a show's playlist, says J. Lynch, executive producer for Video Spot!, which originated at Georgia State University and now reaches students at the campuses of Georgia Tech, Fort Valley State and Morehouse College, among many others. Lynch's team of former fellow Georgia State students also produces such shows as Club Hot Spot and Groove Spot, covering a wide range of musical genres. In pitching their programming slate for time slots on cable outlets throughout Atlanta, Lynch's team avoids times when the majority of their viewers would be in the classroom.

The programmers' credible and informed connection to the audience provides the kind of inside access to campus tastemakers that labels can't achieve on their own. Lynch says, noting, "We were students too, and we know how it works."

With the support of parent company Phoenix Media, Lynch hopes to syndicate his "dirty South vibe" throughout several Southeastern states, even as he focuses on upgrading his internal operation to better facilitate live-concert remotes and other off-site programming. He's also outfitting more editing bays with the goal of attracting additional business from the Atlanta production community.

Goncalves and Lynch both report to the music video programming guide CVC Report, and they maintain a level of quality control, staff consistency and cohesive identity. That can be lacking at the college production level, notes independent promoter Aaron Golds of L.A.-based firm Telemotion. College students—including viewers and budding programmers—are transys by their very nature, which can make a promoter's job incredibly challenging. For example, he says, summer months tend to be dark or reserved for reservations—and that's bad news for labels with clips timed for summer release.

"A good show one season may not exist the next season, and even if they are programming during the summer months, it's tough to know exactly who's watching," says Golds.

It's also tough to gauge a program's effectiveness when it comes to album sales. Golds notes, "It's hard to isolate the impact of videoclip, because you're typically getting college radio in the same market and nobody really takes the time to analyze the direct correlation between SoundScan and college videoclip. He says, "But, we're still going for that market saturation, and videoclip is important, absolutely."

RADIO'S STEPBROTHER

Programmers interviewed for this story consider college video's impact to outshine its video cousin when it comes to currying favor from the promotional powers-that-be. "Radio will always be the sure bet," with regards to free concert tickets and other promotions, says Video Spot!'s Lynch. But he won't give up the fight and is working to establish cross-promotional tie-ins at the retail level to better accentuate his value to the labels. And both he and Goncalves regularly produce and promote local concerts and community-oriented events, much like their counterpart in radio.

Promoting to radio is a well-established system, the machine is already in place, and it's proven that it works," says Tim Foisset, producer of A/TV Squad, which airs on the college TV network Burl. Foisset's show reaches approximately 3,000 institutions from L.A. to NYC via campus and metro cable systems in markets that are dominated by a college population. But for labels to have a "college video staff" is not really common," Foisset says with a knowing laugh.

Brian Archer, who does special promotion at San Francisco indie Fat Wreck Chords, can't even conceptualize the reality of a "college video-promotion staff."

With a servicing list of more than 200 individual shows for a single video, Archer says he relies on such indie promoters as Rive and Sudden Impact for support. (This roster of hardcore bands rarely sees mainstream exposure, and he's even taken to producing various artist clips to sell at retail.)

The decision to shoot a video is made on a case-by-case basis, he says, adding that it's best to spend money on a band with a simultaneous tour and a single release—"college radio.

Burl Bear's Foisset, a former college DJ, knows both sides of the audio/videoequation and says he understands why labels still tend to emphasize college radio over video.

"Radio DJs can receive a CD in the mail and program the song that same day—that very hour, in fact—while a TV programmer might have to delay airing for several days or even weeks, depending on the production and airplay schedule of the show," he says.

But the former DJ maintains strong ties to his own radio past, using the College Music Journal charts to build his indie-leaning video playlist. "I think there are certain types of music that college students are interested in; they want a more eclectic mix," he says. Sometimes, I'll program a new jazz or folk, just to keep it interesting."

Foisset's in-school center strategy has worked well for such independent labels as Emperor Norton, Wind-Up and Spintwist and, as such major-label acts as Atlantic's Matthew and Reprise's Nick Cave have found a valuable ally in Burl. Bear.

MULTI-MARKET NETWORKS

When there are substantial bands, but I also have a lot of videos that aren't really going for the national level," says Dana Goldstein, director of video promotion at Reprise. She also relies on Atlanta's College Television Network as a key component in her video plan. CTV reaches more than one million students daily at about 800 institutions nationwide. Content is delivered via a closed-circuit network of CTV monitors installed in more than 1,800 locations in university-controlled student unions, fitness centers and dining halls, the programming is audited by the A.C. Nielsen Co.

The CTV playlist tends toward mainstream hitmakers with stricter standards and practices than those enjoyed by its underground guerrilla counterparts. But the playlist is still flexible enough to provide an opening for such indie-leaning acts as Prime sth. "It's great, because CTV stepped on this band with virtually nothing to support it," Reprise's Goldstein says, and the band's manager is totally into it.

Airplay on these multi-market networks gets an otherwise unseen clip in front of thousands of demographically ideal viewers around the country in one fell swoop. The fact that Burl and CTV are legitimate businesses operating out of corporate—as opposed to campus—lacies is another key bonus for label and promotion personnel. Dealing with a consistent staff and a well-oiled machine from year to year simplifies the college-video strategy.

CTN, which recently moved from New York to Atlanta, also boasts other attractions for the labels. The Net recently launched its Music Binge Tour with such sponsors as Best Buy, Vhs, Nintendo and more. CTN targets specific campuses for the package tour, selling tickets directly to stu-

"I think there are certain types of music that college students are interested in; they want a more eclectic mix. Sometimes, I'll program some new jazz or folk, just to keep it interesting."

-Tim Foisset, Burl Bear

College Television Network's (CTN) not only airs videos but also organizes events and tours.

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College Television Networks (CTN) not only airs videos but also organizes events and tours.
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Manu Chao
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Performing at CMJ

Moth
“I See Sound”
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Iggy Pop
Beat ‘Em Up
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Miranda Lee Richards
The Here Thereafter
On tour; check local listings
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Emiliana Torrini
Remix EP shipping late August
Performing at CMJ

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THE RADIO MARKET THRIVES

Continued from page 30

be voted Station of the Year in a Rolling Stone readers' poll, has juiced sales in the New York market for countless bands before commercials that started spinning them, including Sevendust, System of a Down, Static-X, Godsmack and Slipknot. Atlantic director of college promotion, and former WSOU MD, Anthony Delia points out that metal airplay at college radio can be linked to the genre's reemergence.

In addition to influencing sales, college radio also gives early exposure to bands before they get signed. WUSM was the first station in the country to promote Universal's Afroman, currently climbing the modern-rock chart with "Because I Got High." WCBS promoted and did many shows with Nine Days before the hit "Absolutely (Story of a Girl)" broke. WSOU airplay was instrumental in getting bands such as Columbia's Stereoseum and Roadrunner's Ill Nito signed.

Many in college radio combine their passion for the music and promotion for their stations. TWT's Mullen says he tells his stations that they shouldn't stop trying to turn people on to music when their show ends. He comments that, when he was at college radio at WSOU, N.C., he would bring his top 10 list to the local record store and post it, which led to modest sales of the bands he played while promoting his show.

One issue that some labels expressed is that there's no legitimate way of tracking college airplay like BDS does at commercial radio. However, that might soon change. Atlanta-based company Frequency Media, a technology-based marketing information company, is working on a proprietary system that uses digital fingerprinting technology to track college and non-commercial airplay. The company is planning on launching on about 100 college outlets this fall. Frequency's Erik Maier says that the company's goal is to help the music industry realize the potential of college radio. Free from the commercial radio woes of congregation and corporate interests, the college format will continue to flourish. "College radio has a street mentality, and it always will," WSOU business manager Jen Kajzer comments. "In addition to being an educational tool, it's got a genuine sense of authenticity and will continue to be a launching pad." ■

By Matthew S. Robinson

Boston, Mass. and Berkeley, Calif., both have very strong academic centers and strong music centers. From Berklee College of Music to U.C.-Berkeley, the musical tastes and traditions run the gamut at these two storied universities.

BOSTON UNCOMMON

You can't go on a record-buying trip in Greater Boston without dropping by the literary grandaddy of them all, Skippy White, who has been specializing in R&B and soul for more than 40 years. We've focused on black music since the beginning," White says. "We sell all genres, current, along with the older stuff."

With the main store located exactly halfway between MIT and Harvard, an academic market base is unavoidable. "We're in a college area, so we get a lot of people who are interested in the history of the music," White explains. "That's a big draw for us that keeps our customers young.

Another unique draw and marketing tool is Rhythm of Rhythm and Blues, White's weekly radio show. Debuting on MIT's station WMBR in 1999, White's weekly walk down musical memory lane now beams out of UMass Boston's WUMB. "It's on late at night," says White, "but that's when the kids are up, so it's no surprise to have the college kids come in on Monday asking for the songs I played over the weekend."

On the other end of the Boston experience scale is Other Music (Billboard, June 6, 2001), a spin-off of a successful Greenwich Village record shop that has been in Harvard Square for about two years. "The college population is so diverse here," observes manager David Day. "We are a small shop, so we focus on catering to a specific slice of that group."

With its alternative to the alternative albums and impressive collection of vinyl, Other Music does attract a certain kind of music fan. So how does it go about attracting them?

The biggest way that we look to reach college students is via college radio," Day says. "We have trade deals with some area stations that play the kind of music we sell. We get ad placement in exchange for sending them albums they might not get from the labels they deal with."

Tower manager David Batt maintains that his Cambridge store is enough to serve at least the immediate intellectual neighborhood. "Boston is heavily populated with college kids, and we're right near Harvard," says Batt. "So at least one-third of our customers are from that demographic."

Though the store participates in the Student Advantage program, which gives students off any purchases, Batt is hard-pressed to think of any student-specific programs his store operates to attract their knowledgeable neighbors. "At least in this area, we try to offer as wide an array of titles as we can in all different genres," he says.

Meanwhile, Newbury Comics has grown from a college operation run out of founder Mike Dreese's apartment to a 22-store chain. "It's definitely a significant demographic for us," Dreese observes, "more so than for an average chain."

In an effort to please his studious customers, Dreese participates in a number of student-specific marketing plans. "A lot of colleges have back-to-school parties, and we participate in them, particularly in niche markets like out in the western part of the state," says Dreese, adding that Newbury Comics takes out ads in many campus papers throughout the area. "I don't know if you have to specially market to college kids," says Joe Della Pena, a local piano and voice teacher who works the jazz room at HMY in Harvard Square. "It's like preaching to the choir. They have disposable income, and that's what they buy for entertainment—at least more than people in older demographics."

Still, Della Pena admits, his two-story anchor store does offer a few discounts to its academic neighbors. "We give them a break so they will come back," he says.

CALIFORNIA CASHIERS

Near the other Berkeley, Paul Bradshaw owns and operates Mod Lang, a store that he proposes to be "an English record shop in America." Mod is "steps away from the University and therefore draws an impressive college crowd. "It's about kids," Bradshaw claims. "I wonder how he does it to maintain that significant market share?" We put flyers about and send a weekly E-mail to our list," Bradshaw explains. "The college kids really like to put their names on the list when they buy things."

Other stores, however, are not so student-savvy. Raspunt Music general manager April Huie notes that her store occasionally participates in Berkeley's Yellow and Blue Program, in which students wearing the school colors receive discounts in certain stores. Otherwise, Raspunt does not do much in the way of special marketing. "We do what our other stores do," Huie says. "Our prices are more competitive because we have Tower and Amoeba here, but we don't just market to teenagers." Amoeba Music tours itself as "the largest independent record store in the country." But, says floor manager Jeffrey Grosso, "We don't do anything special to market to the college crowd."

According to owner Mike Boyder, such special marketing would not be efficient, as only 10 to 20 percent of his customers are actual students. "There is a school nearby," Boyder admits, "but the community is much more than the students themselves. We just create options in all areas for people. ■

the Yahoo! Outloud tour found success playing off-campus in markets with several colleges. "Chicago has seven colleges with more than 10,000 students, so we chose to play the Aragon Ballroom and promoted at all seven schools," says Frey. The college market is attractive to sponsors because college students are open-minded and "have yet to make some of those life decisions such as whether to drink Pepsi or Coke, or smoke Winstons or Marlboros," says Frey. The challenge is that the corporate world moves at a far different pace than the rock ’n’ roll world, in terms of decision-making. "In the corporate world, they normally set their budgets at least six months out. Tours are booked about two months out," notes Frey. This can wreak havoc on the notoriously elusive "hip factor" of a band, particularly with colleges. "For the first tour, we had Smash Mouth booked in advance, and by the time the tour came around, that band's audience had become a lot younger," says Frey. "The last thing a college fan wants is to be into their younger brother's band. The more underground a band is, the more meaningful they are to [college-aged] fans, from a ticket-selling standpoint."

In the case of Weezer, Frey says the choice was dead-on. "We definitely picked the right band in Weezer. Everyone was telling us, 'You've got to go with someone on the radio.' But we found people were freaking out for Weezer," he says. "They hadn't had a record in six years, they had nothing on radio, and the kids were all over it. And there were all college kids. The hip factor is very important with this market, and being on the radio often means the younger brother is into it too, so college kids can't claim it as theirs. ■

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THE CAMPUS TOUR

Continued from page 30

PACKAGES TOURS

Highly targeted, sponsor-driven package tours like MTV's Campus Invasion tour and the Yahoo! Outloud tour (outfitted yahoomusic.com) have found college markers to be fertile ground. In particular, last year's Yahoo! Outloud tour—featuring Weezer, the Get Up Kids and Oزمة—was a major success, selling out at more than 85,000 tickets and grossing more than $1 million from only 20 dates and a 420 gross ticket price.

"The Yahoo! Outloud tour was afford- able, and with college kids, that's a key ele- ment," says Dave Frey, producer of the tour. "I think the live-entertainment busi- ness can survive any type of bad economy, provided the entertainment is affordable." Rather than playing directly on campus,
"Townes Van Zandt is the best damn songwriter in the whole world and I'll stand on Bob Dylan's coffee table in my cowboy boots and say it!" — Steve Earle

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ALBUMS

POP

STONE GOSSARD
Daylight
PRODUCER: Pete Droge
Epic 85949
Anyone looking for a host of heavy, Pearl Jam-style rockers on guitarist Stone Gossard's solo debut may be surprised by the stylistic range here. The handful of guitar-heavy cuts like "Unhand Me" and "Bore Me" take a backseat to more interesting fare, from the Neil Young-leaning title track to "Fend It Off" and "Every Family," which beam obtuse personal reflections through classic blues and soul melodies. As a singer, Gossard is still a bit green, yielding lead vocal duties to ex-Green Apple Quick Step frontman Ty Willman on three tunes. But he paints evocative tales musically and lyrically on "Anchors" and "Hell bent," which have much in common with the Beatles than Gossard's main group's output. Elsewhere, "Pigeon," with its quizzical chorus of "I'm not through sleeping around" and the tropical "Cadillac" inject a little fun into the proceedings. A solid first effort, but of prime interest to Pearl Jam's devoted fanbase.

ALFRED BRENDEL
Live in Salzburg
PRODUCERS: Gerhard Lang, Josef Hirling, and Olthmar Costa
Philips 289-470-023
One of the world's master musicians, Austrian-born, London-residing pianist Alfred Brendel turned 70 earlier this year, and his label of some 30 years, Philips, has placed several discs to mark the milestone. In the "Philips 50" anniversary line, the label issued a disc sampling his digital survey of Beethovens sonatas. Among new releases came another installment in his series of Mozart concertos with Sir Charles Mackerras, as well as a two-disc set of Schubert sonatas. This live disc, drawn from the pianists' '90s programs at the Salzburg Festival, showcases Brendel doing what few do so well-moving from the poetic to the theatrical and back again. It starts with Haydn's F Minor Variations and C Major Sonata No. 50, along with a pair of deeply felt Schubert sonatas, the D784 in A minor and the unfinished "Bolivian." Liz's awesome transcription of the "Liebestod" from Wagner's Tristan and Isolde closes the proceedings on a heart-stopping note.

MARIAH CAREY
Glitter
PRODUCERS: various
Virgin 10797
Glitter shows La Carey bravely striv- ing to merge three incongruents styles. First, there's the '80s-hued material reflective of her imminent film debut (after which the set is titled). Then, there are the ballads that are an essential element of every album. Finally, she indulges in her fascination with hip-hop culture—a move that should continue to confound fans who pledged allegiance to the diva during her early pure-pop phase. It's a tricky juggle that Carey handles with earnest energy. The result is a mixed recording that sweeps from soaring highs like the quietly heartbreakingly "Twister" and the deliciously funky "All My Life" to painful lows like "Last Night a DJ Saved My Life," during which she sounds disconnected from a groove overpowered by a slew of rappers. Ultimately, Glitter is a minor misstep in a stellar career that has earned the singer a few free passes.

BOB DYLAN
Love and Theft
PRODUCER: Bob Dylan
Columbia 85957
Few '80s icons still inspire the sort of anticipation that is rife for the fol low-up to Bob Dylan's latter-day high-water mark, 1997's Grammy-winning Time Out of Mind. With Love & Theft, he probably exceeds expectations with a very different kind of masterpiece, one that channels a new century of archetypal American song forms into a jubilant travesty of gutbucket rock, front-porch folk, and tin-pan alley pop. Hearing his years lightly—"feeling like a lighting rooster"—Dylan sings with deep blues feeling and sly, ironic humor; he helmed the album himself, recording his version of a road band with a dash band. The 78-rpm swing of "Bye Bye," the delta soul of "High Water (For Charley Patton)," and the roadhouse ramble of "Honest With Me" are reference points, but Love and Theft is very much a piece, a sublime 12-song rumination on fleeting romance and enduring memory, the poetry of place names and the potency of song.

STEVEN COATES Wish
PRODUCER: Ed Tuton
Atlantic 92951
New York-based singer/songwriter Paul Ruderman brings a refreshing bright ness back to an industry consumed with dark, anti-melodic music. At times rousing and anemic, Ruderman's material brings to mind Hootie & the Blowfish in their heyday, and his voice—both earthbound and ethereal—is vaguely reminiscent of Dave Matthews'. But Ruderman's most compelling and original quality is his writing style. His songs are instantly catchy—admirably deceptive simple—but they reveal deep layers of musical and lyrical complexity with each listen. Highlights of this sparkling debut are the irresistible title track, the touching "Part of My Soul," the rollicking "Like You," and the gorgeous love poem "Jacquie's Song." Ruderman is an artist who is ready for the success that this album ought to deliver.

BOB DYLAN
"Love and Theft"
PRODUCER: Bob Dylan
Columbia 85957
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RE-ISSUES

BOB MARLEY & THE WAILERS
Trenchtown Days: Birth of a Legend
PRODUCER: Jerry Rappaport
ORIGINAL PRODUCER: Clement "Sir Coxe" Dodd
Epic/Legacy 63588
VARIOUS ARTISTS
The Real Jamaica SkA
REISSUE PRODUCER: Jerry Rappaport
ORIGINAL PRODUCERS: Carl Davis, Curtis Mayfield, and Clement "Sir Coxsone" Dodd
Epic/Legacy 62998
PETER TOSH
Live & Dangerous: Boston 1976
PRODUCER: Jeffrey Pringle, Scotty Smith, Marcus (DJ) Siskind, and Spider Arista 4669
Anyone who thinks that all female teenagers entering the music business are of the same cookie-cutter pedigree (a blond fashion plate who sings strictly made-for-radio fare) will be jolted by their jaded complacency upon hearing singer/songwriter Lennon's Arista debut.

Shabba Ranks Hits
PRODUCER: Sir Coxsone Dodd
Epic/Legacy 62998
Somewhere in the ether of half-sleep, memories and coherent thoughts melted into dreams and fantasies. It is this drowsy netherworld that Londoner Stephen Coates—aka (The) Real Tuesday Weld—evokes with his hypnotic tunes, combining snippets of '60s jazz with '80s lounge music and gentle modern-pop. Smoothed under Coates' breezy vocals, this surreal, pensive blend speaks to current tastes without losing its nostalgic flavor. The artist has created several film scores and a number of EPs and singles, but Pete is his first full-length disc. Nearly half of its 15 songs were previously released, including such gems as the swing-fla

VITAL RE-ISSUES

MARIAH CAREY
Glitter
PRODUCERS: various
Virgin 10797
Glitter shows La Carey bravely striving to merge three incongruous styles. First, there's the '80s-hued material reflective of her imminent film debut (after which the set is titled). Then, there are the ballads that are an essential element of every album. Finally, she indulges in her fascination with hip-hop culture—a move that should continue to confound fans who pledged allegiance to the diva during her early pure-pop phase. It's a tricky juggle that Carey handles with earnest energy. The result is a mixed recording that sweeps from soaring highs like the quietly heartbreakingly "Twister" and the deliciously funky "All My Life" to painful lows like "Last Night a DJ Saved My Life," during which she sounds disconnected from a groove overpowered by a slew of rappers. Ultimately, Glitter is a minor misstep in a stellar career that has earned the singer a few free passes.

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vored “I Love the Rain” and the drum-driven “Camou’er la Morte.” New songs include “Aftermath” and several plus tracks where Coates’ thoughtful lyrics dominate—notably the upbeat, sample-heavy “Terminally Ambivalent Twelve.” Contact: 888-385-1231.—WH

SOLEX

Low Kick and Hard Bop
PRODUCER: Elisabeth Esselin
Matador OLE 499

Originally signed on the weight of a four-track demo sent to Matador Records, producer Elisabeth Esselin (aka Solex) celebrates her third full-length with the label by performing a musical technique she’s employed all along: She utilizes samples taken from the hard-to-find second-hand 45s in her Amsterdam-based shop (Celeb), fusing them with her own bootleg recordings and sweetly petulant vocals (allegedly inspired by American, along with some TV snippets, for a seamless pop aesthetic. What distinguishes her from other cut-and-paste pastiche artists is that she doesn’t seem to say that she is using samples rather than her own original instrumentation. And yet, it’s a creation more prevar-ingly lo-fi. Indie rock record that would be the envy of such bands as Luscious Jackson, she’s quick to represent her roots in such songs as “I’m Feeling Amsterdam Is Not L.A.” —MP

IN PRINT/ON SCREEN

Fargo Rock City
By Chuck Klosterman
Scriber
283 pages; $23

Rock Star
Directed by Stephen Herek
Starring Marc Walleberg and Jennifer Aniston
Warnor Bros./Bel Air Entertainment

Reflecting on metal hair rock 10 years since its near-obituration in the wake of Nirvana’s Nevermind, the genre’s inadequacies and sad clichés are perhaps more obvious and pathetic than ever. Ludicrous posturing and laughable songs. Pointless, never-ending drum solos, matched only by pointless, never-ending bass solos. The list is long.

But, while memories of the ridiculous side of hair metal remain vivid, the fact that bands like Cinderella and L.A. Guns, Faster Pussycat and Poison really, truly meant something to the masses in the mid- to late ’80s has somehow been forgotten. With Fargo Rock City, Chuck Klosterman reminds us that these acts (and their hard-rock and thrash-metal brethren) didn’t just mean a lot for some—this writer included—they wrote it all.

Sure, some of us were lucky enough to grow up in the same sort of home that this daughter of hippie parents married to worn copies of Blue or Love Revolution. Some of us even had hip older siblings who returned from college with life-altering replacements records.

But there were thousands more who spent their awkward teenage years growing up in middle America with little more to cling to than a stack of metal tapes and the fantasies they inspired. As sad as it may seem, NikkiSixx and Tom Keifer, StephenPearsall and TraciGun--these guys were our heroes well before they became prototypical Behind-the-Music fodder.

After a decade of Nevermind-induced teenage hysteria to explain the thrashing hipsters why, in your CD collection, Poison’s Open Up and Say.. Ahh! rests between Pearl Jam’s Vitalogy and Iggy Pop’s Lust for Life, Klosterman rightly urges former headbangers to “embrace our metal past.” He combines perfect portions of nostalgia, wit, and respect in this won-derful immortalization of the hair-metal phenomenon—its bands, songs, fans, ridiculous politics (i.e., the importance of long hair), the deaths it apparently caused, and even its lingering impact on himself and pop culture.

A Fargo farm boy who grew up sleeping beneath a Statue of the Devil-inspired pentagram, Klosterman gives us a list of his favorite hair-metal records alongside the amount he’d have to be paid to never play them again. Toppling the list are Guns N’ Roses’ Appetite for Destruction ($5,001) and Motley Crüe’s Too Fast for Love ($1,333).

Though often analytical, Fargo is so much fun that it feels more like a tribute than an intellectual exercise. In real-ity, it’s both, being written by not only a talented writer and journalist, but also by the most appro-priate representative of that hardcore fan’s. And that’s what makes it perhaps the best book written on the subject: Rock Star, meanwhile, is Hollywood’s version of what could have happened had one of us metalheads (in this case, Mark Walleberg) been chosen to front our favorite band. In-spired by the life of Ak-ward, “alternative” Tim ‘Ripper’ Owens—the former leader of Judas Priest—Klosterman’s band was later chosen to replace Priest singer Rob Halford. The story portrays metalheads’ often comi-cal, seemingly unyielding love for the music and their heroes, as well as those often laughable clichés. (The Priest-like band Walleberg becomes a member of a named Steel Dragon, which sounds more like a roller coaster.)

If you attended high school in the late ’80s, you probably knew somebody like Walleberg’s character, Chris Cole—someone so devoted to metal that they were almost a joke. But, of course, Cole gets the final laugh here, not only by fronting his favorite band, but by later bowing out on his own terms after the metal lifestyle takes too big a toll.

Though somewhat corny (espe-cially during a grunge-inspired ending), Rock Star ultimately succeeds in the same way as Fargo—by delivering heavy doses of nos-talgia and fun, cleverly re-creating from being too snobbish or elitist.

WE ORSHOSKI

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REVIEWS & PREVIEWS

“Party ‘T. The track employs the same infectious vibe as its predecessor but features an all-star lineup, including Da Brat, R.O.C., Tigah, Lil Bow Wow, and Dupri himself.—RH

★ HIS NAME IS ALIVE

Song from My Blue Velvet

Steve King and
His Name Is Alive
4AD/Beggars Group 2101

Song off Blues Will Cover the Earth

Steve King and
Skye Warren

PRODUCERS: Steve King and
Skye Warren

★ GENE WATSON

From the Heart

Producers: Ray Pennington
and Esther Thompson

RMG Records 8202

Gene Watson is perhaps one of country’s most-underappreciated vocalists, and on From the Heart he serves up a big slice of country pie, conveyed via a gravity-defying tenor and top-notch musicianship. For starters, the soaring Leslie Satcher/Max T. Barnes cut “When You’re Not Looking Back” is solid gold, as loving and sweet a country ballad as he’s laid down. “Next to Nothing” is all barebones self-pity. “The Man an’ Me and You” is a portrait in blue-collar satisfaction, and “This Circus That You Call a Roadie” is just plain cool. People in New York City probably won’t grasp the deeper meaning of “No Trash in My Trailer”—which in this case is a point being made about “Being Cheatin’” is a killer ballad, and Watson’s take on “I Never Go Around Mirrors” is perfection.—RW

★ DANCE/ELECTRONIC

ORBITAL

The Altogether

Paul & Phil Hartnoll and Micky Mann

ffr/London-Sire 40678

On their sixth full-length, British brothers Paul and Phil Hartnoll, aka Orbital, continue to mine the contemporary electronic playing field that they helped build via their 1988 international hit “Chase,” which features Naomi Bedford (of U.K. outfit John Hex). Overflows with the stuff. Of course, those looking for peak-hour builds of dancefloor energy are advised to go directly to tracks like the spiralting “Last Thing” and the bittersweet “Doctor!” In addition to Bedford, The Altogether finds the Hartnoll collaborating with David Gray (“Illuminate”) and, via samples, Tool (“Footling”) and Ian Dury and The Blockheads (“Oi!”). P/V, the U.S. version of the album contains a bonus disc that includes remixes, unreleased tracks, and B-sides.—MP

★ ODetta

Lookin’ for a Home

MARK CARPENTER AND
Seth Father

M.C. Records 0044

Odetta has frequently expressed her admiration for Huddie “Leadbelly” Ledbetter and has been a vocal proponent of the release of Lookin’ for a Home, she’s used her storied vocal talents in the service of some of his best tunes, creating a heartfelt tribute to a great American singer/songwriter. This material, mainly country blues, is often present-ed via the voices of such bands as Black Crowes ace Ric Wilson, and Big Easy pianist Henry Butler. Odetta is terrific, bringing a stirring sense of drama to such tunes as “When I Was a Cowboy” and “Rock Island Line.” And with Brown’s roguish fiddle in support, she puts a dazzling swing in “Easy Rider.” —PVV

★ TOMMY CASTRO BAND

Guilt of Love

Tommy Castro

P-Vine 33rd Street Records 3305

Guilt of Love is guitarist Tommy Caastro’s fourth studio outing and, with bandmates Randy McDonald, Keith Crossan, and Billy Lee Lewis, he has effectively raised the ante. Castro’s bluesy self-titled album was perhaps a favorite in the San Francisco blues scene for several years. The release of this record, Castro’s songwriting and vocals to the performance of the band, is hard-wired. Key tracks include “Ain’t Gonna Make That Call” and “You Ain’t Lovin’ You Ain’t Lovin’”—PVV

R&B/HIP-HOP

FABOLOUS

Ghetto Fabulous

PRODUCERS: various

Desert Storm/Elektra 62679

Fabulous is currently living up to his name, and I’m not just turning in some of the summer’s biggest hits, the Brooklyn, N.Y., native remains true to form on Ghetto Fabulous, his debut for Def Jam/Elektra. “Can’t Deny It,” the album’s lead single, serves more as a declaration than a song. Featuring Fabo’s former Bad Boy recording artist Mase, Fabolous holds his own on the autobiographical “One Day,” a dark single that serves as a backdrop for Fabo’s rags-to-riches story. Other stand-out tracks include the Neptune-produced “Young n’ the Lisa Liss & Cult-inspired “Take You Home” featuring Lil Mo.—RH

★ ORIGIONL SOUNDTRACK

Hardball

PRODUCERS: various

So So Def/Sony Music Soundtrax
096025

Jermaine Dupri is poised to hit another home run with his second sound-track. Based on journalist Daniel Cøyce’s experience with the Little League Team from Chicago’s Cabrini Green housing project, Hardball uses baseball to teach life lessons. To that end, the baseball theme reinforces throughout this set. The Lil’ Rascals (Lil Bow Wow, Lil Wayne, Lil’ Zane, and three misfit things moving on the title track, with each MC offering a lil’ something ‘sumthin’). Dupri knocks one out of the park with a remix of Legged Edge’s “Where the
**MARY LEE'S CORVETTE Why Don't You Leave Him? (3:46)**

**PRODUCERS:** Michael Jackson, Rodney Jerkins

**WRITERS:** M. L. Kortes, A. Roman

**PUBLISHERS:** Romanesque Music/Annot Music, ASCAP

There are times when a song's message is so poignant, it is adopted for the greater good of the cause it addresses. The haunting "Why Don't You Leave Him?" from Mary Lee's Corvette elicits empathy and empowerment for battered women and has recently been employed by the West Tennessee Domestic Violence Task Force for an educational training and consciousness-raising video; it is also being adopted by other state agencies. Singer and co-songwriter Mary Lee Kortes sings, "The eyes of the devil are staring at me. They crawl in my bed and destroy all they see. Why don't you leave him? He said he'll kill me and I believe him." The lyric is based on the startling statistic that 75% of all women killed by a boyfriend or husband are killed after they leave them—and the horror that surrounds such fear. This song was recorded in 1999 for the acclaimed True Lovers of Adventure but remains as effective and topical as ever. Radio would serve its audience well to share this moving message.

For more, contact Madalane2@aol.com. **CT**

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**DESTINY'S CHILD Emotion (3:36)**

**PRODUCERS:** Beyoncé Knowles, Mark J. Feist

**WRITERS:** B. Gibb, R. Gibb

**PUBLISHERS:** Gibb Brothers/Careers BMG, BMI

Columbia 32590 (CD promo)

What a rush to hear Destiny's Child, for the first time, sidestep its well-trod sad-cate(saved for this radiantly ever-so-lush interpretation of the Bee Gees' classic composition "Emotion." There's never been doubt that the three ladies of this top-selling outfit possess uncommon vocal talent, but they're consistently hidden behind gimmicky songs—and put the previous "Bootylicious" at the top of that list—that belie their abilities. The production here is just gorgeous, with a subtle spray of guitars and a low-key snap of percussion that allows the full-bodied, confident harmonies of co-producer/lead singer Beyoncé Knowles and compatriots Kelly Rowland and Michelle Williams to take the lead. Destiny's Child effectively reinvents "Emotion" here and, in fact, accomplishes the ultimate feat: in terms of emotional impact, their version surpasses the original 1978 No. 3 recording from Samantha Sang. This is a new high for the group; with hope, the imminent success of this song will encourage Destiny's Child to release more material of substance. **CT**

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**COUNTRY**

**DAVID BALL** Riding With Private Malone (4:02)

**PRODUCER:** Wood Newton

**FILLERS:** N. Newton, T. Shepherd

**PUBLISHERS:** Twang Thang Music, ASCAP, Wood & I. G. Wells, BMI

Arcola/Downtown 111 (CD promo)

Story songs have always been part of the country music tradition—and here's the best to come out of Nashville in recent years. David Ball sings about a guy who buys a '66 Corvette that's been wrapped in a green army tarp: inside the glove box, he finds a note that reads, "My name is Private Andrew Malone. If you're reading this then I didn't make it home/But for every dream that's shattered another one comes true/This car was once a dream of mine, now it belongs to you." Not to give anything away, but the bone-chilling third verse gets even more emotional. Penned by Wood Newton and Tom Shepherd, the lyric incorporates all the elements that make traditional country great—patriotism, tragedy, survival, and, of course, a cool car. Newton's understated production keeps the focus on the story and Ball's powerful delivery. Always one of the country format's most distinctive voices, this marks the artist's first outing with Dualtone, and early indications are that programmers are happy to have him here. These could be one of fall's biggest records. **DEP**

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**NEW & NOTEWORTHY**

**FRAGMA You Are Alive (3:16)**

**PRODUCERS:** Ramon Zenker

**WRITERS:** Z. Zenker, J. Friese

**PUBLISHERS:** Upfront Songs/PLG-BMG

Orbit/Keaton Music/Stratify Rhythm GM255 (CD promo)

"You Are Alive," pours sunshine across the darkest day and will ignite joy in the saddest of souls. Featuring the catchiest chorus of the year, the European dancefloor jam transcends all demographic and regional boundaries, simply commanding top 40 attention. Radio so seldom raises the bar and lets pure, unadulterated dance music seep across the airwaves, but this is a one-listen record that has such universal appeal, an infant could see the hit potential here. Fragma comprises three European dance producers—brothers Dirk and Marco Dederstadt and Ramon Zenker—and adds apparelling German singer Damae. The group's full-length debut is a Euro-dance fan's arm-saving fantasy, but "You Are Alive" is absolutely for the masses. Open your ears, think for yourself. This could be one of fall's biggest records. **CT**

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**REVIEWS & PREVIEWS**

**ROCK**

**RYAN ADAMS** New York New York (3:50)

**PRODUCER:** Ethan Johns

**WRITER:** R. Adams

**PUBLISHER:** Barland Music, adm. by Bug Music, BMI

Lost Highway MRN-02149 (CD promo)

Ryan Adams, former leader of all-country heroes Whiskeytown, waves goodbye to the Big Apple, the "love of my life," and any pedal steel with this wonderful uptempo track, the first single from his second solo set, Gold. Free of even the remotest hint of the lingering and sweetened by the hum and whistle of a Wurlitzer, the "Stoney" New York New York" has the gifted 26-year-old singer reflecting on his brief sojourn on the East Coast, his love of the big, fast, and gumily fast drum track—courtesy of lauded studio man Jim Keltner—Mars wines poetic on life in the East Village with his on-the-run-what-Godsent heartland sound. A spare, economical version surpasses the original 1978 No. 3 recording from Samantha Sang. This is a new high for the group; with hope, the imminent success of this song will encourage Destiny's Child to release more material of substance. **CT**

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**DANCE**

**ETTA JAMES** Miss You (7:22)

**PRODUCER:** not listed

**WRITER:** not listed

**PUBLISHER:** not listed

**Wright Hill/RA (CD promo)**

Etta James' "Matriarch of the Blues," features the legendary blues/R&B songstress' take on a dozen covers. While the majority stay close to her roots, like "Try a Little Tenderness" and "Hound Dog," there are a few unexpected tunes on the disc, like this cover of the Rolling Stones' 1975 hit. The album version takes it at an Etta-esque bluesy pace, but the remixes rid the song of the blues, turning James' rich vocals into a heartfelt pop cut. And as the original disco track was fairly uncharac-teristic for the Stones, the housey style here is a step from the room for James. It may be solider territory for a future return, as she complete with her soulful pipes, shows a capacity to keep up with any chart-climb—**EA**
Dupri ‘Instructs’ By Example

Second Solo Disc On So So Def Shows Talent For Staying Ahead

BY MARCI KENON

NEW YORK—If anybody is drafting a blueprint for industry longevity and success, it’s Jermaine Dupri. The 27-year-old producer/songwriter/artiste/entrepreneur drops his sophomore solo album, Instruc-
tions, Oct. 2 via his Columbia-distributed So So Def label. It’s the follow-up to his platinum-certified and Grammy-nominated 1998 deb-
but, Jermaine Dupri Presents—Life in 1472: The Original Soundtrack.

“A lot of people don’t realize that I’ve been out here doing what I do for 10 years now,” the Atlanta native says. Dupri produced his first record at the age of 12 and has since helmed hits for the likes of Kris Kross, Mariah Carey, TLC, and Jagged Edge.

Dupri raps nearly every song featured on the 20-track Instruc-
tions. He and Disturbing Tha Peace/Def Jam South rapper Ludacris open with “Welcome to Atlanta,” while So So Def’s Da Brat is showcased on the hot number “You Bring the Freak out of Me.” Xscape, also part of the So So Def family, is featured on “Rock With Me,” a melodic pop venture.

Meanwhile, Arista’s Usher croons the hook to “Get Some”—which also spotlights Rockland/Inte-
scope’s Boz & Gotti and So So Def artist R.O.C.—and Mos/Interscope artist Bilal delivers a Curtis May-
field-style hook on the creative standout “Superfly.” Another notable cut, “Buzzy Bites Part 2,” fea-
tures Universal’s Backbone, Atlanta’s Kurupt, Joe’s Too Short, So So Def rapper Eddie Cain, and RCA’s Field Mob.

Dupri produced nearly all of the tracks except “Yours & Mine”—
which features labelmates Jagged Edge and was produced by Swizz Beatz—and “Let’s Talk About It,” which was produced by the Nep-
tunes. Bryan-Michael Cox also co-
produced several tracks.

To create an early buzz on Instruc-
tions, the track “Hate Blood” (with Ruff Ryders/Interscope artist Jadakiss and Roc-a-Fella/Def Jam rapper Freeway) was released on vinyl only and serviced to mix-show and club DJs in June. That was followed by the Nate Dogg-featured single “Ballin’ out of Control,” which was serviced to R&B and crossover radio Aug. 28. Its video was directed by Dave Meyers.

“It picks up where Dupri left off on his last album,” says Jay Alan, PD of Chicago’s WPWX. “With both Dupri and Nate Dogg being so hot right now, it’s a win-win situation.”

Seth “Boogie” Tramontana, owner of Atlanta’s Earwax Records, agrees. “Jermaine knows what to come out with musically, and he grabsthe

hottest singer out.” Tramontana says. “He’s instructing people on how to run the game.”

Managed by Atlanta-based Artis-
tic Control, a company operated by his father and industry veteran Michael Maudlin, Dupri notes, “When I do a record as an artist, I want to feel like an artist. I feel like I’m cheating myself if I don’t get the full-fledged experience that an artist gets by being directed and letting other people contribute to the album.”

Dupri also was intentionally avoided enlisting a cast of superstars for Instructions. “This time I’m going with artists who aren’t really huge yet, says the ASCAP writer, whose music is co-published through EMI April Music and So So Def Music. “As a producer, it provides me with a chance to work with all these new cats coming out, like Backbone and Field Mob.”

Noticably absent, however, is So So Def’s 14-year-old hit rapper Lil Bow Wow. “Timing-wise, it just didn’t work out,” Dupri says. “Lil Bow Wow was doing his [national] tour. Then he was overseas when I was finishing the record.”

“Jermaine is always performing a spectacular juggling act,” says Mal Huggins-Lassiter, Columbia’s VP of urban marketing, who also notes that Dupri is working on the follow-up to Lil Bow Wow’s multi-platinum debut, Beware of Dog, between his own European and state-side promo-
tions.

The European leg of that sched-
ule runs Sept. 15-23, with Dupri leaving the day after the opening of Paramount’s new Reagan Bonham directed Handball. Dupri also produced the film’s So So Def/Soundtrax soundtrack, which drops Sept. 11. In addition to the title track/lead sin-
gle, which features Lil’ Bow Wow, Lil Wayne, Lil Zane, and Sammie, the soundtrack features Dupri’s latest protégé, neo-soul singer Fundisha, and other So So Def artists.

On his return from Europe, Dupri will visit retailers, radio stations, and such video outlets as BET’s 106 & Park and Rap City and MTV’s DFX. The artist, who is booked by the William Morris Agency, is also coordi-
nating a national tour for October and November featuring the So So Def roster and possibly Nelly and the St. Lunatics.

Before that, Dupri will participate in two Foundation USA in-stores in New York City (Sept. 29) and Chicago (Oct. 6). The retailer and ABC Radio, via the Doug Banks Show, is in turn sponsoring a contest in which the winner will spend the day with Dupri. Signing will be posted in 350 stores, with on-air promos running throughout September.

Rhythm, Rap, and The Blues

CONFERENCE RECAP: First off, a litany of thank-yous to everyone who attended, par-
ticipated in, supported, and/or provided guidance, panelists, demen-
ters, performers, and hosts for our sec-

ond annual Billboard/BET R&B/Hip-Hop

Conference (Aug. 28-30) and the first Billboard R&B/Hip-Hop Awards show (Aug. 30). I don’t have space to name everyone individually, but you all know who you are. We couldn’t have done it without you.

As far as panel buzz is concerned, many people approached me, saying they learned a few things from each panel and were going to follow up on several networking opportunities, which—bottom line—is what you hope will happen in an industry that many describe as conventional-out. But gauging by the reaction of the conference attendees, something that’s still far from outdated in this realm is the hunger for information.

Among the many lively exchanges was one directed by veteran retailer George Daniels, who owns and oper-
ates George’s Music Room in Chicago and another just-opened site at Chicago’s Midway Airport. “Everything sounds great in the studio,” Daniels cautioned. “But unless you have a great marketing plan, all you’ll end up with is a garage full of CDs.”

Among the other subjects he touched on during Thursday morn-
ing’s “Retail Rap” panel—also fea-
turing Elektra’s Janine Horton and Music Emporium’s Barbara Spencer—were Internet marketing, digital delivery, and how consumer CB-
burning is affecting the retail marketplace. “No one is talking about this serious matter,” he said, “Labels need to get artists to promote in a way that incites consumers to encourage buying bootleg CDs.”

“We also need more singles with the hooks up front to help spur interest in new music,” he added. “We’ve got to get back to the music.”

Wednesday afternoon’s “Produc-
ers’ Panel” found generation-next producers Rockwild, James Poyser, Kawan “KP” Prather, Bryan-Michael Cox, and Nokio fielding questions from aspiring artists and producers and being treated to a live audition by one audience member. They also lamented the lack of female produc-
ers, warned that a big-name produc-
ers’ Panel” should guarantee a hit, and ad-
dressed the pitfalls of sampling.

“This [producer] stuff can get you down to the point where you’re crying,” commented Cox, who, along with the others, advised that persist-
ence is the key for fledgling produc-
ers. “But you have to stick with it.”

And you must be able to take con-
structive criticism, noted Rock-

wild, who added with a laugh that he

received a “ritual argument from my mom every morning about not doing anything” while he was working

his way up the production ranks.

Another highlight was “The Black Music Industry: Then & Now” panel, if for no other reason than the fact that the legendary Bootsy Collins was on it. He and the other panelists, including Roxanne Shante, Bell, Jaguar, Mystic, and Rahzel, champi-

oned the resurgence of real music, diversification vs. just settling to do one thing, and artists empowering themselves to deal with today’s music industry.

INDUSTRY BRIEFS: Motown GM Manny Bella has amicably parted with the label after seven years. Bella is reportedly interviewing

for the position of executive vp of A&R, a position recently held by Dwayne W. Johnson. Motown also recently celebrated the signing of DJ Clue’s Desert Storm imprint, Fabolous’ debut album, Ghetto Fabolous, will be the imprint’s first release. The album’s lead single, “Can’t Deny It,” by Nate Dogg and currently sits at No. 18 on the Billboard R&B/Hip-Hop Singles & Tracks chart. Pictured standing are Elektra Entertainment Group chair-
man/CEO Sylvia Rhone and executive VP of A&R Merlin Bobb. Seated, from left, are Desert Storm co-CEOs Du/J and Clue and Shaker.

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BILLY MORRIS SEPTEMBER 15, 2001
Words &Deeds

R&B/HIP-HOP

‘Sunny Days’ Ahead For Allure
Quartet Rebounds From Its Prior Label’s Demise With New MCA Project

BY JEFF LORÉZ

NEW YORK—Four years ago, Allure thought it had finally arrived. As the first act signed to Mariah Carey’s now-defunct Cave imprint through Epic, the New York City-based quartet enjoyed massive crossover success with its debut album, “All Cried Out”—recording it as a duet with Bad Boy act 112. The top 10 single appeared on Allure’s 1997 eponymous debut album.

Although big things were expected of Allure’s sophomore disc, the group disappeared without a trace before that album’s release. Now the foursome—Alia Davis, Akissa Mendez, Lalisha McLean, and Lim Belcher—is back with Sunny Days, due Sept. 25 on new label MCA, and it’s ready to prove there is more to the group than just one hit. Lead single “Enjoy Yourself,” serviced to radio in mid-June, currently stands at No.54 on R&B/Hip-Hop Singles & Tracks.

When Cave folded earlier this year, we had to find a new home, and we were put on Columbus,” Davis recalls of the group’s four-year turmoil. “While we were there, we did two soundtracks, [1999′s] Runaway Bride and [2000′s] The Best Man. But honestly, I just felt that [Columbus] had too many girl groups. We needed someone who was going to make us a priority, and we feel we have that with MCA.”

Between records, Allure—managed by Flipper Hope for New York-based Flip Myst Music Entertainment and published through Top 5A—kept busy by touring the mostly overseas. They also recorded some 20 new demos, which, via a mutual acquaintance, found their way into the hands of MCA A&R executive Jeff Redd. After hearing the group perform live, he promptly signed them to the label.

“It was very frustrating,” Davis says. “You go from being signed to a major label and having a hit single to looking for a deal again. However, we always kept our faith and kept going, which says a lot about us as individuals and as a group. We’re not just some put-together group. If that was the case, I’m sure we would have folded. But we’ve been friends for many years, and that’s what keeps us together.”

While recording its new album, Allure worked with a host of well-known producers, including Allister, who produced the track “Kool Wit Me,” a possible second single. The production roster also includes RayGe (Naughty by Nature), Next, Full Force (Backstreet Boys), Ike Lee III, Ron Lawrence (Hitmen/Bad Boy’s in-house producer), and Jean and Kevon (from 2Pac). “We’re a lot more aware of what’s happening in our careers than before,” Davis adds. “Back then, we just did what everyone said. If they wanted us to water down our vocals, that’s what we did. This album really represents us well. There are real vocals on songs that we really identify with.”

The great thing about Allure is that they are true singers in every sense of the word; MCA music director Hakim Abdul Khallaq notes. “Their harmonies are as tight as groups like the Emotions. They’re a throwback to classic R&B. This album is like night and day when compared to the first one. They were hands-on with it, and their personality shines throughout.”

Allure launched its radio promotion tour Aug. 18 and wrapped it up Sept. 3. During that period, the group was among the presenters that appeared at the first-ever Billboard R&B/Hip-Hop Awards show Aug. 30 at New York City’s Hilton Hotel. Print ads have been placed in Vibe, Sister II Sister, and Black Hair Sophisticate. In addition to TV ads running on BET Sept. 6-27, an Internet marketing campaign has been launched on BET.com.
The second annual Billboard/BET R&B/Hip-Hop Conference rolled into town Aug. 28-30 at the New York City Hilton, capped this year by Billboard's first-ever R&B/hip-hop awards show Aug. 30 (see story, page 1). In addition to panels covering such diverse topics as downsizing, song publishing, record production's next generation, and artist perspectives on the status of the black music industry, attendees were also treated to talent showcases that included artists from the Heineken Foundation/Red Star Records and 280 East Records rosters and lounges sponsored by Kool, Heineken, and Häagen-Dazs ice cream. (Photos by Chuck Pulin)

Kicking off the conference slate of seven panels Aug. 29 was “Surviving the Downsizing,” moderated by Billboard rap/R&B associate editor Gail Mitchell. Smiling after the session are, from left, Rainmaker Solutions CEO James Andrews, J5 Media Relations' Juanita Stephens, Mitchell, Jadaani, Music Group GM Ed Stockland, TaylorMade Media president Karen Taylor, and Fortress Marketing/Hidden Beach consultant Thornhill Jones.

Wrapping up the first day of panels was the “Producers’ Panel,” during which the next generation of star producers shared their industry perspectives and advice. Flanking moderator and Billboard staff writer Rashaan Hall are, standing from left, FS Productions' Rockwilder and Axis Music Group's James Posner. Seated, from left, are N-Tity Productions' Nokie, Chet-O-Vision Entertainment CEO Arista VP of A&R Ravan “K.P.” Drahzer, and Black Baby's Bryan-Michael Cox.

Alan Grunblatt, president of In The Paint/Koch Entertainment, pictured standing at the far left, led “The Independent Viewpoints” discussion. Among those offering opinions on the state of indie affairs were Divine Mill/Warner Bros. artist Jazerim with his award for top R&B/hip-hop single, sales for “Could It Be.”

Six Degrees recording artist Michael Franti of Spearhead presented the R&B/hip-hop songwriter of the year award. Franti accepted the award on behalf of Jive recording artist R. Kelly, who was unable to attend.

RCA recording artist Coko, right, presented Divine Mill/Warner Bros. artist Jazerim with his award for top R&B/hip-hop single, sales for “Could It Be.”

Jive recording artist Joe, right, connects with Heineken brand manager Scott Hunter Smith for a photo in the press room after the show. (Photo by Kristin Callahan)

Def Soul recording artist Musiq Soulchild, the award show’s big winner, proudly displays his four trophies.

Conference opening-night festivities featured a performance by RCA rap group Smash Task, pictured here with, from left, KRTA Entertainment's Robert “Kool” Bell and Billboard's Rashaan Hall and Gail Mitchell.

Capping the conference panel series was Thursday afternoon's “The Black Music Industry: Then & Now,” which featured a host of new-school and old-school artists. Smiling for the camera are, from left, Goodvibe/Bardok/ICON's Mystic, WEA/Warner Germany's Bootsy Collins, producer/artist Narada Michael Walden, BET VP of programming/panel moderator Stephen Hill, KRTA Entertainment's Robert “Kool” Bell, Warner Bros.' Bobby Avila, PSP Entertainment's Dr. Roxanne Shanté, and Motive/MCs Jagoar.

Def Jam/Def Soul president Kevin Liles was on hand to pick up Def Jam's award for major label of the year.

Billboard R&B/hip-hop charts manager Minal Patel, pictured in the middle, helmed “Finding the Right Mix.” Among that panel's expert mixologists were, standing from left, WBOT Boston/WZMX Hartford, Conn./Superadio's Clinton Sparks, Red Alert Productions' DJ Red Alert, Rashid (Roche), and Sonic & Vaders (Wonder Twins). Seated, from left, are Music Choice's Charles Doxom and WQHT New York's Jazzy Joyce.
ASCAP sponsored the "Behind the Song" panel, moderated by Classic Music Publishing president Kris Fite, pictured third from left. She was joined by, from left, Groundbreaking Music/Sony/ATV Music songwriter Shamera Crawford; ASCAP VP of creative affairs Jeanie Weems; Lolita Music Group president Tony Prenslatt; Universal Records VP of creative urban affairs (East Coast) Laftonda Sutton; and Winder Law Firm principal Maury Winkler.

The Heineken Master Control radio room was buzzing throughout the three-day event. Shown, from left, are an unidentified attendee; Ghet-O-Vision Entertainment CEO Akiwa VP of A&R Rawan "K.P." Prahlir; Allen Griffin, WXXE Atlanta's morning DJ; WEA Warner Germany's Bootsy Collins; KTEA Entertainment's Robert "Kool" Bell; Heineken brand manager Scott Hunter Smith; and Full Force member Forceful Records principal Bowlegged Lou.

loud recording act Tha Liks give a stellar performance at the awards show.

Red Star Records artist Eddie Jackson performs at the launch of the Heineken Foundation/Red Star Records showcase.

Goodvibe/Barak/ICOR recording artist Mystic keeps things positive with a performance of her debut single, "The Life."

Kicking things off on the conference's second day was the "Retail Flap" session chaired by veteran retailer George Daniels, proprietor of Chicago's legendary George's Music Room. Joining him were, from left, Elektra national sales manager Janine Horton and Music Emporium president/CEO Barbara Spencer.

The 280 East Records Distribution showcase on Wednesday evening featured, among others, Unbreakable Records' Beeare, Grown Man Records' Maddie Madd, and NBN Stop Entertainment's Big T, right, pictured with an unidentified member of his crew.

The award show's hosts—Elektra artist and WQHT New York on-air personality Angie Martinez, left, and comedian Alex Thomas—share a laugh onstage.

Background/Virgin recording artist and Billboard R&B/hip-hop award nominee Tank pours his heart out during his performance, which he dedicated to his late labelmate, Aaliyah.

Epic's Ruff Endz had the crowd grooving to its latest single, "Cash, Money, Cars, Clothes."

On hand covering the conference and the awards show was American Urban Radio Networks (AURN), which will broadcast a special live show with an in-studio appearance by its radio programs USA Music Magazine and Super Jam Survey Sept. 14-15. Taking a breather between sessions are, from left, Billboard rap/R&B associate editor Gail Mitchell, AURN president Jay Williams, AURN director of marketing communications Shawn Hill, Billboard urban advertising director Andy Anderson, and Billboard staff writer Rashan Hall.

Billboard R&B/Hip-Hop Awards presenters Salt 'N Pepa check out the Kool Lounge after the show. Pictured, from left, are Sandy "Pens" Denton, Prime Access president/CEO Howard Buford, Cheryl "Salt" James, and Prime Access account executive Orlando Mendoza. (Photo by Michael Stropolis)
This data CD -- ED ENV - ED D. service. 135 stations are electronically monitored 24 hours a day, 7 days a week. Songs played by artists, compiled by A&R/record labels. This data is used to compile the top R&B/hip-hop Airplay & Tracks chart.

**Hip-Hop Awards**

Continued from page 7

hip-hop artist, top R&B/hip-hop singles artist, and top male R&B/hip-hop artist. "For me, it's love, life, peace, and music."

Def Soul sister label Def Jam won the award for top major label. "We have a lot of great artists who make us look smart," said Def Jam/Def Soul president Kevin Liles, who was on hand to accept the award. "As a label, we have a house of superstars and soon-to-be stars. We fan their fires; we don't start them. We take pride in being not the force that makes the artist but rather the force that drives them. We are an artist-driven label."

When asked about any special promotions involving around Soulchild's multiple wins, Liles responded, "By the same token, we're not into self-promotion. To preserve our award next year, we're just going to continue making the best music and videos we can."

Presenting behind-the-scenes commentary, artist interviews, and highlights from the awards ceremony, AURN's upcoming awards show broadcast will be heard on such major-market outlets as WARR New York; KUHH Los Angeles: WJLTH Washington, D.C.; WAZ Chicago; WDAS Philadelphia; KNRB Dallas; WQHT Detroit, KQMI Houston; WZAZ Cleveland; WYLD New Orleans; KPRIS Kansas City, Mo.; and WAMO Pittsburgh.

"We were delighted to be a part of Billboard's first R&B/hip-hop awards show," said AURN president Jay Williams. "Station reaction has been fantastic, with the excitement of interviewing a cross-section of musical celebrities, from Bootsy Collins and Robert 'Kool' Bell to Jaheim and many others."

The R&B/hip-hop awards show was presented in association with Heineken and hosted by WQHT New York personality and Elektra artist Angie Martinez and comedian/actor Alex Thomas.

"This is looking forward to being involved again next year," company brand manager and president of the Heineken Foundation/Red Star Records Scott Hunter said. "It was a well-done show with a great turnout. One of the highlights for me was the tribute to [Background artist] Tank did for Aaliyah," who died the week of the conference.

Echoing that sentiment was Loud GM Randy Roberts, whose company earned kudos as the top independent label. "For this being a first-time show, I was impressed with the pacing and flow," he said. "Billboard has a great brand name and an awards show franchise with the annual Billboard Music Awards and the Latin awards. So why not an annual R&B/hip-hop awards show?"

George Daniels, proprietor of Chicago retail outlet George's Music Room, believes it's important to give a stage not only to R&B/hip-hop's well-established artists but also to the genre's young and aspiring talents. "Showcasing developing artists will only bring further recognition for them, the concept being that it gives them a chance to accomplish what established superstars have. And targeted tie-ins between local independent/major retail and nominated artists in this kind of awards show will also help pump up new and established artists."

Demmette Guidry, senior VP of urban music at Warner Bros., added, "It was good to see artists recognized for actual achievement vs. a subjective popularity contest."

Among the night's other winners was one of Guidry's acts, Divine Mill/Warner Bros. artist Jaheim, who won the top R&B/hip-hop single sales award for his song "Could It Be." Asked for his feelings about receiving his first industry award, Jaheim said, "I've always dreamed of what it would be like to perform in front of thousands of people. But the energy I felt walking up onstage, feeling the love from my fans as well as the industry, and actually holding that award in my hand—it felt almost perfect. The only thing missing was my mother's smiling face."
A&R: Elijah Rhodes & Alfatir Connor  
Production By: Knotty Koz & Kane  
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Executive Producer: Elijah Rhodes  
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Jive Electro’s Groove Armada Bids ‘Goodbye Country (Hello Nightclub)’

BY MICHAEL PAOLETTA

NEW YORK—British duo Groove Armada spent part of its summer vacation on the hedonistic and beer-savvy island of Ibiza, Spain. In addition to DJing at clubs like Pacha and Anmee- sia, partners Andy Cato and Tom Findlay spent a lot of time relaxing in their rented villa, which, according to Cato, was set high above a canyon, with a lovely view of the sea.

Having recently completed their new (and third) album, ‘Goodbye Country (Hello Nightclub),’ Cato and Findlay thought the trip to Ibiza was a necessity. “We spent nine months recording this album in a barn in the countryside, in Cotswolds [near Oxford],” says Cato, who adds that recording for Goodbye Country began 12 months ago. “We were doing 12-15 hour days in the studio, primarily just the two of us, and after a while, it kind of gets to you.”

Cato says solitude in such an “intense process” needs to be followed by the exact opposite—hence the album’s title. “Ibiza offers a good vibe for taking it out— as we were doing all night. It’s a good combination.”

PROPER BALANCE

The same can be said for Goodbye Country, a seamless journey through the many shadings of clubland, encompassing house, R&B/hip-hop, left- field, and post-disco funk. Due Tuesday (11) from Jive Electro and Monday (10) in the UK via Polydor, Death by Chocolate due Monday (10) and Friday (14), respectively.

With Etncityo, Underground Sound of Ibiza mainstays Rui Da (The Lost Village), Roberto Cuperez de Phazz, and British underground duo Defected Records deliver a potent collection of remixes and original compositions, with a focus on Portuguese artists and traditions.

On Death by Chocolate, German collective de Phazz offers a delectably rich soundscapthat wouldn’t sound out of place if played alongside recordings by Dr. Buzzard’s Original Savannah Band, St. German, Shirley Bassey, Nuyorican Soul, Jimmy Smith, and Basin. And vocalist Pat Appleton is a real treat.

Also of note are the following compilations: Joe Bermuda’s Circuit Sessions 9 (4Play Records/Alienate Distribution Alliance), Ethereal Melodic Trance (Water Music), Groovejet—The Compilation (Pagan/Ark21), Tribe Tri- o’s Dj-Ricks (K7/Studio Distribution), Electro Lounge 2 (The Right Stuff/EMI Capital), Deep Dish’s Yoshiesque Two (React/Yoshitoshi Recordings), José Padilla’s Café Del Mar—Vol. 6 (MCA), Love From The Sun (Ubiquity), and Jacky Javel’s Suite 706—At Hyatt Regency Paris-Madeleine (Milan/BMG).

The Beat Box Hot Plate

The Beat Box Hot Plate

• Maxxwell, “Lifetest” (Colubria single). Soul stylist Maxxwell’s “Lifetest” receives the overhaul of a lifetime by Everything but the Girl’s Ben Watt. Wisely, Watt never lets the warm beats and lush rhythms overshadow Maxxwell’s sublime sound. Watt’s production breathes new life into the original.

• Viola, “Little Girl” (Nervous Records single). The vocally gifted Viola debuted the beautiful “Little Girl” at the recently held Billboard Dance Music Awards. Since then, such DJs as “Little” Louie Vega and Tony Humphries have wholly embraced this soulful vocal track that is as lyrically deep as it is rhythmic.

• Telephone Allstars Featuring Latanaka Waters, “Do It to the Music” (272 Music/Subliminal single). Reminder: E-Smooove provides the supple classic-house grooves over which singer supreme Latanaka Waters encourages everyone to do as the title suggests.

• Loudeast, “Lights Off” (Shinichi Yotsubashi Recordings single). One of many winning moments on Deep Dish’s beat-mixed compilation, Yoshiesve Two, the deep and dark “Lights Off” pays homage to acts like Jaydee and Rekkek elektrik.

• Santal Featuring Titus, “Be With You” (Guidance Recordings single). With “Be With You,” producer Chris Brann and singer Titus have crafted one of the year’s most soul-drenched house jams.

• The Drum Stars, The Drumbus EP (Dis-Funktional/Subliminal). “I Like This” is a fine study in excessive percussion, albeit with a robustly basline and Spanish guitar. “Darkness” unites progressive house rhythms with a sublime orchestral breakdown.

• Full Intention, “Can’t Get Over You” (Dexterity/Subliminal single). One of many winning moments on Deep Dish’s beat-mixed compilation, Yoshiesve Two, the deep and dark “Lights Off” pays homage to acts like Jaydee and Rekkek elektrik.

• Santal Featuring Titus, “Be With You” (Guidance Recordings single). With “Be With You,” producer Chris Brann and singer Titus

### Hot Dance Music

#### Club Play

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#### Maxi-Singles Sales

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### Top Electronic Albums

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### Hot Dance Breakouts

<table>
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<th>ARTIST</th>
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<tbody>
<tr>
<td><strong>POWER PICK</strong></td>
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<tr>
<td><strong>SHOT HOT DEBUT</strong></td>
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### Hot Dance Music

#### Club Play

<table>
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#### Maxi-Singles Sales

<table>
<thead>
<tr>
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### Hot Dance Breakouts

<table>
<thead>
<tr>
<th>SONG</th>
<th>ARTIST</th>
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<tbody>
<tr>
<td><strong>POWER PICK</strong></td>
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**Notes:**
- All sales charts include internet sales.
- The weekly Hot Dance Breakouts chart is based on the cumulative sales of dance albums and dance tracks.
- The weekly Hot Dance Music chart is based on the sales of dance tracks.
- The weekly Hot Dance Breakouts chart is based on the sales of dance albums and dance tracks.
- The weekly Hot Dance Music chart is based on the sales of dance tracks.
Watson Beats Cancer, Returns With Heartfelt Disc On RMG

BY DEBORAH EVANS PRICE

NASHVILLE—Whenever country-music aficionados discuss the genre's best traditional male vocalists, Gene Watson's name is among those that surface, along with the likes of George Jones, Vern Gosdin, and Merle Haggard. Like others in that select class, Watson possesses not only a potent set of pipes, but an unerring song sense—qualities strongly in evidence on his new album, From the Heart, on RMG Records.

The collection boasts songs by such top Nashville songwriters as Bill Anderson, Skip Ewing, Frank Myers, and Leslie Satcher. The album was produced by Watson and Ray Pennington, who owned Watson's previous label home, the now-defunct Step One Records. From the Heart finds Watson in fine voice—an amazing accomplishment, considering the album was recorded earlier this year while Watson was still reeling from chemotherapy treatment for cancer.

"I knew I was extremely weak, and I wasn't really sure if I was ready to go into the studio," he admits. "And, as it turned out, I probably wasn't. It just made it a little bit harder on me. I think the end result was still good.

While undergoing chemotherapy, Watson was also continuing tours, in which he was driving the road trying to work and doing the best I could," says Watson, who is booked by Bobby Roberts of the Bobby Roberts Co. and managed by Allen Whitcomb of Serenity Career Direction Inc. "I'm just not going to lie down. I refuse to give up. Call it heart or determination or whatever—I decided I was going to give it everything I have.

That kind of tenacity, combined with talent, made Watson one of the most consistent hitmakers of the 1970s and 1980s. His breakthrough single, "Love in the Hot Afternoon," peaked at No. 3 in 1975. It launched a successful run that included 21 top 10 singles, among them "Where Love Begins," "Farewell Party," "Fourteen Carat Mind," "Don't Love Me Too Much," and "Sometimes I Get Lucky and Forget." The native Texan began his career on indie label Recso, before signing a deal with Capitol. During the last three decades, he has recorded for numerous labels, including MCA, Epic, Warner Bros., and Step One. After signing with the Naraveer-distributed RMG Records, he turned to his old friend Pennington to work with him on the project. "He came out of retirement to help me with it," Watson says, "and I couldn't be happier.

Stashing the Goods
In searching for songs, Watson turned to his private stash. "I never throw a good song away," he says. "I stockpile them. I've got brief cases of tapes that I've had from anywhere from five to 10 years. Every once in a while, I'll go back through and listen to thesedemo tapes. You'd be surprised at how much great, great material that you can stockpile over the years, and I've pulled some of it out and put it on this CD.

"To let Watson's public know he has a new album out, RMG Records president George Collier says he plans to "go in with a bang." "It will be in the Wal-Mart and KMart chains, and we are doing real heavy advertising," Collier says. The album streets Sept. 11. "We're doing a national campaign with Tower, a retail campaign with Mejier Stores . . . and we have a promotion going on with Best Buy. We are also doing a Texas-music deal with Wherewater.

Tim Petersen, music buyer for the Trans World chain, says there's a market out there for veteran country acts. "I would definitely bring it in," Petersen says. "I've always had good luck, especially with [RMG] . . . We're not moving tons of units, but obviously there's a fan out there looking for it.

There will also be a video for the single "Next to Nothin'" going to video outlets, and Collier says a strong push at radio is planned. "We have three weeks of advertising space out of this record, so we are doing a very extensive regional and national promotion campaign. We have to get radio to play it to sell through it.

Collier also plans to emphasize Watson's Texas country roots. "He's a Texas artist, born and bred," he says. "There's enough accounts and radio to sell an enormous amount of product when everybody gets behind this.

For his part, Watson is just happy to be doing what he loves. "It's a new lease on a career," he says. "I feel great. I'm getting more strength every day. We are working a full schedule now. It's still kind of tough, because it takes a long time to get your strength back. But, Martin Haefer, but I'm even more determined than I've ever been in my life. I have everything to look forward to.

To Our Readers
Nashville Scene will return next week.
### Top Country Albums

<table>
<thead>
<tr>
<th>LAST WEEK</th>
<th>PEAK WEEK</th>
<th>ARTIST</th>
<th>IMPRINT &amp; NUMBER/DISTRIBUTING LABEL</th>
<th>TITLE</th>
<th>PEAK POSITION</th>
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<tr>
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<td>3</td>
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<td>PHIL VASSAR</td>
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<td>TIM MCGRAW</td>
<td>Set This Circus Down</td>
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<tr>
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<td>5</td>
<td>LONESTAR</td>
<td>I'm Already There</td>
<td>36 18</td>
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<td>KENNY CHESNEY</td>
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<td>BLAKE SHELTON</td>
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<td>TIM MCGRAW</td>
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<td>39 18</td>
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### Greatest Gainer

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<thead>
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<td>13</td>
<td>SARA EVANS</td>
<td>Born To Fly</td>
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<tr>
<td>14</td>
<td>JESSICA ANDREWS</td>
<td>Dream On, Dream On</td>
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<tr>
<td>15</td>
<td>MARK WILLS</td>
<td>Living Every Minute</td>
<td>14</td>
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<tr>
<td>16</td>
<td>TRAVIS TRITT</td>
<td>Down The Road I Go</td>
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<td>17</td>
<td>CAROLYN DAWN JOHNSON</td>
<td>Room With A View</td>
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<tr>
<td>18</td>
<td>RASCAL FLATTS</td>
<td>Unleashed</td>
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<td>19</td>
<td>GARY ALLAN</td>
<td>How Do You Like Me Now?</td>
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<td>20</td>
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<td>Unplugged</td>
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<td>I'm Gonna Love Me Again</td>
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<td>JAMIE O'NEAL</td>
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<tr>
<td>25</td>
<td>LEANN RIME'S</td>
<td>I Need You</td>
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<td>JASON ALDRETT</td>
<td>Mountain Soul</td>
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<td>27</td>
<td>JASON ALDRETT</td>
<td>The Voice</td>
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<td>TAMMY COCHRAN</td>
<td>I Want My Heart Back</td>
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<td>29</td>
<td>KEITH URBAN</td>
<td>Keith Urban</td>
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<td>JO DEE MESSINA</td>
<td>One More Time</td>
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<td>31</td>
<td>DIAMOND RIO</td>
<td>Another Man</td>
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<td>32</td>
<td>BRANDON SANDERLIN</td>
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### Top Country Catalog Albums

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### Greatest Hits

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<td>Ten Rounds</td>
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<td>Dare To Dream</td>
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<td>Time's Sex* Love*</td>
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<td>Phil Vassar</td>
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<td>Earl Scruggs &amp; Friends</td>
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<td>Latest Greatest Stainless</td>
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<td>One Voice</td>
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<td>Moonlight Blues</td>
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<td>People Like Us</td>
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<td>Mark McGinn</td>
<td>18</td>
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<tr>
<td>Roy D. Mercer &amp; Vegas</td>
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<td>Under The Influence</td>
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<td>Inspirational Journey</td>
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<td>Songcatcher</td>
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<td>Mark McGinn</td>
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<td>Del &amp; The Doobies</td>
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<td>Little Sparrow</td>
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<td>Complete</td>
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<td>I Finally Found Someone</td>
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<td>Just Another Day In Paradise</td>
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<td>The Hits Live</td>
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*Will be re-issued in the future.**
### Hot Country Singles & Tracks

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<th>WEEK</th>
<th>PEAK POSITION</th>
<th>TITLE (ARTIST)</th>
<th>PRODUCER (SONGWRITER)</th>
<th>FIRST WEEK IMPRINT &amp; NUMBER/PROMOTION LABEL</th>
<th>WEEKS AGO</th>
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<tr>
<td>1</td>
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<td>I'M JUST TALKIN' ABOUT TONIGHT (Toby Keith)</td>
<td>Jeff Venable, Scott Hendricks</td>
<td>RCA“BNA 1011”</td>
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<td>2</td>
<td>JIMN'T YOU KNOW YOU CAN'T STOP LOVE (Keith Urban)</td>
<td>Allison Tidwell</td>
<td>Arista Records “ARCD 6032”</td>
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<td>WHERE THE BLACKTOP ENDS (Keith Urban)</td>
<td>Mike Eli, James Overstreet</td>
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<td>I'VE BEEN Havin' A[…](Travis Tritt)</td>
<td>Travis Tritt, David Mize</td>
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<td>LOVE IS EASY (Keith Urban)</td>
<td>Mike Eli, James Overstreet</td>
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<td>COLD ONE COMIN' ON (Travis Tritt)</td>
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<td>LOVE SONGS (Alison Krauss)</td>
<td>Alison Krauss, Ronny Gould</td>
<td>Arista Records “ARCD 6032”</td>
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<td>I WOULD've LOVED YOU ANYWAY (Travis Tritt)</td>
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<td>THE TIME (Garth Brooks)</td>
<td>Garth Brooks, Travis Tritt</td>
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<td>I'M A MAN OF CONSONANT SORROW (Keith Urban)</td>
<td>Mike Eli, James Overstreet</td>
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<td>WHY DON'T YOU (Keith Urban)</td>
<td>Mike Eli, James Overstreet</td>
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<td>ANGELS IN WAITING (Travis Tritt)</td>
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<td>DOWNTOWN (Keith Urban)</td>
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<td>I'M ALREADY THERE (Garth Brooks)</td>
<td>Garth Brooks, Travis Tritt</td>
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<td>COMPLICATED (Travis Tritt)</td>
<td>Travis Tritt, David Mize</td>
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### Hot Shot Debut

<table>
<thead>
<tr>
<th>TITLE (ARTIST)</th>
<th>LABEL</th>
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<tr>
<td>I'LL TREAT HER RIGHT (Garth Brooks)</td>
<td>Arista Records “ARCD 6032”</td>
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### Hot Country Singles Sales

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<th>WEEK</th>
<th>TITLE (ARTIST)</th>
<th>DISTRIBUTOR</th>
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<tr>
<td>1</td>
<td>MR. GOODS (Travis Tritt)</td>
<td>BNA</td>
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<td>2</td>
<td>MR. CHAMBER(Travis Tritt)</td>
<td>BNA</td>
</tr>
<tr>
<td>3</td>
<td>MR. STAY(Travis Tritt)</td>
<td>BNA</td>
</tr>
<tr>
<td>4</td>
<td>MR. NICE(Travis Tritt)</td>
<td>BNA</td>
</tr>
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**Notes:**
- Records with the greatest sales gains this week.
- Records with the greatest sales decreases this week.
- No 24/7 detections over the previous week, regardless of chain movement.
- Appearances awarded to songs appearing in the top 20 on either the BDS Airplay or Unknown charts for the first time with increases in both detections and audience.
- Titles below the top 20 are removed from the chart after 26 weeks. (Weekly availability: Distribution is for CD Single, Vinyl Single if CD Single is unavailable.)
- CD Single available.
- CD Maxi-Single available.
- Cassette Single available.
- Vinyl Maxi-Single available.
- Vinyl Single available.
- Cassette Maxi-Single available.

**Source:** www.billboard.com
The first thing visitors encounter as they set foot in Billboardlive is a rectangular mirror on the entrance floor that faces a multicolored lighting fixture on the ceiling adorned with myriad hanging beads. The lights project into the mirror and back in an endless effect akin to a cage of light, intensified by a 10-foot-long video monitor on the right wall that displays continuous bursts of information.

It's only a detail, but one that—in its attention to minutia, state-of-the-art execution and capacity to immediately involve its audience—embodies the characteristics of what's quite possibly the most interactive and revolutionary live-entertainment venue worldwide at a grand scale.

"We wanted to create an environment, a platform, where there could be a true integration of the business-to-business side of the entertainment industry and the business-to-consumer side."
Performing Arts:

Superior Sound Design Makes Concerts An Enhanced Experience That Artists And Audiences Can Take Home With Them.

BY LEILA COBO

Billboardlive, the venue, is cutting-edge in concept and execution, it stands to reason that it would be cutting-edge in its choice of music programming, as well. Indeed, in the facility, which fits 1,500 (an extra 1,000 people can be accommodated outside on the upper terrace adjacent to the studio), could have easily been conceived simply as a medium-sized concert venue—a rarity in South Florida—it strives to be much more.

"We want to be a venue that is an extension of Billboard magazine—developing and tracking new musical trends," says Peter T. Cohen, senior executive VP, entertainment/media. "We want to look for new acts, new sounds and new concepts, as well as play the obvious established artists." Cohen, in conjunction with Jed DeFilippis, VP of studio operations and talent, will look to be a mentor for Billboardlive—talent representing a wide range of genres, with an emphasis on those up-and-coming acts that are creating a buzz on the music scene. This will be made possible through relationships not only with promoters and agents, but also through strategic alliances with record labels, artist managers and radio stations. These alliances can make use of Billboardlive for a wide range of services and events: showcasing new talent, album release parties, video shoots, premieres and broadcasts.

Given Billboardlive's technological capacity, the end result of every single performance is that each artist can walk away with a studio-quality audio and video recording in hand. Beyond that, Billboardlive's multimedia interface capabilities multiply the potential exposure of every artist appearance. "Billboardlive is a unique, multimedia entertainment complex that will set a new standard for live music performances," says Cohen. "The design of the venue, its technical capabilities and production staff enable our ability to develop a wide range of music programming. We'll always consider multiple media platforms (TV, radio, the internet) to support our music programming and production concepts. We're always going to look at the broad spectrum."

PATCH-AND-PLUG

Billboardlive, of course, is set up to serve that broad spectrum. An unparalleled lighting system of Martin Professional, Altman and Electronic Theater Controls (ETC), integrated systems design by Bandit Lites, includes more than 80 intelligent lights and 96 dimmers. This lighting system is attached to a truss system by Thomas Engineering, which is controlled by a Jands Hog 1000. The stage is hung by 25 one-ton motor points, with an additional 22,000 pounds of capacity to accommodate most any request by those performers who choose to play under an alternate system.

The sound system, a Martin Audio Wavefront, has been designed for the collective effort of Michael Harris (Harman Audio, Miami), Jack Alexander (Colombia College, Chicago), Paul Van Puffelen (So. Technical Support) and DeFilippis. According to DeFilippis, the system has been specified with great care. It provides warm, well-distributed coverage and is a "patch-and-plug" for incoming performers. "We needed to be as user-friendly as possible, developing and putting new tools, artists and patrons," he says.

The entire ceiling is covered with Sonics, the recording-studio baffling found in the top pro rooms. According to DeFilippis, this makes for less reverberation, deadens high frequencies and keeps the sound inside the space with the highest quality possible. The speaker system is divided into 12 different zones throughout the venue, with each separate controls. The two consoles are Inova-son, 48-channel, fully digital and total recall, with the capacity to program the sound requirements of multiple consecutive bands with no need to reprogram settings. The on-stage monitor will have the ability to roll away when a traveling act wishes to use its own equipment and add a tie-in to the main speech system. The video and projection system, consisting of 19 architecturally unique screens, can source any format and call content throughout the facility.

At the other end, camera crews can plug into the many broadcast panels located throughout the venue for direct interface to both the AV room or media trucks, with no need for additional wiring. On the loading dock, trucks can plug and power without the extra cost of generators. There are two three-phase disconnects located directly next to the audio and video panels. Besides, the artists' green room—with private elevator access—a separate media room with a riser provides the perfect setting from which to conduct interviews and signings.

"I've produced concerts all over the world, and this is one of the best venues I've ever seen," says Leslie Zigel, VP for business and legal affairs, BMG, Latin Region. "Given the intimacy, the quality of the production and the fact that all the guts of the building will have the ability to do TV taping, Internet simulcasts and live recordings, it's set up perfectly for the business." And, of course, it's set up perfectly for the intimate room; all the balconies are right on top of the stage," says Miami-based songwriter Desmond Child.

PERFORMANCE-PLUS

Billboardlive can accommodate any act on its stage, and the experience of seeing the act is enhanced by having it presented in a multimedia environment. "All of a sudden, the live performance becomes bigger than life," says Cohen. "We'll have the excitement and feel of a large arena, but the intimacy of being able to share that with 1,500 people, instead of 15,000." Billboardlive's possibilities are endless. A viewing party of an* interactive show, from showcases to CD release parties, is cutting-edge in concept and execution. The venue will also function as a studio for multimedia productions, with an emphasis on music-centric programming, as well as serving patrons through its nightclub and two restaurants: Breez and Parallel.

In addition, the venue will be utilized for a variety of events, from showcases and live taping to panels and fashion shows; it has already been booked by clients as diverse as MTV and NARAS. Relationships are being developed not only with record labels but with radio and television stations to air live shows and specials from Billboardlive. These include plans to stage weekly outdoor events—in the style of NBC's Today Show—in the sweeping courtyard that leads into the venue and looks out to the length of Ocean Drive, one of the trendiest addresses in the city.

"From an audience standpoint, we offer a multimedia experience that's unique," says Peter T. Cohen, senior executive VP, entertainment/media. "Under one roof, there are many opportunities to engage live entertainment while you eat, drink and lounge; experience a multimedia atmosphere enhanced with video projections synchronized with audio presentations throughout the studio; music-video and film presentations; graphic-art displays; and state-of-the-art Internet consoles where you can surf the Web. Every night can be a different experience at Billboardlive."}

"The design concept is based on the principle that the guests walk around the premises in a sort of ambiance and social tour in which they can move includes more than 80 intelligent lights and 96 ETC dimmers and special effects. Sound is present of two 48-channel, fully digital, total-recall Inova-son audio consoles. But, beyond the bells and whistles, the ambiance is designed to suit the artist, the music industry executive and, of course, the public. The first of a series of venues set to open worldwide, Billboardlive's live music through and through, naturally, be live performances. The venue will also function as a studio for multimedia productions, with an emphasis on music-centric programming, as well as serving patrons through its nightclub and two restaurants: Breez and Parallel. In addition, the venue will be utilized for a variety of events, from showcases and live taping to panels and fashion shows; it has already been booked by clients as diverse as MTV and NARAS. Relationships are being developed not only with record labels but with radio and television stations to air live shows and specials from Billboardlive. These include plans to stage weekly outdoor events—in the style of NBC's Today Show—in the sweeping courtyard that leads into the venue and looks out to the length of Ocean Drive, one of the trendiest addresses in the city.

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from one room, from one bar, from one environment to another," says club director Rodolphe. "There is an array of spectacular lighting throughout the studio, complementing each of the various rooms and hideaways, each affording a unique atmosphere all its own." These areas include four levels—all from which the stage is clearly visible—seven bars, a skybox, a private room (The Boardroom; memberships became available Sept. 1) and a media room. A glass catwalk on one end and a waterfall surrounded by glass panels on another offer glimpses into the amount of detail that went into the design, with the unifying theme being the pulse of the music industry represented by Billboard magazine itself. But, even in this, Billboardlive strays from the norm by shunning the concept of the theme venue, a la House Of Blues or Hard Rock Café. Instead, says Chait, "It needed to have many faces. Billboard magazine is about information and the transmission of information to the industry. Instead of having televisions, for example, we created broadcast opportunities that are unique. Whether they're made out of glass or cloth or wood, we created places in the venue that could transmit data to all who would visit the facility of Billboard magazine."

The "broadcast opportunities" Chait mentions vary in size and texture and crop up in unlikely locations. Giant screens are suspended from various points in the building, a rectangular blue mirror converts into a video screen at will. Possibly the most impressive is the screen of panels that run in front of the kitchen work area on the third floor; turn them to one side and they're clear glass, allowing customers to see a live kitchen at work. Flip them and they become a video screen that can air everything from commercials to what's on stage. "It's not just to play music videos," says Chait. "It's about information. It's about bringing the pages of Billboard to life."

Some of this brings a sense of déjà vu, especially for those who visited the first Billboardlive venue, which opened in Los Angeles in 1996. Less than a year later, Chait—who was initially an investor and consultant for the project—purchased the name and worldwide licenses for Billboardlive, entered into a new contract and partnership with Billboard magazine and shut the L.A. venue down. "The Sunset Blvd. facility didn't close because it wasn't successful," says Chait, who aspired to have a granier, more user-friendly and higher-tech locale. "I thought it was a great venue, but it was limited by its size, and at one point I think it took on more of a nightclub concept than a live-music venue.

An entrepreneur who started his first business—a dog-walking operation—when he was all of 9 years old, Chait was enamored not only with the entertainment industry but with the infinite possibilities to be found in creating multilevel entertainment concepts based on interaction and participation.

In Billboard, he felt he'd found the perfect partner to create the ultimate entertainment experience. But he felt he needed to accept and properly build upon Billboard magazine's standing as the first word in the music industry. Once he closed the L.A. facility, Chait set out to find a new location for a new Billboardlive and settled on Miami, a place he thought was booming as a redevelopment center and as a musical epicenter, especially for Latin music. "I thought Miami and its music scene was going to take off in a big way," he says. "And, interestingly enough, I felt that developing the first studio in Miami would provide the opportunity to expose the brand to South America and Europe, as well as the rest of the U.S." Chait is already in negotiations to develop sites and establish partnerships in Tokyo, South America and London and find local partners in these cities. In parallel to those efforts, he plans to expand domestically, with sites earmarked in New York, L.A. and Las Vegas.

The growth of Billboardlive isn't just physical. A Web site—www.billboardlive.com—is set to launch close to the opening of the facility and will broadcast Billboardlive events. Beyond that, just as Billboardlive plans to establish partnerships with radio and TV stations, it also plans to develop as a media company, producing its own television shows—as it is equipped to do—for national and international broadcast.

It is, says Chait, "a new life for Billboardlive." —L.C.

Chait dedicates Billboardlive to the memory of Larry "Clem" Towner, who partnered with him in its development, as well as to Larry C. Towner and the Towner family for their unyielding support and dedication to its existence.

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**Selling The Sizzle:**

**Mutual Benefits, Multiple Branding Opportunities Between Magazine And Venue Give Everyone A Stake In This Unique Venture.**

As a licensing partner of Billboard Magazine, Billboardlive operates like the Billboardlive facilities in the U.S. and around the world, and, in addition, has rights to the Billboardlive name and logo. But the relationship between Billboard magazine and Billboardlive goes far deeper than a licensing deal. "I just wanted to make sure the pages of the magazine stay as a vehicle to promote the music industry," says Chait, speaking in both literal and philosophical terms. "Billboard magazine, with its history and connection with the entertainment world, could be better represented with a new concept, and that's what we're building here in Miami.

The vision of Billboardlive as an extension of the magazine has been the driving force behind everything connected with the project, from its multi-faceted design and multimedia capabilities to its location. "Billboardlive is a new platform that will feature innovative designs that will complement the facility. We're entertaining several name designers and will have items out by the end of the year."

**CONTINUOUS TRANSMISSION**

Because Billboardlive is equipped with such a multitude of unique broadcast opportunities—from panels to video screens—Billboard information (charts, logos and articles) will be continuously transmitted in a variety of formats. At another level, Billboardlive will serve as a platform to launch different media ventures, including signature television productions that will bear the Billboard name and be transmitted both domestically and internationally.

More immediately, the venue may serve as host for events like the Miami-based Latin Billboard Conference and Awards show, and will also be utilized as a showcase to shoot cut-aways for Billboard's various awards shows and conferences. The outside patio will be used to stage live events that will be broadcast from Billboardlive. Billboard magazine and Billboardlive are closely aligned to take advantage of various synergies," says Appelbaum. "Billboard is over 100 years old. What makes our brand worth licensing is the fact that it is authentic and stands for something. It has editorial integrity. And that's why people go to Billboardlive—because they know they're going to get an authentic music experience." —L.C.
A Club Gets Cooking:

World-class cuisine from a high-performance kitchen ensures that dining at Billboardlive will be as cutting-edge as its music.

BY FABIOLA SANTIAGO

World-class cuisine is the star act at Billboardlive’s two new restaurants, the casual Beach Bistro and the exquisite fine dining paradise, Parallel.

From the creative sushi of Breeze to the international flavors of Parallel, the food architect is celebrity chef Ephraim Kadish, founding chef of China Grill, one of the pioneer showcase restaurants in South Beach, New York City and Las Vegas.

Kadish, whose high-wire act with innovative dishes has been featured on such shows as the CBS Morning News, NBC’s Today Show and on the Food Network, was inspired by the charmed setting of Billboardlive’s entertainment complex, between the city and the sea, on the corner of Ocean Drive and 15th Street.

A floor below Billboardlive’s music club, Breeze is as cool as its name implies. Respected national food critic John Mariani calls Breeze “the hottest new spot in Miami Beach.” Decorated in a splash of lime green and ocean blue, the restaurant features a conch-shell-shaped bar, a semi-open kitchen shielded from the diners by a curtain of heavy gold drapes and a low ceiling that mimics daybreak as doorways in the bathrooms and passage ways.

DI- Y SUSHI

With meals moderately priced at approximately $18 to $22 per person, this 220-seat seafood restaurant is heavy on Kadish’s trademark Asian influence (the Miami Herald’s Kendall Hamsers has written of it as “exceptional food and excellent service without an attitude”). Among the many unique twists is the “stuffed and folded” sushi. “Lobster in the sac,” for example, is a sweet egg crepe stuffed with sushi rice, Maine lobster, asparagus and shitake mushrooms, served with a lobster cream sauce.

Another different twist is the “roll your own sushi” offering. “We actually give you all the ingredients, including the nori and the seaweed, and you can roll your own sushi,” Kadish says. “It’s easy. It doesn’t have to be professionally done. We cut the nori into bite-sized pieces, so all you have to do is choose from the ingredients—four different types of fish, rice and vegetables—and you roll it. It’s an interactive experience when you become part of it.”

Kadish’s advice for novices in the art of making sushi, famous for its gorgeous designs, is not to despair. “Don’t be afraid of it,” he says. “Beauty is in the eyes of the beholder. What you make is beautiful too.”

The rest of the menu is traditional, featuring soups like lobster bisque, appetizers like crab cakes, and pasta with seafood entrees. Breeze’s wine list, reasonably priced, offers 80 varieties of predominantly American wines from California, Oregon and Washington.

And, for dessert, Kadish chose to go traditional, with everything from a classical banana split to chocolate brownies and ice cream.

PARALLEL UNIVERSE

Parallel is a little more pricey, at $40 to $45 per person, but the dramatically presented international dishes are served on large plates and are meant to be shared, Kadish says. Breeze is open for breakfast, lunch and dinner and Parallel just for dinner (as well as serving banquet and special events).

In both restaurants, diners can choose between outdoor seating under the stars or in the air-conditioned, modern setup inside of silk-enclosed banquettes, high tables and cozy tables for two. But, in Parallel, which seats 150 inside and 75 outside, indoor diners get an added treat. The restaurant hovers above Billboardlive’s music stage so that diners can cue in on the night’s star acts while they sup in style.

“The unique thing about the property is its diversi-
ty,” says general manager Frank Beam, a veteran of the Mandalay Bay in Las Vegas. “On any night, people can go to dinner at Breeze or Parallel, enjoy a live act and then go to the club. There are different ele-
ments of entertainment in any one given night, all in one place, and that is unique to this market.”

Adds Kadish, “We have interactive, multimedia capabilities, and, of course, we have live music. Com-
bined with an incredible atmosphere to not be found anywhere, exceptional food and service, we will set a new standard that all others will aspire to.”

GEOGRAPHIC MENU

To come up with unique menu for Parallel, Kadish resorted to geography. He took the restaurant’s location on 15th Street, went to world map, and looked up the 15th parallel. “I saw that north and south of the Equator, the 15th parallel runs through Australia, Indonesia, South Africa and Latin America, and I said, ‘We are going to bring the cuisines of all those regions together to create a different type of concept.’”

To develop his own smorgasbord of flavors, Kadish researched the history of the regions and studied how foods such as rice in Indonesia and root vegetables in Africa are integrated into society.

He found some common themes—a predominance of fresh, fruits and a class division when it comes to the food staple of choice. “In all the areas, the poverty-stricken people have more starch and less beef and fish. The wealthy eat more beef and fish and less starch,” Kadish says.

In Kadish’s kitchen, rich and poor come together in dishes like the appetizer area with foie gras, which combines the popular Colombian sauce-like comaal with the expensive French goose liver delicacy.

Or take the plate named “salmon to die for.” “The inspiration for that dish was to me from the Egyptians, an ancient dom-
inating power in South Africa,” Kadish says. “How would they wrap and bury their dead really called out to me. So, what we are doing is taking a piece of salmon and we are using pretty close to the same spice mix they used back then, and we are wrapping the salmon in banana leaves and serving it over a little bit of risotto. So you have the South African influence, the Egyptian fla-
or, and the Japanese-Indonesian rice we are using for our rice and the banana leaves from Latin America. That’s how everything comes together in one dish.”

ATMOSPHERE OF HOSPITALITY

Even the wine lists follows the same international trend with an “earthly” offering that features the finest from Latin America, South Africa and Australia. All of this in an atmosphere of hospi-
tality and service that Billboardlive administrators hope others in the industry will emulate.

Says Beam: “Our tag line is, literally, ‘Yes, that’s the ques-
tion!’”
By Tom Gomes

Sao Paulo, Brazil—Mirroring events in neighboring Argentina, the Brazilian music market has taken a dive. A 40% drop in sales has been reported by labels mid-year, compared with the same period last year.

Although the Argentine economic crisis and the Brazilian electricity crisis (which has led to nationwide rationing) are cited as reasons for the decline, Brazilian executives agree that the greatest problem is piracy—and—most of all—the government, for not doing its job of pursuing and punishing pirates.

"The major crisis of the Brazilian record industry nowadays is indeed a consequence of piracy, which has already taken over 50% of the CD market, after destroying the cassette tapes market," says Marcio Goncalves, director of the Assn. of Brazilian Record Producers (ABPD). "The industry has already invested in combating piracy—since 1995, $15 million has been spent toward this goal. However, the industry is working alone. We need a bigger government effort."

The walt of depression felt by most labels comes in sharp contrast to 2000, which saw an increase in music sales.

Benjamin Martins, director of A Universal Wholesales, says, "In my wholesales business, we have noticed a 22% sales drop in May, compared to the same period last year. The government doesn't do what it should against piracy. Pirates know the worst that can happen to them is having their product confiscated, so they keep on selling illegal copies at a low price."

"On the other hand," he continues, "some record companies are not yet aware that in times of crisis, it is necessary to reduce profits and production and promotion costs and to increase deadlines so the consumer doesn't feel so tempted to buy illegal CDs.

One company that has strived to find different markets and strategies is indie Abril Music. For the first time since its creation 2½ years ago, it sold more than 1 million units in July.

"We had an 11.7% growth comparing our numbers to the same period last year," Abril chairman Marcos Maynard says. According to Maynard, Abril has lowered CD prices, in addition to marketing such new groups as Palamansa.

Sony Music Brazil has also done well with KLB's Ednita Nazario, who had an initial order of 500,000 copies. "The Brazilian economy has always been through good and bad times," says Jose Antonio Eboali, chairman of Sony Music Brazil. "What we need right now is creative ideas. But the Brazilian market is very large and dynamic. Very soon we will be able to revert this odd situation."

The "odd" situation that's afflicting the world's seventh-largest music market is also a reflection of the global market and its changing technologies.

"Brazil is going through a period of crisis," says Marcelo Castello Branco, chairman of Universal Music Brazil. "This is a moment of transition, when new and promising technologies are arriving but [will] still take some time before being economically viable."

"On the other hand, some transformations are very necessary and urgent in our market," he continues. "We have to support the channels of distribution that already exist, as well as find and explore new ones, find new procedures of marketing and promotion, and review our relationship with the artistic community."

Regarding the battle against piracy, a change could come about as a result of the creation two months ago of a new government committee whose sole purpose is to combat piracy.

"If we combat the piracy, we'll have more record companies investing in artists and more shopkeepers selling records," Goncalves says. "Nowadays, shopkeepers can't compete with the prices offered by the pirates."
### Top Latin Albums

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<tr>
<th>Artist/Imprint &amp; Number/Distributing Label</th>
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<th>(3 ) Weeks Ago</th>
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**Note:** The data includes Latin albums considered from a national sample of retail stores, sales audits, and other data sources collected, compiled, and provided by SoundScan, Inc. For a complete list of titles, please visit www.billboard.com.
Hot Latin Tracks:

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<td>LA CALANDRIA</td>
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Greatest Gainer:

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<td>Alegres De La Sierva</td>
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<td>Rocin Durcal</td>
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<td>DIME CORAZON</td>
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<td>PERO NO ME AMA</td>
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Tropical/Salsa Airplay:

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<td>TU CONVENCIA</td>
<td>Ley Alejandro</td>
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<td>33</td>
<td>POR AMAR ASI</td>
<td>Julio Preciado Y Su Banda Perla Del Pacifico</td>
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<td>47</td>
<td>CARTAS MARCADAS</td>
<td>Caiussos De Arturo Macias</td>
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<td>43</td>
<td>DOS CORAZONES, DOS HISTORIAS</td>
<td>Julio Iglesias Y Alejandro Fernandez</td>
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<td>44</td>
<td>COMO LLEGO A TU AMOR</td>
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Regional Mexican Airplay:

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<td>A PUNTO DE CAMELO</td>
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<td>TU ERES AJENA</td>
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<td>SOLEDAD</td>
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Latin Pop Airplay:

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<td>COMO NO SE HACE</td>
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<td>POR QUE TUVO QUE SER</td>
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<td>28</td>
<td>SOY LA MAN</td>
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<td>TÚ ME PRECIO</td>
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Bay Area Radio Charts:

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<td>NO ME CONOCES AUN</td>
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Musimundo Seeks Solution To Problems

BY MARCELO FERNANDEZ BITAR
BUENOS AIRES—Musimundo, the largest retail chain in Argentina with 95 stores nationwide, has defaulted on its loan payments. On Aug. 29, it called debt holders to work out a refinancing agreement.

Musimundo employs 1,923 staffers and controls approximately $113 million of loans by suppliers—mainly record companies. The company’s dire situation is often cited as a major contributing factor in the Argentine music industry’s slump.

Musimundo has belonged to the Excel Group since 1998. It was purchased for $230 million from its founders, the Garber family, who started with a small record store in 1952. Excel is a powerful and diversified investment group that became the second-largest company in Argentina two years ago by acquiring strong brands in food, clothing, furniture, home supplies, retail stores, and supermarkets.

“BEYOND WORST SCENARIO”

“The 39-month recession and the expansion of piracy are the causes of this situation,” Demarfa says. “During the last 30 years, the average duration of recession cycles was one year, but this was beyond our worst scenario.”

Demarfa continues, “We now plan to work out a solution to continue operating, distribute new releases, and search for a strategic partner.”

Roberto Play, executive director at industry chamber CAPEF, says, “This situation does not make matters any worse than they already were. Actually, if record companies manage to strike an agreement soon—and Musimundo is obvious willing to do so—Chapter 11 provides better legal guarantees that Musimundo will keep its word. Before, all negotiations were mere handshakes.”

TO OUR READERS
America Latina will return next week.

Get into our groove!
Featuring performances by
Brenda Russell
Bebe Winans
Carl Thomas
Najee
Dave Koz
Ronny Jordan

Special South African Artists to include
Ernie Smith
and Jimmy Dlul Dlul.

Durban Jazz Festival
September 22-23
Tickets available at www.ticketweb.co.za

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WHARTON III,
the late son of former Michigan State University president Clifton B. Wharton and his wife, Delores. Wharton, who also lost his eldest son more than a decade ago, says that he wanted to show the Whartons that “they are not alone in their grief.”

As an educator, Taylor is adamant that teaching jazz lore goes hand-in-hand with teaching jazz artistry. “A teacher must do more than just explain technique,” he says. “I always bring a historical perspective to the lessons, to give the students a sense of what I have lived through and experienced. In a sense, that is what the griots do in the African tradition. I am like an urban griot, bringing a sense of history and continuity to teaching music.

“Jazz education is about explaining how the things you are teaching grew out of other things,” he continues. “It is about explaining what the griots did, and you are teaching it. I always like to find a way to show them what the griots did years ago, and then explain how you are teaching it.”

Taylor, who celebrated his 80th birthday July 24, plans to donate many of his musical manuscripts to the Library of Congress in coming months, thus giving the institution its largest collection of jazz material. The library will hold a reception in Taylor’s honor Oct. 10 in Washington, D.C., where the pianist’s trio will perform along with the Juilliard String Quartet. A similar event will be held at the Schomburg Oct. 20 in New York City, with a gala in Taylor’s honor scheduled for Jan. 20 at the Kennedy Center in Washington, D.C.

Despite this flurry of activity, Taylor remains as much a wide-eyed student of the music as a sage educator, and looks forward to the challenges and lessons that Urban Griot’s material will present to him during his upcoming fall concert tour. “These compositions stimulated a particular growth in my playing, a certain something that I want to develop in my work,” he says. “It is not necessarily something new in my technique, it is something in terms of the feelings that I was able to express in the music. It comes from my heart, and I hope that it will be reflected in my future playing and composing.”

LATIN
Karen Sherry Finds Her ASCAP Hat Fits Best

BY JIM BESSMAN

NEW YORK—“One thing I’ve learned is never to lose what you’ve done,” says Karen Sherry, ASCAP’s senior VP/director of industry affairs and VP executive director of the ASCAP Foundation.

‘60s stardom. “We loved the music production part of it but found the touring part tedious. We were managed by Jerry Weintraub, who managed John Denver and Lesley Gore at the time, and we decided to take a leave of absence.”

The sisters thought they’d get back together again, but enjoyed their new paths too much, Sherry continues. “My sister went to law school and became a prominent entertainment lawyer, and I was an associate professor of Spanish and Spanish literature at New York University. Then we started pursuing the business side of music—having been a recording artist in the creative side.”

But first, Sherry became a freelance journalist for first representing Paramount Pictures. Charged with media publicity for the studio’s Agatha Christie movies, her “first-biggest thrill,” as the Sherry says, was going on Best Pics and TV interviews for Bette Davis during the publicity campaign for Death on the Nile.

“My second-biggest thrill was at ASCAP when I met Fred Astaire when ASCAP presented him the Pied Piper Award in L.A.” Sherry says. But her publicity work for Broadway musical composer Jerry Herman had more lasting value. “He started a program, the ASCAP Foundation Jerry Herman Legacy Series, to bring the American musical-theater heritage to young people across the country. Whenever a Broadway show comes to town, he'll sell tickets for young people in various cities who otherwise couldn’t afford to go, and we provide transportation for them. Then they participate in a question-and-answer seminar with the composer and lyricist afterwards. It’s particularly gratifying because I worked with Jerry so many years ago and have come around full circle.”

Likewise, Sherry’s participation with the Foundation’s Music in the Schools project, which was developed in conjunction with the Diane Warren Foundation, renews a relationship with another eminent ASCAP member.

“She’s a graduate of our pop workshop program,” Sherry says and now, so many years later, she’s helped found this great program that works hand in hand with VH1 Save the Music [a music education program]. It goes to schools and they deliver instruments, and it provides sheet music, folios, and methodology books.”

Her involvement with the ASCAP Foundation, Sherry says, is the most rewarding part of her job description. “Having been there so long, I’ve done many things at ASCAP over the years. I’ve worn many hats and stormed them all. But of all the things I’ve done, I get the most satisfaction from my work with the Foundation, because its two missions are music education and talent development, and both of those are so close to my heart because of my background.”

“Had these kinds of programs been around when I was a struggling songwriter and artist, I would have been thrilled—and I know that the people whose lives these programs touch are thrilled, because we get so many letters of appreciation.”

Sherry’s goal now is to set up more programs benefiting young people in these areas and enlist participation from the Foundation board’s esteemed directors. “[Board member] Valerie Simpson and [husband and songwriter/performing partner] Nick Ashford went to the [Foundation co-found ed and supported] Manhattan School of Music Summer Camp and gave a lesson in writing songs. Now its theme song is [the Ashford & Simpson-penned] “Reach Out and Touch.”

Looking back at her career, Sherry notes that such nurturing of new talent is “helped immeasurably” by her own songwriting/performing past. “It goes back to never losing what you’ve done. Even my Spanish comes into play, because I’m one of the founders of ASCAP’s Latin Music Council.”

Sherry is also on the board of the Songwriters Hall of Fame, a former president of the New York chapter of the National Academy of Recording Arts and Sciences (NARAS), and a current Academy national trustee. She adds, “I still get up and sing at Club NARAS at the trustees meetings every year.”

Karen Sherry

THE SHERRY SISTERS

Alexander

Words & Music

BMG's INTERNAL AWARENESS: BMG Music Publishing has launched a major internal catalog-awareness campaign, featuring key titles and previously undiscovered gems from its major songwriters and catalogers. Initial releases from BMG's U.S. office include classic-rock and easy-listening pop compilations from the likes of Barry Manilow, Chicago, and Christopher Cross.

“Our international coordinators send out new releases all the time—but the back catalog gets forgotten,” explains London-based Simon Mortimer, BMG Music Publishing Worldwide's VP of marketing/production music. The new internal CD marketing campaign, he says, strengthens catalog awareness from within.

“Especially with new people coming in, you have to give them something like a library so they understand the depth of your catalog,” Mortimer continues. “Our thoughts were to start with things we own or have long-term relationships with. Each label is working on putting up their gems, either by music genre—like Italian or Argentinian tangos—or by artist or decade. We're creating uniform, appealing artwork and packaging so they can be put up on the office walls as part of a growing, comprehensive BMG Music Publishing library.

“So if you are new to the company, or even a new writer in marketing—we'll hopefully have 50 or so CDs on the wall over time, with a quick way to get the flavor of the company and what's going on.”

At the rate BMG is going, though, he'll need more wall space. Mortimer says that more than a score of discs are near completion, mentioning those of Boz Scaggs, Santana, Paul Weller, and John Martin; and that 20-30 new ones are anticipated annually.

“They're compilations of songs that the companies want to promote or have already had some exploitation of and want a bit more,” Mortimer says. “They include a mix of top hits and nice songs that we want people to listen to again.”

For example, the Cross compilation offers such big hits as “Sailing” and “Ride Like the Wind,” as well as choice album cuts “In the Blink of an Eye” and “Isn't It Love” from his 1993 album, Rendezvous. Also included in the catalog publishing are the label's favorite commercials from each territory, which are being compiled on film reels. Choice film clips may also follow, he says.

By any measure, Sherry's done plenty in what she lightheartedly calls her "checkered career." Her ASCAP résumé is substantial enough: Starting as director of publicity relations in 1978, the following year she picked up the title of assistant to the president, serving under Hal David and then Morton Gould. In 1986 she added the title of director of public affairs. She was promoted to VP of communications in 1996, then to senior VP and member of ASCAP's senior management team in 1999.

She has supervised communications at ASCAP, coordinated legislative grass-roots efforts there, and produced special projects and events, including Broadway tributes to such ASCAP luminaries as Irving Berlin and Harold Arlen. She's the society's industry liaison with music-business and cultural organizations, and she oversees the ASCAP Foundation's educational programs, scholarships, grants, and recognition awards.

But when she alludes to past experience, Sherry also means her own success as a recording artist/songwriter, her teaching background, and her PR work prior to ASCAP.

With her sister Lois, the Brooklyn-based '60s duo the Sherry Sisters had a worldwide 1 million-selling pop hit in 1964 for Epic with "Sailor Boy" and performed with the likes of the Dave Clark Five, Herman's Hermits, and such comedians as Jackie Mason and Allen & Rossi.

"Want to know the truth?" Sherry says, laughing in response to the inevitable question of whether she misses the Sherrys'}
Quad Replaces Digital Desk With Analog Console

BY CHRISTOPHER WALSH
NEW YORK—An abundance of digital recording and processing equipment will be on display at the upcoming 111th Audio Engineering Society Convention, to be held Sept. 21-24 at the Jacob K. Javits Convention Center in New York City.

Small-format digital mixers, digital audio workstations, stand-alone hard disk-based recorders, and new and updated software will be inspected by attendees from the professional audio industry, as will the full range of equipment from hundreds of manufacturers.

In the large-format console realm, however, analog remains the choice for most recording facilities, the most recent example found at New York City's Quad Recording Studios. The first U.S. facility (and second worldwide) to install a Solid State Logic SSL Axiom MT recently removed that console in favor of another SSL 9000 J Series. The 80-input J in the revamped Studio B is the third for the facility; Quad's Nashville studio also features a 9000.

This preference for analog consoles—and lately, the 9000 in particular—endures in spite of the large-scale shift to digital storage formats, be it Pro Tools, RADAR, or tape-based digital multitrack recorders.

Meanwhile, SSL's revamped MT Production console is increasing-ly used in such applications as remote recording and broadcast trucks, while small and midsize digital consoles are popular in personal and project studios.

"It turns out that the storage doesn't affect [audio] as much," says Quad owner Lou Gonzalez. "You can use hard disk recording, but it only runs about $3,348— all it ends up on a CD anyway at 44.1 kilohertz/16-bit. But when you've manipulated the data digitally, it's different. When you manipulate data with an analog console, it has that analog feel and sound. There is a big difference."

DIGITAL CAN BE CUMBERSOME

Of the Axiom-MT, Gonzalez says, "The machine worked perfectly well—that was never the issue. The problem was that the engineers did not feel comfortable working at it. For example, engineers like to make submixes of things and do stuff to the submixes, like limiting, then add it back to the original sound. You can't do that on a digital console, because of latency—the time it comes out right. They've got time-aligned fixes, but it's still cumbersome. People do not want to deal with it."

Given the reluctance of many freelance engineers to book the Axiom-MT studio, Gonzalez opted for a third 9000, which he considers "the greatest machine ever made. There's nothing like it in the whole world. And the Axiom is the greatest digital console. It sounds just fine—it's just that I can't sell it."

THE ART OF SOUND: The Audio Engineering Society (AES) expects about 18,000 audio professionals to con- verge on the Jacob K. Javits Convention Center in Manhattan Sept. 21-24 for the 111th AES Convention.

The convention is a chance for engineers, producers, artists, and studio owners and managers to inspect the latest offerings from more than 400 exhibitors, as well as to network and socialize with their colleagues in the industry.

According to AES executive director Roger Furness, exhibitor and at-tendee registration numbers are in line with those of recent years. This convention will be drawn with a keynote address by Leonard Chiariglione, director of the Multi-media Division of CSELT, the research center of Telecom Italia Lab. Chiariglione is the founder of the following: HDTV Workshop, an international event to promote HDTV technologies beyond specific industry interests; Image Communication, a EURASIP journal for the development of the theory and prac-tice of image communication; ISO Moving Pictures Experts Group (MPEG) standards committee; and the Digital Audio-Visual Council, a body with the task of developing specifications of open interfaces and protocols for media delivery.

From February 1999 to March 2001, Chiariglione was the executive director of the Secure Digital Music Initiative. His address at this year's convention will focus on how technology can better serve the audio and music communities.

"He's been heavily involved in where the industry is going," Furness notes. "He's sort of the father of MPEG, which on one side is raising our standards, but on the other side is arguably lowering them: people are getting used to listening to MP3 quality, rather than CD quality or better. With that in mind, he was chosen as the keynote speaker. Per-haps that's a theme running through the convention and the technical sessions as well."

In a sign of audio's shift to the digital domain, more than half of the convention's papers sessions will address digital audio. Sessions will include signal processing for audio, loudspeaker design, psychoacoustics, perceptual audio coding, multichannel sound, watermarking and Internet audio, room acoustics and sound reinforcement, microphones, and automotive audio.

"DVD, being the largest-selling item in the history of consumer electronics, is an indication that if you do provide people with something that is clearly better, they do take it up," Furness says. "That drives the prices down and gives work to the industry. The issues facing us are, on one hand, how to provide the protection of copyrighted music for free—which is driving the watermarking issue, which, on the other hand, is coming in at the top end through DVD-Audio. It's a long and vociferous argument: Will watermarking these very high-quality formats actually damage the very thing they're trying to do, which is to be better."

The workshops program will include "Audio for Information Appliances" and "Audio for Games."

"The Changing Role of the Mastering Engineer" will focus on the impact of DVD-Audio and Super Audio-CD on the final stage of production, while "Guerrilla Acoustics III: Perspectives on Acoustical Requirements for Small Rooms With an Emphasis on Project Studios" will consider methods of optimizing the acoustics of small and home-based recording environments.

Whereas the 109th AES Convention, held last year in Los Angeles, carried the theme "Surrounded by Sound," this year's convention is officially billed as "Advancing the Art of Sound." Naturally, multichannel audio will play a large role in discus-sion and demonstrations, but the technology that enables effective delivery of surround sound is further affecting all of professional audio.

Furness says, "While LP quality was very good—and I know there are people who say it is better than CD—that was a very limiting factor in the actual delivery of multichannel. Now we have the opportunity to deliver multichannel in a very high-quality format, which has effective-ly raised the goalposts in the profes-sional industry—because the quality of the actual audio has to be better. This is the delivery method is now good enough to show up any faults. It's demanding, but it's a good thing in that it's raising the bar through-out the whole industry."
Zomba, BMG Form Australia Pact

BY CHRISTIE ELIEZER
MELBOURNE, Australia—In a move to boost its retail presence, Zomba Records Australia has entered a strategic service agreement with BMG Records Australia, effective Sept. 1. BMG’s sales team will provide on-ground sales and merchandising support for Zomba, while Zomba’s team will focus on retail marketing and national and key account management. Zomba has created the new position of national retail manager and hired two new account managers, reporting to Zomba director of sales Will Heine, to coordinate with BMG.

Zomba is already distributed in Australia by BMG through the latter’s co-venture with Festival Musicroom, BPM. But this latest agreement will be viewed with interest by all those looking for “bigger picture” clues. German-owned BMG has minority stakes in Zomba’s record and publishing operations, and there is considerable industry speculation about how Zomba principal Clive Calder will position his company worldwide—in particular, its U.S. distribution. Currently handled by BMG—in the future, including whether BMG will buy out Zomba or merge with it in some other architecture.

For its part, Zomba International Record Group managing director Stuart Watson only says that the Australian label “will benefit from the BMG brand. It’s the way we service the local market to an even higher level,” based on the firm’s U.S. and U.K. sales models.

Gavin Ward, managing director of the Leading Edge, a group of 210 independent music stores with a combined 13% market share, says, “Independence music and developing acts are very much the ideal for our stores. The problem a company like Zomba faces is that as its repertoire grows, it physically does not have its feet on the ground to get inside retail or regularly contact retail to keep them serviced about upcoming product. That is of concern in terms of efficiently marketing your catalog, so an agreement like this is certainly effective for them.”

But Ward warns that experience shows that in such agreements, the major label tends to show more passion toward its own product. Ed St. John, managing director of BMG Australia, does not see a problem: “We are absolutely delighted to be entering into this strategic agreement with Zomba, particularly at a time when both labels are moving into the highly competitive Christmas sales period, with a brace of incredibly strong new albums. In combining the strengths of these two rosters at a retail level, we won’t just be more efficient: We’ll be downright unbeatable.”

Zomba’s Australian GM Paul Paoliello emphasizes the move is not a cost-cutting exercise. “We recognize that Zomba cannot compete head-to-head with the majors at retail level, so we are getting smarter and quicker at adapting to the evolving retail environment. We will focus our strengths on improved retail marketing whilst utilizing BMG’s muscle to achieve greater physical coverage in all retail outlets.”

BMG and Zomba already have ties in the local market. BPM handles Zomba, and the two have worked on joint retail campaigns before. The first under the new deal, a mid-price and budget series called “Hits 4 Less,” was worked on jointly last year. The next project will be Britney Spears’ new album, due in November; Spears arrives in Sydney Sept. 13 for the Asia-Pacific retail and media preview of the album.

BMG and Zomba are strong in the pop, dance, and urban genres, and BMG, which has a 5.5% share here, is said to have an “indies” mentality. Zomba, which set up here in May 1999, has an in-house alternate label, Trademark—which is home to ska-pop act Area 7 and punk outfit Wayland—and the Cross-Over dance imprint to license overseas tracks. It had a chart-topping debut with Tool’s Laterals album.

Retailers attribute Zomba’s 2.4% market share to its creative campaigns. Ken Oucht, GM of market-share leader Sanity Music, says, “It is recognized throughout the industry that Zomba is an innovative company that is able to put the right plans in place at the right time.”

A release by British dance act Groove Armada was cross-merchandised with fashion label General Pants, BMG, outdoor cinema circuit Moonlight Cinema’s café, and street-level marketing. A campaign around U.K. dance duo Shanks & Bigfoot’s “Sweet Like Chocolate” single tied in with Hershey chocolates and HMV.

Martin Carr, commercial director at HMV Australia, predicts the BMG deal will see Zomba’s profile rise in regional areas. “BMG and Zomba have historically been proactive with retail and worked closely with HMV to promote their product and break new artists,” Carr says. “I see no reason why this should not continue and grow under the new arrangement.”

Launch Of New Imprint Expands SGAE Label Arm

BY HOWELL LLEWELLYN
MADRID—Sello Autor—the non-profit label arm of Spanish authors’ and publishers’ society SGAE—is to expand, with the creation of a sister imprint, Factoría Autor.

The new label will be dedicated to exposing new talent, as well as releasing projects with a cultural or social dimension. Sello Autor itself will be concerned exclusively with classical and contemporary classical music.

“Sello Autor’s catalog consisted of two basically different types of material, which was leading to confusion among consumers,” Sello Autor director Luis Francisco García explains. “The concept of Sello Autor is of classical music, but people were discovering flamenco albums or CDs by [rock band] Garage Jack, for example, under the brand. So a distinct label had to be created.”

García has been appointed director of Factoría Autor, which is due to launch in November. In addition to his director’s role at the two labels, he now has responsibility for affiliated music publishing company Editorial Autor.

García took over 3-year-old Sello Autor almost a year ago. The label’s catalog has since grown from 15 to 26 albums, and it will grow to 32 by the end of the year. Factoría Autor’s first release, in November, will be Velver A Empzar (Begin Once Again), an all-female multi-artist project protesting against the ill-treatment of women.

“The Autor concept is not mainly about profits, as I have a set budget from SGAE,” García notes, adding that the creation of Factoría Autor will not increase the budget at all, although the staff will double from two to four. “The only difference is that in 2002, we shall release just seven or eight new albums, instead of the 16 or so this year.”

One of the Factoría Autor albums slated for release in 2002 is expected to be a compilation featuring most of the acts that perform at next year’s Rock en Río, the rock en español tour of the U.S. and Latin America that SGAE organizes each year. This year’s tour, details of which are currently being finalized, begins Oct. 12 in New York City.

All author material is distributed by Gran Vía Distribución (GVD) in Spain and by GVD through Universal Music Group abroad. The decision on which territories the records are distributed in is made on an album-by-album basis. The only firm criterion upon which artists are selected is that they must be SGAE members.

Sony Japan Widens Talent Search

BY STEVE McCULLE
TOKYO—Sony Music Entertainment (Japan) (SMEJ) has announced its first general talent auditions in 13 years. The move is an attempt to find future megastar acts that will emulate the achievements of Toshiba-EMI’s Utada Hikaru and Akebi’s Ayumi Hamasaki.

CBS/Sony (as the label was then known) sponsored general auditions from 1979 until 1988, and since then it has held only genre-specific talent searches. But those auditions have not produced the kind of top-selling acts that Sony—still Japan’s No. 1 label—previously had on its roster.

“The discovery of new hit-making artists is central to the record business, and we recognize the importance of this kind of ‘gateway’ into it,” SMEJ said in a statement. “Therefore, we have decided to hold a Sony Music Audition in addition to all the other auditions we are currently holding.”

The label is accepting demo tapes until the end of October, after which there will be regional auditions. These will culminate in a national audition final next March.

The announcement comes as SMEJ prepares to spin off three domestic labels, one international label, and its manufacturing and distribution operations as independent companies Oct. 1. SMEJ will then function as a holding company.

Platinum Sailing. While in Copenhagen to play a sold-out date at the Danish capital’s Forum venue, Mark Knopfler collected a double-platinum award from Universal Denmark, marking the sale of more than 10,000 units of his Sailing to Philadelphia album in the country. Pictured, from left, are Knopfler, Universal Denmark promotion director Annette Wigan, and Universal Denmark managing director Jens-Otto Paludan.
### Hits of the World

#### Japan

**Singles**
1. **DASAI TEGAMI**
2. **CAN'T FORGET YOUR LOVE**
3. **SHINGOMAMA NO GAKUENTENGOKU**
4. **FINAL DISTANCE**
5. **IS IT YUP?**
6. **THE PEACE**
7. **TSAITETSU NA HITO**

**Albums**
1. **MARIYA TAKAUCHI**
2. **SHOGO HAMADA**
3. **KOBUKURO**
4. **MR. CHILDREN**
5. **MINI PIJAY**

#### United Kingdom

**Singles**
1. **TOO CLOSE**
2. **LET'S DANCE**
3. **FOLLOW ME**
4. **MY LADY**
5. **LET ME BLOW YA MIND**
6. **TURN OFF THE LIGHT**
7. **HANGING BY A MOMENT**
8. **CERTAINLY, BREATHTAKING EXPERIENCE**

**Albums**
1. **SLIPKNOT**
2. **THE STROKES**
3. **NINNEN NO HAJURESUKI**
4. **NINA PIENSA EN TI**

#### Germany

**Singles**
1. **THERE MUST BE AN ANGEL (HEALING CHANTE)**
2. **COUNTRY ROADS**
3. **IN THE AIR TONITE**
4. **FOLLOW ME**
5. **SOMEDAY**
6. **CRYING AT THE DISCOTHEQUE**
7. **ETERNITY/ THE ROAD TO MANDALAY**
8. **ANGEL**

**Albums**
1. **PUR**
2. **SUPERSTITION**
3. **LADY MARMALADE**
4. **LET'S DANCE**
5. **HANGING BY A MOMENT**
6. **CERTAINLY, BREATHTAKING EXPERIENCE**

#### France

**Singles**
1. **IT'S RAINING MEN**
2. **UP & DOWN—LE JEU HYMNE**
3. **LE VENT NOUS PORTERA**
4. **LA VOIX DES SAGES**
5. **ME GUSTAS TU**
6. **A M'A PLACE**
7. **TROP PEU DE TEMPS**
8. **U REMIND ME**

**Albums**
1. **BIAJET**
2. **MURMUR**
3. **LE JOUR**
4. **LA NUIT**
5. **SING**

#### Canada

**Singles**
1. **KNIVES OUT**
2. **THERE YOU'LL BE**
3. **ELEVATION**
4. **ELEVATION (IMPORT)**
5. **BODYLICIOUS**
6. **L. LOVEBIRD**
7. **SURVIVOR (IMPORT)**
8. **DAYS LIKE THAT**

**Albums**
1. **GLORYTIMES**
2. **COMPLETELY**
3. **CLOSE**
4. **DON'T KNOW WHAT TO CALL MY LOVER**

#### Spain

**Singles**
1. **LITTLE L**
2. **HANGING BY A MOMENT**
3. **DON'T STOP MOVIN'**
4. **ALL RISE**
5. **U REMIND ME**
6. **TURN OFF THE LIGHT**

**Albums**
1. **SUPERSEXY GIRLS**
2. **I'M A BELIEVER**
3. **ANOTHER CHANCE**
4. **LOOK WHAT'S HAPPENING**

#### Australia

**Singles**
1. **LONELINESS**
2. **SOUNDTRACK**
3. **NEIL DIAMOND**
4. **NEIL DIAMOND**

**Albums**
1. **LO. SMITH**
2. **PAULINE & THE SISTERS**
3. **SOUNDTRACK**
4. **JONI MITCHELL**

#### Italy

**Singles**
1. **TRE PAROLI**
2. **LITTLE L**
3. **DON'T MESS WITH THE DEVIL**
4. **CAN WE FIX IT?**
5. **U REMIND ME**
6. **TURN OFF THE LIGHT**

**Albums**
1. **FABIO**
2. **MUSICA**
3. **SOUNDTRACK**
4. **SOUNDTRACK**

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**Hits of the World** is compiled at Billboard/London by Merv Voss. Contact 44-207-420-6155, fax 44-207-836-6718, e-mail mvisser@musicandmedia.co.uk. **NEW** = New Entry **RE** = Re-Entry
Eurocharts are compiled by Music & Media from the national singles and album sales charts of 18 European countries.

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**NEDERLANDS**

**SWITZERLAND**

**SWEDEN**

**IRELAND**

**BILBAO**

**GLOBAL MUSIC PULSE**

**BEST OF URBAN BRITAIN:** The U.K.'s latest music of Black Origin (MOBO) Awards are slated for Oct. 4 at the London arena. Announcing the nominees at a press conference, MOBO founder Kanya King claimed that the event "is one of the largest urban music awards in the world." Multi-nominated U.K. acts include Craig David and recent chart-toppers So Solid Crew (SSC), while Roots Manuva (Billboard, Aug. 27) is the only British nominee in the U.S.-dominated hip-hop category. OutKast, Destiny's Child, Usher, Missy Elliott, and Mary J. Blige also garnered multiple nominations. Confirmed performers include Usher, SSC, and the recipient of the MOBO 2001 lifetime achievement award, Luther Vandross. The MOBO Awards Album (Sony Music TV), featuring tracks by such nominees as Shaggy and Jamiroquai, is being released Sept. 24. The MOBO Unsigned talent-spotting competition finals will also take place in London. Last year's winner, Cherise, released her impressive R&B set, Look Book (East West), Aug. 27. Award recipients are voted for by the public.

**AMAZING ACCORDION:** Finnish accordionist Kimmo Pohjonen has amazed audiences around the world with his innovative solo performances. Listening to his album Viesto (Rockadillo), it's hard to believe that all the sounds come solely from his accordion and his voice. "Onstage, I use a sampler and play sounds I've played on my accordion during the concert. I never use prerecorded material," Pohjonen explains. His intense stage presence has earned him the nickname "the mad accordionist." He has just returned from shows in Japan and will play dates in Russia, Germany, Holland, France, and the U.K. this fall.

**NAZI NASTIES:** Three Slovak skinhead band members, playing Aug. 26 at a neo-Nazi concert in the Czech town of Pilzen, have been charged with propagating fascist ideology. Police intervened after the audience, allegedly incited by the band, started chanting the name of Nazi leader Rudolf Hess. The arrest come at a time when rising far-right extremism in the Czech Republic. For several years, the perceived tolerance of such concerts by Czech authorities has made the country a magnet for international neo-Nazi bands, which are usually banned in their home territories. In April, police drew widespread criticism when they failed to act at a concert near Prague at which Slovak band Juden Mord (Death to Jews), whose first album cover featured an image of the Auschwitz concentration camp, played to an audience of 400. The Czech interior minister then urged police to take a tougher stance in an effort to stamp out rising extremism. He also said that police would focus in the future on halting the distribution and sale of CDs with racist themes. Some 80 neo-Nazi concerts took place in the Czech Republic last year.

**KRAFTWERK REWORKED:** Parid fans are outraged at what they see as unacceptable tampering; others believe it has added a new dimension to classic electronics. On its debut album, Songs From the Power Plant (Kiss Music), Danish band Dväva has reworked 11 numbers by German electronic pioneers Kraftwerk by adding female vocals. Anne K. Rasmussen lends her cousinly voice to such Kraftwerk classics as "Radio Activity" and "Autobahn," on a set released in Denmark Aug. 22. Guitarist producer Jan Due handles the electronic without using samples and has added acoustic guitar on several tracks. Due says, "I'd heard Kraftwerk songs through the years and had worked with Anne and thought, 'Why not put a sexy voice into them instead of that cold, emotionless sound?'

CHARLES FERRO
Partnerships Pay Off For Bruce Guthro
Runrig Lead Singer Releases Sophomore EMI Music Canada Project

BY LARRY LEBLANC
TORONTO—The way Canadian singer-songwriter Bruce Guthro tells it, his eponymous sophomore EMI Music Canada album evolved from a conflict between his tunesmith instincts and commercial realities. “I don’t know if I’m a hit songwriter,” muses Guthro, who balances a solo career with singing with veteran Scottish band Runrig. “The songs I usually write are lyrically strong and have integrity, but aren’t necessarily big radio hits.”

Guthro’s A/C/folk-style album, released Aug. 14 in Canada, took two years to complete. “It was difficult coming with the songs,” he admits. “There was a lot of back and forth with the label, writers, and producers. We were damn picky with what we put on it.” It is anticipated the album will be released in other territories by EMI affiliates in 2002.

While the majority of the album was written by Guthro on his own, EMI Music Canada director of talent acquisition/artist development Jody Mitchell persuaded him to co-write with various partners in New York City, Toronto, and Los Angeles. Several of the linkups made on the album, including “Hey Mister,” “Little Rock Salt,” “Steven’s Baby,” and lead-off single “Disappearance,” penned with Christopher Ward and Matthew Gerrard.

“Disappearance” was No. 28 on Broadcast Data Systems’ Canadian AC chart for the week that ended Aug. 27. Mitchell notes, “Often co-writing doesn’t deliver a hit song, but it gives an artist a global perspective, which can be brought back to their own songwriting. To write with Christopher and Matthew was to hopefully deliver a song we could pitch to radio.”

Guthro adds: “Co-writing was a worthwhile experience. I got to see different approaches to writing. I took them home and applied some of them.”

Another pairing, with 20-year-old neophyte songwriter Jan Kristen Anderson on “Hopeless” and “Livin’ a Lie,” though, practically came out of the blue. “She’s my sister-in-law from Cape Breton Island,” Guthro notes wryly. “Go figure, eh? I went all over North America to co-write, and she’s in my friggin’ backyard.”

Seven of the album’s 12 tracks were produced by Malcolm Burn, with others helmed by David Lowery, John Hampton, and Danny Greenpoon. “Bruce is a great singer,” Burn says. “He knows his voice. He was easy to work with.” He adds that Burn in New Orleans last year, Guthro says, “It was intense. We had disagreements but worked them out. When you write a song, it’s your baby—and somebody else is going to raise it? It’s a problem. At the same time, Malcolm is good at what he does. For me to choke off doing his job, I’d be a fool.”

Guthro hails from Sydney Mines, Nova Scotia, on Cape Breton Island, which has produced such nationally popular tradition-al artists as the Rankins, Ashley MacIsaac, Natalie MacMaster, and family group the Barra MacNeils.

“Growing up, I was two streets over from the Barra MacNeils,” Guthro recalls. “Whenever they had a party, they called my brother and me to sing. Sessions would go on for days.”

Guthro left home at 17 to work in the Saskatchewan uranium mines and on returning to Sydney Mines sought work as a coal miner. When he failed to get hired, he began to pen songs locally.

Guthro’s acoustic-driven EMI Music Canada debut, Of Your Son (1998), was certified gold (50,000 units) in Canada and led to his picking up the Rising Star Award at the Canadian Country Music Awards that year.

In 1998, Guthro moved to nearby Halifax and, in June that year, auditioned to become the lead singer of Runrig, replacing Donnie Munro. Guthro made his debut with the band two months later in Denmark. Today, he works with Runrig about three months each year, touring extensively in Europe. He is featured on the band’s albums In Search of Angels (1999), Celtic Connections Live (2000), and The Stamping Ground (May 2001), released on its Ridge Records label.

“In Europe, I’m playing festivals in front of 10,000 to 30,000 people,” Guthro says. “In Denmark, at the Langlands Festival [July 27], the band was sandwiched between Bill Wyman & the Rhythm Kings and Masty Gray. I was standing offstage sipping a cold beverage, watching Bill Wyman play with guitarist Albert Lee and [pianist/vocalist] Gary Glitter.”

Guthro, as host, is currently tapping Songwriter’s Circle, a series of six one-hour shows featuring such Canadian artists as Jim Cuddy, Colin James, and Andy T之作, due to air nationally on CBC-TV in early 2002. He will also tour Canada this Octob-er, opening for Virgin Music Canada’s act Lea.


‘The songs I write are lyrically strong and have integrity, but aren’t necessarily big radio hits.’
—BRUCE GUTHRO

RIM Steps Up Anti-Piracy Pressure With ‘Demolition Man’ Appointment

BY STEVEN PATRICK
KUALA LUMPUR, Malaysia—The Demolition Man is joining the Malaysian record industry as it prepares to deliver further blows to music pirates.

Abdul Rahman Ghazali—until 1998 deputy director general for operations at Malaysia’s ministry of domestic trade and consumer affairs—has been named director of operations at trade body the Recording Industry Assn. of Malaysia (RIM). Ghazali acquired his Demolition Man nickname during 20 years of anti-piracy activity for both the ministry and the Malaysian police.

RIM has been without a director of operations since the resignation of Tuan Zainal—a former police chief in Kuala Lumpur—some 18 months ago.

Ghazali says, “I have been fighting piracy for so many years now that the enforcement and protection of intellectual property has become an integral part of me—it’s in my blood.”

Earlier this year, following dire warnings from RIM chairman Tony Fernandez about the crippling effect that Malaysia’s 50% music piracy rate was having on the local music business, the government announced it would treat the problem as a national crisis (Billboard, April 21). Since then, there have been clampdowns on pirate stalls, the flooding of mid-range pirates, including a ban on sales of all CDs at open-air night markets—key outlets for the counterfeiters.

Ghazali says that the ban (Billboard, Aug. 18) “represents a milestone in the war against piracy,” but adds, “The fight is not over. I will work closely with various ministries, local authorities, and police in putting an end to music piracy in all complexes. [I will] also crack down on piracy at the distribution and manufacturing level.”

Record Companies: Costas Bourmas is named managing director of Universal Greece, based in Athens. He was managing director of MINOS-EMI. Mike Storey is named managing director of Europe, Middle East, and Africa for Walt Disney records, based in London. He was head of marketing at Universal’s Vinyl Video label.

Prescott Prize is promoted to senior VP/financial controller for the EMI Group, based in New York. He was chief financial officer for EMI Recorded Music Asia in Hong Kong. Swen Wong is promoted to VP of finance/operations for BMG Entertainment Asia Pacific. He retains his duties as managing director, ASEAN region.

RMChrysalis promotes Rebecca Coates and Iona Hames to the positions of media director and head of press, respectively. The London-based Coates was director of promotions. Hames was senior press officer.

Music Retailing: Borders Books & Music U.K. has named Rob Farnsworth as regional manager for Borders Books Music Cafe superstores in North of England and Scotland. He was area manager for mobile telecomm chain the Link.
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BE BYE McCLURE
TOKYO—With his tousled mane of hair, charismatic personality, and unprecedented outspokenness, Japan- ese premier Junichiro Koizumi seems to have taken a few cues from his idol, Elvis Presley.

Since becoming prime minister in April, the charismatic Koizumi has become a political pop idol. High- school girls snap up Koizumi posters and key-chain holders as good-luck charms. His personal Lion Heart e- mail magazine has attracted more than 1 million subscribers since its June launch, and he enjoys the highest popularity rating of any postwar Japanese prime minister.

Now he has lent his name to a collection of his favorite Elvis recordings. "Junichiro Koizumi Presents My Favorite Elvis Songs" was released on Nov. 4 on the Japanese album chart Aug. 29, just one slot behind Mariah Carey’s Glitter. Released by BMG Funhouse Aug. 22, the 25-track album is rapidly approaching the sales target of 150,000 copies, according to the label. Proceeds from the album’s sales are going to various charities.

"Since I took office [as prime minister], I’ve been so busy that I literally have no time for sleep," Koizumi wrote in a recent message to the Elvis Presley Fan Club Japan Web site. "But on weekends, when I find time to go back to my private home, I listen to Elvis songs. His voice eases my fatigue."

While some suspicious minds may think that Koizumi is merely using Elvis as a convenient political appeal, the prime minister is a longtime fan who says he wants young people to discover the man from Memphis and his music.

"Elvis will be remembered forever and so will his songs," Koizumi writes. "We should share this legacy with many more people, not just Elvis fans. More especially, we should teach the young generation about this 20th- generation singer who was our hero."

Koizumi calls himself a honyin, or eccentric. Although he is a third-generation conservative politician, he has adopted a countercultural political style, appealing to the public over the heads of Japan’s all-powerful bureaucracy and promising radical political and economic reform.

KOIZUMI EASES SUSPICIOUS MINDS WITH ELVIS TRIBUTE
Japanese Prime Minister Nominates Liner Notes To BMG Funhouse Collection Of His Favorites

"He’s our most human and popu- lar prime minister," says BMG Funhouse strategic marketing manager Katsumi Miyata, who oversaw the album project.

Koizumi—whose Aug. 8 birthday is the same as Presley’s—says he’s been hooked on Presley’s music ever since hearing “I Want You, I Need You, I Love You” as a teenager. Along with his brother Masaya, he has been a leading member of the Japanese Elvis fan club. In 1987, he represented Japan’s political world at the unveiling of a bronze statue of Presley in Tokyo’s trendy Harajuku district, and in 1999 he wrote the liner notes for the Japanese edition of the Art of the Century compila- tion. Koizumi also wrote the liner notes for Junichiro Koizumi Presents My Favorite Elvis Songs.

Japanese prime ministers are not noted for their love of rock’n’roll. Like most Japanese above a certain age, their musical tastes generally run toward the soporific solemnity of classical, whose staple subject matter is dozed or unrequited love. In fact, there aren’t any out-and-out rockers on Junichiro Koizumi Presents My Favorite Elvis Songs. Instead, Koizumi’s selection tends to run toward such big, emotional, karaoke- friendly ballads as “I Want You, I Need You, I Love You,” “That’s When Your Heartaches Begin,” “Can’t Help Falling in Love” and “Troubled Water,” and “The Impossible Dream.”

One industry observer speculates that the fact that Koizumi and his wife divorced in 1982 may be the reason there are so many sageraizan songs on the album.

Koizumi achieved his own impos- sible dream April 24, when after sev- eral unsuccessful attempts, he was elected president of Japan’s ruling Liberal Democratic Party, thus auto- matically becoming the nation’s prime minister.

“We had wanted him to do some sort of Elvis-related project, but the idea didn’t seem to have much appeal,” says Miyata. “But when he became prime minister, things were different. There was a lot of pressure from the fan club for Koizumi to do something [to publicize Presley’s music].” Miyata says that the project got rolling in June, thanks in large part to Masaya Koizumi’s liaison work. BMG Funhouse got the necessary clearances through BMG offices in the U.S. and Germany, including getting the OK for the album’s cover art, which features a photo of a smiling Koizumi superim- posed next to an image of Elvis dating from 1960.

BMG Funhouse president/CEO Hidetoshi Tashiro has even written a letter to U.S. President George W. Bush, asking Bush to give his blessings to the project and describing the album as a unique milestone in U.S.-Japan cultural relations.

It would be hard to imagine what the King would have made of all this.

KOIZUMI’S ELVIS SONGS
Hot Chocolate and Tea? The fifth annual Golf Tournament & Country Club Day, staged by the U.K.’s music, video, entertainment retail, and branded goods industries, raised more than £22,000 ($32,000) to fight fitting-piracy activities.

The money raised from the event, held Aug. 23 at Foxhills in Surrey, will go directly to the British Phonographic Industry’s Anti-Piracy Club, and The Anti-Counterfeiting Group. Members of the Virgin Records team collected the British Award, Society Record Dealers trophy from former Hot Chocolate vocalist Errol Brown. Pictured, left, are John Willcox, Brown, Ian Collins, and Adam Wilkinson.

Australian Cars Two ’60s Rockers

BY CHRISTIE ELIEZER
SYDNEY—The Australian music industry is mourning two veteran singers from the domestic rock scene who died in the same week.

Graeme “Shirley” Temple Strachan, 49, of ’70s rock band Skyhooks, died Aug. 29 after the helicopter he was piloting veered into a hill near his Queensland home. And on Sept. 2—a day before his 50th birthday—Ted Mulry, who fronted the Ted Mulry Gang, passed away in hospital after a long battle with cancer.

Both were typical of the larger-than-life larrinkins (an Aussie term for a loveable rogue) that emerged from Australia’s pub-rock scene in the ’70s, when the music began to find its own distinct identity.

The Skyhooks played a major role in this cultural change. The band was the first to get songs that named acts on the Top 40 charts played on radio and, with its glam makeup, it was the first band to capitalize on the advent of color TV. The group’s first two albums, Living In the ’70s (1974) and Ego Is Not a Dirty Word (1975), sold 500,000 units between them Down Under. It was an unprecedented feat for a local band—especially as six tracks on the debut were banned from radio airplay thanks to such titles as “You Just Like Me Cos I’m Good in Bed” and “Motorcycle Bitch.” Their success was the salva- tion of their newly formed but struggling label, Mushroom Records.

Strachan, a surfer and former car- pensioner who leapd locks gained him the nickname “Shirley Temple,” had a cheerful bravura that struck a chord with suburban teen audiences. The band scored hits with “Horror Movie” and “All My Friends Are Getting Married” (both 1979) and “Women In Uniform” (1980). According to Mushroom founder and former Skyhooks singer Michael Gudinski, Strachan “sold those songs to the public. Shir retaining to be a band, sailing, or flying.”

After quitting the band in 1978, Strachan remained a household name on radio and lifestyle TV shows. The surviving Skyhooks are planning a tribute concert in Mel- bourne on an unspeciied date.

Mulry had his own musical tribu- te in March, when 22 acts—including INXS, Billy Thorpe, Richard Clapton, and Rose Tattoo—played two shows in a Sydney club to raise $170,000 Aus- tralian (more than $240,000) for his medical bills.

Manchester-born Mulry moved to Sydney in 1970 where, working as a builder’s labourer, he sent demos to publishers J. Albert & Sons. He had intended to be a songwriter, but Albert signed him to his label.

After two ballad hits, he formed the Ted Mulry Gang and scored big in 1972 with a rocked-up rendition of the 1919 song “Dartmouth Strutters Uniform.” A journeymen boogie outfit, the Gang toured endlessly, building a huge domestic following and reaching platinum with such albums as Strutters and Stompers Out (both 1975, on Albert), before moving to Mushroom. Its act stayed the road until Mulry was diagnosed with brain tumors in July 2000.
Carmakers Gear Up For Music-Driven Media Campaigns

BY BRIAN GARRITY
NEW YORK—Music tie-ins become an increasingly crucial element of branding and advertising strategies for carmakers, some auto manufacturers—Toyota, Ford, and Volkswagen among them—are expanding the traditional role of music in their marketing efforts through a series of new initiatives.

Leading the way is Toyota Motor Corp., which during the past two months has entered into broad alliances with Warner Music Group parent AOL Time Warner and Universal Music Group Vivendi Universal to promote its cars. Music figures heavily into both pacts.

Meanwhile, Ford, looking to attract the attention of younger consumers for the Ford Focus, its Generation Y-targeted car, spent a reported $500,000 as title sponsor of the Detroit Electronic Music Festival, held in May. It also served as a sponsor for this summer’s Aera: One tour, which was headlined by Moby and featured acts such as OutKast, Incubus, and Nelly Furtado.

Another carmaker, Volkswagen, is now operating a streaming radio station on its Web site (billboard, April 14). The Internet radio offering, RadioVW, features music in the vein of tracks the company has successfully used in TV advertising campaigns, such as Nick Drake’s “Pink Moon.”

Explains Alan Pafenbach, group creative director for Arnold Worldwide, Volkswagen’s advertising agency, “Modern marketing is not just about building short-term relationships with consumers but long-term relationships.”

TOYOTA PROMOTIONS

Toyota is currently in the midst of a two-month, $160 million music-centered marketing campaign with AOL Time Warner and others to promote the 2002 Camry. As part of the deal, Toyota will distribute an enhanced CD featuring tracks by Lyle Lovett, the Go-Go’s, Kina and Earth, Wind & Fire, as well as exclusive interviews with the artists. The enhanced CD, developed by Disc Marketing, also features a “virtual Camry experience” and links to Toyota.com, the artists’ Web sites, and the sites of the other partners involved with the promotion. Details appear in Conde Nast Publications and MSN.

The enhanced CD is available beginning Sept. 25 at Wharehouse Music and participating Macy’s locations for a suggested donation of $1. Proceeds are expected to reach $600,000 and will go to the Camry Music Education Fund, which was established as part of the marketing campaign. The joint effort between Toyota and the National Arts, for Music Education will raise money and school music programs that are at risk.

Toyota is also contributing sponsorship dollars to a number of music-oriented TV and print events, including MTV’s Video Music Awards; VH1’s My Music Awards; Coca-Cola’s Night for John Lennon, a tribute on TNT; and Time magazine’s “Music Goes Global” issue, for which Toyota is the lead sponsor. Other AOL Time Warner magazines will also run special Toyota advertising and music content in September. Steve Sturm, VP of marketing for Toyota Motor Sales U.S.A., says the music-centered campaign sets the bar for the future of marketing campaigns.

Meanwhile, under a long-term alliance with Vivendi Universal RadioVW.com announced at the end of July, Toyota is now the official car of Universal Studios—a deal that also opens the door for future promotional tie-ins and conglomerate’s music properties.

Music opportunities under the deal include the creation of customized compilation CDs focusing on a variety of retail, marketing, and distribution programs, as well as first-look opportunities for the use of Universal music tracks and film titles for use in Toyota advertising and marketing.

Launch.com Increases Focus On Live Touring

BY RAY WADDELL
NASHVILLE—Music Web site Launch.com will up the ante in its involvement with live music in the coming months.

According to Briggs Ferguson, executive VP of marketing for Launch Media, the site has three main constituencies: artists, consumers, and advertisers. The focus in terms of live touring is trying to bring artists and music fans together via a vehicle that is attractive to corporate sponsors, with ticket sales and album sales serving as a lucrative byproduct.

The next touring project for Launch, which was acquired by Yahoo earlier this year, is the upcoming Vibe Rocker tour, featuring Island/Def Jam act American Hi-Fi, set to begin Sept. 10 in Lafayette, La. Sponsors include RCA, Target, and Sony Screenblast. The tour plays 12 markets and runs through October, with venues ranging from 600 to 1,200 capacity.

ONLINE MEETS OFFLINE

Dave Goldberg, founder/CEO of Launch and now GM of Yahoo Music, says live music was a focus for Launch even before its involvement in Warped. “We identified a real value for advertisers and sponsors in having a presence at concerts,” Goldberg says. “For us, our involvement was driven by requests from advertisers having difficulty reaching music consumers at offline events and concerts.

Launch’s heavy involvement (including an ownership role this year) in the Vans Warped tour this summer, which saw ticket sales increase by 35% in a tough touring market, provides strong evidence of the impact the Web can have on the right tour, according to Ferguson.

“The tour market overall this year has been relatively weak, and the Warped tour lineup had few big-name acts going in,” says Ferguson, who adds that, as a former marketing executive at EMI, he was once unconvinc ed about the marketing clout of the Internet. “I had always been a little skeptical of the Internet, mostly because I figured it would take more time to get it off the ground enough to have some impact.”

The boost in Warped attendance helped change his mind. “Given most of the overall promotional activities were the same and ticket sales were up 35%, we feel like a good chunk of that can be attributed to online activities.

Launch sent out about 12 million e-mail blasts prior to the tour in a ‘very targeted’ approach as to timing and demographic, Ferguson says. As the tour progressed, follow-up e-mails were sent out to build awareness. Following the e-mails, ticket sales would jump by as much as 20% the following day in a given market.”

Enter that in mind, Launch plans to step up touring activity, starting with Vibe Rocker. “We’re going to exclusively sponsor tours, working with the tour producers and artists, to take responsibility for helping promote the tour,” Ferguson says. Methods include e-mails, contesting, creating a tour presence on our site, all to help sell ticket and create awareness among fans.

Connecting corporate America with these artists and tours is also part of the Launch program—not always an easy task. “Artists have very specific needs, and some corporate America was specific needs and time lines, and they usually don’t match up at all,” Ferguson notes. “At the same time, bands are concerned with not looking like they’ve sold out. They’ve been pretty good at developing programs that bring these two together in a happy medium through shuttle diplomacy.”

Hooking up American Hi-Fi with Launch via the Vibe Rocker tour “connects all the dots for the band,” according to Livia Tortella, senior director of marketing for Island. “It’s great to have a savvy new-media partner like Launch for American Hi-Fi’s first headlining tour,” she says. “The Internet has always been a priority for American Hi-Fi. They offered downloads early on, and they advertise in new-media magazines, and these guys manage their own Web site.”

Island’s own marketing plan will be supplemented by Launch’s online activity for American Hi-Fi. “We’ve been developing a strong e-team for them since the beginning,” Tortella says. The band’s first album has scanned more than 310,000 copies, Tortella says, pro- pelled by a single, “Flavor of the New.”

Surrounding the tour, Island will utilize its street team and kick off extensive co-op programs with retail in September, with cable TV advertising buys tied in with retail. “We’ll also have a lot of point-of-purchase materials for independent retailers. They were with us from the beginning, and we want to go back to them with this.”

From the Launch camp, expect another e-mail onslaugth. “We’ll be reaching 1 million fans open to American Hi-Fi music,” Ferguson says. The plan will also create offline activities and special events in six of these markets, including giveaways and meet-and-greets, Fender guitar giveaways, and RCA MPs players.

After parties at certain venues will include retail, radio, and sponsors. A new American Hi-Fi single, “Another Perfect Day,” will be deliv ered to pop radio Sept. 17. Tortella says the tour is a priority for this band, and the association with Launch adds fuel to the fire. “Launch is a very strong online content partner—-one that shares a love of music and likes to be associated with up-and-coming bands.”

STILL WARPED

While Launch divests its ownership in the Warped tour following its acquisition by Yahoo, Launch will still be involved in the franchise in lining up sponsorships for the next two years. A new tour, Warped Inside, will feature New Found Glory and corporate partners Target, Nikon, and PlayStation 2. The tour is set for late October/early November.

“We’re trying to do (with the tours) is expand and increase awareness for these bands,” Ferguson says. “We’re partnering on tours like this to create an event that brings in revenue partners; awareness events include a presence on the Launch site.”

Ferguson says Launch generates more than 6 million unique visitors each month, and once the site is fully integrated with Yahoo, its reach will expand exponentially.

“The Internet is a targeted, highly effective marketing tool, just one step down from television,” Ferguson says. “This is a powerful resource for artists and record labels. It’s still early, but the Warped tour is a good example that this stuff is working. If this can sell tickets to a tour, it sure as hell ought to be able to sell some albums.”

Both Vibe Rocker and Warped Inside are brief but hard-hitting tours. Goldberg says, “These smaller tours are a great way to hit a really good audience with a small budget and smaller time commitment, while remaining very targeted at a really good demographic.”

Goldberg says Launch continues to step up its involvement on the touring end of the business. “It’s not genre-based—we hope to extend this to electronic, rock, and even teen pop going forward.”

BILBOARD SEPTEMBER 15, 2001

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Declarations
Of Independents

BLUFF CITY NUGGETS: One of the pleasures of going on vacation is curling up with a good book and some great music. Declarations of Independents—which has long been a fan of such garage-rock compilations as Nuggets, Pebbles, and Back From the Grave—spent some summer days off with a groovy new book and CD about Memphis' rock 'n' roll obscurities.


The new garage-rock packages look at some Memphis musicians who operated far outside the city's higher-profile rockabilly, blues, and K&L scenes. The 15-track CD features a diverse lineup of exciting unknowns, including the stomping Flash & the Casuals (which featured latter-day promotion ace Dave Flash "Fleishman," instro-rockers the LeSabres and Jimmy Tarbutton, & the Memphis Sound, and blue-eyed southerns the Rapscallions. There isn't a dull cut in the lot.

Hall's book, which begins with an amusing review of existence about his own very brief garage-rock career, covers both Memphis icons like Big Star, the Box Tops, and the Gentrys, as well as their long-forgotten brethren. It's a deeply researched trove of arcana: For instance, we never knew that our friend Jon Hornyk, president of the Memphis chapter of the National Academy of Recording Arts and Sciences, was once a member of the '60s garage acts the Collection and Interstate 55.

Shangri-la celebrated the release of its latest book and CD Sept. 1 with a gig at the store's parking lot, featuring local legend Jim Dickinson and the vintage garage act the Castels.

BLUESOLOGY: Producer/songwriter Jon Tiven—who's 1999 Wilson Pickett album It's Harder Now won two W.C. Handy Awards and captured a Grammy nomination—has a couple of forthcoming projects of note. He produced the just-released Larger Than Life, the_span>Art debut of former Flag Waver the Michael Hill Blues Mob, while Tivo Johnsons Are Better Than One, a meeting of bluesmen Sylv Johnson and Jimmy Johnson, is due on Evidence. Tiven is also label-shopping an album by vocalist Ellis Hooks.

FLAG WAVING: The Los Angeles-based band Idaho has gone through a variety of incarnations during its decade in existence, but its latest release, Last, Lulled, due Oct. 2 on its own Idaho Music imprint, finds core member Jeff Martin virtually going it alone.

I've wanted to make records by myself for a while, but didn't have the confidence to do it," Martin says. "I've always wanted to have people around to help realize this live. I finally said, 'Screw it.'

Martin—who began the band in partnership with his old friend John Berry, now head of Idaho Music—plays almost all the instruments for the 11 moody, affecting songs on Last, Lulled, which will appeal to fans of slow-burning groups as Low. He's joined on four songs by drummer Alex Kimmel, an Idaho fan who had never played with Martin before.

"He e-mailed me, and I could tell he was probably very good," Martin says of Kimmel. "I had him come over and play a little bit, and it worked."

Martin says that the act of creating the album by himself represented a break with the methods he had used in the past: "This record was done very quickly. Normally I methodical-ly go over stuff, and it becomes less from the heart. I had only about two months to do it, which for me was nothing. I felt like I had to squeeze blood out of myself."

Idaho is still a band in its live incarnation. Martin says he is currently rehearsing with Berry and another longtime collaborator, Doug Smith, for a U.S. tour that begins Sept. 20 at the Bottom of the Hill in San Francisco. After a month in the U.S. and Canada, Idaho will hit Europe for October and November dates in Switzerland, Germany, Denmark, Sweden, France, and the U.K.
Judy & David Take Tunes To U.S.

Children's Group Aims To Widen Duo's Audience With TV Show, CD Sampler

BY MOIRA MCCORMICK

CHICAGO—With a popular preschool TV show on Canadian cable channel YTV, a Juno Award, and a number of critically acclaimed albums, Toronto-based husband-and-wife duo Judy & David are one of the highest-profile kids’ acts north of the border.

And, with imminent releases on the Children’s Group label—Beanstock and Red’s in the Hood, the third and fourth albums in their innovative series “Once Upon a Tune”—Judy & David (whose last name is Gershon) are making a concerted effort to secure a U.S. audience.

The series weds the Gershons’ original, multi-genre music to their humorous, imaginative retellings of classic fairy tales. Beanstock, which features Juno-winning vocalist Jann Arden, is a Woodstock-flavored Jack and the Beanstalk, while Red’s in the Hood reimagines Little Red Riding Hood with hip-hop trappings. The series’ first two releases were GoldRocks (a take on Goldilocks and the Three Bears) and PigMania (The Three Little Pigs.).

The duo is working to increase visibility by pitching its TV series, Judy & David’s Boom Box, to U.S. TV. Also in the works is a unique CD sampler featuring material from all four “Once Upon a Tune” releases, set for U.S. distribution in first-quarter 2002.

According to Denise Corbel, sales/marketing director for the Children’s Group, the sampler will be given away via the Children’s Group Web site, starting Oct. 1. The Children’s Group expects to distribute 2,500 copies. “It’s the critical marketing component for us this time around,” she says. “Especially now that there are four releases—it’s officially a series.”

Initially, the label will target the giveaway exclusively at Canadian media, including daily newspapers and regional family publications. It expects to target U.S. media early next year.

Corbel says retail initiatives are in the planning stages, with intentions to “use the sampler to enhance the pricing and positioning of the albums and hopefully drive retail sales.”

David Gershon likens the sampler to an “audio trailer.” “We originally wanted the samplers to feature one track from each of the four albums,” he says. “But we realized that a sampler with a single song from each album just wouldn’t capture them. We decided to do the audio trailer—each of the four sampler tracks encapsulates the whole story, like a movie trailer, with 20-30 seconds of each song.”

Each of those tracks runs approximately six minutes on the promotional release, titled Judy & David’s 4-Track Sampler—A New Spin on Classic Children’s Stories. David notes that all four albums are enhanced CDs and that when the animated portion is played on a computer, snippets of the other releases are included as well: the sampler is also enhanced.

Diane Sahadeo, a store manager at independent Toronto-based educational toy and book chain The Lion, the Witch, and the Wardrobe, says, “Judy & David are one of our best audio sellers—we can never keep them in stock. We’ve had to double their inventory since they won the Juno. They’re not a hand sell any more—people come in asking for them.”

Let our comprehensive product inventory and exclusive value-added services help make your business a success.
HOME VIDEO: Joel Goldman is promoted to VP of traditional sales for Columbia TriStar Home Entertainment in Culver City, Calif. He was executive director of self-through sales for the Eastern region.

DISTRIBUTION: WEA Manufacturing promotes Tom Arbot to VP/GM in Commerce, Calif. WEA Manufacturing also names David Wright controller in Commerce. They were, respectively, controller and a project manager for Disneyland Park.

Jeff Baker is named GM of home video for Eagle Vision in New York City. He was owner of JSB Marketing.

Nail Distribution names Alicia J. Rose director of sales & marketing and Jennifer L. Krom account manager in Portland, Ore. They were, respectively, VP of sales and in-house sales.

Providence Music Distribution names Rusty Mitchell graphic designer, Anita Wilkinson staff accountant, and Ana Muratovic order fulfillment associate in Franklin, Tenn. They were, respectively, a freelance graphic designer, staff accountant for Winnett Associates PLLC, and temporary assistant for Providence Music Distribution.

EDDY MEDORA is named director of national accounts for Direct Source Special Products in Chatsworth, Calif. He was national account manager for Walt Disney Records.

RETAIL: Rob Willey is promoted to VP of planning and allocation for the Musicland Group in Minneapolis. He was VP of acquisition integration.

NEW MEDIA: Lynda Keeler is promoted to VP of interactive services for Sony Corp. of America in Los Angeles. She was VP/GM of Columbia TriStar Interactive.

MUSIC VIDEO: Michael Hirschorn is named senior VP of news and production for VH1 in New York City. He was editor in chief of Inside.com.

AOL will host a live chat with Blige at 5 p.m. ET Tuesday (11). Elsewhere, AOL members will be offered exclusive downloads, streaming access to the track and the video of "Family Affair," a virtual photo gallery, and a retrospective featuring such videos as "Real Love," "Reminiscence," "You Remind Me," and "You Bring Me Joy.

In addition, AOL and MCA are sponsoring a sweepstakes in which AOL members can win two tickets to see Blige perform in concert in Los Angeles. The winner will stay at the Universal Studios Sheraton, receive tickets to the Universal Imax Theater and Universal Studios theme park, have dinner at the Wolfgang Puck Cafe, and receive an autographed copy of Blige's CD catalog.

JAY-Z PROMOTION

Meanwhile, in connection with the release on Tuesday (11) of his Roc-A-Fella album The Blueprint, Jay-Z is Yahoo's artist of the month for September. Under the promotion, Yahoo is creating a site featuring streaming and downloadable tracks, Jay-Z videos, footage from an exclusive Yahoo interview with Jay-Z, a tour of Bassline Studios with Jay-Z producer Kanye West, news and information about The Blueprint, and upcoming tour dates.

The site also provides photos, links to fan groups and the official Jay-Z Web site, and access to a live Yahoo chat with Jay-Z at 8 p.m. ET Sept. 26.

Yahoo is also sponsoring a sweepstakes to win Jay-Z's leather jacket, as well as holding an auction for concert tickets.
Once the videos are created, they are submitted to the site for approval. MuchMusic USA and GetMusic will then select up to 15 viewer-made video finalists from the collection of submitted videos. The finalists will be featured on MuchMusic USA’s site, mmusa.tv, where the online community can vote for their favorite. The winning video will be featured on-air as the Viewer-Made Video of the Month and placed into regular rotation until the next month’s video has been selected.

The program commences this month with the track “Island in the Sun,” the latest single from Geffen Records alt-rock act Weezer. MuchMusic USA recently announced an interactive programming block that allows viewers to control what is on-air. MuchMusic USA is a subsidiary of Rainbow Media Holdings, a joint venture between Cablevision Systems and NBC. The channel is distributed to more than 40 million homes.

FULLAUDIO TEAMS WITH MUZE: With its digital music subscription service set to bow in the fourth quarter, FullAudio continues to line up content partners.

In its latest pact, the company is licensing 750,000 catalog metadata content from Muze, giving the service access to details on more than 240,000 albums, including track information, biographies, reviews, cover art, and streaming audio samples.

FullAudio is also licensing Muze’s Essential Artists data, which provides detailed information on more than 1,000 designated artists, such as books and videos associated with the act. It also links the artists to similar sounds and styles.

Given that content on the service promises to be limited, especially early on, FullAudio executives say that the ability to recommend similar artists to those sought but not available will be key.

Still Rocking: FullAudio won’t be the only subscription service provider facing content availability quandaries at rollout. It may be a while before many tracks are available on any-for-profit Napster alternatives sanctioned by the major labels. But for fans of classic rock, some tracks may be available online sooner rather than later.

Sensing a marketing opportunity, 15 classic-rock artists—including John Cafferty and Spencer Davis—have formed a venture to rerecord previous hits, as well as create new tracks, and sell them online as digital downloads. The company, known as Rockforever, has entered into a deal with MP3.com to distribute more than 50 newly released live and in-studio rerecordings of established hits, in addition to live and in-studio recordings of cover songs and new material from member artists. Rockforever also has a deal with digital commerce services company L*Immortal Audio to facilitate download sales on the rockforever.com site and to distribute Rockforever tracks through its network.

Rockforever CEO Charlie Schmitt says that the venture represents a way to use the Web to capitalize on established artist “brands” that the major labels have helped create but are no longer interested in.

While there may not be large-scale interest in rerecordings of previous hits, Schmitt argues that each artist associated with Rockforever has enough of a loyal core audience to make for an attractive niche business: “They have a huge fan base that is hungry for new material.”

Other participating members include Glenn Hughes (Deep Purple, Black Sabbath), Jimi Jamison (Survivor), Bobby Kimball (Toto), Alex Lingerwood (Santana, Jeff Beck), Mike Reno (Loverboy), Pat Travers, Joe Lynn Turner (Rainbow, Deep Purple), and Leslie West (Mountain).

BY STEVE TRAUMAN

CLEARWATER, Fla.—A number of labels are placing their belief in the beat, with the increasing usage of online audio/video remixing promotions to generate interest in new albums.

Acidplanet.com, the Web site of audio software developer Sonic Foundry, is hosting a contest to promote the Aug. 14 release of “Crystal,” the new single from New Order. From Aug. 20 to Sept. 17, visitors to acidplanet.com who have downloaded Sonic Foundry’s free Acid Xpress mixing software will be able to remix the track from the Warner Bros. act. The best “Crystal” remixes will be posted on New Order’s official Web site, neworderweb.com, and will be submitted to the band for consideration as a future release.

Audio software developer Magix has launched a Web site devoted to music remixing called magimagmusic.com. The company recently sponsored a remix promotion for another Warner Bros. act, Depeche Mode. Visitors to the site can download a special Depeche Mode-branded player and remix “Dream On” and “I Feel Loved.”

Music Group’s (UMG) Def Jam is distributing PCDJ audio remixing software from Clearwater-based Visionsonic Ltd. A custom-branded PCDJ Definitely Jam Player, containing tracks from the Rush Hour 2 soundtrack, is available for download at getmusic.com and will soon be available at defjam.com/rushhour2, emusic.com, and rollingstone.com.

“The urban and hip-hop genres are naturals for mixing software,” says Karen Pattani-Hanson, Island Def Jam senior director of new-media business development. The label plans to release three additional CDs enhanced with the software later this year.

UMG DISTRIBUTING PCDJ

The increasing popularity of fan remixing is driving such promotions. One Bjsork fan site, arktikos.com/bjork, is devoted to homemade remixes of her songs. UMG’s labs president Larry Kenswil adds that these promoting remix operations “help artists establish a deeper connection with their fans.”

Thus far, the most substantial commitment to promoting remixing software is UMG’s deal with Visionsonic. Under the terms of the PCDJ distribution pact, UMG acquires the exclusive right to sell advertising inventory connected to the PCDJ player, with the two companies sharing all revenue. The companies will also share revenue from PCDJ software upgrades, from PCDJ freeware to PCDJ pro versions.

Chris Ferro, director of sales planning and operations for GetMusic and rollingstone.com, says the Rush Hour 2 soundtrack and PCDJ player are being promoted with banners and buttons on both music sites. At GetMusic, its integrated into the content of the Hip-Hop Channel. “DJing and mixing are becoming as much subur-

lan as urban,” he says. “We believe in more user-oriented content that lets our users make their own mixes.”

On July 31, Def Jam released a PCDJ-enhanced version of the Rush Hour 2 soundtrack in Australia. The release marks the first of several physical distribution efforts in the works. The software was originally slated for inclusion in the U.S. version of the soundtrack, but that rollout was scrapped due to production issues.

“When the configuration changed from a two-CD set to a single CD, we ran out of time to incorporate the PCDJ elements,” Pattani-Hanson notes. “The enhanced PCDJ version is available on UMG Web sites, and we’ve seen a lot of activity.” She adds that as a compilation of tracks from different artists, the soundtrack was ideal for the PCDJ promotion.

IN-STORE PROMOTION

In-store and online testing of the PCDJ software for The Nile Rodgers MPF Dance Club enhanced CD is in progress at all 11 Compact Disc World outlets in New Jersey. CEO David Lang says the promotion has been going well both online and with a growing number of in-store sales.

As popular as fan remixing is becoming, consumer education is key to widespread adoption of remixing applications. CD World staffers are educating customers on the floor and using an in-store demo to drive customers to the Web site. E-mails are being sent to dance music buyers among the 100,000-plus CD World Club members.

Lang says, “Our biggest challenge is helping customers realize that PCDJ-soft-enhanced CD is more than just a great dance music CD.”
Rhino Goes Mod With '70s Classic On DVD-V

REACHING NEW WHO FANS
A run in theaters can bring in a round of fans who may only now be discovering the Who. To further help reach new generations of Who fans, Rhino has been running cross-promotions with scooter manufacturer Vespa and Dr. Martens, the mods’ footwear of choice. Rhino is looking to extend the tie-in of scooters by heavily promoting the film in Vespa dealerships, while Dr. Martens has created a tie-in coffee-table book, which will be released before the film.

A brief clip of vintage Vespa commercials is featured in the DVD’s supplemental material. Also included is an interview with Sting, who plays the mods’ leader. A quiz to determine if you’re a mod, a photo gallery; a list of related mod films; and a trivia section, providing handy definitions of British slang.

Though the Who did not participate in the DVD’s production, Roddam lent his full cooperation. Unfortunately, not everything Roddam wanted on the disc could be included. A screen test of Sex Pistol Johnny Rotten, who was originally contacted to play the lead role of Jimmy, could not be located.

“I introduced him to Pete Townsend, and he had previously called Townsend a ‘boring old fart,’ ” Roddam recalls. “So the wild man of rock’n’roll, Townsend, was meeting the new wild man of rock, the young and hot,zystical Scooter rider.”

The main benefit of releasing a film theatrically, video suppliers say, is to remind viewers about the film and generate new reviews. Blake Thomas, executive VP of marketing at MGM, acknowledges that a theatrical run doesn’t generate added revenue, but says the media response more than justifies the cost. In addition, advertising is kept to a minimum by taking advantage of the steady mailings that many art house theaters send to their loyal audiences.

Thomas says MGM had such great success with the theatrical runs for This Is Spinal Tap and Yellow Submarine that next year, the company is planning a similar rollout for Martin Scorcese’s Band concert film, The Last Waltz. “For Yellow Submarine, we threw a big party in Liverpool and then had a smaller premiere in New York,” he says. “That gave us national and local press.”

Ron Dassa, president of retailer Laser Blazer in Los Angeles, says a theatrical run improves the sales of music-related films, since cult items don’t generate huge first-week sales numbers like new hit movies. “Customer anticipation isn’t always great for these titles,” he says, “but something like Stop Making Sense has been selling consistently. Quadrophenia was one of those sought-after titles when it was on laserdisc, so it should be right up there.”

VIRGIN DOES DALLAS: It’s been two years since Virgin Entertainment Group opened a new Megastore in North America, but the company has ended the year strong with $5.1 million in sales. Opening a store in Dallas’ Mockingbird Station, the 25,000-square-foot space is the anchor tenant in the complex, which also contains offices, a hotel, retail shops, and the Renaissance apartments.

Virgin Entertainment Group CEO Glen Ward says the store will usher in a new Megastore concept focusing on technology. The gaming area of the Mockingbird store enables four customers to play any one game at the same time. High-tech 42-inch Phillips plasma-screen TVs are also scattered throughout the store.

The store will also feature Virgin’s new digital-preview kiosks, which allows customers to sample either CDs or DVDs. The MegaPlay kiosks debuted earlier this summer in the chain’s West Hollywood, Calif., store, and Ward says usage has soared to 88% of all customers. In comparison, usage for listening stations at other locations runs between 20% and 30%, Ward says. “There’s no doubt that the preview kiosks are generating enough incremental sales to justify the investment.”

Ward says the company will open another three stores by the end of the year. The store will take over the old Tower Records space on Newberry Street. Virgin will then have a total of 22 stores operating in North America.

Still Waters: Independent filmmaker John Waters knows how consumers could get the real behind-the-scenes dirt from watching DVD-Videos.

“Instead of talking to the director or the cinematographer, you should include interviews with the craft services or key crew person or the hair and makeup people,” Waters said in his keynote address at the DVD Entertainment 2001 summit, held Aug. 22-23 in Los Angeles. “That’s where you could get the real story about which stars have food issues or what the stars really look like when they show up for shooting at 5 a.m. He also suggested that if any film’s most knowledgeable staffer is the accountant, sniper, ‘He’s the one who really knows how old everyone is.’

A veteran of more than a dozen off-the-wall films, including Hair-spray, Female Trouble, Polyester, and the infamous Pink Flamingos, Waters is proud that his films “have no social redeeming value.”

Like most directors, he is a big fan of DVD, but not because of its superior picture and sound quality: He likes the commercial aspect. He quipped, “DVD has made my fans buy my movies for the third time.”

From VHS to laserdisc to DVD, Waters has provided new commentaries for his films in each format. It’s a feat he believes should earn him an award. “I think there should be a [Directors Guild of America] test that if you do a commentary three times without repeating any anecdotes, you win a prize.”

Waters was also full of suggestions for new boxed sets and other DVD programming. “I think all the studios should join up and release something like the 10 best rat movies of all time,” he said. “And sequels should only be made for bad movies, since sequels for good movies are always bad.”

Revealing his fascination with criminal trials, Waters would also like to see Court TV begin releasing famous trials on DVD. Waters was probably half-joking, but it’s not too far-fetched. After all, the O.J. Simpson trial is available on video.

Before those ideas reach fruition, Waters fans will have their fill this fall, when New Line Home Entertainment releases a number of his titles. Desperate Living and Polyester arrived as a DVD twin pack Sept. 4, bargain-priced at $29.95. And, yes, Polyester came with an Ondorama scratch-and-sniff card.

A twin pack of Female Trouble and Pink Flamingos arrives Oct. 2. Female Trouble will be newly restored, with one minute of additional footage that was cut from the original 1975 VHS version because videotapes could only hold 90 minutes of programming.

New Line has also released Pecker and Hairspay as a set. Customers who purchase all three twin packs will receive a free disc with bonus features highlighting all six films.
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**Note:** The above table represents the top VHS sales as listed in *Billboard* magazine for the week ending September 15, 2001.
GOLF CLASSIC: Country recording act Diamond Rio will host its 10th annual golf tournament Sept. 11 at Hermitage Golf Course in Old Hickory, Tenn., to benefit the Big Brothers Big Sisters of Middle Tennessee. Celebrity guests will include Trace Atkins, Larry Stewart, Gwena Jean Peterson, and Ed Marinaro. Big Brothers Big Sisters places adult mentors with children from primarily single-parent families. Tickets cost $15 in advance and $20 at the gate. Contact: Steve Levesque at 310-860-9170.

SONGWRITERS HOST BENEFIT: A number of songwriters are hosting a benefit to aid the Lympheatic Research Foundation Sept. 13 at the Douglas Corner Cafe in Nashville. Participants will include Doug John- son, Greg Gumbel, Paul Jefferson, Bob Crosby, Steve Fox, Ray Hern- don, and Laurie Kerr. The Foundation aims to find a cure for lym- phedema and lymphatic disease. Admission at the door is a minimum of $10. Contact: Stachia Graham at 615-269-7071.

T.J. MARTELL EVENTS: The T.J. Martell Foundation will hold two benefit events Nov. 5. The Sprint Music Race Celebrity Golf Tournament will take place at the Governor’s Club in Brentwood, Tenn., starting at 7:45 a.m. and again at 1 p.m., while the Music Race Celebrity Bowling Bash will start at 7 p.m. at the Hermitage Lanes in Hermitage, Tenn. Contact: Crystal Cavness at 615-256-2002.

MUSIC IN SCHOOLS: Music in Schools Today will hold a benefit concert Sept. 15 at Herbst Theater in San Francisco. Performers will include Mickey Hart, Stanley Jor- dan, Hamza El Din, Kai Ekhard, and Michael D’Agostino. The organization provides therapeutic music services to middle-school students. Tickets range from $20- $45. Contact: Sue D’Agostino at 973-657-1558.

Platinum-Plated Evening: Verve Music Group recording artist Diana Krall received a double-platinum certification for her latest album, Love Scenes, in Canada. Celebrating the moment, from left, are Andre Manard and Alan Sinard, co-presi- dents of the Festival International de Jazz de Montreal; Karl: Scott Morrison, label manager for the Verve Group in Canada; and Ross Reynolds, chairman emeritus of the Universal Music Group in Canada.

DEATHS: Herb Belkin, 62, of a heart attack, Aug. 22 in Alaska. Belkin was an executive at both Atlantic and ABC Records before co-founding Mo- bile Fidelity in 1977. The company’s focus was to create new meth- ods of reproduction. In the 1970s, it supplied half-speed mas- tered LPs, and it moved into audiophile CDs and 24-karat gold Ultradiscs in the 1980s.

Bobby Martin, 61, of a heart attack, Aug. 28 in Detroit. Martin was an arranger/producer who worked with such artists as Etta James, Nancy Wilson, and Little Richard. The Manhattans, the Supremes, and Lesgo Gore. He started out as a jazz pianist and joined a jazz ensemble led by Billy Lynn Hope in 1950. He was featured on the group’s hit song, “Tenderly.” Martin formed the Martinettes in 1962 and recorded under the Dreamland label. He also worked with many of the artists at Philadelphia Interna- tional Records, including the O’ Jays, Billy Paul, and Teddy Pender- grass. In lieu of flowers, the family requests that donations be sent to the Bobby Martin Family Fund, c/o Sherry Willingham, 19260 Pierson, Detroit, Mich. 48223.

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Classic Rock Overtakes Album In Spring Arbs

BY SEAN ROSS
Airplay Monitor
NEW YORK—News/talk radio managed its best spring Arbitron ratings book, while AC rebounded from a particularly soft winter to tie R&B radio as the No. 1 music format. R&B saw its overall numbers hold steady, despite the gradual deterioration of the R&B oldies format. Top 40 saw upper-demo growth even though PDs have expressed concerns over “extreme” music. And classic rock beat big-brother album rock for the first time.

Those are the highlights of Billboard/Airplay Monitor’s national Arbitron numbers for the just-released spring book. Since 1989, Billboard and Monitor have done national breakthroughs of the continuously measured Arbitron market, with an eye to national format trends.

For the past 6-9 years, news/talk has been the country’s most-listened to format, and that remains the case this time. While news/talk was slightly off, 16.6-16.5, this spring, it still managed to post its best-ever spring number. And it’s off only by four-tenths of a share from the 16.9 that the format posted during last fall’s extra-innings presidential election. By comparison, the format lost six-tenths of a share between the DJ Henson verdict book of fall ’95 and the following spring.

AC radio, which, for our purposes, includes both adult top 40 stations and more mainstream ACs, was down to an all-time low of 12.8 in the winter. This spring, it rebounded to 13.0-12 plus, and it would have done better overall if it weren’t for a 6.5-5.7 drop in teens—not a demo that GMs care about anyway. In their money demos, AC was up 18.4 (13.2-13.3), 25-54 (15.2-15.7), and 35-64 (15.0-15.4). The bulk of those gains were for adult top 40 stations, which, broken out separately, were up 4.8-5.0 12-plus, 6.2-6.6 25-54, and 4.6-4.9 in 35-64.

Was adult top 40’s success a vote on the harder-rockin’, harder-racin’ mainstream top 40 format? Not yet, as a look at top 40’s adult numbers will show. But it might mean that the format is reclaiming a few tenths of a share from last fall’s new crop of 80s-based radio stations. Also, with teen numbers down, it’s unlikely that younger listeners are spending more time with AC or adult top 40 stations—even though those stations are often still playing Backstreet Boys and ‘N Sync oldies that many mainstream top 40s have purged.

R&B HANGS TOUGH
When R&B first became the No. 1 music format in summer ’99, it was with the help of the fast-growing Jammin’ Oldies movement, which, when added to mainstreet and adult R&B numbers, finally pushed the format to a combined 13.3 share. At that point, R&B oldies had a 3.1 share. Now, with Jammin’ Oldies stations booting out of the format, it has a 1.7—its lowest number since we began breaking out R&B oldies separately. And that number is likely to decline again now that the format doesn’t have a Los Angeles outlet.

With R&B oldies declining, adult R&B is up 3.4-3.5 (which is still short of the low 4-share range, where it was before the boom in R&B oldies PMAs). Overall, R&B’s 35-64 numbers were up 10.4-10.5 this time vs. 11.3 in summer ’99 at oldies’ apex. At the other end, R&B overall posted its best-ever teen numbers, up 17.4-28.9.

TOP 40 REBOUNDS
After two down books, top 40 re-bounced slightly this time, up 9.7-9.9, but still short of the 10.5 it posted for spring, during the heart of ‘N Sync and Britneymania. That’s still good news, since some format observers wondered if last fall’s 10.3-9.8 decline was the beginning of a book after book free fall like the one that marked the format’s doldrums a decade ago.

Top 40 was down in teens (35.9-34.7) but up 18.4 (15.0-15.4), 25-54 (7.8-8.0), and 35-64 (5.2-5.3), despite some PDs’ concerns that “Stardust + Everbalance records = 1990.” And it’s only one-tenth of a share short of its best recent 35-64 number, which it reached a year ago.

That said, it’s interesting that playing more hip-hop and less dirty pop (to quote ‘N Sync) didn’t keep teens from defecting to R&B. Teens didn’t show up in a lot of the places you might have expected this spring. They were down at modern (8.8-8.5) but up at country (4.6-4.8) and Spanish (4.5-4.6). They were also up at religious stations (1.3-1.5), which might reflect the growing number of Christian AC PMAs.

SHE Couldn’T CHANGE ME
This section’s title, for those of you outside country radio, refers to a recent hit by “outlaw” country rockers Montgomery Gentry. But the presence of a handful of more male-leaning and young-end-friendly country acts had, at best, mixed results this spring, with country up slightly in teens (16.4-16.8 vs. 10.3 and 9.4 a 3 year ago) but down in 18-34 (7.5-7.2 vs. 7.8 last spring). Then again, 7.2 isn’t a bad 18-34 number for a format whose target listener is often 40 years old these days.

It’s also worth noting that a larger boom in country rock acts in the late ’80s didn’t do much to move the needle on younger demos, either. During the country/rock era marked by such acts as Porter & Lloyd, Steve Earle, the Desert Rose Band, and Mary Chapin Carpenter, younger numbers stayed flat. It wasn’t until Garth Brooks, Trisha Yearwood, and other similar acts kicked in that you saw the needle start to move around summer/fall ’99. Then again, those acts probably wouldn’t have existed without the aforementioned class of ’87.

Even though country numbers have been relatively flat for the past year, you might expect to see them nudge forward a little in spring or fall, traditionally the time when the format does its outside marketing. But with cluster strategies reducing the country competition in many markets, and thus the outside spending, country has ceased to be a format that can count on being up in spring or fall.

CLASSIC ROCK REALLY ROCKS
When we first started crunching these numbers in early ’99, album rock stations had a 9 share, classic rockers had a 3.2, and modern rock had a 6.7. Today, classic rock has nudged ahead for the first time (up 6.0-6.1), while album rock is flat at a 6 share, and modern is flat at 3.9.

What does that mean? One, modern’s much vaunted market win at KROQ Los Angeles hasn’t translated to a boom for the rest of the format yet. Two, classic rock seems to be getting some help from album rock outlets that are leaning toward the hard side—even the older-sounding “heritage” rockers, which, in a recent Rock Airplay Monitor chart analysis, were found to be playing less Eric Clapton and more Stield. In 35-64, for instance, album rock is down 5.6-5.1, while classic outlets are up 7.4-7.7.

In contrast, in 18-34, classic is down slightly, 6.8-6.6, while album is up 9.6-9.8. (Classic rock’s decline in that demo is probably explained by the leaking off at some ‘80s outlets, which we’ve counted as part of the classic rock universe, since many play only rock/roock material.)

All this suggests that, to some extent, cluster strategies have made it possible for album rock outlets to return to the hard-rocking stance that marked the format through the mid-’80s, when it made a sharp left and became a 25-plus format for the first time, in hopes of heading off classic rock. But it’s hard to imagine every album rock GM being comfortable with the notion of shearing off the format’s upper end.

SPANISH RADIO’S UPS AND DOWNS
In recent years, we’ve seen some usually stable stations take sharp up- and-down turns over the course of a year as a result of sample vagaries. To some extent, you can see that happen to Spanish radio, which, over the past five books, has gone down (7.2-6.8), back up to (7.0 and a 7.3), and down again—this time to a 7.1-12 plus, fueled by a hit in 18-34 (6.9-11).

That 18-34 drop coincides with the success of two English-learning L.A. stations that do well with Hispanics—KROQ and hip-hop KPWV (Power 106). Since L.A. accounts for a lot of Spanish listening, it’s possible that Spanish radio’s losses there could be reflected in the national numbers. All this could change, however, in the fall, when the new population estimates are figured into Arbitron numbers.

Sean Ross is group editor of Airplay Monitor.

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CROSSING OVER: Many people would say that the work of artists in music videos is good training for a future career in feature films. With music videos often resembling mini-movies and artists frequently required to do some acting in their videos, the music video-to-feature film crossover trend is more prevalent than ever before.

It is the subject of an intriguing documentary, Crossover, which premieres at 8 p.m. (ET) Sept. 24 as part of the Independent Film Channel's (IFC) annual Indie Rocks festival programming Sept. 24-Sept. 30. Directed by Steven Cantor and produced by Janet Billig, Crossover is part of IFC's original programming, and the film will have screenings at selected film festivals and movie houses.

Those interviewed in the documentary include Ice-T, Meat Loaf, Bette Midler, Courtney Love, Dwight Yoakam, Jewel, Mos Def, Gene Simmons, John Taylor, Willie Nelson, Lance Bass of 'NSYNC, and Bowen of Naughy by Nature, John Doe, B-Real of Cypress Hill, Brian Banner of the Verve Pipe, and Ryan Shank of Orgy—all of whom have made the leap into feature films as actors.

"Musicians have been crossing over into acting for quite some time," notes Alison Bourke, executive producer of IFC programming. "But now, it's almost become a necessity for artists to do more than one thing in entertainment. Crossover has so many compelling personal stories, and that's why we decided to have this film as part of our Indie Rocks festival this year."

A big motivation for artists to cross over into films, Bourke says, is the opportunity to prolong an entertainment career if the musical hits start to wane.

Many artists get their first feature-film roles in independent movies, and Bourke says musicians are attracted to indie films for the same reason as many other entertainers and filmmakers: "It's a chance to work outside the box and participate in a creative endeavor that isn't restricted by big-studio demands. As long as independent films are the alternative to mainstream Hollywood, there will be people who want to work in indie films."

IFC Entertainment president Jonathan Sehring says, "It's about the creative vision, not the money and fame."

Cantor says, "These crossover musicians aren't simply sharing the screen with actors or playing a version of themselves. They're bona fide actors, with a wide range of talent."

IFC's Indie Rocks week will be hosted by Plea of Red Hot Chili Peppers, who has been acting regularly in feature films since 1984. As part of the weeklong programming, IFC will air independent films with a music connection. They include The Leading Man (starring Jon Bon Jovi), the rap documentary Rhyme & Reason, the Wim Wenders documentary of the making of his film The Million Dollar Hotel (which featured collaborations with U2's Bono and Brian Eno), the biopic Sid & Nancy, the Neil Young & Crazy Horse documentary Year of the Horse, the heavy-metal documentary The Decline of Western Civilization Part II: The Metal Years, and The One Dollar Diary.

MUCHMUSIC PERFORMERS: B4-4, Baby Blue Soundcrew with Kardinal Offishall and Jolly Black, Coldplay, Nelly Furtado, Incubus, OurLady, Our Lady Peace, Shaggy, Staind, and Sum 41 are scheduled to perform at the 2001 MuchMusic Video Awards. The awards show will be televised live Sept. 23 from MuchMusic's Toronto headquarters. Our Lady Peace leads the nominee list, with a total of eight nods (The Eye, Billboard, Sept. 8).

PRODUCTION NOTES: Ozzy Osbourne filmed "Gets Me Through" with director Jonas Akerlund in Los Angeles... Cousin Mike directed Afroman's "Because I Got High" in Paterson, N.J. .. Patty Loveless filmed "The Boys Are Back in Town" with director David McLester in Pikesville, Ky. ... J. R. Smith directed DMX's "We Right Here" in Baltimore, as well as the remix of Jadakiss' "We Gonna Make It" in Miami.
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AN ULTIMATE TRIBUTE: One of the reporters who called me while working on a story about Aaliyah’s death in an Aug. 25 plane crash asked whether the media was overplaying the significance of her career. Consumers certainly refute that notion, as her third album vaults 19-1 on The Billboard 200 with the chart’s Greatest Gainer ribbon, while her sophomore album takes command of Top Pop Catalog Albums.

Since 1994, The Billboard 200 has seen posthumous albums by Kurt Cobain’s band Nirvana, Selena, 2Pac, and the Notorious B.I.G. debut at No. 1. But the ascension of Aaliyah marks the first time an artist’s death has caused an album to rise to the top slot since 1980, when the murder of John Lennon caused Lennon and Yoko Ono’s Double Fantasy to jump 11-1. It was easy to predict that Aaliyah, which bowed at No. 2, would re-enter the top 10, but hard to judge how many days the momentum—exhibited on last issue’s chart, when just one day of activity spawned a 41.5% gain—would continue. By Wednesday, Aug. 29, the third business day after her death, reorders at EMI Music Distribution (EMD) actually exceeded 300,000 copies; by week’s end, the total fell just shy of 409,000.

At stores, the album sold 305,500 units, almost five times the 62,000 units it tallied the previous week. Her 1996 title, One in a Million, actually makes two dents on the chart chart. The bow at No. 1 is sold through EMD, which picked up the album last year when she moved her Blackground label to Virgin (Billboard, Aug. 26, 2000). The Million entry at No. 30 on Top Pop Catalog Albums represents stock distributed by EMD, from Blackground’s previous stint with Atlantic, which was still in the marketplace. The two versions cannot be merged by SoundScan, because EMD does not take returns on the EMD version. The Romeo Must Die soundtrack, on which she appears, re-enters the big chart (No. 164, 8,000 units), while her first album, 1994’s Age Ain’t Nothing But a Number, just misses the catalog list.

Aaliyah has never appeared before on Top Pop Catalog Albums. More significant, her conquests of that chart and The Billboard 200 also mark the first time she tops any Billboard albums chart, triumphs that offer just modest consolation for the great loss felt by her family, friends, and fans.

VERY MANY: Were it not for the reaction to the Aaliyah tragedy, the new Mary J. Blige album—with the biggest SoundScan week in the singer’s career—would own The Billboard 200’s crown. Blige does, however, debut at No. 1 on Top R&B/Hip-Hop Albums, her fourth chart-topper on that list since 1992. The new one rings up 294,000 units, besting the 240,000 that was her previous high, when 1997’s Share My World started at No. 1 on the big chart. Her last set, 1999’s Mary’s, opened at No. 2 with 239,000 units.

SPICE OF LIFE: Mary J. Blige leads a hefty Aug. 28 release slate that places five albums in the top 10 for the third time this year. The onslaught represents a variety of genres and some notable career accomplishments.

The hard rock camp is represented by Slipknot at No. 3 (255,000 units) and the debut album by Puddle of Mudd at No. 10 (116,000 units). The former far exceeds its 1999 debut album, which sold 34,000 units in its biggest week. Mudd has the longest first week of any new rock band this year and the largest since Tool splintered a Perfect Circle opened last summer with 188,000 units.

R&B crooner Brian McKnight has his largest first-week (No. 7), as 150,000 units surpass the 144,000 units that started 1999’s Back at One at No. 7. But if you really want to see career growth, check out country singer Toby Keith. He rose no higher than No. 46 on the big chart with any of six earlier albums. His new one enters The Billboard 200 at No. 9 and becomes his first No. 1 on Top Country Albums. At 119,500 units, opening sales on Keith’s Pull My Chain exceed the combined first-week sales of each of his previous six efforts (82,000).

IT’S NOT IV: Madonna reaps benefits from her HBO concert, which the cable channel ran multiple times. Her Music rockets 122-80 on The Billboard 200, as a 53% uptick wins the chart’s Facetsetter, while her best-of, The Immaculate Collection, wins Top Pop Catalog Albums’ Greatest Gainer (17-8, up 18%). The latter reaches the top 10 for the first time since bowing on the chart list in 1995.

On another channel, an Oprah rerun rustles bullets on the big chart for Alicia Keys (No. 4). India.Arie (61-47), Jill Scott (75-56), and Mary Mary (75-56).

by Geoff Mayfield
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Middle of the Road: I'm Not a Juvenile Delinquent

Top Jazz Albums

Top Classical Albums

Top Contemporary Jazz Albums

Top New Age Albums

Top Jazz Crossovers

Top Classical Crossover

Top Kid Audio

Top Classical Album Budget

Top Country Albums

Top Record Sales

Top Gospel Albums

Top R&B Albums

Top R&B/Hip-Hop Albums

Top R&B Digital Tracks

Top R&B/Soul Sales

Top R&B Sales

Top Country Digital Tracks

Top Country Songs

Top Country Albums

Top Oldies Songs

Top Country Airplay

Top Country Airplay

Top Country Songs

Top Country Airplay

Top Country Songs

Top Country Airplay

Top Country Songs

Top Country Airplay

Top Country Songs

Top Country Airplay

Top Country Songs

Top Country Airplay

Top Country Songs

Top Country Airplay
### Heatseekers

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<td>THE ANTIODITE</td>
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### Greatest Gainer

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### Top Independent Albums

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The Heatseekers chart lists the best selling titles by new and developing artists, defined as those that have not operated above index top 150 of the Billboard 200 chart. This month's charts feature titles that are sold via independent distribution, including those which are not available through major label distribution. Billboard's Hot Shot Debut Charts present a snapshot of the current music market. Heatseekers are defined as those artists or titles that are sold and are supported by a direct to consumer strategy, such as independent distribution, for a limited time. The charts are compiled by SoundScan, the national sample forippette music retail, and are based on equivalent units. **Note:** Billboard Hot Shot Debut Charts do not include downloads. For more information, visit Billboard.com.
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<thead>
<tr>
<th>ARTIST</th>
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### Modern Rock Tracks

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<td>Climb Every Mountain</td>
<td>The Carpenters</td>
<td>Capitol</td>
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<td>It's Been Awhile</td>
<td>Tom Petty &amp; The Heartbreakers</td>
<td>MCA</td>
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<tr>
<td>Down With The Sickness</td>
<td>Disturbed</td>
<td>Geffen</td>
<td>33</td>
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<tr>
<td>Island In The Sun</td>
<td>The Beatles</td>
<td>Apple</td>
<td>11</td>
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<tr>
<td>Candyman</td>
<td>Usher</td>
<td>Island</td>
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<td>Timebomb</td>
<td>Lenny Kravitz</td>
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<td>Chop Suey</td>
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### Mainstream Rock Tracks

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### Adult Contemporary

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<td>Lee Ann Womack</td>
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### Adult Top 40 Tracks

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<td>The Way You Love Me</td>
<td>Matchbox Twenty</td>
<td>EMI</td>
<td>20</td>
</tr>
</tbody>
</table>

Compiled from a national sample of 120 cooperating Broadcast Data Systems' Radio Track service 140 mainstem rock stations, Adult contemporary stations, and 11 Adult Top 40 stations. Records are monitored electronically Monday through Sunday. The Top 100 Adult Top 40 records are electronically monitored Monday through Sunday. This week's Adult Top 40 chart has been slightly adjusted due to missing data.
### HOT 100 Airplay

<table>
<thead>
<tr>
<th>WEEK ON</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>IMPRINT/PROMOTION LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>Flavor Of The Weak</td>
<td>AVIVI</td>
<td>Armen/iHeartRadio/MTV</td>
</tr>
<tr>
<td>13</td>
<td>When I Think About Angels</td>
<td>JOHANNES</td>
<td>Armenia/iHeartRadio/MTV</td>
</tr>
<tr>
<td>4</td>
<td>Every Other Time</td>
<td>KID CUDI</td>
<td>Armenia/iHeartRadio/MTV</td>
</tr>
<tr>
<td>6</td>
<td>Six-Pack Summer</td>
<td>MARK SCHUTZ</td>
<td>Armenia/iHeartRadio/MTV</td>
</tr>
<tr>
<td>46</td>
<td>Feelin' On Yo Bolly</td>
<td>ATOMIC PUNCH</td>
<td>Armenia/iHeartRadio/MTV</td>
</tr>
<tr>
<td>1</td>
<td>Ugly</td>
<td>NO DOUBT</td>
<td>Armenia/iHeartRadio/MTV</td>
</tr>
<tr>
<td>6</td>
<td>Superman (It's Not Easy)</td>
<td>DEEP PURPLE</td>
<td>Armenia/iHeartRadio/MTV</td>
</tr>
<tr>
<td>56</td>
<td>Irresistible</td>
<td>TOSCA</td>
<td>Armenia/iHeartRadio/MTV</td>
</tr>
<tr>
<td>69</td>
<td>Heart of the City</td>
<td>JASON BROWN</td>
<td>Armenia/iHeartRadio/MTV</td>
</tr>
<tr>
<td>71</td>
<td>Complicated</td>
<td>JASON MRAZ</td>
<td>Armenia/iHeartRadio/MTV</td>
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<tr>
<td>64</td>
<td>Comfortably Numb</td>
<td>PINK FLOYD</td>
<td>Armenia/iHeartRadio/MTV</td>
</tr>
<tr>
<td>8</td>
<td>Life Is Beautiful</td>
<td>BONNIE PRINCE BILLY</td>
<td>Armenia/iHeartRadio/MTV</td>
</tr>
<tr>
<td>12</td>
<td>Just In Case</td>
<td>RICK ASTLEY</td>
<td>Armenia/iHeartRadio/MTV</td>
</tr>
<tr>
<td>3</td>
<td>Baby I'm A Survivor</td>
<td>EAGLES</td>
<td>Armenia/iHeartRadio/MTV</td>
</tr>
</tbody>
</table>

### HOT 100 Singles Sales

<table>
<thead>
<tr>
<th>WEEK ON</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>IMPRINT/PROMOTION LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>53</td>
<td>Don't Tell Me</td>
<td>ROSEL</td>
<td>Armenia/iHeartRadio/MTV</td>
</tr>
<tr>
<td>34</td>
<td>In The Style Of The Night</td>
<td>PAUL</td>
<td>Armenia/iHeartRadio/MTV</td>
</tr>
<tr>
<td>11</td>
<td>Like, Wow!</td>
<td>THE DOOBIE BROTHERS</td>
<td>Armenia/iHeartRadio/MTV</td>
</tr>
<tr>
<td>29</td>
<td>Over The Mountain</td>
<td>KEN</td>
<td>Armenia/iHeartRadio/MTV</td>
</tr>
<tr>
<td>61</td>
<td>In The Style Of The Night</td>
<td>PAUL</td>
<td>Armenia/iHeartRadio/MTV</td>
</tr>
<tr>
<td>56</td>
<td>Feeling Flesh</td>
<td>MEL</td>
<td>Armenia/iHeartRadio/MTV</td>
</tr>
<tr>
<td>90</td>
<td>Feels Like</td>
<td>LIZ</td>
<td>Armenia/iHeartRadio/MTV</td>
</tr>
<tr>
<td>59</td>
<td>Breathe</td>
<td>PEARL JAM</td>
<td>Armenia/iHeartRadio/MTV</td>
</tr>
<tr>
<td>58</td>
<td>Little Hat</td>
<td>DAVE</td>
<td>Armenia/iHeartRadio/MTV</td>
</tr>
<tr>
<td>57</td>
<td>Lullaby</td>
<td>PEARL JAM</td>
<td>Armenia/iHeartRadio/MTV</td>
</tr>
<tr>
<td>56</td>
<td>Feeling Flesh</td>
<td>MEL</td>
<td>Armenia/iHeartRadio/MTV</td>
</tr>
<tr>
<td>51</td>
<td>I'll Fly With You (I'm Always With You)</td>
<td>DEEP PURPLE</td>
<td>Armenia/iHeartRadio/MTV</td>
</tr>
</tbody>
</table>

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Part of that assumption is due to the fact that much of Fantasies & Delusions is cast in 19th-century music, a style Joel contends has been out of favor with both critics and purists for a long time.

"That period of music is viewed as being too sweet, too melodic, and too romantic," Joel says. "It's been looked at a little more for the wrong reasons. With that in mind, I'm trying to find the irony and humor in the fact that it's the first kind of music I gravitated toward as a writer.

"Ultimately, Joel is hopeful that listeners will hear something fresh and appealing in his compositions. "Maybe I'm insane. But that's why I called the album Fantasies & Delusions. I was crazy enough to do something that nobody thought I could or should do."

The seeds of this project were first sown eight years ago, when Joel found himself at home one evening, listening to the urging of a friend to

"If I forced myself to write a rock record, it would flat-out suck. I have absolutely nothing to say that medium at the moment—which is important for me to acknowledge."

—BILLY JOEL

The work of Beethoven. He says it was an experience akin to "getting stoned. The rush in hearing his work reminded me of how I watched my first discovered rock'n'roll. It was like a door was unlocked to a world full of possibilities."

From there, Joel began to expand his palette to include the compositions of Brahms and Mozart. "The deeper I got as a listener, the more I wanted to try and create a similar kind of music. In retrospect, it was balsy and somewhat intimidating. But it was also exhilarating."

Even though his first pieces were admittedly "pretty bad," Joel forged forward. "After all, my first rock pieces weren't good either. It's the matter of learning a new vernacular. The more errors I made, the better I became."

Joel's "light-bulb" moment came when he started to compare the position of instrumental piano music with writing a pop song.

"I realized that pop music is like creating art inside a box," he says. "You need to be as specific as you can be, and they can be frustrating and confining. In writing the pieces that became this project, I allowed the music to take me wherever it wanted to go without any preconceived ideas."

"I kicked out the sides of the box. Instead of finding a theme or a point and repeating it over and over, I let the music unfold and follow a natural conclusion. In many ways, it was like being freed from prison. There were no boundaries."

The self-published ASCAP artist further liberated himself when he recorded the album--produced by Richard Joo, a classical concert pianist, to bring his compositions to life via recorded form.

"Let's face it, I'm a ham-fisted rock-piano player," Joel says. "I'm just a man trying to realize a series of compositions trying to compose music without borders. Richard gave the sounds and ideas in my mind beautiful, earthly physicality."

"So, only one of a community of young classical musicians and composers Joel found himself connecting with when he let the compact of his Long Island, N.Y., home studio complete Fantasies & Delusions in Vienna: "They gave me emotional nourishment as I waded through the writing process. They're as crazy as young rock'n'rollers, and they didn't manage me or nagged by anything. They encouraged me to be proud of my roots and embrace how they directly influence this new music I'm making."

He also encouraged Joel's method of writing, which the artist says is reminiscent of Beethoven's."I relate to him more than anyone," he says. "Like him, I write in fits and starts. If you see his original notations, you see nothing but gouges and scratches. He struggled with and labored over every note of his music. He was very much a human being, to a fault, that's what makes his music so wonderful. He explored all of the turmoil in his heart and soul as he made music. It didn’t just flow out of his mouth, it was a trove."

With Fantasies & Delusions complete, the self-managed Joel is divding his time between promoting this project and mapping out his next one. He’s spent much of the fall doing a series of master classes at music colleges and performing arts centers throughout the U.S. The tour will be booked by Dennis Arfa of AGI in New York City, who handled the booking for the tour, which will offer compositions from the new album, as well as a handful of pop classics.

"It will be scary, but thrilling to bring this music out in front of people," Joel says. "I get butterflies in my stomach thinking about it."

By the start of 2002, Joel hopes to return to Vienna and begin shaping new ideas into songs. His goal is to add another instrument, such as cello or violin, to his piano arrangements. "It’s all about taking baby steps for me," Joel says. "I look to Paul [McCartney] did, and I marvel at his bravery and ambition. He did full orchestrations and symphonies. He dove into the deep end of the pool. Personally, I’ve never felt as certain of what I’m doing every step of the way."

Joel’s also planning to venture into the 20th century for influence: "At this point, it’s pure experimentation. I have no master plan. I just keep educating myself and immersing myself in this music. I’m enjoying myself in ways that I never have before as an artist. At the end of the day, nothing else matters."
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Indie Labels

continued from page 7

TOUGH COMPETITION

According to Broadcast Data Systems (BDS), the top 20 independent-label videos were a mix of very strong and nonexistent among the top 50 most-played videos of the past year (Aug. 1, 2000-Aug. 1, 2001) at the major national music networks. (Inde- pendent labels are defined in Billboard chart terms as record labels that have independent distribution not through the major distributors of Warner Music Group, BMG Entertainment, Universal Music Group, EMI Music, or Sony Music Entertainment.)

MTV, VH1, and BET did not have any indie-label videos in their top 50 lists during this time period. MTV2 had one indie-label video in its top 50: Doves’ “Catch the Sun” (Astralw- works), which ranked No. 25 with 394 plays. CMT and Great American Country (GAC) each had two indie- label videos reach its top 50.

Fox TV’s two videos were “When You Come Back Down” (Sugar Hill Records) by Nickel Creek (ranked No. 19 for CMT, which played the video 796 times during the year) and “Ms. Stevens” by Van Lear Rose (ranked No. 47 for CMT, which played the video 527 times during the year). The video from “Ms. Stevens” was on the billboard by CMT (CTN)

GETTING THE BIG BREAK

For country artist Mark McGuinn, an unconventional look helped him stand out on the pack. “Mark doesn’t look like your typical country artist,” says MPR director of national promotions Nancy Tunick. “He’s instantly recognizable, and that wouldn’t have been possible without these video channels playing his videos.”

VBR credits CMT, GAC, and CTN as national networks that have significantly boosted McGuinn’s career. McGuinn lists the essential elements that allow his videos to succeed for an indie-label artist to have a breakthrough video hit. “First and foremost, you have to have people at the label who know what they’re doing. The label has to have the right financing and know how to spend it properly. Then you have to find the right video music director. I had the right music but I also happened to have the right look that the networks were looking for, and timing is im- portant. Because of the sheer num- ber of households that these net- works reach, they definitely have an impact on record sales.

McGuinn’s eponymous album de- buted at No. 1 on the Heatseekers chart in the May 26 issue. He says em- phatically, “There’s a place for indie- label artists on national TV, and for these artists to have an impact on the music industry.”

FINDING A NICHE

Astralwerks Records has carved a niche for itself by specializing in visu- ally striking videos that often do not feature the artists in the videos. (Al- though Astralwerks’ national TV video promotion is handled primarily through Virgin Records, Astralwerks is still considered an indie label because of its affiliation with independent Caroline Distribution.)

Fatho Slim, Astralwerks’ best- selling artist, sold several industry honors for his videos, even though he says he has “no interest in being a video star.” The British DJ, whose real name is Norman Cook, either has quick cameo in his videos or doesn’t appear in them at all.

Astralwerks GM Errol Kolosine says, “It’s just reassuring that people are willing to accept Fatho Slim and get his music without demand- ing to see his face. We don’t even want to be accused of having a cookie- cutter approach to our artists.”

Other Astralwerks artists, such as dance/electric artists Basement Jaxx and the Chemical Brothers, typical- ly don’t appear in their critically ac- claimed videos. Other acts on the la- bel, such as Doves and the Beta Band, appear in their videos but take a low-key approach.

The Fatho Slim success story is due in large part to Astralwerks’ un- conventional method of initially getting the video on national TV by placing his music in commer- cials. Later, when such channels as MTV embraced Fatho Slim’s videos, the artist says that TV exposure was largely responsible for any music filt- ering into places that hadn’t really caught on before. Also, “Weapon of Choice” was a video hit before main- stream radio supported the single. MTV GM David Colm says, “Radio airplay is a factor in whether we’ll play a video, but it’s not the defining factor. The indie-label videos that are played on MTV2 have to stand on their own mer- its as quality videos. We like videos that have strong visions and are adventurous in spirit.”

BET VP of music programming Stephen Hill says that national dis- tribution is a crucial factor in whether an independent label is taken serious- ly by a national network. He cautions indie labels, “If a national network like BET plays your video and our viewers can’t find your music in the stores, it doesn’t anyone any good.”

Indie-label artists that have recently- received exposure on BET include Tha Eastsidaz, Spooks, Coo Coo Cal, and Kurupt.

For female pop vocal trio Mypress, whose “Suddenly” debut album is due later this year on Bag3 Records, find- ing a niche audience means targeting empty fans, especially teens and preteens. The group’s first video, “Maybe,” was featured on the WB net- work and the Fox Family Channel. Mypress member Lauren says that the group hopes this type of exposure will lead to “MTV hearing about the response and playing the video.”

In its short two-year existence, Artemis has built a notable track record for placing most of its acts on national TV. “Who Let the Dogs Out” video was marketed early to sports events, which created demand for the video on national TV. The Who Let the Dogs Out album (S-Curve/Artemis) went on to achieve multi-platinum sales, after previous Baha Men albums had forward to the label’s own resources. Kurt St. Thomas, the director of Rustic Over- tones’ “C’Mon,” is also a Tommy Boy A&R executive, while Tommy Boy video- communication director Scott Wing has directed a number of videos for the label’s artists, such as Coo Coo Cal’s “My Projects” (a N.1 hit on the Hot Rap Singles chart) and Desmond Pringle’s “Amos Wide Open.”

A注: “Artists shouldn’t have to feel that if they’re not with a label that can give them a $250,000 video, they should up.”

Metal Blade Records head of pub- licy and video promotion Jim Mills, who notes that the label recently spent about $11,000 to shoot the video for Six Feet Under’s “The Day the Dead Walked,” adds, “It’s an uphile battle for any label that doesn’t have a lot of money. You sometimes have to take a chance on doing a video, even if a national network won’t pay it. If people buy the records are into the music, a video will do more good than harm.”

MTV Records publicity manager/ head of video promotion Robin Beck- er says that a video’s success is often determined by “having a great single, if the act has credibility with other parts of the industry and if the fans are creating a buzz about the artist.”

Joydrop lead singer Tara Stone says, “It’s short sighted for a label to not make money for their artist just because they think the video won’t get on MTV. There are a lot of other outlets that can support the video. It doesn’t always have to be all about MTV.”

VBR’s Tunick says that McGuinn’s videos for “Mrs. Stevens” and “That’s A Plan” cost less than $50,000 each. Although VPR is a boutique label, it also managed to get CMT exposure for the singer’s act, Tompkins Square’s New Row Mob. Tunick adds, “We strongly believe that creativity can be brought in a video for much less than what people think it costs. Our plan for videos is to spend appropriately.”

MuchMusic USA’s Schoenfeld notes, “The quality levels of the indie-label videos we see are excellent and currently just as good as the quality of major-label videos. So much of our programming philosophy is dictated by our viewers that we give indie-label videos the same opportunity as major- label videos to compete on TV.”

BET’s Hill adds, “The determining factor in choosing a video we play isn’t the cost of the video but usually the quality of the video and if we think the music will appeal to our audience. Indie labels have to be ready for the public demand if they want a video on national TV. Their records have to be available to people who see these artists on TV. It’s like that old saying, ‘Be careful what you wish for, because you just might get it.’”
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Our deepest sympathy to the Haughton, Hankerson and Blackground Entertainment families.

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The Isley Brothers and DreamWorks Records
Speculation Mounts Over Edel’s Financial Difficulties

BY ED CHRISTIAN

NEW YORK—After raising $150 million from public stock offerings in Europe, Edel may now be having another $185 million from banks. Michael Haentjes and Edel Music—the label he founded in Germany in 1986—embarked on an acquisition spree, buying up one of the world’s largest independent music companies. But critics now charge that as Edel’s chairman/CEO, Haentjes is causing the company to unravel due to overextension and debt.

Moreover, Edel’s perceived emphasis on building a distribution infrastructure on both sides of the Atlantic—and of having a heavier focus on A&R—causes some friends and competitors alike. By this assessment, Haentjes has neglected a time-tested maxim of the music business: Don’t build a pipeline unless you have something worthwhile to pump through it.

In the meantime, the industry rumor mill has been working overtime, spreading tales that Edel is experiencing financial difficulties and that it must raise cash to satisfy its debt. But rumors are the most dangerous element. What the company really has is Red Distribution, among other assets, up for sale.

Haentjes vehemently denies rumors of the company’s financial difficulties last month. “Anything that has that major impact on the company we have to disclose when we are reporting our results or with ad hoc announcements,” he tells Billboard. “Most of the rumors are just not true, or we would have had to state them.”

Haentjes explains that the company was merely selling off non-core assets to reduce interest payments so the company can return to profitability. Yet on Aug. 31, he changed his tune, saying that the company will restructure its business, focusing on A&R and product development. He sold off distribution assets—something that he previously regarded as a core asset.

The company reported select preliminary financial results for the second quarter, which ended July 31, noting that sales were down 11% to 482.4 million deutsche marks ($209.7 million).

In the first quarter, which ended March 31, Edel lost 18 million marks ($5.8 million) on sales of 246.1 million marks ($110.2 million). In the previous year, Edel posted $28.8 million marks ($129.5 million) on sales of 1.1 billion marks ($528.4 million), although the company’s annual report notes that if it used U.S. accounting standards, its loss would have been only 24 million marks ($102.3 million).

Its biggest debt, according to company documents, stood at 414.8 million marks ($185.7 million) at the end of the first quarter.

SELLING ASSETS

Already, Edel has sold its stake in Viva, the German music-TV company, reportedly bringing in about 60 million marks ($27.3 million) (Billboard Bulletin, June 1). In addition, Edel would realize some funds as a result of the sale of Roadrunner to the Island Def Jam Group. Last year, Edel gave Roadrunner about $16 million for a 15% stake in the label and a second-year extension to Roadrunner’s distribution deal with Red. But the deal never closed, and this was said to have caused a dispute between Haentjes and Roadrunner over Wessel’s roles. Rumors of differences were settled amicably, and sources familiar with the deal say that the sale of 50% of Roadrunner for a reported $33 million should enable Wessel to settle with Edel.

Haentjes confirms that Play It Again Sam (PIAS) management is seeking to buy back the 75% that Edel owns (“Billboard Bulletin, July 22), and he says that this is an option we will pursue. Meanwhile, Edel has been replaced by PIAS as the continental European licensee for Australia’s Festival Mushroom Records (FMR) only 15 months after Edel forged a deal with Rupert Murdoch’s News Corp., owner of FMR (“Billboard Bulletin, Aug. 23). At the time, the pact was touted as part of a strategic alliance between Edel and Newscorp Music Group. Newscorp management, however, excluded the U.K.—comes as Mushroom Records prepares the Oct. 1 European release of a new album by one of its prime acts, Garbage. Simi- larly, Edel’s Red rights to various labels in Disney’s Buena Vista Music Group have been terminated.

But Haentjes downplays reports that Eagle Rock management is trying to buy back Red’s 15.2% stake: “That’s not something that we are looking at.” However, he says that Eagle Rock may do an initial public offering and “would keep a majority” in the company, should that happen.

Among Edel’s assets still on the block, according to Haentjes, is its manufacturing subsidiary Optimal Tonträger-Produktionen in Roehlen in the Germanies’ Mecklenburg-West Pomerania. As little as a month ago, Haentjes denied that Red was up for sale, arguing that it was a core asset and plans to expand it into a non-core one. Now he says that distribution is no longer a core business. Similarly, in July, Red owner Ken Antonelli labeled rumors that Red was up for sale “totally unfounded and untrue.” He declines to comment on Red’s change in position.

DENIALS AND PROTESTATIONS

Despite Haentjes and Antonelli’s denials and protests, sources at six music companies have confirmed to Billboard that Red is being shipped in a package deal that would also include Edel Entertainment North America (EEENA). The latter company—headed by former Sony Music executive Ron Urban—was created in place of Edel Records America, which was sold off recently. The new team is currently enjoying chart success with DreamStreet, whose eponymous album No. 3 on the Billboard Top Independent Albums chart. One source says that the label is being shipped with Red with the inducement that whoever buys the companies will have a ready-made hit to run with. Indeed, some sources say that a deal that would see Red and EEENA leave the Edel camp is near completion.

At the time of the Red acquisition in August 1999, Haentjes was privately criticized by industry participants as having vastly overpaid for Red, given that the distributor had no warehouse facilities and relied heavily on Sony’s systems. The most recent deal for a similarly sized independent distributor was the $26 million that Alliance Entertainment was said to have paid in 1995 for Independent National Distribution Inc. According to Edel’s annual report, last year had sales of $189 million. Sources suggest that the Edel America label had sales volume of about $7 million, which would leave Red with 2000 revenue of $182 million. The Edel America report shows that operating results to be just shy of $5 million last year.

In addition to the question of whether Red is for sale, rumors abound that Edel still owes money to Sony on the Red acquisition. Haentjes acknowledges that in buying an 80% stake in Red for $75 million, the deal called for payments to be made in installments, and he concedes that some of the total is still due for Sony. But he declines to specify the amount, and he denies rumors that Edel is late in making any payments. There is “no default” on the money, he says, but sources suggest that a payment of about $25 million is due about Oct. 1.

Some sources suggest that Red currently carries a market value of about $20 million-$25 million, while Edel itself listed Red’s equity at $29 million in its annual report and has just written it down again, although it didn’t disclose a new book valuation. Based on suggested market values, a sale of Red would just about satisfy the money supposedly due Sony.

With funds coming in from Viva, Roadrunner, and possibly PIAS and Red, some suggest that Haentjes has bought himself some breathing room. Others say that the loans were due June 30 but that the banks gave the company an extension until the end of the year. For his part, Haentjes denies that the loans—which he declines to be specific about—have been called in. Haentjes says that if the loans were due June 30, he would have had to disclose it in Edel’s financial statements, the most recent of which was the first-quarter report, issued May 31.

Industry observers, though, point out that in addition to formally agreed-upon due dates, loans may get called in immediately if a company violates financial covenant terms in a loan agreement. Haentjes responds that non-compliance on a loan agreement and/or early payment calls from lenders is something that he would disclose. Haentjes says that Edel has made neither announcement and that therefore the rumors are false.

But there are indicators that give credence to the rumor that Edel may have to make some kind of payment to lenders come the first of the company’s new fiscal year. Senior executives in companies under the Edel umbrella say they believe that loan payments are due at this time. Moreover, in its annual report, Edel noted that while it had the financial liquidity to operate for this year, it is involved in negotiations with banks to “assure its medium-term financial liquidity.” In that same report, Edel’s auditor, KPMG, said that Edel will be “dependent in the medium term on the provision of external funds.” Haentjes, citing financial disclosure rules, refuses to comment on a time span beyond this year.

Additional reporting by Adam White in London and Melinda Newman in Los Angeles.

Stein Gives BMG Europe New Approach

BY ADAM WHITE

LONDON—With the exception of top finance and back-office jobs, BMG Europe president Thomas Stein says he is looking at the reorganization of the company’s senior management team: “For the first time, we have a really straightforward European approach.” Now we have to see whether it works or not.”

Stein took over as president of BMG Europe June 29 from Richard Griffiths, who had not completed his own regional revamp before departing over differences with BMG chairman/CEO Rolf Schmidt-Holtz. Stein has spent the past two months reviewing requirements and looking for cost savings. He announced the new structure Sept. 4 at a senior managers’ meeting in Berlin (“Billboard Bulletin”, Sept. 5).

According to Stein, BMG Europe employs 2,036 people, has an annual revenue exceeding $900 million, and achieves a market share in the 10%-12% range. His new One Europe plan features two components: the creation of a European A&R steering committee to help identify and develop repertoire that can be spread around the region—and the appointment of a dozen division heads, including:

• Martin Stadler as head of Viva’s BMG Continental and Eastern Europe, overseeing companies in the Nordic region, Benelux, and Eastern Europe. He was VPM of marketing at the music division of BMG UK.
• Susie Armstrong as VP of European marketing. Formerly VP of international services at BMG Germany/Switzerland/Austria (GSA) in Munich, she replaces Sara Silver, who becomes marketing VP at BMG UK.
• Vera Epp-Winter as senior VP of European strategic marketing. She was managing director of BMG Ariola Media in Munich.

All the slots would be based in London, according to Stein, as do the heads of BMG’s major European companies: Adrian Bervick (Italy); Hase Breitholtz (U.K./Ireland); José María Cámara (Spain/Portugal); Bruno Genertes (France); and Christoph Schmidt (GSA). Also accountable to Stein are European legal and business affairs VPs Clive Rich and Roll Gilbert, VP/legal counselor Martin Schaefer, and corporate communications VP Regine Hofmann.

Stein expects to have the new structure complete within a week and a COO/executive VP in October. Reporting to this position are new BMG Europe VPs of sales and human resources Richard Story and Lisa Renshaw, respectively.

All the appointments are from within. Critics contend that the changes significantly increase the head count at the European head- quarters, where other parts of BMG are being asked to cut back. They also note that overhead costs are moving to the U.K., from Germany, which is under severe cost pressure at present. The A&R steering committee is made up of executives from BMG’s key European repertoire-delivering countries, as well as worldwide A&R VP Roben Allong. (Stein continues to coordinate BMG’s global A&R activi- ties.) Members will meet three or four times annually and maintain ongoing communication via an intranet.

“People will inform each other about new projects that we should sign,” Stein says. One goal is to avoid acquiring acts similar to those at other BMG companies when part of an act’s appeal is its international potential, and an A&R staffer in one country “thinks they have an artist with cross-border potential, they must inform the committee before signing.”
Confab To Take Pulse Of Teen Marketplace

Top professionals from all corners of the music business have joined the lineup for What Teens Want: Marketing to a New Generation, a new conference being presented by Billboard and its fellow VNU Business Media publications: The Hollywood Reporter, Adweek, Mediaweek, and Brandweek. This unique cross-disciplinary forum will take place Nov. 5-6 at the Hilton Universal in Los Angeles.

The conference will examine the teen marketplace via a series of expert speakers, specially commissioned videos, and discussion "modules" breaking down the subject into three segments: music, media, and entertainment.

The "Music Module," hosted by Billboard, kicks off with a panel titled "Doing Business With the Music Business." Moderated by teen-marketing expert Aaron Walton of Aaron Walton Entertainment, the session will feature Lori Lambert, VP of strategic marketing and development, Epic Records Group; David Zedeck, partner in the Evolution Talent Agency; Jerry Lopez, senior VP/DGM of Handsome Entertainment Resources; and Joseph Bongiovanni, VP, marketing and tour sponsorship, Clear Channel Entertainment.

Next up will be "Using Music to Connect With Teens," moderated by Julia Lipart, VP of special projects marketing for Jive Records. Panelists will include Allan Flavey, director, consumer products, Nabisco; Paul Gomez, VP, marketing for sports apparel marketer Hurley International; and Steve Kaminski, director, entertainment marketing, Radio Shack.

The "Music Module" continues with topics engaging in a "Socratic Dialogue," on launching a new band for the teen market. Featured will be Ray Cooper, co-president, Virgin Records America; Chris Lighty, CEO, Violator Management; Marc Geiger, vice president, A&R, Geffen Records; and Alysse Kohn, founder of marketing firm Alysse Kohn Enterprises. Moderating the session will be Chrisly Hayebogger, president, Latina magazine.

For further information, call 888-536-6536 or visit adweek.com/whateenswant to register online.
Taking Stock In Pop

Canadian cabaret singer Patricia O’Callaghan recently performed at a benefit for the Hospital for Sick Children in Toronto, held at the headquarters of Magnus International. Among the guests were film director Norman Jewison, former premiers of Ontario Bill Davis and David Peterson, current premier Mike Harris, golf pro John Daly, and former U.S. president Bill Clinton. After O’Callaghan’s four-song set, which included Leonard Cohen’s “Hallelujah,” Clinton made his way to the stage to receive a copy of her latest album, Real Emotional Girl.

By the looks of it, the album is well-titled.
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only time
from a day without rain

• over 2.5 million albums sold in the U.S.
• approaching 7 million worldwide

nearly one year after the release of a day without rain, the first single "only time" is showing no signs of relinquishing its rule of the charts as a multi-format smash at pop, ac, hot ac, and modern ac.

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