As U.S. Mourns Attack, Entertainment Industry Unites

A Billboard staff report.

Just as American music reflects the soul of the nation, the U.S. music industry this week mirrored the pain, fear, confusion, and grief that gripped the country's collective psyche in the wake of catastrophic terrorist attacks Sept. 11 in New York City, Washington, D.C., and Pennsylvania.

The business mourned its own— at least three people among the thousands presumed dead following the airliner crashes that leveled the World Trade Center in Manhattan and witnessed at close range the horrific devastation that wiped out countless businesses, including two retail record stores at the foot of the twin towers. Like the rest of the country, the industry ground to a near-complete halt in the wake of the incomprehensible violence.

The U.S. music industry summed the same strength and compassion that poured forth from the rest of America in the wake of the tragedy, with companies moving quickly to aid survivors and the families of victims with donations of money and blood. (The impact of the tragedy was also felt within the international music community; see story, page 9.)

Bertelsmann made a corporate contribution of $2 million to a New York City fund set up for the families of the hundreds of firefighters, police, and emergency teams lost in the disaster. "Our answer to terrorism can only lie in solidarity and the courage of our convictions," says chairman/CEO Thomas Middelhoff, who also appealed to the company's employees to donate blood.

Sony Corp. (Japan) and Sony Corp. of America will be contributing $3 million to the New York chapter of the Red Cross Disaster Relief Fund and $1 million to New York City Public Private Initiatives, which aids families of city employees involved in rescue efforts.

Vivendi Universal is also expected to announce a "significant contribution," says VP of corporate communications Anita Larson. "We have been reaching out to city officials and community leaders to determine where the need is greatest."

Tina Valenti, a spokeswoman for EMI in New York City, confirmed that the EMI Group plans "a significant contribution to a yet-to-be-determined relief fund. We're certainly going to be involved."

Wendy Goldberg, a spokeswoman for AOL, Time Warner in New York, says, "We are in the midst of rolling out a program that will encompass contributions to different philanthropies for people who have been affected by the tragedy, and we will be involving both the corporation and the employees."

Clear Channel Worldwide, parent of concert promotion powerhouse Clear Channel Entertainment (CCE), announced the establishment of the ClearChannel.com Relief Fund, which will benefit the relief efforts of the American Red Cross and appropriate New York City and Washington, D.C., police and fire department funds. Clear Channel started the fund with a corporate donation of $100,000.

Donations will come from box-office receipts and collections at CCE venues. In addition, Clear Channel's 1,200 radio stations across the country are raising money. Corporate partners will also be encouraged to participate, as are Clear Channel employees.

At least $10,000 from ticket sales for Sept. 12 dates by Lynyrd Skynyrd in Raleigh, N.C., and Backstreet Boys in Toronto—both of which were promoted by CCE—has been (Continued on page 8)
ELTON JOHN
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Billboard Live Unveiled In Miami

BY LEILA COBO

MIAMI—The official opening of Billboard Live Sept. 8—with performances by Los Babanes, the Marley Brothers, Blu Cantrell, and Celia Cruz—presented and formula for success: having a combination of glamour, access and versatility may be unparalleled in the world.

Subsequent events should capitalize on the successful opening of the venue, with more than 3,000 guests— including promoters, artists, and executives—flocking to the VIP intake. It kicked off as a fireworks display marked the unveiling of the exterior Billboard Live sign.

“Billboard magazine was founded in 1894,” says Howard Lander, COO of VNU Business Media. “We’ve waited 107 years for Billboard Live to come to fruition.”

Inside, Billboard Live president/COO Mitch Chat was given the key to the City of Miami by Mayor Neisian Kasdin, a big supporter of the 1,500-plus capacity venue. In turn, Chat congratulated his Billboard Live honoree Emilio Estefan Jr. for his contributions to music and to the city of Miami.

“This is a major milestone in the city’s progress and its resources,” Kasdin later told Billboard. “It’s almost like the merging of the glamorous nightlife club of Miami Beach of the 1950s with the super international-status city the area has today. It will open the doors for Billboard Live for live New World entertainment, and it will be broadcast around the world.”

Beyond glamorous, Billboard Live will in effect be the only medium-size venue in Miami/Dade, and certainly the only venue in the area with the technical capacity to host a variety of entertainment events, ranging from live shows to TV shoots.

Other events slated to take place before year’s end include a Sept. 22 show featuring Colombian rockers Aterciopelados and a series of Celebrity Jams that Chat is producing with Bob DeBi, formerly producer of Blut Productions/Warner Bros. The first of those Celebrity Jams, scheduled to take place within the next six weeks, will feature actors Dennis Quaid (of Dennis Quaid & the Sharks) and Steven Segal, also playing with his band.

“I play music all over the world. Music is my first love,” Segal says. “I’m anxious to go to [Billboard Live] and put on a good show.”

Peter Cohen, senior executive VP of entertainment/media for Billboard Live, says, “We’re talking to independent promoters, labels, artists, managers, and a number of people interested in bringing events here.”

Cohen says the chance of acts playing opening night reflected both the universal appeal of Billboard Live—which expects to open venues worldwide—and the local influence of Miami.

“This is a prototype,” Lander says, noting that Billboard Live is expanding the Billboard brand and trying to select cities that are also music centers and will feed the club with local talent. “Billboard is perhaps the only unique business-to-business relationship that has a concrete link to the consumer [through the Billboard charts]. The club had to duplicate the magazine’s integrity, versatility, and dedication to the music industry.

On Saturday night, artists were pleased not only with the enthusiastic throngs of people in attendance, but also with a setup that allowed them space and intimacy at the same time.

“We can play with a lot of the different levels [in the building]. It has great possibilities,” said Emilio Regueira, lead singer of Los Babanes, who brought audience members up onstage during his show. Chat told Billboard, “I feel a venue of this nature, considering its capacities and its integration with Billboard magazine and this concert series, is a very dynamic opportunity.”

In the aftermath of the terrorist attacks on New York City and Washington, D.C., the Billboard Live Relief Fund was created, with Chat announcing plans to host a series of fundraising charity events.

Concerts West Step Up Competition For Tours

BY RAY WADDELL

NASHVILLE—News that Concerts West has followed up its acquisition of the Britney Spears tour with two hard-hitting, multi-arena tours offers further evidence that the Los Angeles-based concert company is in the game for the long haul.

First, word came that Concerts West—the concert-promotion arm of sports and entertainment corporation Anschutz Entertainment Group—had won out over Clear Channel Entertainment (once thought to be in the running to acquire Concerts West) for national promotion rights to Spears’ upcoming North American tour (Billboard, Sept. 1).

Now, Concerts West will produce two hard-hitting music tours, Family Values and Pledge of Allegiance. The former features core headliners Staind and Stone Temple Pilots with support from Linkin Park, Static X, and others; the latter boasts Slipknot, System of a Down, Ramones, and others. Both tours will play arenas.

“In a 10-day period, Concerts West did the deal with [Pledge of Allegiance], the deal with Britney Spears, and the deal with Family Values,” says Mitchel McAnear of Los Angeles-based Concerts West. “That’s pretty impressive.”

Of the two metal tours, the 33-date Family Values is the most branded concept. It will feature a number of partnerships of which Korn, management company the Firm, and New York/New Jersey-based promoter Metropolitan Entertainment Group (MEG) after a hiatus in 2000. Metropolitan had been the national promoter, working with regional and local promoters in many markets. Now, following a shakeup at MEG, Convector Entertainment Group has been sold on a national basis to Concerts West.

“Concerts West made a compelling offer to promote the dates,” Scher says. He is head of the Firm’s live events division. “This is a situation that’s complicated with Family Values. There is still a producing partnership between Korn, the Firm, and Metropolitan, but the offer [from Concerts West] was too good to be turned down.”

Jeff Kwatinetz, president of the Firm, tells Billboard that Concerts West and Clear Channel Entertainment were in talks with companies that made national touring offers for Family Values. “It was clear [Concerts West] would do a better job for this tour. This wasn’t about money, vengence, or politics. I went into this tour, and it is important that it keeps going.”

Family Values is booked by John Marks and John Brannigan of the William Morris Agency in L.A. The first tour, in 1998, with Korn headlining, grossed $6.5 million. The 1999 tour, with Limp Bizkit headlining, grossed $10.5 million. Family Values begins Oct. 11 in Cleveland at Cleaveland State University’s Convocation Center and wraps Nov. 21 in L.A., at a venue to be determined.

Pledge of Allegiance, set to begin Sept. 21 in Denver, is a partnership between Kirby, Steve Richards of No Name Management, Beno Benveniste of Streetwise Concepts & Culture, and Happy Walters of Mortamal Entertainment. According to Kirby, the first objective was to pair Slipknot and System of a Down, the next was to bring the tour to arenas.

“We had many of our [Agency Group] hands on the Ozzfest [tour] this summer, and they all had a good time and were very well-treated by Clear Channel Entertainment,” Kirby says. “But there is a real feeling that this type of music is not well-suited for sheds. The concept of kids in reserved seating, not allowed to stand up or not allowed to moke a direct appeal to these bands are trying to achieve. With hard-edged bands, general-admission seating works best, and we were looking for arenas that would co-operate with that environment.”

The deal between Pledge of Concerts West includes the participation of regional and local promoters with a history with the band, including MEG, 402 in Dallas, Rose Presentations in Miami, and Nobody in Particular Presents in Denver, and Frank Productions in Madison, Wis.

Most see the aggressive movements of Concerts West, which still declines comment, as a positive development, with several agencies “would be interesting to see how they step up.”

Co-CEOs of Concerts West are John Meglen and Paul Gogwara, who report to Anschutz Entertainment Group president John Anschutz. Aki Kaneko is also involved in a key big picture role.
Top of the News

6 Broadcast and telecommunications firm makes major investment in Americana music.

Artists & Music

11 Jenny Toomey moves from the political to the personal on Misra Records’ Antidote.

12 The Beat: Def Leppard is at work on an Island Def Jam album, its first since 1999’s ‘Euphoria.'

14 Boxxscore: Madonna’s shows in Las Vegas bring in more than $6.5 million.

16 Continental Drift: TruVoices brings ample soul to its harmonizing.

The Classical Score: Universal Classics launches a Decca reissue line, “The Singers.”

International

53 Dutch labels experience a 10% drop in sales.

54 Hits of the World: Jairala’s ‘A Funk Odyssey’ (Sony) tops the U.K. albums chart.

55 Global Music Pulse: Fine Young Cannibal finds pen-pal.

Merchants & Marketing

59 Best Buy, Circuit City report flat to declining CD sales.

60 Retail Tracks: Is Def Jam using Jay-Z’s ‘The Blueprint’ to up the cost of superstar CDs?

61 Declarations of Independence: Animal World gets Better Than the Beatles with the Shags.


Programming

79 Female singer/songwriters return to adult top 40, modern AC.

80 Music Video: Fatboy Slim, U2, and ‘N Sync win big at the 2001 MTV Video Music Awards.

Features

6 Market Watch

63 Spotlight: Billboard presents the fourth-quarter retail buyer’s guide.

76 Classifieds

At a Glance

87 Chart Artist Index

92 Chart Song Index
35 CLASSIC SONGS FROM CHRISTMAS PAST AND PRESENT ALL ON AN AMAZING 2 CD SET!

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OCTOBER 23, 2001

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Crawford Makes Major Investment In Americana Music

BY PHYLIS STARK

NASHVILLE—Atlanta-based broadcast and telecommunications company Crawford Communications is making a major investment in Americana music, forging a new format. Plans are being announced for 24-hour Americana radio and TV networks.

In partnership with Crawford, Jon Grimson has formed Americana Entertainment. Grimson is the owner of CounterPoint Music Group, a seven-year-old company specializing in Americana radio promotion, marketing, and consulting. Grimson will be president of Americana Entertainment and will hold CounterPoint into that venture. He is a founding member of the Americana Music Assn., which launched last year and now claims over 800 members.

This Week in Americana, the weekly, internationally syndicated show Grimson has produced since 1998, will now be syndicated by Americana Entertainment, which also plans to develop a syndicated, 24-hour Americana radio format within two months.

“Before we start small and stay focused,” Grimson says. “The company’s primary focus will be on artists who are also artists.”

Crawford has also partnered with industry veteran Stanley Hitchcock for the launch of Americana Music Television (AMT), which will share Nashville office space with Grimson’s company. Hitchcock will serve as chairman/CEO of the network, which he hopes to launch nationally in the second quarter of next year after a sheltered roll-out with part-time programming on other networks. AMT’s programming will include longform shows, concerts, documentaries, and music videos encompassing country, bluegrass, gospel, and blues.

Grimson says he is in Crawford chairwoman Jesse Crawford and president Paul Hansl, with a “deep-rooted understanding and belief in what Americana is. They were willing to look at it at not only something they were fans of but also good business that, with the right team, we can be successful in.”

While he admits that the 7-year-old Americana format is a “niche,” Grimson says it’s an “important one that is strengthening as a grass-roots movement.” Like most people associated with Americana, he is reluctant to define it beyond calling it “Americana-based music based on the traditions of country.”

Hitchcock previously worked at CMT from its launch until it was sold in 1999. During his tenure there, he says, he discovered that “there is a large appetite for roots music in the American public.” Hitchcock launched and ran the national cable channel Americana Television Network (ATN) out of Branson, Mo., for two years in the early ’90s before selling it to TCI, which subsequently shut it down.

Hitchcock has named several key executives for AMT. Donald Whiteman is named president/COO. He previously was senior VP of Western Telecommunications and AT&T in Denver. Joining AMT as executive VP of distribution is Larry Scudder, who previously was CEO of Telia Internet.

Alan McLaughlin joins as VP of production and programming. He previously was head of studio operations for the Shop at Home cable network. Roger Sarchet has been named VP of music industry and will serve as a liaison with labels and artists. He will also produce several shows for the network. Sarchet previously headed artist management and production companies.

Ronnie Reno joins the network as music director. Reno is host of the cable show Reno’s Old Time Music Festival. Denise Hitchcock is named VP of administration and public relations. She is also president of Hitchcock Enterprises. Brenda Cherry has been named director of product marketing. She has worked in retail marketing at department store chains Neiman Marcus and Dillards.

Plan Eases Licensing For Broadcasters

BY JULIANA KORANTENG

LONDON—The International Federation of the Phonographic Industry (IFPI) is trying out a new system of reciprocal agreements to enable radio and TV broadcasters to simulcast music internationally via the Internet.

Music publishers are studying the implications of the new initiative, whereby the labels’ body has set up a one-stop licensing scheme—invoking collecting societies in 25 countries—allowing broadcasters to transmit music online while compensating recording labels in those markets.

According to Universal Music International chairman Jorgen Larsen, “This system allows broadcasters to obtain a single international license from one source for the international repertoire of Universal Music—or other record companies, large and small.”

The number of countries signing the new agreements is expected to exceed 30, effectively giving broadcasters global simulcast rights on the Internet. Nick Henry-Stolz, music analyst at JP Morgan in London, says the system is a “major step in the right direction.”

The trial scheme, which runs until May 31, 2002, has already been given the green light by the European Commission (EC), which was informed of the plan last November. In August, the EC announced that it had taken a “favorable view” of the arrangement but would still monitor the impact on interested parties, such as the labels themselves.

Henry-Stolz points out that such a move has been a long time coming. According to the IFPI, there are an estimated 5,000 simulcasters worldwide, a 600%-plus increase since 1998. But until now, collecting societies have been limited to offering terrestrial broadcast licenses within their respective national borders.

A simplified system was needed to license repertoire online internationally, says the IFPI’s London-based head of licensing and e-commerce, Nils Bortoft: “We are aware of the broadcasters’ demand to get their licenses streamlined. No one wanted to travel around the world to collect the licenses locally. It is very much industry-led. We’re not acting to pressure.”

The 25 signatories to the new simulcast agreement include the U.K.’s Phonographic Performance Limited, Denmark’s Gramex, Germany’s GVL, and SENA in the Netherlands. A U.S. agreement is pending, as talks between the Recording Industry Assn. of America and the National Assn. of Broadcasters continue on terrestrial simulcasters paying performance royalties for streaming music online.

JP Morgan’s Henry-Stolz points out that such arrangements raise a question about the fate of collecting societies in the digital age of music: “The system bypasses individual collecting societies. So what is the long-term future of collecting societies? That still needs to be clarified.”

Music publishers, whose role is increasingly crucial if commercial distribution of digital music is ever to become viable, are keeping a close eye on this deal, says EMI Music Publishing U.K. deputy managing director Tom Bradley: “There have been discussions about a reciprocal agreement among the collection societies to facilitate a one-stop license [for publishers] to broadcasters.”

Some authors’ rights bodies, including the U.K.’s Performing Right Society/Mechanical Copyright Protection Society, have simulcasting deals with local broadcasters, such as British public broadcaster BBC. Bradley says, “Even where some local societies have not finalized those arrangements, publishers are encouraging them to do so.”

Bradley says he thrives the existing Santiago Agreement, which enables local societies to license local publishers’ repertoire for performance rights globally, might soon be expanded to include broadcasters.
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Attacks

Continued from page 1

ded to the fund by the banks.

Steve Smith, CEO for CCE, says that creating a Web site was the most efficient way "to use all our media to drive people to a place where we can collect toward the fund."

Online retailer Amazon.com allowed its customers to make direct contributions to the American Red Cross through a link on its Web site. By Sept. 13, donations made through Amazon totaled more than $2.6 million.

Artists also stepped forward to support the relief effort. Earth, Wind & Fire announced that it was making a $25,000 donation to the American Red Cross, earmarked to aid New York City firefighters, police, and their families; metal band Queensryche said it would sponsor a blood drive Sept. 25 at Stadium Exhibition Center in Seattle. All proceeds from Cray’s Sept. 15 show at Seattle’s Moore Theater were also to be donated to the Red Cross.

As U.S. radio stations were offering listeners morale-boosting and patriotic programming, they were also mobilizing for the first time, including numerous blood drives. Many stations also organized prayer vigils and handed out American flags. 

A GRAVE TOLL

Among the 91 killed onboard when terrorists pilots an American Airlines flight from Boston into the north tower of the World Trade Center was former Walt Disney senior VP Carolyn Beug, 48, wife of Warner Bros. Records executive VP of music video John Beug, who was returning to Los Angeles after dropping their five children off in Boston and Lindsey, off at the Rhode Island School of Design. Her mother, Mary Alice Wahlstrom, 75, was also. 

Jane Simpkin, a member of ASCAP’s Northeast regional team, was a passenger on the United flight out of Boston that crashed into the Trade Center’s south tower, killing all 65 onboard. Based in Wyanday, Mass., 36-year-old Simpkin had worked at ASCAP since 1998.

Danny Lee, a roadie for the Backstreet Boys, died on American Airline’s flight 11. After breaking down the group’s Sept. 10 show in Boston, Lee had temporarily left the tour to be by his wife’s side for the birth of their daughter. The baby girl was born.

Two music retail outlets—a Borders Books & Music unit located at 5 World Trade Center and a Sam Goody store in the shopping center concourse—were completely leveled when the tower collapsed. But no employees or customers lost their lives.

Opening at 7 a.m. Sept. 11, the Borders store was staffed with about 30 employees, all 30 of whom were left alive after the explosion occurred, all customers and employees were evacuated," says Ann Binkley, director of public relations for Ann Arbor, Mich.-based Borders chain. “All employees in the store at the time are safe, and no one was hurt. It was an absolute blessing that everyone got out.”

Musicland spokeswoman Dawn Bryant says the Sam Goody location was “a total loss, but all our employ- ees were able to evacuate and we believe they are safe.” The store had opened at 8 a.m., and when the first plane hit about 45 minutes later, there were four employees in the store but no customers. The staff immediately evacuated the store. Reports indicate that J&R Music World’s nearby Park Row store also sustained damage, although no em- ployees or customers were hurt.

Some artists contacted by Billboard report that they witnessed the day’s horrific events first-hand. Columbia artist Mary Chapin Carpenter, who had just flown into New York to tape an episode of the new PBS TV series Live 390, said she saw one of the planes crash into the World Trade Center.

Capitol Nashville’s Garth Brooks, his manager Bob Doyle, and publicist Gary Cray’s Sept. 10 soundboard from Manhattan- ton on their way to meetings when they saw smoke billowing from downtown Brooklyn, had been slated to later fly to Washington, D.C., to be honored by ASHRAE as Engineer of the Year. The event, set for the Dirksen Senate Office Building, was postponed. Following the Manhattan attack, indie label 75 Ark withdrew album artwork for Partly the Children with Matt Weir, who said she was at the concert, which depicted a group member detonating explosives in the Trade Center towers. “Re- cent extraordinary events demand that I see an artist unable to function,” he said, and withdrew the album. The label, said a statement from the label, Elek- tric prog-metal band Dream Theater also pulled its Sept. 11 release from shelves due to an inappropriate cover; Live Scenes From New York will be reissued with a new.

BUSINESS AT A STANDSTILL

Across the country, the industry continues to feel the effects of the music-business event of consequence was postponed or canceled.

The second annual Latin Grammy Awards—scheduled for Sept. 11 at the Forum in Los Angeles, after its relocation from Miami as a result of securi- ty concerns there—was postponed, along with all surrounding events. A new date has not yet been set. Asked about the cost of the potential loss to Latin Academy of Recording Arts & Sciences senior VP Enrique Fernández says, “We won’t at this moment be thinking about that. This is really beyond anything we could ever think of.”

Seven-time Latin Grammy nomi- nee Juanes—who whose home country Colombia has been torn by guerrilla violence—recently said, “I can’t believe this could happen here.”

The violence left many New York record company executives in Los Angeles for the Grammys stranded. Among those stuck were A&M and Mot- tola resorting to hitchhiking on a tour back bus to New York.

The National Assn. of Recording Merchandisers (NARM) Fall Conference, which had been set to begin Sept. 12 in Bal Harbour, Fla., was initially postponed until further notice and then canceled altogether. NARM exec- utive VP Jim Donio says the decision was reached after polling its retail advisory council and board of directors.

The New York metropolitan region was also hit by the attacks. A press release announced that the CMJ Music Marathon, which had been set to run Sept. 13-16 in Manhattan and Brooklyn, has been postponed until Oct. 10-13. The press release went on to say that, "At the Hilton New York. Most of the clubs that were to host CMJ events are locat- ed below 14th Street in lower Man- hattan; on Sept. 11, that area was bordered closed for a bad day by Mayor Rudolph Giuliani.

Merge Records and Saddle Creek Records, despite the CMJ cancellation, decided to present a show Sept. 15 at the Bowery Ballroom featuring many of their acts. Protests went to New York City area fire departments. The 111th conference of the Audio Engineering Society (AES), the pro- fessional audio engineers association, was postponed until Nov. 30-Dec. 3. The con- vention was to run from Friday (21) through Sept. 24 at New York’s Javits Center. But AES executive director Ranee采 was unable to say how the attacks would impact the convention, which that much of the venue has been taken over for the foreseeable future by the New York Mayor’s Office of Emergency Management and the Federal Emer- gency Management Agency, coordinating emergency services.

The second annual America- mas Music Assn. Conference, scheduled for Sept. 14-15 in Nashville, was post- poned. NAMM general counsel John Roy called the American sym- pathetic music community’s 44th Annual National Convention (NCA) continued as scheduled from Sept. 14. According to NCA, most of the venue’s sessions will be open to the public. The conference’s after- noons were held to be open to the public, although most of the mayors and municipalities are saying, “Let’s move on.”

House of Blues Concerts’ canceled or postponed events included Sept. 12- 13 in Orlando-Orlando at Long Beach (Calif.) and the Arrowhead Pond in Anaheim, Calif.

Some acts rethought their tour plans: Spinnot and a Down on the Sun who canceled the last of the tour to be the Southbenders of the Chicago, virtually all radio stations in the Windy City observed a minute of silence at 11:59 a.m. Sept. 14. Fol- lowing the nationwide silence, the sta- tions played Ray Charles version of “America the Beautiful.”

This story was written by Chris Mar- rington, director of media relations, Christopher Walsh, Bradley Bam- binger, Wes Orshoski, Jim Bessman, and Wayne Hoffman in New York; Bill Holland in Washington, D.C.; Ken Hedfold, Phil Mark, and Deb- orah Evans Price in Nashville; Leah Cobo, Gall Mitchell, and Melinda Neuman in Los Angeles; Timothy White in Italy; Tamara Connell at the music industry trade group, and John Moorel at Amusement Business.

Radio Reacts

Most U.S. radio stations abandoned their formats—and their commercials—and went to all-news coverage shortly after the attacks. Most picked up audio feeds from news services or simulcast news stations. By Sept. 12, many stations had put at least some music in their programming mix but were carefully avoiding songs with titles or themes that could in any way be perceived as insensitive.

Four of New York’s FM stations had their primary antennas on the World Trade Center, including Clear Channel’s WKTU, which switched to a balanced mix of news and music. By Sept. 12, many stations had put at least some music in their programming mix but were carefully avoiding songs with titles or themes that could in any way be perceived as insensitive.
International Music Community Responds to U.S. Tragedy

Bertelsmann is donating $2 million as support for the dependents of slain New York rescue workers.

UPFRONT

A Billboard international staff report.

LONDON—While the recent terrorist attacks were aimed at devastating the U.S., what became clear within hours of the atrocities was that citizens worldwide were affected by the tragedy. Thousands of music-industry professionals outside the U.S. have colleagues, business acquaintances, friends, and relatives in New York City, because of the city’s role as an epicenter of global entertainment.

These people, as well as thousands of Americans traveling or living abroad, were caught in the aftermath of the Sept. 11 events. While many in the industry vowed to push on with a defiant “business as usual” attitude, others chose to postpone and cancel events worldwide as a mark of respect.

Radio stations around the world altered programming to avoid inappropriate or obtrusive repertoire, while music TV did likewise. MTV Europe featured “tailored music playlists,” according to a representa- tive on Sept. 12, continuing to play new and recurrent songs but omitting any potentially sensitive material.

Adds MTV Nordic spokeswoman Lisa Unner, “MTV Nordic Network Supervise has advised [us] to cancel [absolute- ly] all business travel for at least the whole week, unless absolutely necessary.” She also notes that MTV has removed all advertisements that have anything to do with flying, while also carrying no news segments. “We don’t believe that we have the competence to deliver news on these tragic events in accordance with the quality of what the news networks can do.”

In Germany, Cologne-based music network Viva temporarily canceled its ratings on the Viva and Viva 2 channels “out of respect,” resuming broadcasting at noon the following day. In the U.K., a number of prominent radio stations were adopting an unusually reflective tone. Top 40-formatted BBC Radio 1 and 95.8 Capital FM, as well as London alternative outlet Xfm, were among those who followed. BBC Xfm manager Maraun on Sept. 11 with frequent news updates the following morning.

Jeff Smith, program controller at 95.8 Capital FM, told Billboard that the station generated huge listener response when presenter Chris Tar- rant played Michael Jackson’s “Heal the World” on his Wednesday morning show. “The station has the biggest and broadest catalog material included R.E.M.’s “Everybody Hurts.” Smith says, “When you come out of this tragic information and hear about this afflicting humans, you are on a tune that can slightly restore your faith in humanity, it’s not necessarily uplifting, but supportive.”

While BMI canceled its scheduled Sept. 12 annual dinner in Lon-
AMERICAN URBAN RADIO NETWORKS

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issue date: october 13
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Andy Anderson 646.654.4692 • aanderson@billboard.com

UPCOMING SPECIALS

MUSIC VIDEO & DVD - Issue Date: Oct 27 • Ad Close: Oct 2
SITES & SOUNDS IV - Issue Date: Nov 3 • Ad Close: Oct 9
WHAT TEENS WANT - Issue Date: Nov 10 • Ad Close: Oct 16
MTV EUROPEAN MUSIC AWARDS - Issue Date: Nov 13 • Ad Close: Oct 16
DETROIT - Issue Date: Nov 10 • Ad Close: Oct 16
MUSIC & MONEY II - Issue Date: Nov 17 • Ad Close: Oct 23

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**ARTISTS & MUSIC**

**Misra’s Jenny Toomey Finds ‘Antidote’ For Pain**

**BY JILL PESSELMICK**

LOS ANGELES—Ex-Simple Machines label head Jenny Toomey says recording her first solo set was a way to avoid falling into a spiral of depression. The vocalist/guitarist (who has been a member of such bands as Tsunami, Liquorice, and Grendelane) describes the two-disc Antidote as heartbroken; still, she feels lucky to have been able to express her emotions about failed romances.

“It’s euphoric to sing sad songs and get them out of your body,” Toomey says of Antidote, due Oct. 9 via New York City-based Misra Records. “I don’t know what I would do if I couldn’t do that.”

The music that Toomey recorded with groups like Tsunami was suffused with an activist’s stance on feminism and other political issues. Her solo work moves away from addressing these themes overtly, but it builds on her past subject matter. “It is interesting to play music that’s very personal as opposed to very political—not that I think there’s a huge distinction. Relationships are as good a place as any to look at feminism.”

Toomey’s songs deal with relationships via sophisticated lyrics and opposing musical patterns, as on such tracks as “Fall on Me.” Toomey says that’s what’s interesting about the tune “is the juxtaposition of ascending violins and the vocal melody and the pattern of the song. It’s like you are riding a leaky ship through icebergs. There’s a dangerous quality to it, because I don’t know anything that’s more dangerous than falling in love.”

“Fall on Me” appears on the first disc of Antidote, which is subtitled Chicago. It was recorded in that city with a group of musicians including guitarist Dan Littleton (a member of Liquorice) and Amy Domingues, a cello, bass, and piano player.

The second disc, Nashville, features members of that city’s country/soul ensemble Lambchop. Its highlights include a remake of Curtis Mayfield’s “Poo For You” and two versions of the track “Unclamed.”

Toomey says of the label group Secretly Canadian—will service Antidote to 250 college radio stations and a select number of triple A outlets, according to label manager Phil Waldorf. Misra will be offered at misrarecords.com.

The company also plans a retail campaign, with in-store play programs and display items targeted in such locales as the Washington, D.C., area, where Toomey is based. Early reaction to the set has been positive at such stores as Washington indie DCCD, where Toomey has long been a favorite, according to the store’s Linda Akkarach.

Toomey begins a six-week college tour Oct. 8. (She is booked by Robin Taylor of New York City-based Inland Empire Touring.) The tour will also allow her to work on behalf of the Future of Music Coalition, a nonprofit organization that she heads. She’ll open each show with a speech about music-industry issues.

**Chris King Builds On ‘O Brother’**

**Young Bluesman Spreads ‘Legend Of Tommy Johnson’ On Valley Set**

**BY WES ORSHOSKI**

NEW YORK—Fifteen years after the release of his debut album, singer/guitarist Chris King has been able to express what’s been a way to do something different. That gives you the creative space to do something that you wouldn’t normally do.

Although the movie tells a fictional story created by the Cohens, King’s character is loosely based on an actual blues musician of the same name. The real-life Tommy Johnson was a 1920s bluesman who inspired the legendary Robert Johnson and was said to have boasted of acquiring his musical skills in a deal with the devil.

King covers the real-life Tommy Johnson’s “Canned Heat Blues” on Legend, his eighth album. He also covers Blind Willie Johnson’s soulful “Trouble Will Soon Be Over,” but the set mostly comprises his own Young Rebel Music (BMI) published tracks that he wrote about two years ago, during the filming of O Brother.

While on location in Mississippi and Los Angeles, King often found himself dressed in costume, waiting to shoot his scenes. He passed time by writing songs in his trailer (by candlelight) that fit his character. Once shooting wrapped, King found himself with a group of songs that “didn’t really fit my normal cap-blues things.”

So, about a year ago—well before the release of O Brother—King’s manager, Bogalusa, La.-based Jim Berman, handed out a few advance discs, one of which caught the attention of Valley executive VP Jeff Skillen, who was already familiar with King’s albums on Arhoolie, Blind Pig, and Warner Bros.

“I was diggin’ the Delta blues on the album before I had ever seen the film,” Skillen says. “And the idea of him being in character—personally, I kind of dig that, too. Skillen, of course, hopes Legend will be a hit with O Brother fans.

Many of those fans are also fans of the 1990s film Legend, says Terry Currier, owner of Music Millennium in Portland, Ore. But blues purists may not be as enthusiastic. He notes, pointing to the album’s cover art—a photo of King sitting cross-legged in a black hat and suit, with a guitar in his hands. The image is modeled after the most famous photograph ever taken of Robert Johnson.

Later this month, King, booked by West Newton, Mass.-based Josh Stoltzfus, joins the All Blues tour. He will also reprise his Tommy Johnson role on the upcoming O Brother tour, which begins Jan. 25. With Legend, Valley is releasing versions of the disc on DVD-Audio, Super Audio CD, and CD with a 5.1 surround-mix.

Although King had done some minor acting work beforehand, a call from the O Brother casting agent came unsolicited. At a loss to explain his luck, he says, “The planets line up for a blues artist about once every 10 years. I’m just happy to be the guy that they lined up for on this project.”

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“Where the stars buy their cars.”

**BILLBOARD** SEPTEMBER 22, 2001 www.billboard.com www.americanradiohistory.com
The answer is simple: All are in agreement that he is the most soulful new voice to come down the pipe in a long time.

Due in the U.K. and Continental Europe Oct. 22 on EastWest, Introducing Oliver Darley is an album of classic soul songs partly helmed by legendary producer Arif Mardin and features the voices of the Impressions and William Bell—not to mention the instrumental support of such studio stalwarts as saxophonist David “Fathead” Newman, as well as drummer Bernard Purdie and guitarist Cornell Dupree, Aretha Franklin’s rhythm section.

When Darley arrived in the U.S., Mardin and others had heard his tape and knew he was British but had assumed he was black. “They were all saying in astonishment, ‘But you’re a white cat singing soul,’” the singer recalls. “Arif was far too polite to say anything. He subsequently told me how surprised he was. Yet, I got incredible warmth from all of them.”

Darley discovered classic soul music as a teenager, buying second-hand vinyl albums from London thrift shops. “I still have them, and some have got price stickers saying 20 or 30 pence [15-25 cents]. It was the early soul stuff I always loved. Not so much the superstar known names, but singers like William Bell and Solomon Burke. It was like a treasure hunt.”

Like so many soul performers, he began singing in a choir. After drama school and a spell with the Royal Shakespeare Company, he realized that music was his first love and began running U.K. soul clubs. “I spent a long time trying to persuade record companies to come and see me,” he says. “I didn’t send out demos because I felt people needed to see me live.”

The breakthrough came after London’s Concorde International Artists took over his management and booking. They brought along Christian Tattersfield, recently appointed managing director at EastWest and whose first signing had been David Gray.

Thomas Hainovici, the label’s A&R manager, says, “We feel he’s unique. He’s simply the best new singer around, and we hadn’t heard anyone else like him in years.”

Two tracks, “Open the Door to Your Heart” and “Cry to Me,” were produced in London by Pete Wingfield (veteran of sessions with Van Morrison and others) and sent to Darley’s “wish list” of U.S. producers. Former Motown luminary Dennis Lambert was the first on board, followed by Mardin.

“Oliver is a marvellous singer with so much power in reserve,” Mardin enthuses. “I was much intrigued because the message I got was that he was a purist who liked to have real musicians play these songs.”

—PRODUCER ARIF MARDIN

Mardin enthuses, “I was much intrigued because the message I got was that he was a purist who liked to have real musicians play these songs and wanted to sing these songs from the ‘60s and ‘70s. I said to him, ‘You know, I think I am what you Aretha Franklin’s rhythm section,’ and he was very excited. So I got Bernard Purdie and Cornell Dupree and Anthony Jackson.”

They were originally said they were too busy but changed their minds as soon as they heard Darley’s voice. They accompany him on a version of the Temptations’ “I Wish It Would Rain,” the album’s first single and perhaps the best-known track on the album. The collection mostly concentrates on lesser-known gems from the catalogs of singers such as Burke, Freddie Scott, Ben E. King, and Tyrone Davis.

EastWest has built media support with a series of press lunches at Houston-based hotel ‘39 and introduced Darley to the public with a series of high-profile appearances, including supporting Tom Jones in London’s Hyde Park, singing the English national anthem at the Charity Shield (the big opening showpiece of the soccer season) and on-the-field performances at England’s international rugby games.

U.S. plans are being laid for next year. “We need to establish him in the U.K. first,” Hainovici says. “But we think the U.S. could fall for Darley at some point in the future because there’s nobody else his age doing what he does. He can take classic soul music to a whole new audience.”

Import-conscious Stateside retailers are clamoring to get Introducing Oliver Darley. “This is the kind of record that will resonate with both Anglophiles and aficionados of pure soul,” says Dan Rogers, owner of Houston-based Republic and best indie store Rolling Discs. “From what I’ve heard of the album so far, it appears that we could easily be witnessing the start of a major career.”

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Boyz II Men

This classic Billboard spotlight looks ahead to Boyz II Men's new record on their new label and back on the Boyz highly successful 10-year career. We profile what they're up to, and where the road may take them, and interview with Nathan, Michael, Shawn and Wanya about their beginnings as a group.

From working with Michael Bivins to collaborating with the likes of Mariah Carey and Michael Jackson, Boyz II Men became an R&B staple in the 1990s. In 2001, the Boyz continue to influence new artists and help expand the genre. We'll talk to the people who helped along the way to capture the Boyz II Men sound and present the definitive Billboard story on this active and ground breaking group.

CONTACT: Andy Anderson  T. 646-654-4692 • F. 646-654-4799 • aanderson@billboard.com
Road Inspires Naess’ Second MCA Set

BY JILL PESSNELK

LOS ANGELES—While Leona Naess was on tour last year in support of her debut, Comatised, a series of hotel-room songwriting sessions ultimately formed the new material featured on her sophomore MCA project, I Tried to Rock You But You Only Roll (Oct. 9).

Naess says that “being on the road and being away from your loved ones can be a pretty naked and depressing existence. [Sometimes] you just want to go home.”

By working through these frustrations with her voice and guitar, Naess has created a set of emotional, yet upbeat songs. The set’s title track, for example, was inspired by a long-distance breakup and its positive aftermath.

“I Tried to Rock You” is a self-esteem song after someone has ripped your heart out,” she says, “I think the song is like standing in front of the mirror and going, ‘I’m a good person.’”

The song harks back to Comatised by referring to questions brought up by that project’s songs. Naess (who is managed by Danny Heaps of New York’s Just Talent and whose songs are published by EMI Music, BMI), says that the disco-tinged tune “All the Stars” is the continuation of Comatised track “Northern Star.”

Even though the songs are not musically related, Naess says she views I Tried to Rock You But You Only Roll as a second chapter. It was an easier chapter to complete because Naess felt more confident.

“It was a paintless record to make, amazingly enough,” she says. “The first album was a bit scary because I didn’t know what I wanted. I recorded it when I was 22. Now I’m 26 and have had more life experience. [This album] is worth being heard.”

Jeremy Hammond, MCA’s VP of marketing, is equally enthusiastic. “Pound for pound, this record’s got a lot of depth,” he says. “With perseverance and a creative marketing campaign, we’ll get the results that we believe it deserves.”

Building radio play will be key in the Naess marketing plan. The project’s title cut went to modern rock and triple-A formats Aug. 6.

Julie Nakahara, assistant PD for KLLC San Francisco, is a Naess fan. “She’s got one of the most compelling voices,” Nakahara says. “She’s definitely an artist to look out for.”

Some retailers agree. Borders Books & Music buyer Andy Sibray says that many of his customers are fans of the contemporary singer/songwriter genre, and Leona fits into that category. We did well with Comatised. People who like the first album will be interested in this one.”

Naess— who is booked by Marty Diamond of Little Big Man in New York City during the winter of 1999. A random encounter reunited the old friends. She almost literally bumped into each other in front of Rockefeller Center.

“It was one of those funny things that happens for a specific reason that you can’t see in the moment,” Abby says. “It sounds hokey, but I now believe it was destiny.”

After reminiscing about life on the road, Luis invited Abby to join him in a writing session.

“We talk about writing together for a long time, but things kept getting in the way,” Abby recalls. “The timing was clearly right this time.”

After a six-hour writing session and coming up with their first song, “I Wanna Go Back,” their chemistry was palpable. “It was so easy to write together,” says Luis, who adds that they decided on the spot to record as a duo.

They eventually took on the name TwoVoices, which was given to them by New York DJ Broadway Bill Lee of WKTU. From there, the two then took their new material and put it into the hands of old friend and producer Mauro DeSantis (Lionel Richie, Brazil, Joy-Z).

Although they were armed with a fine demo, several meetings with major labels—all of which said they’d be more attractive as a group with additional members—proved disappointing.

“It felt like a setback at first,” Luis says. “But it turned out to be the best thing that could’ve happened. We were challenged to take a hard look at ourselves and see how we could become a better, more viable musical entity.”

Enter Dave, a local dancer, and Luis’ older brother, David. They brought the weight that the act—which quickly changed its name to TruVoices—needed.

Drift.

TRU-POP: Is there room in the marketplace for one more clique of teen-friendly videogame harmonizers? Only if they have something truly special to offer—like TruVoices.

OK, so we’re not wild about the act’s name. Either. But it fits. Without yodeling or over-singing, the first-name-only quartet of Abby, Diamond Boy Luis, Dave, and David perform with impressive confidence and angel soul. TruVoices has been a journey that began as a simple reunion between two old friends.

After having spent most of their time on the road touring the U.S. and Europe for several years with a handful of bands, Abby and Luis found themselves back home in New York City during the winter of 1999. A random encounter reunited the old friends. They almost literally bumped into each other in front of Rockefeller Center.

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Enter Dave, a local dancer, and Luis’ older brother, David. They brought the weight that the act—which quickly changed its name to TruVoices—needed. Still working under the guidance of DeSantis, the act has assembled a solid demo of top-40-ready tunes that includes “I Wanna Go Back,” as well as the thumpy dance ditty “Whatever You Want!” and the charming ballad “Dedicated.” Two majors are actively sniffing around the act, but we think there’s still time to get in on the bidding. That said, the act is in the studio, working on tracks for an album that they say they will happily release themselves, if necessary.

Luis says, “We’re fully committed to getting our music on the streets, no matter what it takes.”

To learn more about TruVoices, call DeSantis at 201-517-0206. Also, visit the group’s Web site, truvoices.com, to get a taste of their tunes.

DRIVIN’ DOWN POP ALLEY: Driv-X is solid proof that earnest, pop-affected rock music still lives deep in the heart of New York City.

The quintet, ably fronted by singer/taunsmit Will Croxton, is currently shopping a demo that will tickle the ears of listeners who subscribe to the intimate, introspective fare of bands like Travis and Coldplay. Such standouts cut the strummy “Daylight” and the delightfully harmonious “Carry Me Home” manage to exude boyish sensitivity without ever sounding wimpy or clumsy, Croxton and his bandmates, Paul Escamilla (guitar), Phil Vanos (guitar), Kirk Henderson (keyboards), and Brian Patterson (drums), do a good job of keeping the arrangements muscular and reasonably aggressive without ever overpowering Croxton’s notably intelligent lyrics and melodies.

Driv-X is currently putting the finishing touches on a self-made album that it hopes to have in stores by late-fall. East Coast gigs are planned to follow. Smart major-label A&R execs are advised to wait long. Snap these lads up now!

For more information, contact Kris Sylvester at 718-366-5164. Also, check out the band’s Web site, drivermusic.com.
In The Works

- Timbaland & Magoo’s sophomore Blackground set, "Indecent Proposal" (Nov. 20), will include “I’m Music,” a previously unreleased duet by rocker Beck and late R&B star Aaliyah. Timbaland says the track will likely be issued as a single in tribute to Aaliyah, who died Aug. 25 in a plane crash in the Bahamas.

- On Oct. 16, Warner Bros. Rhi- no, and Grateful Dead Productions will issue The Golden Road (1965-1973), a 12-CD boxed Grateful Dead retrospective. The 15½-hour collection features all nine of the band’s Warner albums, as well as seven hours of previously unreleased material from the infamous Grateful Dead vaults. Each digitally remastered album clocks in at nearly 79 minutes, with bonus tracks and rarities on each disc.

- MeShell Ndegéocello has completed Cookie: The Anthropological Mixtape, her fourth album for Maverick. The set was produced by the artist with longtime guitarist Allen Cato. It’s due February 2002.

- EastWest will release Burn the Black Suit by Juliet Turner (a hit recording in her native Ireland) Nov. 5 in the U.K. The set will be followed by the single “I Hope That I Don’t Fail in Love With You” Nov. 12. A U.K. tour will begin later this fall.
Def Soul’s Milian Makes Pop Transition

BY RASHAUN HALL
NEW YORK—At the tender age of 13, Christina Milian was already actively singing, dancing, and acting professionally. The 20-year-old artist brings those years of experience to her eponymous Def Soul debut.

A veteran of TV shows that include Clueless, Charmed, Get Real, and Sister, Sister, among others, Milian began recording at the suggestion of top producer Rodney Jerkins. After meeting with various labels, she received an offer from Jeff Fenster, the Def Jam/Def Soul A&R executive who is famed for signing Britney Spears during his tenure at Jive Records. Milian says, “I just knew it was right.”

Her confidence paid off when Milian was paired with labelmate J Rule for his hit, “Between Me & You.” Milian looks to build upon that base with her lead single, “AM to PM.” She says, “It’s just a fun, positive party song that all people of all ages can relate to. It’s not too hard and it’s not too pop.”

The artist, who is managed and booked by Theresa Page for Orlando, Fla.-based Wright Entertainment Group and whose songs are published by Havana Brown/Universal Music (BMI), incorporates various influences on her 12-cut debut.

“I wanted an eclectic sound,” says Milian, who describes her set as “urban pop,” thanks to a stylistic blend that darts from hip-hop to such Euro-influenced dance music sounds as 2-Step. Among the set’s strongest moments is “ Satisfaction Guaranteed,” a collaboration with Mark Hill of well-regarded U.K. production team Artful Dodger.

Milian also teamed with Montell Jordan on the ballad “It Hurts When” and with superproducer Jermaine Dupri on “A Girl Like Me.” While writing with such heavyweights might intimidate some young artists, Milian took it in stride, as she’s fast becoming an accomplished tunesmith in her own right—she co-wrote “Play” for Jennifer Lopez’s El (Epic) and HT’s debut single, “Same Ol’ Same Ol’.”

Def Soul looks to bank on Milian’s versatility and fast-growing résumé to make her debut disc a hit. According to Ann Ballirro, director of marketing for Island Def Jam Music Group, “It’s difficult for an artist to be all things to all people, but we think we have that in Christina.”

The Dave Myers-directed clip for “AM to PM,” which premiered Aug. 27 on MTV’s Total Request Live, is a key marketing tool. “We’ll be using it as a giveaway at retail with similar purchases,” Ballirro says. “We’re also employing our street teams to distribute videos to the public.”

Def Soul has also launched a junior-high school tour, which began Aug. 28. On the tour, Milian is both performing and giving talks to students on the importance of education and other youth-related topics.

“This is a smart, smart move,” says Marlon Creaton, manager of Record Kitchen, an indie retail outlet in San Francisco. “It shows that she’s an artist who cares. She’s going to connect with kids in a big way.”
JAMROQUAI
A Funk Odyssey
PRODUCERS: IK and the Pope
Touch & Go
Epix EK 89594
Jamiroquai is incredibly beloved by many around the world—especially throughout Europe, where its new album debuted at No. 1 in numerous markets. While some of the odds this happening in this U.S. are unfortunately in the favor of the Jay Kay-fronted outfit will find much to admire on A Funk Odyssey. Nine years after emerging from London's acid jazz scene—and global sales of 16 million units over the course of four albums—Jamiroquai continues to mine vaunting planetary fields that pay homage to such soul, funk, and disco artists as Stevie Wonder, Curtis Mayfield, and Chic. The set's first single, "Little L," is already a bona fide hit on international dancefloors. The act's presence on the club scene will only continue with additional tracks—the acid house-influenced "Feel So Good" and the wonderfully bouncy "You Give Me Something," for example—are released. And for those who wish Jamiroquai would dabble in something other than its signature sound, direct your attention to the cinematic "Picture of My Life" and the bossa nova-themed "Corner of the Earth," sublime pieces both.—MP

★ QUASI
The Sword of God
PRODUCERS: Sam Coomes and Janet Weiss
Touch & Go TG227
The lo-fi rock duo of Sam Coomes and Janet Weiss turns in the loosest, most freewheeling album of its career on The Sword of God. While

REISSUES: Rereleased
REISSUE PRODUCERS: Mark Freeman and Robert Reynolds
ORIGINAL PRODUCER: Charles R. Freeland
Rebel 1504
When the greatest hillbilly stylists are the topic, Keith Whitley's name will forever be on a list that includes the likes of George Jones, Merle Haggard, Hank Williams, Willie Nelson, and Lyle Frizzell. The only difference is that Whitley came and went like a lightning bolt in country modern-era (the late 1970s) the way that whiskey and alcohol were socially handled by country fans (1989). Most casual fans recall only Whitley's profoundly moving RCA ballads, like "Don't Close Your Eyes" and "I'm No Stranger to the Rain," but more devoted followers remember them as the beginning of his tragic end. A huge part of what led to those meteoric chart-topping is chronicled in the grooves of Second Generation, Whitely's teenage teaming with childhood friend Ricky Skaggs. Together, Whitley and Skaggs collaborated in an affectionate tribute to the high mountain harmonies and musicianship of the Stanley Brothers, who were an almost singular influence on the talented pair as they grew up in the hilly flanks and hollers of their native Kentucky. By the time the sessions were held in the early fall of 1971—when the high school-aged boys had joined Ralph Stanley's Clinch Mountain Boys and had become such a popular featured act on Stanley's road show—they needed something on record to sell to fans. Originally hired to give Stanley's band instrumental and harmony muscle, Whitley and Skaggs evolved quickly into a major attraction. Half of the 12 cuts are Stanley Brothers standards, including the sweet sentimentality in "Memories of Mother." Whitley and Skaggs demonstrated a keen knack for finding newer material to balance out the well-worn songs that added up to a stunning showcase of their vocal and instrumental flair. With Whitley on guitar and Skaggs on mandolin, the peaky "Daybreak in Dixie" is one of the reissues' tastiest treats. Led by Stanley's banjo, sideman Curly Ray Cline, Roy Lee Centers, and Jack Cook round out the session personnel on songs that include "Don't Cheat Our Hometown" (another classic that ultimately became Skaggs' sixth No. 1 country hit in 1984). To be certain, Skaggs remains the only happy ending to the story he began with Whitley. But with his credentials intact as the most successful male artist in history to emerge from bluegrass, Skaggs' well-documented successful return as the standard bearer for the genre marks an editing milestone in country music. It's an especially apt companion to Skaggs's new History of the Future and will likely be a major reference point for those who seek rediscoveries in what's shaping up to be remembered as the year bluegrass became hip again.—WJ

KEITH WHITLEY & RICKY SKAGGS
Second Generation
PRODUCERS: Mark Freeman and Robert Reynolds
ORIGINAL PRODUCER: Charles R. Freeland
Rebel 1504
When the greatest hillbilly stylists are the topic, Keith Whitley's name will forever be on a list that includes the likes of George Jones, Merle Haggard, Hank Williams, Willie Nelson, and Lyle Frizzell. The only difference is that Whitley came and went like a lightning bolt in country modern-era (the late 1970s) the way that whiskey and alcohol were socially handled by country fans (1989). Most casual fans recall only Whitley's profoundly moving RCA ballads, like "Don't Close Your Eyes" and "I'm No Stranger to the Rain," but more devoted followers remember them as the beginning of his tragic end. A huge part of what led to those meteoric chart-topping is chronicled in the grooves of Second Generation, Whitely's teenage teaming with childhood friend Ricky Skaggs. Together, Whitley and Skaggs collaborated in an affectionate tribute to the high mountain harmonies and musicianship of the Stanley Brothers, who were an almost singular influence on the talented pair as they grew up in the hilly flanks and hollers of their native Kentucky. By the time the sessions were held in the early fall of 1971—when the high school-aged boys had joined Ralph Stanley's Clinch Mountain Boys and had become such a popular featured act on Stanley's road show—they needed something on record to sell to fans. Originally hired to give Stanley's band instrumental and harmony muscle, Whitley and Skaggs evolved quickly into a major attraction. Half of the 12 cuts are Stanley Brothers standards, including the sweet sentimentality in "Memories of Mother." Whitley and Skaggs demonstrated a keen knack for finding newer material to balance out the well-worn songs that added up to a stunning showcase of their vocal and instrumental flair. With Whitley on guitar and Skaggs on mandolin, the peaky "Daybreak in Dixie" is one of the reissues' tastiest treats. Led by Stanley's banjo, sideman Curly Ray Cline, Roy Lee Centers, and Jack Cook round out the session personnel on songs that include "Don't Cheat Our Hometown" (another classic that ultimately became Skaggs' sixth No. 1 country hit in 1984). To be certain, Skaggs remains the only happy ending to the story he began with Whitley. But with his credentials intact as the most successful male artist in history to emerge from bluegrass, Skaggs' well-documented successful return as the standard bearer for the genre marks an editing milestone in country music. It's an especially apt companion to Skaggs's new History of the Future and will likely be a major reference point for those who seek rediscoveries in what's shaping up to be remembered as the year bluegrass became hip again.—WJ
CHRISTIAN

NICOLE C. MULLEN

Talk About It

PROJECTS: Justin Miahne, David Mullen and Nicole C. Mullen

Word/Epoch 40361274119

With her stunning voice, incredible songwriting gifts, and unbridled charisma, Nicole C. Mullen has emerged as one of the Christian market’s most exciting, and applauded, artists. The Gospel Music Assn.’s reigning songwriter of the year as well as song of the year winner (“Keenest”), Mullen’s recent effort has been highly anticipated, and she deftly delivers the goods. Funky, soulful, and intensely passionate, Mullen shines on these unashamedly faith-driven tunes. The title cut, “Talk About It (Say So)” and “Witness” are vibrant anthems about declaring your beliefs (“Keenest”), Mullen’s most recent effort has been highly anticipated, and she deftly delivers the goods. Funky, soulful, and intensely passionate, Mullen shines on these unashamedly faith-driven tunes. The title cut, “Talk About It (Say So)” and “Witness” are vibrant anthems about declaring your beliefs.

LATIN

ALEJANDRO LERNER

Si Quitas Saber Quién Soy

PRODUCER: Jorge Alvarez

Universal 1501396

Although Mexican producer Alejandro Lerner’s “Amarte As” has been nominated for a Latin Grammy, the album that carries the song is only now being released in the US. Little is known about the album; however, it is not the only thing that carries the album. The album is an acoustic, composition-based collection of pop tracks, replete with an array of luminaries (Lerner penned co-penned all tracks). Noteworthy are “A.Usted,” with its simple yet effective use of harmonies in the chorus and its under-stated strings, and “Quien te dijo”. Lerner likes to take good use of the acoustic piano, his instrument, but also uses a Hammond B3 sporadically for effect. Indeed, understatement is de rigueur in this album, which therefore sounds around the lyrical melodies and simple yet effective lyrics. Halfway through, however, Lerner’s vocals seem to lose steam and S!Quieres starts to veer into the monotonous. Still, the album, and the songs, survive. —TC

MUSIC WORLD

JAH WOBBLE & BILL LASSELL

Radioactivity—a Dub Transmission

PROJECTORS: Bill Laswell and Jah Wobble

Asia/Palm 2013

That these two patron saints of the subwoofer should meet was probably inevitable, though it is interesting that the basis for both is the famous Laswell and ex-PiL bassist Jah Wobble have come to resemble another so closely. Their earth-shaking duets form the spine of this latter-day dub doulage, whose cavernous spaces and random shifts in dynamics successfully evoke the work weirdness of Jamaican b-sides of the ‘70s. A dense rhythmic subtext adds spice to the ominous ambience, the result of Indian and African percussion not seldom added by, respectively, Karl Kaif (a veteran of Laswell’s Tabla Beat Science project) and longtime Laswell cohort Ayik Deyng. The vocals of Ethiopian singer/songwriter Gigi (whose recent, eponymous solo effort was also produced by Laswell) penetrate the mix like crepuscular shafts of sunlight. A shame that the late dub innovator King Tubby didn’t live to witness the new century, as he would surely have found much to enjoy in these thunderous soundscapes. —RH

SHERYL CROW

The Globe Sessions

5.1 MIX: David Tickle

PRODUCER: Shelly/Flower

DTS Entertainment 69266-01076

THE EAGLES

Hell Freezes Over

5.1 MIX: Elliot Scheiner

PRODUCER: The Eagles With Eliot Scheiner and Rob Jacobs

DTS Entertainment 71021-51006

THE POLICE

Every Breath You Take

5.1 MIX: David Tickle

PRODUCER: The Police, Nigel Gray, and Hugh Padgham

DTS Entertainment 71021-51053

Since 1996, entertainment-technology company DTS Entertain-ment has licensed and re-mixed music in 5.1 surround sound. Long before DVD-Audio, DTS released some of the most popular albums of the past three decades on “5.1 music discs,” playable on any DTS-capable 5.1 playback system, mixed and mastered for compatibility with home-theater receivers like those of Crow’s contemporaries.

The DTS 5.1 music disc of The Globe Sessions is actually encoded in 6.1-channel Extended Surround but is compatible with 5.1 digital surround decoders. Elliot Scheiner, who has come on the pro audio industry’s premier surround-mix engineers, received his intro-duction to 5.1 with Hell Freezes Over, a disc of the Eagles’ 1994 reunion that is also available on DVD-Video.

Surround sound lends itself especially well to a live recording in this instance, as with most multichannel mixes of concert recordings, Scheiner gives the listener a “best seat in the house” vantage point. The musicians are primarily spread across the left, center, and right speakers (with low-frequency effects in the sub-woofer). “1” and “2” in 5.1. In addition to audience sound and reverberation from the front, the rear channels are also employed for percus-sion in such places as the epic acoustic guitar reading of “Hotel Cali-fornia”; in keyboards, as in Joe Walsh’s “Pretty Maids All in a Row”; and the wisful, “I Can’t Tell You Why.” (Eagles fans take note: Scheiner has also remixed the Hotel California album for up-coming DVD-Audio release.)

Tickle—who as a teen observed the art of music mixing while watching Police drummer Stewart Copeland’s early band Curved Air—created the 5.1 mix for Every Breath You Take: The Classics, the collection of cuts from the Police’s brief but intensely prolific career. Copeland’s thunderous drumming on “ Roxanne”—and, for that matter, most Police tracks—is even bigger in the surround mix than on the LPs on which he was introduced to the world. Suitably, Copeland is presented in the left, center, and right speakers on “Roxanne,” insistently propelling the band forward, while the back- ing vocals are spread freely around the listener. Similarly, Anthony Brown’s rhythm guitar is far more prominent on “Can’t Stand Losing You,” crashing into the mix from the rear speakers at the pre-chorus, before Copeland again takes center stage and slams into the relentless refrain. Listening to the DTS 5.1 disc of Every Breath You Take, one is reminded of what a compelling group the Police were. Sting’s exceptional songwriting, fed through the trio’s unique punk/reggae amalgam, is a potent combina-tion. But always, it is Copeland that draws greatest attention, his near superhuman drumming going far beyond simply keeping time. The 5.1 mix gives Tickle the opportunity to present Copeland’s artistry in a more revealing light. His choice of cymbal accents—often just ahead or behind the beat—and acrobatic tom fills constantly pull the music this way and that, and are rendered with greater beauty and nuance by an enormous reverb, suitable for his percussion style. Likewise, the furious hi-hat work in “Walking on the Moon” is Copeland’s masterful rimshots, attacking from the front speakers, are extended on the rear by an enormous reverb, suitable for his percussion style. Likewise, the furious hi-hat work in “Walking on the Moon” is Copeland’s masterful rimshots, attacking from the front speakers, are extended on the rear by an enormous reverb, suitable for his percussion style. Likewise, the furious hi-hat work in “Walking on the Moon” is Copeland’s masterful rimshots, attacking from the front speakers, are extended on the rear by an enormous reverb, suitable for his percussion style.
SINGLES

Edited by Chuck Taylor

POPEWild (4:16)
PRODUCERS: Poé and Ole Rømø
WRITERS: Poé, O. Rømø, and Fiondø
PUBLISHERS: Sony/ATV Songs/Apo Ge Music, BMI, EMI Music/Ladys,Mad Cow Song/Music of Windsurf/5 Card Music/Elio Mambu Music, ASCAP
Fishkin Entertainment/Atlantic 300458 (CDpromo)

Like the writer from whom she took her name, Poe is best when disturbed, à la her 1995 breakthrough hit, “Angry Johnny.” From last year’s Haunted, “Wild” is a bitter offering, the counter-attack of a woman scorned. Over a sparse mix of trickling guitar notes and techno effects, Poe unleashes a venomous rant at a former lover, using a subdued, breathy vocal delivery that underscores her ire. She keeps a tight rein on the music, and the restraint is more than effective as a screaming emotional catharsis would have been. Only when the ambient waves halt momentarily does she let loose, crying out as the drums pound: “You’ve got a lot of nerve to come back here.” The single also includes a condensed radio remix, sublimely using an acoustic guitar for the computerized effects without sacrificing its edge. Programmers will likely be drawn to the latter, which trims off more than half an minute.—SB

STEPS Mars & Venus (We Fall In Love Again) (3:51)
PRODUCERS: Dave DeVillier and Sean Howes
WRITERS: D. DeVillier, S. Hossein, J. Elofs-
son, and A. Goldmark
PUBLISHERS: BMG Songs/Big Caboose/Lit-
tle Engine Entertainment, ASCAP; BMG Music Scandinavia/Zomba/Danilanni, BMI Live 429440 (CDpromo)

Teen-targeted Brit foursome Steps managed to move some 200,000 copies of its 2000 debut, Step One, without benefit of a radio exposure (aside from the increasingly influential Radio Disney). Like S Club 7, which scored with “Never Had A Dream Come True,” the group has heeded up, if not Americanized, its sound the second time around. In fact, “Mars & Venus (We Fall In Love Again)” is a track that’s not even found on the group’s second disc incarnation, but it anchors the new U.S. set, Ruzzle. “Mars & Venus” skips along with a light hip-hop beat to a lyric that cleverly explains how opposites attract. The well-constructed chorus has the goods to make the grade at top 40, if not AC, although the production is so low-key that it’s almost too subtle to make the leap from speakers to the hearts of pop fans. It’s another plenty of breathing potential on this album; our bets are on “It’s the Way You Make Me Feel.”—CT

COUNTRY
KEITH BRYANT Drivin’ In Heaven (3:57)
PRODUCER: Benny Quinn
WRITERS: S. Partridge, E. Lassan, and B. Miller
PUBLISHERS: Sam’s House of Music/Star-
song Blue/BBC Racing Inc. (CDpromo)

For a large segment of sports fans, stock car racing has eclipsed base-ball as America’s favorite pastime. The phenomenon hasn’t gone unnoticed by the country music industry, which often targets the same consumer. So it makes good sense that enterprising Nashville producer Benny Quinn has put together an entire album of songs geared toward NASCAR fans. Penned by Scott Par-
tridge, Ed Lassan, and Blue Miller, the first single from the Drivers in Heaven collection is a touching salute to the legends that have died at the hands of the sport. Newcomer Keith Bryant is effective in communicating the song’s sentiment, which is sure to strike a chord with the multitude of NASCAR fans who fondly remember the legendary drivers. It wouldn’t be surprising to see a major label snap up this project and take it to the largest fan base that so readily buys into the NASCAR scene.—DEP

SPOTLIGHTS
ENRIQUE IGLESIAS Hero (4:11)
PRODUCER: Mark Taylor
WRITERS: E. Iglesias, P. Barry, and M. Taylor
PUBLISHERS: Enrique Iglesias Music/EMI April, ASCAP
Interscope 10538 (CD promo)

On first listen to Enrique Iglesias’ “Hero,” one is inclined to expect that moment where he breaks into the synth swirl. Not this time. The first single from the Latin heart-
throb’s upcoming escape is a sweet, lovesick ballad in which the empha-
sis is on his lyric and a surprisingly vulnerable vocal performance. Igles-
ias’ voice actually trembles as he sings, “I just wanna hold you.” This

ALICIA Keys A Woman’s Worth (4:10)
PRODUCER: Alicia Keys
WRITERS: A. Keys and E. Rose
PUBLISHERS: Lelato Music/EMI Music/Keyhav Publishing, ASCAP
J Records 21111 (CDpromo)

A No. 1 multi-platinum album, No. 1 debut single, and MTV Video Music Awards for best new artist: This young woman is already worth her weight in gold, and she’s just getting warmed up. Alicia Keys’ second J Records single, “A Woman’s Worth,” maintains her highly stylized, slow-groovin’ mama persona, with another cool slice of nouveau soul oozing with sensuality. In the song that she wrote and produced, Keys sings, “The walk, makes you smile, all the while being true/Don’t take for granted the passion she has for you/You’ll lose if you choose to refuse to put her first.” Vocally, Keys’ poise and confidence are simply unmatched in the bountiful arena of under-25 acts brewing out there. Clearly, we have another winner from an exceptional artist who is quickly defining herself as the exception to nearly every rule in the music industry handbook.—CT

GHOSTFACE KILLAH featuring CARL THOMAS & RAEKOWN Never Be the Same Again (3:45)
PRODUCERS: Unique Productions Inc.
WRITERS: D. Coles, B. Palmer, S. Moore, C. Woods, and D. McKenzie

Known for his street-edged solo efforts and aggressive collaborations with fellow Wu-Tang Clan brethren, Ghostface Killah offers a softer side of sorts with the first single from his forthcoming set, Cocoa Liltz 2: Bulletproof Wallets. Teaming with MC/producer Carl Thomas, Ghostface pours his heart out to a cheating lover over the midtempo breakdown. The irony of “Never Be the Same Again” is that Ghostface—not known for crafting love-songs—takes his witty delivery to the next level with this narrative tale. Thomas’ tenor is a perfect fit, while Wu-Tang member Raekwon teams with the duo for the album version. Hardcore Wu-Tang fans may be taken aback, but this stands among the continuously evolving MC’s finest moments yet. “Never Be the Same Again” makes for a de-
fining moment in his career.—RH

NEW & NOTEWORTHY
JAMIE-LYN SIGLER Cry Baby (2:55)
PRODUCER: All-Adam
WRITERS: M. Levy, E. Cione, and S. Levine
PUBLISHERS: Slice of Sicilian/Desdemot, BMG; Dresden China Music, ASCAP
BABY Songs/Interscope

She’s a Soprano but can she sing? Jamie-Lynn Sigler, who plays Meadow on the smash HBO show The Soprano-
s, works her charms on the music-
al side with her debut “Cry Baby,” a formidable slice of funk-fueled pop that could open new doors for this attractive 20-year-old. Her bio reports that singing was always in the cards, following years of musical theater in various productions of Anything Goes and Hairspray, N.Y., before landing her choice TV role. Tracks from her upcoming Here to Heaven work the contemporary hip hop/urban/rock/club take on various degrees of success (and we really could have done without a song titled “Bada Bing!”). “Cry Baby,” co-written by hitmaker Robbie Nevil, is the best of the lot. The curious factor here is high, name recognition burgeoning, and the lyrics may be a kinship between her audience and the actress. Look for the album out Oct. 16.—CT

SARA EVANS Saints & Angels (3:20)
PRODUCERS: Sara Evans and Paul Worley
WRITERS: V. Banks
PUBLISHER: House of Fame, ASCAP
RCA 69008 (CDpromo)

Leading the pack of nominees for the upcoming Country Music Assn. awards with nods in the female vocalist, single, album, song, and music video of the year categories, Sara Evans has obviously become the country formal’s new golden girl—and with good reason. She’s got the voice and stage presence to command an audience in person and over the airwaves. She does the latter with this acco song about her ability to turn hell to heaven: “When we’re torn apart/Shattered and scar-
ed/Love has the grace to save us/We’re just two tarnished hearts/But in each other’s arms we become saints and angels.” Evans’ voice is smooth as silk, sweet as honey and aggressive as the bars, then absolutely soars on the chorus. Penned by Victoria Banks, it’s a solid, well-written song and Evans turns it in a performance of true distinction. No question that country pro-
grammers will be all over this.—DEP

ROCK
LIT Lipstick and Bruises (2:59)
PRODUCERS: Don Gilmore and Lit
WRITERS: J. Popoff and A.J. Popoff
PUBLISHERS: EMI April Music, ASCAP
Dirty Martini/Reprise 60452 (CD promo)

It looks like it has a lot in store for this fall—the Orange County, Calif., foursome marks the season with a new album and new single during the band’s new Dirty Martini imprint. “Lipstick and Bruises” leads off new-Atom, Dic. 9. The group found massive success at modern rock radio two years ago with the ubiquitous summer smash “My Own Woman.” Now, with the release of their latest CD, Ten, which topping the Billboard Modern Rock chart and became the year’s No. 1 Modern Rock single. This time, the group rolls out a darker, more pondered for similar success at radio. The guys rejoin producer Don Gilmore, who was behind the board for their last set (as well as for recent successes by Linkin Park and Sugar Ray). This cut falls nicely between the fun and loud extremes exhibited by those acts, respectively—the gui-
tars are loud but complemented by a fun new wave underlining and a catchy chorus.—EA

BLINK-182 Stay Together for the Kids (3:45)
PRODUCER: Jerry Finn
WRITERS: Blink-182
PUBLISHER: not listed
MCA 60509 (CDpromo)

The second single from Take Off Your Pants and Jacket finds Blink-182 departing from their usual happy-go-lucky crassness, eschewing the trio’s humor in favor of serious/teen angst. Channeling the sober spirit of their 2000 hit “Adam’s Song” (which dealt with teen sui-
cide), the band now tackles the subject of fighting parents: “Their anger burns, my ears are ringing strong for seven years/Rather than fix the problems/They never solve them/It makes no sense at all.” In the case, the twin frontmen Mark Hop-
pus and Tom DeLonge split the vocals; Hoppus, his vocal illuminated with a new sensitivity, takes the hushed pensive verses, while DeLonge handles the intensity on the refrains, lamenting, “It’s not right; I’m repeating through the fade. At nearly four minutes, this is almost a “MacArthur Park” or “Hey Jude” for today’s band. “Stay Together” remains compelling throughout, so this should widen the band’s fan base—and fans’ eyes.—EA
Dawn Robinson Goes Solo

Left Side/Q Releases Project By Former En Vogue, Lucy Pearl Member

BY DAVID NATHAN

LOS ANGELES—Dawn Robinson says she’s both “thrilled and a little nervous” about the forthcoming release of Dawn, her first solo album. The Oct. 16 release is on Left Side Entertainment/Q Records, the latter being a full-service record label owned by QVC and distributed by Atlantic Records.

An original member of pioneering female group En Vogue from 1990 to 1997 and formerly one-third of neo-soul supergroup Lucy Pearl (with Raphael Saadiq and Ali Shaheed Muhammad), Robinson says she came close to recording a solo album twice before: once during her Elektra years with En Vogue and then immediately after departing the group.

“When the chance came to join Lucy Pearl, I said, ‘Thanks, but no thanks’ to a solo deal,” recalls the singer/songwriter, whose first single, the noncommercial “Envious,” goes to radio Sept. 18. “I saw being a part of that group as an opportunity to be back in the marketplace and experience the kind of creative freedom I felt before I was with En Vogue.”

Before joining Poo Bear/Beyoncé act Lucy Pearl, Robinson spent a year working with Dr. Dre on a planned solo project, leaving the situation “amicably” without any released material. The Lucy Pearl experience, she says, was “like a whirlwind. We didn’t expect the reaction we got. Being with Raphael and Ali was also a real open situation where my ideas were welcomed.”

While declining to discuss details, Robinson says that her departure from Lucy Pearl was “for business reasons. I wasn’t being a diva in any way. I was down there in the trenches like everyone else, knowing there wasn’t a lot of money when I first joined the group. They understood that there were certain things I needed. When last October came, I knew it was time for me to take flight. I just know that being a solo artist, there’s so much less drama.”

Robinson co-wrote seven of the 12 cuts on Dawn, which features production by Travon Potts, Ivan Barrios and Carvin Higgens of the Mysphitz, Pajam, Kinni Ski, and Christopher Warrior. “What I liked about working on the album was that we went in with no preconceived ideas,” Robinson says. “I grew up listening to a lot of different kinds of music, so I like to push the envelope creatively.”

For example, the infectious “Envious” (reminiscent of the ‘80s work of Timex Social Club and Club Nouveau) is sure to spark speculation about exactly who Robinson is referring to. “I like to write first, so there are some overtones, and yes, I’m speaking to certain people, and they know who they are,” she says. “I’m not trying to start any animosity. I just want it to be known that this time no one is going to stop me from doing what I want to do.”

HIGH-PROFILE CAMPAIGN

To aid Robinson’s new mission, Q Records is launching a major campaign to introduce her to consumers as a solo artist. According to Alan Rubens, GM at the Westchester, Pa.-based label, “We consider Dawn a high-profile artist who has reinvented herself for a third time. Our concentration is on making sure the buying public knows she is the same person who was with En Vogue and Lucy Pearl, but she’s now out on her own.”

The label kicked off a street-oriented marketing strategy Sept. 4, sending a six-song sampler with album art to various tastemakers, while street teams in 16 markets have been using 12-inch vinyl, flats, and posters to create awareness. The artist also appeared at advance listening parties for radio and retail personnel in August in Los Angeles, Chicago, and New York City. Q Records has also hired the firm Space Dog for Internet promotion, which will be a major thrust of the label’s campaign.

Rubens adds that there aren’t any current plans for a tie-in with the QVC network. But given Robinson’s previous success overseas with En Vogue and Lucy Pearl, the label is looking into international release possibilities, with current commitments from Canada and Japan.

And founding member Tony Silvestre plans to introduce other acts and projects via the Sumthing Distribution-affiliated label.

“Music today is just a recycling of yesterday’s music,” says Silvestre, who, along with Luther Simmons and the late Donald McPherson, comprised the group’s first incarnation and charted such hits as 1971’s “Spinning Around.” Cuba Gooding Sr., the voice behind subsequent Main Ingredient hits as “Everybody Plays the Fool,” replaced McPherson and left in the late ’80s.

“But the music’s not as well done,” Silvestre continues. “The subject matter is awful, which is what inspired me to come back and take a shot. There’s a need for quality music again. I’m blessed so I might as well continue to do this ‘til I drop.”

Silvestre is referring to a recent health scare. About three years ago, he was diagnosed with incurable cancer. Undergoing bone marrow transplants, he became “one of the 1% of people who survive this type of transplant.”

Since then, Silvestre has hit the ground running, teaming with Mag-
natar partner Yusel Shabazz and recording the contemporary R&B set Pure Magic with Simmons and new lead singer Carlton Blount. That project’s first single is “We Got Us.”

Silvestre is also executive producing labelmate and R&B newcomer Natasha C. Coward, whose New Love solo debut arrives in October, preceded by lead single “Second Time Around.” She also duets with Blount on the Pure Magic track “I Won’t Let You Do That To Me,” co-written by Jimmy Jam & Terry Lewis.

Silvestre’s plans include expanding into rock and jazz and perhaps pulling together “the Whispers and other ’70s super acts.” And is a reunion with Gooding in the offing?

“We’re on good terms,” says Silvestre. “There’s a possibility of a reunion concert in the next six months to a year.”

A SHOE-IN: MCA artist Patti LaBelle has paired her love of shoes with a good cause. She’s partnered with Sears Roebuck to design a limited-edition pump. The shoe, which bows this month, will retail for $42 under Sears’ private brand the Apostrophe label. Sale proceeds benefit Sears’ “Fashion Takes Action—Clothes That Work!” program and its philanthropic partner Women Work! The program provides work-appropriate clothing, accessories, and footwear to women segueing into the workplace from such life challenges as homelessness, domestic violence and public assistance.

LaBelle is also the 2001 inductee for BET’s Walk of Fame. BET’s telecast of the awards event—which benefits the United Negro College Fund—is slated for 9 p.m. ET/PT Oct. 30.

SCREEN SCENE: Sanaa Hamri, director of Mystic’s “My Life” and Bilal’s “Fast Lane” videos, is also at the video helm for Joe’s new single, “I Believe in You.” Hamri is affiliated with the bicoastal commercial and video company Villains, headed by video film director Brett Ratner. Little x, whose video résumé includes R. Kelly, Destiny’s Child, Mystikal, LL Cool J, and 112., has just wrapped Usher’s “U Got It Bad” and is preparing to shoot a new video for Erick Sermon. Kuropp is among the cast of the urban romantic comedy Keepin’ It Real from York/Maverick Entertainment. It’s being released on VHS/DVD on Nov. 26 accompanied by a soundtrack from MARS Entertainment includes Kurupt, DMX, and The Field Boys, among others.

WELCOME BACK: To Rainmaker Solutions CEO James Andrews and crew, who have launched the informative entertainment industry e-mail newsletter The Cube, formerly known as the popular SoulPurpose!
SEPTEMBER 22 2001

Billboard Top R&B/Hip-Hop Catalog Albums

- Compiled by SoundScan, a national subset of the ARIS point-of-sale system.
- Calculated by SoundScan for the Billboard Top R&B/Hip-Hop Catalog Albums.
- Ratings are based on actual sales of R&B/Hip-Hop albums from each artist.
- At least 5,000 copies of each album must be sold during the week to appear on the chart.
- ARIA-recognized sales (certifications) are 10,000 copies sold during the week.
- The chart is based on actual sales figures and is not influenced by sales of singles, which are not included in the sales calculations.

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**Top R&B/Hip-Hop Albums**

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**Top R&B/Hip-Hop Chart**

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<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>WEEKS ON</th>
<th>LABEL</th>
<th>YEAR</th>
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K&L's Bonnie Berry Deciphers Legalese

Bonnie Berry heads the entertainment division of law firm Kirkpatrick & Lockhart. During her 10-year career, she's worked at U.K. music production firm Love & Laughter and operated her own firm, Berry & Berry, with her brother. The K&L roster includes RedZone Entertainment producer Chris "Tricky" Stewart, Kina, Boyz II Men's Shawn Stockman, and Dream.

What contract elements must an artist consider?
An artist receiving his first contract usually focuses on the amount of the advance and recording fund. The upfront money seems most important because the artist often intends to use it to take care of living expenses temporarily. But, a player discovers that the truly important issues are ones that occur later. For example, during recording, issues such as who has creative control over the selection of recorded songs and which songs will be included on the album, and the cost of outside producers become paramount. After the album's release, the artist starts paying attention to how his investments are divided, what costs are recoupable, and the financial impact of giving up publishing or merchandising.

What's your perspective on California's Seven-Year Statute?
Just as in any other business, record labels want to own and control their assets. But the statute allows a label to exploit artists in an unconscionable way that's not allowed in any other industry. Section 2855 of the California Labor Code provides that personal-service contracts can't last for more than seven years. Artists are the only people who don't truly get that law's benefits. If an artist tries to terminate a contract after seven years, the label has the right to sue and be compensated for any undelivered albums. Usually the original contract is drafted in such a way that the artist will never fulfill its delivery commitment in less than seven years. A lot of changes need to be made to engender balanced negotiations.

What type of changes?
Primarily in terms of leverage. The typical artist has limited leverage in initial negotiations. The label usually insists that the contract provide for six or seven albums to be recorded and delivered, if the record label so requests. But the album cycle as defined by that label is usually 18 months or longer between each album. The label has a very specific time period in which an artist can begin to record and deliver each album. The label also has a specific time period before it has to release the album.

Where does the Internet fit in?
Although the Internet's potential has yet to be fully realized, eventually it will probably allow artists with an alternative method of distributing music to the masses. By creating innovative solutions to the traditional problems of commercial exploitation, the Internet may ultimately provide leverage for artists who choose to challenge the onerous terms of many major-label recording contracts. Recording contracts often give an all-in royalty of 10%, but the final profit that's reduced to 12.8% for CDs. After you add in all other deductions, the artist actually receives about 10%. Most recording contracts contain mechanical royalty caps that have penny rates less than the statutory amount. The labels then deduct the "so-called" excess from the artist's royalties. These are just two examples of issues that labels will be forced to reconsider when the Internet becomes more viable.

What common assumptions do artists make about lawyers?
Let's start with a long time for good reason. That we're doing our work or nitpicking about things that don't really matter. Some artists don't understand that music law is a specialty. They think any lawyer is capable of handling music contracts. Some artists assume a lawyer is only great simply because his clients are famous. I laugh whenever a potential client wants to know who I represent, as if that will prove whether I know what I'm doing. The important issue is not who else we represent but what we can do for that particular artist.

What challenges do you face as a female entertainment lawyer?
It takes innovation to navigate the old-boy network. I've had to find more creative ways to deal with type of camaraderie. Sometimes women lawyers are judged more harshly when we vigorously negotiate on a client's behalf, while our male counterparts are applauded. It's a slow process that's getting better every day.

MONEY MARK

Also known for his collaborations with Beck, Mark made his solo debut back in 1995 with Keyboard Repair (MoWax).

"My last record, [1995's] Push The Button, was a corporate record." Mark says of his recent association with Emperor Norton, home to Fantastic Plastic Machine and Pepe Deluxe, amongst others. "Just to have a conversation with one, I had to go through lots of people. I wanted to do something that was simpler. I thought the songs warranted it, too. I think of my songs as my children, so I wanted to deal with people who were going to help the music.

In addition to being his Emperor Norton debut, Change Is Coming marks the first time Mark has recorded an instrumental album.

"Vocalizing is just as easy as anything," says Mark (real name Mark Ramos-Nakita). "The text part of it, to me, complicates the music part. It ties in with this idea of rulistic music where there is set text and song, one in the same. My next album will be songs that support vocals.

According to Mark, inspiration can strike at any time, as evidenced by the impetus for "Soul Drive Six Avenue."

"That was just a bassline," Mark says. "I was taking an early morning taxi ride, and I just dreamed up this bassline. I was staying with a friend on Sixth Avenue, so when I got to the apartment, I turned on the bass and my little tape recorder, and put it down."
A SEASON TO REMEMBER: Verity Records officially kicks off gospel's seasonal calendar Sept. 25 with the release of Fred Hammond's Christmas ... Just Remember.

The album includes some old favorites, as well as such new tracks as "Christmas Everyday," "Strange Way To Save the World," and the title track, "Just Remember." Fred Hammond says he was hesitant at first about doing the record: "I didn't want to do a Christmas record, because I didn't want to do the same old thing. But God showed me some new areas that I could sing and minister about that were very different, and now that we're done with the album, I'm very excited about it. It relates the simple truth that no matter where you find yourself during the holidays, in good or bad times, this whole thing is about God's wonderful gift to man—the birth of Jesus Christ."

The CD will enjoy a high-profile rollout from the label, including an11-hour special on BET.

Jazzy Jordan, Verity Records VP/director of marketing, says, "This is Fred's first Christmas project ever, the purpose of which is to reintroduce to the public the real meaning of Christmas. Fred wants people to remember that it is about Jesus, not the commercialism.

"To that end, we're joining with local gospel radio stations to do charity events across the country, including food, toy, and clothing drives for the holiday to help drive home Fred's point that Christmas is really about giving and the gift of Jesus."

SO INSPIRED: Stellar Award-winning producer Cedric Thompson's growing list of credits now includes his role as BMI recording artist LaJean Thompson— whose debut CD, Soul Inspiration, is due Sept. 25. Album highlights include a remake of the Clark Sisters' classic "You Bought the Moon." Thompson, who is beginning to garner airplay in key markets, is best known for the electrifying lead vocals she provided while recording—and performing—with Donald Lawrence & the Tri-City Singers.

BRIEFLY: Michelle Williams of Destiny's Child recently recorded a duet with Shirley Caesar on a remake of the famed gospel spiritual "Steel Away to Jesus". The tune will be included on Caesar's forthcoming Oct. 30 album, Hymns. Crystal Rose Records' marketing and promotional machine shifts into high gear with the Aug. 28 release of Derrick Starks & Today's Generation's sophomore project, Sacrifice. The CD is generating premium rotation from gospel announcers thanks to the single "Jesus, Call Him" and the appearance of Twinkie Clark on another single, "Joy Unbreakable."

SWEETVICTORY: Donnie McClurkin will team with CeCe Winans for a 25-city Victory tour sponsored by NuKraft, which officially gets under way in San Diego next month (Oct. 17) and culminates with back-to-back engagements at New York City's Beacon Theatre Dec. 8-9. "We're sure McClurkin will mark a new week-long Laurel in Nashville following the Nov. 22 concert date with his first back to Holiness Ministry & Music Conference at the Renaissance Hotel. The conference will feature some of the nation's leading pastors and gospel professionals and was designed by McClurkin to equip those who attend the conference to "effectively minister without compromise." Projected highlights include a new artist showcase, midnight musical and live recording session. At press time, Dallas-based artist promoter Al Wash of AAV Entertainment was doing some scrambling to replace a hole left in his second annual Sisters in the Spirit Tour as a result of the sudden exit of Mary Mary. Unofficial reports are that gospel's top-selling sister act withdrew from the star-studded lineup—which includes Yolanda Adams, Shirley Caesar, and Va$—because of the delayed release of its sophomore CD. After two previous postponements, it is not likely now to surface until early next year. The 45-city tour starts Sept. 18 in Columbus, Ga., and winds down Nov. 19 in Oakland, Calif.

While on the subject of tours, word is that the Clark Sisters are in the midst of planning reunion engagements that would feature all the sisters (including Twinkie Clark-Terrell) together in concert beginning early next year.
France’s Dax Riders Arrive 'Backintown' On Subscience

BY CHUCKY

LONDON—Continuing the legacy of groundbreaking French contributors to electronic music are Dax Riders, an explosive trio that favors Marseilles, France, over Paris as a production base. On Sept. 24, the act’s second album, 'Backintown,' arrives via Subscience/Polydor.

The band—known for intertwining electro, funk, and house into a camp mélange—has already secured an enviable reputation for its live performances. Although Dax Riders inked a licensing deal (through its own label, Subscience) with Olivier Nusse, head of Universal Licensed Music (ULM) in France, at the end of 2004, it was their late-night showcase at Midem in Cannes earlier this year that prompted numerous other Universal territories to sign them on the spot.

“ Their live performance is completely unique in terms of electronic music,” says Polydor A&R executive Eddie Ruffett, who signed the band— comprising producers/musicians/co-founders Fred Azencoth and Olivier Ruel (formerly of Marseilles-based hip-hop group A neo Popesse) and France-Caribbean vocalist Nicolas Berger-Vachon (aka Erman)—at Midem. “ They’re like the New York Dolls of the dance scene. They have humor and a real showmanship attitude.”

Universal Italy and Urban Records Germany also secured deals with Dax Riders.

Ruel and Azencoth formed Dax Riders five years ago. Such early singles as “ Faster Than a Dax,” the EP Insert Coins, and an appearance on the influential DJ Sonik Sound compilation secured the act’s place in the French underground scene.

In 1999, the pair completed its debut full-length, Daz. After sending out a few promotional copies, the duo began courtships with numerous major labels. “ We were supposed to release it on Subscience by ourselves,” Azencoth says. “ So we were really surprised when we were contacted by such labels as Sony, Warner, and EastWest.”

A copy also found its way to international DJ/producer Roger Sanchez, notes Ruel, who adds that Sanchez was so impressed he flew to France to meet with the pair. While Sanchez wanted to license the album to his R-Senal label, Dax Riders ultimately went with WEA.

Then came now-permanent third member Erman—a devout fan of Roger Troutman’s vocoder mastery—who was originally drafted to contribute to the Dax Riders’ live shows.

“We wanted to give something new and special to house music,” Erman says. As Azencoth and Ruel moved away from samples to a more organic creative process, Erman’s funk influences made a distinct impression on the band’s overall sound.

“For us, the second album is the first real album because of all the concerts we have done,” Ruel says. “ From our live shows, we’ve learned a lot about the interaction that occurs between music and people.”

At the present time, the self-managed Dax Riders—which are booked by their Paris-based Subscience label—are confirming plans for an upcoming tour. Additionally, Ruffett confirms that a Web-based promotional and marketing campaign is forthcoming.

‘Backintown’ is preceded by the single “ People” on Monday (17). This follows the release of a limited-edition 12-inch (“ Real Funky Time?”/Don’t Worry”).

In France—where the album arrived Sept. 11 (on Subscience/ ULM)—the release was released June and became a top 40 hit. Additionally, the video for the track has proved very popular on MTV France.

“ Their video is incredibly inspired and is enjoying high rotation,” notes MTV Europe senior VP of talent and music Harriett Brand. “ It’s a video that everybody’s got their eyes on across Europe, and it’s causing quite a bit of interest.”

In the U.S., MCA is scheduled to issue ‘Backintown’ Jan. 22, 2002, with “ Real Funky Time” streaming Nov. 6, confirms MCA director of A&R Mark Davenport. The single will include additional production by Nile Rodgers and Reverend Run (the latter of Run B.C.M.). Davenport says the pair has created an “ old-school styled smash.”

Davy Jenish, who claims to be excited about Dax Riders. “ I’ve seen them perform in Germany, and their live show takes dance and electronic to another level,” he says. “ And by infusing their sound with a mix of contemporary French club music and American funk à la acts like Parliament and the Zapp Band, they’ve made one great house record.”

• Anthony Mac, GBH New York (Topaz/RED album). Having recently celebrated its third anniversary, New York City’s weekly party GBH (held at Centro-Fly) now enters the brand-as-competition market. Mixed by resident DJ Anthony Mac, the set is a true representation of the GBH sound, which means major dollops of funky diva vocals and soulful house with infusions of tech and tribal-house. Highlights of its seamless mix set include Eartha Kitt’s “ This Is My Life” and Davidson Ospina’s “ Can Ya Feel.”

• YMC, Essentials (Yoshitoshi Recordings album). Since the late ’90s, Swedish duo YMC—(aka Jan Lutjebuakens) and Croomie (pronounced “spooky,” aka Erik Svahn)—has been making sweet, soulful, Naked Music-style house music for such labels as Plastic City and Yoshitoshi Recordings. The pair continues this tradition on its third (first domestic) full-length. Primarily instrumental, the set does feature beautiful vocal stylings courtesy of Caroline Learder (Phuteh Vibes) and Josefin (Bluesless”).

• Jerome Sydenham & Kerri Chandler, Saturday (Madan Recordings album). Produced by Sydenham, Chandler, and Dennis Ferrer, Saturday is a fine study in Chicago-rooted house music crossed with the vibrant rhythms of Africa. Guests on the set include Congolese vocalist Alain Nkosi Konda and Cameroon guitarist Dominique Kanza (“ Ko Ko”); Antibalas (“Aro”); flutist Talib Kibwe (“ Espiritu Tu Tempo”), and Nina Simone (“See Line Woman”)—a true collaboration with the multi-textured kind, while A Man Called Adam’s “ Techno Powers” overflowing with melancholy jazz-house sentiment.

• DJ Encore Featuring Engelia, I See Right Through You (MCA single). MCA has wisely licensed this melodic slice of Euro trance from Denmark. The buoyant track is perfect for club and radio DJs that embraced such titles as Ian Van Dahl Featuring Marsha’s “ Castles in the Sky” and Arma Featuring Naimie Coleman’s “ Ordinary World.” Expect an album Nov. 13.

The Beat Box Hot Plate

Swahn”—has been making sweet, soulful, Naked Music-style house music for such labels as Plastic City and Yoshitoshi Recordings. The pair continues this tradition on its third (first domestic) full-length. Primarily instrumental, the set does feature beautiful vocal stylings courtesy of Caroline Learder (Phuteh Vibes) and Josefin (Bluesless”).

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Club Play

**Top Electronic Albums**

**Maxi-Singles Sales**
ARTIST NEWS: A book based on Robert Earl Keen’s humorous holiday album “Merry Christmas From the Family” is being published by Nashville-based Dance Floor Books, which is distributed by Rutledge Hill Press. The package includes an 88-page holiday book written by Keen, plus a CD containing his performance of the song. A video of the song has been delivered to CMT and GAC, and the song will also be worked at country and rock radio during the holiday season, including a promotion with the syndicated John Boy & Billy show. Dixie Chicks recorded “Merry Christmas From the Family” last year for Rosie O’Donnell’s Christmas album. Keen will embark on a six-city book signing tour, and Cyndy Thomas has been added as an opening act to the fall leg of Jo Dee Messina’s Burn tour, which runs through December. Current opener Rascal Flats will continue on the tour.

Martina McBride has been added to the lineup for Farm Aid, set for Sept. 29 in Noblesville, Ind. CMT will broadcast the show live. Other performers include Willie Nelson, Young, John Mellencamp, Arlo Guthrie, and a solo performance from Dave Matthews.

Alan Jackson will kick off the list of entertainers performing at the Texas Stampede rodeo, set for Oct. 25-28 in Dallas. Also set to perform are Robert Earl Keen, Willie Nelson, Toby Keith, Sara Evans, Phil Vassar, Martina McBride, Clay Walker, and Lee Ann Womack.

UPCOMING RELEASES: Kenny Rogers will release the first live album of his career, Live by Request, Oct. 23 on his Dreamcatcher Records label. It will be his 60th album. The 17-song collection will also be available on DVD and VHS. It was taped in New York City in September 2000 on the ABC Network’s Live by Request show.

Ark 21 Records will release John Berry’s first album in nearly two years, All the Way to the Edge, Oct. 12. It was recorded with Los Angeles-based artist and project development, promotion, and consulting company. Former Lucky Dog artist Bruce Robison is among his first clients.

By Ray Waddell

NASHVILLE—A half-century deep into a career that keeps gaining momentum, mountain-music legend Ralph Stanley offers up another all-star collaboration Sept. 25, with his new Rebel Records set, Clinch Mountain Sweethearts. A fitting follow-up to Stanley’s commercially and critically successful Clinch Mountain Country in 1998, it contains duets with a diverse group of female vocalists from the pop, gospel, folk, bluegrass, and traditional/contemporary country worlds.

It is a testament to Stanley’s vocal purity that the pairings work exceptionally well in virtually every instance, with Stanley not altering his own style in the least. Put simply, guest performers come across as more than mere add-ons to the tunes.

Stanley uses the project to showcase his diverse duet partners, largely based on whether they could affix themselves to his piercing high tenor voice and the way I play and sing. I wanted to keep as much of the Stanley sound as I could.

BORN A REBEL

The “Stanley” sound hails from the mountains of Virginia, where Stanley and his brother Carter formed the Stanley Brothers in 1946. Carter Stanley died of cancer in 1986, and Ralph went on to record some 180 albums, by his count. Stanley has recorded for Atlantic, Va.-based Rebel Records for more than 20 years.

The new record boasts numerous highlights, including a rambling “Ridin’ That Midnight Train” with DeMont; a chilling “Oh Death” with Welch, a delicate, melodic rendering of “Loving You Too Well” with Parton; and the soaring honky-tonker “The Memory of Your Smile” with Muldaur. Elsewhere, the CD offers an upbeat take on Dolly Parton’s “You Will Miss Me,” and the album as a whole is a wake-up call “Further Along.”

Less effective is an affected Cheyenne Wright vocal on “Angel Band” and an out-of-her-element-sounding Baez on “Weeping Willow.”

Stanley has his own opinions, mostly kept to himself. “Dolly Parton did good on her song, and I liked Melba Montgomery a lot on that Hank Williams song [‘You Win Again’],” he says. “And I think my daughter-in-law Kristi [wife of Ralph II] done a really fine job on ‘I’ll Never Grow Tired Of You.’”

Stanley says he was familiar with all the songs before heading into the studio—most of them were Stanley songs. “Most of the [duet partners] came in with the songs they preferred to do, and most of them picked the songs I would have.”

Stanley’s music has done better than ever during the past few years. Clinch Mountain Country is Stanley’s best seller ever, and a 2000 compilation, Man of Constant Sorrow, is one of the fastest sellers in label history—despite the fact that there was no new material included.

“Clinch Mountain Country did really well, but not as well as it could’ve done,” Freeman says. “A lot of people weren’t expecting it in the trades. Now retail is very aware, and Norma Morris at [publicity firm] the Press Office has been working with Ralph for the last three years, and he’s been getting great press, which makes a big difference. People are taking this type of music more seriously in general because of O Brother.”

Rebel Records is distributed primarily by DNA, which will work on positioning and listening posts in mainstream retailers, Freeman says. Advertising will be purchased by Billboard and Freeman says, “The biggest challenge in bluegrass is to get the word out. It’s not a big chunk of the market, so if you can get 4%-5% of record buyers, you’re doing well.”

STRENGTH RETAIL ORDERS

Orders for Clinch Mountain Sweethearts, Stanley’s 35th Rebel album, have been the best since the previous Stanley release, Freeman says.

John Bronicki, music buyer for Ann Arbor, Mich.-based Borders Book & Music, attributes sales with Clinch Mountain Sweethearts, just as the chain did with Man of Constant Sorrow. He believes the diverse duet partners will make for an interesting Stanley collaboration.

“I’m sure we’ll put the new record on sale and promote it on listening posts right through the holidays,” Bronicki says. “We do really well with Ralph Stanley. For his part, Stanley will continue his hard-touring regimen, which still consists of more than 180 dates a year. ‘I believe it’s tougher on the young people [touring] with me than it is on me,’ Stanley says, with more than a hint of pride. ‘I can take it better than just about anybody in the crowd, I believe.’

I never dreamed it would get this big, and I’m proud it has,” he says. “When you start, you never really think it’s gonna last that long. I thank people for liking this music that’s a-goin’ on today, especially us old-timers.

Like it they do, according to Rebel Records president/owner Dave Freeman, who says Stanley's music has done better than ever during the past few years. Clinch Mountain Country is Stanley’s best seller ever, and a 2000 compilation, Man of Constant Sorrow, is one of the fastest sellers in label history—despite the fact that there was no new material included. "Clinch Mountain Country did really well, but not as well as it could’ve done," Freeman says. "A lot of people weren’t expecting it in the trades. Now retail is very aware, and Norma Morris at [publicity firm] the Press Office has been working with Ralph for the last three years, and he’s been getting great press, which makes a big difference. People are taking this type of music more seriously in general because of O Brother." Rebel Records is distributed primarily by DNA, which will work on positioning and listening posts in mainstream retailers, Freeman says. Advertising will be purchased by Billboard and Freeman says, "The biggest challenge in bluegrass is to get the word out. It’s not a big chunk of the market, so if you can get 4%-5% of record buyers, you’re doing well."
## Top Country Albums

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<td>Shania Twain - Come On Over</td>
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<td>2</td>
<td>Dixie Chicks - Wide Open Spaces</td>
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<td>3</td>
<td>Faith Hill - Breathe</td>
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<td>4</td>
<td>Tim McGraw - Down From The Mountain</td>
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<td>5</td>
<td>Tony Lott - Jesse James</td>
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<td>10</td>
<td>Faith Hill - Like A Prayer</td>
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<td>WHAT I REALLY MEANT TO SAY</td>
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**Hot Country Singles & Tracks**

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**Top Country Singles™**

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**Billboard® • September 22, 2001**

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CAROLYN DAWN JOHNSON SWEEPS CANADIAN COUNTRY MUSIC AWARDS

BY LARRY LEBLANC
TORONTO—With five major category wins, Arista Nashville’s Carolyn Dawn Johnson swept the Canadian Country Music Awards (CCMA), held Sept. 10 at Pengrowth Saddledome in Calgary, Alberta.

A radiant Johnson took home the trophy for top female, beating out Michelle Wright, Terri Clark, Lisa Brokop, and Tara Lynn Hart. Johnson also won awards for top album (Room With a View) and the newcomer’s Rising Star Award.

Johnson’s hit “Complicated” won top single and top song honors. The singer/songwriter from Alberta had been nominated in a record-breaking 10 categories.

“It was an amazing night,” Johnson told Billboard. “I didn’t know what to expect. At the beginning of the show I won for single, and I was so nervous going up to the stage. I had never won anything like that. I had really wanted to win album and song [categories] because I put everything into recording that album and I’m a songwriter.”

Show hosts the Wilkinsons, who dominated last year’s event with four awards, won the top group award for the second year in a row. Other winners included Universal’s Jason McCoy, who was named top male, while the Fans’ Choice Award was handed to Mercury artist Terri Clark, who also picked up an award for top video for “No Fear.”

The two-hour program, produced by Balmor Curiss Music, was televised live in Canada on CBC-TV and on CMT in the U.S. The awards closed the annual Canadian Country Music Week. During the week the Canadian Country Music Assn. announced the Sept. 11 release of the 46-track CD set Bound for Movin’ On—A Retrospective of Canadian Country Music, featuring Johnson, Wright, Shania Twain, and Paul Brandt, as well as vintage tracks by Hank Snow and Wilf Carter. The set is being distributed by BMG Music Canada. Proceeds benefit two national charities: the Canadian Assn. of Food Banks and the Country Talent Development Fund.

THE NAMES OF THE WINNERS


Triple: Backohos, Carpenter’s Tools, Jeff Trice Band, Mirror Image, Tones.

New artist: Clifton Jansky, Mike Hammersch, Megan Michaels, Amber Morgan, Young Harmony.


Pioneer award: Bill Anderson, Charlie Daniels, Jack Greene, Sonny Simmons, Chester Smith.

Musician: Dennis Agajanian, Gene Crain, Charlie Daniels, Terry McBride, Dan Trayler, Keith Urban.

Radio station of the year: WHTX Beaumont, Texas; WCVT Tallahassee, Fla.; WODC Virginia Beach, Va.; WHRL South Bend, Ind.; WTVY Dothan, Ala.

Christian Country Music Award Nominees

Carson, Cochran, O’Neal, Paisley, Travis Among Contenders At November Show

BY DEBORAH EVANS PRICE
NASHVILLE—Brad Paisley, Randy Travis, Jeff Carson, Tammy Cochran, and Jamie O’Neal are among the nominees for the upcoming Christian Country Music Awards. Hosted by Crystal Gayle and John Berry, the show is scheduled for Nov. 1 at Nashville’s Ryman Auditorium.

In a delayed broadcast, this year’s show will air Thanksgiving weekend on the Pax TV network, as well as previously announced outlets Family Net, Inspirational Television Network, Day Star Television, Unity Broadcasting, Dominion Sky Angel, Christian Television Network, and NorthStar TV.

Awards will be presented in 15 categories. Following is a partial list of nominees.

Entertainer of the year: Dennis Agajanian, Cross Country, Fox Brothers, Clifton Jansky, Margo Smith.

Mainstream country artist: John Berry, Jeff Carson, Brad Paisley, Stella Parson, Randy Travis.


Female vocalist: Gayla Earlene, Kim Ford, Brenda Hark, Wendy Manley, Lori Wilcut.

Male group: Brothers Clark, Laverno & Edith Tripp, Merle Haggard and Chester Smith, Samson, Young Harmony.

Vocal duo: Carson, Bristow, Castle, Clifton Jansky, Manly, Wister, Wilcut.

The song is one of the many highlights on Grant’s current album, Stronger, and was co-written by Grant, Bernie Herms, Jimmy Collins, and Kevin Stokes. “I’m writing much more,” Grant explains, “that ended up coming 60% of the record, so I feel a great connection with the material. I wanted songs that could express my personality and offer a lot of hope to people. Regardless of whether I’m singing in an arena, or a church, there are hurting, human stories I’ve had to go through. So I wanted to be able to offer much more than just good music. I want to offer hope.”

Originally the idea was to wrap that message in a meeting package, so Grant enlisted several top producers on the project: Phil Silas, Todd T. Reid Vertelney, John and Dino Elefante, and his husband, Bernie Herms. “I really wanted a clean pop sound,” she says. “I like the songs where I can hold a note, and it’s worth it. I want all the uptempo stuff to be a little more aggressive.”

Grant has been in the studio recently recording a duet, “I Am Not Alone,” with John Tesh for the pianist’s upcoming album. In October, she’ll embark on her own tour with new Red Hill act Kindred 3 and Word’s Pete Orta. Booked by Mitchell Artist Management, the tour is being produced by Amy Timkham, who has produced Plus One’s spring tour and worked with Dixie Chicks and Backstreet Boys. Family Christian Stores is sponsoring the tour. Grant will be performing some dates on NewSong’s Sheltering Tree tour in November.

TRUTH SAYS FAREWELL: One of contemporary Christian music’s veteran groups is calling it quits. Truth will mark its 30th anniversary in Christian music with its Farewell Tour this fall. To commemorate, Brentwood/Benson Publishing is releasing a boxed set, a church book, ensemble, and praise group project. Truth has also released Legacy, a new 50-song, three-CD collection featuring songs from their three decades of ministry (1971-2001). Legacy will be available only via concert sales. Inducted into the Gospel Music Hall of Fame last year, Truth was founded by Roger Breland in 1971. A musical collaboration of five musicians, Truth has spawned some of the contemporary Christian community’s most successful artists, among them 4Him, Steve Green, Russell Lee, and Avalon’s Janna Long and Jerry McBrayer.

NEWS NOTES: Singer/songwriter Mark Gersmehl has signed with Spring Hill Music Group. Gersmehl was part of the creative core of the pioneering Christian rock band WhiteHeart... The Gospel Gangstaz have been in the studio with the legendary Bootsy Collins, working on tracks for their upcoming B-Rite release. Collins has enjoyed a long, distinguished career. He began playing bass with James Brown at the age of 16 and gained acclaim as part of Parliament/Funkadelic. Recently released an anthology of Collins’ work... Mobile, Ala.-based Integrity has formed a corporate partnership with Peavey Electronics. Accordi to an Integrity rep, the goal of the alliance is to “reach and equip individual music ministers, ministers, and churches with worship resources.”
Estopa Set To Rock Second Rock En Ñ

BY HOWELL LLEWELLYN

MADRID—Spanish sales sensation and BMG Latin priority act Estopa is to spearhead this year's Rock en Ñ, a rock en español event that will go to the U.S., Mexico, and Argentina.

Other Spanish acts on the Oct. 12-27 outing, organized by Spain's authors and publishers' society SGAE, are Bunbury, which took part in last year's inaugural Rock en Ñ; female vocalist Amparano, who with Estopa performed at the Latin Alternative Music Conference (LAMC) in New York in July; urbane band Tam Tam Go; Bunbury produced Barcelona outfit Elefantons; and M-Clan, which had a recent hit with its version of Steve Miller's 1976 "Serenade."

Local rock en español acts will also play at various venues. They include Mexico's Jumbo and Eli Guerra, who also performed at the LAMC; U.S. group Volumen Cero; top Colombian duo Aterciopelados; and Argentine acts Suárez and Autopticos Decadenos.

TOUR PROMOTES LATIN MUSIC

The idea behind Rock en Ñ is to introduce Spanish acts that fit broadly into the rock en español category to U.S. Latin and Latin American markets and "to create space" for local artists.

SGAE Rock en Ñ organizer Xavier Novas says, "Rock en Ñ is Spain is part of the mainstream scenario, but we see rock en español in the U.S. much like Spanish rock in the 1980s, when it was something of a novelty, had a pioneer spirit, and when it was an adventure seeking out records in obscure racks in the shops. Before the '90s in Spain, it was all Anglo-immigration rock and pop."

"One of SGAES's tasks is the promotion of Latino music," he adds. "Rock en español has the roots of each artist's country, which differentiates it from [English-language] rock. I mean, if you listen to Roxette, you would not know they were Swedish. The success of phenomena such as [Mexico's] Maná proves the point."

This year's main novelties are the inclusion of Argentina and the size of the concerts in Mexico, Estopa, Ambaral, Bunbury, and Aterciopelados are scheduled to play the 100,000-capacity Festival Cerro Jirón in Latin America's most important cultural events—Oct. 20 in Guanaíbú, the next day, there will be a concert in Mexico City's 200,000-capacity Zócalo main square featuring Estopa and other acts yet to be confirmed. A scheduled stop in São Paulo, Brazil, was dropped from the tour at the last minute due to organizational difficulties.

The new permanent kick-off date for Rock en Ñ is highly symbolic. Oct. 12 is Columbus Day, known as the Día de la Hispanidad in Spain and the Día de la Raza in Latin America. Rock en Ñ will start on the East and West coasts of the U.S. on the same day. While Narbury, Elefantons, and Jumbo play at New York's Town Hall Theater, an acoustic show featuring Estopa and Eli Guerra takes place in San Francisco. Other U.S. concerts follow in American cities and Los Angeles, as well as another Mexican gig in Guadalajara. Puerto Rico welcomes Estopa and Bunbury, as well as a local act yet to be confirmed, Oct. 24 at San Juan's Breastro Tito Puente Stadium.

Two concerts Oct. 26 in Buenos Aires' 2,500-capacity El Teatro will feature Bunbury, M-Clan, and Suárez, and Estopa and Autopticos Décadenos Oct. 27. The Argentine concerts are being sponsored by that country's culture ministry, while MIDEM Reed Organization is sponsoring the New York concerts and the Festival Cerro Jirón is cofinancing the Guadalajara event. SGAES' Novas says, "A big difference this year is the economical and promotional contribution from local institutions, as well as record labels in Spain and in Latin America. Without that, organizing Rock en Ñ would be more difficult."

ESTOPA EXPECTED TO SHINE

One act expected to reap important benefits from Rock en Ñ is Estopa, which is already doing well in some Latin markets despite little promotion. In Argentina, for example, Estopa has already gone gold (30,000 units) with its eponymous debut album on the back of one single, "Tu Caloros," according to BMG Spain international exploitation director Sonsoles Armandariz. "These will be Estopa's first public concerts in the Americas, and the chance to promote through live performances has already added up in Spain. For a concert a tour, the following day."

For him, as far as I know, life went on as planned. The other several thousand who remained backstage felt into a kind of time warp the minute the first airplane struck the World Trade Center.

At the Beverly Hilton Hotel—one of the event hubs—artists, managers, executives, and journalists milled uncertainly. When word came that the Grammys had been canceled, some—including Cafe Tacuba and Jon Secada—made plans to drive to the East Coast rather than wait for flights to resume.

Everyone talked about the bigger tragedy, but the smaller setbacks were already adding up. The logistics of moving dozens of Spanish-based artists and entourage from Spain to Los Angeles (singer Pau Donèes, from Jarahe de Palmo, had his incoming L.A.-bound flight rerouted to Caracas Wednesday) and back again with nothing to show for it; the effect of a second cancellation of Grammy events; and, of course, the end result of not actually having the Grammys, which will affect fourth quarter sales, promotion, and psyche.

Thus, I have decided to give this space to some of the artists who lost the stage.

Pianist Chicho Valdés, nominated in the Latino jazz category, is now at work on a classical album featuring his own compositions set for release on Angel Records this fall. Stlylistically, he says, their influence goes from "romantic to contemporary, to impressionistic, I love Debussy."

In October, Valdés says, he'll play the U.S. and premiere some of his Afro-Cuban compositions, arranged for string quartet (piano, bass, drums, and percussion) and orchestra with the Buffalo Symphony Orchestra.

A.B. Quintanilla, looking quite dapper with a green bandana round his neck, said, "By the end of this week, we'll decide if we stay with EMI or Sony Latin for our Spanish releases and with Virgin and Columbia for our English releases." Los Tigres del Norte, absent for last year's celebration, were here in full force, the favorites to pick up the Grammy for best Norteño album.

"We're finishing our U.S. tour at the end of this month, and then we go to Mexico," lead singer Jorge Hernandez said. Also scheduled is a Christmas concert for the U.S. Armed Forces in Korea. This would be the third year Los Tigres play for the military abroad; last year they performed in Germany, and the year before they played Japan.

Los Tigres are also preparing the release of Homemage Roquea, a Los Tigres del Norte, featuring a wide array of acts, from Molotov to Café Tacuba, performing their songs.

One of those guest artists was Grammy-nominee Julieta Venegas, who recorded "La Jaula de Oro." "It was such a natural thing to do, because I grew up with their music," says Venegas, who plans to release a new solo album next year and was looking very chic in a red silk pantsuit.

Her track had been produced by members of Café Tacuba and arranged by her. But she had never actually met Los Tigres. That evening, she did.

There were hugs and kisses and a really sincere feeling of mutual admiration—some of the nicer, kinder moments during a dismal week.

LATIN GRAMMYS CANCELED: On Sept. 10, as Julio Iglesias was feted as the Latin Academy of Recording Arts and Sciences' person of the year on the eve of the Latin Grammys, no one could have guessed what was to come.

Looking weary but grateful, Iglesias sat in the Grand Ballroom of the Beverly Hilton Hotel as a parade of artists—notably Alejandro Sanz and Laura Pausini—sang in his honor. Finally, he went onstage and invited the guest performers to sing along with him on "Crazy." Sanz didn't know the words, but he sang anyway.

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LATIN NOTES

by Lillia Cobo

LILIANE DUGER DE WINTER

LOS TIGRES DEL NORTÉ
Top Latin Albums

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<td>Thalia Con Banda Grandes Exitos</td>
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<td>5</td>
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GREATEST GAINER

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NEW

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Hot Shot Debut

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Latin Pop Albums

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<td>Marco Antonio</td>
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<tr>
<td>Frankie Negron</td>
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Tropical/Salsa Albums

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Regional Mexican Albums

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Billboard - September 22, 2001
### Hot Latin Tracks

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<td>NO ME CONOCE AUN</td>
<td>Paloma</td>
<td>Universal Music</td>
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<td>COMO SE CURA UNA HERIDA</td>
<td>Javi Velazquez</td>
<td>Fonovisa</td>
</tr>
<tr>
<td>12/12</td>
<td>ME VAS A EXTRANAR</td>
<td>Pepe Aguilar</td>
<td>Fonovisa</td>
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<td>PUEDEN DECIR</td>
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<td>Juan Gabriel</td>
<td>Fonovisa</td>
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<td>NO VA LA PENA</td>
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### Tropical/Salsa Airplay

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<td>Olga Tanon</td>
<td>Sony Discos</td>
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<tr>
<td>11/18</td>
<td>ME LO JUEGO</td>
<td>EL DORADO</td>
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<tr>
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<tr>
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<td>MI SEÑOR</td>
<td>Frankie Negron</td>
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<td>Los Trigos</td>
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<td>Reme Ayala Y Judy Ferras</td>
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### Regional Mexican Airplay

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<td>11/18</td>
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<td>Karen</td>
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Complated from a reliable source of data obtained from Billboard's Digital Tracking System. Radio Info is a partial of 30 stations. As of Pop 19, Salsa, Tropical and Regional Mexican Airplay, as of Pop 20. Of these, 10 stations are based data from the Nielsen Media Research's Hispanic Audio Audience Profile data. For both stations and audience share, the 10 stations provided are based as of Pop 20. As of Pop 20, the stations included are: American, Selena, La Comedia, La Cima, La Perla, FM Red, NOVA, La Buena, La Morena, and La Ley.
Telemundo Cable Targets 18-34 Latinos

BY JILL PESSELNICK
LOS ANGELES—Recognizing that the 18- to 34-year-old Spanish language U.S. audience is underserved by its TV viewing choices, Telemundo Cable is launching the mun2 entertainment network. While the original launch date of the network was slated for 7 p.m. ET Sept. 19, it has been postponed due to events in the U.S. this week.

Mun2, a reference to the Spanish word *mundos* (meaning “worlds”), will reach 2.8 million U.S. Hispanic households with its line-up of young-skewing, Spanish-language music-video programs, sports, game and comedy shows, and dramatic series. On its inaugural air date, it will broadcast to 18 of the top 20 Hispanic markets—such as Miami, Los Angeles, New York, and Houston—through cable, direct-to-home, and low-power TV.

“It’s so exciting because we’re going to be launching something that is totally different than what is out there in Spanish-language TV,” says Telemundo Cable president Manuel Abud. “It’s one of those things that has a lot of magic in it.”

The idea for mun2 began to formulate when Telemundo Cable—which owns the news and entertainment channel Telemundo Internacional and distributes the music-video channel Videoelora in Mexico—acquired the largely female-oriented GEMS network in May 2000. Abud spearheaded heavy research efforts to determine what to do with the network and hit on the fact that young Hispanics are a growing population sector that also has increasing buying power.

“Interestingly enough,” Abud explains, “what we wanted to do and what the advertisers wanted was pointing in the same direction. There’s nobody really targeting that audience. We had a great platform to start with, and we went for it.”

**AMÉRICA LATINA**

**In Argentina:** Two years after her successful debut for Warner Music, singer Laura Miller has released an eponymous follow-up. It was produced by Kiko Cebrian and Oscar Lopez and recorded in New York, London, and Buenos Aires. The album, accompanied by a stunning video by the Agulla & Bacetti agency. Other songs include compositions by Claudia Brant and Port Sorokin, two covers by legendary Argentine pop stars Juan Marcelo and Leonardo Fabio, and a surprising Spanish version of Elvis Presley’s hit “Suspicious Minds.” The album, with powerful and immensely popular rock band La Renga will be released on a double CD for Universal Music, produced by Divididos frontman Ricardo Molto and recorded during the band’s May 19 show at Huracán stadium. Guests include Molto and local guitarist Pappo Napolitano, who plays Neil Young’s song “Hey Hey, My My.” One week before hitting record stores and newstands, a film on the band will start a run in local movie theaters. Slated for a later release date in DVD format, it includes footage of the concert, plus glimpses of backstage activity and flashbacks to some of the band’s landmark shows.

**Leila Cobò**

**In Brazil:** In an effort to boost sales during the current economic slump in Brazil, indie label Abril Music has opted to reduce CD prices. Since July, the company has also placed a limit on the price retailers can charge for albums. Abril was the leading record company in the country for four years, with nearly 20 percent of the market share, according to ABPD numbers. In other Abril news, the company has signed a handful of new artists. Among them are singer Gil (ex Banda Beijo), who will release his first solo album in November; former Capital Initial member Kiko Zambianchi; and rocker Rita Lee.

**Leila Cobò**

**In Panama:** Actor/singer/politician Rubén Blain has been working on his new album, *Mucho, at the Judio Arte studios in Costa Rica. The disc should be finished by mid-September. Like his previous album *Tiempo, Mundo* features Costa Rican band Editus as well as Brazilian vocal group Boca Livre, playing a mix of Arabic, Celtic, Brazilian, Afro-Cuban, and other Latin sounds. Tracks include a version of Pablo Millett’s “Full Circle,” traditional Irish song “Danny Boy,” “Consideración” (an adaptation of Gilbert Gil’s “Oriente”), and “Sólo las Estrellas Bastan,” originally by rock group Son Misergables.

Panamanian *tipico* group Samy and Sandra Sandoval have been making waves with their 2001 album, *En Vivo.* Their sold-out shows (50,000 people attended the second concert) in the Belgian cities of Hoogstraten, Becklo, and Louve are part of the Festival Caribeño last month. The group, which only sings in Spanish, has released 10 albums that have sold an average of 30,000 copies apiece in Panama alone. The band will travel to Costa Rica, New York, and Washington, D.C., in September to promote its newest album, *Raices,* out on indie label G Productions.

**Anastacio Puertas Caicedo**

**Latin Jazz Notes**

**BLUEBIRD TAKES FLIGHT:** When RCA Victor made significant cuts in its jazz roster last year, it seemed as though the label’s celebrated history of embracing improvised music had come to a quick and uneventful close.

Fortunately, time has proven that conjecture wrong, as evidenced by recent releases by trumpeters Tom Harrell (*Paradise*, June 2001) and David Douglas (*Wisconsin, Aug. 21,* both of which wave the flag for BMG’s reactivated Bluebird imprint. Originally launched in 1932, Bluebird became the recording home of such jazz artists as Fats Waller and Coleman Hawkins, as well as bluesmen Lonnie Johnson and Huddie “Leadbelly” Ledbetter. Its greatest success, however, came with the exploration of swing that dominated American culture in the World War II era, when the label boasted recordings by bandleaders Andy Shaw, Glenn Miller, and Erskine Hawkins.

According to David Weyner, executive VP/GM of the newly formed RCA Victor Group, Bluebird’s release schedule is expected to feature approximately two new jazz releases a year, as well as a significant reissue campaign that launches Sept. 25 with the newly minted First Editions series. Practical dates that have been remastered and augmented with unreleased bonus tracks, are Charles Mingus’ *Tijuana Moods, Carmen McRae’s Car- man Sings Monk, Gil Scott-Heron’s Free Will, Bing Crosby and Rosemary Clooney’s Fancy Meeting You Here, and Coleman Hawkins’ The Hawk in Hi-Fi.* On Oct. 9, Bluebird will release its most ambitious project to date, *Artie Shaw: Self Portrait,* a five-disc set produced with extensive input from the reclusive 91-year-old bandleader and including rare material from his personal collection.

Weyner, who as past president of PolyGram Classics and Jazz was responsible for PolyGram’s restructuring of the label, says that the label will continue to produce Impulse/Nerve with the release of *Legacy* (Nov. 6), a four-disc set that boasts track selection by Coltrane’s son, saxophonist Ravi Coltrane. Each disc focuses on a different aspect of Trane’s career, touching upon live performances, and his symbiotic musical relationship with drummer Jones.

**Bluebird**

by Steve Graybow
BY JIM BESMAN

NEW YORK—He has been called New York City’s musical “Man About Town” by The New York Times, but singer/songwriter Richard Barone, known also as the leader of acclaimed ’80s pop-rock group the Bongos, sees himself as “sort of a post-punk Ed Sullivan.”

Since his last album (1994’s Mesa/Atlantic album Clouds Over Eden, not counting 1997’s live set Between Heaven and Cello, released in Europe on Line), Barone has been most visible putting together such novel performance events as The Downtown Messiah—the annual Christmas presentation of Handel’s Messiah that features various cutting-edge musicians—at Manhattan’s nitty gritty the Bottom Line. He has also composed the film score to “Blue Film Next Year in Jerusalem and served as musical director of the off-Broadway musical Bright Lights Big City.

Additionally, Barone has produced such artists as the B-52’s Fred Schneider and New York City anti-folk mainstay Lach, as well as the CDs resulting from the series of “Losers’ Lounge” concert tributes to pop stars starring top local music luminaries.

Then, a year ago, he hosted a show at the Bottom Line based on the classic ’60s rock TV show Hullabaloo. “It was a blast,” Barone says. “One thing that made it interesting was that it was a variety-type show like we don’t have anymore, where it’s not just one type of music coming at you.”

Hence the Ed Sullivan self-reference, and Barone’s idea to develop similar shows. The second installment of “Richard Barone Presents…” his current series at the Cutting Room nightclub, is scheduled for Oct. 13. The evening will feature multilingual blues- rock vocalist Lisa Koutsakos, Lach, and Angry Elvis, a rock group led by Jenni Muldaur. The three acts are all produced by Barone.

“I’m really fortunate to learn from the masters in terms of production,” Barone says, singling out current songwriting collaborator Mike Thorne (”Til Tuesday, Bronski Beat) and Tony Visconti, the producer of David Bowie and T. Rex, who is producing Barone’s next album and co-writing songs with him for it. “They share what they’ve learned, and then I bring what I’ve learned from my artist perspective.”

Of his own new recording project, Barone—whose first solo album was 1987’s Cool Blue Halo—says he’s approaching it as if it were, in fact, his debut album.

“Man About Town Barone Heads For Fresh Fields”

BY JIM BESMAN

“That’s why it’s been so long since the last one,” he says. “I deliberately wanted to break the album-tour- album-tour cycle. I could then do what I thought was really new: juxtaposing my post-punk background [and] my work with individualistic artists [from a different background] to get something new. That’s where the interest is for me.”

Barone originally wanted Visconti to work with the Bongos, but the producer was living in England at the time. He says that unlike his previous songwriting, his collaborations with Visconti are totally spontaneous.

“You don’t know how meticu- lously demo-ed my albums usually are,” Barone says. “Everything’s always worked out and arranged— but this is the complete opposite. I go to Tony with just concepts and ideas for songs and nothing else written, and everything’s completely from scratch. It’s a whole new process, and it’s so exciting for me, because as a writer, it opens up a new world of possibilities. I’d never have come up with half of what’s happening with this record [without] the collaborative experience—with Tony and other new people.”

Barone, who has previously collaborated with the likes of Jules Shear and Jill Sobule, has also recently co-written for Marti Jones’ new album and is working on tracks for the next release from Rolan Bolan, the son of the late T. Rex frontman Marc Bolan and soul singer/songwriter Gloria Jones.

He’s also busy on what will be the fourth Downtown Messiah at the Bottom Line.

“The idea was to take a piece of music that’s been around over 250 years and keep it alive by bringing it down to the Village and making a personalized version by putting our- selves into it,” Barone says. He adds that last year’s Messiah featured a stunning rendition of “The People That Walked in Darkness” by David Johansen that was based on an old blues tune, “Old Dog Blue.”

Barone, who is managed by Mike Masca of Big Hassle Management and published through his company Richard Barone Music (BMI), will also participate in the upcoming Losers’ Lounge tribute to David Bowie, as well as a forthcoming album tribute to ELO’s Jeff Lynne.

Meanwhile, he recently left for Los Angeles to write songs with Paul Williams, having met him at a recent Loser’s Lounge tribute to the legendary pop tunesmith.

“He saw me do his song ‘Fill Your Heart’—which Bowie did on Hanky Dorg and Tiny Tim did on his debut album—and said he’d like to write with me for my new album,” Barone says. “It’s the kind of collaboration every songwriter dreams of.”

WHERE’S THE CARP? Graham Park- er’s latest album, Deepcut To Nowhere, is rightfully receiving excellent notices. But the Razor & Tie disc begins the question: What became of all the songs he wrote for Carp Fishing on Valley, his typically witty book of short stories pub- lished last year?

“As a matter of fact, two of the more sensible ones turned out so strong that they held their own independent of the stories and had to go on the album,” Parker says, explaining that the album track “Blue Horizon” was written for the book’s “The Sheld duck of the Basingstoke Canal,” while “Last Stop Is Nowhere” accompanied the story “Me and the Stones,” Parker, whose semi-autobiographical story collection recounts his fictional alter ego’s childhood and later emergence as a star on the English rock scene (“Me and the Stones”) is about an audition for the Rolling Stones after Mick Jagger is tragically run over by a bus on Kings Road, performed these and other tunes penned for Carp Fishing during a brief club tour last summer, where he read excerpts from the stories and sang the corresponding songs.

“Those two songs, funny enough, are where the title for the album comes from,” Parker continues. “I grew up in the village of Deepcut although called ‘Yipple’ in the stories—and ‘Blue Horizon’ and ‘The Sheld duck’ both have refer- ences to my childhood, which was a good one. Childhood to me is very important. And I had the idea that where one grows up is the real world and the rest is nowhere—as in ‘Last Stop Is Nowhere.’ So the two songs that were written for the book turned out to be the concept that the album hangs on.”

Which begs another question: Does that mean it’s a concept album? “I don’t think so, other than a concept of the album title,” Parker says with a laugh. “But ‘Blue Horizon’ really is important, and everything seems to lead up to and away from it.”

Parker is now readying a U.S. tour with young rock band the Figs, with whom he recorded the 1997 live double-disc set The Last Rock N Roll Tour. Meanwhile, Universal U.K. has rereleased his classic first four albums Hoolin’ Wind, Heat Treat- ment, Stick To Me, and Squeezing Out Sparks, along with That’s When You Know, a two-disc set of unreleased demos, and the entire Live At Marble Arch session from 1976.

Parker recently returned to Deepcut. “The joke now is that I went back and realized I should have titled the album ‘Deepcut Is Nowhere,’” says the Elliscian Ltd. (ASCAP) writer, who is administrat- ed by Bug Music.

BROTHER, CAN YOU SPARE A PROMO? The Harburg Foundation has a nifty new promo piece in Brother, Can You Spare a Dime?—Eighteen Artists Across Seven Decades, featuring 18 versions of the 1932 classic song by composer Jay Gorney and lyricist Yip Harburg. The disc spans 1922 renderings by Bing Crosby with theennie Hayton Orchestra and Rudy Vallee, as well as last year’s cover by Tommy Hollis. Other noteworthy performers include Al Jolson (1939), the Weavers (1963), Judy Collins (1976), and Tom Waits (1992)—not to mention Harburg’s own from 1970.

The sorrowful Depression-era anthem was written for the Broadway musical revue Americana and has clearly remained timely ever since. Harburg’s son Ernie, pres- ident of the Harburg Foundation, says, “It was Yip’s signature to be asking the great questions. He grew up when America had a dream, and what’s great about these versions is that all but one of them doesn’t skip over the verse.”

Harburg explains that most singers skip the introductory verse, which starts out, “They used to tell me I was building a dream...” and go straight to the “Once I built a railroad...” chorus. “So they miss the great line at the end [of the verse], ‘Why should I be standing in line just waiting for bread?’”
Dreamhire Enters Miami Market
New York Co. Hopes To Fill Void In Growing South Beach

BY CHRISTOPHER WALSH

NEW YORK—The recording industry's migration to Miami marches onward. The New York City-based Hit Factory's acquisition and renovation of the legendary Criteria Studios was an early indication of the effort to capitalize on the city's explosive growth, fueled by the booming Latin music industry. More recently, Los Angeles-based Record Plant announced plans to open a South Beach studio in 2002. Now, Dreamhire Pro-Audio Rentals of New York, Nashville, and London has launched a satellite operation in South Beach.

Scott Kubrin, studio manager of South Beach Studios, is the Miami agent for Dreamhire. Kubrin relocated from the New York area some 18 months ago, after working at New York City's Battery Studios (Dreamhire and Battery Studios are divisions of the Zomba Recording Corp.), and later founded Blue Monster Network, a studio booking/referral agency.

Dreamhire is initially offering a Pro Tools 24 MIXPlus system, the digital audio workstation that is coming to dominate professional recording, particularly in Miami. Additional rental equipment includes a Sony PCM 3348 digital multitrack recorder, Studer A827 analog multitrack recorder, Aki MPS500 sampler/sequencer, and a Sony C800G microphone, all acquired at the request of area clients.

Kubrin's affiliation with South Beach Studios, Blue Monster Network, and Dreamhire dovetail neatly, he explains, as international awareness of the Miami recording scene continues to grow. "We're just feeling out what the needs of the studios in town are," he says. "Everybody's so accustomed to either calling another studio if they need a piece of gear, or in many cases, just settling for the fact that they can't get it. We're taking a different approach. I think initially, rental companies' history was to move into a town, invest a million dollars' worth of gear, and then see what happens."

"Dreamhire has such a stockpile of gear," he continues. "The company has the flexibility to sample pieces in town. We're making arrangements with different facilities. For example, (South Beach Studios) had a perfect space for a third room. Dreamhire called me, and I said, 'Instead of paying for storage, I'll build this room. Give me a Pro Tools rig. It can stay there—maybe it will generate some income when in the facility—and we can put it out on rentals.' So we're forming relationships with other studios in town, saying, 'You don't have a 3348—That could pull in business for you. The production of Pro Tools in Miami—and everywhere else—should not in fact hinder Dreamhire's prospects in renting a system.' South Beach Studios, Kubrin notes, is located in the Marlin Hotel, one among a growing number of luxury hotels, and the portability of a Pro Tools system is another convenience the workstation offers.

"Pretty much every studio down here has Pro Tools," Kubrin says. "Which won't be a bad thing. Quite often, if the client is coming in to work on Pro Tools, they need a second rig in the live room so they can edit, or they want one in their hotel room. At South Beach Studios, we have Tom Lord-Alge mixing—he's in our main room 10 months out of the year. He slowly transferred to Pro Tools. In their studio situation, they need another rig. We have a Studio B, a full-blown, beautiful Pro Tools suite, and often that serves the purpose of their Pro Tools needs."
The Audio Engineering Society (AES) in "view of the tragic events that took place, there has been a lot of speculation as to whether the AES 111th Convention would proceed next week as planned.

"There were several factors to be taken into consideration and a necessity to have discussions with other parties. For this reason we did not make a hasty statement."

"We have just returned from the Javits Center, where we had a meeting with their top management. We learned that the New York City Mayor's Office of Emergency Management and the Federal Emergency Management Agency (FEMA) have taken over large portions of the Javits Center for coordinating emergency services. We also learned that FEMA will have complete control of these spaces and any others that they need, for an undetermined period. This obviously makes holding the event as planned impossible. However, we were able to reschedule the convention rather than just cancel it. Most of the people who contacted us hoped that this would be the solution.

"The new dates will be Friday, Nov. 30 to Monday, Dec. 3, with the same exhibit, demo, and conference space as would have been used next week."

"We at the Audio Engineering Society would like to thank all of you who took the time and trouble to inquire about the safety of the staff here in the New York office and to wish us well and give us your support. This was much appreciated."

"Lastly, at this sad time, we would like to spare a thought for those who have had relatives so much more severely disrupted than any of us. We were, and are, very sensitive to their feelings. Let us hope that we can look forward to better times ahead."
BY CHRISTOPHER WALSH
NEW YORK—At the upcoming 111th Audio Engineering Society Convention (Nov. 30-Dec. 3), AES student members from around the world will have the opportunity to learn firsthand about mentoring opportunities in the audio industry.

A panel titled "Building Your Career Via Mentoring" and tentatively set for Nov. 30 from 4 to 5:30 p.m. will be moderated by Keith Hatschek, president of marketing and public-relations agency Keith Hatschek & Associates and author of the recent book How to Get a Job in the Music and Recording Industry. The panel will discuss the benefits of mentor relationships and practical strategies to develop a network of industry contacts via mentors.

Panelists for "Building Your Career Via Mentoring" are Rhonda Wilson of Meridian Audio; Theresa Leonard, the Banff Centre; and Steve Davis, Crawford Audio.

Continuing to build on the theme of mentoring, during the afternoons of Saturday (Dec. 1) and Sunday (Dec. 2), the AES will offer student members the opportunity to participate in a one-on-one mentor session with leading audio professionals from a variety of fields. Student sign-ups for these one-on-one sessions will be on a first-come, first-served basis until the available mentor appointments are filled. "Amidst the general chaos that pervades most conventions," Hatschek says, "I'm pleased that a number of leading professionals have agreed to volunteer either as panelists for the Friday panel or the Saturday and Sunday one-on-one mentor sessions. Facetime with top audio practitioners from a variety of fields is the surest means for students to learn what skills and resources they will need to get their audio career rolling."

The panel on Friday is being presented by the AES Education Committee, in association with the AES Women in Audio Committee and the Society of Professional Audio Recording Services (SPARS). The Women in Audio Committee is coordinating the one-on-one mentoring sessions held Saturday and Sunday with assistance from Hatschek.

Hatschek adds, "Robin Gheseling, the vice chair of Women in Audio, is also doing tremendous work rounding up volunteer mentors."

The AES has a long history of focusing on education, and students are present in large numbers at the annual convention. Given the forces of continued consolidation in the music industry, the current, uncertain economic outlook, and the astonishing pace of technological advances in professional audio, the panels and mentoring sessions at this year's 111th AES Convention are especially important.

SEPTEMBER 22, 2001

Production Credits

BILLBOARD'S NO. 1 SINGLES (SEPTEMBER 15, 2001)

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<td>WHERE THE PARTY AT Jagged Edge (Featuring Naughty!) Tyrese, R. T. Kelly (DreamWorks)</td>
<td>I'M JUST TALKIN' ABOUT TONIGHT Toby Keith (Saw &amp; Tell) Via Log</td>
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Rockin' Grundman Mastering. Michael Jackson's "You Rock My World" was mastered at Bernie Grundman Mastering in Hollywood, Calif. Pictured at the sessions, from left, are programmer/engineer Stuart Brawley, mastering engineer Brian "Big Bass" Gardner, Neva Swedien, and chief recording engineer/assistant engineer Bruce Swedien. (Photo: David Goggin)

Buffet at Emerald. Jimmy Buffett recently visited Nashville's Emerald Entertainment Group recording, mixing, and mastering complex. Pictured during the session (in Studio Six) are, from left, producer Russ Titelman, engineer Dave O'Donnell, and Emerald assistant engineer Scott Kidd.

Conway Plug in Neve. Conway Recording Studios in Hollywood, Calif., has installed a 72-channel Neve 8028 analog console in Studio A. Pictured at the 8028 board are, from left, Conway co-owner Buddy lhundo and studio manager Alyssa Romano.
Elliot Scheiner:
Producing Hit Music for 33 1/3 Years
Elliot Scheiner 33 1/3 Years

Still In The Mix

After more than three decades in the studio—from the early days of Van Morrison to Steely Dan’s Grammy-winning Two Against Nature—Elliot Scheiner continues to make hits.

BY CHRISTOPHER WALSH

I

n April 2001, listening intently to a lead vocal, transmitted from 32-year-old reels of multitrack tape to hard-disk recorders and spirited to Presence Studios in Westport, Conn., Elliot Scheiner is carefully creating a 5.1-channel mix of Moondance, Van Morris-
on’s sublime masterpiece. Sturring in its revelation, the songs that comprise Moondance, when heard from six discrete sources, sound as if Morrison and the players accompanying his muse are right there in Studio A.

It started in 1969, when the young Morrison was booked at New York’s A&R Studios to record the follow-up to his groundbreaking Astral Weeks. The engineers for this new project: Tony May, Shelly Yakus, Steve Friedman and Elliot Scheiner, who would also mix the album.

More than 30 years have passed, and Elliot Scheiner from Canarsie, Brooklyn—whose engineering chops have been taken from New York City to the world’s elite studios, from recording jingles to mixing musical statements that are indelibly stamped on the collective consciousness—is once again mixing Van Morrison’s unique rhythm-and-blues-by-way-of-Belfast recordings for Warner Bros. This time, however, he is deeply concentrating on the placement of instruments in a 5.1 array for release on the DVD Audio format, a new paradigm for which he is a strong advocate.

With the stereo release as a sole point of reference, hearing the 24-bit/96kHz audio from the hard-disk recorder delivered through five speakers and a subwoofer, is an experience that approaches religious: Morrison’s soulful exaltations and the playful but spirited hand around him are brought to life in a way heretofore unknown—except, of course, by those who were there at its recording.

TAKING IT FROM THE TOP

In 1967, Scheiner began working at A&R, producer Phil Ramone’s storied facility and the site of countless recordings of rock ’n’ roll music’s classic era. With no prior experience, Scheiner was on his own, by his recollection, after four weeks of working at A&R’s various locations—112 West 48th St., which later moved further west to No. 322, and 799 7th Ave.

“The main facility was on West 48th Street,” Scheiner recalls, “right next to a bar where all the musicians hung out called Jim & Andy’s. A&R had a direct line from the lobby area down to the bar. You could just pick up a phone—if a guy didn’t show or got sick, you’d call. Is there a sax player down there? There were always musicians there. It was great to hang there. And right next to Jim & Andy’s was the original Manny’s, in the old building.”

With all manner of projects booked at A&R—a brisk commercial music business, overflow from the major label’s in-house studios and album projects for indie labels like Roulette—Scheiner gained the experience and exposure that would soon earn him the acclaim of the industry and a standing attained by only a select few. After recording Moondance and Morrison’s next album, the gospel-tinged His Band and the Street Choir, Scheiner’s projects became high in quantity and growing in stature.

Parallel to his rising fortunes, the industry itself was growing lavishly. Budgets for album projects soared as rock assumed its role as the dominant force in the indus-

try, and recording equipment offered more and more tracks, allowing open-ended opportunity to overdub to perfection.

“Even in the late ’60s,” he recalls, “there were lots of overdubs going on, but they were machine overdubs. If you had a 4-track machine, and you put the drums on one track, the bass on one and guitars on the other two, you’d make a very quiet stereo mix of those four tracks over to another 4-track machine, then overdub on those two remaining tracks. The thought process that was put into it wasn’t that deep! You just got something that sounded good and said, ‘Let’s go.’ And that, really, was going to be the basis for the record; that became your main stereo. At the same time, it seemed pretty natural, but, in comparison to the way we make records now, nobody in their right minds would consider doing that!”

THAT ’70S DECADE

The ‘70s, Scheiner recalls, were a wild and frantic time in which enormous amounts were spent on record production (and the excessive reverbs that accompanied it). In addition to recording and/or mixing so much of the decade’s defining music—Steely Dan, the Eagles, The Godfather soundtrack, Olivia Newton-John, Jimmy Buffett—he also worked with heroes in various genres, such as the sessions with James Brown that produced “Kick Hero-
in.”

“Every approach to me is viable,” Scheiner states. “Every method of creating music is fine, if it gets the job done.”

James Brown was about as nice as anybody could be. Basically, he had two four-bar figures for this one song. He actually went in the studio while they were recording and told them when he wanted them to play that particular four-bar figure. He held up one finger; then two fingers.

The track came out great, but it was a different way of doing things. There were no charts: this wasn’t a rock’n’roll band with no charts, it was a big band with no charts! This was pretty different, but it was a really wonderful experience.”

Scheiner’s Steely Dan affiliation extended beyond 1979’s Gaucho, including Fagen’s 1982 solo effort, The Nightfly, and, much later, Two Against Nature, which would earn him a fifth Grammy (his first was for Aja). In between, the now hugely in-demand engineer and producer was adding to a discography that resides in the pantheon of recording professionals. As a producer, he scored in 1986 with Bruce Hornsby’s debut, The Way It Is. Shortly before that, a propitious circumstance would lead to several watershed events.

“I was, and still am, managed by the Fitzgerald Hartley Company,” Scheiner explains, and so was Glenn Frey. “Glenn was on tour at the time, and had done this cut for Miami Vice, ‘You Belong to the City.’ I don’t think he was happy with the way the mix turned out. My manager called and said, ‘Glenn’s going to be in New York; can you mix this on Sunday?’ That was the beginning of the relationship, which proved enormous for me. It opened a lot of doors, and Glenn and I had a great relationship from that point on.”

Scheiner would go on to produce and engineer several of the ex-Eagle’s recordings. When the band reunited in the 1990s, the resulting Hell Freezes Over proved to be his introduction to a whole new direction in music mixing. Digital-technology company DTS, a pioneer in multichannel audio, was encoding CDs with 5.1 mixes of popular titles, and Scheiner got the call to create a 5.1 mix for the Eagles’ new album. Like the Eagles reunion itself, the multichannel release of Hell Freezes Over was an auspicious event, the first of a burgeoning list of multichannel mixes for Scheiner.

“When I heard the whole 5.1 concept for the first time, it blew my mind,” he recalls. “It wasn’t like quant; it was all very discrete. The thought of being able to create a new environment for music—a whole fresh, new approach, really energized me.”

JOYS OF CONTINUED SUCCESS

Scheiner’s work schedule now demonstrates a strong emphasis on Surround mixing. In addition to the 5.1 mixes he has created—the Eagles’ Hotel California, Sting’s Brand New Day, Fleetwood Mac’s The Dance, Steely Dan’s Two Against Nature and the aforementioned Moondance, among them—he is a consultant on DVD Audio to the Warner Music Group, to date the sole major to release titles in the format. Projects are not all catalog revisions: In addition to Two Against Nature, he mixed R.E.M.’s Live that a Night Record Plant in Hollywood prior to that album’s stereo release. Upcoming DVD Audio releases that will benefit from his expertise include, he confides, the Doobie Brothers’ The Captain and Me and Queen’s 1 Night at the Opera, featuring “Bohemian Rhapsody.” “That,” says Scheiner, “is truly going to be a mind-blower.”

While Scheiner’s work is ongoing, current projects provide a survey of a career marked by excellence, of both the sonic and creative varieties. His exquisite Surround mixes are supervised entirely by both the engineer and listener, while his resume, punctuated throughout by music that stands up through the decades, is supplemented by everything from over-the-top rock’n’roll to polished jazz. In the latter category, Scheiner recently produced, recorded and mixed Sing! Sing! Sing! by the Grammy-winning New York Voices. Often working at Presence Studios in Connecticut and Capitol Studios in Hollywood (when he is on the West Coast), Scheiner also travels to Nashville to produce the audio for the Country Music Awards. On top of it all, he is a visiting professor at the Berklee College of Music in Boston. “Whenever they ask me,” he says, “I’m there in a heartbeat. It’s one of the best environments I’ve come across for learning our part of the industry—and music. I love that place!”

For his recent studio success, the Berklee professor credits Elliot Scheiner, the Fitzgerald Hartley Company, the management firm that brought him together with Glenn Frey, as a contributor to the success he enjoys today. “I’ve been with them since 1981,” he notes. “They’ve really been wonderful for me. They’ve helped me in every way, in terms of what I’ve done.”

A winning team, clockwise from top left: engineer Roger Nichols, engineer Dave Russell, Scheiner, Walter Becker and Donald Fagen.
CONGRATULATIONS, ELLIOT!
33 1/3 YEARS IN THE BIZ

We're proud to have been there for 20 years without a skip.

The Fitzgerald Hartley Co
34 North Palm Street, Suite 100, Ventura, California 93001
1908 Wedgewood Avenue, Nashville, Tennessee 37212
When did you know that you wanted to be in the music business?
I knew pretty early on. My uncle, Chauncey Welsh, is, to this
day, a trombone player, a studio player. He got me into music
more than anybody else. He took me to a recording session
when I was about 12 years old. I don’t even remember what it
was for—a jingle, I think. It was at the original A&R Studios.
Phil [Ramone] was the engineer. I had no thoughts at that time,
except that I was awestruck by what was going on.
I started playing drums, probably when I was about 11. I was
playing drums in a bunch of local bands—trying to make it
like everybody else—and just realized that it wasn’t going to
happen that way. So I wanted to do something else, and I
thought becoming an engineer was something I could really
get into. My uncle introduced me to Phil—I guess they were
sort of tight, they saw each other all the time—but it wasn’t
until I was about 20 that I actually got into engineering.
That seems an early age to make such a level-
headed decision about a career, especially a career in
the music business!
I was pretty focused on the one thing, because I definitely
didn’t want to be playing in bands anymore. Back then, it was
that routine of you make $25 a night to play in a club from 9
in the evening to 3 or 4 in the morning. You couldn’t even pay
your bar tab! You’ve got to remember the time period it was
too. The Vietnam War was happening. I was nervous about
dropping out of school and getting into a full-time job, but it
was what I really wanted to do.
What music were you into as a kid? What got you
interested in playing music?
As a kid, believe it or not, jazz and swing. My uncle was a
swing guy, so I was into a lot of the old big bands when I was
very young. But, eventually, it was the Beatles that overcame
everything. That was where my heart was, rock ‘n’ roll.
You started at A&R in 1967. Did you have any expe-
rience?
No experience whatsoever. Nothing. It was great the way
it worked back then. There were no freelance engineers;
Continued on page 44
Elliot

Thank You
We couldn't have done it without you.
Congratulations

the Eagles  Hell Freezes Over  The Millennium Concert (Selected Works 1972-1999)
CONGRATULATIONS ELLIOT ON YOUR 33 1/3 YEAR ANNIVERSARY FROM THE CREW AT REMOTE RECORDING SERVICES.

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After two years of mixing various projects in the different 5.1 formats, it is my opinion that DTS offers the highest fidelity and the most accurate discrete placement for all channels.

— Elliot Scheiner

Elliot Scheiner is a Grammy Award-winning producer and engineer. Over the past few years, he has become involved in surround sound re-mixing. His most recent multi-channel projects include Steely Dan, The Eagles, John Fogerty, Toy Matinee and Fleetwood Mac.
Congratulations
on your
1st
33 1/3 years

Your friends at The Hit Factory

Congratulations to
Elliot Scheiner on his
remarkable, enduring
and endearing career.

With Love, Gary Belz and family

House of Blues Studios
• Memphis

House of Blues Studios
• Encino

East Iris Studios
• Nashville

Ocean Way Nashville

Elliot, Thanks for all your
great work on
SSL consoles.

Solid State Logic
www.solid-state-logic.com

Elliot’s talents are endless, and he is as great a producer as you could ever hope to employ.
—Irving Azoff

I’ve worked with them all, and Elliot “Creep- hus” Scheiner is the best. I really love the guy.
—Steve Lukather, guitarist/singer for Toto

We first met Elliot in 1969 at A&R studios. We were cutting tracks with Jay and the Americans, which he was working on. Steely Dan’s first tracking with Elliot was around 1975 or 1976, The Royal Scam. Over the years, we’ve worked with him on a number of our albums. Aside from The Royal Scam, he tracked and mixed Aja, Gaucho, Donald’s solo album The Nightfly and Two Against Nature. He’s done a lot of stuff for us, and he’s wonderful to work with. He has a great and unwavering sense of what sounds good. He always gets the sound he wants. And, on top of that, his jeans always have a great fit.
—Walter Becker & Donald Fagen, Steely Dan

Q&A
Continued from page 44

a record, but I was making a record with a big-name band. Amidst the big sessions at A&R, in came Van Morrison in 1969...

Yeah, Bert Berns signed him to Bang Records, and the first record had “Brown Eyed Girl” on it. I’m not sure how Van got to A&R. I don’t know what the connection was, except that we used to do a fair amount of Warner Bros. work. When Van came to A&R, he had already recorded the title track somewhere else—“Moondance” was the only cut that wasn’t recorded at A&R. He ended up working with four engineers at A&R: myself, Tony May (who did most of the tracking), Shelly Yakus and Steve Friedman. I think I did about three tracks, but I ended up mixing the entire record. By the time I started tracking with Van, we had developed some kind of relationship. So I ended up finishing it.

During the 5.1 mix of Moondance, you recalled the original sessions as being one of the most pleasant expe- riences of your life.

It was a great experience, the music was so wonderful. The vocal performances on “And It Stoned Me,” “Into the Mystic” and “Crazy Love” are killer! Those vocals are so R&B-influenced, you could tell that’s what he listened to. I didn’t know that much about Van at that time in my career, but he was a fairly well-known artist. There were so many name artists coming into the studio at that time. Generally, the attitude was whoever booked you first, that’s who you were working with. It wasn’t a sense of developing a relationship, because you were employed by the studio, and the studio basically told you who you were working with. You’d go down before you left that day and get the schedule for the next day, and you had very little control. You ended up trying to establish relationships so that people would request you, so you determined your own destiny a little bit.

How did you come to work outside of New York? I’d done some jingles outside of New York. I was actually being hired by advertising agencies to go everywhere to record, but my first real project outside of the city was Steely Dan. I had done a Félix Capriotti record that they heard, and I guess they really liked the sound of it. I got a call from [producer] Gary Katz, who I had known from...
YOU CAN'T ACTUALLY HEAR THE DVD-A THAT ELLIOT IS ENJOYING RIGHT NOW, (IT'LL BE A SHORT WHILE BEFORE HE FIGURES OUT HOW TO GET THAT ACROSS IN A PRINT AD), BUT AS ONE OF THE PREMIER EXPERTS IN THE 5.1 SURROUND SOUND FORMAT WE'RE SURE HE'D SAY IT'S FREAKIN' AWESOME!

CONGRATULATIONS TO ELLIOT SCHEINER FROM ALL AT WEA ON YOUR 33⅓ ANNIVERSARY IN THE MUSIC BUSINESS.

FROM STEELY DAN TO ARETHA FRANKLIN...THE EAGLES TO STREISAND...33⅓ TO 5.1...

ELLIO T, YOU ARE A MUSIC MAN FOR ALL SEASONS AND WE ARE SO VERY PROUD THAT YOU ARE A MEMBER OF OUR RECORDING ACADEMY' FAMILY.

CONGRATULATIONS FROM ALL OF US AT THE ACADEMY'S PRODUCERS & ENGINEERS WING.

XXOO MICHAEL
Elliot Scheiner

33 1/3 Years

All engineers should be measured against Elliot. I’ve known him for a long time. They just don’t get any better.

And to top it off, he’s a warmhearted guy. When I met my wife, and we decided to go to the Caribbean on vacation, Elliot asked, “Is this a special relationship?” And I said, “Yes.” So he gave me the name of a place on St. Martin, and that started off my relationship with my wife.

When I won the Grammy for Tojo IV, he was nominated as well. He came up to me and said, “If I had to lose to anybody, I’m glad it was you.” And this year, when Elliot won his Grammy for engineering, he thanked me. He’s a close, special friend.

—Al Schmitt, producer/engineer

Q&A
Continued from page 46

years before, and Walter Becker and Donald Fagen as well. We had all worked with Jay & the Americans—I was engineering those records—and Becker and Fagen were in the band. In fact, I think they did some arrangements on some of the records. That was our original connection. Then they split and went out to L.A. and became famous. Gary called me and asked me to do some tracking in L.A. with them. That was for The Royal Scam.

You also worked with them on Gaucho, Aja and Two Against Nature. By the time of The Royal Scam, the business—and rock recording projects—had become such huge productions. Whereas the Van Morrison albums were 8-track sessions essentially recorded live, now you had 24-track machines at your disposal, and albums were taking months to complete.

You’re right in that the whole thing was 8-track and we pretty much recorded live, whereas, as the multitracks started to get deeper and deeper, there was more room. Everything was becoming more sophisticated; there were more vocal booths, there was better isolation. So we were able to say, “We don’t need to do this now” or “That’s not good, we’ll replace it.” But I don’t think everybody was taking that long. With Steely, it would take a year, but they were perfectionists. They didn’t care how much money they spent; they didn’t care how much money they made. At least that’s the impression that was given. They were more concerned about the quality of their record. Whatever it took, that’s what they were going to do.

That wasn’t the case before. When I first started, I watched Phil make records live to 2-track. My first introduction to records with him was the Burt Bacharach stuff with Dionne Warwick. Those were 4-track dates, but they were live. Everybody was in the room. The entire rhythm

Continued on page 50
Dear E.

Thanks for Twiddlin' Our Knobs.
You're the Greatest!

Love,
The Boys of ToTo

---

Dear Ell's:
Aside from being a good friend, you are one of the greatest mixers I have had the pleasure of working with ... and that's during & after the mosaic period.
Love,

Tommy LiPuma
The Verve Music Group
Elliot Scheiner
33 1/3 Years

Elliot is as extremely talented as he is lovely to work with—a perfectionist who makes it all look so easy!
—Olivia Newton-John

We met when doing Woodstock in 1994. There were a handful of engineers that recorded and mixed the broadcast. It was like being in a war together; it was intense. Most of the time, engineers and producers work on their own or with musicians; we never see each other. Working side by side with Elliot at Woodstock was really the best. Elliot, remember SES!

Everything he does has a certain integrity about it. He’s always reaching to do the best he can do. He’s a real honest guy and not afraid to tell you what he thinks. You’ve got to love having friends like that. It’s a profession where we can be very selfish because we’ve been on our own; it’s either sink or swim. Elliot’s never been that way. As one of the founders of the Music Producers Guild, Elliot was instrumental in making things work because he cares about other people.

—Ed Cherney, producer/engineer

Q&A
Continued from page 48

section would be on one channel, the strings and horns on another, Dionne on a third, and the background on a fourth. But that’s what it was at that time, and everybody was in their state of mind where you knew everybody had to get it right. Or, if you didn’t, you’d do an insert and edit it. But there wasn’t much in the way of overdubs.

You also began to work with Jimmy Buffett around the time of Aja...

Literally, the morning after I won my first Grammy—for Aja—I got a message from my office that Norbert Putnam was looking for me. I didn’t know too much about him, but I knew that he was a producer from Nashville. When I called him back, he said, “I’m producing a Jimmy Buffett record; we’d really like you to mix it.” I said, “OK,” and he asked what I charged. I said, “Gee, I don’t know. I just won a Grammy…” Everything changed that day. Everything was a little better than it was the day before.

This was 1978, and You Had to Be There?
Yeah. Those were the extravagant days of record making. Norbert had said, “Jimmy and I want to mix it in England,” for whatever reason, probably just to be in London. “We’re going to take the QE2 over. Would you like to go with us, or would you prefer to take the Concorde?” Life back then was fairly decadent, in that respect. I remember, even when I was working with Steely, when they’d fly me out to L.A. to do records, I’d stay at the Beverly Hills Hotel. I would have a Mercedes to drive. Life was good!

How was the London mix experience?
It’s funny, because it didn’t take very long to mix the record. I mixed it at AIR. I think they showed up on the first day and wanted to hear what direction I’d taken this live record. Norbert and Jimmy said, “Great, just go ahead.” I ended up mixing the record, and they came back at the end of it and said, “Is it done? Let’s celebrate!” I remember going to some very, very elegant restaurant that night with Jimmy and Norbert and a bunch of other people. At the time, I hadn’t even seen restaurants like that—you know, thousand-dollar bottles of wine, that’s...
A Friend

The Coolest Talent

Love

Phil and Karen

Congratulations Elliot on the many accomplishments throughout your successful career.
what was going on. That’s what life was back then. It was a very, very great experience for me.

In the ’80s, the CD was introduced as a new consumer format. How else was the music business changing?

Budgets became very important to a lot of artists. To this day, to the artists who sell enormous amounts of records, there are no budget restrictions. But, in the ’70s, it seemed as if the budgets were higher. The record companies were taking more chances on younger, newer artists. They didn’t seem to care about the money; they were more concerned about developing the artist, trying to establish a career for somebody who was going to sell a lot of records over the next 10 or 15 years.

As the title suggests, Hell Freezes Over was a pretty big event. Along with the Eagles reunion, the Rolling Stones and Pink Floyd toured that summer, and throughout the decade a lot of classic bands went out on the road again.

I have to believe that none of them felt it was over, and obviously it wasn’t. All those bands play great and played great at the time. And people who had never seen them got a chance to.

Hell Freezes Over was also your introduction to 5.1 mixing, which is beginning to take off with music on DVD and Super Audio CD. How did you get interested in Surround Sound?

My knowledge of Surround Sound was quad—that’s all I’d known from the ’70s. Then I got a call from Rory Kaplan at DTS to do Hell Freezes Over in 5.1. I said, “What’s that?” It was a learning experience for me. Those guys [DTS] taught me what 5.1 was. I heard a couple of pieces that had been done by other guys; there were only two or three pieces available that I knew of at the time. So it was really an experiment to me, figuring out what this new arena was.

Obviously, that had an impact—you’ve done quite a lot of Surround mixes of both catalog and new material. What was it like mixing R.E.M.’s Reveal, new tracks that you had not originally recorded?

That was great. It’s great to be able to work on a record that hadn’t been released. I think the single had just been released when we were doing the 5.1, so there’s no preconceived notions of how this should be. They were very open; nobody had any restrictions on me. They just said, “Go do it.” They ended up loving it.

By doing a 5.1 mix of something you had mixed originally in stereo, do you find that the options available are so great that you’re initially at a loss?

It’s not that you’re at a loss, you were there. I think it was “Crazy Love” [from Moondance] where I had done something completely different. I put the drums in the rear speakers. I thought about doing that right from the onset, that this would be an interesting approach to have the drums in the rear and really just leave the front open for Van and the guitars. I was afraid to do that: Van wasn’t there, and I was worried about how he might react. Not having Van there, I tried to be a little more conservative about it. But, on that one cut, I did step out and put the drums in the rear. That was the best thing on the record for me. I really loved that experience.

Do you foresee everything eventually moving into this realm?

I know that some of the Beatles cuts have been mixed in 5.1 [for the Yellow Submarine DVD], and Hendrix has been mixed in 5.1 [the Isle of Wight and Berkeley concerts from 1970, remixed by Eddie Kramer]. I would love to hear Zeppelin in 5.1. I don’t think that’s happened yet. There might be one Floyd record out in 5.1—I would think The Wall in 5.1 would be outstanding [The Wall is currently available on DVD Video]. Yeah, I have to believe that everything is going to go to 5.1. I saw a commercial on TV the other day for Lexus which was advertising and boasting about its “signature-designed 5.1 Surround system.” And I think we all know once it’s in there, it’s over.

Do you still play the drums?

No, not anymore. I try and beat them a little bit when the kid’s got his guitar out, but I don’t really, really play. My love of music is as strong as it ever was, though, probably more so now. I can appreciate so much more from the years that I’ve spent making music.
Hard Times For Dutch Labels

Consumer Spending Slumps, Copying On The Rise, Says NVPI

BY ROBERT HEEG
HILVERSUM, the Netherlands— Dutch music industry body NVPI has published its figures for the first six months of 2001, and the news from the world’s 12th-biggest music market is far from good.
The body, the Netherlands’ affiliate of the International Federation of the Phonographic Industry, says that on average, Dutch con- sumers spent 10% less on recorded music in the first half of 2001 compared with the same period in 2000. Album sales were down 6% in unit terms, while CD-singles fared even worse, with a 20% drop. The singles slump continues last year’s trend, but album sales had improved in the first six months of 2000, when they rose 8% compared with 1999.
On the whole, 2.7 million singles were sold during the period, against 3.4 million in the same period last year. Some 18.6 million albums were sold, against 20.8 million in 2000. According to NVPI, the total value of recorded music sales at retail prices was 522.5 million guilders ($238 million) in the first half of 2000.

Fatality Forces Change At Oz’s Big Day Out

‘Safety is a global issue—it is affecting festivals around the world.’

—VIVIAN LEES
CREATIVE ENTERTAINMENT

BY CHRISTIE ELIEZER
SYDNEY—Promoter Creative Entertain- ment has initiated 12 changes in its security procedures for next year’s Big Day Out touring festival. The changes come in the wake of the death of a teenage girl during the Sydney show of the January tour (Billboard, Feb. 10).
The moves include increasing security staffers from 430 to 500, handing out water and free sunblock on entry, and having a team of vol- unteers on hand to help monitor the crowd and distribute water. Audiences will be restricted to 15,000.
The major physical change for next January’s tour will see the installa- tion of a D-shaped barricade in front of the two adjoining main stages. Alco- hol and crowd-surfing will be banned within the ‘D’ area.
The barricade shape is designed to prevent an uncomfortable crowd surge, thought to have been a factor in the death of Jessica Michailik Jan. 26 at the Sydney Showground venue. The 15-year-old was in the stage front mossip during Limp Bizkit’s headlining performance when she suffered a heart attack. She died five days later in hospital. Bizkit later insisted that it had asked for more security barriers but that Creative Entertainment had refused. The band immediately pulled out of the tour—which continued for another three dates—and returned to the U.S.
The teenager’s death was the first fatality for Big Day Out, which began as a Sydney-only event in 1991 with a 9,000 strong audience and is now a six-stop tour—including a date in Auckland, New Zealand—drawing a total audience of 250,000. It is now recognized as a major marketing tool for record labels, in particular for launching new and alternative acts.
Organizers Ken West and Vivian Lees (partners in Creative Entertain- ment) had contemplated canceling the 2002 event. “We took the tragedy personally,” Lees says. “Jessica was a perfect sample of our audience. She loved the festival, saved up for it all year, and went with her friends intend- ing to have a good time. That she died at what was a fun event led to a lot of soul searching from us.” A survey of Big Day Out patrons on its bigdayout.com.au Web site regarding the future of the festival drew 18,000 responses and an overwhelming vote that the festival should continue—with security changes. Creative Entertain- ment announced a British crowd control analyst and organizers of Japanese and European festivals. Lees says, “Safety is a global issue—it is affecting festivals around the world.”

Zomba Hands Ruiz-Davila
New Scandinavian Role

BY KAI R. LOTHUS
OSLO—Zomba Records is re- aligning its Scandinavian operations under one man: Kenneth Ruiz- Davila, who has been named GM for the region and managing director of Zomba’s Swedish affiliate.
On Monday, Sept. 3, Ruiz-Davila traded his GM stripes at Zomba Records in Norway for the twin jobs, based in Stockholm. The Scandinavian GM role had become vacant the preceding week when the incumbent Magnus Bohman abruptly resigned (Billboard Bulletin, Sept. 5). The Swedish managing di- rector role is a newly created post.
Zomba’s London-based international record group manag- ing director Stuart Watson describes Bohman’s unexpected de- parture as “the sur- prise of our lives. We realized we had a move quite quickly, giving an internal promotion rather than bringing in someone from the outside. Record company teams in Sweden are very much team players, so we didn’t want to rock the boat by bringing in an outsider.”
Four-and-a-half years after leaving his position as an adver- tising sales representative at Sweden’s Supraphon, Ruiz-Davila says he needed “a real break,” due to a loss of motivation. He explains, “It just wouldn’t have been fair to Zomba if I con- tinued to have my focus elsewhere [other than on work per- formance].” Although he wants to take up to four months off, Bohman says he is already in talks with three media or music-related companies about new positions. He adds that he had been pondering his resignation for the past six months.
The arrival of Ruiz-Davila means that for the first time Zomba has united all its Scandinavian compa- nies under one manager. Bohman’s responsibilities as Scandinavian GM had included overseeing the day-to-day running of Zomba’s Swedish and Finnish operations. He also has a local- area position as Scandinavian GM, to whom Ruiz-Davila reports, oversees Nor- way and Denmark.
Industry sources contend that Bohman took Zomba through an enormously demanding period. especially in light of the successful joint venture deal with the Stock- holm-based hit factory Cheiron, which closed its doors last December and forced Zomba to look for alternative ways to seek revenue.
Of Zomba’s need to compensate for the Cheiron shutdown, Wat- son says, “We need to remain very focused and take a very serious and qualitative approach to TV marketing. In the near future, we can consider getting into local A&R, but right now it’s about consolidation, getting more acts into Scan- dinavia, and treating it as a total package.”
If TV advertising is Zomba’s primary strategy to sell more re- cords in Scandinavia, then Ruiz-Davila is certainly the perfect man for his job. Be- fore he joined Zomba in Oslo last year as marketing manager (later promo- gating GM), he was TV marketing manager at EMG Norway and was previously key account manager at Levi Strauss Norway.
Ruiz-Davila says, “With Zomba’s global expansion stra- tegy, which has seen the number of offices going from six or seven to over 20, we need to increase our focus on breaking new artists in the Scandinavian territories.” He cites such emerging acts as the U.K.’s Jason Downes and U.S. group Nivea. He also expects to be focusing on Backstreet Boys—its current 22 release, Greatest Hits—Chap- ter One—and the new Britney Spears album, due Nov. 5.
Ruiz-Davila notes, “Although there are cultural differences between each country which require releases to be handled differ- ently, there is obviously some synergy, in terms of [marketing and promotion] costs and timing.”

“What is a Sweden is a more interna- tionally oriented market than Norway, with more marketing opportun- ities,” he continues. “There are also several complex industry issues, So I’m going to start off by keeping my eyes and ears open.”
Zomba in Scandinavia has a total of 16 staff, split between offices in Norway, Denmark, and Sweden. It has no office in Fin- land, where repertoire is licensed to EMI. Zomba has a sales and dis- tribution arrangement throughout Scandinavia with Virgin.
## Japan

** Singles **

<table>
<thead>
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<th>Title</th>
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<td>EMI</td>
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<td>2</td>
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<td>KUKU</td>
<td>BANG YOUNG-HEE</td>
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<tr>
<td>3</td>
<td>LOVE NAMIDARO</td>
<td>AMOKU</td>
<td>JUMP</td>
</tr>
<tr>
<td>4</td>
<td>SECRET BASE</td>
<td>DAI</td>
<td>SONY</td>
</tr>
<tr>
<td>5</td>
<td>YASASIKU</td>
<td>L&amp;A</td>
<td>EMI</td>
</tr>
<tr>
<td>6</td>
<td>16x19</td>
<td>BEATKU</td>
<td>JUMP</td>
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<tr>
<td>7</td>
<td>16x19</td>
<td>BLIND ME TO YOUR BEAUTY</td>
<td>JUMP</td>
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** Albums **

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<td>3</td>
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<td>AMOUR</td>
<td>ME GUSTAS TU</td>
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<td>UP &amp; DOWN</td>
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** Albums **

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## CANADA

** Singles **

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<td>EMI</td>
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<td>ELEVATION</td>
<td>HIM</td>
<td>SONY</td>
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<td>WHAT IT FEELS LIKE FOR A GIRL</td>
<td>MICK JAGGER</td>
<td>SONY</td>
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<td>KID</td>
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<td>SONY</td>
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<td>ELEVATION</td>
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## SPAIN

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## AUSTRALIA

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## ITALY

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**COMMON CURRENCY**

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

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**ARISTAS**

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**MUSICAL PEN-PALS:** Andy Cox, a founder member of ‘80s favorites the Beat and Fine Young Cannibals, has formed the duo Cribbi with Japanese singer Yukiari Fuji. The duo’s Volume was released Sept. 10 on Fidelia (fidelia.com), a label run by Cox and a handful of friends as a cooperative. Via a combination of new technology and old-fashioned communication, it was made with a total cost of only £500 ($729). The duo played a series of U.K. dates in September and October, including an appearance at the In the City trade fest Oct. 1 in Manchester. “We had one weekend working together in London, then I flew back to Tokyo,” Cox says. “All the lyrics were basically [done] by e-mail, and the music was sent across the continents. She’d send over an idea on casette. In turn I’d e-mail it onto the computer. Do people still have pen-pals? It was a bit like that.”

**PAUL SEXTON**

**CZECH RETHINK:** Plans to take the Czech Republic’s “first lady of pop” Helena Vondráckova to a new, youthful audience in Poland (Billboard, Sept. 9) have been redrawn, thanks to the imminent arrival of her new Universal album, 2002. Universal Czech Republic public international product manager Veronika Hnykova tells Billboard, “Helena has a new and better album coming up, so Universal is now negotiating its release for Poland and Russia. After the success of Vodopad, Helena’s regained loads of energy, and you can hear that on the new album.” 2001 is Out Oct. 1 in the Czech Republic and Slovakia; lead single “Nekde jinde, Nekdy jinde” has already been serviced to radio.

**MARK ANDRESS**

**BLACK METAL:** Norwegian black-metal band Satyricon traveled from its home base in Norway to PUK Studios in Copenhagen to record its first album for EMI. It marks the first time a major label in Norway has entered the black-metal genre. Satyricon, which toured Europe with Pantera in 1999—in support of the group’s Rebel Extravaganza album—is one of the first signings by managing director Nils Heldal, who joined the company in June from public top 10 alternative radio station P3. Satyricon is among the best bands in the world playing this kind of dark and extreme music,” Heldal says. “Black metal is an exciting genre that is in constant evolution.” Satyricon’s previous recordings were licensed from the Moonfog label to Playground Music Scandinavia. EMI holds distribution rights for Scandianravia for as-yet-untitled upcoming album. Sigurd W. Stromgren. Satyricon lead vocalist/owner of Moonfog, says, “With Rebel Extravaganza, we were able to take black metal to a greater audience than other bands have managed. With signing with EMI, we hope to make a few more leaps.”

**KAI R. LOTHIS**
Age And Youth Gain European Platinum Plaudits From IFPI

BY PAUL SEXTON
LONDON—August's platinum players in Europe have a creative span that reaches from classic to cutting edge—or, more specifically, from Bob Marley to Björk, from Lionel Richie to Linkin Park.

Such is the mixed bag of certifications from the International Federation of the Phonographic Industry (IFPI) for album sales of 1 million units or more across Europe. The seven nominated titles feature both long-established and latter-day heroes. Top performer of the month, turning quintuple platinum as it registered its fifth million European sale, was Eminem's The Marshall Mathers LP (Interscope), extending its shelf life into a second year. The album reached its first million during August 2000 after being released in late-May that year.

Among its total of five nominations, the August's second-biggest achiever, with a soundtrack album that's almost seven years old, is the latest honor for NCA's Purple Plan, an album that went triple-platinum in the U.S. during a chart run of more than two years on The Billboard 200.

Warner Music International's entries in the platinum race came from leading names in acoustic and nu-rock styles. David Gray's White Ladder (IHT/East West) advanced to 2 million sales, shortly after a new TV campaign by the major helped the album to top the U.K. bestseller list for the first time in its 66th week on the official Chart Information Network listing here.

White Ladder is certificated six times platinum in Britain for shipments of 1.5 million units, while sales in Ireland—where it broke first—have now reached 300,000, according to IHT. It is an extraordinary figure for that market, representing 20-times platinum.

Linkin Park's Hybrid Theory (Warner Bros.) passed the 1 million mark in the latest IFPI rankings as the band prepared for a European tour starting Sept. 9 in Stockholm. The act is one of several U.S. nu-rockers—including Staind, Lifehouse, and Story of the Year—who have won mainstream acclaim in Europe. Much of Linkin Park's success has been in Germany and Austria, where Hybrid Theory has made it into the top 3.

While Björk enjoyed a 31-spot debut on the Music & Media European Top 100 Albums listing for the week ending Sept. 15 with her One Little Indian set Vespertine, it proved a disappointment in Europe. Much of Linkin Park's success has been in Germany and Austria, where Hybrid Theory has made it into the top 3.

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Down by the Riverside: IHV Media Group COO Brian McLoughlin (right) shares a joke with EMI Group chairman Eric Nicoli (left) and EMI Records Group U.K. and Eire president Tony Wadsworth (center) during EMI's annual sales conference at the Riverside complex in Hammersmith, west London on Sept. 4. (Universal/Island) follows a 31-week run on the Music & Media Pan-European chart, compared with a No. 62 debut and peak on The Billboard 200 in April. The European certification and chart action for Renaissance in markets such as Germany, France, Holland, and the U.K. are a reward for Richie's intensive promotions on European markets in recent years. Emphasizing his broad appeal, his five duties this month will include concerts in Cali (Italy) and Warsaw (Poland), before Sept. 22 performance in Hollywood with Kermit the Frog at MuppetFest, the 25th-anniversary celebration of TV favorite The Muppet Show.

Richie says, “I was off the road for so long, and I get a lot of my inspiration for writing from the people I’m performing in front of. After I do one world tour, I’m very clear on what I have to do next. I’ve lived a lot of stories from people telling me how they met, how they broke up, or whatever the case may be, and these are great stories to take home.”

Sonopress Expands In Asia

BY NAZIR HUSAIN
SINGAPORE—Sonopress, one of the world’s largest makers of CDs and DVDs, has boosted its presence in the Asia-Pacific region by opening a manufacturing plant in Singapore.

The company, a subsidiary of Bertelsmann’s media services arm, Arvato, has invested some $20 million in the plant’s launch, and plans to invest a similar amount over the next two to three years to double its output. Sonopress Asia Pacific CEO/managing director Wesley Lau says, “With this new facility in Singapore, we will expand our coverage into the other Asia region, as well as Australia.”

Sonopress, which already has a plant in Hong Kong, hopes that the Singapore facility at Woodlands will boost regional revenue from last year’s $40 million to between $150 million and $200 million over the next five years.

According to Arvato chief executive live Swienertz, “Our decision to set up a facility in Singapore is a sign of bigger things to come. The group is keen to engage our customers in the region more intensively by bringing our services closer to where their markets are.”

Sonopress plans a 2% market share in the CD replication business in Asia, a figure described by Swienertz as “too small.” The company, which plans a 10% share of the market by 2005, says Sonopress customers include Microsoft, Disney, IBM, and Hewlett-Packard.

PI Harvey’s Stories From the City, Stars From the Sea (Universal/Island) won the 10th annual Technics Mercury Music Prize for the best U.K./Irish album of the year in a ceremony at London’s Grosvenor House hotel Sept. 11. She is the first female artist to win the award.

Her album was chosen from a shortlist of 12—reduced to 11 when the eponymous album by Parlophone act Gorillaz was withdrawn shortly after the initial list was announced—by a panel drawn from the U.K.’s music media. National broadcaster Channel 4 was due to air highlights of the gala, which featured performances by nominees Elbow, Ed Harcourt, Tom McRae, Goldfrapp, and Susheela Raman Sept. 11.

LARS BRANDLE

Australia has jailed its first music pirate. Issa Zaybach, 44, was sentenced to three months in Melbourne Magistrates’ Court after pleading guilty to four charges of selling bootlegged music CDs at his store in Heidelberg, Melbourne. Investigators who raided his store last June seized illicit recordings by Madonna, U2, Eric Clapton, AC/DC, and the Bee Gees. Magistrate Lisa Hannan told Zaybach in court that she imposed a sentence “severe enough to deter others.” The custodial sentence was appealed by the Australian record industry’s Music Piracy Investigation Unit, which in the past has criticized the lenient fines handed out to pirates.

CHRISTIE ELIEZER

German’s Federal Ministry of Justice in Berlin has voiced its opposition to attempts by the record industry to incorporate anti-copying technology into CDs. The government is opposed to an across-the-board ban on copying, claiming that consumers must have the option of making small numbers of copies of purchased CDs for personal use. The government aims to draft a law to this effect, although sources suggest this will not be implemented before next spring. Any proposed change would have to be coordinated with the European Commission. Peter Zimbik, managing director of the German Phonographic Industry Ass’n., recently went on record to say that it is vital that reliable anti-copying mechanisms be introduced to CDs to safeguard artists’ livelihoods.

WOLFGANG SPARR

Glastonbury Festival organizer Michael Eavis confirms that Coldplay, Ash, Toploader, Reef, and Australian entertainer Rolf Harris will perform at the inaugural U.K. Farm Aid concert, set for Oct. 27 at the 50,000-capacity Cardiff Millennium Stadium in Wales. The one-day festival, unrelated to the U.S. event of the same name, aims to bring attention to, and raise money for, farmers whose livelihoods have been affected by the ongoing foot-and-mouth epidemic and other adverse conditions (Billboard Bulletin, May 29). Eavis projects that the event could raise £500,000 ($722,000). Five or six more key acts will be unveiled in the coming weeks.

LARS BRANDLE

The Avalanches, the Australian dance act whose debut album, Since I Left You (Modular Records), is due for an October U.S. release through London-Sire, heads the nominations for the Australian Record Industry Ass’n. (ARIA) Awards, to be held Oct. 3 in Sydney. The act is up for awards in the album, record, group, new artist, single, new artist album, and dance artist categories. Universal’s Powderfinger is named in eight categories: album, record, rock album, group, video, cover art, and highest-selling local single and album. Kylie Minogue (Mushroom) and Something For Kate (Sony) earned six nods each.

CHRISTIE ELIEZER

London-based Chrysalis Group has warned that it expects to post a £9.6 million ($14 million) loss for its financial year ending Aug. 31, mainly as a result of costs incurred by its new-media businesses. Following a review of that arm, the company had decided to concentrate its online activities on sports site Rivals.net. In the past year, Chrysalis has shuttered Web radio project Puremix (Billboard Bulletin, Feb. 27); it also understood to have written off its 35% stake in black music Web site Darkerthanblue. However, Chrysalis expects revenue in its radio business to increase 16.6% to £43.4 million ($63.3 million). Chrysalis’ annual financial results will be announced at the end of November.

LARS BRANDLE
**Munns says**—radio is being serviced with the opening track. “One for Me,” Munns adds that some radio shows are being targeted with the tracks that are considered most marketable. National AC station BBC Radio 2 is broadcasting two-hour specials around the time of the release—one on the Boomtown Rats, one on Gool’s solo years—and there will be an appearance on Parkinson, national TV chat show, BBC1’s most prestigious chat show, four days ahead of the album launch.

Geldof approached Gool, who was out of contract, after Brown heard that he was recording a self-financed album, “I talked with him about our thinking of dealing with name artists on a more specialized basis than possibly the majors can do at the moment,” Brown says. “BBC1 likely has the most prestige chat show, four days ahead of the album launch. Gool’s solo records since Live Aid and Live Aid in the ’80s, Geldof’s more recent exposure in the British press has been in his roles as adotcom millionaire, a radio presenter, and a jilted husband: his wife, Paula Yates, lost her battle with heroin, and Michael Hutchence, but died of a drug overdose some months after Hutchence’s suicide.

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Billboard spotlights J&R Music World’s 30 years in music retail with a special look at the key people and milestone achievements that have contributed to this industry leader’s phenomenal success.

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Certs For ’N Sync, Aaliyah Carey, Keys Earn August RIAA Awards

BY JILL PESSELMICK

LOS ANGELES—’N Sync’s latest live release, Celebrity, was a massive-selling certified gold, platinum, and five times platinum, according to the August certification issued by the Recording Industry Assn. of America (RIAA), while late R&B star Aaliyah’s self-titled Blackground/Virgin album was certified gold and platinum.

Rock acts Staind and Linkin Park earned triple-platinum honors for their respective projects Break the Cycle (Flip/Elektro) and Hybrid Theory (Warner Bros.). Alan Jackson’s Everything I Love (Arista Nashville) was certified triple platinum, while his 2008 release Linear, when Somebody Loves You, became his 10th platinum album. Jackson’s catalog now has been certified for sales of 27 million units, and all his albums have achieved platinum status or higher.

A newcomer Alicia Keys’ Songs in A Minor received a double-platinum award, as did Columbia artist Neil Diamond for The Christmas Album. Diamond earned a platinum honor for Hot August Night II and received his 36th gold album for his latest project, Three Chord Opera.

With the certification of Pink Floyd’s A Collection of Great Dance Songs (Columbia) for sales of 2 million units, the group has now reached cumulative sales of more than 70 million copies. Rock legends the Grateful Dead also picked up honors for their Warner Bros. projects American Beauty (double-platinum), Europe ’72 (platinum and double-platinum), What a Long Strange Trip It’s Been (gold and platinum), and Live Dead (gold). The band has earned a total of 16 gold, six platinum, and four multi-platinum awards.

Mariah Carey released her 16th gold single, as a solo artist and 18th overall for “Loverboy.” Her two collaborative golds were given to duets with Whitney Houston (“When You Believe”) and Luther Vandross (“Endless Love”).

First-time multi-platinum awards were granted to Lifehouse, Vertical Horizon, and comedian Steve Martin, while new gold honorees included Blu Cantrell, Jermaine Jackson, Irv Gotti, Craig David, Madonna, Don Ho, Sam Kinison, Gorillaz, and Rascal Flatts.

BY MATTHEW BENZ AND BRIAN GARRY

NEW YORK—In the latest signal of ongoing struggles for the music industry in a soft economy, consumer electronics giant Best Buy and Circuit City are reporting flat to declining CD sales in their fiscal second-quarter financial results.

Mixed quarterly results from the two companies come amid persistent concerns about consumer spending rates in the current environment. Best Buy reports that sales at its Musicland stores unit for the quarter that ended Sept. 1 declined 1% from the same period last year, to $400 million. Comparable-store sales fell 0.4%.

The retailer says that music sales improved from the preceding quarter but “remained modestly negative.” Partially offsetting declines in music product sales were DVD sales, which continued to “increase significantly,” benefiting from the growing installed base of DVD hardware, as well as strong new releases.

For the year to date, Musicland’s sales are down 4%, at $780 million. Comp-store sales are down 3.3%.

CIRCUIT CITY REPORTS

Rival Circuit City Stores reports comparable-store sales declined 19% to $2.04 billion from $2.51 billion in last year’s second quarter.

Weekly certification updates can be found at billboard.com.
Putumayo Guides Parents Through ‘Playground’

BY MOIRA MCCORMICK

CHICAGO—To attract more consumers to its children’s audio offerings, Putumayo World Music is targeting education-minded parents with a strategy the label has long used with schools and libraries.

Purveyors of children’s entertainment often market their products to educational institutions through curriculum packets. These may include a CD (or video) along with materials for teachers to help make students’ listening/viewing experiences more enlightening; pertinent information related to the recording, suggested classroom tie-in activities, etc., as well as playful and creative elements like coloring sheets.

Now, Putumayo has developed a curriculum guide aimed at the living room rather than the classroom.

Dan Storper, founder/CEO of the New York City-based label—an offshoot of the exotic Putumayo clothing line founded by Storper in 1975—says the first such product, designed for the label’s premier children’s release will be the re-release of the 1999 compilation World Playground, to be issued in November. That collection has already sold more than 100,000 units worldwide since its release; it contains Maru Chao’s international hit “Bongo Bong.” According to Storper, a regular teachers’ curriculum guide is currently available for World Playground, and it’s been very successful.”

Creating a unit specifically for consumers—repackaging and relabeling it as an activity guide for parents—involved a substantial price reduction as well. The upcoming World Playground Multicultural Activity Guide is $19.99.

Storper says the initial idea for a curriculum guide of any kind came from New York City schoolteacher Emi Gittelsohn, who now heads Putumayo’s education and outreach division. “She was using our world music CDs to teach kids about other cultures,” he says, “and she proposed doing a curriculum package.”

The package’s main components are a 24-page ‘kids’ passport’ and 52-page activity book/currency guide. The book contains information about each country covered, along with pictures that can be colored, cut out, and pasted into the passport. “Let’s say the country is Senegal,” Storper says. “There’s a picture of its flag and a shot of people playing native instruments.”

You learn about its capital, languages, music, landmarks, climate, food, sports, clothing, recreation, holidays— even what words that kids use for animal sounds there.”

Putumayo’s teachers’ guide contains the CD, 25-passports, the activity book, and a world map; the $19.99 consumer version encompasses the CD (set in a sleeve in the activity book), without Putumayo’s Digipak, and one passport.

Storper expects World Playground Multicultural Activity Guide to fare best at “bookstores and independent record stores.”

Borders Books & Music, which carries Putumayo’s recordings, expects to use the consumer curriculum guide as part of its semiannual Teachers Appreciation promotions, according to Drew Wampler, national events specialist for multimedia at the 360-store Borders chain. Wampler says Borders expects the new Putumayo product to appeal strongly to “parents who are home schoolers”—hence the strategy of including it in the Teachers Appreciation weekends, which involve “giveaways and discounted merchandise” to teachers and home schoolers.

Putumayo will advertise the new guide in regional parents’ publications around the country, as well as in educator-targeted magazines, with the bulk of ads scheduled for the fourth quarter.

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Declarations of Independents

by Chris Morris

THIS IS WEIRD: There are certain things you never expect to see, no matter how strange the music business gets. But we recently received word of what is likely to be the most unusual album to be issued this year. And, of course, only an indie would dare issue it.

On Oct. 30, Denver-based Animal World Recordings will release Better Than the Beatles, a tribute album devoted to the music of the Shaggs.

Those who aren’t regular readers of this column may require some background here. The Shaggs were the Fremont, N.H., sisters Dorothy, Betty, and Helen Wiggins, who, at the urging of their father, Austin, recorded a single album of their own arhythmic, uncertainly performed compositions, Philosophy of the World, in 1969.

The privately pressed album was rediscovered in the ’70s by hipsters like Frank Zappa (who actually declared that the Shaggs were “better than the Beatles”), whose oddball repuatation was spread by an LP reissue on Rounder. In 1999, “outsider music” specialist and DJ Irwin Chusid (Dec. 27, 2000) secured a CD reissue of Philosophy of the World on RCA, of all places. (The whole amazing story of the Shaggs is told in full in Susan Orlean’s Meet the Shaggs, a wonderful New York story anthologized in Da Capo Best Music Writing 2000.)

Interest in the Shaggs’ music has continued to grow (they were featured in a June New York Times story about outsider music), so the time is right for their resolutely bizarre music to receive a full-blown homage. Better Than the Beatles, which will include liner notes by Chusid and cult pop artist R. Stevie Moore (who also contributes a track), will feature renditions of such Shaggs’ classics as “Who Are Parents” and “My Pal Foot Foot” by indie rock acts like Thinking Fellers Union Local 282, Danielson Famile, Bauer, Joost Visser, and Animal World’s Furtips.

It doesn’t get much weirder than this.

Also on the outsider music front, Hoboken, N.J.-based Bar/None Records will release Innocence & Dehair by another Chusid favorite, the Langley Schools Music Project, Oct. 9. Recorded in the late ’60s in a Canadian high-school gym, the album features elementary-school children offering primitive, naive versions of hits by the Beatles, Wings, the Beach Boys, David Bowie, Neil Diamond, the Eagles, Barry Manilow, and others.

FLAG WAVING: For years, many Captain Beefheart fans have probably wondered, “Whatever happened to Zoot Horn Rollo?” Wonder no more: The great Magic Band guitarist has released his first solo album, I Saw a Bazo Under the Sea, on his own ZHR label.

Rollo (real name Bill Harkleroad) played frumstrated lead on such great ’60s and ’70s Beechheart albums as Trout Mask Replica and Clear Spot. He hasn’t been heard from, except for a single cut on an anthology, since the dissolution of his post-Beefheart unit Mallard in 1977—though he wrote a 1998 book, Lunar Notes, about what he now calls “the Beefheart Vietnam experience.”

He kept busy teaching guitar and managing the Face the Music retail store in Eugene, Ore. With the growth of the Internet, he became interested in cutting an album and distributing it himself.

His resolve was increased by the interest of noted drummer/vibraphonist Gregg Bendian. Rollo says, “I read Lunar Notes, did some detective work, found out where I was, and wrote me a long letter . . . He said he would be interested in doing some of the project.”

Bendian and a group of Oregon musicians back Rollo tastefully on Bazo. The album reflects a variety of musical interests, including ’70s fusion. “Early fusion I love, before it had that vague Chick Corea thing,” Rollo says. The album also betrays the inspiration of jazz composer Thelonious Monk, whose shuffling rhythms and angular melodies inform several Rollo originals. Of course, several tracks—especially those in which Bendian’s vibes stand in for the Magic Band’s marimbas—bear the unmistakable imprint of Beefheart.

Rollo is distributing the album through his own Web site, zoothornrollo.com, but is also seeking wider retail distribution; he can be contacted via e-mail at zoot@zoothornrollo.com.

In The Works

• MTS Inc., parent of Tower Records, has had its debt ratings downgraded by agency Standard & Poor’s. The move affects the company’s corporate credit and senior secured bank loans. The downgrades—which follow similar actions in June by another rating agency, Moody’s Investors Service—are based on the company’s “heavy debt repayment requirements” and its need to secure additional financing by Oct. 1 to satisfy the requirements of its bank loans. The agency says the outlook for MTS’ ratings is “negative,” as the company’s “financial flexibility is very limited.” A Tower representative says MTS is “on target” with its payout schedule and in compliance with its bank and bond covenants.

• The National Assn. of Recording Merchandisers and the Blues Music Assn. will release their previously announced promotional sampler, Get the Beat!, Sept. 18. Priced at $1.98, the CD will be distributed exclusively by Ryko Distribution. The 18-track disc will contain cuts by Stevie Ray Vaughan, Robert Cray, Delbert McClinton, Shemekia Copeland, Keb Mo’, Rollo Taylor, and others. Participating labels include Rykodisc, Alligator, Epic, Blind Pig, and Fat Possum.

• A California woman has filed suit against three companies that manufacture and sell CDs encoded to block unlimited copying and playback on standard computer audio software, including portable MP3 players. The suit, filed by consumer Karen DeJise in the Superior Court of the State of California in the County of Marin, involves the CD Charly Pride — A Tribute to Jim Reeves. The complaint alleges that Denver-based Fahrenheit Entertainment, Nashville-based Music City Records, and Phoenix-based digital-content security provider SunnComm offered consumers an “impaired” product with “misleading advertising” that ultimately resulted in an “invasion of [their] privacy.” DeJise’s attorney, Ira Rothken, says labels that incorporate technology safeguards must provide consumers with warnings to that affect, including notice that accessing downloads requires relinquishing personal identification information. “You have to give consumers material information related to the choice as to whether to buy the CD,” he says. “Fahrenheit failed to do that.” Fahrenheit CEO Peter Trinmarco says the packaging on the Pride CD gives adequate notice about the safeguards technology used, type of online player required (Windows Media), and instructions for downloading. “All we’re doing is keeping the honest person honest by restricting the number of downloads,” Trinmarco says. “They also get a free track for going through the process of registering. It’s pretty straightforward and generous.”

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...you get the relief you need.
Domain Lexicon Adds ‘mu’, ‘.mp3’

BY CHRIS MOLANPHY

NEW YORK—With Internet domain names ending in “.com” becoming increasingly hard to come by as the Web expands, some artists and labels — looking to have greater control over their brands online — are registering their names with newly created alternative domain tags, including such music-oriented suffixes as “.mu”.

SamsDirect Internet, an Agoura Hills, Calif.-based seller of Internet addresses, says that several major record companies — including EMI, Universal, and Sony — have quietly registered thousands of “.mu” domains and that dozens of artist domains — janetjackson.mu, garthbrooks.mu, limpbizkit.mu — have been registered by management or other representatives. Such major radio stations as KROQ-FM Los Angeles have signed on. And a number of fan sites, such as aerosmith.mu, are popping up.

New.net, another Internet domain name seller, is making inroads with the “.mp3” tag. The company recently signed a deal with MP3.com to offer thousands of “.mp3” handles to acts that post their music on the Web; they can register through MP3.com for an “artistname.mp3” address.

Companies marketing music-related domains say the value of an alternative address, in a world dominated by “.com”, is differentiation.

For its part, SamsDirect — which is focusing all its efforts on music, as it exclusively markets the emerging “.mu” domain — says some labels are using rules to plan niche, grass-roots campaigns centered on “underground” Web sites. “They can use a dot-mu to let fans have a meeting place to see and hear messages about a group that don’t smack of commercialism,” says David Sams, CEO of SamsDirect. “Dot-com usually means, ‘Here’s the release, here’s the tour dates.’ This is more viral marketing.”

Others are using their “.mu”s as their primary site, including former Spice Girl Victoria Beckham (aka “Posh Spice”), who worked with EMI to grab victoriabeckham.mu, and is taking an active role in the site.

“A number of the artists are getting dot-mu sites because years ago they didn’t get their dot-com,” Sams says. “It went to the fan club or the label.”

A NEED FOR ALTERNATIVES

The companies marketing alternative domain say “.com” has lost its meaning. Created in the late ’80s to denote “commercial” Internet sites, the suffix became so popular in the ’90s that private individuals began claiming addresses.

Other major suffixes, such as “org” and “net” — called “top-level domains” (TLDs) and accessible to any Web browser — also had their identities muddied. New TLDs cannot be created without the blessing of an Internet standards group known as ICANN. But companies like SamsDirect have discovered ways to market little-used TLDs into more common Web handles.

ICANN originally gave out two-letter TLDs to every country worldwide, big (e.g., “.uk” for the United Kingdom) and small. Among the smallest is the African island Mauritius, which was given “.mu”, the administrator of Mauritius’ domain approached SamsDirect in 2000 to market it. Sams and his wife had already helped pioneer the concept of alternative domains with “.cc”, the handler of the Cook Islands. Officially marketed by SamsDirect as a “.com” alternative, the suffix took off when Clear Channel Communications signed up hundreds of its radio stations for “.cc” addresses. SamsDirect followed that with “.tv” the handle of the island of Tiwala that has since been marketed to TV broadcasters.

Sams says that among niche domains “.mu” has particular appeal: “This domain is going to be more valuable the more focused it is — if we don’t just throw it out there like dot-com and dot-org were.”

Trade-mark disputes have also been more carefully handled in the “.mu” world, with individuals warned at sign-up of SamsDirect’s anti-cyber-squatting policies and the company offering to hand over domain names — unlike trademark-holders with paperwork proving their rights to a name — something “N Sync’s lawyers did recently when a fan grabbed nsync.mu.”

The cost is $50 per year to register a “.mu” address, but in a promotion, SamsDirect is charging $4.95 for individuals for a one-year trial. Sams says this has proved popular with music fans particularly artists.

Some companies have developed an option to marketing pre-existing domains or waiting for ICANN to create new ones. New.net has created several dozen music-focused TLDs: “.art,” “.video,” and “.mp3” that are not official TLDs.

Steve Chadima, New.net chief marketing officer, says, “We saw a marketing opportunity when online names with cachet, some with purposefully narrow appeal.”

Under New.net’s deal with MP3.com, domain registry is $35 per year, the same as for a “.com” address. New.net hosts the addresses on its own servers and has agreements with Internet service providers (ISP) to program their sites to instantly recognize the new suffixes. AOL and Microsoft remain holdouts among the majority ISPs. Chadima says,” Web surfers whose ISPs don’t recognize the specialized addresses can download a plug-in that retrofits their browser to accept the secondary suffixes.

Even a top-level domain like “.mu” faces an awareness challenge. SamsDirect plans to announce a major marketing partnership in September and is putting all its advertising dollars behind a brand campaign to launch right after Christmas.

“People once said no one would accept 888 as an alternative to 1-800,” Sams says. “These suffixes are like a zip code — it’s important, but it’s not the name of a city. What makes these suffixes valuable is the significance they bring.”

A NEW DAY FOR MP3.COM: The changing of the guard continues at online music portal MP3.com.

In recent weeks Vivendi Universal has completed its acquisition of the company (in the pre-Napster days its chief copyright infringement enemy, site founder and industry whipping boy Michael Robertson has surrendered control of the operation — bowing out in the wake of the sale to take a special “advisory” role to Vivendi chairman Jean-Marie Messier and a reported senior post at software developer Lindows; and company president Robin Richards has assumed Robertson’s role in the top spot, taking on the title of chairmanCEO). But the changes don’t end there. The company — which once billed itself as a mecca for destination for unsigned artists and those interested in operating outside of the traditional major-label notions of music consumption, marketing and distribution — is suddenly a key tool for the industry establishment in creating a presence for itself online.

MP3.com’s technology infrastructure is powering the Pressplay subscription service being developed by sister division Universal Music Group and Sony Music. And the site, which claims more than 2.8 million monthly visitors, is also positioning itself as a leading channel for the major labels to promote its artists, as well as for the parent companies of the labels to plug other media properties like films and games.

Richards tells Sites+Sounds that the company’s ultimate goal is to become the destination to which consumers come to visit all their media.

“‘In the very near future, people will go to their provider of choice and say, ‘This is where my media lives,’” he says. “And media means music and videos and games. This can all be transported through the Internet.”

That begins with music, he says: “We want [consumers] to park their music library here, and we want them to be available to taste the promotions the labels want them to hear.”

A test strategy puts the company’s controversial locker business, My.MP3.com, front and center. But lockers are still a concept waiting to come into their own. MyMP3 has been the subject of a number of copyright infringement lawsuits from the industry for the better part of a year. What’s more, the majority of consumers are yet to embrace the technology. Subscribers to the My.MP3 service, which offers access to a limited number of albums, is limited.

Richards says with content licenses from all five major labels and Zomba now in the picture, the biggest hurdle to the locker offering going mainstream remains publishing licenses.

“The No. 1 issue for music is solving the publishing access to do locker services,” he says. “If that’s not solved, you can forget about legitimate service on the Internet; all you are going to have is illegitimate services.”

As for pricing for the service, which currently totals $50 a year, Richards admits that he doesn’t know if that’s the level consumers will ultimately be willing to spend on such a feature.

“I don’t know the right price point this early in the game,” he says. “I think we’re going to be trying to hit price points. There’s still a lot of tinkering around with this stuff that’s necessary.”

But look for some type of bundling of the locker service with the Pressplay subscription music on-demand service that ultimately becomes available.

“MP3 is a service offering that requires content to be involved with it,” Richards says. “The more world-class content, the more robust these offerings are going to be.”

In the meantime, Richards plans for MP3.com to become “more and more of an impact in the promotion of artists” — both unsigned and signed.

“When you look at our top 40 chart, there’s not a major label that hasn’t given us music to promote.”

What’s more, he points out that the majors are spending significant dollars on direct marketing through MP3.com’s multimedia e-mail product. The e-mails target fans of specific genres located in specific markets and features artist photos, downloads, song clips, links to the band and/or label site, touring dates, and on-sale dates.

Meanwhile, look for increased ties between MP3.com and Universal Music Group’s online music hub My.PC.

Richards says, “I do expect increased ties with GetMusic? Yeah. I think we have to keep growing. We have to give music enthusiasts everything they want to see.”
The History Of Holiday Salesmanship

How L. Frank Baum and other master merchants conquered economic uncertainty by creating the seasonal consumer calendar: What lessons do their accomplishments have to teach today's music retailers?  BY RICHARD HENDERSON

It seems that each day's newspaper brings a more sobering assessment of the U.S. economy than the day before. Large-scale manufacturers and entrenched brand names thought to be bullet-proof have posted mammoth losses and laid off workers in the tens of thousands. The grand pooh-bahs of fiscal fortune-telling warn that the trend toward a slowing American economy has yet to run its full course. All of which surely is dispiriting news for record retailers headed toward the 2001 holiday season.

Certainly, this is not the first Christmas ushered in with grim economic tidings. Looking back 100 years, one discovers that the very concept of the holiday shopping season was devised, as the 20th century began, in response to a sluggish marketplace. The early years of the mechanical age saw an overabundance of manufactured goods, giving rise to fears of a glut in the marketplace and concurrent depression.

The onus fell to the captains of late-19th and early 20th-century industry to provide incentives for otherwise hesitant consumers to purchase mass-produced goods. Retail innovators such as John Wanamaker (whose flagship store existed in the Manhattan building that Billboard currently calls home) achieved this through innovations in advertising (daily newspapers replaced the smaller type reserved for ads with woodcut graphics and began to change ads on a daily basis) and the creation of the department store, a grand new locus for consumption which replaced specialty stores.

The confluence of several inventions (light bulbs, plate glass) emerging during this era abetted the newly created "spectacle of shopping." The availability of cast iron enabled the construction of huge retail palaces with higher ceilings and expanded display areas. Glass display cases and picture windows exerted a hitherto unknown allure on passersby, increasing consumption. Edna Ferber wrote in 1911 that the store window was "a work of art; a destroyer of contentment." A new occupation, the window trimmer, was invented to further entice shoppers into the grand new edifices of commerce such as New York's Macy's, Chicago's Marshall Fields or the J. L. Hudson Co. of Detroit. L. Frank Baum, the well-known children's author, was (among the many roles he would take on during his eventful life) a
Irresistible Music:
Fourth-Quarter Offerings You Can’t Refuse
New Releases Due From Elton, Madonna, Britney, Jagger, Korn And More

BY JILL PESSELNICK

From punk rock to hard rock, from the newest of the new to the most recognized in history, 2001’s album releases thus far have lured a wide range of music fans into retail stores.

Made-on-TV pop acts O-Town and Eden’s Crush secured top-10 chart positions, as did Now 5’s selection of singles. The latest projects from rock acts Tool and Weezer attracted a multitude of fans, while Tim McGraw and Lone Star offered up cool country CDs. And there is still a good chance the success of the Beatles’ 1 proved that long-established acts can have staying power.

The fourth quarter will likely attract a similar mixture of old and new music lovers, with albums expected from Billy Joel, Elton John, Mick Jagger and Korn and debut projects from acts such as Invertigo. Additionally, a slew of best-of projects from Madonna, McFerrin, Smashing Pumpkins and Bareknocked Ladies is sure to spark many interests.

TOP POP

A full serving of pop releases will tempt the palate this fall. Some selections include Jojo/Enrique’s eponymously titled project, which is due Sept. 25 on Arista. Forum, by the Australian band Invertigo, will be available Oct. 30 on Atlantic, while Jewel’s This Way is also slated for Atlantic on Nov. 13. On Oct. 2, Columbia releases a Marc Anthony project and a Billy Joel album. The label also offers a disc from Tony Bennett on Nov. 6.

Michael Jackson’s Invincible set is slated for an Oct. 30 release on Epic. Natalie Merchant’s new album, Motherland, is due Nov. 6 on Elektra. Laura Dawn’s Believer will be available Oct. 9 on Ektasy. Pop vocalist Josh Groban’s debut album will be released in late October or early November on 143 Records. Interscope/Geffen/A&M (1G) presents Suzy Vega’s Songs in Red and Gray on Sept. 25. A new Smash Mouth album is also expected on that date from RCA.

Jive offers live Jones’ Me, Myself & I on Sept. 25, and a new Britney Spears album is expected from the label Nov. 6. Leona Naess’ I Tried to Rock You But You Only Rail will be available Oct. 9 on MCA. The label also will release the Cranberries’ Wake Up and Smell the Coffee (Oct. 23) and Eagle Eye Cherry’s Present Future (Oct. 30). A greatest-hits project from Bareknocked Ladies will be released in November on Reprise. On Oct. 25, Sub Pop releases Titus andronicus Blue Stars’ Alive to Every Smile.

Universal will also issue Elton John’s Songs From the West Coast on Oct. 2. A Madonna-greatest-hits album, Bolder Brava is due in late October or November. The label will also offer the Goo Goo Dolls’ Gutterflowers and a Cher project in November. RCA drops Natalie Imbruglia’s White Lights Island on Nov. 6.

Pop compilation albums will include Totally Hits 4 (Arista), set to be released Sept. 25. On the same date, Atlantic’s King of New Love Makes the World drops, on Rockingdale Records. Buddha offers Entertainment Weekly’s greatest-hits series, covering 1975-1989, on Oct. 9. Universal’s VH1 Hits will also be available Oct. 16, and Now 8 on Virgin will be released Nov. 20.

ROCK TILL YOU DROP

If you want a rockin’ good time, look for Kittle’s Oracle (Artemis) this October; look, too, for the label release Cindy Bulle’s New Orleans Road House, on Sept. 25. Atlantic will offer Golden State by Bush (Oct. 23) and a Kid Rock project (Nov. 6). Former Iron Maiden member Bruce Dickinson, a CMC artist, will have a
demi-date, so you can for your store, and, hopefully, customers will come in—if you’re talking about hits—all over the place. I don’t think that the market being slow right now is terribly significant.

Alan Becker, senior VP, product development, of Manhattan’s RED Distribution, concurs, saying, “We are always trying to place the right record in the right account at the right time in order to maximize market activity and turn those opportunities into sales at the counter. The key for

HOLIDAY SELLSMANSHIP

Continued from page 63

pioneer of window-display design. In 1988 he founded the National Association of Window Trimmers and later started The Show Window, a monthly trade magazine, prior to his writing The Wizard of Oz.

Good Rockin’ Tonight

was written by Country music icon George Jones, who turns 77 today. Jones has released 115 albums, has had 155 top 10 hits, and has sold more than 100 million records over the course of his career. He was inducted into the Country Music Hall of Fame in 1996.

We’re looking for more opportunities to drive sales, be it a tie-in with one of our upcoming titles or with several new releases.

As an example of the latter, Becker cites new, end-of-the-year jazz releases from breaking artists Jon Batiste and Herbie Hancock. The program will feature a title “T.G.I. Jazz,” Becker notes, adding, “We’re very much looking at retail and focusing on titles that consumers can buy away from the store.”

“Not everyone truly changes,” observes Russ Solomon, chairman of Sacramento, Calif.-based Tower Records Group. “You don’t reinvent the wheel. You do the same thing all the time: You advertise the good stuff, and you advertise it as much as you can. You try to use the promotional strategies that have been in place for the past, maybe play some new ones that might work for you. There’s no magic to the process.

“I’m not sure the economy is in a slump exactly,” Solomon concludes. “We’re in the music business. We’re not asking people to buy cars or other high-ticket items. We’re talking about a $15 or $20 item. Basically, you’re driven by the hits. If you’ve got really good items to sell that will capture people’s imaginations, and that consumers will want, then you can simply plug in those and get people to come in to the store. The market moves at Christmas, anyhow. Everybody’s out there buying stuff. You try to get as much attention as you can for your store, and, hopefully, customers will come in—if you’re talking about hits—all over the place. I don’t think that the market being slow right now is terribly significant.”
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ing its annual
fourth-quarter hol-
iday bash, with
children's favorites
headlining the guest
list.

Not wanting to be late
to the dance, most
attendees arrive in
October. Barbie in the
Nutcracker (Artisan) stars
the pink lady in her first
feature film. Playing the
dual role of Clara and
the Sugarplum Princess,
Barbie is CGI-animated
to choreography by
Peter Martins.

Disney debuts Snow
White and the Seven
Dwarfs on DVD Oct. 9,
fully restored, on two
discs and with a mine
of extras. Dumbo cel-
brates his 60th with a
DVD debut, also digitally
restored and with
VHS available in a gift set.

Rugrats: Decade in Diapers (Par-
amount) is likewise set for release
on DVD, after an August VHS
release. A Scooby treat arrives
Oct. 9 in the new mystery movie
Scooby-Doo and the Cyber Chase
(Warner DVD/VHS). Bonuses on
the VHS include tips for the Sony
video game, and the DVD sports
a new music video and virtual
detective game.

Fox bows Dr. Doolittle 2 on
VHS/DVD Oct. 23, following its
Christmas promotion of the orig-
nal 1967 film, along with dozens
of other film classics. Digimon 7
hits stores Oct. 16. Fox’s “Double
Pack Promotion” pairs holiday
classics (such as ‘It’s a Wonderful
Life’ and ‘Miracle on 34th Street’,
VHS), as well as modern classics
(such as ‘Home Alone 1 and 2’,
VHS/DVD).

Other kids’ favorites making
the October party are Elmo (The
Best of Elmo, Sony Wonder),
Madeline (Madeline at the North
Pole, two Christmas stories from
DIC), Franklin (Franklin’s Magic
Christmas, USA), Michael Jordan
(Ultimate Jordan, USA), Jackie
Chan (Jackie Chan’s Adventures,
Columbia-TriStar), Veggie Tales
(The Toy That Saved Christmas, Big
Idea), Bob the Builder (Bob’s
Shrek brings big fun to the
dance on a two-disc DVD Nov. 2.
The year’s top film will feature
an extended ending, animated
menus and Shrek’s ReVoce Studio,
a DVD-ROM program allowing
viewers to voice their favorite
characters. One DVD is loaded
tips Nov. 30 (Disney).

Bear in the Big Blue House
(Columbia-TriStar) gets physical
in Pokey Time and Visiting the Doc-
tor DVDs. And Little Bear spurs
creativity in the new Let’s Play a
Game (Paramount).

Mickey’s Magical Christmas:
Snowed In at the House of Mouse,
premiering on VHS/DVD Nov. 6,
has a house-full of Disney char-
acters making the best of being
stranded. Elmo’s World: Wild Wild
West gallops to DVD that same
day from Sony Wonder.

DECEMBER DEEP FREEZE

Beethoven’s Fourth, starring
Judge Reinhold and Julia
Sweeney, bow-wows on Dec. 4
from Universal. Debuting the
same day in Walt Disney Treasures,
in four DVD volumes: Mickey
Mouse in Living Color, Silly Sym-
phonies, Daisy Crockett and Disney-
land USA.

Also out Dec. 4 is Land Before
Time: The Big Freeze, eighth in
the Universal animated fran-
chise. With two new dinosaur
characters, three new songs and
a story filled with as many les-
sions as adventures, this Freeze is
sure to warm the hearts of
young and old this holiday sea-
son.
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Reissue Beat
A Spate Of Special Boxes: Creedence, Quincy, Miles And More

BY CHRIS MORRIS

Elaborate boxed sets devoted to such diverse artists as jazz singer Billie Holiday, country blues artist Charlie Patton and San Francisco rock group the Grateful Dead will lead an outpouring of catalog releases for the 2001 holiday season.

**Columbia/Legacy’s Lady Day:** The Complete Billie Holiday on Columbia (1933-1944), due Oct. 2, will survey the vocalist’s most famous performances, cut with a succession of great small bands that included such personnel as Lester Young, Teddy Wilson, Ben Webster and Benny Goodman. The elegantly designed 10-CD package will include a career survey by jazz critic Gary Giddins and track-by-track annotation by the set’s co-producer, Michael Brooks.

Reverend Records, celebrated for such opulent boxed collections as the Captain Beefheart set *Grow Fins* and the previously unheard fourth volume of Harry Smith’s *Anthology of American Folk Music*, will issue its lavish Patton retrospective, *Verdenas* and *Hol- lerin’ the Blues*, on Oct. 23. In addition to collecting the Mississippi singer-guitarist’s complete 1929-34 work, the box—designed to resemble an album of 78 rpm discs—will contain performances by a host of Patton contemporaries, plus the late John Fahey’s complete 1970 book on the bluesman and a 128-page collection of new writing on Patton.

**DEAD REBORN**

The highlight of Rhino Records’ fourth-quarter schedule is *The Golden Road*, a 12-CD compilation of the Grateful Dead’s complete recordings for Warner Bros. Records. Scheduled for Oct. 16, this Deadhead’s delight brings together such psychedelic monument opuses as *Anthem of the Sun* and *Live Dead*, plus later roots-oriented albums like the bestsellers Workingman’s Dead and *American Beauty*. The collection will include a new two-disc set, *Birth of the Dead*, featuring previously unreleased recordings from the band’s pre-Warner days. And collectors will include Dead expert Blair Jackson; the group’s longtime spokesman Dennis McNally; former Capitol Records president and Deadhead supreme, Halsey Milgrim; and “chimist to the stars” Owsley Stanley.

**SOULFUL DAYS, ROCK ‘N’ ROLL NIGHTS**

The Four Tops will receive a long-overdue salute on Sept. 25, when Hi-Ops four-CD set *Four ever* hits stores. The great Motown vocal group’s 13-year career will be considered in an 85-track retrospective that will include all the Top’s big hits, 10 previously unreleased songs and rare and unreleased cuts and mixes. Rhino will also ride the soul train with its Oct. 16 release, *Can You Dig It? The ‘70s Soul Experience*, a six-CD compilation devoted to R&B’s funkiest epoch. Another Rhino package sure to interest black music fans is *The Musical Biography of Quincy Jones*, the four-CD compilation, due Oct. 2, will take in the masterful, multi-talented musician-producer-arranger’s work in jazz, pop and R&B.

On Sept. 18, Rhino takes a comprehensive look at the history of African-American music with the six-CD box *Say It Loud!* A Celebr ation of Black Music in America. The collection surveys eight decades and contains 110 tracks; the giants of jazz, blues, soul, gospel and hip-hop are featured.

Fantasy will let Creedence Clearwater Revival with its Oct. 29 collection *The Creedence Box*. In addition to containing the hit-making group’s seven original studio albums and two concert sets in remastered form, the six-CD box will include a newly compiled disc of rarities by such pre-Creedence units as the Blue Velvets and the Goggins.

**LIVE VELVET**

A prominent folk twosome received an homage on Sept. 11, when Vanguard issued a four-CD compilation devoted to Canadian vocalists Ian & Sylvia Tyson.

An early-October set that will probably have Yuletide legs is the Polydor/UME collection *The Velvet Underground Bootleg Series, Volume 1: The Quine Tapes*. The three-CD set collects various 1969 live performances by the band captured in San Francisco and St. Louis by guitarist and VU fan Robert Quine. The set is highlighted by a trio of fierce extended performances of the band’s signature epic, “Sister Ray.”

MCA plans a four-CD set devoted to the grease-painted hard rockers Kiss in November. The 80-track collection, which will include close to 20 rarities, will span the group’s entire career; it will include the band’s early sessions as Wicked Lester, demos of such hits as “Strutter” and “Deuce,” and 1973 live recordings.

On Sept. 25, Cat Stevens gets his due with the release of MCA’s *On the Road to Find Out*. The singer-songwriter’s entire career is considered on this 79-track compilation, which will include a bevy of unreleased tracks and rarities, including recent work by Stevens as Yusuf Islam.

While EMI has no major boxed sets on its schedule for the end of the year, it is reissuing its entire six-CD Blondie catalog (originally on Chrysalis) in digitally remastered packages. Each album—Blondie, Plastic Letters, Parallel Lines, Eat to the Beat, *One Way Street*, *The Hunter*, and *灼热狂*—will be available in four-CD sets:

**R&B and Hip-Hop Offerings**

BY MARCI KENON

**OCTOBER**

A Tribe Called Quest, The Abstract
Aretha Franklin, United
Big Gipp, Unltd

**Bad Boy/Rasta**

Faith Evans, Faithfully
G-Unit, Child of the Gods

**Columbia**

Mary Mary, United, Oct. 16
Kanye West, United, Oct. 30
Nas, United, Oct. 30

**Def Jam**

Ja Rule, Pain Is Power, Murder Inc
(Def Jam), Oct. 2

**Christina Milian, Christina Milian, Oct.
23**

**Kanye West, United, Oct. 23**

**Dog Day**

Black C of R&B, & Tay Daylif of 1/15

**Various Artists, Brown Sound, Sophisticated
Various Artists, Downtown, Oct. 23**

**Elektra**

Dakota Moore, A Place to Land
Krispy Krane, Untitled
Nicole, Electric Blue, Oct. 9

**Epic**

Rhino, Rhinoceros (Rock & Roll)
Various Artists, Red Star Sounds
Volume 1

**Source Sounds** (Red Star Saga), Oct. 9
Various Artists, Vinyl Exams 2
The Subway Rider, Oct. 16
Nut Crust, United, Oct. 30

**J Records**

Busta Rhymes, Goresen
Angie Stone, My Soul Sing
Reel, All对阵

**Jive**

Pitbull, Keep a close, Oct. 16

**Koch**

Cadillac Todd, The Great White Pimp
(R&H The Partylator), Oct. 9
Unite, Untitled, The Partylator, Oct. 25

**La Chit, Untitled, Hypnotized In The Partylator**,

**The Outlaw featuring Tupac, Untitled
(R&H The Partylator), Oct. 23**

**Lalah/Artista**

Tom Bradley, Untitled

**Loud/Columbia**

Various Artists, Southern Compilation
(Oct. 2)

**R&B and Hip Hop Offerings**

2**

**Redaktions, United, Oct. 23**

**Moose, United, Oct. 30**

**MCA**

Wi Iz Tha, The Cartel’s Human, Oct. 2
E-40, The President, Oct. 19
Nucci Reye, A Man’s World (That’s The Ball Game), Oct. 16

**Motown**

Beverly, The Beverly Project
(Journalist, Untitled)

**No Limit/Priority**

C-Murder, C-Law, Oct. 9

**Priority**

Afroman, The Wolfman
(The Art of Warman, Oct. 9
Rip Van, Van Gough, Oct. 23

**Rawkus Entertainment**

Black Jack Johnson, Untitled
Cocoa Browne, Still Swinin’
Pharaone, Untitled

**RCA**

Carito, The Fame Game, Oct. 23
(Big Dog/RCA)

**Rockcity/Select**

No label, Untitled

**Stash/Atlantic**

Stash, Supreme

**Vol. 1**

**So So Def/Columbia**

Jermaine Dupri, Instructions, Oct. 2

**TNT**

TNT, Naturally by Family, Dec. 10

**Universal**

Ms. Tai, That Girl, Oct. 9
SMP, Never Change, Oct. 9, Marcus, Krapp, Oct. 10
Lil’ Mark, Badd, Oct. 20; Warren G., Return of the Regulator, Dec. 10; Boys N’ Men, Greatest Hits Vol. 1, Oct. 30

**Warner Bros.**

Eric Benet, Better & Better, Oct. 30

**NOVEMBER**

**Arista**

Pimp, Untitled

**Atlantic**

Brandy, Untitled, Nov. 13

**Bad Boy/Artista**

Various Artists, Sean “Puffy” Combs & a Hoolihan Walker Present… Thank You

**Cash Money/Universal**

Hot Boys, Lie To Umb, Nov. 20

**HOLIDAY SALESMANSHIP**

Continued from page 64

**HOLIDAY DESTINATION**

“I don’t think there’s any magic bullet that works,” says Mike Dreese, CEO of Boston-headquartered retail chain Newbury Comics. “Unless you’re a Newbury customer and create one of a super-destination sense with your customers, I think much of the industry is captive to finding the next Backstreet Boys in order to traffic that traffic into those situations where people will make multiple purchases. That’s always been the trick: how to get that Titanic soundtrack type of item. Consumers don’t go into departments and buy that one thing. They may walk out with three CDs or buy a holiday disc or comparable item that has a huge margin associated with it. You can take a holiday midline disc that costs you $7 and get $14 for it. That’s a lot of margin to the industry.”

Dreese acknowledges a current lack of consumer confidence, reflecting, “I, don’t anticipate a very poor holiday season. I think the other shoe has yet to drop in terms of consumer comfort. Our experience, both in the very early ’90s and in the ’91-’92 slow periods, is that it’s like this that we tend to absorb market share, due to competitive failure. It’s back to the expression ‘Retail is detail,’ and if you’re executing...
well, you have a huge opportunity to expand your volume. In the Boston market, we just lost SoundScapes, and you’ve got a 3% decline in unit volume, that has a big impact. There’s nobody out there who signed a 10-year lease three years ago who anticipated that occurring.” Dreese notes the extent to which the industry has built out in his New England market, observing that there are vastly greater numbers of outlets now than a year ago, owing to the penetration of mass merchants.

“The way I put it to my staff is to ask, ‘How many compact discs are physically located in the state of Massachusetts today versus a year ago? The answer is, of course, that there’s more of them, but that’s against a backdrop of declining sales,’ he says. ‘There’s a problem there in terms of turn ratios on inventory. [Newbury’s] business is being driven by used CDs and DVDs, the latter is still running up over 25% from a year ago. There’s an enormous consumer interest in that product, so we’ve expanded our offerings very significantly. If it wasn’t for DVDs, the major specialty channels would be in very deep trouble right now.’

“‘To be honest,’ opines Andy Allen, president of Manhattan-based distributor ADA, ‘I would bluntly offer the thought that most of our labels aren’t doing anything differently [to attract consumers during the holidays] than they would do ordinarily, which is to put out good quality music and maximize the opportunities presented to them. As an indie, you have to take what’s there. We’ve got a smart group of people looking to maximize those opportunities, but programs are more expensive this year than they have been in the past. It’s going to cause some of the labels to reevaluate opportunities in a way that they may not have had to in the past, because they’re being priced out of listening stations and display opportunities and that sort of thing. I don’t know that there’s a structured plan in place to do anything more than that.”

Allen reflects that “It has been my experience in the past that, if you’ve got a good record and are aggressively marketing it—which usually, these days, means a street price of $12 to $15, depending on the list—that [a slow economy] is not generally felt as much as it might be for the higher-ticket items.” He adds, “We’ve seen some recession-proof from that standpoint. The greater concerns revolve around what’s happening with file-sharing services and the CD-R sales; these are the bigger issues right now. If we have a good record and we’re selling it for 15 bucks, I don’t think that’s a big problem in terms of a holiday gift purchase. I doubt, based on the expenses behind the marketing of records, that anyone has any intentions, at this point, of trying to do anything at a lower price point [for the Christmas season]. Frankly, it’s hard enough to make money at the price points we already have.”

The gulf between John Wannemaker’s concerns with keeping his department-store windows lit during evening hours and the current threat posed by CD burners seems broader than 100 years. Yet merchants, then as now, seek that glittering item that will lure customers to their retail emporia. As illustrated by the latter comment of ADA’s Allen, there is an unbreakable bond between today’s digitally abetted record industry and the fledgling retail arena of a century ago: the need to keep one’s eye on the bottom line.

### IRRESISTIBLE MUSIC

*Continued from page 6*

Sire. The project will include tracks by Live, Kid Rock and matchbox twenty. Warner Bros. issues New Order’s Get Ready Oct. 16. And, finally, while there’s no official release date yet, Maverick has an Alanis Morissette project planned for October.

### WILD WORLD OF COUNTRY

Fourth-quarter country releases that will make customers click their heels include the Ark 21 project *All the Way to Here* by John Berry (Oct. 2). Capitol Nashville is expected to offer a new Garth Brooks album this fall, and Chris LeDoux’s *After the Storm* (Sept. 25) and Trace Adkins’ *Chrome* (Oct. 9) will also be available. A Mike Walker album from DreamWorks Nashville hits stores Sept. 25, while Epitaph issues Merle Haggard’s *Roots*, Vol. 1 on Oct. 9.

A Hank Williams tribute album will be released Sept. 25 on Lost Highway, and Lyric Street will issue a Brian McComas album on
Antaeus and The Hunter—will include new liner notes by original producers Richard Gotttehrer and Mike Chapman and will contain previously unreleased tracks.

MO' MILES, SHAW 'NUFF
On Oct. 23, Columbia/Legacy will release Miles Davis with The Complete In a Silent Way Sessions, a three-CD boxed set that pulls together the various sessions that culminated in the trumpeter's groundbreaking 1969 electric album, which served as a compass point for all the fusion albums that followed.

RCA/Bluebird has a couple of swing packages to get Lindy hoppers bopping. On Oct. 9, the label will begin the begun with Artie Shaw’s Archology, a five-CD box that will survey the clarinetist/bandleader’s entire career (and will include selections from Shaw’s own private collection). And, if you’re still in the mood, Glenn Miller’s Complete Army Air Force Band Recordings will be released on the same day, as a four-CD box. On Sept. 25, RCA/Bluebird is also re-releasing its highly praised four-CD box of Louis Armstrong’s complete RCA recordings.

ROOTS OF OUR RAISING
On Oct. 16, Chris Blackwell’s Palm Pictures will deliver American Roots Music, a four-CD boxed companion to the four-hour PBS series that bows Oct. 29. The set is a broad survey of American folk, country, blues, gospel, Western swing, bluegrass, zydeco, Cajun, Tejano and Native American music, and will feature tracks by such titans as Jimmie Rodgers, the Carter Family, B.B. King, Muddy Waters, Bill Monroe, Hank Williams, Chilton Cheauser and Flaco Jimenez. Rounder Records will release its own four-CD American Roots Music Collection on Oct. 9.

IRRISISTIBLE MUSIC
Continued from page 69


RCA Nashville will offer George Jones’ The Rock: Stone Cold Country 2001 (Oct. 2) and Clint Black’s greatest hits (Oct. 30). On Oct. 9, Beachwood Sparks’ Once We Were Tres (Sub Pop) will hit stores. A Pat Green project will be available Oct. 16 on Universal. Warner Bros. releases Chad Brock’s III on Sept. 25, a tracing of lawrence project on Oct. 23 and Kasey Chambers’ country-rock Barricades & Brickwalls in early November.

LATIN LUXURIES
Hot Latin beats will be provided this fall with releases such as Bmg U.S. Latin’s Aroma de Mujer by Giselle on Oct. 2 and projects by Diego Torres and Raul Di Blasio, both due Oct. 23. A salsa album from Marc Anthony will be available Oct. 2 on Columbia. EMI Latin releases a Carlos Ponce project in late September and a Carlos Vive disc in October. Shakira will return with an Epic project on Oct. 2. Hollywood’s Gipsyland album is also due out Oct. 23, while Luaka Bop offers Cyberstorm Chulaqua Power by Los de Alamo on Oct. 9.

SHALL WE DANCE?
Shake your groove thing with Kid Loco’s Kill Your Darlings, due Oct. 2 on Atlantic. DreamWorks releases a Regency Buck album on Oct. 30. trance Xperience Vol. 3 will be available Oct. 23 on Jellybean. An eponymously titled New Deal project will be released Sept. 25 on fuse. In October, Moonshine presents Tall Paul’s Mixed Live and Slipman’s Speed Limit 140 BPM. A BT remix album will be available Oct. 9 on Neitwick. Strictly Rhythm presents Live With Jonathan Peters on Oct. 23. V2’s various-artists album, History of House According to 3rd St., will be released Sept. 25.

ALL THAT JAZZ, ALL THOSE BLUES
Such mood-setting jazz albums as Cyrus Chestnut’s Soul Food (Atlantic, Oct. 16) are set to be released this fall. Blue Note offers Songs From The Analog Playground by Charlie Hunter on Sept. 25, along with Dr. John’s Creole Moon (Oct. 9), Bebo Valdés’ Al Ate Del Sabor (Oct. 23) and Ronnie Jordan’s Off The Record (Nov. 6). A project by Alex Bugnon will be in stores Oct. 23 on Narada Jazz. The blare of a horn or the strumming of a guitar might attract consumers to some of these blues and folk releases.

Bullseye Blues & Jazz issues the various-artists compilation Rhythm Room Blues, consisting of live recordings at the Rhythm Room in Phoenix, on Oct. 2. The folk project if I Had A Song—The Songs of Pete Seeger Vol. II, featuring artists such as Arlo Guthrie and Joan Baez, will be available on Red Moon Oct. 9. Also on that date, Shanachie releases Debi Smith’s Redbird.

AROUND THE WORLD
A sampling of world-music fare will sprinkle the fourth quarter. A various-artists compilation, Desert Rises & Arabian Rhythms Vol. II, will be available Oct. 2 on Ark. Anoushka Shankar’s third album is expected Oct. 25 on EMI Classics. The Celtic Fiddle Festival’s Requiem is scheduled for an October release on Green Linnet.

An informed listener, in 1969 Quine became a friend of the band while making these recordings; he later took his original cassette tapes and transferred the best performances onto reel-to-reel tape. Those four hours of choice real-to-reel tape transfixes comprise the digitally compiled and remastered The Quine Tapes.

THE VELVET UNDERGROUND
Bootleg Series, Volume 1: The Quine Tapes

This historic set features 23 digitally restored and remastered tracks (4 hours of music) on 3 compact discs; all but one of the tracks are previously unreleased.

The Velvet Underground Bootleg Series, Volume 1: The Quine Tapes, as the title suggests, is the first release in a series of rare Velvet Underground recordings. The series will present many more rare, historic concerts of this legendary band.

AVAILABLE OCTOBER 16

The time-honored tradition of a fan taping a live concert of a favorite band takes an unusual twist with the three-CD set The Velvet Underground Bootleg Series, Volume 1: The Quine Tapes. Robert Quine was not only a fan of one of rock’s most influential and legendary bands when he recorded the group in 1969 but the guitarist later became a founder of punk pioneers Richard Hell & The Voidoids and from 1981-1985 recorded and toured with Velvet Underground leader Lou Reed.

An informed listener, in 1969 Quine became a friend of the band while making these recordings; he later took his original cassette tapes and transferred the best performances onto reel-to-reel tape. Those four hours of choice real-to-reel tape transfixes comprise the digitally compiled and remastered The Quine Tapes.

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HOLIDAY CHEER

When it comes time to filling those stockings, look for Mannheim Steamroller's Christmas Extraordinaire (American Gramaphone, Oct. 30). On Sept. 25, Capitol offers Dave Koz & Friends: Smooth Christmas while RCA issues John Denver's (previously unreleased 1996) Christmas Concert. A Destiny's Child holiday project is set for an Oct. 30 release on Columbia, while a Barbra Streisand album is also on tap for the label Nov. 6. Epic will ready a teen-pop Christmas compilation for a Nov. 13 release. Jive will offer Newsong's The Christmas Shoes on Nov. 23.

Irish musicians Dolores Keane, Arty McGlynn and Liam O'Flynn contribute to To Shorten the Winter: An Irish Christmas With Tommy Sands, available Oct. 2 on Green Linnet. The various-artists album Satan Claus, featuring hard-rock and nu-metal artists, will be released November on Immortal. An MCA Nashville various-artists compilation, Christmas Cookies, hits stores Oct. 16. as will the label's Michael McDonald holiday project. B.B. King's Christmas on MCA will be released Nov. 6. On Oct. 23, Narada Jazz offers A Warren Hill Christmas. A Christmas Celtic Squared will be in stores Oct. 9 from Rounder. On Word, an English and Spanish version of Jaci Velasquez's Christmas will be available this fall.
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STOP, THIEF: Consumers have embraced the DVD-Video format faster than any other entertainment product in history, and according to retailers and studios, they're stealing it in record numbers as well.

At the DVD Entertainment 2001 summit held recently in Los Angeles, Buena Vista Home Entertainment VP of brand marketing Gordon Ho said that, based on his company's research, the retail shrinkage rate for DVD has reached 9%, the highest for any product: "We're implementing an anti-theft display and making our packaging bigger to guard against sweeping." Sweeping is when a thief grabs an armload of product and makes a mad dash for the exit.

Joining the anime fest: The first-ever Big Apple Anime Fest has lined up Virgin Megastores as a sponsor and venue for celebrity appearances. During the event, scheduled for Oct. 26-28 in New York City, the store's Times Square location will host autograph sessions with celebrity anime directors and producers. More than 15 noted anime creators, including directors Rintaro and Katsuhito Chida, are scheduled to appear.

Virgin will also run promotions at all three of its New York City-area locations in conjunction with the festival. The chain also has stores in New York's Union Square and in Westbury, N.Y.

Rintaro has directed episodes of Astro Boy and X: The Movie, and Otomo directed the anime classic Akira. Recently the pair collaborated on the new feature Metropolis, which will debut at the festival's opening night. The TriStar Pictures film will open in theaters Nov. 9.

In related news, Columbia TriStar Home Entertainment will release the WB Saturday animated program Jackie Chan Adventures on VHS/DVD Oct. 23.

The $19.95 DVD will feature three episodes from the series: "The Power Within," "The Day of the Dragon," and "The Search for the Talisman." The VHS, priced at $12.95, will only contain "Power Within" and "Day of the Dragon."

The cartoon, which debuted last year, was the top-ranked new cartoon last year among kids between the ages of 2 and 11, according to TV Guide.

Wonka Wide: Internet chat rooms have been highly critical of Warner Home Video's pan-and-scan-only version of the new 30th anniversary DVD edition of Willy Wonka & the Chocolate Factory that was released Aug. 28. Maybe it's just a coincidence, but Warners has announced that a widescreen version of the DVD will be released Nov. 13 at the identical price of $24.98. Warners declined to comment on the reason for the delayed widescreen release.

BY JIM BESMAN

NEW YORK—If you're strolling down New York City's First Avenue in search of comic book stores, you're liable to miss the little white storefront at 54th Street that is International Film & Video Center (IFVC). Unless, of course, you're a fan of its eclectic mix of classic and foreign films not available at the nearby Blockbuster.

Specializing in product ranging from the films of Jean-Luc Godard and Akira Kurosawa to American classics from Preston Sturges and Howard Hawks, IFVC has thrived for nearly 20 years by feeding movie fans, both near and far, with a steady diet of films that are outside the mainstream.

I have a great network of customers, from universities and film companies to film buffs from around the world," IFVC owner Bahman Maghsoudlou says. "I've had a Blockbuster next to me for the last five years, but they only carry new releases and send customers who ask for special films to us. I think the industry is ultimately survive, it needs both the megastores and the micro-stores like us."

What also separates IFVC from the competition is Maghsoudlou, an Iranian expatiate and film scholar who founded the store in 1983, he's as sophisticated as his video inventory. Currently, he's completing two books—Subjective Camera in Hitchcock's Films and Analysis of Iranian Cinema After the Revolution—and has produced the films Surviving Paradise and the upcoming The Day that the Last Leaf Fell from the Life of Tolstoy. In between writing and filmmaking, Maghsoudlou is a lecturer and international film festival advisor and jurist.

DONT' KILL VHS PRECURSALLY

Sitting in his tiny second floor office, perched over IFVC's 20,000-title inventory, the outspoken Maghsoudlou has some strong opinions about how a small independent dealer like himself can survive as the business continues to change.

The key to the future is the DVD-Video format, he says, but that's only if he and other video retailers can outlive the tricky transition from tape to disc: "It will take time to change over from VHS machines to DVD players, and Hollywood is making a mistake in rendering VHS obsolete so fast. It can continue to be a great revenue-maker without damaging DVD's growth."

While he recognizes the appeal of DVD over tape, Maghsoudlou points out that 90% of U.S. households still own a VCR. "It will be very difficult to replace VHS customers with DVD customers, and retailers are suffering because they have to buy the same movie in two different forms." As a result, he says, retail purchasing budgets are shrinking, which forces stores to offer smaller selections.

Maghsoudlou, who believes VHS will be a viable format for the next 10 years, also suggests that studios drop their strict policies on regional coding of DVD hardware and software until it becomes the dominant format in the marketplace. Regional coding blocks access to a DVD in certain international territories. Customers, however, can purchase various players that circumvent the codes.

PROFITABLE SALES

While many indie dealers mainly deal in the rental business, Maghsoudlou estimates that between 75% and 80% of IFVC's revenue comes from video sales. The store also sells more than 5,000 out-of-print titles, which significantly contributes to its bottom line.

Additionally, the store recently launched a Web site, ifvc.com, to further extend its reach beyond 54th Street. The site allows customers to buy and rent videos and DVDs via e-mail, as well as get information on new releases from IFVC's extensive database.

A substantial number of out-of-town patrons has also discovered the store through favorable mentions in the Leonard Maltin Movie & Video Guide books and such publications as The New York Times and Entertainment Weekly.

Hollywood needs to move fast to change the pessimistic view that a lot of retailers will go out of business in the next few years," he says. "That's a very dangerous notion for Hollywood to be part of."

BY EILEEN FITZPATRICK

FOREIGN, CLASSIC TITLES THRIVI AT NYC's INTERNATIONAL FILM & VIDEO CENTER

by Eileen Fitzpatrick

Picture This.

'Ve had Blockbuster next to me for five years, but they send customers who ask for special films to us. For the industry to survive, it needs both the megastores and the micro-stores like us.'

—BAHMAN MAGHSOUDLOU, IFVC

His love of movie classics and film history has given him a unique perspective on the industry, and his passion is evident in the selection of films he offers at IFVC.

The store has a wide variety of classic films, including Westerns, comedies, and foreign language movies. Maghsoudlou is particularly proud of his collection of classic films from Japan, which includes works by directors such as Akira Kurosawa and Kenji Mizoguchi.

Maghsoudlou believes that the DVD format is the future of home entertainment, and he is excited about the possibilities it presents for independent dealers like himself. "I think the DVD format will be very successful, and I think we're going to see a lot more independent dealers in the future," he says. "I think we're going to see a lot more independent dealers in the future, and I think we're going to see a lot more independent dealers in the future."
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Events Calendar

SEPTEMBER

Sept. 15, Georgia Music Hall of Fame Awards Show, Thomas Murphy Ballroom, Georgia World Congress Center, Atlanta, Ga. 770-491-9104.


Sept. 16, Racquet Rumble: 10th Anniversary Entertainment Industry Tennis Open, benefiting the Neil Bogart Memorial Fund, Riviera Tennis Club, Pacific Palisades, Calif. 310-358-4970.

Sept. 16, 16th Annual Musicians’ Picnic, Rancho San Antonio, Chatsworth, Calif. 818-508-6874.

Sept. 20, Composing for the Feature Film, presented by the New York Chapter of the Recording Academy, Walter Reade Theater, New York. 212-245-5440.

Sept. 20, How to Manage Your Copyrights Outside the U.S., presented by the Assn. of Independent Music Publishers, Dillon's, New York City. 212-758-6157.


Sept. 23, 12th Annual HAL Tribute to Heroes and Legends, Beverly Hills Hotel, Las Angeles. 310-274-1874.

Sept. 25, 39th Songwriter Showcase, presented by the Songwriters Hall of Fame, Makor, New York City. 212-957-9230.

Sept. 25, Fall Music Law Review, presented by the California Copyright Conference, Sportman’s Lodge, Studio City, Calif. 818-848-6783.

Sept. 25, Record Industry Marketing Panel Discussion, presented by the Miami Music Authority, Cafe Nostalgia, Miami Beach. 305-273-6303.


Sept. 29, Start and Run Your Own Record Label, presented by Revenge Productions, New York Hotel, New York City. 212-688-3504.

OCTOBER


SPITFIRE TOUR: The nonprofit Spitfire tour, with its roster of musicians, actors, and activists, is currently hitting college campuses across the country. The tour, which is now in its fourth year and ends late-November, addresses such issues as environmental activism, presidential politics, and human rights by way of film, speeches, musical performances, and discussions. This year, participants include Woody Harrelson, environmental activist Julia “Butterfly” Hill, Krist Novoselic, former of Nirvana, Jill Sobule, and musician MoJo Nixon. Contact: Nick Baily at 718-522-7117, ext. 36.

CATALINA JAZZ: Narada Jazz is releasing the Catalina Island Nights disc Sept. 25 in commemoration of the 15th anniversary of the Catalina Island JazzTrax festival. The CD features such smooth jazz artists as Peter White, Richard Elliot, Keiko Matsui, and Grover Washington Jr. A portion of the sales proceeds will be donated to the Elizabeth Glaser Pediatric AIDS Foundation. Contact: John Gardener at 414-961-8508.

BENEFIT SHOW: Boston will host several shows to benefit local bass player Richard Gates Sept. 28-Oct. 4. Gates played with 404-261-5151.


Oct. 4-6, Billboard/Airplay Monitor Radio Seminar and Awards, Eden Roc Hotel, Miami Beach. 646-454-4660.

Oct. 5, 12, 19, 24-28, Black/Friday Music & Film Festival, El Rey Theatre, Los Angeles. 323-299-8775.

Oct. 10, The First Amendment and the Arts, presented by California Lawyers for the Arts, Ken Edwards Center, Santa Monica. 310-998-5590.

Oct. 10-14, Nashville New Music Conference, various venues, Nashville. 615-269-5454.


DECEMBER

Jan. 9-12, 29th Annual International Assn. for Jazz Education Conference, Long Beach Convention Center and Hyatt Regency Hotel, Long Beach, Calif. 785-776-8744.

Submit items for Lifelines, Good Works, and Calendar to Jill Pessenick, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or to jpessenick@billboard.com.
Adult Top 40 Welcomes Back Females
Dido And Nelly Furtado’s Success Have Set The Stage For A Revival

BY MARC SCHIFFMAN
Airplay Monitor
NEW YORK—It seems that female singer/songwriters lost their sway at adult top 40 and modern AC just as Lilith Fair folded its henna-tattoo tent. But after the reign of such male-led bands as Train, Matchbox Twenty, and Incubus, the debut successes of Dido and Nelly Furtado may have set the stage for at least a limited revival of the female voice at adult top 40 radio.

“One thing we’ve been looking for is female artists to break up the male mutfae tempo bands,” says KFMB-FM (100.7) San Diego VP/GM/PD Tracy Johnsenn. “It’s given us an incentive to look for songs to keep the variety up.”

That’s good news for Atlantic VP of AC promotion Mary Conroy, who, with a new Jewel album on the horizon, was looking at the adult top 40 chart a few months ago, “wondering if I was looking at a rock chart or alternative chart. It certainly seems like the door’s more open than it was a year ago.”

Conroy sees a format that is “trying to appeal to an upper-demos woman in some part of the listening audience but playing so many unfamiliar guys that the passion wasn’t there, because they didn’t know who they were listening to. Balance is the key.”

WPLJ New York City music director Tony Mascaro says that after listeners had tired of Sheryl Crow, Alain Morissette, Jewel, and Melissa Etheridge. “A lot of stations ended up resting those. In their place, we’ve seen all these male rock bands hit, and it’s been great and really helped the format. I don’t know if we’ve used it up, but we’ve saturated that, and we need the females. Now with the success of the Didos and Nelly Furtados, it’s nice to see these up-and-coming artists. There’s really a yearning at this format for female artists.”

Arista VP of adult formats Etoille Zisselman says Dido’s album was released just after the Lilith boom dissipated, so it came out at the wrong time—people were so burnt. It was slow, and it was a tough record. We worked it for a year and a half. What Zisselman found fascinating was “Here With Me” hit the top 20 and then went away. The label had moved on to “Don’t Think of Me” when “Here With Me” started researching, Zisselman says, “and the record came back on the chart. That never happens. I think we really turned everyone around.”

But WMXW Philadelphia (Mix 95.7) PD Chris Ebboth doesn’t think radio was closed off to female artists. “I never was,” he says. “Maybe others said that sound is over, but to me the sound wasn’t over—there just weren’t any hits being made by those artists.”

Once Dido re-established the female success story, Mascaro says that “people were even quicker to say, ‘Dido worked—let’s go with the Nelly.’”

Even with more female artists in the wings, no one expects we’re giving away tickets for a new Lilith Fair tour next summer. KFMB’s Johnson says, “The whole Lilith female-artists releases without burning out listeners on the music again. Johnson says, “Radio always tends to over-react to a trend, and we overload our listeners with songs that aren’t as good as they should be, because they fit a certain style or sound.”

Mascaro says, “The best of both worlds would be to have the balance in there. A hit a hit. If you play 15 male records in a row that are hits, you’re still providing good music, but over time, people detect that the balance and texture isn’t there. While we still yeum for these female artists, let’s not just change the sound of the format just because we think we need them.”

Marc Schiffman is managing editor of Airplay Monitor’s rock and top 40 editions.

BY MARC SCHIFFMAN
Airplay Monitor
NEW ORLEANS—The central topics of this year’s National Ass’n. of Broadcasters Radio Show, held Sept. 5-7 in New Orleans, could be boiled down to three Cs: convergence, content, and consolidation. The call to be aware of convergence was led by Wall Street Journal columnist/keynoter Walter Mossberg. Brandishing a new digital phone that will allow users to make calls, send and receive e-mail and instant messages, surf the Web, and listen to streaming content in the near future, Mossberg remarked, “If you don’t think that’s going to compete with you, you’re making a mistake.”

Mossberg also warned broadcasters that the subscription music services that record labels are settling up are “going to compete with you.” Napster, he said, showed that the consumer wanted individual songs from individual artists.

“The song is the unit of exchange in the music business,” he said. His analogy was that while the record business has sold Coke in 64 oz. bottles for years, the consumer is said to actually prefer more in 8 oz. cans.

The next day, Recording Industry Ass’n. of America president/CEO Hilary Rosen addressed the issue of compulsory licenses for performance rights of streamed content. “No one should expect the record industry to invest in art for people to use [to make money] via their media, while we’re stuck selling physical goods in a store,” she said. She also said that “broadcasters should compensate copyright holders and performers for the work you’re using.” When one audience member pointed out that radio already drives upward of 80% of record sales and took exception to the record industry wanting radio to pay to stream the product that they’re helping to sell, Rosen responded that with consumers getting music everywhere, that model “ain’t happening anymore.”

The programming panel found Emmis VP of programming Rick Cummings, Citadel VP of programming Ken Benson, and Entercom VP of programming Pat Paxton agreeing that consolidation has created a more conservative programming atmosphere. Cummings said, “There is some truth to the complaint that radio has become cookie-cutter. Being publicly held creates a conservatism in terms of being creative. And remember, we are a mass-appeal medium, we cannot customize radio for everyone.” Radio One president/CEO Alfred Liggins took things even further during the Group Executive Super Session, saying that there were people who got carried away during the economic boom, upping their spot load to as high as 20 minutes per hour. With advertising growth slowing, Liggins said, “this is an opportunity time to reduce commercial loads [and make that your station’s selling point].”

Consolidation issues dominate every Radio Show, and this year was no different. Some observers predicted that radio ownership might get down to merely a handful of companies, perhaps following the European model of only two or three owners per country. Liggins said he tells his people, “If you didn’t like the last four to five years of consolidation, stick around—you’re not going to like the next four to five years any better.”

DANA HALL, MARC SCHIFFMAN, & PHYLLIS STARK

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Over The Counter...

**UP FROM DOWN:** Reminiscent of last week’s launch by Slipknot, another crunchy rock band, System of a Down, shows huge growth with a sophomore release, as its Toxicity bows at No. 1 on The Billboard 200 with 222,000 units. Both bands have followed the blueprint that labels hope for when they sign new rock acts: Field a first album that sells steadily for a period of time and builds a fan base for subsequent albums.

While Slipknot’s latest, Iowa, sold more when it opened at No. 3 (255,000 units), the swell of System’s following is no less impressive. While the first Slipknot album peaked at No. 51 during a 77-week chart run, the first System album rose no higher than No. 124 during its 33 chart weeks. And, of the two, System’s freshman album is currently hotter, bulging 23-13 on Top Pop Catalog Albums (up 10.5%) with 8,000 units. Slipknot bubbles under that chart with 4,000.

Slipknot’s latest, following a pattern typical of big, hard-rock albums, has a steep-second-week decline of 65.5% (No. 12).

**SEEN:** Have you heard or read any praise for MTV’s 2001 Video Music Awards? Not to worry. The show targets a younger age bracket than that of most music and TV critics—and the label folk who grudgingly attend—thus piling up strong ratings despite the grumbles. The Sept. 6 special drew an average of 7 million households, making it the second-largest awards show audience in MTV history and 2001’s most-watched cable-only show.

The most conspicuous beneficiary is Alicia Keys, who jumps 4-2 with the big chart’s Greatest Gainer award on a 13% increase. She’s not the only post-show winner. Also garnering double-digit percentage increases are Staind (13-6, up 12.6%), Linkin Park (1-7, up 11%), and U2 (104-75, up 19%). Mudvayne, which won a trophy but did not play, re-enters at No. 151 (up 23%).

Other performers who gain are Jennifer Lopez (16-11), Nelly Furtado (38-31), Missy “Misdemeanor” Elliott (49-38), and Britney Spears (172-140). City High is the only one of the three acts that played MTV’s pre-awards special to see an increase (84-73). Of the Video Music Awards beneficiaries, the only ones who showed any upward momentum on last week’s charts were Keys, Staind, and Furtado. Keys’ recent spurt could also be attributed to her appearance on Soul Train’s Lady of Soul awards, which aired in syndication Sept. 1-9, although one of that show’s big winners, Jill Scott, drifts to a 12% decline (No. 56).

**DIPS:** Last week’s chart topper, by the late Aaliyah (No. 3), sees a 47.5% slide, but her latest album still sells more in the wake of her death than it likely otherwise would have. At 160,500 units, the only frames in which it sold more were last week’s and its first.

Of last week’s top five bow, Puddle of Mudd (No. 17) has the smallest second-week slide, down 38.6%. The others have steeper drops, including Mary J. Blige (No. 5, down 60%), Brian McKnight (down 48%), and Toby Keith (down 46%).

**THE FLOW OF THINGS:** With the music industry gearing up for the fourth quarter’s crucial holiday selling drive, album sales to date trail last year’s pace by 1.2%, compared with the 2.7% deficit we saw on July 28—the day ’N Sync’s Celebrity came to market. The improvement is due to the release schedule—ronic, because that’s also the factor that stymied numbers in the first half of the year.

From the end of March and into the summer, music stores had a tough act to follow this year. That same time frame in 2000 brought epic opening weeks for albums by ’N Sync (24 million units), Eminem (1.76 million), and Britney Spears (1.3 million). While the first half of last year included those and other handsome sellers, the pace slowed to a trickle during the summer months.

For the seventh consecutive week, album sales are ahead of those of the same week in 2000, a streak that can mostly be attributed to this summer’s hotter release slate. Comparing August 2000 with August 2001, more albums—50—bowed on The Billboard 200 during that month last summer. This year, we saw 51. But this year’s crop included 11 top 10 bow—more than we saw in the three previous years’ Augs.

Only three new titles reached the top 10 in August last year. In August 1999, eight of the chart’s 53 new entries started in the top 10, while in 1998, seven of 54 did so during that month. Of course, ’N Sync’s aforementioned Celebrity went a long way to fill 2001’s gap, when it pounded through 1.9 million in its first week. Now at No. 9 (966,000 units), it has sold almost 3.1 million copies to date.

Singles Minded...

**FOREWORD:** In light of the unspeakable horrors that we all witnessed on TV Sept. 11, and which played out on the streets of the proud city where this magazine is published, it is hard to get worked up about which album or single sold more than another or which songs lead at radio. Thus, we were stunned when, just a couple of hours after the World Trade Center’s towers collapsed, a visitor to Billboard.com sent an e-mail to one of our columnists that read: “I heard about the terrorism this morning. Will the charts be updated this Thursday as usual?” It is difficult to comprehend some people’s priorities.

Yet, thanks not only to the technologies that drive SoundScan and Broadcast Data Systems, but also to the diligence of the understandably distraught professionals who staff those companies and the Billboard charts department, we were indeed able to compile fresh charts.

Terrorism wins if our lives become completely disrupted, so we press on. But, mindful of the life-changing events that rattled our production week, we will always remember that the charts in this issue’s pages are stained with tears.

**SAY IT LOUD:** Cyndi Thomson makes a triumphant first appearance on Hot Country Singles & Tracks, as “What I Really Meant to Say” climbs 3-1 with a 397-spin gain. Thomson continues a successful year for new talent in Nashville: She is the third artist in 2001 to hit No. 1 with a first-charting single. The others were Jamie O’Neal with “There is No Arizona” in February and Blake Shelton only a few weeks ago with “Austin.” This is quite an improvement on 2000, when there were no such instances.

The 24-year-old Georgia native, who also co-wrote the track, adds to what has been a grand bounce-back year for Capitol Records Nashville. After going more than 2½ years without a No. 1 prior to Keith Urban reaching the summit in February with “But for the Grace of God,” the label now scores its second No. 1 within a seven-month span.

Coming up strong in the near distance is Alan Jackson’s “Where I Come From,” which earns the Greatest Gainer/Airplay award for the second straight week—with a 569-spin increase—and leaps 7-4. That places “From” about 700 plays away from “Say” and probably two weeks away from giving Jackson yet another country No. 1.

**STEADY: “I’m Real” by Jennifer Lopez featuring Ja Rule remains at No. 1 on The Billboard Hot 100 for a third consecutive week, while “Where the Party At” by Jagged Edge with Nelly rules Hot R&B/Hip-Hop Singles & Tracks for a second week.

The release of a 12-inch vinyl single for “Real” provides Lopez with some breathing room on the Hot 100 over “Fallin’,” which continues to show gains in airplay (up 1.5 million listeners). “Real” scans 2,000 units and out-ranks “Fallin’” by 259 total chart points. Without any sales points at all, “Real” would still prevail by a margin of 50 points. The No. 3 record, “Party,” earns the Greatest Gainer/Sales award for a second straight week, but a loss in audience (7.5 million precludes it from being a serious threat for No. 1 on next week’s Hot 100.

On the Hot R&B/Hip-Hop Singles & Tracks chart, Ginuwine is making a strong bid for No. 1. “Differences” moves 6-3 as the Greatest Gainer/Airplay award winner, a designation the song also earns at No. 14 on the Hot 100. “Differences” gains 8.5 million listeners at R&B radio (10 million overall) and moves 5-3 on Hot R&B/Hip-Hop Airplay. It is Ginuwine’s first No. 1 on the radio chart since “So Anxious” spent eight weeks at the top beginning in August 1999. With Jagged Edge’s “Party” losing both audience sales, “Differences” could leapfrog “Real,” which holds at No. 2—and take control of Hot R&B/Hip-Hop Singles & Tracks.

**PETE’S SAGE:** Five weeks after debuting at No. 2 on Hot Rap Singles, Pete Pablo’s “Raise Up” (five) advanced to No. 1 last issue and holds the pole position again this week. Moving 5-3 on Hot R&B/Hip-Hop Singles, Pablo moves more than 3,000 pieces at core R&B stores. Increased airplay raises the track 38-31 in its 10th week on Hot R&B/Hip-Hop Airplay, gaining an additional 1.3 million in audience. With sales and radio gains, “Raise Up” bullets at No. 19 on Hot R&B/Hip-Hop Singles & Tracks but cannot rise to a higher rank in this tightly congested area of the chart.

This column’s Foreword was contributed by Billboard director of charts Geoff Mayfield.
### New Artists

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<th>Artist/Imprint &amp; Distribution Label</th>
<th>Title</th>
<th>Previous Week's Position</th>
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<tr>
<td>1. <strong>SYSTEM OF A DOWN</strong></td>
<td>Toxicity</td>
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### Greatest Gainer

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<th>Artist/Imprint &amp; Distribution Label</th>
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<tr>
<td>1. <strong>ALICIA KEYS</strong></td>
<td>Songs In A Minor</td>
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### Number 1/Hot Shot Debut

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<tr>
<td>1. <strong>TOM McGRAW</strong></td>
<td>Set This Circus Down</td>
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### Billboard 200

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<td>1. <strong>ALISON Krauss &amp; Union Station</strong></td>
<td>New Favorite</td>
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### America Town

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<th>Artist/Imprint &amp; Distribution Label</th>
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<tr>
<td>1. <strong>LIL' ROMEO</strong></td>
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### Five For Fighting

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<tr>
<td>1. <strong>ALIEN ANT FARM</strong></td>
<td>Head On</td>
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### Pacesetter

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<th>Artist/Imprint &amp; Distribution Label</th>
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<tr>
<td>1. <strong>JENNIFER LOPEZ</strong></td>
<td>Let It Be</td>
<td>172</td>
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### American Radio History

- [www.americanradiohistory.com](http://www.americanradiohistory.com)
- [www.billboard.com](http://www.billboard.com)
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**Heatseekers**

**SEPTEMBER 22 2001**

**ARTIST** | **TITLE**
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1 | **Pete Yorn**
2 | **The Wisedays**
3 | **Nicole C. Mullen**
4 | **Nickelback**
5 | **Los Tigres Del Norte**
6 | **Los Angeles Azules**
7 | **The State**
8 | **Uniendo Fronteras**
9 | **The Antidote**
10 | **Talk About It**
11 | **Una Muchacha (Gran Bandas Grandes Exitos)**
12 | **Thalia**
13 | **Toya**
14 | **Nickel Creek**
15 | **The Realness**
16 | **Phil Vassar**
17 | **The Anatomy of the Tongue in Cheek**
18 | **Down South Flava**
19 | **Desprecioado**
20 | **Lupillo Rivera**

**Greatest Gainer**

**ARTIST** | **TITLE**
--- | ---
1 | **Primer 55**
2 | **American Head Charge**
3 | **Mystic**
4 | **Nirvana**
5 | **Paul Oakenfold**
6 | **Skillet**
7 | **Darude**
8 | **Tamyra Cochrane**
9 | **Relent K**
10 | **Gangsta Blac**

**Top Independent Albums**

**SEPTEMBER 22 2001**

**ARTIST** | **TITLE**
--- | ---
1 | **RZA as Bobby Digital**
2 | **Snoop Dogg Presents Tha Eastsidaz**
3 | **Dream Street**
4 | **Lil Jon & The East Side Boyz**
5 | **Kurtis**
6 | **Von Tha Digg Pound**
7 | **Los Tigres Del Norte**
8 | **Christina Aguilera**
9 | **Nickel Creek**
10 | **Cordema**
11 | **Methone**
12 | **Soulja Slim**
13 | **Paul Oakenfold**
14 | **Darude**
15 | **Mark McGuinn**
16 | **Ibiza**
17 | **Before the Storm**
18 | **Snatch**
19 | **Mark McGuinn**
20 | **Chante Moore**

**Greatest Gainer**

**ARTIST** | **TITLE**
--- | ---
1 | **Jane Monheit**
2 | **Money Cats**
3 | **Dez**
4 | **Louie Devito**
5 | **Jan Sebastian**
6 | **Joe Grace**
7 | **Dark Lotus**
8 | **Pete Aguilar**
9 | **Pastor Wodrow Hayden and Shiloh**
10 | **I Know It Was the Blood**
11 | **Rev. Clay Evans and The AAC Mass Choir**
12 | **Eva Cassidy**
13 | **Jennifer Rush**
14 | **Lily*Y*F**
15 | **I Believe**
16 | **Kit Hanson**
17 | **G*Fellas**
18 | **Banda El Recodo**
19 | **Moses Tyson, Jr.**
20 | **The Legend**

**New**

**ARTIST** | **TITLE**
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1 | **ATB/George Acosta**
2 | **Time (The Revelator)**
3 | **Wanda diapason**
4 | **Mr. Spiffy**
5 | **The Atlantis**

**Hot Shot Debut**

**ARTIST** | **TITLE**
--- | ---
1 | **Eva Cassidy**
2 | **Lil Jon & The East Side Boyz**
3 | **Mr. Spiffy**
4 | **The Atlantis**

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*Disclaimer: The text above is a representation of the Billboard magazine's Top Heatseekers chart for September 22, 2001. It includes the top 20 Heatseekers singles and the top 20 Heatseekers albums for that week. The chart ranks songs based on radio airplay, sales, and online streaming. The chart is published weekly by Billboard Media Group, a subsidiary of Valassis, a digital information and marketing solutions company. The chart is compiled from data provided by Nielsen SoundScan and Nielsen Broadcast Data Systems. The chart is based on data submitted by subscribing radio stations and retailers.*
# Billboard Top Charts - September 22, 2001

## Modern Rock Tracks

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;How You Remind Me&quot;</td>
<td>Nickelback</td>
</tr>
<tr>
<td>&quot;You Can't Hurry Love&quot;</td>
<td>The Corrs</td>
</tr>
<tr>
<td>&quot;After The Fire&quot;</td>
<td>Stereophonics</td>
</tr>
<tr>
<td>&quot;One Thing Left To Do&quot;</td>
<td>Matchbook Twenty</td>
</tr>
<tr>
<td>&quot;The Space Between&quot;</td>
<td>Sunny Day Real Estate</td>
</tr>
<tr>
<td>&quot;Alive&quot;</td>
<td>Jack's Mannequin</td>
</tr>
<tr>
<td>&quot;Loverboy&quot;</td>
<td>David Bowie</td>
</tr>
<tr>
<td>&quot;The Good Times Are Coming&quot;</td>
<td>Ambrosia</td>
</tr>
</tbody>
</table>

## Mainstream Rock Tracks

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;How You Remind Me&quot;</td>
<td>Nickelback</td>
</tr>
<tr>
<td>&quot;more&quot;</td>
<td>Nickelback</td>
</tr>
<tr>
<td>&quot;You Can't Hurry Love&quot;</td>
<td>The Corrs</td>
</tr>
<tr>
<td>&quot;One Thing Left To Do&quot;</td>
<td>Matchbook Twenty</td>
</tr>
<tr>
<td>&quot;The Space Between&quot;</td>
<td>Sunny Day Real Estate</td>
</tr>
<tr>
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<td>Jack's Mannequin</td>
</tr>
<tr>
<td>&quot;Loverboy&quot;</td>
<td>David Bowie</td>
</tr>
<tr>
<td>&quot;The Good Times Are Coming&quot;</td>
<td>Ambrosia</td>
</tr>
</tbody>
</table>

## Adult Contemporary

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;There'll Be Peace In The Valley&quot;</td>
<td>Faith Hill</td>
</tr>
<tr>
<td>&quot;Thank You&quot;</td>
<td>Dan Zanes</td>
</tr>
<tr>
<td>&quot;If You're Gone&quot;</td>
<td>Brandi Carlile</td>
</tr>
<tr>
<td>&quot;One Day At A Time&quot;</td>
<td>Jewel</td>
</tr>
<tr>
<td>&quot;Never Had A Dream Come True&quot;</td>
<td>Elle King</td>
</tr>
<tr>
<td>&quot;This I Promise You&quot;</td>
<td>Tim McGraw</td>
</tr>
<tr>
<td>&quot;All Or Nothing&quot;</td>
<td>Ryan Adams</td>
</tr>
<tr>
<td>&quot;Ghost Of You And Me&quot;</td>
<td>Jack's Mannequin</td>
</tr>
<tr>
<td>&quot;Believe In Life&quot;</td>
<td>Ben Folds</td>
</tr>
<tr>
<td>&quot;Angel&quot;</td>
<td>Norah Jones</td>
</tr>
<tr>
<td>&quot;Takin' Home Your Woman&quot;</td>
<td>Don Henley</td>
</tr>
<tr>
<td>&quot;I Need You&quot;</td>
<td>Lenny Kravitz</td>
</tr>
<tr>
<td>&quot;Burn&quot;</td>
<td>Jon B.</td>
</tr>
<tr>
<td>&quot;Simple Things&quot;</td>
<td>Ben Folds</td>
</tr>
<tr>
<td>&quot;I Knew I Loved You&quot;</td>
<td>Savage Garden</td>
</tr>
<tr>
<td>&quot;The Way You Love Me&quot;</td>
<td>Joss Stone</td>
</tr>
<tr>
<td>&quot;I Want Love&quot;</td>
<td>Natalie Imbruglia</td>
</tr>
<tr>
<td>&quot;Never Too Far&quot;</td>
<td>Michael Buble</td>
</tr>
<tr>
<td>&quot;Drops Of Jupiter (Tell Me)&quot;</td>
<td>Train</td>
</tr>
<tr>
<td>&quot;Let Her Go And Start Over&quot;</td>
<td>Huey Lewis &amp; The News</td>
</tr>
<tr>
<td>&quot;Who Am I (Am I Blue)&quot;</td>
<td>Jessica Andrews</td>
</tr>
<tr>
<td>&quot;I'm Already There&quot;</td>
<td>LeAnn Rimes</td>
</tr>
<tr>
<td>&quot;Lakota&quot;</td>
<td>Shania Twain</td>
</tr>
</tbody>
</table>
| "All The Love In The World (Wafflin' and Weatin'"
| "You Are The Best Part Of Me" | Neil Diamond |
| "Someone To Call My Lover" | Joint Venture |

## Adult Top 40 Tracks

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Drops Of Jupiter (Tell Me)&quot;</td>
<td>Train</td>
</tr>
<tr>
<td>&quot;When It's Over&quot;</td>
<td>Lauren Alaina</td>
</tr>
<tr>
<td>&quot;Hanging By A Moment&quot;</td>
<td>Matchbook Twenty</td>
</tr>
<tr>
<td>&quot;The Space Between&quot;</td>
<td>Sunny Day Real Estate</td>
</tr>
<tr>
<td>&quot;I'm A Believer&quot;</td>
<td>Matchbox Twenty</td>
</tr>
<tr>
<td>&quot;Superman (It's Not Easy)&quot;</td>
<td>Matchbox Twenty</td>
</tr>
<tr>
<td>&quot;Drive&quot;</td>
<td>Matchbox Twenty</td>
</tr>
<tr>
<td>&quot;It's All Over Now&quot;</td>
<td>Matchbox Twenty</td>
</tr>
<tr>
<td>&quot;Follow Me&quot;</td>
<td>Matchbox Twenty</td>
</tr>
<tr>
<td>&quot;All That I Ever Wanted&quot;</td>
<td>Matchbox Twenty</td>
</tr>
<tr>
<td>&quot;Start The Commotion&quot;</td>
<td>Matchbox Twenty</td>
</tr>
<tr>
<td>&quot;Here's To The Night&quot;</td>
<td>Matchbox Twenty</td>
</tr>
<tr>
<td>&quot;Extra Ordinary&quot;</td>
<td>Matchbox Twenty</td>
</tr>
<tr>
<td>&quot;Turn Off The Light&quot;</td>
<td>Matchbox Twenty</td>
</tr>
<tr>
<td>&quot;Thank You&quot;</td>
<td>Matchbox Twenty</td>
</tr>
<tr>
<td>&quot;If You're Gone&quot;</td>
<td>Matchbox Twenty</td>
</tr>
<tr>
<td>&quot;Mad Season&quot;</td>
<td>Matchbox Twenty</td>
</tr>
<tr>
<td>&quot;Bad Day&quot;</td>
<td>Matchbox Twenty</td>
</tr>
<tr>
<td>&quot;Never Let You Down&quot;</td>
<td>Matchbox Twenty</td>
</tr>
<tr>
<td>&quot;I Want To Be In Love (London Brand)&quot;</td>
<td>Matchbox Twenty</td>
</tr>
<tr>
<td>&quot;Sweet Baby&quot;</td>
<td>Matchbox Twenty</td>
</tr>
<tr>
<td>&quot;Hunter&quot;</td>
<td>Matchbox Twenty</td>
</tr>
<tr>
<td>&quot;You're Feelin'&quot;</td>
<td>Matchbox Twenty</td>
</tr>
<tr>
<td>&quot;Under The Bridge&quot;</td>
<td>Matchbox Twenty</td>
</tr>
<tr>
<td>&quot;Analise Me&quot;</td>
<td>Matchbox Twenty</td>
</tr>
<tr>
<td>&quot;Where You Will Go&quot;</td>
<td>Matchbox Twenty</td>
</tr>
<tr>
<td>&quot;Soon ...Long Sleeve Jacket&quot;</td>
<td>Matchbox Twenty</td>
</tr>
<tr>
<td>&quot;Trouble&quot;</td>
<td>Matchbox Twenty</td>
</tr>
<tr>
<td>&quot;Last Beautiful Girl&quot;</td>
<td>Matchbox Twenty</td>
</tr>
<tr>
<td>&quot;These Days&quot;</td>
<td>Matchbox Twenty</td>
</tr>
<tr>
<td>&quot;Hello&quot;</td>
<td>Matchbox Twenty</td>
</tr>
<tr>
<td>&quot;Loving Each Day&quot;</td>
<td>Matchbox Twenty</td>
</tr>
<tr>
<td>&quot;Life On A Chain&quot;</td>
<td>Matchbox Twenty</td>
</tr>
<tr>
<td>&quot;Still&quot;</td>
<td>Matchbox Twenty</td>
</tr>
<tr>
<td>&quot;Bad Day&quot;</td>
<td>Matchbox Twenty</td>
</tr>
</tbody>
</table>
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Contracts

Continued from page 1

exercise an option to extend a recording agreement with no obligation for the label to re-
lease the artist's previously delivered prod-
uct is, in my opinion, both unfair and unconscionable."

The comments by Soocher and other artists and attorney
after the hearing reflect those of
several witnesses who testified: artists Don Henley, Court-
ney Love, Patti Austin, and LeAnn Rimes, whose contract was not
signed in California. Artist lawyer Jay Cooper and Don Engel
testified, as well as Ann Chaitowitz,
director of Sound Recordings for the
American Federation of Tele-
vision and Radio Artists (AFTRA).

Dixie Chicks, who are involved in a contract lawsuit with Sony
Music, were in the hearing room in a show of support. Artists and
their reps want to have the amendment repealed.

Three record company execu-
tives testified: Roy Lott,
director of Warner Bros.
Records, and two execu-
tives for Warner Bros. Records. Cary
Sherman, senior executive VP
and general counsel of the
Recording Industry Assn. of
America (RIAA), also testi-
fied. The industry does not
want a change in the law.

There’s no word from Sacra-
mento yet whether repeal legis-
lation will be introduced next ses-

tion. Chairman of the pro-law
committee, Democratic State Sen.
Kevin Murray—a former musician
and manager—says, “That’s going
to be our goal.” Many entertainment
attorneys say the hearing
was reminiscent of challenges that
eventually brought down the old
Hollywood studio system, which
hammered or ruined many actors’
careers by holding them to long-
term contracts.

FEDERAL LAWMAKERS REACT

Lawmakers in Washington are
also taking note of artists’ com-
plaints. Some lawmakers are
looking into whether there
are some members to introduce legis-
lation in the House of Repre-
sentatives “to help level the playing
field for artists.”

Rep. John Conyers, D-Mich., says, “I have been concerned for many
years about the unequal balance of
power between artists and the labels. Last year’s work-for-hire debate and
this session of Congress show the need for government intervention to level the
playing field. If the record company won’t live up to its agreement, the
artist should be able to sue them. We need to pass this amendment to
level the playing field for artists.”

The帶著 the report on the hearing
to the Senate Finance Committee
to push for a bill that would give
artists more control over their
future.-

Stone Roses, and former Frankie
 Goes to Hollywood lead singer
 Holly Johnson.

PROVISIONS DISPUTED BY ARTISTS

Artists and their managers
and lawyers want many other contract
clauses and provisions changed that
are now usually non-negotiable.

They include:

• The recoupment clause, which

requires that artists must pay
entirely out of advances for the
recording and production of their
albums, plus 50% of independent
promotion costs, 50% of video
costs, up to 100% of publicity and
marketing costs, and between half
and all of tour deficit costs. In
most cases, the artist does
not have the right to approve some
of these charges.

• The work-for-hire clause. Rec-
ording companies take the position
that when artists sign contracts
with that non-negotiable provision intact, the labels become the
owners, or authors, of the sound recordings produced under that con-
tact. This means that the labels hold the legal
limbo of whether sound recordings
can be considered works for hire, as
well as the repeat by Congress of a 1999 industry amendment to
Copyright Law that made sound
recordings a new category of work
for hire.

• The controlled composition clause, which typically puts a con-
tracual cap on how much money an
artist can earn in mechanical

368
royalties for his own songs on an album despite regulations in federal law. In a standard agreement, it amounts to only 75% of the company's distribution and can be reduced to nine points in the U.K. and to six points in the rest of the world.

"Phony" free goods clauses, in which artists are not given royalties on 15% or more of recordings characterized as free but are actually sold to retailers at a discount.

Cross-collateralization clauses, in which advances from one of several creditors can be recouped from royalties under both artists.

Packet royalty deductions of up to 25% off retail price. Artists’ lawyers are particularly disturbed about deductions to pay for label development of digital electronic transmissions and digital downloads—which require no packaging—and upkeep of Web sites that express label Internet presence as well.

"Breakage" royalty deductions, which remain in some contracts and date back to the days when shellac records were manufactured (after about 1957) actually arrived at retailers broken, mandating that artists pay for damages incurred in the shipping and distribution of the product line of the company’s product line.

New-technology royalty deductions of up to 25%. Until recently, labels took deductions for the development of the CD, 15 years old. Now it’s for the costs involved in such new configurations as digital compact cassette, DVD-Audio, and audiophile records. In other words, the modernization of product formats and manufacturing processes is at least partly charged against artists’ recoupment accounts.

"GO ALONG" ATTITUDE CRITICIZED

Artists and their reps also say that in addition to contract clause legality concerns, there is a long, well-documented history of artists who have had to take their labels to court for withheld or underpaid royalties after labels ignored repeated requests for payment. In most cases, artists have won.

Why is it, then, that artists in past lawsuits have always stopped short of challenging the validity of contracts and negotiated on getting a financial settlement?

Veteran attorney contends that one reason is that their colleagues have no driving desire to change the climate created by unfair contracts and unhappy clients. Engel says, “They don’t want to lose clients. Settlements provide them with a very nice income.”

The companies, too, might rather settle a complaint. Attorney Wallace Collins says, “If the labels let the court decide the outcome of a case, then that makes the court make the company (and benefit the artist, in many cases).” By settling, the labels get to control the rules of the game, and they prefer that way. Even a substantial monetary sum paid to one artist to settle a lawsuit is better than getting an adverse ruling and having to pay many artists or having to change many contracts.

The financial burdens on artists that result from these contract provisions, their lawyers argue, far eclipse the hardships suffered by labels, which have always insulated that long-term contracts and the amendment to California’s seven-year rule are necessary to ensure that the company can hold onto an


date documents released before the new hearing.

The final version—sponsored by Sens. Ralph Dills, D-Gardena, and Paul Landis, D-Torrance—provide a royalty which achieved seven hit singles including two No. 1s and eight top-charting albums, including The Byrds Greatest Hits, which achieved platinum status in 1986. McGuinn's admission did not come as a surprise to Sen. Orrin G. Hatch, R-Utah, then-chairman of the committee, who, as a recorded lyricist of contemporary Christian songs, has familiarity with industry practices. Hatch said, “I’ve heard that complaint over and over again.

BIG BUCKS FOR LOBBYING

Weeks before—and in the days following—the Sacramento hearing, RIAA and Vivendi Universal lobbyists visited lawmakers’ offices. The RIAA’s annual budget has skyrocketed in recent years. In fact, its budget in the past five years has nearly quadrupled. In 1995, the RIAA’s lobbying budget during the term of passage of the industry’s Digital Millennium Copyright Act (DMCA), which secured the industry’s recording and songwriters, was $1 million. In the digital era as the owners of the product they sell and distribute again—the RIAA’s budget was already $14.7 million. By 2001, it had reached $31 million; today it stands at $44 million.

APTRA’s Chaitowitz says her organization’s annual budget is $26 million. This is divided for use by the RIAA’s 110+ member labels and more than 30 regional offices to address not only recording artists but actors and broadcast talent. The Recording Artists Coalition has no budget yet for lobbying for representing artists.
deal with Sony, describes a typical scenario: “The attorneys normally file a petition [for the minor] to be recognized as an adult under the terms of the contract]. In Billy's case, we negotiated the Sony deal with the label, then submitted it to the Chancery Court. We had a very informal hearing in the chancellor's chambers. He asked questions of Billy's parents to determine if they understood what was going on. He asked me a lot of questions about my history and if I thought this [contract] was in the best interest of the minor. He didn't ask Billy any legal questions but asked him if he wanted to be a recording artist.”

Lindsay Pagano, whose debut album came out in October, was 16 when she signed her recording contract with Warner Bros. Pagano says she entrusted her parents to take care of the details. “I knew to some degree that it was going to be somewhat of a problem because I was under 18; I didn't even know people under 18 could work for a record label. I wasn't really aware of anything legal. I didn't think my parents wanted to really get me involved in all the legal stuff. They wanted me to focus on singing.”

While many of these contracts are approved pro forma, sometimes the judge does require that the document be amended. New York attorney Bob Donnelly tells a story of an artist he declines to name: “The judge was approving the contract between one of my artists and Sony, and he just went through the thing with a red pencil. We had a deal where we had one guaranteed record and five options, and the judge said, 'This kid is 16 — who knows where he's going to be in seven years from now. I'll give you two options.' I felt very bad for the Sony lawyer — it was like he was in the hunker. The deal was eventually done because Sony was very anxious to sign this artist, but I'm sure there might be instances where a label might walk away from a deal.”

Donnelly says that the situation occurred when the length of time a minor was allowed to be held to a contract was limited to three years. The New York state law changed in 1989 to allow minors to be signed to contracts for a duration of seven years.

Some other states have shorter time periods or no time period at all. In Tennessee, there isn’t a designated amount of time a person can be signed to a personal services contract, and unlike many other states, Tennessee also does not require that a trust be established for funds earned by the minor. As senior VP of legal and business affairs for Warner Bros., Mark Goldstein is well aware of the statutes governing minors. “Very few states have that — that’s as clear-cut as California [which generally allows the minor to be signed for seven years],” he says. “For example, with Massachusetts and Florida, they will only allow a contract for three years. If a kid is 13 or 14, the last thing [the label] wants is a contract that’s only good for the minor.”

Navigating the legal waters can mean setting up alternative systems. “We had an instance in Texas where a court, in effect, involved itself in decisions of how the contract would be administered for the child,” Goldstein says. “In Pennsylvania, there isn’t a court approval process. We got a contract out of which we approved the contract, but they had to be involved in any material changes. You have to determine how much you’re involved in the artist in terms of dollars and expectations. Part of me sometimes thinks it would be easier if we weren’t signing all these young acts.”

In Nashville, for an out-of-state artist to be signed to a contract under Tennessee’s rules, all the minor has to do is have property in Tennessee. That can be accomplished by something as simple as opening a bank account in the state.

As LeAnn Rimes realized earlier in her career, the path to the Chancery Court — or out of her Curb contract — was often a long road. “I can’t say you want out of the contract when you’re 22, but there is a small window.”

Major labels know of the necessity for court approval, but not all smaller labels do. “Frankly, if the other side doesn’t realize that [court approval] is a step they need to take, I’m not about to remind them,” Donnelly says, “It’s the lawyer’s job to remind the other side that in time when that artist seeks to leave that label, and if that becomes the basis under which we can terminate the agreement, I would take advantage of that.”

Music downloading leads to more contract disputes

BY GORDON MASSON

LONDON—When Shirley Manson began work on Garbage’s soon-to-be-released Beautiful Garbage album, she was probably unaware that a contract she signed eight years ago would come back to haunt her.

The dispute is over an inked deal in 1993—when Manson was a member of Angelish—and reportedly gave her then-label Radioactive exclusive rights to her performances. When Garbage’s career took off, Radioactive allowed Manson to perform with the band and negotiated for a share of the royalties. But that agreement sparked a flurry of litigation this year, before an out-of-court settlement resolved the issue.

The lawsuits and counter-lawsuits once again placed artist contracts under the scrutiny of the British legal system. And with the European Commission currently in a mood to examine every minute detail of the music industry, it would not be surprising if the thorny issue of artist contracts one day falls under the regulators’ microscope.

Other high-profile “restraint of trade” cases to hit the headlines here have included George Michael’s prolonged acrimonious divorce from Sony (1992-1995), the Stone Roses’ 1989 split from Zomba backed Silver-
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macy gray
the id

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Rosie O'Donnell 9 | 18
Saturday Night Live 10 | 13

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Mixed by Dave Way
Management: Holm & Blue (Color Family Tree)