DISASTER DISRUPTS MUSIC INDUSTRY

Tour Operators Feel Terrorism Impact

BY RAY WADDELL

NASHVILLE—In the wake of the tragedies of Sept. 11, the touring industry was effectively waylaid by a steady stream of cancellations, postponements, logistical problems, and emotional resistance, resulting in the loss or delay of millions of dollars in box-office receipts and performance guarantees in an already flat year.

According to Rodney Eckerman, president/CEO of music for Clear Channel Entertainment (CCE), "These incidents are affecting the economy in all aspects, and that definitely includes live entertainment."

Besides the obvious and very real concern of whether both artists and music fans are ready for such pursuits as live music, the business of touring has also been handcuffed by travel restrictions, as well as security issues regarding public gatherings. While the future remains highly uncertain in the second week following the terrorist attacks, the concert business is slowly getting back on its feet.

"The issue now is—people going to buy tickets?" says promoter Jon Stoll, president of Fantasma Productions in West Palm Beach, Fla. He thinks they will, to a degree. "I did some research, and even back in World War II, people did go out and do things to get their minds off what was going on in the world."

By the weekend following the attacks, some major performances had resumed, including Madonna's tour-ending sold-out stand at Staples Center in Los Angeles, Backstreet Boys' arena tour, and treks by Janet Jackson and Aerosmith. Upcoming itineraries by such acts as Britney Spears and U2 were set to go on as planned. Citing the power of music and the wishes of President George W. Bush for a return to normalcy, most promoters quickly decided to resume business wherever possible (Billboard, Sept. 22), and a spirit of cooperation among artists, managers, agents, promoters, and venues prevailed.

"Right now, we're pretty much business as usual, moving along as normally as we can, with a lot of on-sales scheduled for this weekend," Eckerman says. Attendance at events has been affected, some say by as much as 15%.

"We're seeing a higher level of no-shows. It's not enormous, but there has been some..." (Continued on page 69)

IN OTHER RELATED DEVELOPMENTS

NYC Stores Hope To Reopen: Page 6
Radio Comes To Victims’ Aid: Page 53
Retailers Foresee Sales Return: Page 69

Artists’ Lawyers Debate Contracts

BY BILL HOLLAND

WASHINGTON, D.C.—As part of its continuing series on the state of recording contracts, Billboard asked a number of prominent musicians’ attorneys for their experienced views on contracts, clauses, and provisions, as well as on whether contract challenges will succeed.

Do you think the ongoing Courtney Love and Dixie Chicks countersuits and the Sept. 5 California State Senate hearing on the seven-year rule may result in courts and legislatures looking closely at the legality of record contracts and might be harbingers of major changes?

Wallace Collins, New York City: Yes. I hope so. That would be the triumph of right over might. From my experience in the courtroom, I find that judges generally take a very dim view of the agreements in our industry; sometimes bordering on outrage, which is why..." (Continued on page 70)

Tending America’s Roots
PBS, Palm Survey The Nation’s Music

BY CHRIS MORRIS

LOS ANGELES—The wide-ranging, revelatory PBS series American Roots Music and Palm Pictures’ complement of related audio and video products will test the marketplace coattails of both Mercury Nashville’s wildly popular roots-music soundtrack O Brother, Where Art Thou? and PBS’ successful Ken Burns series Jazz and its spinoff music collections.

Beginning Oct. 29, director Jim Brown’s American Roots Music will air on PBS in four weekly one-hour episodes. Narrated by Kris Kristofferson, the series surveys the full range of American vernacular music, from its cross-pollination in the days before recorded sound to its 20th-century flowering spurred by such technological advances as radio, records, and film.

Drawing on a dazzling array of archival film footage (much of it hitherto obscure or unseen) and newly filmed interviews and performances by major roots-music artists, the programs take in central developments in the history of American folk, blues..." (Continued on page 72)
*Includes exclusive Harry Potter poster

*Exclusive "Download Card" enclosed which gives access to a special Harry Potter website and chance to win one of many exciting Harry Potter prizes.

*Score composed and conducted by Oscar and Grammy winner John Williams

IN STORES 10.30.01
Radio Holds America’s Hand

BY MARC SCHIFFMAN

Airplay Monitor

NEW YORK—As coverage of the tragedies that struck New York City and Washington, D.C., unfolded last week, this station would never be normal again. It had to be. The task that now lies ahead involves more than just circulating, referring to how the return to a pre-attack routine would end up somehow different.

Radio, too, may have a “new normal.” PDs interpret that, vaguely, about “Radio’s job,” and someone says, “As America moves forward think that their medium has reinforced its bond with listeners in the wake of the tragedy. But none could predict when radio would achieve its “new normal” or what that would sound like.

“Radio is a medium of emotions,” top 40 WKRZ Wilkes-Barre, Pa., PD Jerry Padden offers. “It will be a long time before anyone returns to some type of normalcy, so we had to make sure to be there as a friend to the listeners.”

Country WPCO Baltimore PD Scott Lindy says the still-volatile situation is forcing him to make programming decisions moment-by-moment. “We don’t know what’s going to happen. This is far over. I can’t tell you we’re going to be doing tomorrow. If there’s an air strike, we’ll go back to [continuous news] coverage that isn’t关乎.”

Lindy thinks the events in New York City and Washington, D.C., will be a part of his station’s programming for a long time to come. “A daily report from ground zero in New York City would be a part of the story a year from now.”

R&B WBLZ New York PD Vinny Brown is also making day-by-day programming decisions based on “monitoring the mood of the city.” Two days after the event, he “stayed with heavy info, light, positive music, along with listener comments.” Brown says. “We are respectfully and gently easing back into our regular programming in the midst of everything.”

REINFORCING THE BOND

Many PDs noted that as radio stations became more news-oriented, they again became listeners’ friends—reinforcing a bond that had perhaps weakened. “As a talk show host, I recognize that this is the true way to program and operate radio stations—from the heart.” One PD, who strongly felt positive could come out of this tragedy, is that perhaps corporate execs will return more autonomy to PDs, who suddenly regained the ability to pull commercials, and promotions. “It was instinctive what the PDs did, and it just took something shitty like this to make it happen,” he says. “It was good for radio.”

GAUGING THE AUDIENCE’S MOOD

In order to gauge public reaction moving forward, Lindy says, “I encourage my staff to go out to eat, go out among the public, go out into the world, pick up a jug of milk, see people playing tennis, compare prices on cans of soup. Life is going on. We had the five minutes of silence, and [when I looked out the window], there was a security guard out there checking license plates to make sure nobody exceeded the two-hour parking [limit]. It made me realize life is going to press on in this country. People have to go and do their jobs.” And as one record executive notes, “Music is one of the greatest salves for the soul. People will be searching for peace; many will find it in music.”

Clear Channel/Miami’s Web site is starting to log postings asking for new music, marketing director Camie Dunlop says, “because they need a lift.”

R&B combo WTLJ/WHHH Indianapolis PD Brian Wallace agrees about the value of music, and he doesn’t think the medium will necessarily have been changed. “We can still continue to program—to a degree—like we did before Tuesday, Sept. 11. [We’ll just make proper ‘adjustments’ to fit the moment],” Wal- lace says. “The [world] order, even before this incident, was to entertain and inform its listeners. This must continue.”

SEEKING A BALANCE

Top 40 WFTC Greenville, S.C., PD Nikki Nite is searching for the balance. “While this week is not the time to promote a party atmosphere on your station,” she says, “in the coming weeks, people will want entertainment as long as they are also getting the information that matters to them from a local standpoint. I don’t think it’s the music’s tempo that is an issue—it is what you are doing between the records. And my role is to relate the way this is affecting your community and the world.”

Modern rock CIMX (89X) Detroit PD Murray Brookshaw says, “At this time, it’s important for 99.5 to promote music and news to get through the extreme sadness and anxiety of the tragedy. We can be an escape for a moment, a minute, or a half-hour. It’s our job now to help provide an environment for everyone.”

Meanwhile, radio tried to comfort listeners with songs that expressed listeners’ sorrow, outrage, and patriotism following the attacks. As it was during the Gulf War, the song many radio stations turned to was Lee Greenwood’s 1984 anthem “God Bless the USA.” But new songs also captured the spirit of the country, including Enya’s “Only Time” and Enrique Iglesias’ “Hero.”

“God Bless the USA” received airplay on stations as far afield formally as hip-hop WJMN (Jamm’N 94.5) Boston and top 40 WHIY (Y100) Miami, which is pressing use of its custom version of the song and distributing it at client locations and on the air, according to Dunlop.

Like “God Bless the USA,” many of the songs seen in Sept. 12 BDS figures—and cited by programmers—were songs that had been used before as an expression of patriotism or in times of tragedy. And, in what has become a new-common practice, those songs and numerous others were being requested by listeners and listener calls related to the tragedy on many stations, although some PDs deliberately chose to forgo that route.

Among the stalwarts, Whitney Houston’s “I Will Always Love You,” The Star Spangled Banner, even before its rebirth by a Faith Hill version—were cited by numerous PDs. Other songs that showed considerable BDS increases were Sarah McLachlan’s “Angel” and “I Will Remember You,” “September,” and “Total Eclipse of the Heart” and “If Tomorrow Never Comes,” Eric Clapton’s “Tears in Heaven,” Vince Gill’s “Go Rest High on That Mountain,” Bette Midler’s “From a Distance,” and country artist Steve Wariner’s “Holes in the Floor of Heaven.”

Marc Schiffman is managing editor of Top 40 Monitor. Airplay Monitor editor Sean Ross also contributed to this report.
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Chart Beat
by Fred Bronson

AMERICAN MUSIC: While the tragic events of Sept. 11 are still reverberating, this issue's charts reflect the desire of Americans to hear patriotic songs (see Singles Minded, page 55). Lee Greenwood's 1991 hit "God Bless the U.S.A." (MCA) makes its first appearance on The Billboard Hot 100, entering at No. 16. It's Greenwood's highest placing on that chart, having reached No. 53 with "I.O.U." and No. 96 with "Somebody's Gonna Love You," both in 1983. "God Bless the U.S.A." didn't chart upon its first release in 1984, but it did manage to reach debut with No. 90 on Hot 100 Singles Sales during the Gulf War in 1991.

Further down the Hot 100, Whitney Houston's version of "The Star Spangled Banner" (Arista) re-enters at No. 50. Houston performed the song at Superbowl XXV in January 1991, and her live recording peaked at No. 20 that March.

Three other songs played in connection with the attack move up or debut on the Hot 100. Enya's "Only Time" (Reprise) advances 27-18 to become the biggest hit of her career, surpassing the No. 24 posting of her first single, 1989's "Orinoco Flow (Sail Away)." Enrique Iglesias' "Hero" (Interscope) debuts at No. 44, and LL Cool J's "Back In the Game" (Interscope) at No. 62.

On Hot Country Singles & Tracks, Greenlawn's "God Bless the U.S.A." matches its Hot 100 position by re-entering at No. 16. The song peaked at No. 7 in 1984. Faith Hill's version of "The Star Spangled Banner" (Warner Bros.) is new at No. 35.

Spangled Banner" is a new entry at No. 54. It is the first time her version has charted on an R&B list.

It had been expected that Ray Charles' take on "America the Beautiful" would debut on some charts. But despite frequent airplay on TV newscasts and a simultaneous one-time play on radio stations around the country, there weren't enough spins to bring the song back onto a Billboard chart. Recorded in 1972, the song peaked at No. 88 on the R&B singles chart when it was released as a single in 1976.

SIX OUT OF SEVEN: For the third time in the history of The Billboard 200, six of the top seven slots are held by albums debuting on the chart. This first happened the week of Oct. 17, 1998, and again the week of Dec. 5, 1998. By a strange coincidence, the artist who entered at No. 1 the week of Oct. 17, 1998, was Jay-Z, with Vol. 2... Hard Knock Life. Jay-Z tops this issue's list, too, with The Blueprint (Roc-A-Fella/Def Jam). And Mariah Carey debuted at No. 4 the week of Dec. 5, 1998, with #1's, and opens at No. 7 this time with Glitter (Virgin).

One of the artists debuting in the top seven is Bob Dylan, with his highest-debuting album ever, Love and Theft (Columbia). Entering at No. 5, it's Dylan's highest-charting set since 1979, when Slow Train Coming went to No. 3. Love and Theft is the 43rd Dylan album to chart and the 10th to reach the top five.

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World Trade Center Attacks Leave Broadway Reeling

BY WAYNE HOFFMAN
NEW YORK—Just as the curtain was due to rise on Broadway's new season, the World Trade Center attack threw the Great White Way into turmoil.

The incident had some impact immediately. All shows went dark Sept. 11 and 12, costing producers a reported $3 million. During that time, the first new musical of the Broadway season—Unirtizzet—delayed its scheduled Sept. 13 opening by one week.

But now that theaters have reopened—though marquee dimmed and curtain calls of "God Bless America"—it seems the damage may run deeper than anyone anticipated.

Jed Bernstein, president of the League of American Theaters and Producers, notes that September is traditionally a slow month and that the weeks around Rosh Hashana and Yom Kippur are the softest. But even so, he notes, "With combined this tragedy, this week's business was unusually grim."

With daily box-office receipts down as much as 80%, several shows posted closing notices within days of reopening, including a few straight plays and two musicals: Kiss Me, Kate and The Rocky Horror Show.

When air travel tumbled, big-budget musicals that depend on out-of-towners to fill seats were hit hardest; after years of success, such long-standing hits as Rent, Les Miserables, and The Phantom of the Opera are suddenly facing closure if producers and theatrical unions can't reach agreements on how to cut costs quickly. For the week ending Sept. 16, these three veteran musicals played at just 29.5%, 31.6%, and 42.9% capacity, respectively.

Even Mel Brooks' The Producers—currently the hottest ticket on Broadway—has received hundreds of cancellations, although audience hopefuls have lined up outside that box office to keep the show playing at 82.7% capacity.

Two major fall openings have already been called off, for different reasons. Goodspeed Musicals' production of Andrew Lloyd Webber's By Jeeves, due for a Broadway bow Oct. 28, has been "postponed indefinitely" after producers pulled out, fearing a poor economic climate.

Stephen Sondheim's Assassins had its Broadway premiere postponed—for the second time—because of its content. The musical, with a book by John Weidman, is about people who killed, or tried to kill, American presidents. After an off-Broadway run, its 1991 Broadway transfer was scuttled when the Gulf War broke out; producers said the subject matter was too sensitive. After 10 years in limbo, a Roundabout Theatre Company production of Assassins was due to open at the Music Box Theatre this November.

But, following last week's terrorist attacks, producers again decided that this is "not an appropriate time" for the show, in which one character sings that he's going to "drop a 747 on the White House." No opening date has been set.

Roundabout artistic director Todd Haimes tells Billboard, "I still really want to do the musical, so in that sense it's a postponement rather than a cancellation. But it definitely won't be produced this season."

Aside from such blockbuster news, shows as The Producers, Haimes says, Broadway will likely see lasting damage from the World Trade Center incident for as long as tourism is weak. "For shows that make small profits, even a downturn of 10% or 20% can be catastrophic."

Low box-office sales notwithstanding, Hamburgs continues, not-for-profit companies like Roundabout may feel the effects of declining contributions from patrons, as New Yorkers feel less financially secure. But even as producers brace for further closures and financial losses, Bernstein stresses that the show must go on. "It would be naive to suggest that everybody will live happily ever after," Bernstein tells Billboard. "On the other hand, Broadway is not closing up. We're going on with business."

Retailers Move To Reopen, Aid Displaced Employees

BY BRIAN GARRITY
NEW YORK—In the wake of store losses and protracted store closings due to the World Trade Center (WTC) tragedy, Borders Group, Musicland Stores, and J&R Music World are, depending on their individual situations, either trying to find new posts for displaced employees or reopen shuttered locations.

Borders, which lost its WTC location, is finding new jobs internally for the store's 110 employees. The 30 staffers who were in the store during the incident were not hired back.

Borders expects to place its staff in other Borders and Waldenbooks locations in the area. Borders will also file an insurance claim regarding the location, which it expects to be fully covered. The company said in a statement that it anticipates financial performance to be in line with existing third-quarter expectations.

The Sam Goody location that Musicland lost in the WTC employed 20 people. A company spokeswoman said that Musicland is making efforts to find jobs at other Sam Goody and Suncoast video locations in the New York City market.

In a Sept. 18 earnings announcement, Musicland parent Best Buy did not provide information on the financial impact from the loss of the store. The company is calling for flat third-quarter comparable-store sales at Musicland and single-digit comp gains in its fiscal fourth quarter. A second Sam Goody store in the nearby South Street Seaport, which has been closed since Sept. 11 due to a lack of power and phone service, remained closed at press time.

J&R Music, which is just blocks away from the WTC, is closed and being used as a headquarters for search and rescue efforts by the New York Fire Department, the National Association of Recording Merchandisers reports. J&R's Web site and mail-order catalog business are operational. A time frame for reopening the store has not been announced.

In the News

- Bob Romeo, executive VP of TBA's fairs and festivals group in Crescent, Iowa, has been elected chairman of the Academy of Country Music's board of directors for the sixth time. He previously held the position from 1993-1998. Gayle Holcomb, VP of the William Morris Agency in Beverly Hills, Calif., has been elected vice-chairperson.

- Mosaic Media Group—the Los Angeles-based music and film company comprising Atlas/Third Rail Management, Third Rail Records, Family Tree Entertainment, and other businesses—has launched a music publishing division. Mosaic Music Publishing will be headed by Lionel Conway, who will serve as president. A former president of Island Music and then PolyGram Music, Conway was named chief and partner in Maverick Music in 1992 and since 1999 has run his own publishing company. Atlas/Third Rail clients include Naia Morissette, Goo Goo Dolls, Macy Gray, OutKast, and Green Day.

- Luigi The Calabrese has been named president of Walt Disney Records Worldwide and Disney Music Publishing. Calabrese joined Disney last year after serving as chairman/CEO of the label LTC/Triton.
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RECORD COMPANIES: David Agnew is promoted to senior VP of the Buena Vista Music Group in Burbank, Calif. He is senior VP of business & legal affairs for Hollywood Records, Lyric Street Records, and MAMMOTH Records.

Gary Fisher is promoted to senior VP of video promotion/TV promotion for Columbia Records in New York City. He was VP of video promotion.

Alan Oremann is named senior VP of promotion for Gold Circle Records in Los Angeles. He was VP of promotion for Almo Sounds.

Dane Venable is promoted to VP of marketing/artist development for Elektra Records in New York City. He was senior director of marketing.

Renée Bell is promoted to head of A&R for the RCA Label Group in Nashville. She is also VP of A&R.

Shanee’ N. Paige is named VP of A&R for Motown Records in New York City. She was director of A&R for Kedar Entertainment.

Carolyn Javier is named VP of business affairs for Hollywood Records in Burbank. She is a senior associate in the music department at Mitchell, Silberberg & Knupp.

EXTASY RECORDS International names Eric Baker as VP of alternative and rock promotion, Steven Zap as VP of adult and top 40 promotion, and Ritch Bloom as director of triple-A promotion/national promotion, West Coast, in Los Angeles. Extasy Records International also names William Marion as national director of promotion, East Coast, in New York. They were, respectively, national director of promotion for Roadrunner Records, VP of promotion for MCA Records, director of West Coast promotion/marketing for Artemis Records, and New England advertising manager for Us magazine.

Don Exson is named senior VP of R&B promotion for MCA Records in Santa Monica, Calif. He was VP of R&B promotion for West Records.

ArtistDirect appoints jimmy Barnes to senior director of rock promotion and Ann Carlsson to West Coast regional promotion in Los Angeles. ArtistDirect also appoints Steve Walker to Northwest regional promotion in Seattle. They were, respectively, head of rock for Joel Denver’s All Access Music, West Coast regional promotion for Restless Records, and national promotion director for Virgin Records.

Michelle Caputo is named retail marketing manager for MAMMOTH Records in New York City. She was Southeast regional sales/marketing manager for TYT Records.

RELATED FIELDS: Erik Elliott is named director of urban music for Sounds of Brazil Productions (S.O.B.) in New York City. She was coordinator of strategic business development for RCA Records.

Manilow Leaves Arista For Concord

BY MELINDA NEWMAN

Los Angeles—After 25 years with Arista Records, Barry Manilow has signed with Concord Records. The move signifies not only a major shift for the singer, but also a new direction for the record company, which is known primarily as a jazz label.

"He’s an artist whose label wants to expand beyond and build upon our jazz roots," says Concord Records president Glen Barros. "Signing Barry is a huge deal for us. This is the direction we want to go in." Concord artists include Rosanne Comoey, Diane Schuur, and Susannah McCorr. It has joint ventures with Peck Records and Stretch Records.

Although Barros says the deal wasn’t finalized until May, Manilow says he began considering Concord more than a year ago as Arista was in transition: Founder Clive Davis was being ousted from his post, and Antonio "L.A." Reid was being brought in. "The whole thing with my dear friend Clive happened overnight seemingly," Manilow recalls. "I think all of us at Arista found ourselves in limbo for a couple of months."

During this upheaval, Manilow says he became aware of Concord. His friend Monica Mancini was recording an album for the label of Johnny Mercer tunes, many of which Manilow had written melodies for. "This was a new kind of record people," says Manilow, who has recorded elongated hotel costs. In addition, many marketing plans contingent upon Grammy wins or performances during the telecast have been placed on hold, affecting sales for the fourth quarter.

"We’ve lost a lot of momentum, and there’s been a lot of wear and tear—both physical and emotional—for the industry and the artists who traveled so far to get there," says Robert Orman, CEO of EMI Recorded Music, Latin, who nevertheless said he would support future Grammy ceremonies.

Two EMI artists, Thalla and Hevia, were scheduled to perform, and both performances were anticipated to result in retail sales for their current discs. Beyond the show itself, some thought it was important to announce the winners as soon as possible. "There’s such great expectations, it’s important to let people know it’s going to be great," says Jesus Lopez, chairman of Universal Music Latin America/Iberian Peninsula, whose marketing campaign for seven-time nominee Juanes in Spain is now on hold pending the results of the Grammys. "The performance itself greatly affects sales in the U.S. market, but just winning a Grammy helps in all territories."

On Sept. 19, Fernandez said that the Academy is reviewing several alternatives, including a televised show in the U.S.—with a target date of Nov. 30—and a private ceremony. Sources also say Mexican network Televisa is interested in putting together a telecast in Mexico.

"Regardless of what happens," we’re behind the Grammys, and in one way or another we’ll support the event in November or whenever it comes," says Eduardo Bautista, executive president of the Society of Writers and Publishers, which has been fundamental in obtaining support for the Latin Grammys in Spain and whose economic loss after transferring dozens of people to L.A. is described by Bautista as "enormous."

"We’re conscious that the victims of that attack have lost much more, and a spirit of understanding and solidarity allows us to use our support," Bautista adds, echoing the sentiments of everyone interviewed. "The Latin Grammys are an industry-wide effort, and we feel responsible," says Hugo Zahala, "because Warner Music, Latin America, says, ‘Not only was it going to be a wonderful show, but it’s the second [Latin Grammy] ceremony. Not doing it would be a mistake."

For purely logistical reasons, including artists’ schedules, replicating that show will be difficult.

Moreover, many in the industry expressed surprise at the Academy’s decision to reorganize with an all-make-up panel of strangers with whom they struggle to find ways to return to their homes—many overseas—after the L.A. ceremony.

"Needless to say, we’re talking about the irreparable loss of lives," says Bautista. "There has been absolutely no communication from the Academy to date. No explanations, and more important, no attempt to get our opinion or listen to options from the many people who want to go to L.A. with much effort."

NARAS officials did not return calls for comment by press time.
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Five For Fighting Perseveres With Aware/Columbia Hit

**BY CARLA HAY**

NEW YORK—After deals with two previous record labels went astray, singer/songwriter John Ondrasik admits he was feeling pretty sour about the music business.

Yet the radio and video success of his single “Superman (It’s Not Easy),” on Aware/Columbia, has at last sweetened the pot for the artist, whose moniker is guitarist for Five For Fighting.

“I was very angry,” Ondrasik admits of the time he began writing songs for his current, *America Town* album, “but I’m at a different point in my life now.”

Five for Fighting was first signed to EMI, which released the act’s debut album, *Message for Albert*, in 1997. But then EMI’s U.S. label shuttered that year. The artist then landed at Island, but before a second album could be released, Island underwent a corporate upheaval when parent PolyGram merged with Universal Music Group.

Released in September 2000, *America Town* didn’t enter the Heatseekers Chart’s Top 10 until the August 28 issue, bowing at No. 37; the album rose to No. 1 in the Sept. 8 issue. It reached Heatseekers Impact status when it rose from No. 103 to No. 92 on The Billboard 200 in the Sept. 15 issue. The album is at No. 82 this issue.

Fueling interest in the album, “Superman (It’s Not Easy)” is a tale of a man dealing with feelings of being a vulnerable hero. The song has touched a chord with people living in a world where we are expected to be invincible.

Chris Patyk, assistant PD/MD of adult top 40 station KYSR Los Angeles: “When people listen to the lyrics of the song, it hits them in a place they don’t expect to be hit.”

Much of the rest of the piano-based poprock on *America Town* has a mellow tone, with themes of overcoming despair. Patyk adds, “Five for Fighting is a perfect example of songwriters coming back in style. This artist’s story is an inspiration to anyone who’s had setbacks in life.”

“Superman” has been gaining airplay, particularly at adult top 40 radio; it has reached the top 10 on the *Billboard* Adult Top 40 Tracks chart. The song’s video is garnering play on MTV, MTV2, and VH1, which has selected Five for Fighting to be part of its Inside Track promotion for artists on the rise.

Columbia senior VP of marketing and media Larry Jenkins says, “Artist development starts with the artist. John has been working hard, touring nonstop and doing a lot of in-store appearances and radio interviews. He also personally answers the e-mail he gets from fans.”

Before Five for Fighting’s commercial radio airplay started to flourish, Columbia placed the act’s music on such TV shows as *NYPD Blue* and *Dawson’s Creek*. Several TV appearances have also boosted Five for Fighting’s profile. Ondrasik has been featured on *The Tonight Show With Jay Leno*, Access Hollywood and Showbiz Today. Other appearances are scheduled for *The Rosie O’Donnell Show* and the PBS show *Live 2000*.

“For day one, Aware, Columbia, and EMI Music Publishing have been passionate about my music,” Ondrasik insists. “I made *America Town* on my own terms, and I knew my music wasn’t going to be the easiest thing to break at radio, and it’s been an uphill battle.”

Dennis Armstrong, pop/rock buyer for Tower Records in Boston, says *America Town* has a sound that should appeal to fans of such acts as Ben Folds Five and Train—a sound that he thinks is ripe for further attention.

Ondrasik, a native of Los Angeles’ San Fernando Valley, is managed by Jim Grant of JCM and booked by New York City-based Little Big Man Booking. The artist’s songs are produced by Five for Fighting Music/EMI Blackwood Music (BMI). The next single from *America Town* will be a release of “Easy Tonight,” scheduled for next year, as “Superman” continues to gain momentum.

Herbie Hancock Rocks It Again

**BY MICHAEL PAOLETTA**

NEW YORK—After four decades at the keyboard, Herbie Hancock still needs to be on the cutting edge. “It’s part of my nature,” he insists. “I get excited when trying out new stuff, whether it be an idea or equipment. It stimulates my juices.”

A standards-setting jazz composer, a key collaborator with Miles Davis, and a jazz-fusion pioneer (as well as a multi-Grammy Award winner and current host of BET Jazz Network’s *Future Waves*) the 61-year-old Hancock has influenced musicians worldwide. In particular, he has been a signal force for erasing musical boundaries through his ever-evolving experiments in acoustic and electronic jazz, funk, R&B and dance.

With the Sept. 25 release of his new album *Future2Future* on the RED-distributed Transparent Music (the New York City-based label he co-owns with his manager and former Verve president Chuck Mitchell), Hancock continues to keep the musical borders open, with a landscape that intertwines live jazz instrumentation with electronic wizardry while traversing drum’n’bass, hip-hop, left-field, and house styles.

Hancock co-produced *Future2Future* with producer/bassist/REMIX guru Bill Laswell—the keyboardist behind partner for the massively influential 1983 Columbia album *Future Shock* and its international hit single, “Rock It.” Also contributing to the collaboration are such club-music DJ/producer contemporaries as Rob Swift (“This Is Rob Swift”), A Guy Called Gerald (“Black Gravity”), and Carl Craig (“Kerbero Part 1”).

“Tobe honest, it was Bill who told me that I had influenced many dance and electronic DJs and producers,” Hancock says. “I didn’t have the background as to how the band was established. Without Bill, I’m not sure if I would’ve fully understood the effect my music has had on the genre.”

Upon this realization, and after talking to numerous club artists, Hancock was also taken aback to learn that while many in the dance/electronic community were influenced by *Future Shock*, even more interest surrounded earlier recordings like 1973’s *Sextant* and 1982’s *Future2Future*.

“Nobu,” Hancock explains: “It completely surprised me that these DJs and producers were familiar with this earlier stuff, especially Nobu, which appears on these two albums [that only came out in Japan].”

Djtech producer/dj Craig DJ re-introduced to Hancock’s music several years ago when a friend played him “Nobu.” Craig says, “It was impressive electronic music—like nothing I’d heard before. He’s always been an innovator—and not only as a musician but as a sonic craftsman, too.”

Issued in Japan in July via the FVC label, *Future2Future* also includes several of Hancock’s veteran jazz partners—including saxophonist Wayne Shorter, who played in the second great Miles Davis Quintet with Hancock, as well as on many Blue Note sessions with him. Another Davis ‘60s quintet veteran, the late drummer Tony Williams, is featured on a track named after him. Drummer Jack DeJohnette and bassist Charnett Moffett also appear on the album.

Many of the tunes—written mostly by Hancock and Laswell (published by Hancock Music and Nation Music, both through BMI)—are partnered with words and vocals from a handful of singing stylists, including bold new Ethiopian diva Gigi (“Kerbero” parts 1 and 2), Chaka Khan (“The Essence”), Dana Bryant (“Tony Williams”), and Imani Uzuri (“Be Still”).

**SPONTANEOUS, NOT ANALYTICAL**

According to Hancock, a practicing Buddhist, he had one requirement for the recording of *Future2Future*: “It all had to come from the immediate, spontaneous part of the brain, not the analytical part. It had to come from the heart, with feelings, emotions. And in the end, the album accomplished even more than I set out to achieve.”

Hancock and Laswell treated the album as a true collaboration. “The key word throughout the entire process was ‘sense,’” Hancock explains. “You know, having a sense of where you might want to go musically but always leaving the door open for change. Sometimes, the music itself dictates where it wants to go. We both admire that element, that surprise.”

Laswell concurs, adding, “We’re re-construct’ from traditional composition. I’m responsible for the basic tracks and concepts, the project’s landscape, while Herbie is the improviser. And while we may have disagreements, we always come to a compromise.”

On hearing this, Transparent Music co-owner/co-founder Mitchell smiles. “Don’t think that because Herbie made a break in the electronic world, it’s going to sound like a typical electronic record,” he says. “It’s a hybrid, which perfectly fits both Herbie and Bill.”

Mitchell envisions the album’s target demographic as younger adults whose musical tastes are nurtured by the club scene. These are people always looking to embrace new directions in music—something Hancock has always been.

The label has engaged New York City-based Giant Step Promotions to service the album’s first single, “The Essence” (with remixes by LMI Blanco, DJ Kool G Rap, and J-Parameters) to club DJs. The single, which is only available on 12-inch vinyl, streeted Sept. 18. Giant Step is also handling street-team marketing in 10 key markets.

As for radio, Mitchell realizes it’s tricky. “I’m aware that commercial and noncommercial jazz radio won’t embrace this,” he says. “So, we sent the album to select Internet, NPR, and college stations earlier this month.”

Jeanne Hopper, DJ/host of WBAI New York’s Liquid Sound Lounge, says that she is already playing “Kerbero Part 1,” “Tony Williams,” and “Be Still.” Hopper says she finds *Future2Future* “a trip down historical genius lane.”

In addition to Giant Step, Transparent Music has aligned itself with Los Angeles-based Hal Bringham PR for cyber-marketing and tech tie-ins, which includes promotions through AOL and Artist Discovery Network. AOL visitors can now download, at no cost, one of Hancock’s mixes—*The Essence*—on the album’s release date. A&O members will be able to stream the entire album for one month. Furthermore, Mitchell says Hancock is scheduled to program one of AOL’s music channels. Sept. 25 will also see the launch of *Future2future.com*, where fans will find general information, links, and musical streams of new and alternate mixes.

In November, Hancock, who played several summer jazz festivals in Europe, is scheduled to embark on a two-month European tour, followed by a U.S. trek early next year. Sextant Southhead of International Music Network in Gloucester, Mass., handles Hancock’s U.S. bookings, while Rob Hallat of London’s Med Fiddler handles international markets.

**HANCOCK**
Rapper/Actor Ja Rule Is ‘Livin’ It Up’
New York Native Duets With Case, 2Pac On New Murder Inc./Def Jam Set

BY RASHAUN HALL
NEW YORK—What a difference a year makes. Last year at this time, Ja Rule was readying to drop his sophomore set, Rule.3:6. Although he was already a star in hip-hop circles, thanks to guest shots with Jay-Z and 1999’s “Holla Holla” from his debut, Veni Vidi Vici, Ja Rule had yet to catch the ears of mainstream music fans.

But when Rule.3:6 bowed atop The Billboard 200, thanks in part to its lead single “Between Me & You,” all knew his name. The Murder Inc./Def Jam artist looks to build on that name recognition with his third effort, Pain Is Love (due Oct. 2).

With “I’m Real,” his recent collaboration with Jennifer Lopez, topping the charts, not to mention his appearance on the hit summer movie The Fast & the Furious, Ja Rule (aka Jeffrey Atkins) has kept his name on everyone’s lips.

“It’s opened a lot of doors for me to become something that’s maybe never been before.” Ja Rule says of his duet with Lopez. “That’s the goal I’ve been shooting for—to be a different artist.”

“I’m Real,” which reigned interest in Lopez’s J.Lo (Epic), was penned by Ja Rule, whose songs are published by Slavery Music, ASCAP.

With his increasing popularity, the rapper, who has also become an MTV staple, hasn’t lost his street credibility.

“I still feel that I am very much a voice for the underground,” the 26-year-old MC says. “I’m just speaking on a big stage now. It’s not that I’m leaving my underground roots—the underground is getting bigger. The street cats are making it to the top now.

“It’s a situation where if a ‘hardcore’ rapper attains commercial success, they say he’s not hardcore anymore,” adds the Queens, N.Y., native, who got his start with the Cash Money Click.

Making “good music” for Pain Is Love, Ja turned to such classic artists as Stevie Wonder—whoch “Do I Do” is sampled on the album’s first single, “Livin’ It Up,” which also features Def Soul artist Case.

“That’s not an easy track to rip on because it’s so fast,” he says of the single, which is No. 23 on The Billboard Hot 100 this issue. “I wanted to use it because the loop is crazy—it’s hot and classic—but more so than that I was looking for a record that Case and I could do for the album. I was listening to [New York City’s] WBLS one day, and all I was thinking of was record we could do, on corners, ‘Do I Do.’

Pain Is Love also includes a track on which Ja Rule duets with 2Pac on a remake of the late rapper’s “So Much Pain.” 2Pac’s original version of the song was released prior to the late rapper’s death. “I did that a long time ago, right after Pac died,” states Ja Rule, who has often been compared to the slain rapper. “It was a record that I wanted to make, because a lot of people haven’t heard the record because—although it was on the Above the Rim soundtrack—it was only on the cassette version. I feel it was something that Pac wanted to do.

According to Deidre Graham, Def Jam’s senior director of marketing, Ja Rule’s increased mainstream exposure has upped the ante for Pain Is Love. “My job is to be a hustler, move, and sound. Not to mention the Jennifer Lopez remix, has served as a great set-up for ‘Livin’ It Up’ and the album.”

The label launched a promotional tour to support the album Sept. 23 in Los Angeles. Graham says radio stations in various cities will co-sponsor Livin’ It Up With Ja Rule contests in which winners will get to party with the artist. There are also talks about a possible arena tour early next year featuring Ja Rule (who is managed and booked by New York City-based Ron “Gutta” Robinson for Murder Manage- ment) as well as other Def Jam act.

Retailers point to the rapper’s rising popularity as an indication of big first-week numbers. “Honestly, with everything he’s done in the last few months, this album is bound to explode,” says Jim Stella, urban music buyer for Albany, N.Y.-based Trans World Entertainment. “It’s almost as if anything wing is going to sound well.

Beyond this project, look for the rapper to reprise his role as Edwin in The Fast & the Furious 2. “I have some other things that’s in the works. But, with all the acting thing, I want to be careful, because with anything I do, I want it to be to the best of my abili- ties,” Ja Rule says. “It makes no sense to do something half-ass, because if you’re going to do it, you’re doing it and you’re doing it half-ass, no one is going to see it or hear it.

“I do what I do with my heart, so I can win the hearts of the people and then as a matter of fact—I am a real artist,” he continues. “And they enjoy when a real artist speaks to them and speaks for them.”

For Ja Rule, it’s those people who make this business happen. “A lot of artists make records to make money. Not to make people smile, or make hearts light up, or to warm souls,” says the rapper. “That’s why I make records, and it’s starting to show.”

MUSIC THE HEALER: As we all at- tempt to come to grips with the dia- bolical events of Sept. 11, the role of music as soothing, cathartic balm and communicant has never been more apparent.

While we’ve been so trained to suppress our emotions and not show others how we feel—not wanting to make people feel uncomfortable with our grief or need to deal—to make music—will have none of that. It reaches us in a primal place beyond our self-consciousness. Externally, you may exhibit all the trappings of music & soul—singing and playing the horror until you can deal with it in a safer place, but a few notes of a haunting melody will bring you to your knees before you’ve even had a chance to deal.

So it has been for me with two songs that, while they were written years before this tragedy transpired, they so eerily capture the emotions of our time. Let’s look at what the songs do.

First, “Over The Horizon” by Don Henley and “The World I Know” by Co- llective Soul in the same way again.

Hours after the first hit the World Trade Center towers and the Penta- gon, I found myself staring at the images on TV, too stunned to cry. But the minute the pictures were linked to music, tears flowed—-I could not suppress my feelings. Because the音乐s were so haunting and the lyrics so poetic, I could not get the images out of my head.

On Sept. 16, ABC aired a montage set to the all-too-appropriately titled “Ain’t No Mo” from Ja Rule’s A Day Without Rain album. The montage ran with a chyron identifying the song and singer. My guess is ABC chose to identify the song because for many of its viewers, like me, the “Fallen Embers” will forever be associated with the pictures they saw on their TVs.

VH1 has also created a moving montage that has run more than 30 times, set to the ethereal, gypsy “Over The Horizon,” a track from Live’s album V, which came out Sept. 18. The song, written by lead singer Ed Kowalczyk to deal with the deaths of the band’s co-founder and a close friend, also conveys feelings that so many of us can’t express ourselves.

While the lyrics are, of course, important in the above examples, it’s the visual, the confluence of images, and the beauty of the sounds that stir the soul. At a Remembrance Ceremony I attended Sept. 15 at the Hollywood Bowl, the Hollywood Bowl Orchestra performed two well- known Aaron Copland pieces, the dramatic “Fanfare for the Common Man” and the majestic “Simple Gifts” from Appalachian Spring. They poured over the spiritually yearning, parched audience like warm, gentle, invigorating rain. Everyone just seemed to breathe a little easier, a lit- tle softer afterwards. It was only a first step toward healing, to be sure— an imperative only to eschew from the horrors to come—but its solace was swift and sure.

MOVING ON: Singer/songwriter Cindy Bullens knows something about tragedy herself, and she also knows the power of music to help heal. It all started in the summer of 1999, when Tony Award-winning producer/director John Wulp asked her to write Islands, a musical about island life on North Haven, Maine. Though she had never written a musical and was entrenched in her Artemis project Somewhere Between Heaven and Earth (an album inspired by the death of her 11-year-old daughter Jessie of cancer in 1996), Wulp refused to take no for an answer.

“The thing about going through a tragedy and coming out the other side is you have to decide what life is about,” says Bullens, a part-time resi- dent of North Haven herself. “What life is to me now is doing things I’ve never done before.”

Bullens, whose latest album, Ner- earland, is due Tuesday (25), inter- viewed islanders to gather material for Islands’ 13 songs, and Wulp cast only North Haven residents in the show. It debuted at the North Haven Com- munity Building Memorial Day weekend and will move to New York City’s New Victory Theater Saturday (29) for a performance that benefits the island’s new theater.

The project has already led to another musical offer for Bullens—this time from a theater in New York City. “I won’t do something out of my own fear alone,” she says. “I have nothing ever again in my life to lose.”

Additional reporting by Jill Pessinick in Los Angeles.
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BY MAGGIE STEIN
NEW YORK—With Fight to Win (MCA, Oct. 16), Femi Kuti strives to earnest
ly spread the word about the problems of his African homeland.

“We are in crisis right now,” he says. “I want to bring more attention to
these issues.”

Kuti is following the example set by his father, the late Nigerian musi-
cal/political pioneer Fela Anikulapo Kuti, who once said, “Afro-beat
was not a music for entertainment; it is to spread a message.”

“Do Your Best” is a call to end politi-
cal apathy, while the title track speaks
of the failures of the African govern-
ment and its blindness toward a com-
ing revolution. “Stop AIDS” warns
Africans to practice safe sex and to be
aware of the threat of the HIV virus.

Recorded in France, Fight to Win
was produced by French producer
Sodi, and it shows the artist backed by
Positive Force—a new incarna-
tion of a band Kuti started in 1986. He
wrote, composed and arranged all of
the set’s songs, which are published
by FKO Music (ASCAP).

This album differs from 1998’s
Shoki Shoki in that it offers guest
appearances by American musicians.
MCA labelmates Moe, David, Common,
and Jagaar each collaborated with Kuti
on a song. Although the tunes carry
the undeniable influence of such mod-
ern sounds as hip-hop, funk, and
house music, they’re rooted in tradi-
tional African music that is passed on
to the Yoruba Diaspora. African slaves
lost this traditional music with them
when they settled in Cuba, Haiti, Brazil, and the U.S. Kuti says that
this influence will always be with him, “I
decompose from the inside, and I believe
African music is inside me. This music is
part of who I am.”

MCA is working to bring Kuti’s mes-
sages to a diverse audience. With the
label banking on his compelling live shows, the artist (who is managed
by Francis Kertekian at FKO Music in Paris and booked by Tom Chauncey at
Partisan Arts in San Francisco) will
tour extensively. He was recently re-
cruited by Perry Farrell to open Jane’s
Addiction’s tour this October along
with Live. He will also perform that
month at the Groundwork 2001 ben-
efit concert, joining a roster that in-
cludes R.E.M and Pearl Jam. (The
Groundwork organization aims to
empower people to grow their own food.) “We hope [Femi’s live shows] will
create mainstream awareness,” notes
MCA’s director of marketing, Sig Sig-
worth, who adds that a street-level
campaign was started earlier this
month, when “Do Your Best” (featur-
ing Mos Def) was shipped to clubs and
specialty radio shows.

At retail, this should translate into
a broad audience. Shawn Schwartz,
executive of Brooklyn, N.Y., indie store
Halcyon, says that Shoki Shoki was a
top-seller. “It has amazingly wide
appeal to fans of everything from
house to world music to jam bands.
We expect the same Fight to Win.”

Adding to Kuti’s visibility and poli-
tical activism is his participation in the
forthcoming Red Hot + Riot, a Fela
tribute album under the aegis of the
venerable Red Hot AIDS relief and
human rights organization. Kuti has com-
pleted a track that features Macy Gray
and was produced by D’Angelo and
touring Roberts. The tribute will also
be issued by MCA, which just released
the latest batch in its exhaustive Fela
reissue program.

ANOTHER FACT about Femi Kuti?
During a recent discussion, Kuti
referred to his brother, Fela Anikulapo
Kuti. “Our brother sold records,
but we didn’t sell records,” he
joked. “We sold politics.”
Our Music and Money 2 spotlight returns, focusing on the business side of the music industry. We explore some of the critical financial issues currently facing the industry including capital securitization, mergers, acquisitions, and asset management, and look at some of the major deals being made. In addition, Billboard’s Music & Money 2 spotlight coincides with Billboard’s first-ever Music & Money Symposium, a one-day conference focused on the financial aspects of the music industry, presented in association with Prudential.

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BY WES ORSHOSKI
NEW YORK—Explaining the disso- 
lution of alt-country faves Son Volt, 
singer/songwriter Jay Farrar, the 
band’s former leader, has no dra- 
matic stories to tell. After the laud- 
ed group finished its final tour early 
last year, Farrar says, he was simply 
in need of a change.

“From a creative standpoint, after 
five years of recording and touring, it 
just seemed like it was time,” he says.

“There are a lot of positive aspects 
of being in a band for five years: You 
develop a kind of synergistic groove 
and a particular approach. But after a 
while, there’s a tendency to stick with 
that. And I felt like I would have been 
repeating what I had done before to 
make another [Son Volt] record.”

After he wrapped that last tour with 
Son Volt—which he notes isn’t entire- 
ly terminated but rather on “indefinite 
hiatus”—Farrar began piecing to- 
gether the lyrics and music for his first 
solo album, Sebastopol (due Sept. 25 
on Pellow Guard/Artemis), on which he 
experiments with different rhythms 
and instrumentation.

Thanks in large part to such guests 
as Gillian Welch, the Flaming Lips’ 
Steven Drodze, Kelly Joe Phelps, 
Superchunk’s Jon Wurster, and oth- 
ers, Sebastopol has provided the St. 
Louis-based artist with the chance to 
spread his musical wings a bit. The 
album, co-produced by Farrar and 
John Agnello, has given him a chance 
to harmonize with other singers and 
arrangement with keyboards, slide 
and blues guitar, and different drummers.

“On this one, I was able to let the 
songs [published by Grain Elevator 
Songs, BMI] evolve and mature,” 
says Farrar, a former third of alt- 
country champs Uncle Tupelo. “They 
were put together more slowly. With 
Son Volt, we basically cut the songs 
live so we could re-create them on 
the road. [Sebastopol] is more of a 
studio album in that the songs are 
kind of pieced together.”

Lyrically, the album—named after 
a small Northern California city and 
recorded in Millstot, Ill., not far from 
his home—is vintage Farrar, weav- 
ing mentions of such Western towns 
as Branson and Reno into stories of 
“drive-on wedding vows” and “for- 
gotten nightmares,” rising waters 
and dead promises, ascending ideals 
and lost freedoms.

“He symbolizes some sort of sturdy 
carhines,” says Pellow Guard head and 
former Warner Bros. A&R man Joe 
McEwen, who signed both Uncle Tupe- 
lo and its two offspring, Son Volt and 
Wilco, to Warner. “He’s got a very hon- 
est, American-type voice and songwrit- 
ing style that really transcends era.”

Recorded from May to July of last 
year, the album’s release was delayed 
as Farrar made his transition from 
Warner Bros. (for which Son Volt rec- 
oced three albums) to Pellow Guard, 
which will make Sebastopol its first 
release. Farrar passed that time by 
composing the score to an upcoming 
indie film, titled Slaughter Rule, 
and by playing a string of intimate U.S. 
gigs, during which he was backed only 
by former Blood Oranges guitarist/ 
 vocalist Mark Spencer. Booked by 
Frank Riley at His Road touring in San 
Francisco, Farrar and Spencer will 
return to the road next month.

To promote the release of Seba- 
stopol—the first 50,000 copies of 
which will include three extra songs— 
Farrar will visit and perform on vari- 
ous triple-A, Americana, and noncom- 
commercial stations throughout the U.S. 
Artemis is working the song “Voodoo 
Candle” at those formats. Those who 
buy the album at the nearly 200 stores 
belonging to the Music Monitor Net- 
work and the Coalition of Independent 
Music Stores will receive a lyric book.

Kelly Rollinson, purchasing man- 
ger for the 11-store, North Carolina- 
based Record Exchange chain, says it’s 
nice to see Farrar trying new things. 
“It’s always a good thing—it helps 
the artist and their music grow,” she says, 
adding that loyal alt-country fans 
tend to be, Farrar’s core faithful will 
no doubt make the transition with him.

Later this year and into the next 
year, Farrar (who currently does not 
have management) will dig through 
the Uncle Tupelo archives for live 
tests and unreleased demos for a 
Legacy/Sony anthology due in March. 
The label is to reissue the band’s first 
three albums, starting in early 2003.
NEW PASSIONS: The liturgy of the Christian church has been a source of musical inspiration for countless classical composers throughout the history of Western music. Numerous time-less classics—from Allegri and Tallis to Bruckner and Verdi—have resulted from composers addressing issues of faith. In the early years of the 20th century, the practice declined, due both to international politics and modernist aesthetic agendas—although there were exceptions in the oeuvres of such composers as Stravinsky and Britten.

In the 20th century's latter half, sacred music has made a comeback through the widespread success of such "holo minimalists" as Arvo Pärt and John Tavener. Older composers, including Krzysztof Penderecki, have also felt the call of liturgical subjects. Last year, Philip Glass premiered his choral Symphony No. 5, a sprawling work on sacred texts from Western and non-Western sources, subsequently released by Nonesuch. The same label has just issued John Adams' <i>Short Ride in the Park</i>, a glittering, gorgeous, and deeply moving modern nativity oratorio.

To commemorate the 250th anniversary of Johann Sebastian Bach last year, German conductor Helmut Rilling and the Internationale Bachakademie Stuttgart commissioned four new works that cast Biblical sources in a contemporary light. As the artistic director of the Bachakademie, Rilling has devoted a great deal of attention to the music of Bach—including recording the composer's mammoth series of cantatas. The German label Hanssler Classic—distributed in the U.S. by Collegium—released Rilling's cycle over the past two decades and reissued it in the label's complete Bach anniversary boxed set in 1999. Yet Rilling has not turned his attention to the past entirely, having earned a Grammy Award in 2000 for his recording of Penderecki's <i>Credo</i>—a Bachakademie commission—with the Oregon Bach Festival Orchestra and Chorus.

In commissioning Wolfgang Rihm, Osvaldo Golijov, Sofia Gubaidulina, and Todd Dun for the "Passion 2000" project, Rilling and the Bachakademie could have hardly picked a more disparate group of composers. "We wanted to choose four composers from different cultural backgrounds with the idea to have Passions in four languages: English, Spanish, German, and Russian," Rilling explains. Each composer chose one of the four Gospels of the New Testament to set. According to Rilling, the composers responded to the challenge in very different ways. He says, "Gubaidulina immediately accepted the idea, saying that this would be the greatest challenge in her life. The others were more hesitant in accepting the commission, voicing difficulties dealing with such a central Christian theme." Each composer was given absolute freedom in terms of idiom and performing forces.

Hanssler released Rilling's Bachakademie recording of Rihm's <i>Deus Passus</i> in time for Easter this year. Golijov's <i>La Passion Segon San Mar<eacuted>cos</i>, recorded by the Schola Cantorum de Caracas, was shipped to U.S. stores two weeks ago; Gubaidulina's <i>Jesus Passion</i>, recorded by Valery Gergiev and the St. Petersburg Chamber Choir, will follow in October. (Sony Classical will issue Dun's Water Passion—<i>After St. Matthew</i> next year, conducted by the composer.)

The resulting works cover a wide stylistic spectrum. Rihm excised portions of the scripture that he felt could be interpreted as anti-Semitic and added verse from Paul Celan's <i>Tenebrae</i> to create an austere, caggy work commemorating victims of the Holocaust. Gubaidulina interpolated straightforward narrative sections featuring the sepulchral bass of Genady Bezubenkov with "heavenly" interjections, in the process adding a heavy dose of drama to her motionless style. Golijov, an Argentine Jew, blended hypnotic minimalist textures with the fervent drumming and dance rhythms of Latin Passion traditions.

For Rilling, the new works directly counter the relative lassitude in religious composition during the past century. "During the 20th century, faith no longer determined society's thinking as it had in former centuries," he says. "I regret that, because I still think that the central themes of Christian faith are close to many people—especially the Passion, in the many meanings of that term. In the past, the church had often given those commissions, but this is rarely the case now. The Bachakademie tried to fill that gap."

ALSO: Collegium has announced that it will donate $1 to the American Red Cross for World Trade Center disaster relief for each copy sold of two upcoming releases. The discs—Hanssler's <i>From the New World</i>, a set of American light classics by Gershwin, Copland, and others performed by the SWR Radio Orchestra, and Collegium's <i>Feel the Spirit</i>, featuring new works by John Rutter based on madrigal and folk song—ships in October.

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MACY GRAY
The Id
PRODUCERS: Darryl Swann and Macy Gray
Epic KE 85200
What does a neo-soul songstress extraneous do for an encore when what came before (the multimillion-selling album On How Life Is) spawned a Grammy-winning single (“I Try”) and collaborations with Fatboy Slim and Black Eyed Peas? If that artist is Ohio native Macy Gray, she takes a hard look in the mirror and begins writing from the most pure place of substance. But this is no psycho-drama. The Id is carefree and optimistic, steeped in free love and hippie-shake sensibilities (recall in the disco-splashed “Sexual Revolution,” the beauty of “Sweet Baby” featuring Erykah Badu, and the positively giddy “Hey Young World II” featuring Slick Rick). There are times, though, when buoyancy gives way to conflict, as on the Sly Stoned-etched “Harry” and the Billie Holiday-influenced “Don’t Come Around.” After all, Ms. Gray is only human.—MP

R&B/HIP-HOP
DJ KRUSH
Zeit
PRODUCER: DJ Krush
Century 8027
Those who think that hip-hop is nothing more than a rapper and a DJ should give a serious listen to DJ Krush’s latest set. A hip-hop pioneer in his Japanese homeland, DJ Krush effortlessly combines elements of rap, soul, and world music into a unified whole. As on such previous albums as 1996’s Me si-and ‘99’s Rakusten, Zen finds DJ Krush a true master of emotion, particularly on tracks like the sultry “With Grace” (featuring N’Dea Davenport) and the complex “Endless Railway” (featuring the Roots’ drummer Ahmir “uestlove” Thompson). Also inject additional verse into the proceedings are Zap Mama and Company Flow, among others.—RH

VARIOUS ARTISTS
Hank Williams: Timeless
PRODUCERS: Luke Lewis, Martin, and Bonnie Garner
Lost Highway 088-170-239
Despite the best intentions, the icons of popular music aren’t always best-served by “tribute” albums—as fans of these artists well know. But with Timeless, a superstar-studded tip of the hat to immortal country singer/songwriter Hank Williams, Lost Highway has set a benchmark new standard. From the A&R to the packaging, Timeless brims with class and taste. Of course, the songs cut as close to the heart of American musical art as any ever written, and these interpretations are all subtle and deeply felt. Just a few highlights: Bob Dylan’s “I Can’t Help Myself,” Ryan Adams’ “Love Is a Rue Blues,” Keith Richards’ “You Win Again,” and Beck’s “You Cheating Heart,” as well as tracks by Sheedy Crow, Emmylou Harris, and Tom Petty. That’s not to mention the apt inclusion of Williams’ grandson—Hank Williams III—or Johnny Cash’s spectral take on “I Dreamed About Mama Last Night.” What becomes an American legend most? An homage like this.—BB

RICK WAKEMAN
A Musical Journey Through the Millennial Years
PRODUCER: Rick Wakeman
Geffen 9362-4
A musical odyssey to celebrate the turn of the millennium, it embraces styles ranging from classical to rock to the “ electronically inspired” to “energetic new music.”—RH

June Miller
SONGS OF SUMMER
Peachtree
6-0001
Along with Winter, Spring and Autumn, Miller’s collection of summery songs is one of three albums released this year under the “Four Seasons of Summer” banner at Track Record. Each one is a thematic, seasonal collection. The others are Winter in January and Autumn in October. —VH

SILENT MIND
New Order
Verve V6-6703
New Order, the long-time Manchester group, has been around since 1979, but this is the first album they’ve released since 1985. The group has always been known for their innovative sound and their ability to incorporate elements of disco, funk, and electronic music into their work. This new album is no exception, with a mix of driving beats, catchy hooks, and thought-provoking lyrics. The album is a testament to the group’s ability to stay relevant and continue to push the boundaries of music. —VH

SOUTH BANK SINFONETTA
THREE CENTURIES
BMG 72435 57142 2
This album features the South Bank Sinfonietta performing works by composers from the 18th to the 20th century. The group is known for their high-quality performances and their commitment to music education. The album is a great introduction to the works of these composers and is sure to please music lovers of all ages. —VH

TERRY JONES
THE BOOK OF HUMOR
Epic 060-20187
This album features Terry Jones, one of the Monty Python’s stars, performing their famous satirical sketches and songs. The album is a must-listen for fans of the show and for anyone who appreciates a good laugh. —VH

VITAL REISSUES

VARIOUS ARTISTS
Philadelphia Folk Festival 40th Anniversary
PRODUCER: Gene Shaye
Silted Snow 587744045L
“The Philadelphia Folk Festival is more than a music festival,” writes Sing Out! magazine editor Mark D. Moss in the 58-page book accompanying this four-disc, 58-track, and six-video set. His statement evidently suits the family-style nature of Philly’s 40-year-old, all-volunteer folk feature, which, as documented here, transcends overlapping generations of artists and audiences. Nicely sequenced, starting with “Scots Piping” by the late highlander piper Bruce Martin (the festival’s official piper for more than 30 years), the set segues into the legendary Richard Thompson-led Fairport Convention’s 1970 rendition of “Walk a Mile.” Others caught in their prime include a young Bonnie Raitt, Doc & Merle Watson, Phil Ochs, Judy Collins, Mississippi John Hurt, Tom Rush, and Ramblin’ Jack Elliott. Such veteran folkies as Loudon Wainwright III, Nanci Griffith, Janis Ian, Christine Lavin, John Prine, Arlo Guthrie, and John Hartford are represented by more recent fare—among others are contemporary folk group Ellie From Ohio and bluegrass youngsters Nickel Creek. Adding variety, folk music touches are Eastern European dance-music group Harmonia, Cajun banjo Beausoleil, Andes mountain group Inti Illimani, and Latin songstress Irene Ferrera. The appropri-
OUR NEW ALBUMS

BUDDY & JULIE MILLER

HighTone Records 8135

In an alternative universe, Buddy and Julie Miller are the reigning king and queen of contemporary country music. On their first full album together, they shine like diamonds, with 11 songs that are as real as dirt. In many ways, this is a Julie Miller show: She wrote 10 of the songs (seven tallly superbly crafted), and her harmonies and vocals are infi-

nitely more interesting than most of what mainstream country offers. She’s Tom Petty’s prime time on the bliss-

tering “You Make My Heart Beat Too Fast” and a wounded sparrow on the sultry-spayky “Dirty Water.” For his part, Miller injects an understated, understated, understated dignity to a prescient Columbine victim, addresses that tragedy better than a thousand “experts” ever could. This is one fine, line piece of work.—**RW**

PRODUCERS: Buddy and Julie Miller

Latin

**PIRAR MONTENEGRO**

Desahoga

FD/March 1999

Former Garibaldi member Pilar Montenegro’s solo debut on new label Desahoga is a particularly emotional (or remarkable) voice that can stand alone without major props and that lends credibility to this project. The result? A solid, ballad-heavy pop album that includes cov-

ers of two revered classics (“Desahoga” and “Y Volvere”). Although a host of often coyly lyrics detracts from the good melodies here, Latin radio will surely love the sound (and the look) of Montenegro.—**LC**

**LA LEY**

MTV Unplugged

PRODUCERS: Humberto Gatica and Kenny O’Brien

WEA Latin 40949

Cautionary note: LA Ley are known for lush, melodic songs and tight, on-stage deliveries. On its first un-

plugged set, such qualities shine through. Not only is the band’s lead vocal and an understated string section that supports frontman Beto Cuevas’ soulful and versatile vocals on songs like “Caliente, Patético, and Enfado.” The unobtrusiveness of the strings—filtered as they are through the entire album—are fully more pleasant than compelling. This has to do as much with the choice of material—mostly subdued—as with the arrangements themselves, which, though tasteful, lack the variety neces-

sary to sustain 16 full tracks. Stand-

outs include the opening “Animal,” with its tempo and mood changes, the lyrical “El Dueno,” and “The Corridore,” which is sung in English. More could have been done with the excellent material that served as the basis for this album.—**LC**

**BLUES**

**JAMES BLOOD ULMER**

Mennon Blood: The Sun Sessions

PRODUCERS: Tom Verdi

Label M 495728

Ex-Living Colour guitarist Vernon Reid rates a shout-out for convincing avant-jazz/funk guitarist James “Blood” Ulmer to take on this project. Reid’s belief that Ulmer possesses a great blues voice is vividly confirmed by his songs on display here. Backed by a fine lineup of players, Ulmer gets down on some meaty blues tunes, including Willie “The Black Door Man” and “Spoonful.” Otis Rush’s “Double Trouble,” and the John Lee Hooker classic “Money.” Ulmer is consistently on top of the groove on vocals and guitar, but there are transcen-

dental moments, specifically his enthralling version of the Sun House song “Death Letter,” and his haunting cover of Rush’s “Double Trouble.” Ulmer’s blues are as real and distinctive as his jazz.—**PVV**

**WORLD MUSIC**

**SAID CHERAIBI**

The Key to Granada

PRODUCERS: Mohamed Metalsi and Said Chraibi

Institut du Monde Arabe 321038

The oud, or Middle Eastern lute, is one of the most iconic of musical instru-

ments, with antecedents dating back to the very first stringed apparatus. Blessed with a rich repertoire and an ability to fashion forward-minded interpretations, the oud’s sound still reverberates through Arabic music today. Casablanca vocalist Said Chraibi uses that sound here to evoke the Andalusian cross-cultural con-

nections between contemporary Morocco and the Moorish Spain of long ago. His tone is rich and his articulation precise, empowering a wide range of stylistic in-

struments throughout this beautifully produced disc. The album is also well-anat-

oned and gorgeously packaged, adding to its allure. Distribution for the U.S. by Harmonia Mundi.—**BB**

**CLASSICAL**

**MARK ANTHONY TURNAGE**

Music to Hear

PRODUCER: Chris Coker

Black Box 1065

British composer Mark Anthony Turnage is known for his bright, brash, and full-featured musical voice. His most recent album shows him in a more reflective mood. His powerful and emotional piece for orchestra and choir, “In Tandem,” is a poignant reflection on the endurance of the human spirit. The album also features a collaboration with the English National Opera Orchestra, conducted by Sir Simon Rattle. Turnage has consistently demonstrated his ability to create moving and accessible music that resonates with listeners of all ages.—**GE**

**LATIN**

**LEUJENE THOMPSON**

Soul Inspiration

PRODUCER: Cedric Thompson

EMI Gospel 20309

Leuene Thompson arrives as a solo artist with a formidable résumé in hand. As a featured vocalist for gospel chart-toppers Donald Lawrence & The Tri-City Singers, she sang lead on the group’s early-2001 gospel-splashed dancefloor hit, “Testify,” which was remixed for the clubs by DJproducer Junior Vasquez. While her interpretation ably attests to Thompson’s mastery of hook-laden, in-your-face funk (“Deliverance,” “You Brought the Sunshine”), it also allows for much musical exploration. The artist struts impressive jazz chops on “Born Again,” “Let Me Tell You,” and “R&B-tinged “How Can You Walk Away.” With lyrics that are strongly but never stridently gospel, Thomp-

son and her hit-making producer husband Cedric Thompson display ears that are obviously familiar with such diverse sounds as the NYU Chamber Chorus, the Bill T. Jones/Arnie Zane Dance Company, the gospel group Tri-City, and the TLG— as well as gospel sisters Trin-I-tee 5:7. After nearly a decade on the periphery of stardom, Thompson seems poised to make a leap into the limelight.—**GE**

**GOSPEL**

A CHORUS LINE

Music by Marvin Hamlisch and Ed Kleban

Book by James Kirkwood and Nicholas Dante

Choreography by Michael Bennett and Bob Avian

Directed by Gower Lee

Paper Mill Playhouse, Millburn, N.J.

What was it that made A Chorus Line a singular sensation in musical theater history? It wasn’t the costumes; the final scene’s famous gold top hats aside, the wardrobe largely comprises leotards and headbands, sneakers and T-shirts. It wasn’t the sets, as they’re composed of essen-

tially a bare stage with a few well-

placed mirrors. It wasn’t even the dancing—until the finale, most of the dance routines are “rehearsals,” life with missed steps, flubbed combina-

tions, and bad timing. No, what made A Chorus Line worthy of an armful of Tonys and the Pulitzer Prize when it debuted in 1975 wasn’t anything tangible. It wasn’t even the award-

winning book by James Kirkwood and Nicholas Dante. What helped rectify that is a spectacular score by Marvin Hamlisch and Ed Kleban. What made A Chorus Line stand apart from everything before it was the simple but intense drama of peo-

ple laying bare their hopes and fears as they aspired to the lowest rungs of theatrical stardom.

The show’s sense of intimacy—

where the audience is privy to the character’s deepest feelings—remains one of the most powerful memories—is what fueled viewers’ passion and helped make A Chorus Line the longest-running musical in Broadway history (although it would later be surpassed by Cats) before it closed in 1990.

The same sense that made A Chorus Line speak to audiences for so many years survives today, in the current production at New Jersey’s Paper Mill Playhouse—the New York area’s first major revival of the show in a decade. The cast, comprised of a few from the 1975 Broadway debut showed up at the premiere to pass the torch to the players in this ver-

sion, which is directed by Baayork Lee and produced by the original. (One cast member who couldn’t make the premiere was Howie Mandel, who will take the stage on the first night of Millennium.”)

The show cast 240 performers selected from 5,000 hopefuls, who were narrowed down to 200, and then further to 40, and finally to the 19 who make up the final cast. The show is directed by Baayork Lee and produced by the original. (One cast member who couldn’t make the premiere was Howie Mandel, who will take the stage on the first night of Millennium.”)

Dancers dress up in top hats and tails for the finale in *A Chorus Line.***

**ON STAGE**

**FILM & TELEVISION**

*Black Box*—In a small town in the South, a young man (Wes Studi) is forced to spend his summers with his grandmother (Anna Maria Horsford) and her eccentric, elderly housekeeper (Walter Jones). When the housekeeper’s health fails, the young man must take over the family business, a boarding house for visiting doctors. The story is based on true events and is set in the early 20th century.

*Triumph of the Will*—In 1933, at the height of the Nazi Party’s power, Joseph Goebbels (John Sayles) and his Nazi Party ilk are determined to create a media campaign that will rally the German people behind the Third Reich. They hire a young journalist (Chris Cooper) to help them in their mission. As the campaign gains momentum, the journalist must confront his own beliefs and the nature of propaganda.

*The Rise of the Nazis*—A documentary film that explores the rise of the Nazi Party in Germany from the late 1920s to the 1930s. It features interviews with historians and experts who provide insights into the political and cultural climate that allowed the Nazi Party to take power.

*The Final Solution*—A film that examines the Nazi Party’s policy of exterminating European Jews during World War II. It features interviews with survivors and experts who provide personal accounts and historical analysis. The film is intended to serve as a reminder of the atrocities committed during the Holocaust.
SPOTLIGHTS

LEONNA NAESS I Tried to Rock You But You Only Roll (2:32)
PRODUCERS: Martin Terefe, Jason Darlin, and Leonna Naess
WRITER: Leon Naess
PUBLISHERS: EMI Blackwood Music, obu Messy Naess Publishing, BMI
Outpost/MCA Records 25468 (CD promo)

This with merit. Send review copies to Uno Mas Music, Music/Songs PRODUCER: Michael S. Rogers, BMI

THEIR career into the night. swirling "World" Rogers.
melodic girls, aged

They Murlyn Lameche, and WRITERS: A. Baggage & S. Rogers

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Their demystifying BRIDGES: I'm sorry. Everything, they're

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**T.I. Proves He’s ‘Serious’**

**Atlanta-Born MC Debuts His Brand Of Hip-Hop On Ghet-O-Vision/Arista**

**BY RAISHAN HALL**

NEW YORK—There’s no question that Atlanta is a hotbed of hip-hop activity. OutKast, the Goodie Mob, and Korn are just three capsules of the local Atlanta acts, have set the standard for such local newcomers as Ghet-O-Vision/Arista’s T.I. The Atlanta native, who was featured on last year’s Snoop Dogg sound-track, hopes to raise the bar with his debut set, *I’m Serious*, due Oct. 16.

T.I. jumped into the rap game at the age of 7, when he started hanging out with older relatives. “Being so young, they didn’t really want me around,” the 20-year-old MC says. “I had to find a way for them to like me.”

After rapping around relatives, T.I. quickly began to take his craft seriously and later hooked up with Ghet-O-Vision Entertainment CEO/Arts/Arista VP of A&R Kawan “K.P.” Prather.

“My manager [Jason Geter of Atlanta-based Grand Hustle Management] used to work at Patchwerk Recordings in Atlanta,” T.I. says. “Parental Advisory was working on its third album [2000’s *My Life, Your Entertainment*]. He called them and said, ‘I’ve got this cat I need you to look at.' We went over the same night, and I met Big Reese and Mello, I rapped for them, and they liked it. They said they had to let one more person hear it. Coincidentally, that was K.P., who was then VP of A&R at LaFace. L.A. [former LaFace chief and now Arista president/CEO Antonio Reid] had just given him his own label, Ghet-O-Vision. We haven’t turned around since.”

**REGGAE CONNECTION**

T.I. is already off to a quick start with the Neptunes-produced title track, which features Virgin artist Beenie Man and serves as the lead single.

“It’s a club-banger because it’s Southern but it has a reggae feel,” Prather says. “That’s something no one else from the South has ever done.”

Adds T.I., who’s published by Y Majesty’s Music (ASCAP), “After we recorded the song, we just thought it needed a reggae hook. I figured that if we were going to do a reggae hook, we had to use the hottest cat out — and that’s Beenie Man.”

*I’m Serious* also features guest appearances by the PSC, Jazez Pha, and Too Short. “Plainly put, the album is my autobiography,” T.I. says. “It talks about how I grew up and what made me the man I am. I’m just apologizing to myself for all the shit I put

RHYTHM, RAP, and The Blues

**T.AHEM**

by Gail Mitchell

**PIONEER AWARDS POSTPONED** In the aftermath of the terrorist attacks in New York City and Washington, D.C., the Rhythm and Blues Foundation has announced the postponement of its 12th annual Pioneer Awards, scheduled for Oct. 4 at Harlem’s Apollo Theater in New York City. The organization is expected to announce a new date within the next few days, according to executive director Bob Wade. The 2001 slate of honorees (Billboard, July 21) includes lifetime achievement award designate Al Green and legacy tribute designate Louis Jordan.

**WAITING TO EXHALE** Former heavyweight champion Evander “Real Deal” Holyfield knows a knockout when he sees one — or in this case, hear one. His Real Deal Records is making its first foray into R&B with Exhale. Comprised

ing Tasha Belton, Tiko George, and Toya Watson, the Washington, D.C.-based trio makes its eponymous debut Tuesday (25).

Exhale formed three years before meeting manager Melinda Zanecki of eMIllgirls Inc., who also books the group. Shortly thereafter, the trio began auditioning for labels before signing with Orpheus Music-distributed Real Deal. Published by Tre Angeli Music (ASCAP), Exhale co-wrote eight of the album’s 11 tracks, including the first single, “Chillin’ in Your Benz.” The tune is currently No. 86 on the Billboard R&B/Hip-Hop Singles & Tracks chart. A potential second single is “Still Not Over You,” on which Belton and Watson collaborated. “We were crying when we finished,” Watson says. “It’s about breaking up with someone. You give the impression you’re moving on, but you’re not.”

Real Deal is confident that Exhale’s music speaks for itself. Executive VP Al Mannerson says, “In terms of competition, there are very few groups in the same arena as Exhale.”

**REAL MEN DO** The 1991 flick New Jack City is still a late-night favorite...
Priority Lends Ear To ‘Van Gogh’

Ras Kass Aims To Get His Own Brand Of Hip-Hop Heard With Third Disc

BY MARCI KENON

NEW YORK—Underated is the word frequently used to describe Ras Kass, the 25-year-old Los Angeles-born lyricsal genius. But, in fact, the rapper [aka John Austin] has been underrated. Priority plans to alter that scenario with the Oct. 23 release of Ras Kass’ third set, Van Gogh, from which comes the 15-track set’s first single, the noncommercial “Back It Up.”

“Dutch painter Vincent van Gogh died broke, unsupported, and kind of ridiculed,” explains the hip-hop artist and ASCAP writer, whose songs are self-published through AHMP 926 Music. “People were like, ‘What kind of art is he painting?’ It wasn’t in vogue or popular at the time. I have a line in the album’s title track: ‘What used to be hot is what an MC said. Now hip-hop don’t respect you unless you’re a feature or dead.’”

The label’s exposure campaign includes the distribution at the end of September of 100,000 album-preview CDs. Hosted by top mix-tape DJ Kay Slay, the CDs feature a preview version of Ras Kass freestyles, a brief interview, and both old and new songs.

“Ras is definitely an introspective and conscious artist with whom we pretty much have the college/backpack crowd cornered,” says Chace Johnson, Priority’s marketing manager. “Now we’re hitting the streets.”

In mid-August, the radio-friendly, West Coast-flavored “Back It Up”—produced by Rick Rock and featuring rapper Goldie—was shipped to record pools, college radio, and urban and crossover mix shows in Los Angeles; San Francisco/Oakland, Calif.; New York City; and Atlanta. The cut goes to mainstream urban radio Sept. 25.

“This is a bit more commercial,” says director of urban music at Wherehouse Entertainment Violet Brown of the single’s release date. “Back It Up,” whose video was directed by Benny Boom. “Although he’s from the West Coast, this album definitely has a universal feel.”

C-Minus, mix-show DJ at KPWR LA, was among the first to play the song. “As LA’s most influential and underated MCs has come with a banger everyone can play. We’re already seeing some significant airplay. So far, Priority’s plan is working.”

That plan began with the release of the Ras Kass street single “Home Sweet Home.” It was sent to mix-show and mix-tape CDs and college jocks early in June, while a national flyer campaign commenced July 10.

But Ruff Ryders/Interscope rapper Jadakiss decided to use that song’s Alchemist-produced track for the song “We Gonna Make It,” which is featured on his album debut, Kiss That Game Goodbye. An ensuing court order forbid Ras Kass from using the song in its entirety on his new set, so it appears as an introduction to the melodic, Euro-flavored “Kiss U.”

Ras Kass has also teamed with Xzibit and Bay Area rapper Saafir as the trio Golden State—those who contributed to Kool G. Rap’s Rockin’ the Recording-produced “N.B.A.”—while Xzibit also appears on the drum’n’bass track “Sex,” produced by Jelly Roll. Additional Van Gogh guests include Nate Dogg, Bad Azz, and Tha Licks on the Battlecat-produced “4 Much.”

Incidentally, the Golden State threatese has since recorded “Bounce, Rock, Golden State” for Priority’s Sept. 11 album, United R&B & Rock. Adding up to more exposure for Ras Kass, Golden State will release its first album next year via Xzibit’s label, Open Bar/LoudCoulumb.

In the midst of his tour, Ras Kass—brought in and managed by Barkue and Michael “Blue” Williams for New York City- and Atlanta-based Family Tree Entertainment—is slated to perform during the Mixshow Power Summit Sept. 29-Oct. 3 in Miami Beach. He’ll also be making the rounds to schools, juvenile detention centers, and group homes to launch Priority’s upcoming labor,

The act calls its eclectic style “boogie,” Hausmerek says, because it “combines our musical roots: old-school hip-hop, ’80s boogie, electric funk, and turntablism, especially their booty-shaking elements.”

The duo first met on the set of an adult movie before forming a musical partnership in the mid-’90s that began with a residency at a club in Stuttgart, Germany.

The idea was to make an album [using] vocals as a kind of instrument,” Hausmerek says. “We also wanted to make songs that work in clubs and an album you can listen to at home or in the car.”

It is a tall order that the imaginative duo nevertheless achieves with consummate ease. Be it dancefloor rockers like “Cause U Like to Party,” the mellow R&B/rap-rushed “Poppin’ Up,” the jazz-funk cut “Love Affair,” or the R&B-laced “Shut My Mouth,” the album delivers on many fronts.

English vocals weren’t used, Hausmerek says, because the act didn’t expect an international release. And except for a couple of songs, the Turntablerekers’ want their German fans to appreciate the vocals as textured sounds and avoid lyrical analysis.

“German rap definitely can travel outside of the [Germany, Scandinavia, and outside of the] territories without using the English language,” Four Music product manager Mark Lichten says. “Rap isn’t about a language but a message.”

“Hip-hop is one of the most important youth cultures in Germany nowadays,” adds Hausmerek, whose other band, Die Fantastischen Vier (the Fantastic Four), recorded the first German-rapped album in 1991. The Fantastic Four’s first four Music set, Unplugged, went gold (150,000 units). Although hip-hop consistently crosses over and “you find it in the charts, on the radio, and on MTV,” Hausmerek notes there is no dedicated hip-hop radio outlet in Germany. The response to German and international hip-hop is generally “50-50,” Lichten adds. “German hip-hop has really grown over the last two years.”

ON THE BEAT: Ocho/Union Square Music’s The Shores/Amagical compilation (released in April) not only features blustering Afro-beat cuts by Fela Kuti and his former drummer Tony Allen, but Senegalese group Kantùl, which represents rap with the funky “Compartment.” Check out the rap interlude on Viviane N’Dour’s percussion-driven “Goor Fit,” which is based around the melody of the late Alhaly’s “Are You That Somebody?”

Guinean superstar More Kantù’s newly released Tamala Le Voyageur (Sono) includes the duet “Nin Kadi (Too Much of a Good Thing),” featuring French and British Fiffy singer Shaka Ama, while album closer “Yakha” features a rap by Kader Yomba Kantù.

British hip-hop group Fundamental brings the global sound to the world with its forthcoming album Shall Be Love (Nation) to the Shrine at London’s Cargo Club Sept. 29. Helping deliver its eclectic, hardcore global groove will be Pakistan’s Rise to Miuzamm Qosim and South Africa’s Africola Zulu Nation.

GARAGE 2-STEPERS: It seems that one sure way for British MCs and rappers to cross over is to get on the UK garage/2-step musical tip. Following the success of So Solid Crew’s recent chart-topping single “21 Seconds,” its label, Relentless, hopes to score again with the imminent release of DJ Family’s party-prized “Bouncing Flow.”

Dancelflavored garage MC Maxwell D, who dented the top 20 with “Sorrows” (4 Liberty), provides the U.K. garage flavor along with Lady Dynamic’s “Southern Hospitality.”

Maxwell D says, “It’s to show that it ain’t all about garage—2-step MCs can MC anything.”

Another much-hunted couter U.K. garage MC’s track is Versatile Featuring MC B-Live’s “Cum Cakes,” coming soon on Honey Beat.
### Top R&B/Hip-Hop Albums

<table>
<thead>
<tr>
<th>Week of</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Units Shipped</th>
</tr>
</thead>
</table>
| 26      | Don't Cha | The Black Eyed Peas | A&M Records | 107,000
| 26      | Slim's Groove | Slim | Interscope | 66,000
| 26      | Can't Stop | Missy Elliott | Shady Records | 46,000
| 26      | Thong Song | Da Brat | Warner Bros. | 40,000
| 26      | It's Like That | Dr. Dre | Priority Records | 38,000
| 26      | Echelon | Ras Kass | Def Jam | 35,000
| 26      | Just Me | 2Pac | Death Row | 33,000
| 26      | Got My Green Eyes On You | K-Ci & JoJo | J Records | 30,000
| 26      | Don't Let Me Be Misunderstood | Aaliyah | Ruff Ryders | 28,000
| 26      | Andre 3000 | OutKast | LaFace Records | 28,000

### Top R&B/Hip-Hop Catalog Albums

<table>
<thead>
<tr>
<th>Week of</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Units Shipped</th>
</tr>
</thead>
</table>
| 26      | The First Time | Luther Vandross | Epic | 128,000
| 26      | Me Against You | Stevie Wonder | Motown | 109,000
| 26      | No One Else Can Wear It | Kelly | Epic | 98,000
| 26      | Ain't No Half-Step | The Isley Brothers | Motown | 89,000
| 26      | Million To One | Bounty | EMI | 84,000

### Top R&B/Hip-Hop Singles

<table>
<thead>
<tr>
<th>Week of</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Units Shipped</th>
</tr>
</thead>
</table>
| 26      | A Million Times | Michael Jackson | Epic | 100,000
| 26      | A Million Times | Michael Jackson | Epic | 100,000
| 26      | One | The Black Eyed Peas | A&M Records | 90,000
| 26      | Hip Hop Hooray | The Prodigy | London Records | 80,000
| 26      | Get Ya Mind Right | Will Smith | Epic | 70,000

### Top R&B/Hip-Hop Airplay

<table>
<thead>
<tr>
<th>Week of</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Units Shipped</th>
</tr>
</thead>
</table>
| 26      | One | The Black Eyed Peas | A&M Records | 100,000
| 26      | Any Man | Puff Daddy | Bad Boy Entertainment | 90,000
| 26      | Hip Hop Hooray | The Prodigy | London Records | 80,000
| 26      | Get Ya Mind Right | Will Smith | Epic | 70,000
| 26      | Just A Friend | Faith Evans | Bad Boy Entertainment | 60,000

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**Note:** The above information is based on the Billboard charts from September 26, 2001, and includes data on album sales, singles, and airplay for the week ending September 21, 2001.
<table>
<thead>
<tr>
<th>SEPTEMBER 29 2001</th>
<th>BILLBOARD</th>
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</table>

**Hot R&B/Hip-Hop Airplay**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>IMPACT PROMOTION (LABEL)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bad Boy For Life</td>
<td>P. Diddy feat. Mary J. Blige</td>
<td>Bad Boy/Interscope</td>
</tr>
<tr>
<td>Peaches &amp; Cream</td>
<td>Usher</td>
<td>I.M./MIcabo</td>
</tr>
<tr>
<td>U Got It Bad</td>
<td>Boyz II Men</td>
<td>MCA</td>
</tr>
<tr>
<td>Raise Up</td>
<td>Ja Rule feat. R. Kelly</td>
<td>I.M./MCA</td>
</tr>
<tr>
<td>Don't Believe</td>
<td>Usher</td>
<td>I.M./MIcabo</td>
</tr>
<tr>
<td>No Way</td>
<td>The Isley Brothers</td>
<td>EMI/Capitol</td>
</tr>
<tr>
<td>The Star Spangled Banner</td>
<td>Jennifer Lopez feat. LL Cool J</td>
<td>Epic</td>
</tr>
<tr>
<td>Brown Skin</td>
<td>Missy 'Misdemeanor' Elliott</td>
<td>Universal</td>
</tr>
<tr>
<td>Because I Got High</td>
<td>G-Unit feat. 50 Cent</td>
<td>Interscope</td>
</tr>
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**Hot R&B/Hip-Hop Singles Sales**

<table>
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<th>TITLE</th>
<th>ARTIST</th>
<th>IMPACT PROMOTION (LABEL)</th>
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<tr>
<td>All My Things</td>
<td>Mary J. Blige</td>
<td>Bad Boy/Interscope</td>
</tr>
<tr>
<td>Last Dance</td>
<td>Usher</td>
<td>I.M./MIcabo</td>
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<tr>
<td>Don't Waste My Time</td>
<td>David Banner</td>
<td>Universal</td>
</tr>
<tr>
<td>Living It Up</td>
<td>Ginuwine feat. Shawlyna</td>
<td>Arista</td>
</tr>
<tr>
<td>She's All Got</td>
<td>Foxy Brown</td>
<td>Elektra</td>
</tr>
<tr>
<td>'Yo Playaz Deep</td>
<td>Missy 'Misdemeanor' Elliott</td>
<td>Universal</td>
</tr>
<tr>
<td>Used 2 Love</td>
<td>En Vogue</td>
<td>Atlantic</td>
</tr>
<tr>
<td>We Right Here</td>
<td>Ginuwine feat. Shawlyna</td>
<td>Arista</td>
</tr>
<tr>
<td>She's All That</td>
<td>Missy 'Misdemeanor' Elliott</td>
<td>Universal</td>
</tr>
<tr>
<td>I Don't</td>
<td>En Vogue</td>
<td>Atlantic</td>
</tr>
<tr>
<td>You Know</td>
<td>Foxy Brown</td>
<td>Elektra</td>
</tr>
<tr>
<td>Standing Strong</td>
<td>foxy Brown</td>
<td>Elektra</td>
</tr>
<tr>
<td>Stronger In My House</td>
<td>Foxy Brown</td>
<td>Elektra</td>
</tr>
<tr>
<td>Fly Away</td>
<td>foxy Brown</td>
<td>Elektra</td>
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<tr>
<td>Fly Away</td>
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<td>Elektra</td>
</tr>
<tr>
<td>Fly Away</td>
<td>foxy Brown</td>
<td>Elektra</td>
</tr>
</tbody>
</table>

**Recommended Records**

- **Battle of the Bands, Vol. 2**
  - Various artists
- **Classic R&B 1970-1990**
  - Various artists

**Call for Information**

- 1-800-344-7123
- www.americanradiohistory.com
Hot Dance Music

Billboard 
September 29, 2001

Club Play

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<tr>
<th>WEEK</th>
<th>#1</th>
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<tr>
<td>1</td>
<td>1</td>
<td>ABSOLUTELY NOT</td>
<td>Deborah Cox</td>
<td>1</td>
<td>WHERE THE PARTY AT</td>
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<td>2</td>
<td>2</td>
<td>STAND STILL</td>
<td>Audrey</td>
<td>2</td>
<td>ALL OR NOTHING</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>KEEP IT COMING</td>
<td>7 Featuring Mana Man</td>
<td>3</td>
<td>BOOYTCOOLIN'</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>FEEL THE 2001</td>
<td>Robbie Rivera</td>
<td>4</td>
<td>CRYSTAL</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>LITTLE L</td>
<td>Jamiroquai</td>
<td>5</td>
<td>I WANNA BE BAD</td>
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<tr>
<td>6</td>
<td>6</td>
<td>CRYSTAL</td>
<td>Jamiroquai</td>
<td>6</td>
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<tr>
<td>7</td>
<td>7</td>
<td>TELL ME WHO</td>
<td>Timbaland ft. Aaliyah</td>
<td>7</td>
<td>THIS IS ME</td>
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<tr>
<td>8</td>
<td>8</td>
<td>I FEEL LOVED</td>
<td>Janet Jackson</td>
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<td>FILL ME IN</td>
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<tr>
<td>9</td>
<td>9</td>
<td>YES</td>
<td>Amher</td>
<td>9</td>
<td>-</td>
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<tr>
<td>10</td>
<td>10</td>
<td>KNOW YOU CAN</td>
<td>Whitney</td>
<td>10</td>
<td>-</td>
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<tr>
<td>11</td>
<td>11</td>
<td>DIGITAL LOVE</td>
<td>Usher</td>
<td>11</td>
<td>-</td>
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<tr>
<td>12</td>
<td>12</td>
<td>OFFICIAL CHEMICAL</td>
<td>Natalie</td>
<td>12</td>
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<tr>
<td>13</td>
<td>13</td>
<td>BOOYTCOOLIN'</td>
<td>Culcha Candela</td>
<td>13</td>
<td>-</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>AM TO PM</td>
<td>Puff Daddy</td>
<td>14</td>
<td>-</td>
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<tr>
<td>15</td>
<td>15</td>
<td>LOVE'S ON TIME</td>
<td>Joe</td>
<td>15</td>
<td>-</td>
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<tr>
<td>16</td>
<td>16</td>
<td>NAME OF THE GAME</td>
<td>Daft Punk</td>
<td>16</td>
<td>-</td>
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<tr>
<td>17</td>
<td>17</td>
<td>RUNNING (REMIXES)</td>
<td>The Chemical Brothers</td>
<td>17</td>
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</tr>
<tr>
<td>18</td>
<td>18</td>
<td>THE PLAYER (REMIXES)</td>
<td>Daft Punk</td>
<td>18</td>
<td>-</td>
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<tr>
<td>19</td>
<td>19</td>
<td>LET'S GET TOGETHER</td>
<td>Soul Logic</td>
<td>19</td>
<td>-</td>
</tr>
<tr>
<td>20</td>
<td>20</td>
<td>KEEP ON MOVIN'</td>
<td>Frankie Knuckles Featuring Nicki Richards</td>
<td>20</td>
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</tr>
<tr>
<td>21</td>
<td>21</td>
<td>THANK YOU</td>
<td>A Tribe Called Quest</td>
<td>21</td>
<td>-</td>
</tr>
<tr>
<td>22</td>
<td>22</td>
<td>LET U GO</td>
<td>R&amp;B</td>
<td>22</td>
<td>-</td>
</tr>
<tr>
<td>23</td>
<td>23</td>
<td>BREAK 4 LOVE</td>
<td>Peter Rudge &amp; Pet Shop Boys</td>
<td>23</td>
<td>-</td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>NEVER GETS ME DOWN</td>
<td>ll</td>
<td>24</td>
<td>-</td>
</tr>
</tbody>
</table>

New Power Pick

- I TOOK MY LOVE FROM THE STREETS | The Chemical Brothers
- WHO I AM | Madonna
- TO THE县公安局 | Madonna
- THIS IS IT | Madonna
- LET ME BE | Madonna
- GROOVIN' | Madonna
- LOST VAGUENESS | Madonna
- INSIDE YOUR SECRET | Madonna
- VAMOS A BAILAR (ESTA VIDA NUEVA) | Madonna
- EVERYTHING YOU NEED | Madonna
- JUNGLE | Madonna
- ALEGRIA | Madonna
- TWISTING MY BRAIN | Madonna

Chart Notes

- New entries and re-entries from previous week
- Power Pick is an award for the largest increase in sales among regional charts
- The Club Play chart is determined by a combination of sales, radio airplay, and online activity

Maxi-Singles

<table>
<thead>
<tr>
<th>WEEK</th>
<th>#1</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>ARTIST</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>WHERE THE PARTY AT</td>
<td>Jagged Edge With Nelly</td>
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<td>ALL OR NOTHING</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>BOOYTCOOLIN'</td>
<td>Destiny's Child</td>
<td>2</td>
<td>CRYSTAL</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>I WANNA BE BAD</td>
<td>Usher</td>
<td>3</td>
<td>THIS IS ME</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>FILL ME IN</td>
<td>Dream</td>
<td>4</td>
<td>-</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>-</td>
<td>Usher</td>
<td>5</td>
<td>-</td>
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<tr>
<td>6</td>
<td>6</td>
<td>-</td>
<td>Usher</td>
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<td>7</td>
<td>7</td>
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<td>Usher</td>
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<td>8</td>
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<td>Usher</td>
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<td>Usher</td>
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New Maxi-Singles

- BAD BOY BILL | BongTheBoxXV

Heatseeker Impact

- Heatseeker Impact is a chart that highlights emerging artists
- The chart is based on a combination of sales, radio airplay, and online activity

Top Electronic Albums

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New Electronic Albums

- JAMBOROI | enemyAK
- VESPERLINE | enemyAK
- TOTAL DANCE | enemyAK
- TWENCEWED | enemyAK
- DISCOVERY | enemyAK
- TRANCE PARTY (Volume One) | enemyAK
- IBIZA | enemyAK
- THE ALLEGATION | enemyAK
- BEFORE THE STORM | enemyAK
- TRANCE NATION AMERICA Two | enemyAK
- HALFWAY BETWEEN THE GUTTER AND THE STARS | enemyAK
- L'AMORE TANNAGEURS | enemyAK
- BACK TO ME | enemyAK
- GIN GADGOSTO | enemyAK

Billboard Hot Dance Breakouts

Clubs Play

- I SEE RIGHT THROUGH TO YOU | DJ Encore Featuring Engleina
- DEEP DISCOWELOW | RB
- SUPERSTYLIN' | Groove Armada
- SUNSHINE | Dance Nation
- STAND STILL | Audity
- TO BE IN LOVE | Jessica Ffolkes

Maxi-Singles

- SUPERSTYLIN' | Groove Armada
- SUNSHINE | Dance Nation
- STAND STILL | Audity
- TO BE IN LOVE | Jessica Ffolkes

Display ads for chart symbols are indicative of Billboard's chart symbols, such as #1, #2, and #3, which represent the top three artists or songs in the respective categories.
Ironically, Country Sunshine was financed, in part, by cuts Robison had had on top-selling mainstream country releases, most notably Tim McGraw and Faith Hill’s hit version of “Angry All the Time,” as well as Lee Ann Womack’s album cut “Lonely Too.” Robison’s songs have also been frequently recorded by his wife, Kelly Willis, and his older brother, Charlie Robison. On Country Sunshine, which Robison produced, his co-writers include Allison Moorer and Dixie Chick Martie Seidel. Willis provides vocals on nine of the 11 tracks, including “Friendless Marriage,” which could be a prequel to “Angry All the Time,” also previously recorded by Robison and Willis. Robison says he would have thought “Angry All the Time” was one of the least likely of his songs to become a mainstream hit, “I never saw the Tim and Faith single as a part of my whole business plan,” he says. “It’s been a wonderful, incredible surprise.” That hit, he says, has made him rethink his whole business plan, knowing now that it’s possible to have a hit with a very personal song, rather than just mainstream-sounding ones.

While most of Country Sunshine is more serious than the cover art would have you believe, the first single is the hilarious “What Would Willie Do?,” also recorded by Gary Allan on his new album (see story page 30). The tribute to Willie Nelson includes such lyrics as “He loves all the people no matter their races/ Hell, he even made a hit country song with Julio Iglesias/And that ain’t easy to do.”

While he doesn’t rule out recording for a major again someday, Robison says, “I don’t really think I can give away ownership of my recordings any more.” Like a lot of artists these days, Robison says he is “starting to question how label contracts are structured.”

ON THE ROW: Terri Clark has announced plans to leave A&G Entertain-ment in New York City and end her relationship with manager Ron Friesen. Clark expects to name a new manager soon.

Buddy Lee Attractions has signed Joe Diffie for worldwide booking representation.

Katarina Elam, an artist/writer from Bray, Okla., has signed a publishing and production deal with Warner/Chappell Music Nashville.

By Deborah Evans Price

NASHVILLE—There’s nothing like a hit single to get an artist back in the game, just ask David Ball as he watches “Riding With Private Mal- one” cruise up Hot Country Singles & Tracks, from No. 37 to No. 34 this issue. “It’s great to be back on the radio,” Ball says, “especially with something that touches people.” “It’s intensively reactive,” says KVET Austin, Texas, assistant PD/music director Dave Marcum of the single. “It’s just huge for us. It’s a story song, and the best country songs are story songs. It has a great resonance with our audience.”

“Private Malone” is the first single from Ball’s forthcoming album, Amigo. Produced by veteran Nashville tunesmith Wood Newton, the project was recorded for Arcayo, a joint label venture named for New- ton’s native Arkansas and Ball’s native South Carolina. Newton took the project to Dualtone. It quickly picked it up and set a release date for the single to go to Oct. 2 once the single took off. “Knowing David and what he’s all about, Dualtone is a perfect match,” says Scott Robinson, who found the label while scouting for Liver-ington. Dualtone’s roster also includes Radney Foster, Chris Knight, and Jim Lauderdale.

“Our artists are all career artists who have lived in the country world about what this song means to them,” Robinson says. “We got together and wrote ‘She Always Talked About Mexico,’ which is on the new CD,” Ball recalls. “We just went from there. Wood had a little studio here and we did the demo and that.”

Ball says he and Newton took their time with the album and followed their muses. “Doing it ourselves was a real good thing because we were able to just stay focused on the music,” he says. “Sometimes if you’re recording for somebody else, then you are trying to anticipate what they are going to think. If you go in and start a project and try to please someone else, you aren’t chasing the muse. We were after musical satisfaction. That’s what started this. We were able to chase it all the way down. I loved working that way.”

Once finished, Newton shared the album with Dualtone, and Ball says it was obvious that the label was the place to be. “We didn’t have to explain the record to them,” he says. “Both those guys are from Texas, so they get that aspect of it, and they realize the importance that that kind of music plays in country music: That Texas/Louisiana/Oklahoma sound. It wears well all over the world.”

“It’s a sound that comes naturally to Ball, who spent years honing his craft in the Lone Star State before moving to Nashville. ‘I love dance music, and that’s what I do,’ says Ball, a BMI writer who has his own publishing company, Cedar Poppin’ Songs. The variety of songs on Amigo illustrate the depth and breadth of Ball’s musicality. The collection ranges from the danceable title cut to the frisky “New Shiner Polka” to a cover of “Linger Awhile,” a 1926 tune previously recorded by Count Basie, Sarah Vaughan, and Jimmy Rushing. There’s a smoldering take on Merle Haggard’s “Tryin’ Not to Love You,” as well as a lush version of the country classic “Just Out of Reach.”

Some of these songs, including “Texas Echo” and “Tryin’ Not to Love You,” have been in Ball’s repertoire for years. “I wrote ‘Texas Echo’ probably back in ’75,” he recalls. “When you live with a song for that long, it just becomes a part of you. It’s real easy to cut . . . They have a certain freshness to them, and that’s what we were after.”

They had completed the album before Ball heard “Private Malone,” which Newton wrote with Tom Shepherd. “As a songwriter,” Ball says, “I just really appreciated what they had done with it.”

Newton says the idea for the song started when Shepherd saw something on the Internet about a man who bought an old Corvette and found a picture in it from the previous owner. In writing the song, Newton says he thought about his cousin, Jeff Newton. “He was a second lieutenant in Vietnam, and he owned a Corvette,” Newton recalls. “He went through hell and back, and he made it back, but the day he got home, he had a wreck and got killed in that Corvette. I had met him that very night, and he had invited me to go with him to town.”

SPREADING THE WORD

Robinson says that Dualtone wanted Amigo even before they heard “Private Malone” and that it believes in the strength of the album as a whole. Consequently, it will not release “Private Malone” as a commercial single. “This is about the record, about the artist. The single—even though it’s a great, powerful single—is just one element of a beautiful body of work,” Robinson says. “So we aren’t putting out commercial singles. We want people to hear the record.”

The album, which is booked by Buddy Lee Attractions, is gearing up for the Honky Tonk Tailgate tour with Rehak Akins and Daryle Singletary. There is also discussion of Ball entering the “American Idol” artist/writer/producer categories as early as the first of the year.

Robinson expects Texas to be a key market, but the label is also “doing major programs with all the mass marketing companies,” he says. “We are buying into all the major programs from Anderson to Handleman all the way down to the mom-and-pop.”

Dualtone also plans to create an Internet campaign focusing on “Private Malone.” “We will have a discussion group set up where people can post their thoughts, feelings, notes, and letters about the song,” Robinson says. “We are just getting inundated with e-mails from across the country about what this song means to people all across.”

Newton and Robinson are en- couraged that radio has been so accepting of an independent release. Robinson says, “I think the stations and the major [labels] are realizing that there’s not one way to play ball—there’s numerous ways.”

Newton agrees. “It’s what’s on the record that counts,” he says. “People don’t buy a record because it’s with a big label or little label. It’s good old American competition. If you can’t join em, beat em.”
### Top Country Albums

#### September 29, 2001

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>Label</th>
<th>WEEKS ON TOP</th>
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#### Top Country Catalog Albums

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‘Alright Guy’ Gary Allan
Releases ‘Bar Album’ On MCA

BY VERNELL HACKETT

NASHVILLE—After siftling through what he describes as “Glad bags full of songs,” Gary Allan has chosen a stellar collection of material for his new MCA Nashville album, Alright Guy, due Oct. 2.

The songs he chose from among the works of Nashville’s top tunesmiths run the gamut of emotions, from the first single, “Man of Me,” to “The Devil’s Candy” and Alright Guy.

In looking for material for Alright Guy, his fourth album, with his previous albums, Allan says he didn’t set out to “find any certain theme.” But one emerged anyway, “This one turned out to be a bar album.”

A bar album seems an appropriate theme for the man who started playing honky-tonks in the Orange County region of California when he was just 12. “After performing with his father, then forming his own band as a teenager. It was an area where his audience included working cowboys and surfers alongside rockabilly fans.

Allan says that when he decided on the direction of this album, he knew he already had some great material, “That I’d had for years. ‘Man of Me,’ the first time I heard it, I said: ‘I’ll cut that. I’d been playing Alright Guy for years and years. ‘Devil’s Candy’ I’ve had for a year or more. ‘I Don’t Need Love!’ I’d never played the first time I heard it, and it made me laugh every time.”

Allan heard “Adobes Walls” four or five years ago. “Luke Reed, who co-wrote the song with Sugar Brown, is a great friend of mine, and he’s played it for me a ton,” Allan says.

In addition to “Adobe Walls”—which has been cut by Reed, Brown, Michael Martin Murphey, and other Western singers—Allan did a remake of the Earl Thomas Conley classic “I’d Say.”

“All my favorite records have songs that you love when you first hear them and then some you don’t get for a while,” Allan says. “That’s what I love about Merle Haggard albums—they take you everywhere.”

“Alright Guy” is the lead-off single from Alright Guy, and it has been in heavy rotation on country music channels on Nashville senior VP of sales and marketing, says the label is sending advance CDs three weeks prior to the street date to garner in-store play. “Gary has an active fan base, and we want retail to know that,” he says. “We are also running massive teaser campaigns on CMT and GAC and will debut his video on CMT. He will also host CW’s Country Week the week the record is released.”

Weigand says MCA will develop key promotions in Allan’s top five sales markets, which are Dallas, Houston, Phoenix, Atlanta, and Denver. Touring will play into the marketing program.

**STRONG TOURING**

“Gary just wrapped up a West Coast tour, and he had sold-out shows in Phoenix, Tucson, Ariz.; Denver; and Bakersfield, Calif., in venues that ranged from 1,500 to 3,000 seats,” he says. Tours with several major country artists are now in the planning stages through his booking agency, the William Morris Agency, in conjunction with ABC Music, the Lytle Management Group.

Allan just did a concert for KKEB (Q104) Kansas City, Mo. “Every time we bring him in, it is phenomenal,” says KKEB PD Scott Kennedy. “To me, Gary is very original, very hip, and very cool. Yet he’s down-to-earth and a guy-next-door. The ladies like him, but the guys like him, too.”

“Kennedy says, ‘Roy says Gary is doing well for his station. ‘Gary has been underutilized and underexposed,’ he says. ‘You can point to Gary and say, ‘There’s a future in this guy.’”

For Allan, the album is really evident that Gary has this artistic vision for himself.”

One song that is getting special consideration in Texas is “What Would Willie Do,” from the pen of Bruce Robison. “Gary was getting great response to the song in his live shows in Texas,” said Bill Macky, MCA Nashville VP of national promotion. “We have had lots of requests from stations there, so we decided to do a special mailing for them to play the song as an album cut.”

Macky calls Allan’s “Right Where I Need To Be” a “breakthrough for Gary. So we are capitalizing on the momentum we had built with that single and from his Smoke Rings in the Dark album with the release of ‘Man of Me.’”

It was during the release of Smoke Rings that the California native went from the now-defunct Decca to sister label MCA Nashville. He made the transition well, with the title single peaking at No. 12 on the Billboard Hot Country Singles & Tracks chart.

300 copies of Alright Guy reached Nashville senior VP of sales and marketing, says the label is sending advance CDs three weeks prior to the street date to garner in-store play. “Gary has an active fan base, and we want retail to know that,” he says. “We are also running massive teaser campaigns on CMT and GAC and will debut his video on CMT. He will also host CW’s Country Week the week the record is released.”

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**CAPITALIZING ON MOMENTUM**

MCA Nashville chairman Bruce Hinton says Allan has a unique sound and style. “To me, a true artist has a laser-like focus on what material is appropriate,” he says. “When you hear the album, it is really evident that Gary has this artistic vision for himself.”

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### September 29, 2001

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<td>&quot;Good Morning Beautiful&quot;</td>
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<td>&quot;Bring on the Rain&quot;</td>
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<td>&quot;Riding with Private Malone&quot;</td>
<td>David Ball</td>
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<tr>
<td>&quot;The Most Beautiful Girl&quot;</td>
<td>Garth Brooks</td>
</tr>
</tbody>
</table>

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**Notes:**
- Records showing an increase in detections over the previous week, regardless of chart movement. Airplay awarded to singles appearing in the top 20 on both the BOS Airplay and Audience charts for the first time with increases in both elements and audience. Titles below the top 20 are awarded based on detections alone.
- Contains data for the period ended September 16, 2001.
- Billboard Hot Country Songs is published by Billboard, a magazine owned by Valence Media Group, LLC. © 2001, Billboard and the Billboard BB Research Group. All rights reserved.
Shipments Decline, Value Grows In Mid-2001

The Latin music market is becoming more mainstream. It’s not only being recognized more, but it’s being accepted more.

—RAFAEL FERNÁNDEZ, RIAA

are still strong in the Latin market, representing 15.4% of all shipments. The presence of Latin music videos, however, fell by 29%, becoming virtually negligible with only 11,000 net units shipped midyear 2001.

And while the shipment of DVDs was also minimal, with only 16,000 units shipped at midyear 2001, that number was more than double last year’s 8,000 units.

“Cassettes have been going down, and that’s a medium that’s really going by the wayside,” Fernández says. “Cording area, between CDs and DVDs taking off, we should be seeing some sort of increase in the next year or so.”

REGIONAL MEXICAN IS NO. 1

The RIAA also continued its breakdown of sales by genre, a procedure it started in April. Then, as now, regional Mexican music—excluding Tejano music—looked like an also-ran. By midyear 2000, regional Mexican music shipped 20.2% of all Latin music units shipped in 2000. Today, it’s down to 16.4% of the market total in 2001. But during that time, 23% of pirate and counterfeit music seized by the RIAA in the U.S. and Puerto Rico were Latin recordings.

“[The RIAA’s] entire 56% of all Latin music units shipped in 2001 and 57% of all units shipped midyear 2001. Pop and rock came in second, with 35% of all units shipped, and tropical came third, with 13%.

In the top three, regional Mexican offered 52% of the market, pop and rock 33% and tropical 14%.

Ironically, Latin music (that which is more than 51% in Spanish) made up 10% of the market total in 2000. But during that time, 23% of pirate and counterfeit music seized by the RIAA in the U.S. and Puerto Rico were Latin recordings.

It’s not only Latin music that’s proportionate, and that’s one of the concerns, especially for Latin labels and independent labels, says Fernández, who also handles the Latin music side of the RIAA’s anti-piracy efforts.

In the first six months of 2001, Fernández says, a total of 1.4 million units were seized, and 21% of those were Latin music.

Now Fernández, anti-piracy efforts have focused on New York City, where programs have revolved around educating and training law enforcement officers to identify fake and counterfeit product. Through an operation called Clean Streets, nearly 1 million units have been impounded in New York alone.

Now Fernández is working on expanding those efforts, which, regardless, will need to be shifted in the wake of the Sept. 11 attacks on New York City.

In South Florida, the RIAA has already joined with the local police department’s Crime Stoppers program, which receives tips from callers.

“It might be the first time they’ve aligned themselves with a private organization accepting tips on our behalf,” Fernández says. “It’s a pilot program, and if it works well, we hope to expand nationally.”

SANCORD IN RUBIO ACCORD: Ricardo Cordero, longtime associate of artist manager Angelino Medina, has opened a new management firm based in Miami. Offices in Los Angeles are also due to open shortly. While Sancord has been functioning for the past month, its biggest news came last week, when it signed Grammy nominee Paulina Rubio, who has parted ways with longtime manager Dario de León. Arturo Velazco is handling her affairs in Mexico.

Cordero says Sancord is associated with Medina and functions as an extension of Angelino Medina in the U.S. “We’ll give service to artists who are already established in the Latin market, and we plan to open a division to develop new talent,” says Cordero, who still handles affairs for Robi Rosa and Ricky Martin.

“In the past four years, we’ve built a worldwide network that includes media, promoters, agencies, and public relations, be it in Europe, Japan, Asia, Scandinavia, or the U.S.,” adds Cordero. “We can build a support team in everyone, no matter how small, regardless if it’s in England or Denmark.”

Cordero is also handling affairs for Flamenco dancer Joaquín Cortés, a guest artist at Jennifer Lopez’s two Puerto Rico concerts this week, Viva Nativa (formerly with RMM, now with Universal), and Puerto Rican rock band La Seta. He is also developing Brazilian Carlhinos Brown in the U.S.

In turn, Medina has signed two new artists: Sony Discos’ Tommy Torres and Universal teen singer Alí C. Marquez. client Martin is currently working on his next English-language album, and Rosa will release a compilation disc before the end of the year.

In other management news, Mexican rock group Amaná has parted ways with longtime manager Marcel Toffel. Ulises Calleros, a former member of Amaná who has been working as a writer for the band’s administration, will take over Toffel’s role.

BULLET SUSPENSION: Due to interruptions in the normal transmission of many Latin stations’ programming, there are few bulletins on this week’s Hot Latin Tracks chart. The lack of movement reflects the preemption of regular programming in light of recent events.

Notable entries include Alejandro Fernandez’s “Tántita Pena” (Hot Shot Debut at 22), Lupillo Rivera’s “Tu Recuerdo Y Yo” at 26, and Latin’s “Yo Quería” entering at No. 28. Marco Antonio Solís “O Me Voy O Te Vas” receives a bullet for reaching the No. 1 spot for the first time; “O Me Voy” was previously No. 2 for eight weeks. Shakira’s “Suerte” (The English version, “Wherever, Whenever,” goes to radio the first week of October) is the Greatest Gainer, jumping from No. 36 to No. 6.

LEAVING L.A.: There must be 50 ways to leave Los Angeles. That, at least, is what assorted REETs—Traditional and non-traditional alike—were recently figuring out last week. Among the resourceful alternative to normal air travel: Several dozen travelers that came with Spain’s Society of Composers and Editors drove to the Tijuana border and then flew to Madrid... Marc Anthony took a tour bus back to New York... A.B. Quintanilla drove to Texas... Universal Music Latin executives drove to New Orleans, Tampa, and finally, Miami... Laura Pausini flew from L.A. to Mexico and from there took a flight to Italy... BMG executives flew on a private plane... Shakira also left on a private plane.

IN BRIEF: Latin Grammy nominee Alejandro Lerner is producing folk group Soledad’s upcoming album, titled Libres, on Sony... Marco Antonio Solís has rescheduled his Sept. 22 Miami show. The concert will now take place Oct. 27 at the James L. Knight Center in Miami, with part of the proceeds to be donated to the American Red Cross to support New York City attack victims and their families... Concierto Para Los Heroes, the impromptu invitation-only concert held Sept. 14 by music stars stranded in Los Angeles during the Latin Grammys, raised more than $40,000 for the American Red Cross New York Disaster Relief Fund. Performing musicians, all of whom played for free (the room was donated by Beverly Hilton owner Merv Griffin), included José de Llana, Béloso, Chicho Valdes, Shalim, Laura Pausini, Alejandro Guzman, Rubén Blades, Celia Cruz, Isaac Delgado, David Foster, and Joan Osborne. Kevin Spacey made a surprise appearance.

FOR THE RECORD: Jose Negueras, a pop/tropical songwriter/artist, was mistakenly identified as a regional Mexican songwriter in Latin Six Pack (Billboard, Aug. 25).
**Top Latin Albums**

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<th>Peak Position</th>
<th>Units (Platino)</th>
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<td>Thalia</td>
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<td>LOS ANGELES AZULES / Historia Musical</td>
<td>Liberation</td>
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<td>JOAN SEBASTIAN / Sony Discos</td>
<td>Yola! The Very Best Of The Gipsy Kings</td>
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<td>THAILA / Thalia Con Banda-Grandes Exitos</td>
<td>Secretos De Amor</td>
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<td>A.B. QUINTANILLA Y LOS KUMBIA KINGS / Shhh!</td>
<td>Los Angeles De Charlie</td>
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<tr>
<td>7</td>
<td>VICENTE FERNANDEZ / Historia De Un Idolo Vol. 1</td>
<td>Frankie Negron</td>
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<td>JUANES / Despedicció</td>
<td>Marc Anthony / Desde Un Principio - From The Beginning</td>
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<td>RICKI / Es Para Ti</td>
<td>BANDA MACHOS / La Reunion</td>
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<td>10</td>
<td>PALOMO / Fuerza Musical</td>
<td>El General / En General Is Back</td>
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**$ GREATEST GAINER $**

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**LATIN POP ALBUMS**

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<td>RAMON AYALA Y SUS BRAVOS DEL NORTE / En Vivo. El Hombre Y Su Musica</td>
<td>15 Grandes Exitos</td>
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<td>EL CHICHCULOTE / Tedeos Exitos De Hip Hop</td>
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América Latina...

In Argentina: Local record-industry chamber CAPIF has announced that the units required to certify an album gold or platinum have been reduced, because the market has shrunk so much during recent years. Gold is now awarded for sales of 20,000 units (previously, the requirement was 30,000 units), while platinum status is awarded for sales of 40,000 units (down from 60,000 units). Sony Music artist Javier Calamaro is the first artist to appear on Intimo e Interactivo (Intimate and Interactive), a new series of acoustic concerts in the style of MTV Unplugged organized by TV channel MuchMusic. The Sept. 6 show took place at 900-seat club La Trastienda, and an album will be released in November on Sony Music Argentina. Special guests include León Gieco, all-female blues band Las Blancas, and promising Spanish singer María Bestar... Fatboy Slim, who recently won six MTV Music Awards for his hit “Weapon of Choice,” will visit Argentina for the first time Oct. 26. He will perform at Megadisco Pacho... EMI pop band La Mosca took a break from its European tour to shoot a video in Madrid for “Todos Tenemos Un Amor,” the second cut from its album Buenos Muchachos. The tour will continue through Spain, Portugal, Italy, and Germany, returning to Argentina in late September for a domestic trek. Plans call for a Latin American tour in October and November.

In Mexico: For the second consecutive year, Acapulco will host the electronic fest Aca World Festival. The event will take place Nov. 16-18. Confirmed acts include Paul Oakenfold, Deep Dish, Soulstice, and Dave Coleman, with more to be confirmed. Last year, more than 60,000 people turned up to see 71 acts, including Moby. Like last year, a portion of the proceeds will go to the Million Latin America Fund, which helps various charity organizations in Acapulco. Last year, $120,000 was raised, according to organizers Michael Han and Pedro Moctezuma... A Cuban legends reunion of sorts will take place Oct. 19 in Mexico’s Auditorio Nacional, when Compa Segundo, Elías de Ochoa, and members of the Afro-Cuban All Stars will share the stage. The show ties in with the promotion of Francisco Repli- do’s (aka Compa Segundo) new album, Flores de la Vida. Repli do will play with longtime friends Barbarito Torres and Juan de Marco Gonzalez, who has recorded both as a soloist and as the leader of the Afro-Cuban All Stars... After an absence of almost five years from the concert stage, Mexican singer Yuri has kicked off a tour of Mexico. Much of her recorded repertoire is featured, including traditional tunes celebrating Mexican independence. In addition, singer Lupita D’Alessio has expressed an interest in pairing up with Yuri for concerts in Mexico City’s Auditorio Nacional. Managers for both singers are currently discussing the prospect.

TERESA AGUILERA

In Puerto Rico: More than $90,000 was raised by radio station Fidelity through La Noche de Estrellas de Fidelidad, a benefit concert to raise money for Fondos Unidos de Puerto Rico. Funds are used for a number of needy organizations. Some 10,000 people attended the Sept. 8 event, which was broadcast live on the TeleOnce network and included performances by MDO, Yaire, Jerry Rivera, Franco De Vita, and Ednita Nazario.

RANDY LUNA

Get Brenda Russell’s hauntingly beautiful CD —

“Paris Rain” on Hidden Beach Recordings

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Featuring 11 new songs guaranteed to be instant classics, including “Catch On” and “Walkin’ in New York.”

...songwriter Brenda Russell has lost none of the musical magic that has made her a longtime favorite among discerning record buyers.

— David Nathan

Watch BET On Jazz to see Brenda Russell perform. Call the BET On Jazz PROGRAMMING HOTLINE with your questions and comments at 202-608-2000, ext. 4010.
over the previous week, regardless of chart movement.

14 THE RAIN OF CHAPALES
15 AMAR TE NOVA
16 MI TRAYECTORIA
17 AMOR MIO
18 LA REINA DE LA NOCHE
19 SUERTE
20 HAYAMES A
21 SEXY DANCE
22 AHOGADO
23 CHOCOLATE
24 IT'S ON
25 SAPATONTE
26 REFINADO
27 WATER FALLIN'

**Greatest Gainer**

- **SUERTE** by Shakira: 10

**Latin Pop Airplay**

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<th>Title</th>
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<td>Shakira</td>
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**Regional Mexican Airplay**

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The most popular regional songs compiled from a random sample of Billboard's County System radio play lists.
Spirit Music Expands By Breathing New Life Into Songs Of The Past

BY JIM BESSMAN

NEW YORK—Nearing its sixth anniversary, Spirit Music Group has successfully implemented its stated strategy of working with veteran songwriters and other copyright owners in aggressively administering and actively promoting their catalogs.

“When we formed in November, 1995, many of the important pop, rock, R&B, and country songs from recent decades were losing their popularity and their income thanks to the absence of focused marketing and aggressive royalty collection,” says Mark Fried, president/founder of the New York indie. “It’s apparent now that our mission was absolutely essential, as evidenced by the organic growth of the catalog and our track record of exploitation in film, TV, advertising, multimedia, and new cover recordings.”

Indeed, Spirit’s catalog has grown to nearly 10,000 titles, including more than 150 chart hits. Its initial success came through its collection of such pop standards as “Misty” and “There She Is Miss America,” as well as the catalogs of ’60s-era artists, including Lou Christie and Paul & Paula. ’70s music by such writers as tunesmiths Irwin Levine (who wrote “Tie a Yellow Ribbon” and whose daughter, Holly Schwartz, is a senior creative director at Spirit), Dick Wagner (“Only Women Bleed”), Gene McDaniels (“Feel Like Makin’ Love”), the Captain & Tennille, Marshall Tucker Band, Pure Prairie League, and Foghat. Spirit also secured the work of discos A Taste of Honey and Sylvester.

Spirit Music recently signed songwriter/artist `Freedom Williams to a global multiyear administration deal. Williams’ RBG Dome Music (ASCAP) contains his biggest hits with C&C Music Factory as well as solo works. Picture, from left, are Spirit senior creative director Ed Razzano, Williams, and Spirit president Mark Fried.

R&B vocalists Ray, Goodman & Brown; pop rockers Benny Mardones; as well as new wavers the Cars, the Go-Go’s, and the Waitresses. From the ’80s came rap crossover hits via deals with Delicious Vinyl Records and writer/artist Kangol.

More recently, the company has sealed deals with Lew Spence, whose hits for Frank Sinatra include “Nice and Easy,” Kal Mann, whose songs include Chubby Checker’s “Let’s Twist Again” and the Dovells’ “Bristol Stomp”; Bobby Weinstein, whose hits include “Goin’ Out of My Head”; writer/producer/label head Bobby Robinson Jr., whose holdings include early doo-wop, R&B, and blues includes King Curtis and Elmore James; Wayne Garfield, whose “Glow of Love” for Change was reworked in Janet Jackson’s “All for You”; and Freedom Williams, a founding member of pop/ dance group C&C Music Factory.

Fried further points to an active songwriter roster, including veterans Brian Wilson and Stephen Bishop. Spirit’s most important achievement, he notes, is “the revitalization of our clients’ work through aggressive marketing, focused campaigns, and rediplugging into a wide array of media vehicles.”

These include such movies as Alamo, Replacements, a Gillian Welch tour, including E.E., My McBee, Malcolm in the Middle; and national ad campaigns including Burger King, Microsoft, and Budweiser. Additionally, Spirit songs have been featured in television shows of which ”The Creek, the Spice Girls, D’Angelo, Natalie Cole, Vitamin C, 3LW, and Kenny Wayne Shepherd.

All of this is reflected in the firm’s name, Fried says. “Seeing the catalog of some of the greatest names and catalogs from the 1980s and ’90s into one national label, focused on working with veteran songwriters across the industry. The big find, according to Fried, was “nice to run into anyone, it was especially nice to run into John Teller,” who was alive. Two, I hadn’t seen him in a while. Not since he left Ryko in May. After serving as international director there for 5½ years. Three—and most important for my purposes here—he had a story.

‘I believe in administration rather than ownership of copyrights, and I have an active network of indie affiliates.’

—JOHN TELLER, BASEMENT MUSIC.

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“I’m very busy expanding my publishing company, Basement Music,” says Teller, who now spends half his time in the States and half in Sao Paulo, Brazil. “I’m also managing some artists, including Televisión and [its frontman] Tom Verlaine, and I’m still involved in the record business, representing some labels and artists internationally, including Rounder Records and the Proclaimers.”

Teller was in management prior to his job at Ryoko, representing the likes of Joe Jackson, Sweet Honey in the Rock, Television, and the Proclaimers. He originally launched Basement Music (PRS) in 1978.

“I’ve published Augustus Pablo and Dennis Brown, and now Television, [Television guitarist] Richard Lloyd, and Superunknown—a duo made up of Brazilian percussionist Cyro Baptista and Canadian guitarist Alex Brit.”

Teller continues. He has also taken on the contemporary Brazilian music catalogs STZ and MCD. “I believe in administration rather than ownership of copyrights, and I have an active network of supportive indie affiliates, including Ryko Music in the U.S. and Melissa in France.”

Teller, whose colleague John Cefai handles administration, is now looking to expand Basement Music’s network of international affiliates, as well as sign up more catalogs from Brazil, the U.S., and the U.K.

Back to past tense. I ran into Teller only because he was stuck in New York City, waiting to get back to Sao Paulo. It was a few months back when my personal mailbox returned to the malaise that enveloped Manhattan for the rest of the week. Nothing was doing—no business, no shows, nothing—except for calls and e-mails from my family and friends.

In this regard I was lucky: No one close to me was in the World Trade Center. Sadly, 36-year-old ASCAP licensing manager Jane Simpkin, who I pretty much returned to the malaise that enveloped Manhattan for the rest of the week. Nothing was doing—no business, no shows, nothing—except for calls and e-mails from my family and friends.

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Mardin Skips Retirement, Joins Manhattan

BY CHRISTOPHER WALSH

NEW YORK — Clearly, retirement did not suit Arif Mardin. The legendary Atlantic Records producer/arranger, who joined that label in 1963, was recently named co-VP/GM, with Ian Randles, of the reactivated Manhattan Records (billboard Bulletin, Sept. 6). In fact, it has been an annual event for Mardin. He received the Trustees Award from the National Academy of Recording Arts & Sciences Feb. 20, joining such honorees as fellow Atlantic executives Ahmet Ertegun, Jerry Wexler, and the late Nesuhi Ertegun. In May, he was honored as one of the year’s Nordoff-Robins Foundation, which provides music therapy as developed by composer Dr. Paul Nordoff and special educator Dr. Clive Robbins.

“Atlantic has been my home since 1963,” Mardin says. “I returned from Nesuhi Ertegun, Ahmet Ertegun, Jerry Wexler, and Tom Dowd, and was privileged to work with fabulous artists. So it will always be my first home. However, in May, after the fabulous send-off they gave me at the Nordoff-Robbins Foundation dinner, my contract had expired.”

Roy Lott, deputy president of EMI Recorded Music North America, and Bruce Lundvall, president of Capitol Jazz & Classics, offered the unique position to Mardin and Ralin. Both will report to Lundvall.

“I notified Ahmet Ertegun and all the people at Atlantic that I didn’t want to retire,” Mardin says. “I got Atlantic’s blessing and moved here. It was very amicable: They want me to pursue my new projects and be happy. I’m happy to have joined Bruce Lundvall and Roy Lott — our friendship with the past years.”

With the goal of releasing adult-oriented music, Manhattan Records is an ideal vehicle for Mardin, who has worked with artists from all genres, including Aretha Franklin, the Young Rascals, Bee Gees, and the Modern Jazz Quartet. In addition to that musical diversity, he has contributed his production, arranging, mixing, and conducting expertise to countless cast recordings and soundtracks.

“Our main activity will be jazz and classical,” Mardin explains, “and excellent, wonderful, esoteric, adult projects. We’re looking for crossing-over, young artists. It’s great to be able to work on different ideas and concepts, but still want to be commercial. Ian and I will be looking for new talent, going out and listening to them, and responding. It’s fun. I won’t be chosing strict pop formulas, which really free me a lot.”

His new position will bring him back into the recording studio. Before signing a contract to lead Manhattan Records, he was at Warner Bros., where he had been executive producer, and at Warner-Reprise U.K., WEA U.K., and ABC Records U.K., served as the manager of Esoteric Atlantic, and is president of the Nordoff-Robbins Foundation. He also describes as “a truly amazing talent.” He will mix that project at the Sear Sound, also in New York City.

Mardin is also quick to praise Ralfi— who has held the position of CEO at MCM Records U.K., Warner-Reprise U.K., WEAK U.K., and ABC Records U.K., served as a consultant at Ahmet Ertegun at Atlantic, and is president of the Nordoff-Robbins Foundation. He also, with Mardin, says, “I thought we were going to do work that the people at Atlantic would be interested in.”

For Mardin, the EMI project materialized, he adds, “Ian and I were very happy, because we knew that we were going to work with projects we really like. I think we make a great team.”
Audio Track

NEW YORK CITY
Artist/producer Richard Barone, formerly of the Bangos, produced artist Lina Koutrakos, whose song "Love Grows Here", is being cut in five languages. Barone tracked Koutrakos at Mission Sound in the Williamsburg neighborhood of Brooklyn, N.Y. with the multi-language vocal tracks recorded at Magic Shop. He has also been recording tracks for his own album with producer Tony Visconti at Visconti’s Secret Sound and other facilities.

NASHVILLE
BackStage at Sound Stage Studios hosted a month-long mix session to complete a project for Saturday Night Live. Under the direction of producer Glenn Rosenstein, the Best Music of Saturday Night Live is a compilation that will include more than 60 tracks. The project was mixed by Jay Vicari on the Solid State Logic Axiom-MT digital console.

Dolly Parton returned to Seventeen Grand Recording, tracking in the Neve room with producer Steve Buckingham, engineers Neil Cappelino and Gary Paczosa, and assistant Thomas Johnson. Also at Seventeen Grand, owner/engineer Jake Niceley worked on a 5.1 mix for a Shoji Tabuchi DVD.

LOS ANGELES
Bush completed Golden State, due Oct. 23 on Atlantic, at the Village (see photo, this page). The follow-up to the Science of Things was produced by Dave Sardy and engineered by Greg Fidelman.

Def Jam artist WC was in Studios A and D at Paramount Recording Studios, tracking with producer Crazzy Toonz and Pro Tools engineer David Lopez. Meanwhile, Zak Wylde tracked on the Focusrite console in Studio C. He mixed his upcoming Spitfire release on the 64-input SSL in Studio A with assistants Kent Hitchcock and Lou Michaels.

Ameraycan Recording has installed an 80-input SSL G-console in Studio B. The first mix project on the new console was DJ Muggs of Cypress Hill, who created remixes for Depeche Mode.

BAY AREA
Michael Romanowski has been appointed to the position of mastering engineer for Paul Stubblebine Mastering. Romanowski relocated to San Francisco from Nashville in 1992, joining Rocket Lab. He later moved to the Plant, where he was mastering engineer for two years. His background in rap and hip-hop will give the facility greater depth in those genres, owner Paul Stubblebine says.

Archie Lee Hooker, nephew of the late John Lee Hooker, wrapped up Church of the Blues at Annex Digital. Terry Meeuwsen produced, and tracking sessions were engineered by Robert Iriartbore on the Euphonix CS2000 console.

Chris Isaak tracked five songs in Studio A at Studio 880 with engineer Mark Needham and Pro Tools editor Baraka. Meanwhile, Studio B at 880 hosted a collaboration between the Tigerlilies and the Kronos Quartet. Miles Boisen engineered.

ATLANTA
At Southern Tracks Recording, Brendan O’Brien created a 5.1 mix of a Train concert at the Warfield Theatre in San Francisco. Ryan Williams was second mix engineer, and Karl Eggieker served as assistant mix engineer. Nick DiDiò mixed Local H (Ryko/Palm Pictures), originally produced by Jack Douglas.

Material for Audio Track can be sent to Christopher Walsh, Pro Audio Editor, Billboard, 770 Broadway, New York, N.Y. 10003, via fax at 646-654-4881, or by e-mail to cwalsh@billboard.com.

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CHRIS BLACKWELL
40 YEARS AND LOOKING FORWARD
THE BILLBOARD INTERVIEW

HIGHER LEARNING

THE EDUCATION OF CHRIS BLACKWELL
BY TIMOTHY WHITE

“Forty Years On.” If you don’t know the song, with its wistful lyrics and uplifting melody, you don’t know the man whose stanzas it once helped shape. Leaving the lips of hundreds of young voices each year since 1864 as it rises above the treetops of a wooded London borough whose very name is an Anglo-Saxon term for sacred grove, the hymn-like verses meditate on great moments in history and those bold enough to be at the center of them:

“Routes and discomfits, rushes and rallies/ Bases attempted, and rescued, and won. / Strife without anger, and art without malice/ How will it seem to you forty years on?”

British prime minister Winston Churchill heard and sang the words in his adolescence, as did his statesman counterpart in post-World War II India, Jawaharlal Nehru, and both figures minted each passage in honor of schoolmates who preceded or followed, from English poet Lord Byron (creator of the epic satire Don Juan) and Irish novelist-dramatist Richard Brinsley Sheridan (author of School for Scandal) to scientist-father of photography Henry Fox-Talbot and the fabled field marshal who triumphed over Nazis and Fascists in North Africa and Sicily in 1943, Harold Rupert Alexander.

All these people were students at an ancient English prep school chartered by Queen Elizabeth I in 1572, its traditions imparted from pupil to pupil, down through the centuries. The noble institution, known simply as Harrow has nurtured leaders and exemplars of every stripe, including Nobel Prize recipients and 19 winners of the Victoria Cross—but also a sandy-haired, soft-spoken chap whose lineage on his mother’s side included buccaneers, bankers and rum brewers, and whose father’s ancestry encompassed tea and spice traders, London Stock Exchange members and several soldiers of rank.

This particular Harrow enrollee, one Christopher Percy Blackwell (who achieved five academic O-levels after three attempts), would never ascend to the echelons of the student body’s “Gild,” a specially elected group of senior boys who, by their purported “artistic or cultural excellence,” were permitted to wear a distinctive maroon tie and waistcoat. Indeed, Chris felt much encumbered by the archaic dictums and dress code of Harrow, with its insistence on a uniform jacket (a “blazer”), regulation flat-crowned straw hat, and mandatory Sunday dress of tailcoat and striped trousers—not to mention Harrow’s harsh “skews” (punishments) by “beaks” (school and house masters) and “monitors” (prefects) for even the most minor infractions.

In the end, young Blackwell excelled in life by avoiding much that Harrow deemed excellent, and he swapped the “eccer” (games and contests) of school life for the weekday risks of the wider world. Coming from a less flush branch of his aristocratic family tree, Blackwell soon spent the gift stipend of £18,000 his mother gave him on his 18th birthday, and he would thereafter need to do more than sing old school songs to earn his supper. In the process, he himself helped instruct and nurture some of the most triumphantly nonconformist creative minds of the last half-century. The outline of these accomplishments first emerged in the late 1950s with his formation in Kingston, Jamaica, of a little record label called R&B Records, later to be rechristened Island Records, which issued assorted music by such often overlooked Caribbean performers as Lance Haywood (now known as Hayward) and Owen Gray. And also those of a certain promising artist in the embryonic ska move-ment who was then called Robert Marley.

“O the great days, in the distance enchanted/ Days of fresh air, in the rain and the sun/ How we rejoiced as we struggled and panted/ Hardly believable, forty years on!”

Learning exactly how Christopher P. Blackwell hastily exited Harrow at 16 and went on to make music-business history is the agenda of the following interview, conducted in August 2001 in the handsome lower-Manhattan headquarters of Blackwell’s latest enterprise, Palm Pictures Company.

As we sit today in your new loft offices of Palm Pictures, you’re poised between the impending release of both the 1 Giant Leap film/DVD/CD and the American Roots Music documentary, two projects that link the roots of the present to the promise of the future. For the last 40 years, that’s pretty much been your modus, hasn’t it?

[Laughter] Yes, plus the element of the accidental, because it’s accidental these projects are coming out at the same time. 1 Giant Leap was started a couple of years ago and took a long time to pull together. [Filmmaker/musician] Jamie Catto played me some demos in English and I loved them. What the demos contained was integrated music with a rap track that went seamlessly into an Indian chorus and an African coda; it just seemed the most natural thing in the world the way it was done. And then what they wanted to do is get around and, rather than sample such music, they wanted to record each of these people live. And, at the same time, they wanted to get comments and input from different people, so it would be a mixture of music and talking about God, life, various subjects. I said, “Well, this company is really set up as a DVD company—I think DVD is a magic format—so when you go around and do this, you should film it.” So they did, and came back with an extraordinary amount of material. The first single from the project [issued July 16 in the U.K.] is a song from Speech and Neneh Cherry called “Braided Hair,” and we are releasing the film next year.

It’s a documentary you can dance to. The parts I’ve seen so far were electrifying.

You saw the parts with Speech and Neneh. It’s incredible, isn’t it? I think it could strike a spark, where it’s something

Continued on page C-4
I saw Chris Blackwell in Nassau, drinking the blood of a fowl from a rum glass,” legendary Jamaican reggae dubmaster Lee “Scratch” Perry once sang. Pressed for an explanation by one interviewer, he remarked, “[Blackwell] invited me to the opening of the Compass Point studio...and there I saw him drink the blood of a freshly killed chicken. It was disgusting.”

Wait a second. Are we talking about the Chris Blackwell who’s an internationally respected businessman and entrepreneur, the founder of Island Records, home to the likes of Bob Marley, Cat Stevens, and many others? He’s certainly four corners of greatest creators and records, the well the blood of a chicken.

Blackwell himself once explained that it’s a Jamaican custom to mix rum and chicken blood in one’s mouth, then spit it in the four corners of a new building. And in a way, you could almost say that Chris Blackwell is a sort of vampire—for the man has certainly given a kind of eternal life to a great many people.

U2, Steve Winwood, Bob Marley, Melissa Etheridge, Cat Stevens, Toots & The Maytals, Tom Waits, Jimmy Cliff, Roxy Music, Robert Palmer, Grace Jones, the B-52’s, F r i c k y, the Cranberries...The list of artists whom Blackwell has discovered, produced, nurtured or otherwise made a contribution to goes on and on. Add to that his leadership of Island Alive, the film production and distribution company; his Island Outpost hotel chain; and, more recently, Palm Pictures, his wide-ranging audiovisual enterprise, as well as its various offshoots, and you begin to get the idea: Chris Blackwell is a genuine visionary.

**REGGAE ROOTS**

Borrowing the name from Alec Waugh’s novel Island in the Sun, he created Island Records. He opened an office in Kingston in 1960. Two years later, Blackwell moved the label’s headquarters to London. There he concentrated on releasing and/or producing ska records, capitalizing on the burgeoning popularity of the infectious island beat, and in 1964 he hit the big time with Jamaican reggae musician Millie Small’s “My Boy Lollipop,” a 6-million-selling hit.

Island’s move into rock and pop began in the mid-’60s, when Blackwell signed the Spencer Davis Group and its 15-year-old singer, Steve Winwood. The artist roster grew quickly and impressively after that, eventually including the likes of Traffic (Winwood’s post-Davis group), Richard and Linda Thompson, Cat Stevens and Nick Drake. In the process, Blackwell (who produced many of the records himself) and Island gained a reputation for giving their artists unprecedented creative freedom, as well as for their innovative packaging and design. “The bigger labels are supermarkets,” he once said. “I like to think of mine as a very classy delicatessen.”

Island’s roster continued to expand throughout the ’70s, ’80s and ’90s with the additions of U2, Robert Palmer, Tom Waits, Melissa Etheridge and more. Blackwell also championed The Hunter They Came, the cult-film classic starring Jimmy Cliff; and in 1983 he formed Island Alive with Carolyn Pfeiffer and Shep Gordon, releasing Oscar-winning films like Kiss of the Spiderwoman and The Trip to Bountiful.

Blackwell’s arguably greatest and most enduring contribution came from his association with Bob Marley, who, with his band the Wailers, brought reggae music into the mainstream. It was Blackwell who produced or co-produced Marley classics like Catch a Fire, Burnin’ and Exodus; he also recognized that the charismatic, inspiring musician was “an incredible role model,” someone who “real-ly had that natural humility” and was also “a natural leader.” And while Blackwell has been criticized for bringing in rock musicians to give the Wailers records a more commercial sound, Marley himself certainly didn’t mind—and the results more than speak for themselves.

**BEYOND THE MUSIC**

The early ’80s saw the formation of Island Outpost, a chain of hotels in South Beach Miami (the Tides, Marlin, Casa Grande, Kent and Cavalier), Jamaica (the Caves, Strawberry Hill, Goldeneye, Jake’s and the Bolt House) and the Bahamas (Compass Point and Pink Sands).

Island Outpost’s 12 properties, Blackwell says, were created “with much the same philosophy that I learned in the music business: trusting my instincts, discovering and nurturing creative talent, and offering to others what I myself enjoy and believe in. These places reflect the magic of music, in harmony with their local cultures, and each with its own rhythm, its own beat.”

These days, Blackwell occupies himself primarily with Palm Pictures, an audiovisual entertainment company involved in the production, acquisition and distribution of music and film projects, with a particular focus on DVD and other digital carriers. Founded in early 1998, Palm Pictures also includes Manga Entertainment, the Japanese and international animation company; and sputnik7.com, an entertainment-based online destination supporting independent music, film and culture.

As if that weren’t enough, 2001 saw the relaunch of the Quango label, the house of “forward-thinking global grooves” created by Los Angeles–based DJ Bruno Gueza that was distributed by Island from 1995 through 1997. Six compilations of dance music, Brazilian rhythms, trip-hop, jazz, rock, modern dub, ambient electronics and other sounds are slated for release this year alone.

If you think 2001 will be another worthy chapter in the extraordinary life of Chris Blackwell, well, you’re bloody right.
Chris Blackwell
You are a music visionary, industry icon and leader.
Congratulations.
Your parents raised thoroughbred horses in Jamaica.

Yes, my father had the best horse in Jamaica, a horse called Brown Bomber.

Brown Bomber took the Lonsdale Cup, Breeders' Stakes, the Jockey Club Stakes. The colt was like the Secretariat of Jamaica.

[Laughs] That's right. Brown Bomber was so much loved by people in Jamaica that, at times, Dowds would come out to Knutsford Racecourse to see the horse just run around the track alone—with no other horses to race with! There are early pictures of the horse being led in by me after a win.

How would you describe your childhood in Jamaica?

Most of my time as a child was really on my own. The only people who I spent any time with were the people who worked on the property and in the house [the Terra Nova—now a prominent hotel—on Waterloo Road, a short distance from Devon House]. I don't remember, at all, any other kids around. As a child, I was sick with asthma much of the time. So those people—who were like the gardener, or the housekeeper, the people I spent any and all my time with. I became very close friends with them, and I think that was probably, now that I think back on it, the origin of everything I've done professionally.

Because you were as interested in their lives as you are in your own?

Exactly. I loved them. Obviously, I was looked at by them as the young man of the house, but, at that age, I didn't realize or understand that. They were just the people I spent a lot of time talking to, and they would teach me a lot.

Was your asthmatic condition ever life-threatening?

Well, I never did almost die, but I was in an oxygen tent at times and was very miserable.

Let's talk about your formal schooling back in England, once you came of age.

At first, I went to boarding school when I was about 8, a Catholic school named St. John's [in Windsor, England], because I was brought up as a Catholic initially.

Your father had attended the school.

Yes, but I fell out with the school. My main problem was one time I held up my hand and asked if my dog could go to Heaven. I was ridiculed, and the master, the teacher, said, "Of course your dog can't go to Heaven, because he doesn't have a soul like a human being." That was something that never sat well with me or made any sense. So I checked out of my father's alma mater [Laughter]. Also, the school was in the Thames Valley, and it was very bad there for my breathing. That was when I was first under oxygen care, in a tent. So I left and went back to Jamaica.

Later, I came to England and went to another prep school [in the coastal town of Broadstairs] called St. Peter's Court, which was by the sea [the English Channel] in Kent, and that was much healthier for me. But I went there pretty late for the norm—I was 10 years old—and I couldn't read or write until I was 7 or 8 because nobody had actually gotten around to teaching me. So everything got started pretty late.

But I always loved school, enjoyed it a lot, and I managed to get into Harrow only because I was really good at Latin—it was that long ago, when Latin was still an important language. But I was no good at anything else at all. So I went to Harrow [in Harrow-on-the-Hill, Middlesex] when I was 13.

You were caned [beaten with a cane as official corporal punishment] at Harrow, weren't you?

[Nodding, grinning] I got caned many times. I got caned by everybody you could be caned by—the head of the school, the housemaster, everybody. The most spectacular of all was a caning that hadn't happened in 130 years, where [I was] caned in front of the whole school!

I was always the rebel, always getting into trouble. I wouldn't wear my hat at Harrow, they have this [straw] boater hat, and I always wore it. I always would break it up or I lost it, and I'd get caned for that. But this particular public caning was when I had a sweet and I dropped the paper wrapper on the ground—but really it was because they wanted to make an example of me because I was known across the campus as a rebel and would go down at night to the town and buy liquor and cigarettes. Then I'd sell liquor and cigarettes out of my room.

But they never caught me for that until, at the end of one term, they found all the liquor bottles—I can't remember how or why I was dumb enough to leave them where they could be discovered—and the headmaster called my mother. He told her, to use his precise terms, that he "thought I might be happier elsewhere." So though I wasn't actually expelled, it was recommended that I might best go elsewhere.

How old were you when you got yourself a proper job?

I was 19, I believe, when I started working at the Half Moon Beach Hotel, near Montego Bay [in Rose Hall, St. James]. I also was a salesman at various things, selling Carrier air conditioners, selling real estate—I sold parcels of land cut up into lots in the [Jamaican parish of] St. Thomas. I was a production assistant on the James Bond film Dr. No [shot at Goldeneye, author Ian Fleming's Jamaican estate, which Blackwell now owns and runs as a resort].

But my first real job, I suppose, was when I was working for the [British] government in Jamaica as an ADC [Assistant District Commissioner] in 1961, for [Governor-General] Sir Hugh Foot, working at public functions, helping out with constituents, both dignitaries and ordinary people.

So how did your entry into the music industry occur?

The very earliest thing was when I got the water-skiing concession at the Half Moon Hotel [owned by his cousins, the de Lisser family, another of Jamaica's famed Twenty-One Families]. And there was a girl there my age named Barbara, and she and I used to listen to jazz together, all the time. We were both jazz fanatics. She influenced her father [the owner] as to what music was presented at the hotel, and she had him bring down this blind jazz pianist from Bermuda, Lance Hayward [aka Haywood], and his music was Oscar Peterson-ish, and I loved him. So my first recording experience was with him, and I took him in a van to Kingston and Federal Records, where Ken Khouri engineered it. Another early album I did, Guitars in Ernest, was by [Skatalites guitarist] Ernest Ranglin. I knew Ernest because, if you liked jazz in Jamaica, Ernest was one of the main ones; Jamaica had some great jazz musicians.

Like [trombonist] Don Drummond.

I did sessions with Don Drummond on some of the very earliest records I did, because all of the ska musicians, basically, were jazz musicians. If you remember, all those early ska instrumentals were designed like jazz ensembles; they broke out into solos and then back into the ensemble. Those ska records sound great to this day, but the jazz world wasn't that interested in that little island and didn't realize, at that time, that...
ONE LOVE...

Of music can bring you 40 years of amazing success.
One love of music can change the world.
One love of music can make history.
That's what you've done.
We love you, Chris. From your friends at MTV and VH*

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*www.americanradiohistory.com
LONDON—The recurring words when you talk about Chris Blackwell to those who’ve worked closely with him paint their own profile of the Island Records founder and industry frontman: “Freedom” “Influential” “Family” “Artist.”

“I remember once playing at Harvard University,” says Dave Pegg, bassist with long-running former Island folk-music favorites Fairport Convention. “It was a big, round building, and there was this beautiful marble hall with lots of plaques on the wall of former pupils. We all walked in at sound check, and [Blackwell] had one look at them and said, ‘I bet somebody here is going to have a birthday that matches.’ There were six of us in the band and one roadie, and, sure enough, he was right. He got his percentages. He was a very good gambler.”

Former U.K. managing director Marc Marot recalls Blackwell’s perspicacity and good humor in the increasingly competitive British music business of the 1990s. Marot came to Island after running Blackwell’s Blue Mountain Music publishing company (“the one he didn’t sell to PolyGram,” he says) and signing the Spice Girls, which I stand by. Within two hours of that being published, Blackwell rang me from America, laughing his head off, saying ‘Damn right.’

CHANGING TIMES

By then, with his legendary status on the worldwide music scene long since secured, Blackwell was doubtless struggling to recognize the unpredictable, eccentric, often whimsical workplace that he had helped to shape in the 1960s.

“It’s been completely hijacked; it’s not the music business he and I grew up in,” says Chris Wright Group chairman Chris Wright. “But there will always be a role for young Blackwells coming into business, albeit that it seemingly isn’t the same as when we came into it, as or much fun. You didn’t regard it as a business. You didn’t do it to get paid; you did it because you enjoyed it.

It would be a gross error to cast Blackwell as a musical idealist dismissive of dollars and cents. “He’s into music, where a lot of people who own record companies aren’t,” says Pegg. “But he’s very astute.” Wright offers another reminder. “Ahmet [Ertug, co-founder of Atlantic Records] always called him the ‘baby-faced killer.’”

But Blackwell’s background as a white Jamaican educated in the English public-school system at Harrow and his imaginative flair for cooperative deals that modern music figureheads don’t even invent in their dreams gave him a self-written role as the industry’s ultimate cosmopolitan can-do man.

This was the man who, in 1964, two years after founding Island, had the inspired idea of rounding up a group of British session musicians and putting young Jamaican singer Millie Small in front of them to remake an old blues song first cut eight years earlier. The result was spectacular, as “My Boy Lollipop” became a U.K. chart-topper and U.S. No. 2. Equally significant was the deal he cut for its British release, licensing the single to Philips, the same major-label outlet he would later use for the Spencer Davis Group, crucially retaining rights to such hot properties for the U.S. and elsewhere.

Wright recalls a similarly symbiotic deal. “We first met,” he says, “when we had the Jethro Tull album [1969’s This Was Jethro Tull], which we’d produced ourselves and had no distributor for. We knew of Island’s reputation, and obviously that was the start of everything for Chrysalis. What happened was that Blackwell wanted to sign Jethro Tull. We’d made the album with our own money. It was going to be a Chrysalis production, and, at the last minute, when the contract was pretty well done, we made it a production deal for any other record we produced—probably not thinking we’d produce any.”

“We said when we’d had 10 top-10 records, either singles or albums, everything would be on the Chrysalis label. I’m sure nobody thought that was likely to happen, but, lo and behold, exactly 12 months later, the Chrysalis label was born as an imprint of Island Records, where we stayed for a very long time.”

Another close associate of Blackwell’s in that late-1960s period was David Enthoven, now of i.e. music (where his management charges include Robbie Williams), but then of the fledgling EG product company. “The only records I bought were either on the Island label or Sue, which they also distributed, that’s how I became aware of him,” says Enthoven. “I’d been to the same school as him, Harrow, but he’s six years older than me, so he was a bit of a hero.

‘Island was the only label, and, when we started EG, it was the only company we wanted to do business with. I extricated King Crimson from Decca with a specific view of getting to Island. Chrysalis had gone there, and [later] Virgin and Bronze. I didn’t want to be a label; I wanted to be on the Island label.

‘Also he was very smart. He knew I paid for the King Crimson record [1969’s In The Court of the Crimson King]. He said, ‘I’m not going to take it away from you. It’s your £2 and your c [publishing and copyright].” But he didn’t even know what those symbols in little circles meant. It was a shrewd move on his part, because he gave me F**k-all advance, but he gave me a competitive royalty, and it was so cool to come out on the Island label.

‘King Crimson was musically miles away from everything else,” Enthoven continues. “Free, Traffic, Jethro Tull—it was a really exciting time. All this meant you were able to put two fingers up to EMI and Philips. It was the home for artists.”

SUPPORTING ROLE

Pegg’s experience with Blackwell was positive from the start. “He never sold bucketloads of albums, but he stood behind us. [Island] lost a fortune on Fairport, and they tried really hard to get us off the ground. They were with us right from the start, when Joe Boyd had his set-up, Witch Season, and he used to do all the productions and then Island would pick them up.

‘Chris was very influential with the band, and he tried really hard—especially on the [1975] album Rising for the Moon, which they did in conjunction with...”

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THE BILLBOARD INTERVIEW

Continued from page C-6

some of the true greats were playing right there in Jamaica.

So from there, I took the Lace recording up to New York. I had the cover done there, and it had sold at the hotel. I made another one that Ernest played on, and then the Ernest album. By then I was really into it; I loved the process, not that any of the records did particularly well. But I used to go to a lot of hotel shows, etc., and at one of them there was this singer I really liked because I loved Brook Benton and he sang very much like Brook Benton. I met this guy after the show, and he was called Wilfred Edwards.


Yes, he became Jackie Edwards later. He was actually the first person I signed [to Island] to make a [45 RPM] record, but the first record that came out was Laurel Aitken’s [double A-sided single] “Little Shelia/Boogie in my Bones.” Wilfred Edwards’ “Your Eyes Are Dreaming” was the second one, and a guy called Owen Gray had the third one, called “Please Let Me Go.” These were just about the first Jamaican records attempting to be pop records, and Jamaicans were hungry for their own artists like that.

So you had your Island office on South Odeon Avenue in Kingston, opposite the RJR [Radio Jamaica Rediffusion] headquarters, and you had a jazz nightclub called the Ferry Inn, and you distributed records to jukeboxes across the Island.

Nodding] And interspersed with that, I’d come to New York to buy old 78s and R&B singles and I’d scratch off the labels [to keep the artists’ identities secret in the highly competitive deejay-dominated Jamaican Sound System outdoor dance music scene], and I’d sell them to the Sound System guys in Jamaica, who always wanted something new and exclusive and unusual to play.

Very soon after—especially when these Island records of mine began to sell very well—the Sound System guys started to make their own records. But when they made them, at first, they wouldn’t release them; they’d just hold the tracks for themselves. Then after they’d played them for a while but the crowds hadn’t gotten tired of them, they’d make some dub plates to offer to the other systems. Then, after that went on for a few months, they would finally come out [commercially].

So the release of a Jamaican record in this era was a months-long span before it finally...”

Continued on page C-12

C-8
Go Ahead Inhale......
You've been breathing fresh island air into the biz for 40 years...

Congratulations Chris
Multimedia Magnate

Palm Pictures Encompasses Japanese Animation, Cutting-Edge Films And Music-Driven DVDs

BY EILEEN FITZPATRICK

Palm Pictures Visual Group extends founder Chris Blackwell's music mission by offering trailblazing new films and videos, as well as those off the beaten path.

The company's Manga Entertainment can be widely credited with introducing Japanese animation to American audiences and creating a brand-new genre for the video business. Blackwell started Magna as a new division for its London office in 1991, where it became the only company to distribute anime product in Europe. Three years later, Island Records-distributed Smash Records morphed into Manga's U.S. office. All central operations for the label are now based in Chicago, where it has a staff of 14 employees. Former Smash Records president Marvin Gleicher was named president of the division at that time and continues to run the label. A Tokyo office, which acquires and licenses product, was also opened two years ago.

Within a year of opening the Chicago office, Manga produced its first anime title, *Ghost in the Shell*, which later went on to sell 500,000 units on VHS, a record that helped establish the genre at retail. The title was the company's first DVD release in 1998. The company followed up with *Ninja Scroll*, which also remains one of the best-selling anime titles to date. Currently, the label releases 30 to 40 titles annually. Its most recent DVD title, *Blood: The Last Vampire*, will be highlighted at RESEFEST, the international digital-film festival touring the U.S. this fall. Other DVD best-sellers include *Street Fighter Alpha*, *X*, and *The Castle of Cagliostro*.

About 10 titles from Manga's catalog can be downloaded from sputnik7.com. Created in 1999, the Web site has secured exclusive digital-distribution rights to music, film and anime content controlled by Palm Pictures and Manga. The site recently acquired independent music site Epitonic.com.

In addition to Manga, Palm Pictures DVD (live action) acquires documentary films for theatrical and DVD release. On Sept. 25, the label released the critically acclaimed and award-winning *Dark Days*, a documentary about the daily lives of a community of homeless people living in the Penn Station train tunnels beneath New York City. The film's director, Marc Singer, spent two years underground chronicling their struggle. The film was named Best Documentary by the Los Angeles Film Critics Association and picked up an Independent Spirit Award in the same category.

*Continued on page C-12*
Dear Chris,

Thanks...27 Million Times

MELISSA ETHERIDGE
BILL LEOPOLD
the 2000 Sundance Film Festival, *Dark Days* received the audience, cinematography and freedom of expression awards.

Palm's most financially successful film is 1999's *Black and White*, which grossed $10 million at the box office. The film, about a group of white high-school teens who become involved with Harlem's black hip-hop crowd, was released worldwide by Sony Pictures' Screen Gems division.

Music-driven video product is another significant contributor to the Palm Pictures catalog. In October, the company will release the *American Roots Music* collection, which will have a CD companion. The two-disc DVD set and four-tape VHS boxed set chronicles the development of 20th-century American music genres and is the companion piece to the PBS mini-series. Branching from Blackwell's reggae roots, the company has also released *Rebel Music: The Bob Marley Story and One Love: The Bob Marley All Star Tribute Concert* on DVD. This year's RESFEST will include the U.S. premieres of music videos from Fatboy Slim, Orbital and Gorillaz.

The company also introduced the "DVD single" concept, offering short music programs priced at a low $7.99. Marley's "Sun Is Shining" was the first title, released in 1999. Other notable releases include Supreme Beings of Leisure's "Strange Love Addiction" and Moean Worker's "Detonator."
Dear Chris,

You’re an inspiration and a pioneer of pioneers!

Love,
Clive Calder
and all at Zomba
Melissa Etheridge:
I remember him saying the first time I met him, “I believe the future of rock and roll has a female face, and I want you on my record label.” He’s a man of very few words, and he followed up on that.

He always was there. Always listened. Always told me his opinion. He would tell me things like “Don’t make songs for the radio; make radio come to you.” I mean, genius things that you’re just not going to hear anymore. He fostered my career through. I had one good album, and then the others didn’t really go anywhere, the two after that. Yet he stayed with me and saw my career in the long run. You just don’t have that anymore.

His influence was in such different ways. I remember making my first record. I went up north, had a producer kind of do his thing and produce my record. It became his record with my voice over it. Chris Blackwell said, “I hate this.” I thought, “Oh my God, what am I going to do?” We had taken the pictures for the artwork for the record—the picture of me in my leather jacket and T-shirt and baubles and stuff hanging off of me and my fists clenched and my head back. He came into the studio, and he gave us four days to do it right. He put that one sheet, the picture, down and said, “Make that album.” That was his influence. That was his guidance.

Bono:
The first time I saw Chris Blackwell, I was 18 years old. U2 was playing in a pub in South London. It was the middle of winter at the height of punk rock, and he was wearing flip-flops. This was not a very punk rock thing to do. There was something different about him.

Chris Blackwell is a magician; music is more magic than numbers. If you heard “Gimmie Some Lovin’” or “Baby Baby It’s a Wild World,” you’ve met him. Or “Get Up Stand Up” or “The Harder They Come,” you know him. Or “My Way Lollipop” or “Love Is the Drug” or “Where the Streets Have No Name,” you know him. Some people think, “But he doesn’t play. He doesn’t sing or write. He was just in a room when magic happened.” But when that happens 10, 20 or 30 times, you’ve got to wonder is it him or is it you. The truth is, it’s neither. It’s bigger than that. Chris Blackwell’s genius is knowing that...the magic man, the music man.

There used to be a lot of them out there like Chris Blackwell or Ahmet Ertegun and Berry Gordy and Mo Austin...and all those loose cannons that the multinational corporations have such trouble fitting into their business plans. Rock ‘n’ roll would have stayed in the fields of Tennessee and the pubs of Richmond and the whore houses of New Orleans and the ghettos of Jamaica if not for people like Chris Blackwell.

Yusuf Islam (formerly Cat Stevens):
I’d just come out of my convalescence from tuberculosis after a 1966-67 period as a British pop idol, and I had a whole bunch of new songs... We sat down and played them to him, and he was spellbound. When he heard “Father and Sun,” it just knocked him over.

We hit it off immediately. He is the kind of person that would give an artist their freedom, and that’s what Island was known for. Then he did another brilliant thing by linking me up with Paul Samwell-Smith, the ex-Yardbirds bass player, and that clicked beautifully. The magic grew from there. I think he was a bit of a gambler.

Paul McGuinness:
I’ve known him for over 20 years. He’s still a very good friend of mine even though, in a way, our businesses have not been quite so closely linked since he sold Island to PolyGram. But that is the only record deal that U2 has ever had. I think we still, all four members of the band and myself, remain on very, very good terms with Chris. I see him quite often. He comes to all our shows. He’s still a very valuable source of advice and guidance. Very much one of my own mentors in the music business.

I think Chris was one of the great men of the modern record business. From the beginning, he treated U2 with respect that we thought was normal for record companies. We thought that the kind of creative independence that he encouraged in U2 was what you would receive from any respectable record company. It was a bit surprising as time went by and I learned more about the business that I discovered that it wasn’t that common. There was frequently a lot of antagonism between artist and label. We’ve never had that. I think a lot of that derived from his own innate respect for the artist, for the creative process.

He played me a tape of Melissa [Etheridge] in my car, and he said, “I’m going to sign this girl from California. I think she’s going to be like a female Bruce Springsteen. She has that kind of talent.” It was just the right label for Melissa. PJ Harvey, who I manage—again exactly the right record label for her to be with.

He’s also a record producer. He produced Bob Marley in the studio. He produced Grace Jones in the studio. He produced lots and lots of his artists over the years, and he built up a really remarkable thing. Island Records was the coolest and most stylish of all the English independent labels. And, of course, many of the others started out as kind of sub labels of Island or production deals with Island, like E.K. Records. Chrysalis started out at Island. Still Records started out at Island. All those very distinguished English labels started out under the umbrella at Island before they became big enough to float off on their own.

Tom Waits:
He doesn’t carry a wallet, and he won’t wear shoes, and he’s one of the most important people in the music business. Chris is a mythic, beguiling, old-school, one-eyed pirate. When Elektra/Asylum wouldn’t put out Swordfishtrombones because they found it “odd,” I signed with Island and Chris bought it from them. It was my first record on Island. He loved it but pointed out to me that I ended one of the songs on a sour note and he kept reminding me of it as if he’d bought a new car with a scratch on the hood and didn’t want me to forget it. He stays near the water and is always heading in the direction of the music.

Cedella Marley (daughter of Bob Marley):
He’s been such a good friend to the family for all these years. Whenever we’ve turned to him for advice, whether business or personal, he’s always been there for us, and we thank him.
To the man who showed us the ropes...

Love

Tim and David
CHRIS BLACKWELL
40 YEARS AND LOOKING FORWARD

THE BILLBOARD INTERVIEW

I was trying to break him there—I played that old tape and heard exactly how it should sound with a ska beat. I met with Ernest, and he did the arrangement. We all went into the studio, and it came out exactly as I'd heard it in my head. When it was finished, I remember being so excited because I just knew it was a hit. I didn't put it out on Island, because Island couldn't handle it, so I licensed it to a Philips subsidiary.

The Fontana label.

"Right! And it became a smash [entering the British singles charts in March 1964 and Billboard's Hot 100 in May]. Sold 6 million copies around the world. So on Jan. 8, 1965, I went off on a world tour with Millie. But during the year before, I'd also signed the Spencer Davis Group. Somebody had rang me in London and told me there were bands up in Birmingham I should see. I was coming up to Birmingham with Millie to do a TV show, Thank Your Lucky Stars. After the show, Millie was with me and I saw this group dressed in suits called Carl Wayne and the Vikings, which eventually became the Move. They were good but didn't do anything for me, because my roots were jazz or black music. So then we went to this other club, in a second- or third-floor walk-up, and I remember, as I was going up the stairs, I heard this voice that sounded like Ray Charles on helium, with a rocky blues feel to it. I could not believe what I was hearing. When I got up there, here's this little kid playing keyboards and guitar, it was incredible. It was Steve Winwood.

It was such a different time. In those days, bands would play for ages, and eventually somebody might decide to record them. It's not like nowadays, when somebody writes two tunes and one of them is good and they get a record contract. Muff, Winwood's brother, who was the spokesman for the band, made the deal, and I said that we could get them into a studio within a month. I produced what I still think is a fantastic record, "Dimples," the John Lee Hooker song. I was really excited, and then just as it was scheduled to go out—guess what—John Lee Hooker comes to tour England! So the record went from being something new or fresh that nobody had really heard of, to where there was John Lee Hooker to do it himself.

Soon afterward, I was back in Jamaica and driving along Orange Street [in Kingston], and I heard this record that made me stop the car to listen—Inez and Charlie Fox's "Mockingbird." So I took down the name and address of the label, which was Sue Records on West 54th Street. I came here and I made a deal with [owner] Juggy Murray, and I started Sue Records in England.

Also at the same time, I met a deejay at an English club, and he had started something called the Chuck Berry Appreciation Society. He had an incredible collection of R&B music. His name was Guy Stevens, and he knew all about blues, and I never knew much about it because you never heard blues in Jamaica; you heard only rhythm and blues like Wynonie Harris, you never heard Muddy Waters. So the labels you heard in Jamaica were Imperial, Aladdin, King, Atlantic, Chess Records was unknown in Jamaica.

So I put Guy Stevens in charge of Sue, and, as well as getting the records from Juggy Murray—like Ike and Tina Turner's early records, Jimmy McGriff, and the Soul Sisters [Theresa Cleveland and Ann Gussen-danner]—I also sent Guy over to America. He was the most consummate record man I ever met, being a great writer, with a great graphic sense, and a great way of coming up with names of bands, like Procol Harum.

Procol Harum was the name of Guy's Burmese cat, which had a lengthy pedigree! I remember when Guy first played me a Procol Harum song. I liked this record, which started off with this Bach organ thing, but it was eight minutes long. Before they were

Continued on page C-21
CHRISS,
WITH UTMOST ADMIRATION,
WE HOPE TO EMULATE:
YOUR COMMITMENT TO ARTISTS
YOUR COMMITMENT TO MUSIC
YOUR CONSTANT INTEGRITY
AND YOUR SUCCESS WITHOUT EVER
SACRIFICING ANY OF THE ABOVE.

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Prolific Producer: The Blackwell List

The B-52’s
B-52’s (1979)/Producer
B-52’s Wild Planet (1980)/Producer
Best of the B-52’s: Dance This Mess Around (1990)/Executive Producer

Wally Badarou
Countryman (1982)/Producer
Echoes (1985)/Producer, Executive Producer
Words of a Mountain (1988)/Executive Producer

Black Uhuru
Red (1981)/Executive Producer
Anthem (1983)/Executive Producer
Liberation: The Island Anthology (1993)/Executive Producer

Blue in Heaven
Explicit Material (1986)/Producer

Buckwheat Zydeco
Buckwheat Zydeco Story: A 20 Year Party (1999)/Executive Producer

Jim Capaldi
Oh How We Danced (1972)/Producer

Joe Cocker
Sheffield Steel (1982)/Producer

The Spencer Davis Group
Best of Spencer Davis (1967)/Producer

I Can’t Scare Myself (1982)/Assistant Producer

Jess Roden Band
Jess Roden (1974)/Producer
renamed Procol Harum, they were called the Paramounts. When I later heard "Whiter Shade of Pale" on the radio for the first time [in 1967], I wanted to shoot myself, because I'd passed on them! And at that point Guy, who got into trouble [going to jail on drug charges] and was no longer working with the band, and [producer/entrepreneur] Denny Cordell had re-recorded and cut down that 5-minute track for London Records' Deram Records label.

See, when Guy first introduced me to Procol Harum, it was at the end of 1966, right when the Spencer Davis Group was breaking up. The Spencer Davis Group was my universe, and there they were breaking up, so I was so upset, because Winwood and producer Jimmy Miller and I had worked so well together. Miller and Winwood co-wrote songs like "I'm a Man," and, most of all, because Guy Stevens and us were so plugged into this American black music, we'd given this material to the Spencer Davis Group, who were on the road. So they'd be touring and playing this new material nobody knew. We recut things like the Soul Sisters' [1964 Sue Records hit] "I Can't Stand It."

Jackie Edwards also gave the Spencer Davis Group some material.

You're right. "Keep on Running," he wrote that for them. That was their first hit. You see, interestingly enough, Jamaica has been a cornerstone of every [new
A & M. He got Glyn Johns to produce it, which was a real coup for us. We had a billboard on Sunset Strip in Los Angeles, which was unheard of for Fairport. Usually, it was a poster in the back of the transit."

Pegg, still playing with Fairport Convention and preparing for the band's 35th anniversary next year, continues, "I remember one year he gave us all these transistor radios—everybody that was on Island. I think it was a Panasonic, quite revolutionary, it had a six-inch speaker with a bass boost, but it also had an input socket with a volume control, so you could use it as a practice amp. I've actually recorded with it; in fact, I've still got mine."

Blackwell's ultimate respect for artists was instilled into those that took his traditions forward at Island. Marot, now running Terra Firma Management, where his clients include Richard Ashcroft and Paul Oakenfold, says, "I would always look at the past as well as the future. Part of the audit I'd do in my head was, how did this [parental signing] relate to the legacy of Island?"

"The things that were signed under my regime, like Pulp—that relates to Roxy Music or Sparks from the past. Tricky, PJ Harvey, Stereolab's MC's or Nine Inch Nails, any of them, we were thinking, 'What does this do to the trademark?' That was something Chris was always hot on. I missed him enormously from the moment he left."

Dear CB,

Congratulations on 40 years & many more.

Thanks for the Great Years at Island

One Love,

Johnny Barbis

THE BILLBOARD INTERVIEW

Continued from page C-21

form of music) of the last few decades in a way. Winwood was a cornerstone of Island, but his first hit was written by Wilfert "Jackie" Edwards.

But now the Spencer Davis Group had broken up and Winwood went into Traffic [which Island had signed]. Oddly, "Whiter Shade of Pale," which had the Bach aspect but still the rasping, blues-ish feel to it, was exactly the kind of record I hoped the first Traffic record would be. But when the Traffic record came in, it was totally different, because Winwood had gone from a blues idea to something very flowery but beautiful, with songs like "Paper Sun" [1967].

Because they'd left urban Birmingham to retreat to a cottage in the Berkshire Downs owned by local laird William Pigott Brown.

[Laughter] Pigott Brown is a very close friend of mine, and as you passed the cottage, my cottage was the next house down. I had made a deal to rent the two cottages, and I put Traffic in one of them.

I recall visiting the Traffic house, a white brick place covered with wisteria, just outside of the village of Aston-Tirrold, which had a good pub, the Boot.

1979: After a Marley concert, on his way to U2

You have an amazing memory. Yes, and again, the producer on the first two Traffic albums was Jimmy Miller, who worked with the Stones, too. And just to show you how everything ties up in my life, the same Barbara de Lisser whose father owned the Half Moon—she left Jamaica, came to England, applied for a job and found herself working for a guy named Stanley Borden, who was basically a gangster [laughter] as she found out later. Through Borden, I met a young American producer he knew of, Jimmy Miller.

Island is so identified with reggae, but you had a great rock roster too, including acts as diverse as Roxy Music, Mott the Hoople and Free.

Guy Stevens [who died in 1980] produced the first Free record, Tons of Sobs, and he also came up with the Mott the Hoople name, and he made Hunter [who'd auditioned as a bassist] the lead singer. The modern Island, as it were, started in 1967 with Traffic. Before that, even though I had a couple of white acts, Island was really a black label.

With Traffic, Island had enough of an infrastructure to relaunch as a general-market label. To make the strongest: new statement beyond being the lead label in Jamaican music, I had a pink Island label designed, with the little "I" logo. I was trying to go over the top to make a point.

Continued on page C-24
To Chris,
The Independent Man For All Seasons Past, Present and Future.

Heartfelt Best Wishes For Countless More Seasons of Artistic Excellence.

From your Colleagues, Friends and Fans at Ryko Distribution

CONGRATULATIONS
FROM ONE ISLAND BOY
TO ANOTHER

JIMMY BUFFETT
Beyond Winwood being a cornerstone of Island, he'd become a god in rock, like Hendrix, like Clapton. He was an incredible singer, a genius keyboard player with his Hammond organ, and a great guitarist. So where he was, other people wanted to be. He attracted the other acts, like Free, Spooky Tooth, Cat Stevens, Jethro Tull, Roxy Music, King Crimson, Fairport Convention. From '67 to '75, those were great times, with great talent, great packaging, great marketing.

So, from 1966, I had left Jamaican music and really wasn't spending much time on it, because rock was in the midst of a movement that was closer to jazz than pop, which I had never related to. In fact, I think that a big reason jazz disappeared [commercially] was because of the emergence of the Winwoods, Claptons and Hendrixes, because now you were getting real musicianship from youth and the popular idiom. Before, the only place you got such skill was in jazz.

The whole sensibility was totally up my street, a rebellious thing but toward a different sense of quality, and perfect for someone with my non-class-conscious background.

Denny Cordell also helped Island's A&R cause in those years.

[Nodding] The week before I left with Millie on her world tour, I'd hired Denny Cordell to help get some British pop things going, but, when I came back in June, nothing had happened, partly because everybody there was just used to selling Jamaican music. I'd met Denny after he'd left Chet Baker as his road manager and came in to see me; he'd also been involved with the Moody Blues and the hit "Go Now." But we went on to do a lot of things together; he founded Shelter Records, which put out an early Bob Marley single [the misspelled "Duppy Conqueror"], and we started Mango Records together in 1975—because he loved reggae and people like Toots & the Maytals. Denny also produced the first Tom Petty album that had "Breakdown" on it, and he brought the Cranberries to Island in 1991. A great person. [Cordell died of lymphoma at 51 in 1995.]

But then reggae beckoned again when Bob Marley began to come into his own.

Well, that happened when Jimmy Cliff left. Otherwise, I never would have signed Bob. I was totally into rock music, and Jimmy Cliff was the one Jamaican artist I was still focused on. In 1969 I cut a record with him called Wonderful World, which had "Wonderful World" and "Wonderful People" on it. I thought "Many Rivers to Cross" and "Vietnam," and I felt very close to Jimmy, but then he decided to leave. I was really upset. He was offered $50,000 from RCA in 1971, and I said, "That's not so much money. Stay and you'll make more with me." Then the opportunity came along to do The Harder They Come, so he did that but he didn't make any more [new solo] records, so he didn't make any more money at that time.

When the time came around again, he signed with EMI. I was frustrated, because I knew by then how to really break Jamaican music in the mainstream. Also, ska, which had no consistent political elements to it, was like Jamaica's Motown, but now reggae started to have a whole political point of view. And you could feel it with the college audience, too. I felt, "Boy, on Jimmy Cliff's next record, I know just how I'm going to have him on the album cover with that image of a revolutionary." But he quit [Island].

So then somebody rang me and said that Bob Marley was in town and stranded after he was supposed to do music for a film in Sweden. I'd never met Bob before, even though I'd released his records for 10 years off of [producer Clement] "Coxsone" [Dodd] or the Beverley's label with [producer] Leslie Kong.

I felt so much power and charisma when Bob came in my office; the rebel image was there. I felt the only
Much respect,

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nothing records

C-26

Dear chris:

thank you for your belief, guidance, and inspiration.

Jeremy Barbera
Sarah Atereth

CHRIS BLACKWELL
40 YEARS AND LOOKING FORWARD

THE BILLBOARD INTERVIEW
Continued from page C-24

way to work with him was to show him trust, so I gave him money to make a record and said, “Here, go ahead.” That’s all I ever did. It was all about trust.

Bob was never a purist, musically, and so his brand of reggae became a genre...

...Until itself, yes! I agree:

I remember being with you in, I think, the Sterling Sound lab in New York in 1977, when you mastered the 12-inch single for the title track of Exodus, which was a staking horse and a turning point for Bob, in terms of acceptance in [U.S. dance] clubs and then on American R&B radio.

Yes, and that mastering probably would have been at Sterling, because they were the people I always worked with, but it’s true that that record was at another level, and yet it didn’t sound slick—it wasn’t slick. In the case of someone like Bob, as well as being talented, you’ve got to be intelligent if you’re really gonna make it. I’ve seen very few people make it and last unless they have real acute intelligence. And he really did; he was just gifted.

The first time that I saw he could go all the way was at a press conference in London in the 1970s—and I hate press conferences, because I think they’re very disrespectful to the individual journalist and the artists, with everybody crowded in—but it was at a time when the press had begun laving all over Bob Marley. But here was this one black journalist who just wanted to show he was ahead of the pack and he basically said [in reference to the Rastafarian political/spiritual issue of repatriation], “So tell me, Bob, when are you going back to Ethiopia?”

Bob just looked at him and said, “Forward.”

See, Bob never answered the question, and he didn’t put the guy through it, but Bob took back his control over the moment. With just one word. Brilliant. He even said it in a kind of conspiratorial way, as if the fellow should immediately understand.

What surprises you most about Marley’s enduring impact?

Obviously, working with Bob was the most rewarding thing in my life, and I loved his music so much that to see it reach the people it reaches is astounding. There’s not a day that goes by that I don’t hear his music in a shop, in the street, wherever I go, all over the world. But what surprises me most, I guess, is that it always sounds fresh, never sounds dated.

How’d you hook up with U2?

I saw U2 because they arranged to do a little show in 1979 in a club in Herne Hill, in South London. The reason they booked it is that I was going to see Bob, who was playing the Crystal Palace, so after that show, I went along to see U2. And the reason I’d gone to see them was because [Island public-relations chief] Rob Partridge had called me up in either Jamaica or the Bahamas and said, “This is a band you might be interested in.” I go a lot by names, I really do. There are a couple of bands I never signed, thinking, “What
can you do with a name like that? [Big laugh] But U2 I thought was a brilliant name, for two reasons: You can print it really big on a poster, and you say it every day, as in “You too.”

When I went to see them, there were probably 12 people in the audience. They were exactly as they are now, in their essence—full of passion.

**With a lot of dramatic flair.**

Which, later on, moved them to take real risks in concerts. Remember when Bono used to climb up the light and sound scaffolding, in the early days?

I can’t tell you that I loved their music when I first saw them, because I love black music and jazz, and this was very treble-y.

But I loved them as people: I just believed in them. And, when I made the deal with them, I passed on that belief to everybody in the company. I said, “These guys have it, they know what they want to do; they have a really great, smart manager. We should let them lead and support their vision.” And that’s always what we did, right up to and including when they made their first disastrous mistake, in my opinion, which was *Pop* [1997]. When they called the album *Pop*, when they opened it at K-Mart or whatever it was, and when they had the huge stage. And the problem for us was that after working with them for 18 years, we had no model when there was a problem because, up to that time, there had never been a problem.

I still love *Rattle and Hum* [1988], because that’s when they started to bring R&B and blues more overtly into their music, with “When Love Comes to Town” with B.B. King and “Angel of Harlem.” Seeing them play in Dublin at the film’s premiere, it seemed like their music had acquired a bit more swing.

Yes, and it’s a great record, *Rattle and Hum*, and that was a great night when the film opened in Dublin, wasn’t it, when they played the surprise set outside [the movie theater]. Incidentally, their new tour and album are fantastic, with no nonsense. I love how they open the show now, with all the lights up, just walking out on stage.

They’re greatest in their moments of simplicity—when Bono would shine the one spotlight on the crowd and invite someone up to play guitar—and that’s when they’re most touching, too. What’s your favorite song of theirs?

“Bad,” the live version of the song [on *War: Wake Up in America*, 1985], which has such an emotional sound, so lovely.

Moving on to another big star you signed in the bud, let’s talk about Melissa Etheridge. She was a hard act to break, wasn’t she?

Yeah, she was, and, in a way, when the time was right and everything was set up for her to break, that was when she didn’t make a great record. Things go with their own unique momentum, and sometimes people break on their first record, which is not always good to do but of course it’s what everybody’s always trying to do. So the first record came out in 1988 and introduced her, and the second record [*Brave and Crazy*, 1989] consolidated things, and everybody was ready for the third record. But the third, *Never Enough*...
Dear Chris,

Before you the world of music was flat.

Dag & Scandinavian Friends
Gazell Music AB

THE BILLBOARD INTERVIEW
Continued from page C-27

[1992], just didn't live up to expectations.

Then she came with Yes I Am [1993], and she became very big with that, but I think part of it was that she came out as a lesbian, and so there was a lot of added attention for this great record, with great songs.

And it was more rock-oriented by then, because, in the beginning, she had been a folkie of sorts.

When I first saw her, that's how she was. She's touring like that now, just going onstage on her own.

I'm glad she does that, because, when an artist can do that, there's nothing more compelling than to see just one solitary human being onstage.

When I first saw her, that's how she was. She's touring like that now, just going onstage on her own.

I'm glad she does that, because, when an artist can do that, there's nothing more compelling than to see just one solitary human being onstage.

I was in my hotel in West Hollywood after a wasted day in Sacramento. This guy Dino Airali, who produced the first Phoebe Snow record—[Poetry Man, Shelter Records, 1974], a magical record—he rang me up and told me in passing about this girl singer, and I asked, “Where does she play?” He said it was every Thursday and Saturday at a club in Long Beach. I said, “Today’s Thursday. Let’s go.”

We went to the club, and it felt a little weird, but I figured everybody would figure we were there from a record company rather than there to gawk or something, and she sang by herself. I could not believe that someone could perform this well in a place near Los Angeles and not be signed!

Tell me about Palm Pictures’ hottest new female find, the remarkable Ethiopian vocalist, Gigi.

She came to me from Addis (Gessesse), who's worked with Rita [Marley] and is the manager of Ziggy and the Melody Makers. He's Ethiopian, so he knew of Gigi through the Ethiopian community. She had a record [Ethiopie: Chants d'Amour] which did well in Ethiopia a couple of years ago. And then Addis played me a tape, and I loved it. I had always liked Aster Aweke, who's a bit older than Gigi [aka Ejigayehu Shibabaw], and Ethiopian music, which is geographically in the middle, with both an African sense and an Arabic sense, with quarter tones and great rhythms.

He brought Gigi in, and besides being naturally beautiful she was a wonderful person.

The first single from the record is “Guramayle,” which will probably be played first on stations like

Blackwell and Melissa Etheridge

CHRIS BLACKWELL
40 YEARS AND LOOKING FORWARD

Ralph Compagnone
President

CONGRATULATIONS
ON A SUCCESSFUL
40 YEARS

www.americanradiohistory.com
I'm very excited and impressed by her. I went to see her rehearse the other day, and she's in complete command of the band, if you know what I mean—which everyone will see because she's going to tour a lot. Her voice and the material are very special. I'm very interested in the merger of world music, for want of a better term, and jazz—which frankly is a match made in Heaven. It stretches jazz while making the world music a bit more classical.

You now have an eclectic new label in Palm Pictures, with a varied roster of such acts as Baaba Maal, Cuban salsa star Carlos Manuel, British pop band Cousteau, Dublin's Skindive, Japan's Mad Capsule Markets, the L.A. electronica group Supreme Beings of Leisure, drum 'n' bass DJ Dieselboy, and veteran reggae virtuosos Sly & Robbie, but your company also functions as a film studio.

The results won't compete with regular movies—far Continued on page C-30

CONGRATULATIONS
CHRIS

HERE’S TO ANOTHER FABULOUS 40!

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CB,

Your generosity, support and guidance will never be forgotten! Much respect.

One Love,

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Chris,

It has been an honor and a pleasure to represent you and your companies over the years. Your boundless and extraordinary energy, vision, decency, passion and compassion are at the core of everything you do. There is nothing more challenging, rewarding and exciting than being in the “Chris Blackwell Business.”

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France Sees Sales Rise
Music Market Bucks European Trend

BY JOANNA SHORE
PARIS—In contrast to the recent downturn in the German and Dutch music markets, French music sales rose both in units and value during the first half of 2001, according to figures released by labels body SNEP. Shipments in France from January to June this year were up 9.2% in value from the first half of 2000 to 3.57 billion francs ($502 million) at trade prices, representing a total of 74.4 million units—an 5.5%, compared with the first half of the previous year. First-half figures from other leading European markets released earlier this year showed double-figure drops in value, with Germany (Billboard, Sept. 1) and the Netherlands (Billboard, Sept. 22) reporting slumps of almost 13% and more than 10%, respectively.

The new SNEP figures show France as a bright spot in an otherwise gloomy European market. The U.K. is another bright spot. There, first-half sales were up by almost 10% in value (Billboard, Aug. 24). According to figures from the International Federation of the Phonographic Industry, in terms of retail value, France was the world's fifth-biggest music market in 2000. It was also the third-biggest market in Europe, behind the U.K. and Germany.

SNEP managing director Hervé Rony says that the growth rate witnessed during the first quarter of the year in France continued during the second quarter. Rony notes that album sales were up 5% in units and 8% in value over the six months and that they are driving the market. Singles sales were also up, with a 4.5% growth in value and a 4% growth in units.

French Acts on Rise

According to Rony, French acts did exceptionally well during the year's first half. Eight of the 10 best-selling albums for the first half were of French origin, including those by Garou (Columbia) and Daft Punk (Virgin), as well as a Romeo and Juliet musical (Mercury), and Maru and Chao (Virgin)—which, Rony says, “is developing very well internationally.” French-speaking artists accounted for 67% of total album sales, according to SNEP.

Five of the top 10 best-selling singles during the first half were also French, including Alizée's “L'Alizée,” Garou's “Seul,” Matt's “R'2 Rue,” and MC Solar's “Hasta La Vista.” During the period, 42% of the singles making the SNEP singles chart were by French or French-speaking acts, against 37.6% for the same period the year before. Rony says such growth is a good omen for the whole year, as the industry prepares to enter the pre-Christmas period, the busiest of the year.

SNEP members are preparing for its annual general meeting later this month, at which a new president will be elected, following the resignation in June of Marc Lumbroso. In the interim, SNEP vice president Gilles Bressand, chief executive of indie label XII Bis Records, will serve as president.

Additional reporting by Tom Ferguson in London.

Warner Restructures in Europe

BY EMMANUEL LEGRAND
LONDON—Warner Music Europe president Paul-René Albertini is imposing his own identity upon his division, following the resignation of Gerd Gebhardt, one of Warner's longest-serving executives in Europe.

Gebhardt, president of Warner Music Central/Northern Europe, leaves the company Sept. 30 after 19 years' service. As a direct consequence, all current heads of Warner Music International (WMI) affiliates previously reporting to Gebhardt will now report directly to Albertini.

This includes Bernd Dopp, president of Warner Music Germany, and the managing directors for the company's operations in Benelux, Denmark, Finland, Norway, Sweden, and Switzerland. According to Albertini, “This will enable me to become more closely involved with each of the companies at this most important time in the European music business.”

Gebhardt, 50, says his departure takes place against the backdrop of “a very positive mood and atmosphere. I had lots of great moments at Warner in the past 19 years,” he continues. “It’s my family, it’s my home. I don’t regret a day. I can look with pride at all we accomplished. It was a fantastic time, and I worked with great bosses, such as [WMI chairman and CEO] Stephen Shrimpton. I must also say that I had in Albertini a great guy at [WMI headquarters in London] Baker Street to work with. There is nothing negative in what’s happening.”

Gebhardt says he will review his involvement in other industry-related groups during the coming weeks. He is currently president of the German Phonogram Academy, chairman of the German music industry's Echo Awards, and a board member of labels' body the German Phonographic Industry Assn. Earlier this year, he was also named chairman of the International Federation of the Phonographic Industry Platinum Europe Awards.

Gebhardt says he is going to “take some time to think about what I want to do, but I am not in a rush.” However, he intends to stay in the record business: “Although I have been in this industry for 30 years, I feel I can still bring a lot to the industry.”

Albertini says that during nearly two decades with Warner Music Germany and Warner Music Europe, Gebhardt has made “an enormously important and long-lasting contribution.”

One of Gebhardt’s longtime industry colleagues, EMI Germany/Switzerland/Austria president Heinz Canibol, comments, “I regret very much—irrespective of the qualifications of his successor on the German market—that the German industry is losing one of its most outstanding and experienced managers.” He adds that, through his personal involvement with the creation of the industry’s annual Echo Awards ceremony 10 years ago, Gebhardt “set a genuine milestone of international significance for the German music market.”

Canibol concludes, “Rumor has it that there is a life after [the Warner Group]... at this time, they are probably hoping for a new job overseas.”

Additional reporting by Wolfgang Spahn in Hamburg.

New Zealand Aims To Follow Oz On Music-Radio Quotas

BY JOHN FERGUSON
AUCKLAND, New Zealand—The New Zealand government is looking to follow its Australian neighbor and establish music quotas for local and national radio stations.

In a bid to help more domestic acts break internationally, broadcasting minister Marian Hobbs has issued a discussion document on introducing a self-regulating New Zealand content code for broadcasters. If adopted, music originating from New Zealand would account for 10% of all music broadcast during the first year, rising to 25% within five years. Submissions to the minister from interested parties close Oct. 1; Hobbs has warned that the government is prepared to legislate if a voluntary solution cannot be reached.

Hobbs acknowledges that many radio stations already surpass the 25% figure. But she adds, “We have a growing number of New Zealand musicians who need a boost from their own country before they hit the world market. Without local quotas, New Zealand musicians have to make it on the world market before they are heard by their own compatriots.”

According to figures from the Australian Performing Rights Assn. (APRA), music from New Zealand currently makes up 10.8% of broadcast music. But in the most popular formats—AC and top 40—that figure falls to 7.3% and 9.8%, respectively.

APRA director of operations, Auckland-based Mike Chunm, believes a 25% quota is achievable and “will stop lazy and prejudiced radio programmers from taking the easy way out and programming Anglo-American pop fodder and old retro hits as if we were all citizens of Phoenix, Arizona.”

Although the government is hoping for a similar setup to Australia’s voluntary code (Billboard, Sept. 1), it wants the 25% to apply across all formats. In Australia, different quotas apply to various formats: 20% for pop/rock stations, 15% for AC and gold networks, and 5%-10% for easy-listening and niche broadcasters.

The New Zealand government believes applying one level across formats will be easier for the radio industry to administer.

New Zealand has more than 200 radio stations—a huge number for a country with a population of 3.5 million. In comparison, Sydney—with a population of 4 million—has only 10. John McElhinney, chairman of the Radio Broadcasters Assn., says he is pleased that the government is taking the voluntary route, although he concedes that “with some format types, it is going to be impossible to satisfy a high level of content.”

“The industry has been very active in supporting New Zealand music,” he continues. “This track record in terms of the growth of content on the networks is there for everybody to see.”

His view is backed by Sony Music New Zealand managing director Michael Glading, who questions whether there is enough strong domestic music to sustain a 25% quota. “The vast majority of our New Zealand acts have had very good radio support without a quota system.”
### Japan

**Singles**

1. Hey Baby
2. Mambo No. 5
3. Starlight
4. Country Roads
5. Let Me Blow Ya Mind
6. Da Best
7. Everybody Wants to Rule the World
8. Let's Dance
9. Smooth Criminal
10. Stuck in the Middle With You

**Albums**

1. The Charlatans
2. Willy Nilly
3. Commodores
4. The talk of the town
5. The Clash
6. El Bate de Gida
7. Mott the Hoople
8. Hidden Place
9. Hidden Place

**Other**

- I Will Get Your Kiss
- I'm Not Afraid
- I'm Not Afraid
- I'm Not Afraid
- I'm Not Afraid
- I'm Not Afraid
- I'm Not Afraid

### United Kingdom

**Singles**

1. There Must Be an Angel
2. Fallen
3. Crying at the Discotheque
4. Country Roads
5. Let Me Blow Ya Mind
6. Behind Blue Eyes
7. Bad Boy for Life
8. The Spinners
9. Smooth Criminal
10. It's Over

**Albums**

1. The Damned Things
2. Dido
3. The Black Eyed Peas
4. Groove Armada
5. Da Pump
6. Louise
7. The Damned Things
8. Marnie Carey
9. Euphoria
10. The Damned Things

**Other**

- I'll Get You
- I'm Not Afraid
- I'm Not Afraid
- I'm Not Afraid
- I'm Not Afraid
- I'm Not Afraid

### Germany

**Singles**

1. Ich bin der beste
2. Mein Herz
3. Mein Herz
4. Mein Herz
5. Mein Herz
6. Mein Herz
7. Mein Herz
8. Mein Herz
9. Mein Herz
10. Mein Herz

**Albums**

1. Ich bin der beste
2. Mein Herz
3. Mein Herz
4. Mein Herz
5. Mein Herz
6. Mein Herz
7. Mein Herz
8. Mein Herz
9. Mein Herz
10. Mein Herz

**Other**

- I'll Get You
- I'm Not Afraid
- I'm Not Afraid
- I'm Not Afraid
- I'm Not Afraid
- I'm Not Afraid

### France

**Singles**

1. It's Raining Men
2. Me Gustas Tu
3. U Remind Me
4. Le Vent Nous Portera
5. Les Figures
6. Sing
7. Family Affair
8. La Voix des Sages
9. A ma place
10. Up & Down

**Albums**

1. No de Shins
2. Celine Qui a Dit Non
3. No de Shins
4. No de Shins
5. No de Shins
6. No de Shins
7. No de Shins
8. No de Shins
9. No de Shins
10. No de Shins

**Other**

- I'll Get You
- I'm Not Afraid
- I'm Not Afraid
- I'm Not Afraid
- I'm Not Afraid
- I'm Not Afraid

### Canada

**Singles**

1. Knives Out
2. What You'll Do
3. Where You'll Be
4. When the Party's Over
5. Where the Party
6. Closer
7. Satellite
8. What It Feels Like for a Girl

**Albums**

1. Xanadu
2. I Can't Get You Out of My Head
3. Can We Fix It
4. Don't Let Me Be the Last to Know
5. All Right
6. Ride the Heat
7. Drops of Jupiter
8. Let Me Blow Ya Mind
9. Bow Wow
10. It's Over

**Other**

- I'll Get You
- I'm Not Afraid
- I'm Not Afraid
- I'm Not Afraid
- I'm Not Afraid
- I'm Not Afraid

### Spain

**Singles**

1. It Begn in Afrika
2. Patti No Eto
3. Lady Marmalade
4. The Boys of Summer
5. Let Me Blow Ya Mind
6. Bow Wow
7. It's Over

**Albums**

1. The Damned Things
2. Dido
3. The Black Eyed Peas
4. Groove Armada
5. Da Pump
6. Louise
7. The Damned Things
8. Marnie Carey
9. Euphoria
10. The Damned Things

**Other**

- I'll Get You
- I'm Not Afraid
- I'm Not Afraid
- I'm Not Afraid
- I'm Not Afraid
- I'm Not Afraid

### Australia

**Singles**

1. Can't Get You Out of My Head
2. I Can't Get You Out of My Head
3. Don't Let Me Be the Last to Know
4. All Right
5. Ride the Heat
6. Drops of Jupiter
7. Let Me Blow Ya Mind
8. Bow Wow
9. It's Over
10. It's Over

**Albums**

1. The Damned Things
2. Dido
3. The Black Eyed Peas
4. Groove Armada
5. Da Pump
6. Louise
7. The Damned Things
8. Marnie Carey
9. Euphoria
10. The Damned Things

**Other**

- I'll Get You
- I'm Not Afraid
- I'm Not Afraid
- I'm Not Afraid
- I'm Not Afraid
- I'm Not Afraid

### Italy

**Singles**

1. Xanadu
2. Lou Bega
3. Down to Earth
4. Where the Party
5. Closer
6. What It Feels Like for a Girl
7. Satellite
8. What It Feels Like for a Girl

**Albums**

1. Xanadu
2. I Can't Get You Out of My Head
3. Can We Fix It
4. Don't Let Me Be the Last to Know
5. All Right
6. Ride the Heat
7. Drops of Jupiter
8. Let Me Blow Ya Mind
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- I'm Not Afraid
- I'm Not Afraid

### New Entries

- New Entry
- Re-Entry

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Hits of the World is compiled at Billboard/London by Massimo Visser. Contact 44-207-420-6165, fax 44-207-420-836-7178, e-mail mvisser@musicandmedia.co.uk.
U.K. Body Insists ‘The Song’s The Thing’
Performing Rights Society Celebrates The Songwriter On London’s South Bank

BY PAUL SEXTON
LONDON—Dozens of well-known British and international names are appearing in an attractive package of shows at London’s South Bank venue complex here this week. But the real star of the festival is the ses-}

tival is the sometimes under-appreciated livelihood of the industry. Promoted by London-based Serious Events, The Song’s The Thing is an eight-day series of concerts Sept. 22-30 celebrating the art of the songwriter. It is sponsored—

in the organization’s first such support of a country-wide event—by authors’ body the Performing Rights Society. Staged at the Royal Festival Hall and its nearby sister venue, Queen Elizabeth Hall, the series features such domestic talent as Roddy Frame, Edwin Collins, and Badly Drawn Boy, up-and-comers Oliver Darley and David Kitt, and international artists Lamont Dozier, Canada’s Jane Philp, and Fontella Bass.

MOTOWN TRIBUTE
Dozier will take part in the Sept. 22 opening show, Stand In The Name Of Soul, a tribute to the Motown songwriting statesman. Guests are drawn from the ranks of British soul/R&B and include Damage, Allison Lnr, Roachford, Misteeq, and East West-sig-

ned prospect Darley.

"It’s quite exciting," Dozier says. "There are a lot of names I don’t know [on the bill], but I like [that] even more — those are the new crop of artists that, if they get the stuff, will be here for the next 20, 30, or 40 years."

PRS sponsorship manager David Francis says, "It’s a good opportunity to position the PRS and engage with a cross-section of the music indus-

try. And it’s very good to push the PRS as a dynamic, important organization within the industry." The society, which has also

broadened the annual Ivor Novello Awards, currently has some 35,000 members. Last year, it collected license income for its members totaling more than $224 million pounds ($350 million).

Francis adds that the society's sponsorship of The Song’s the Thing is concentrated on the FreeStage events to be hosted at the Festival Hall by the Kashmir Klub, London’s widely respected free acoustic club venue. Contributors to those sessions will include signed and unsigned U.K. prospects, as well as such experienced and successful writers/performers as Nik Kershaw and Mark Nevin.

Songwriter in residence for the PRS during the series is English tunesmith Boo Hewerdine. His role is central to its involvement, not only for the commercial events but within the PRS itself. He will also perform Sept. 28 at Queen Elizabeth Hall on a double bill with Siberry.

Francis notes that PRS, in alliance with sister body the Mechanical Copyright Protection Society, has a total of 900 London staffers. "A lot of people here are budding writers and performers, and Boo is working with 15 mentors of staff on improving their songwriting," Hewerdine adds. "As a song-

writer, it’s the really simple things you need to reassure people about. There are certain things you real-

ize over the years. But it’s fun — it’s not supposed to be a lesson. They seem to enjoy it."

PROGRAM HIGHLIGHTS
Other highlights of the pro-

gram include Fresh! An Explosion of New Songwriting, a showcase of emerging British and Irish talent, as well as a closing show

Universal Zips Into Levi’s Asia-Pacific Marketing Deal

BY STEVE MCCLURE
TOKYO—Universal Music Asia-Pacific has joined forces with cloth-

ing manufacturer Levi Strauss Asia-Pacif

ic to launch a regional marketing campaign that the label describes as an attempt to promote music in nontraditional outlets.

The Levi’s Fresh Cuts campaign involves new and soon-to-be-re-

leased tracks by Universal artists being played through stores’ PA systems or as videos on in-store TV monitors. The program, which began in August, offers exclusive tracks from Levi’s stores in Singapore, Thai-

land, India, Malaysia, Indonesia, the Philippines, Hong Kong, Taiwan, Japan, and South Korea. In Aus-

dralia and New Zealand, the cam-

paign is extended to include what Levi’s describes as “seven key retailers.” In total, 188 stores across the Asia-Pacific region are taking part in the ongoing campaign.

A NATURAL FIT
"Without trying to be punny, music and fashion have always been a natural fit," explains Hong Kong-based Hans Ebert, Universal Asia-

Pacific VP of creative services/cor-

porate communications. “It really is in our mutual interest to work together — especially as [featuring] our breaking acts in Levi’s stores [gives] us a new and very targeted medium to showcase new artists with a very definite sound.”

A UNIQUE OPPORTUNITY
Singapore-based Levi Strauss Asia-Pacific marketing director Steve Castledine says, “We see Levi’s Fresh Cuts as a unique opportunity to further endorse our commitment to originality in music and to take it where and to whom it matters most to us — our stores and our consumers.”

The association between Levi’s and Universal Music will gradually extend to cover in-store events, sampler CDs, tour sponsorships, and online activities.

Ebert says, “Right now, we are gathering information as to the wants and needs of customers — tai-

lor-making the music for them — and we will develop and extend this theme once we have all the relevant information at hand.”

Italy’s record industry suffered a 9.4% drop in unit shipments and a 5.6% decline in value during the first six months of 2001, according to major-labels body FIMI. Unit sales fell to 22 million from 24 million in the first half of 2000; sales fell to 321 billion lira ($153 million) from 340 billion lira ($162 million). Album sales declined 3.2% in units and 0.9% in values; singles were down 6.9% in units and 2.1% in value. The only positive note was local re-

video, which increased by 47% of total sales. FIMI attributes the downturns to the lack of major international releases during the period, a boom in illeg-

downloading, and the growth in home CD-copying.

Virgin Entertainment Group (VEG) CEO Simon Wright was re-

elected for a second annual term as chairmain of the British Assn. of Record Dealers (BARD) at the trade body’s annual general meeting Sept. 13 in London. Eight members of BARD’s 17-strong ruling council required re-election; all were voted in to serve further three-year terms. A total of 189 com-

panies are members of BARD, representing the bulk of U.K. music retail-

ers. According to Wright, the association has endured a “frustrating” year because of a lack of dialog with labels body the British Phonographic Industry (BPI), but major issues with the BPI have now been resolved. Wright says BARD is now well-positioned and starting to increase its profile and mem-

bership base. He identifies coping with the widespread use of CD-Rs as a key issue for BARD to tackle within the next 12 months.

Tower Records has closed one of its two outlets in Malaysia. The branch is located close to the 1 Uema shopping center in a suburb of capital Kuala Lumpur and has been open since 1999. Its last day of operation was Sept. 9. Tower Records Malaysia director of operations Chris Bauer says, “Although there was a 30% drop in Tower’s [local] sales, this move is more of a location problem than a sales problem. The site is too far away [from the center].” Bauer adds that the center is likely to expand in two years and will not acquire a new outlet until then. Bauer has now tendered his resignation as director of operations to venture into the restaurant business, in what he calls “a personal move.” Bauer’s last day is Sept. 30. The company’s financial controller, Karen Rok, has been named his successor.

Midbar Tech, a Tel Aviv, Israel-based technology-solutions company that claims to be the European leader in “stealth CD” systems, has signed a commercial deal with Sonopress, Bertelsmann’s CD-manufacturing arm in South Korea. The deal means that Midbar’s Cactus Data Shield (CDS) technology, already in use on more than 1 million commercial CD albums in Europe, will now be distributed more widely. A stealth CD fea-

tures copyright-protection technology that prevents illegal digital copying of pre-recorded CDs onto the Internet or a blank CD.
Sony Canada Taps Dance Beat With Mario
Producer/DJ/Label Owner Continues Winning Streak With Latest Dance Compilation

BY LARRY LEBLANC
TORONTO—For nearly a decade, MC Mario has been a major force in the overcrowded world of domestically produced dance compilations in Canada. As a prolific producer of compilations for Sony Music Direct, the 34-year-old DJ from Montreal whose real name is Mario Tremblay—has sold an estimated 2 million pop-style dance albums here and has managed to build a fully integrated dance empire around his own label, clubmixing work, and two nationally syndicated radio shows.

Through Sony Music Canada's Sony Music Direct division, MC Mario releases three series titles a year: mcmario.com (formerly known as Dance 2000), Sun Factory, and Mixdown, primarily targeting 12-to-25-year-old buyers. Each generally reaches platinum status (100,000 units) here, according to Sony. And, as Sony Music Direct manager Nancy Johnson points out, "How many artists put out three albums a year and do that?"

MC Mario's latest mcmario.com compilation, R&B of 1999, has been such a hit that it has included leading mainstream techno and house tracks (many of them remixed as Destiny's Child's "Survivor," Darude's "Rollo" at 4,000-5,000 retail, with the reductions music and promotions manager Roger Jacobs. The major-label push, he says, has made a difference to its performance in such markets as Sweden, Spain, Portugal, and France—"countries where they've not had success before."

RISING TO FAME
MC Mario began working as a DJ in 1979 at school dances in Montreal. That led into Montreal's club circuit and a dance program on French-language top 40 station CKFM/Montreal. He moved to Toronto 11 years ago and then to a weekend residency at the city's top dance club, the Dome, eight years ago. Today, MC Mario hosts three weekly shows on CFRM's Toronto stations of two hours each: The Mixdown and The Party Mix (the latter live from the Dome on Saturday nights) are syndicated weekly to 27 Canadian radio stations.

"Mario's a great guy for us," says Rob Briade, GM of CFM. "He does the gay our dance-pop music programming is centered around. As a result of our affiliation with him, we have a very significant impact on the advertising rates which are not dissimilar to what we get for afternoon drive-time."

Hit-based dance compilations have been popular with Canadian con-
million. Global sales now stand at 700,000.

The album—the act's third, but its first for BMG—had a top five entry on the Music & Media European Top 100 Albums listing. First single, "We Come 1," spent six consecutive weeks at No. 1 from June 2 on the European Dance Trax chart.

Faithless songwriter/producer Rollo—"the brother of fellow Faithless artist Dido, the co-producer with her of No Angel album"—acknowledges the role Grifiths played in bringing the act to BMG. "I was absolutely thrilled when Faithless signed to BMG,“ he says.

Production house, has cut its full-price CDs from the suggested retail price of 290 baht ($6.50) to 155 baht ($3.50).

Thailand's second-biggest label, RS Promotion, 1992, also reduced trade prices. The suggested retail price of its newly released albums has dropped from 290 baht to 149 baht ($3.40). Though the price drop is not included, though the label says this could change.

According to industry estimates, music piracy in Thailand amounts to an annual revenue loss of $20 million-$50 million. "We have the recent government pressure to cut prices," says chairman Paiboon Damrongchaitham, "but it's worked."

Surprisingly, BMG chose to release a priority record in the quiet month of July. "It's excellent for the clubs and Ibiza [Spain], and with the festivals it's worked out well for us," Jacobs says. Over the summer, the band played festivals across Europe. Jacobs says the act has "interacted with promo all the way—everyone's had three or four bites of the cherry."

Pete Selby, London-based chair product manager for Virgin Entertainment's U.K. price chain in the U.K., agreed. "It depends how it's sold by BMG—they have a big campaign till Christmas and two or three singles still to come." BMG's Taps single is featured on one track, "One Step Too Far," slated for global single release early next year. Rollo believes Dido's success in the States should open doors for his band there. U.S. sales of the album currently stand at 70,000. Rollo says, "We're keeping going [with this campaign] till January/February, when the band comes out there—around the time of my sister's Grammys."
Billboard spotlights

MUSIC WORLD
COMPUTER WORLD

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Merchants & Marketing

Retailers Differ on Fate Of Market After Attacks

BY BRIAN GARRITY
and MATTHEW BENZ

NEW YORK—While media and most retail stores plummeted with the rest of the U.S. markets Sept. 17, the first day of stock trading since the Sept. 11 World Trade Center tragedy, opinions are mixed on whether any economic fallout from the incident will affect the financial performance of the music business.

Retailers say they expect that if the economy slips into a recession in the wake of the disaster and ongoing talk of U.S. military action overseas, CD sales overall figure to remain fairly sound.

The reason, merchants note, is that while consumer interest and ability to finance faraway vacations may erode as part of a "cooling" response to a sour economic enviroment, home entertainment, including music, will remain a point of interest.

"Historically, that's not an area where people tighten belts," says Greg Mize of rackjobber Handel. "As more people stay at home, are reluctant to travel, or if they travel, travel in cars, there could be an opportunity to increase sales in music."

Mike Dreese, CEO of Newbury Comics, a 22-unit chain based in Allston, Mass., predicts the industry will trend slightly down as overall spending declines. But he points out that "our experience of the last two recessions is we did well."

BULLISH ON PROSPECTS

At Hastings Entertainment, a 142-unit chain based in Amarillo, Texas, where music accounts for a third of its sales, the company is so bullish on its prospects that it initiated a buyback on $5 million of its stock—9% of its outstanding shares.

Hastings chairman/CEO John Marmaduke says, "I would think if I were a travel agent I would be nervous, but not for entertainment products."

Indeed, while media companies with advertising-sensitive broadcast, print, and Internet operations, as well as music assets, were hit hard in the first day of stock trading after the disaster, music and video retailers were less affected. Trans World Entertainment was down 3 cents to $8.73, and Hastings was down 2 cents to $4.75. Among distributors, Valley Media rose 10 cents to $1.40, while Narvar fell 3 cents to $9.99. Handelman, whose customers include large retail chains Wal-Mart Stores and Kmart, closed down $1.45, or 9.4%, at $14.05.

Retailer Amazon.com fell $1.14, or 13.2%, to $7.49. Borders Group was down $1.95, or 9.3%, to $19.01. Best Buy, which owns Musicland, fell $6.05, or 11.2%, to close at $48.

With music sales already lackluster for much of the year, Marmaduke contends that it's not the economy affecting consumer purchasing: "Music is going to continue to be soft until the industry gets behind a new configuration. The basic problem is the CD is 20 years old and overpriced for a declining consideration. Most people are still buying CDs, but there is enough of a decline to hurt comps. At Albany, N.Y.-based Trans World Entertainment, chief executive Robert Higgins says that his company's business outlook through the end of the year has not changed at this point: "I don't do a lot better than we thought it was going to do. But we don't think it's going to do any worse than it was going to do. We anticipated it was going to be a pretty good fall season."

Others aren't quite as confident in the forward prospects for the industry at large. Dreese, for his part, predicts that the economic backlash from the World Trade Center tragedy will not cement a tough holiday sales season for many music retailers.

And some merchants say that if the economic environment continues to worsen, there will be consequences for retail in the form of consolidation. Particularly hard hit, some forecast, will be retailers that are already struggling financially and losing market share or who have not pursued growth expansion plans.

"My biggest concern is to lose players who are very supportive of the logistical complex," Dreese says. "It rains disproportionally: entrenched, well-capitalized companies get bigger and the weak get annihilated."
In The Works

- With an eye on increasing its direct-marketing opportunities to fans, Hollywood-based XingMail is trying to win more than 30 acts—including Sugar Ray, Korn, Dr. Dre, Metallica, Eminem, Matchbox Twenty, Uncle Kracker, Willa Ford, Ruff Ryders, Rob Zombie, Randy Travis, Monty Alexander, and Donny Osmond—by offering an alternative e-mail marketing service through its affiliate website, Metallica. The first act to offer this service to its fans, Metallica says it can roll out this fall. Some acts, including hip-hop group OutKast, will offer e-mail as a premium service, charging $19.95 per month. In exchange, subscribers will receive exclusive information, pre-release tracks, merchandise offers, and concert ticket offers. Metallica CEO Andy Horn says, “It’s a fan club type of concept but a new way of generating revenue.”

- RadioWave, a developer of branded programming services for Internet radio, says it has inked a deal with Universal Music Group (UMG). Under the deal, RadioWave will produce, host, and distribute radio programs designed to showcase certain artists on UMG’s Motown, Verve, Cash Money, Universal Records, Universal Classics, and MCA labels. The programs will be available through UMG-affiliated Web sites and accessed using RadioWave players. In addition, Motown and Verve’s Web radio services will be made accessible via the RadioWave network, which includes streaming from Rolling Stone, MSN, ArtistDirect, and others. The RadioWave network is accessible via WindowsMedia.com. Chicago-based RadioWave was formed as a division of Motorola in 1997 and spun off a year later. RadioWave has deals with Susquehanna Radio, EMI Recorded Music, AOL, Time Warner, and others.

- Liquid Audio’s largest shareholder, New York City-based investment fund Steel Partners II, has sent a letter to the online company urging it to “maximize shareholder value” by putting itself up for sale. In the letter, the fund—which owns about 1.77 million Liquid Audio shares, or 9.8% of the company—says it is not satisfied with the company’s ability to build a viable music service amid consolidation in the digital music arena. Steel Partners says it would reduce expenses to conserve cash then look to sell itself, citing MusicNet or Pressplay as possible buyers. It also says Liquid should terminate all shareholder rights plans adopted at the beginning of August.

Executive Turntable

DISTRIBUTION: Scott Pascucci is named president of Warner Music Group in Burbank, Calif. He was senior VP of business affairs for Sony Music Entertainment.

David Gorman is named VP of creative for WEA Corp. in Burbank, Calif. He was senior director of marketing and product development for Rhino Entertainment.

NEW MEDIA: Mike Pegan is named director of sales for All Media Guide in both Charlottesville, Va., and Ann Arbor, Mich. He was senior merchant director for media for ValueAmerica.com.

Melissa Riddle is named chief online editor for the Internet division of Integricity in Mobile, Ala. She was founder of RadioMeThis Communications.
Musicland Toys With Look, Product Mix

BY BRIAN GARRITY
NEW YORK—Musicland Stores is continuing its transformation under Best Buy ownership. As of the end of the recently completed fiscal second quarter, the retailer had re-merchandized 570 Sam Goody stores, clearing out some music and noncore lifestyle products to make room for "grab and go" consumer electronics, video-game hardware and software, and an expanded assortment of DVD movies.

Next up for the chain is a new in-store look and feel, according to Musicland president Kevin Freeland.

Leading the way is Musicland's Sam Goody brand, which will be testing a transformed store experience in seven stores starting in October. Each of the stores in the trial will be outfitted with enhanced signage, graphics, interactive displays, fixtures, lighting, pricing, and advertising.

In October, Musicland also will roll out expanded product offerings at about 20 rural On-Cue stores. The test will encompass an expanded selection of video games, DVD movies, and consumer electronics.

Freeland says, "The changes will include video-game interactive, in-store play of the latest music videos, and enhanced customer service."

Among the current re-merchandising efforts at Sam Goody, 420 stores have received a full slate of consumer-electronics products, video-game products, and expanded DVD selection.

Another 150 stores received expanded DVD offerings only, due to size limitations of the location. An additional 50 stores are awaiting re-merchandizing, pending relocation, expansion, or the completion of the holiday season.

Executives are hoping the re-merchandizing moves will help turn around sagging performance in a soft economy and a lackluster pre-recorded music market. For the fiscal second quarter, Musicland's financial results, which are seasonally slower in the first half of the year, produced an operating loss of $9 million.

Regarding Musicland's expectations for the rest of the year, Best Buy executives are predicting essentially flat comparable-store sales in the third quarter and mid-single-digit comparable-store sales in the fiscal fourth quarter.

The fourth-quarter gains are expected to reflect the re-merchandising effort taking greater hold. The company also hopes to benefit from what it is predicting will be a more "rational" promotional environment through the rest of the year. Last fall, Best Buy was aggressively pricing its music product up through the early part of the holiday shopping season. On a full-year basis, Best Buy is calling for flat full-year comps at Musicland.

Executives are not banking on music—which now accounts for slightly less than half of Musicland's sales—to be the primary driver of growth at the chain. As has been the case for much of the past year in the music-retail industry, the biggest gains figure to come from DVDs and video games.

"DVs and video games are also fueling sales and earning results at Musicland's other two chains: Suncoast and Media Play. They were also the biggest percentage-growth and dollar-volume gains at Best Buy overall."

But shifting focus on electronics and gaming is affecting Musicland's margins. Lifestyle products typically carry much higher margins than, say, DVDs, which are becoming an increasingly larger part of Musicland's sales mix.

Freeland says, "The repositioning mix will result in higher sales and profits, albeit at lower margin rates."

Our thoughts and prayers go out to the victims and loved ones of this terrible tragedy.

We salute all those tirelessly working to restore America.
Collectors’ Portal Gemm Draws Retailers’ Loyalty

BY MATTHEW S. ROBINSON
CAMBRIDGE, Mass.—At a time when generating revenue from used and collectible merchandise is becoming an increasing focus of interest among music retailers—including the likes of Amazon.com, Half.com, and Djangos—many e-commerce operations are taking their cue from collectors’ network Gemm.com.

The site—a rival to online auction site eBay when it comes to facilitating sales of music rarities, obscurities, and used goods—is quietly emerging as a leading enabler of sales in the international music collectors’ market. Created in 1994 as a means of connecting music collectors to each other and to music artists and labels, the Global Electronic Music Marketplace (Gemm) has grown from an inventory base of 250,000 distinct music titles to a catalog of more than 14.5 million items.

Co-founder/CEO Roger Raffee says, “Anything you can consider a collectible of one sort or another—it’s here.”

According to Raffee, about 15,000 people visit Gemm every day, purchasing an average of $28 worth of music and music-related collectibles each time. Since 1996, Gemm—an 11-person operation based in La Jolla, Calif.—has grown to at least 100% each year in terms of both traffic and overall revenue, the company reports. “We are the largest aggregator of music vendors,” Raffee says. “We are specially geared to be that.”

USER-FRIENDLY IS THE KEY

Though Raffee cites Gemm’s algebraic emphasis on music collectibles as one reason for the site’s success (Gemm has recently expanded to other categories as well), he says that the main catalyst for Gemm’s growth is its user-friendly network.

“When other sites may have grown larger overall, thanks to the funding they had,” Raffee contends, “we have had a much smaller database of product, because our system makes selling easier, and it is easier to deal with overall.”

Indeed, the site encourages buyers and sellers to contact each other directly, Raffee says. “It is possible for transactions to take place without our ever knowing.”

The reason is that some sellers on the site have their own means of processing orders and transactions and do not require the use of Gemm’s payment processing system.

Direct sellers pay a 5% commission to list their items on Gemm. The commission rate is lowered to 3% if sellers spend more than $300 each month on advertising. But Raffee admits that ad revenue makes up only a small percent of Gemm’s bottom line: “There are not a lot of people who advertise here.”

Income from direct sellers is easily negotiable. One of the most frequent Gemm-based transactions (i.e., purchases of items listed on the site) involves the sale of copies of a record, known as Green Shield. Raffee says, “If you use our shipping cart, we guarantee the buyer that the record will be sent through Green Shield.”

That guarantee generates strong interest from consumers. “When [sellers] put a shipping cart on Gemm, sales usually go up fivefold,” Raffee says. “Sellers can turn the cart on and off at will, but very few turn it off once it is on.”

Sales commissions generated through Green Shield produce most of Gemm’s revenue, which topped $3 million in 2000, resulting in a gross profit of $270,000.

Gemm customers pay a 15% commission to Gemm, which can either be added to the seller’s listed price or taken out of the amount that Gemm sends to the seller after the purchase order has been filed.

For example, a $10 item will either be listed as $11.50 or at $10, but the seller will receive $8.70 from Gemm when the transaction goes through.

The flexibility given to the seller is another attraction of the site, Doug Sigel, a used and collectible music products on Gemm, says, “That is a great deal for a dealer like me, because I do not pay a dime until I make a sale. I have a choice of fee structures, which allows me to pay how I want to pay. With auction sites, there is an insertion fee and a cut at the end when we sell something, and it really adds up fast.”

Other merchants among Gemm’s network of more than 5,000 sellers are Nashville-based Duffelbag.com and Recordsbymail.com (listed on Gemm as Vintage Music).

“We have been working with Gemm since our inception over three years ago,” explains Duffelbag co-founder Rob Baker. “We knew the Gemm was that they were already reaching a significant body of customers, particularly overseas, who were looking for the types of items we sell.”

Today, Duffelbag ranks as Gemm’s largest domestic partner. “We have more titles than CDNow,” Baker says. “Gemm helps us move all of them, because their customer is our customer.”

Recordsbymail founder Craig Mower did not initially agree with this point. “While I do get repeat customers, sometimes several orders in the same week, people are married to Gemm, not to us,” Mower says. “They like their format, and they are more Gemm customers than they are customers of Recordsbymail or any individual dealer.”

Even so, Mower appreciates the record company’s revenue Gemm brings to his site. “I bring them 40,000 vintage vinyl titles on their site,” Mower says, “and they expose me to another slice of the consumer world.”

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SHARING A HERITAGE: Home Vision Entertainment's (HVE) just-released (Sept. 11) Heritage: Civilization and the Jews DVD/DVD-ROM boxed set was actually envisioned more than 15 years ago, says Eli Evans, president of the Charles H. Revson Foundation, which originally made possible the massive nine-part Peabody Award-winning series that ran on PBS in 1984.

“We saved all the research and kept 200 hours of outtakes in refrigeration, waiting for the day when technology would accept this much material,” Evans says, adding that the four-disc set took four years to produce—compared with live for the TV series itself. The $39.95 set contains the entire series on three DVDs, which also include maps and excerpts from the Encyclopedia Judaica that can be explored in depth on a fourth comprehensive DVD-ROM featuring some 650 annotated historical documents, 541 map views with 2,250 explanatory essays, 3,600 encyclopedia articles, 4,000 captions accompanying the series videos, 100 interactive multimedia presentations containing 800 historical images, and a fully searchable index of 7,000 multimedia elements.

Meanwhile, HVE, which distributes the Criterion Collection’s DVDs, has launched its own high-quality DVD line under the HVE label. First up from HVE are the just-released Brigitte Bardot films Plucking the Daisy and The Night Heaven Fell, with Bardot’s Don Juan (or Il Don Juan Were a Woman) and Spirits of the Dead due Oct. 23 and Liv Ullmann’s Private Confessions coming next year.

THUNDERBIRDS AND AVENGERS: New Video-distributed A&E Home Video is following its February re-release of the first pair of two-disc, six-episode sets of England’s legendary “supermarionation” puppet master Gerry Anderson’s classic mid-60s TV series Thunderbirds, with the next two boxes due Nov. 20. The final two will arrive in 2002, with Anderson’s other futuristic supermarionation series, Stingray and Captain Scarlet, to come in the next two years. Anderson’s ultra-sophisticated marionettes and high-tech productions have been perennial favorites in England.

“I can tell you absolutely that Thunderbirds is huge in this country—and Japan and Australia,” says Anderson, who remains active not only in perpetuating the continuing rebroadcasts and current video releases of his enduring series but also working on new productions. Oddly enough, the supermarionation shows were never huge hits here, even though the characters were American.

DVD Replicators Face Challenges As Prices Drop, 1st Quarter Slows

BY DEBBIE GALANTE BLOCK

NEW YORK—If the current trend continues, more than 30 million DVD-Video will be shipped to retail this fourth quarter, bringing the year’s total to nearly 200 million units. Even though there are millions of discs to be manufactured, some replicators have overplayed their cards and are now forced to re-evaluate their strategies.

Without doubt, the introduction of DVD has been a gold rush for such replicators as WEA Advanced Media Operations (WAMO), Panasonic Disc Services, Technicolor, the Cinemor Group, and Sony Disc Manufacturing, but new obstacles to profitability are springing up.

While replicators charge more to make DVDs than other formats, prices have begun to decline as volume has increased. Since the introduction of the format in 1997, many companies have made large financial investments to upgrade their facilities and now find themselves coming up short. The problem gets more complicated after the fourth quarter, when manufacturing orders decrease and there is a considerable amount of downtime.

Bob Hurley, senior VP of sales and marketing for Sony Disc Manufacturing, says, “It’s tough to make a business with what has to be incredibly low utilization of your investment.”

BALANCING THE COSTS

High costs of operating plants also contribute to the problem. “At peak season when things are running well, [overhead costs] liquidate fast and are almost invisible,” says Brian Wilson, president of Madison, Ga.-based Denon Digital. “But when the volume falls out, the overhead can be crushing.”

During the fourth quarter’s high-peak replication time, smaller replicators can pick up overruns or “spot” business on hit or seasonal titles. But increased competition from overseas replicators has cut into their profit margins. JVC Disc America senior VP of marketing Sean Smith says, “The unusual aspect of this outsourcing situation is that the controlling replicators are actually making a very good margin due to poor decisions made by the starving replicators.”

To add to their business, replicators also make other products, such as CDs, CD-ROMs, and disc-based video games. But replicators say these businesses are not able to bridge the gap. Norm Welch, president of Clearwater, Fla.-based Evaton, says, “Our CD business is probably running at 50% capacity.”

The CD-ROM market has also dropped off dramatically, and disc-based game suppliers already have lined up their replication partners. PlayStation 2 discs, for instance, are manufactured exclusively by Sony. Nintendo’s GameCube discs will start off being manufactured by Technicolor, Sonopress, and JVC.

The emerging DVD-Audio market provides some potential, but the format war between it and Sony’s Super Audio CD (SACD) is likely to slow the acceptance of both. In addition, with the exception of a few smaller niche labels, Sony is the main provider of SACD, and WAMO is the main provider of DVD-Audio.

BIDING ITS TIME

JVC’s Smith says that DVD-Audio is a “market looking for a time and place to happen, so I wouldn’t bet on it for at least the next three to four years.”

In the meantime, replicators are looking to cut operating costs. For example, Welch says that Evaton has hired a new purchasing manager to find low-cost raw materials.

Denon Digital’s Wilson says the key to survival is lowering overhead costs. “Our operating costs have been kept low,” he says, “because that’s where many plants get into trouble. Overhead piles up.”
<table>
<thead>
<tr>
<th>TITLE</th>
<th>PRINCIPAL PERFORMERS</th>
<th>LABEL/DISTRIBUTING LABEL &amp; NUMBER</th>
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<td><strong>Top VHS Sales</strong></td>
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<tr>
<td>#1  Exit Wounds</td>
<td>Steven Seagal / DMX</td>
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<td>Jackie Chan / New Line</td>
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<td>Various Artists / New Line</td>
<td>R</td>
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<tr>
<td>#28  Romeo Must Die</td>
<td>Jet Li / Asahi</td>
<td>R</td>
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| **Top Video Rentals**                      |                               |                                   |               |        |
| #1  Exit Wounds                           | Steven Seagal / DMX            | R                                  | 24.98         |        |
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| #3  The Negotiators                       | Joe Pesci / Home Media       | R                                  | 21.95         |        |
| #4  The Crows                             | Martin Sheen / New Line       | R                                  | 21.95         |        |
| #5  The Heart                              | Arnold Schwarzenegger / New Line | R                                       | 19.98         |        |
| #6  The Patriot                           | Mal Gibson / Home Media       | R                                  | 14.95         |        |
| #7  The Book of Pooh: Stories from the Heart | Animated / Warner Bros. | 14.95                              |               |        |
| #8  Coyote Ugly                           | Peter Burns / Home Video       | R                                  | 14.95         |        |
| #9  The Empire's New Groove               | Animated / New Line           | R                                  | 9.95          |        |
| #10 The Heart                             | Arnold Schwarzenegger / New Line | R                                        | 19.95         |        |
| #11  Dragonball Z: Descent (ENDED)         | Animated / Funimation         | R                                  | 19.95         |        |
| #12  Dragon Ball Z: Battle Royale (ENDED) | Animated / Funimation         | R                                  | 19.95         |        |
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| #18  Bob The Builder: Pets in a Pickle    | Bill Pullman / Bridget Fonda | R                                  | 14.98         |        |
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PROGRAMMING

U.S. Radio Stations Bring Relief To Attack Victims

BY ANGELA KING
Airplay Monitor
NASHVILLE—Radio-group owners and individual stations responded rapidly to the Sept. 11 attacks that struck New York City, Pennsylvania, and Washington, D.C.—and the nation—with efforts both large and small. Within 48 hours, both Clear Channel and Emmis established relief funds for victims and families. Individual stations joined with the American Red Cross for blood drives. Many stations organized community prayer vigils and set up flag distribution centers.

Top 40 WBLI Long Island, N.Y., PD J.J. Rice says the efforts are close to home for his station, which is “raising money for Americare. We had thousands of listeners at the station parking lot, bringing money, water, food, and gas masks. Long Island is the home of many from the World Trade Center. Long Island is also the home of thousands of construction workers, EMTs, and firefighters who are on the scene at ground zero. This is local and hits home hard.” At press time, the station had collected $400,000.

The seven Infinity/Chicago radio stations joined with their CBS-TV sister in setting up a fund to benefit the American Red Cross. The stations pledged to match all donations dollar for dollar up to $100,000. Clear Channel/Jacksonville, Fla., partnered with Home Depot to collect such items as face masks, hard hats, and work boots for New York City rescue crews, and it sent staffers with two trailer trucks full of supplies to the city.

Country WCTO (Cat Country) Allentown, Pa., is working on getting licensing clearances for a fund-raising compilation CD on which it hopes to include such cuts as Lee Greenwood’s “God Bless the USA” and Dixie Chicks’ “Amazing Grace.”

WHY PROMOTIONS PROCEEDED
While many stations pulled all promos and contests in the wake of the events, others chose to proceed—but on different terms.

Modern rock WRKR (K-Rock) New York program and marketing manager Marie Rodrigues decided to move forward with sold-out Incubus shows planned for the weekend after the tragedy. Rodrigues says the decision was intended “to offer some levity and create a positive event to end the week on.” Proceeds from these shows were donated to rescue and cleanup efforts, as well as to the families of New York City police officers, firefighters, and EMS and rescue workers. The station also requested fans attending the shows to bring supplies for the cleanup.

The efforts of the American Red Cross became the focal point for many stations, including top 40 WPLZ Tampa, Fla., which “has been supporting local blood drives with [state] blood services,” promotion director Shannon Wray says. “Station tents are utilized for shade from sweltering heat, while water, ice, and food donations were solicited by [the station] and donated directly to those who gave blood.”

KKBQ Houston promotion director Shana Sonner says, “We will be broadcasting live from six different grocery-store locations to collect funds for the American Red Cross Disaster Relief Fund.”

Emmis crossover R&B KPWR (Power 106) Los Angeles had staffers “go to blood centers with free bottled water and American flags to give to the people standing in line,” says director of marketing and promotion Dianne Obermeyer. The station also posted blood-donation locations on the station’s Web site.

Several groups set about planning organized blood drives in the days following the attacks. Modern rock WXNN (99X) Atlanta marketing manager Jennifer Nech says, “We’re planning a joint-station blood drive in conjunction with the local Red Cross. We feel it’s our responsibility to our listeners and our community to respond to this tragedy with news updates and information on where listeners can go to help.”

DISPLAYING THE FLAG PROUDLY
Assistance came in both large and small ways. Top 40 WDRQ Detroit bolstered community spirit by distributing “unity ribbons,” which were designed to be worn or placed on a vehicle antenna.

Modern AC WWRV (the River) St. Louis took only a little more than a half-hour to give out 2,000 American flags the day after the tragedy.

Other stations are working diligently to help the public work through their personal anguish and questions about the attacks, as well as bolster the public’s morale.

Country WQYK Tampa, Fla., redesigned its logo to represent the American flag and offered listeners a downloadable patriotic screensaver from the station’s Web site.

Other efforts included prayer vigils, including a large gathering staged by Clear Channel/Nashville. WSIX PD Mike Moore helped organize the Nashville United in Peace, Prayer, and American Pride vigil at a local park the day after the attacks. The ceremony featured local pastors, the director of psychology for Nashville metro schools talking about how to discuss terrorism with children, and artist Martina McBride singing the national anthem. Other featured performers included country artists Shannon Brown, Kenny Chesney, Jo Dee Messina, and Phil Vassar, who joined together for a chorus of “Amazing Grace.” Moore says, “It’s not a radio promotion, but it’s a feel-good thing for the community. Give people a chance to hold hands and send a prayer of hope for families and survivors.”

Angela King is a reporter for Country Airplay Monitor.

Clear Channel’s Dallas stations responded to the terrorist attacks with a Sept. 15 simulcast titled “America Stands Tall: DFW Speaks.” It featured the morning hosts from its five local properties: classic rock KZUP’s Jon Dillon, Mike Fisher from sports KTRA, Mike & Jagger from modern rock KDGE, Kidd Raddack from top 40 KHYK, and Jeff Elliott from adult top 40 KQMV.
LOCAL SHOW FINALISTS: The Billboard Music Video Awards ceremony has had a long tradition of honoring local and regional music shows. It is the only major awards show to do so.

This year's show will take place Nov. 2 at the Beverly Hilton in Beverly Hills, Calif. Finalists in the local/regional show category are music programs that were on the air at the time of submission. In order to be a finalist, shows had to submit application materials (including a 30-second videotape representing the show) by Aug. 31. National shows and programs available in more than one country are not eligible.

Voting for the local/regional show categories will be carried out by attendees of the Billboard Music Video Conference. The conference will be held Oct. 31-Nov. 2 at the Beverly Hilton Hotel. At the conference, you will cast your vote for your favorite local/regional show.

Nominations for the music-video categories have been announced (Billboard, Aug. 25). The music-video categories will be voted on by Billboard readers. Ballots will be included with U.S. and Canadian subscribing copies of the Sept. 15 issue of Billboard. Photocopied or faxed ballots will not be accepted.

Winners for all categories will be announced Nov. 2 at the Billboard Music Video Awards ceremony.

The complete list of this year's local/regional show finalists:

- Best adult contemporary local/regional show: M17 Global (Falls Church, Va.); M17 Presents (Falls Church, Va.)
- Best country local/regional show: The Bobby T Show (Birmingham, Ala.); BPM (Denver); Shockwave (San Francisco, Calif.)
- Best dance local/regional show: The Daily Beat (San Antonio); M17 Hot (Falls Church, Va.); Smash Hits (Los Angeles); The Super Duper Splosh-De-Dob (2001) (Los Angeles); Supertown Television (Boca Raton, Fla.)
- Best pop local/regional show: The Bobby T Show (Birmingham, Ala.)

Drop the Beat (San Antonio); M17 Hot (Falls Church, Va.); Smash Hits (Los Angeles); The Super Duper Splosh-De-Dob (2001) (Los Angeles); Supertown Television (Boca Raton, Fla.)

Best pop local/regional show: The Bobby T Show (Birmingham, Ala.)
SURPRISINGLY STRONG: Given the obvious distraction of the Sept. 11 terrorist attacks in New York City and Washington, D.C., the numbers at the top of The Billboard 200 are higher than expected.

True, album sales decline from the prior week by 4.8% and are down from those of the comparable 2000 frame for the first time in eight weeks (see Market Watch, page 6). But, given the focus of the moment—not to mention the disruption in New York City, which is the most-populated U.S. market—it is almost astonishing to see each of the top 10 albums exceed 100,000 units, with the chart-topping bow by Jay-Z, his fourth No. 1 album, selling 426,500 units.

For only the third time in the big chart's history, six new albums bowed within the top 10. This something-for-everyone slate stands in stark contrast to last issue, when the chart-topping System of a Down had the only album that was released Sept. 4 to appear in the top half of The Billboard 200.

Dig past the titles that hit stores Sept. 11, and the rest of the chart looks drizzly. Excluding the 27 titles that bow or re-enter, only nine of the chart's 200 titles show any kind of increase.

For obvious reasons, shopping was particularly off in New York City's metro area (see story, page 69), where albums are down 16% from the prior issue. That factor alone helps explain why Jay-Z's latest starts with a lower number than either of his past two albums did. The Gotham market accounts for 12.8% of first-week sales on his new The Blueprint, compared with the 15.2% share that the New York metro held last year, when The Dre phyre La Familia began at No. 1 with 558,000 units. In 1999, his Vol. 3... Life and Times of S. Carter opened with 463,000 units, but benefited from strong consumer traffic because it was released in the week that fell between Christmas and New Year's Day.

BRAGGING RIGHTS: Island Del Jam Music Group plays monopoly on Billboard 200, fielding not only the aforementioned Jay-Z at No. 1, but also Canadian rock band Nickelback in the runner-up slot (178,000 units). Its previous album peaked at No. 130 last year during a 14-week chart run.

The first album by rapper Fabolous opens at No. 4 with 143,000 units, while veteran Bob Dylan earns his highest Billboard 200 rank since 1979 (see Chart Beat, page 4), opening at No. 5 with 134,000. Dylan's advance—an improvement over the 101,500 units that started his Grammy-winning Time Out of Mind at No. 10 in 1997—is owed, in part, to a TV ad campaign in which he appears.

Christian rock act P.O.D., like Nickelback, shows growth, bowing at No. 6 with 112,000 units after its 1999 debut peaked at No. 51, but the week is not as kind to Mariah Carey, who starts at No. 7 with 116,000 units. Of the nine albums she has released since SoundScan's 1991 launch, the only ones to begin with less sales were 1992's MTV Unplugged EP, which opened at No. 8 with 67,000, and 1994's Merry Christmas, a No. 30 bow with 45,000.

GOD BLESS AMERICA: While reaction to the Sept. 11 terrorist attacks causes ripples on our singles charts (see Singles Minded, this page), the only artist to see immediate impact on the album charts is Lee Greenwood. His American Patriotic enters Top Pop Catalog Albums at No. 8, and Super Hits follows closely at No. 13, locking up the first two rungs of Top Country Catalog Albums. Both contain "God Bless the U.S.A.," the song that resurfaced in 1991 when the U.S. engaged Iraq in battle. The song is also the title track of an album that dents the country catalog list at No. 12 and is included on Greenwood's 2000 compilation, Good Old Country, which enters Top Country Albums at No. 62. Combined, the four Greenwood albums sell 18,000 units for the week.

DETAILS: Tom Donnarumma, senior VP of sales and retail marketing at Columbia, says a "manufacturing bar-code error" on a special edition of System of a Down's Toxicity is the culprit that caused SoundScan to revise last issue's Billboard 200 (Billboard Bulletin, Sept. 13). After the chart was released to SoundScan's clients but before we went to press, System stood at No. 2 with 177,000 units. SoundScan likely would have rectified the error before releasing its charts had the events of Sept. 11 not accelerated its processing schedule. With almost 1,000 units sold prior to street date (mostly via the Internet) Diana Krall's The Look of Love bowes early at No. 7 on Top Jazz Albums. Verve Group estimates it will sell 85,000 units in its first full week at retail.

DARK DAYS: Immediately following the Sept. 11 terrorist attacks on the World Trade Center and the Pentagon, most radio stations abandoned their music in favor of news coverage of the tragic events that were unfolding. Broadcast Data Systems reports a drop of more than 50% in the number of songs detected on that infamous day, with the following day showing 26% fewer plays than a normal day. When stations later resumed music programming, the songs reflected the mood of the country in tone and spirit.

For these very apparent reasons, detections for the majority of songs on our airplay-only charts declined this past week. The charts most affected were those that run on a Monday-Sunday cycle, which included the day of the attacks. Charts on this schedule include Hot Country Singles & Tracks, Adult Contemporary, Adult Top 40, Modern Rock Tracks, Album Rock Tracks, and Hot Latin Tracks. Because any comparison between this tracking week and a normal week is irrelevant, Billboard is following the lead of our sister magazine, Airplay Monitor (from which these charts, except for Latin Tracks, are culled) and foregoing bullets for all songs other than debuts and re-entries. We do award a bullet to Emmy's "Only Time" on Adult Contemporary since it is that song's first week at No. 1 on that chart.

The other radio-related charts, including The Billboard Hot 100 and Hot R&B/Hip-Hop Singles & Tracks at No. 54. The Top 100 Airplay list at No. 45 with 30 million listeners. "Banner" also debuts for the first time on Hot R&B/Hip-Hop Singles & Tracks at No. 54. Arista Records is rush-releasing the single for "Banner" to retail Sept. 25 (see BackBeat, page 74).

Faith Hill's version of the national anthem, lifted from the 2000 Super Bowl, graces Hot Country Singles & Tracks at No. 35. Joining that chart at No. 59 is a multi-artist version of "America the Beautiful," from a Norman Lear TV special during the July 4 holiday. Only available to radio via download, the latter track previously spent one week on the chart.

EMOTIONAL RESCUE: In the wake of the Sept. 11 attacks, radio and listeners alike latched on to a number of songs. Among them are Faith Hill's "There Will Come a Day," which re-enters the country list at No. 45, and "There You'll Be," which re-bullets at No.75 on the Hot 100 with a 12% increase in listeners. Brooks & Dunn's "Only in America" climbs 10 places to a new peak, No. 35, on the Hot 100. Emmy's "Only Time" rebounds 27-28 and earns the Greatest Gainer/Airplay award on the Hot 100 with a 22% audience increase.

Two debuts on the Hot 100 also reflect the nation's mood. Already building nicely prior to the attacks, both Enrique Iglesias' "Hero" (No. 44) and U2's "Stuck in a Moment You Can't Get Out Of" (No. 62) struck a chord with listeners, increasing their audience tallies by 85% and 28%, respectively.
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*New chart data for September 29, 2001.*
**Top Jazz Albums**

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**Top Classical Albums**

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<td>4</td>
<td>76</td>
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<td>Ultimate Relaxation Album</td>
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<td>5</td>
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<td>Essential Pachelbel</td>
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<td>6</td>
<td>42</td>
<td>ANGELA GHEORGHIU</td>
<td>Diva</td>
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<td>7</td>
<td>29</td>
<td>JOAN BORYSENSKO</td>
<td>Inner Peace For Busy People</td>
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<td>8</td>
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<td>9</td>
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<td>Patricio Saito The Military</td>
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<tr>
<td>10</td>
<td>28</td>
<td>MAXIM VENGEROV</td>
<td>Vengerov &amp; Virtuosi</td>
<td>10</td>
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<tr>
<td>11</td>
<td>19</td>
<td>SUOMI JOI</td>
<td>Prayers</td>
<td>11</td>
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<tr>
<td>12</td>
<td>14</td>
<td>ANONYMOUS 4</td>
<td>Second Circle</td>
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**Top Jazz Cross-Overs**

<table>
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<th>Imprint &amp; Number/Distributing Label</th>
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<th>Last Week</th>
<th>Week On</th>
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<tr>
<td>1</td>
<td>22</td>
<td>RUSSELL WATSON</td>
<td>The Voice</td>
<td>1</td>
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<td>2</td>
<td>26</td>
<td>BOND</td>
<td>Born</td>
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<td>3</td>
<td>4</td>
<td>SOUNDTHEREK</td>
<td>Captain Corelli's Mandolin</td>
<td>3</td>
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<td>4</td>
<td>8</td>
<td>THREE MO' TENORS</td>
<td>Inside Out</td>
<td>4</td>
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<tr>
<td>5</td>
<td>55</td>
<td>SARAH BRIGHTMAN</td>
<td>La Luna</td>
<td>5</td>
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<tr>
<td>6</td>
<td>11</td>
<td>VARIOUS ARTISTS</td>
<td>Heartland An Appalachia Anthology</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>32</td>
<td>TAN</td>
<td>Crouching Tiger, Hidden Dragon</td>
<td>7</td>
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<tr>
<td>8</td>
<td>96</td>
<td>CHARLOTTE CHURCH</td>
<td>Hallelujah (Live)</td>
<td>8</td>
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<tr>
<td>9</td>
<td>23</td>
<td>ANNE SOPHIE VON OTTER/ELVIS COSTELLO</td>
<td>For The Stars</td>
<td>9</td>
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<tr>
<td>10</td>
<td>3</td>
<td>JOSHUA BELL</td>
<td>Best Of The West Side Story Suite</td>
<td>10</td>
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<tr>
<td>11</td>
<td>12</td>
<td>ANDRE RIEU</td>
<td>La Vie Est Belle (Life Is Beautiful)</td>
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<tr>
<td>12</td>
<td>13</td>
<td>ANDRE RIEU</td>
<td>The Songs That Got Away</td>
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**Top Contemporary Jazz Albums**

<table>
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<tr>
<th>Artist</th>
<th>Imprint &amp; Number/Distributing Label</th>
<th>Title</th>
<th>Last Week</th>
<th>Week On</th>
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<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>URBAN KNIGHTS</td>
<td>Urban Knights IV</td>
<td>1</td>
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<tr>
<td>2</td>
<td>4</td>
<td>RICHARD ELLIOT</td>
<td>Crush</td>
<td>2</td>
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<tr>
<td>3</td>
<td>9</td>
<td>KEIKO MATSUMI</td>
<td>Deep Blue</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>14</td>
<td>VARIOUS ARTISTS</td>
<td>A Twisted Mother A Tribute</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>15</td>
<td>BRIAN CULBERTSON</td>
<td>Nice &amp; Slow</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>17</td>
<td>MARCUS MILLER</td>
<td>M Squared</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>52</td>
<td>ST. GERMAIN</td>
<td>To Love Is To Live</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>7</td>
<td>GALACTIC</td>
<td>We Love Em' Tnight (Live At Tipitina's)</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>26</td>
<td>WAYMAN TISDALE</td>
<td>Face To Face</td>
<td>9</td>
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<tr>
<td>10</td>
<td>12</td>
<td>RANEE BRAWFORD</td>
<td>Permanent</td>
<td>10</td>
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**Top New Age Albums**

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<th>Imprint &amp; Number/Distributing Label</th>
<th>Title</th>
<th>Last Week</th>
<th>Week On</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>43</td>
<td>ENYA</td>
<td>A Day Without Rain</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>32</td>
<td>VARIOUS ARTISTS</td>
<td>Pure Moods III</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>50</td>
<td>YANNI</td>
<td>If I Could Tell You</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>27</td>
<td>YANNI</td>
<td>The Concert</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>49</td>
<td>VARIOUS ARTISTS</td>
<td>Very Best Of Yanni</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>10</td>
<td>JOHANNES LINDESTR</td>
<td>Guitarra Del Sol</td>
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**Top Classical Budget**

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<th>Imprint &amp; Number/Distributing Label</th>
<th>Title</th>
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<th>Week On</th>
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**Top Classical Milliars**

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<tr>
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<th>Last Week</th>
<th>Week On</th>
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**Top Kid Audio**

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<tr>
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<th>Imprint &amp; Number/Distributing Label</th>
<th>Title</th>
<th>Last Week</th>
<th>Week On</th>
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</thead>
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**Top Jazz Albums**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Imprint &amp; Number/Distributing Label</th>
<th>Title</th>
<th>Last Week</th>
<th>Week On</th>
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</thead>
</table>

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**Billboard**

September 29, 2001

www.billboard.com
### Heatseekers

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>APPEAR &amp; NUMBER DISTRIBUTING LABEL</th>
<th>TITLE</th>
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<tbody>
<tr>
<td>ROBERT EARL KEEN</td>
<td>-</td>
<td>Gravitational Forces</td>
</tr>
<tr>
<td>OZOMATLI</td>
<td>-</td>
<td>Embrace the Chaos</td>
</tr>
<tr>
<td>NICOLE C. MULLEN</td>
<td>-</td>
<td>Talk About It</td>
</tr>
<tr>
<td>PETE YORK</td>
<td>-</td>
<td>Music for the Morning After</td>
</tr>
<tr>
<td>LOS ANGELES AZULES</td>
<td>-</td>
<td>Historia Musical</td>
</tr>
<tr>
<td>CORREGA</td>
<td>-</td>
<td>The Realness</td>
</tr>
<tr>
<td>LOS TIGRES DEL NORTE</td>
<td>-</td>
<td>Uniendo Fronteras</td>
</tr>
<tr>
<td>TOYA</td>
<td>-</td>
<td>The State</td>
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<tr>
<td>NICKELBACK</td>
<td>-</td>
<td>Scars</td>
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<tr>
<td>CHRISTINA AGUILERA</td>
<td>-</td>
<td>Runaway Love</td>
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<tr>
<td>TAMMY COCHRAN</td>
<td>-</td>
<td>Picture Me</td>
</tr>
<tr>
<td>TAYLOR HOOD</td>
<td>-</td>
<td>Goodbye Country (Hello Nightclub)</td>
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<tr>
<td>RASCAL FLATS</td>
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<td>All Is Dream</td>
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<td>JAMIE O'NEAL</td>
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<td>Everybody Got Something</td>
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<td>NIKITA COSTA</td>
<td>-</td>
<td>Thalia Con Banda-Grandes Exitos</td>
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<td>THALIA</td>
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<td>PAUL OAKENFOLD</td>
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<td>Play It Loud</td>
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<td>BOND</td>
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<td>The Altogether</td>
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<tr>
<td>CHRIS CAGE</td>
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<td>Before The Storm</td>
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<tr>
<td>ORBITAL</td>
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<td>Lovesong for the Sun</td>
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<tr>
<td>DARUDE</td>
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<td>In the Dark</td>
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### Greatest Gainer

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<tr>
<td>RES</td>
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<td>How I Do</td>
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<tr>
<td>RICHARD SMALLWOOD</td>
<td>-</td>
<td>PERSUASION-LIVE IN D.C.</td>
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<td>ABIGAIL GEORGE ACOSTA</td>
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<td>SKILLIT</td>
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<td>Alien Youth</td>
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<tr>
<td>THE CALLING</td>
<td>-</td>
<td>Camino Palmero</td>
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<td>DA BEATMEN</td>
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<td>BRACE IMPACT</td>
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<td>NEW FOUND GLORY</td>
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<td>MYSTIC</td>
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<td>Cuts for Luck and Scars for Freedom</td>
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<td>AFRO CULT SOUND SYSTEM</td>
<td>-</td>
<td>Volume 3: Further in Time</td>
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<td>PAULINA Rubio</td>
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<td>Paulina</td>
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<tr>
<td>GANGSTA BLAC</td>
<td>-</td>
<td>South Down Southa</td>
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<td>STONE GOSSARD</td>
<td>-</td>
<td>Bayleaf</td>
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<td>PHIL VASSAR</td>
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<td>Phil Vassar</td>
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<td>Almost There</td>
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<td>KEITH URBAN</td>
<td>-</td>
<td>Still Trained</td>
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<td>TRAMAIN HAWKINS</td>
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<td>Time (the Revelator)</td>
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<td>KURT CARR &amp; THE KURT CARR SINGERS</td>
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<td>VICENTE FERNANDEZ</td>
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### Top Independent Albums

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<tbody>
<tr>
<td>JOHN HATT</td>
<td>-</td>
<td>Tiki Bar Is Open</td>
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<td>VARIOUS ARTISTS</td>
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<td>The 41st Side</td>
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<tr>
<td>LIL JOE &amp; THE EAST SIDE BOYZ</td>
<td>-</td>
<td>Put Yo Hood Up</td>
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<tr>
<td>KURupt</td>
<td>-</td>
<td>Space Boogie: Smoke Odyssey</td>
</tr>
<tr>
<td>THA DOGG CASA</td>
<td>-</td>
<td>Death Row Presents: Tha Dogg Pound 2002</td>
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<tr>
<td>CORREGA</td>
<td>-</td>
<td>The Realness</td>
</tr>
<tr>
<td>LOS TIGRES DEL NORTE</td>
<td>-</td>
<td>Uniendo Fronteras</td>
</tr>
<tr>
<td>NICKEL CREEK</td>
<td>-</td>
<td>Just Be Free</td>
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<tr>
<td>CHRISTINA AGUILERA</td>
<td>-</td>
<td>Picture Me</td>
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<tr>
<td>KURT</td>
<td>-</td>
<td>The Streets Made Me</td>
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<tr>
<td>SOULIA SUM</td>
<td>-</td>
<td>Limpin' Phrenelia</td>
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<tr>
<td>DRU DOWN</td>
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<td>Ibiza</td>
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<tr>
<td>PAUL OAKENFOLD</td>
<td>-</td>
<td>The Altogether</td>
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<tr>
<td>ORBITAL</td>
<td>-</td>
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<td>TRANCE NATION AMERICA TWO</td>
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<td>Down South Flava</td>
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<td>Tangle Wit Me Vol. 1</td>
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<td>VEGGIE TALES</td>
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<tbody>
<tr>
<td>JOAN SEBASTIAN</td>
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<td>En Vivo: Desde La Plazza El Progreso de Guadalajara</td>
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<td>JASON TAYLOR</td>
<td>-</td>
<td>Back To Mine</td>
</tr>
<tr>
<td>MARCO ANTONIO SOLIS</td>
<td>-</td>
<td>Mas De Mi Alma</td>
</tr>
<tr>
<td>JANE MONEST</td>
<td>-</td>
<td>Come Dream With Me</td>
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<td>BLESSED</td>
<td>-</td>
<td>Journey for the Heart</td>
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<tr>
<td>BAD BOY BILL</td>
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<td>Banginthebox</td>
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<td>DIOG &amp; MELVIN WILLIAMS</td>
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<td>Tae-Bo Inspirational: Walk By Faith...Not By Sight</td>
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<tr>
<td>NICK LOWE</td>
<td>-</td>
<td>No Use For A Name</td>
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<tr>
<td>BEYONCE</td>
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<td>Live In A Dive</td>
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<td>HIP HOP</td>
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<td>Convinced</td>
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<td>WHO LET THE DOGS OUT</td>
<td>-</td>
<td>Doctor Of Love</td>
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<td>SING FOR ME</td>
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<td>LA MISERIA</td>
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<td>RICARDO RODRIGUEZ</td>
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<td>LO MEJOR DE NOSOTROS</td>
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<td>LOUIS DE VITO</td>
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<td>N.Y.C. Underground Party Volume 3</td>
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<td>MOSES TYSON, JR.</td>
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<td>JEFFREY GAINES</td>
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<td>Always Be</td>
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<td>DARUDE</td>
<td>-</td>
<td>Gangster 4 Life</td>
</tr>
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<td>G'QELLA</td>
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<td>Live Plus One</td>
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<td>MIXMASTER MIKE</td>
<td>-</td>
<td>Spin Pysic</td>
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<td>THE LOVE DOCTOR</td>
<td>-</td>
<td>Love &amp; Basketball</td>
</tr>
<tr>
<td>PEPE AGUILAR</td>
<td>-</td>
<td>Im A Poet, A Tribute to Townes Van Zandt</td>
</tr>
<tr>
<td>PASTOR WOODRAY, HAYDEN &amp; SHIOL</td>
<td>-</td>
<td>I Know It Was The Blood</td>
</tr>
</tbody>
</table>

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The Heatseekers chart lists the top selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. Where an album reaches its first chart, the album’s name and the artist’s subsequent albums are immediately highlighted on the Heatseekers chart. The Independent Albums chart lists the top selling titles by independent artists, including those who have never appeared on Billboard’s Top 200 chart. The charts are compiled by SoundScan, a division of The NPD Group, Inc., and are based on sales and retail, including digital downloads and sales from streaming services.
Index (continued)
Compiled from a national sample of play data supplied by Broadcast Data Systems Radio Tracks service 100 mainstream rock stations, 100 adult contemporary stations and 10 adult Top 40 stations are constantly monitored 24 hours a day, 7 days a week. Top-40 Tracks is compiled from a national sample of 104 mainstream Top 40/Rhythmic Top 40 and Adult Top 40 stations. The Top 40 air plays are collected every 15 minutes. Top 40 Tracks is a weekly index based on a national audience distribution. On the remaining detection based charts, index with increases in detections over the previous week is a rough indication of chart movement and, week which has five or more is indicated by a "**". Video chart availability: © 2001 Billboard/Billboard Communications Inc.
**FIVE FOR FIGHTING**

featuring John Ondrasik

Superman (It’s Not Easy)

from the debut album “America Town”

**Billboard Modern Adult Chart #6**
**Billboard Top 40 Adult Chart #7**
**Billboard Adult Alternative Chart #11**
**Billboard Top 40 Mainstream Chart #38**

#82 on **Billboard Top 200 Album Sales Chart**

(#1 Heatseeker on 8/29)

**A Top 10 Inside Track video**

**HEADLINING TOUR NOW**

Rosie O’Donnell appearance 10/10

Hundreds of heartfelt e-mails pouring in from fans across the country.
FLEETWOOD AND FRIENDS: On Sept. 28, the Mick Fleetwood and Friends benefit concert will take place at the Canyon Club in Agoura Hills, Calif. The show will aid Fleetwood's long-time friend Peter Bardens, a solo artist and past member of such bands as The Shotgun Express and Camel who is currently battling cancer, and the Recording Academy's MusiCares charity. Participating artists include Dave Koz, John Mayall, Joe Walsh, Sheila E., and Ben Harper. Bardens will autograph copies of his latest project, *The Art of Litigation*, at the event. Tickets start at $20 for general admission. Contact: Sharon Weiss at 323-852-1043.

DEATHS
Steve Fargnoli, 52, of cancer, Sept. 14 in Los Angeles. Fargnoli was a manager and producer who worked with such acts as Prince, Sinéad O'Connor, Sly & the Family Stone, and Earth, Wind & Fire. He began his music career as a booking agent in the 1970s and by 1975 had created the booking agency Sutton Artists with producers Bob Cavallo and Joe Ruffalo. Fargnoli began working with Prince in 1978, when the artist was still unknown, and later worked on 10 albums (acting as producer for Purple Rain), three films, and several world tours with the artist. In the late 1980s, after the dissolution of the Cavallo/Ruffalo partnership, he founded management company Pure Acts. Fargnoli also helped develop Godsmack in the late 1990s and served as an A&R consultant for Hollywood Records. He is survived by his mother and two nieces.

Sol Leibner, 92, of natural causes, Sept. 12 in Long Beach, N.Y. Leibner was a prominent music-industry accountant and financial manager. He was the accountant for such publishing firms as Von Tilzer Music, Fred Fisher Music, and the Sinatra catalogs from the Capitol Records years. Leibner also helped broker the sale of Korwin Music to Lee Eastman. In the late 1950s and early 1960s, he represented such labels as Laurie Records, Bang Records, and Bob Crewe Records. Leibner is survived by two sons, seven grandchildren, a great-grandchild, and a brother.

Beulah Bobb, 44, of colon cancer, Sept. 4 in Brooklyn, N.Y. Bobb, who was known as “Lady B,” was a founding member of the calypso quartet United Singers and was named Trinidad's National Calypso Queen in 1986. She wrote the group's biggest hit, “Attamah Woman.”

Wayne Rodriguez, 34, of an apparent suicide, Sept. 8 in Corpus Christi, Texas. Rodriguez was a member of the groups Xotic and Horzony and is well-known for the song “Footsteps.” He is survived by his mother, a sister, and three children.
NEW YORK—Moving forward in the aftermath of the Sept. 11 terrorist attacks in New York City and Washington, D.C. has been a particularly thorny issue for record-promotion executives. While there are reports of promoters calling stations to work songs as soon as Sept. 12, such efforts have ground to a halt in most cases, allowing radio to assume its much-needed role as a community rallying point.

DreamWorks adult format promotion executive Marc Ratner said in the days following the disaster that he had not called anyone to promote records, “and I don’t want to tell you anything. I had a number of friends in one family and friends whose jobs seem so insignificant right now. One can spout, ‘Time will heal all wounds,” but I think it will be a very long time before things get back to normal, especially in New York. Forget about the charts for a moment, programmers, and just play music that makes people feel good.”

NOT AN APPROPRIATE TIME

Joel Denver, head of the All Access Music Group, says he was following the cues of his label clients when he said, “It’s really not appropriate at this time to discuss adding records and how well songs were researching, etc. It’s more important to talk with our friends about how they are feeling personally and what they were doing with their families to work with their communities to help the healing begin.”

But Ratner thinks that at some point, he has to get back to business, “because once the town is itself and the town is getting back to the way it is, then the artists are depending on us, and I don’t want to let them down.”

Billboard’s Record Reviews editor Cathy Burke sent a group e-mail Sept. 15, predicting a change in both the music that listeners want and the way the industry reacts. “On Sept. 17” when you return to work, when you feel as if you can’t talk about singles and retail programs and the bottom line, hold fast to the thought that we are part of an industry that will bring the new world order to the masses.”

Burke concluded her e-mail message by telling those in the business that their role in the recovery “may not be saving lives but soothing souls. And that will have to do.”

The Night Before. Sting was supported by a few special friends at the Sept. 10 dress rehearsal for an upcoming A&E documentary, filmed in Tuscan, Italy, on the 15th anniversary of the 1996 World Music Festival. The latest in the string of concerts to be rehashed for the television audience.

MELINDA NEWMAN

The Billboard/Airplay Monitor Radio Seminar, which had been scheduled to take place Oct. 4-6, has been postponed to mid-March 2002, in the wake of the terrorist attacks on New York City and Washington, D.C. The seminar will be held in Miami, as originally planned.

PHYLLIS STARK

Festival con Dios, a contemporary Christian rock tour featuring Newsboys, Audio Adrenaline, and OC Supertones, has partnered with the Salvation Army to raise money for the police officers, firefighters, and emergency workers who died in the Sept. 11 attacks on New York City. The fall leg of the tour launched Sept. 13 in Canton, Ohio, and wrapped Sept. 30 in San Antonio. The tour will wrap Sept. 30 in San Antonio.

RY WADDELL

Michael Jackson aims to raise $50 million from sales of a new charity single for relief funds in the wake of the Sept. 11 terrorist attacks on New York City and Washington, D.C. The Jackson-penned song “What More Can I Give” has no release date or label yet, but Jackson has enlisted the help of a number of artists, including Reba McEntire, Destiny’s Child, Mya, Tom Petty, Seal, Billy Gilman, Usher, Aaron Carter, and Backstreet Boys’ Nick Carter. The single may also be recorded in Spanish. The song will not be included on Jackson’s new Epic album, Invincible, due Oct. 30 in North America.

MELINDA NEWMAN

RCA Records’ black music division is closing, with sources saying that an undetermined number of artists and executives will be shifted to sister labels Arista and J Records (Billboard Bulletin, Sept. 20). Among the artists on RCA’s black music roster are Tyrese, Kevon Edmonds, Coko, Chyron, Public Announcement, and a pair of new acts: rap group Smash Tank and R&B singer Daniele. Numbering 20 staffers, RCA’s black music division includes VP of urban promotion Jodi Williams and VP of urban media and artist relations Mary Moore. The move is the latest step in a company-wide restructuring that began in July with the offering of early retirement packages (Billboard Bulletin, July 6). Calls to BMI corporate spokesman Patrick Riley were not returned by press time. In other news, Artista announced Sept. 20 that executive VP Jerry Blair will leave the company effective immediately.

GARY MITCHELL

Chris Morrison received the Peter Grant Award for outstanding achievement at the Music Managers Forum (MMF) seventh annual British Music Roll of Honour presentation Sept. 19 in London (Billboard Bulletin, Sept. 20). Morrison manages Blur, Morcheeba, Elastica, Midge Ure, and Gorillaz. Blur and Morcheeba performed at the event, while Stevie Wonder appeared live via satellite from Los Angeles. MMF chairman Keith Harris, promoter Danny Betesh, and EMI Group A&R executive Chris Briggs were also honored at the event; all four were inducted into the British Music Roll of Honour.

GORDON MASSON

Jaguares, the popular rock en español band, will follow up a sold-out tour of Mexico with a 30-date U.S. tour, beginning Oct. 20, at the Joint in Las Vegas and wrapping Jan. 12 at the Majestic Theatre in San Antonio. The tour, which will take Jaguares into many U.S. markets for the first time, is in support of Cuando la Sangre Galope on BMG U.S. Latin. Their previous album, the double-CD Bajo el Azul de Tu Misterio, scanned 62,000 units in the U.S., according to SoundScan.

RY WADDELL
Touring
Continued from page 1

page there," Eckerman admits. "When dates are rescheduled, we're offering refunds, but a lot of people aren't changing their lifestyles."

IS IT COVERED?
Eckerman says his company canceled 49 events—some of which may be moved—and rescheduled another 57 following the attacks. "The first batch [of dates] were all due to sensitivity, and the rest were due to logistics and travel."

Moving or losing a date is an expensive proposition, but losses incurred by promoters, agents, venues, artists, and managers are in many cases—though not necessarily—according to Eckerman—covered by insurance, including costs associated with rescheduling an event lost due to the recent attacks. While losses incurred due to a terrorist act would likely be insurable, losses from war are generally not. "Our policy is that this is an act of terrorism and those involved will be reimbursed for their loss, but that may not be the feeling shared throughout the [insurance industry]," says Bob Taylor, managing director of London-based insurance broker Robertson Taylor, who specializes in the touring industry.

If an act pulls out of an upcoming tour due to fear or uncertainty as opposed to a specific act or incident, those losses may not be covered. "If a tour is setting up and an act decides on their own that they don't want to go to Europe, that is not covered," Taylor says. "If an act simply feels they don't want to tour, that is a decision they are making."

Losses and expenses that aren't recouped "obviously have an effect on the bottom line," Eckerman says, "but right now our focus is on getting the business back to normal and being considerate of those affected by these events."

MAJOR SHUFFLING
The Agency Group, the New York City-based booking agency, moved as many as 15 shows in the week following the attacks, rescheduling tours by Judas Priest in the U.S. and Brian Wilson in Japan and pushing back the Pledge of Allegiance tour with Slipknot and System of a Down by a week. Agency Group director Steve Martin says most dates will be made up but stresses monetary concerns aren't the main issue right now. "Down the block from our offices there is a fire station that lost six guys," Martin says. "This just takes the heart right out of you and keeps you perspective on what's really important. Something like this canceling or moving something a half-dozen dates. Some people have felt it was inappropriate to have an event, and we totally respect that. Any decisions have been very mutual, and we pulled together on any changes we've had to make."

Things were "pretty much back to normal" in the second week following the attacks, Taylor says, but the aftereffects will be determined at a later date. "Anytime there is a disaster, it will affect the entertainment business, and when the economy is a little strange, it will definitely affect the business. The public might think a little stronger about going to a place with 10,000, 20,000, or 70,000 people. I've talked to some promoters that are getting a lot of refund requests, and they're dealing with it."

"This keeps your perspective on what's really important. Something like this makes bickering over a catering budget pretty inconsequential."

---STEVE MARTIN, AGENCY GROUP

CROSSING BORDERS
Two segments of the touring industry are sure to be more susceptible to downturn in the coming weeks: the major international tours and upcoming international tours. This is a big issue for markets like Miami, Nashville, Orlando, or Las Vegas, markets that depend on tourists, Stoll notes. Hinkler Hotel in West Palm Beach went from 100% capacity to 0%.

With tightened borders and an uncertain future, international touring is a current undertaking. While it could not be confirmed at press time, Mary J. Blige and Blink-182 are said to be canceling plans for European tours, and Pantera pushed back into the Planet Earth tour, although Slayer will go on with that trek. Others, including Shaggy, will proceed with European tours. C/C/E's Eckerman says his company has canceled 25 dates last week and this week, canceling about $200,000 in promoter "rupees," says Tony Conway, president of Nashville-based booking agency Buddy Lee Attractions. "About half of those will be rescheduled."

Cancellations due to travel restrictions and emotional sensitivity to the terrorist attacks and their victims. "Some fly dates were canceled, and some dates that were on this summer just wanted to get home to be with their families. And then some promoters felt it wasn't appropriate to have a public gathering, and some fans wanted to go dark on certain nights," Bobby Roberts, president of the Bobby Roberts Co., a Nashville-based booking agency representing a roster of 20-plus artists, says everyone has been very cooperative in canceling or moving things a half-dozen dates. "Some people have felt it was inappropriate to have an event, and we totally respect that. Any decisions have been very mutual, and we pulled together on any changes we've had to make."

"Anytime there is a disaster, there will affect the entertainment business, and when the economy is a little strange, it will definitely affect the business. The public might think a little stronger about going to a place with 10,000, 20,000, or 70,000 people. I've talked to some promoters that are getting a lot of refund requests, and they're dealing with it."

---STEVE MARTIN, AGENCY GROUP

Retailers See Sales Rebound As The Nation Recovers

BY BRIAN GARRITY
NEW YORK—While the World Trade Center tragedy has wreaked havoc on the concert-touring industry, the impact 9/11 and associated prerecorded music sales has been modest thus far. For the sales week encompassing the terrorist attacks, overall album sales were down almost 5% to 11.6 million units.

But given that the incidents led to the early closing of many music stores on Tuesday Sept. 11 and the nation spent much of the next two days indoors watching the news coverage, the industry is viewing these results as a victory. Retail and distribution execs point out that the performance was not unlike that of an average slow week.

With the loss of first-day sales business for new releases on Sept. 11, SoundScan reports that the week saw a total of six albums debut in the top 10 on the Billboard 200, each with sales of more than 100,000 units.

Not surprisingly, the hardest hit market was the New York City metropolitan region, which posted full-week sales of 76,000 units down 18%, to 926,000 units the week before. Also, slipping sales were in the Los Angeles market, where sales totaled 708,000 units vs. 762,000 units the week before. Sales in the Washington, D.C., area were flat at 331,000.

The biggest declines came on Sept. 11. Mike Dreece, CEO at Newbury Comics, says his 21-unit chain was down about 27% that Tuesday, while Bob Higgins, chairman/CEO of the 975-unit Hastings Entertainment, says sales were down substantially.

Sales at Borders Group, which lost a store located in the World Trade Center, were off 55% chainwide, the company said in a statement. Rack-jocker Handlmein reports "low double-digit declines" on Tuesday. Alliance Entertainment, Hastings Entertainment, and Compact Disc World all reported unspecified declines in Tuesday business.

But across the board, retailers reported steadily rebounding sales through much of the week, with improved comparable sales by the weekend.

Hastings CEO John Marmaduke says, "As customers no longer could see the store, we're seeing towers crumble, I think they started to seek some escapism, and we provided it."

Indeed, many artists posted sales gains this week compared with previous tours, which was a special decker as Nickelback's Silver Side Up (Roadrunner/IDJMG), which debuted at No. 2, posted sales of 178,000 units, vs. first-week sales of only 650,000 units for its last album, The State, which opened at No. 191 in August 2000. Fabolous posted a No. 4 debut for his first album, Ghetto Fabolous (Desert Storm/Toya/Bob Dylan's Love & Theft (Columbia) opened at No. 5—his first top 5 album since 1979—on sales of 134,000, and P.O.D., whose last album made the Top 40, saw sales of 10,000 units, vs. 8,800 units in 1999 and sold 27,000 units in its best week, debuted at No. 6 with 133,000 units.

But the market was not generous to everyone. Triple-A and non-debut business proved to be soft overall.

Universal Music and Video Distribution CEO Jim Urice says, "Any other than a destination release was hurt last week." Newbury Comics CEO Barrie agrees: "The stuff kids want remains very strong. I don't think the Staind consumer was hurt. I think the consumer who just hurt is the thoughtful 35-45 parent who is home every night glued to the TV. They are not thinking about the new Mariah Carey."

IMPACT ON FUTURE RELEASES

While air traffic was largely grounded in the days following Tuesday's hijackings, product flow was not hampered, as most music shipping goes via truck. Retailers also are reporting relatively smooth delivery of the current week's release slate.

But an increase in flight delays and cancellations as the airline industry grapples with security in the aftermath of the attacks may be a nagging source of concern for future album releases, says Pete Jones, president of BMG Distribution and BMG Associated labels, says BMG may soon release their next album by the week.

Some distribution executives say one-stops may be particularly affected by ongoing airline snarls—but no incidents have been reported yet.

Meanwhile, while industry executives are seeing new sales opportunities in the short term, as consumers are likely to be staying at home and looking for low-cost entertainment rather than traveling, they also see opportunities for sales, with a surge in popularity of songs with patriotic themes.

"I'm in possession of God Bless the U.S.A.,” a No. 7 country hit for Lee Greenwood in 1984, has been revived at top 40 and country radio, and enters the Billboard Hot 100 singles chart at No. 16.

Additional reporting by Ed Christian and Michael Ellis in New York City and Geoff Mayfield in Los Angeles.
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most law-suits are settled—so that the labels can make the rules of the game and not let the courts make them. In California, there seems to be no legitimate reason why only recording agreements are excluded from the seven-year maximum term—and that loophole should be closed.

Bob Donnelly, New York City: The studio system of tying up an artist for life, which died in the motion picture business 50 years ago, is still alive and well in the music business in 2001. Record contracts are able to get away with this because the principal unions (the American Federation of Musicians (AFM) and the American Federation of Television and Radio Artists (AFTRA)) refuse to make [term length of recording contracts one of the critical bargaining issues of any contract. The only alternative is state legislation—California, I don't believe the Courtney Love or Dolly Parton lawsuits will be successful. But, hopefully, all of us one day will look back on these cases in the same way that pro athletes now look back on the Curt Flood free-agency case in major-league baseball.

Stan Soocher, New York City: High-profile lawsuits many times primarily bring attention to issues of unfairness to artists but others have had much less practical impact. That's because most such suits by recording artists are individial battles over money that are settled before courts can render pre-cedential rulings that would be helpful to artists throughout the recording industry.

As for legislative hearings, though artists are better organizing themselves as a group than in the past, there are too many competing groups and competing artist interests—such as the opposing views on the legitimacy of Napster-type technology—to fully offset the financial clout, lobbying savvy, and cohesive organizations of the labels when it comes to battling artists in front of legislatures on an ongoing basis.

Owen Sloane, Los Angeles: I think each of these cases will be decided on their own facts and that courts and legislatures are not going to be very sympathetic with major artists fighting multimillion dollar battles with record companies. These artists can take care of themselves. If anything is needed, it might be minimum standards to protect new artists from over-reaching agreements. The absence of a strong union in the recording industry is one of the problems. The seven-year rule helped new acts because they could become free agents sooner rather than later and renegotiate earlier for better terms. It, however, a fallacy to believe that all new acts have no leverage. When they are subject to a bidding war, a new act has enormous leverage in the terms of an agreement.

One problem is that their representatives sometimes misstate that leverage to exact large advances from record companies rather than to negotiate better royalty terms or other provisions that then become the subject of dispute when the act is successful and advances are no longer as important. If lawyers did a better job in negotiating contracts to begin with—especially where they have leverage—there would be fewer of these lawsuits.

Gary Stiffelman, Los Angeles: I think the Recording Industry Act of America (RIAA) is too influential, and the artists too disorganized. Legislation is unlikely. The litigation angle is more interesting, since one can certainly characterize how litigation will turn out. The problem is that the [artist] plaintiffs are too rich and famous. But you never know.

What sections of the standard recording contract in your estimation are unfair or unconscionable and why?

Donnelly: The U.S. government sets the mechanical royalty rate that writers and publishers are entitled to be paid for the use of their compositions. Does anyone in their right mind believe that every record company in the U.S.—large and small—has decided to pay three-quarters of the statutory rate by pure coincidence? How come BMG doesn't pay 68%, BMG pay 91%, and Universal 73%? How did they all choose the exact same number of 75%? I wish the Justice Department anti-trust prosecutors would ask that question.

Stiffelman: The unfairness relates to the [contract] term. The problem is that in every other context, one becomes a free agent while still commercially desirable. In the record business, the controls are all with the label; they hold all the options, and they have the artists tied up for decades.

The labels' defense is that they renegotiate in success—which is true—but what they leave out is that they usually demand extensions and additional product, thereby resulting in artists being tied to one label, with all their product cross-collateralized, for most of their productive lives. There are many other things, such as the limited audit rights, which add to the inequity.

Sloane: Unenforceable is a question that would depend on the facts of each contract. I don't think any clauses are unconstitutional.

Soocher: It's generally difficult to argue constitutional issues in a contract between private parties. But the 13th Amendment does state that involuntary servitude isn't allowed in the United States, the most likely constitutional claim by artists who believe that they have become slaves to their recording agreements.

Stiffelman: Probably none.

Do you think that the standard recording contract—or any aspect of the contract—is a violation of antitrust laws (e.g., the standard eight-album deal)?

Rosenthal: I believe the standard long-term agreement may be unenforceable because it constitutes a restraint of trade and is anti-competitive at its core. The fact that almost all major-label agreements are identical on this count lends further support to the premise that the labels are working as a cartel, which is illegal.

The definition of a cartel is "a combination of independent commercial or industrial enterprises designed to limit competition or fix prices."

The standard deal as we know it is essentially collusion among these companies to limit and/or prevent free agency and to fix costs by paying all artists on essentially the same standard terms. The result is a windfall to the companies and the public paying too much for the product.

The standard agreement is also a "contract of adhesion" because the recording artist is never provided a legitimate alternative regarding the standard deal from major labels. It is a "take it or leave it" proposition. The most serious unconstitutionality aspect of the standard agreement is work for hire. The work-for-hire law, in and of itself, is unconstitutional, because it represents Congress exceeding its mandate provided by the Constitution. The Constitution grants Congress the right to protect authors. "The work-for-hire law is clearly intended to benefit老板..." Congress does not have the power to grant a limited monopoly to just employers—the Constitution only mandates the right to protect authors.

Sloane: I'm not sure on this one. Although it may be a "contract of adhesion," antitrust [would require] proof that all of the labels agree among themselves as to what the deals will say—which probably is the case, but it is very difficult to prove.

Stiffelman: There is clearly an unstated agreement among the companies to employ certain practices, including most recently the [pro-label ownership] policies with regard to digital delivery. Whether that violates the law is not within my area of expertise.

Sloane: Perhaps the 3/4 rate on controlled compositions might be an antitrust violation. No clause were developed through collusion of the major labels, that might be an antitrust violation. But I don't know of any with certainty.

Soocher: Proving antitrust violations in standard recording contracts would require an affirmative conspiracy among the record labels. It would be much harder to prove antitrust violations out of industry practices established with informal consent through decades of artist negotiations. Plus, anti-competition claims would likely be brought by others, such as independents who are in the business of distributing product, rather than artists who record for labels.

In his early '90's litigation with Geffen Records, Don Henley alleged that the label had conspired to obtain an agreement from other majors not to sign Henley while he was in litigation with Geffen. But the Geffen/ Henley lawsuit was settled before a court could rule on Henley's antitrust claim.

What do you think are the reasons why artists' lawsuits against labels in the past stopped short of asking for a ruling that contracts are unfair, unconscionable, etc.?

Sloane: It's fairly simple. Labels would rather make a settlement gesture that makes an artist feel like he or she has won something than risk a court ruling that voids any standard provisions of recording agreements.

Collins: [The company records] prefer it 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.

Stiffelman: They always seek this ruling. [Artists' litigator] Don Engel has used the Racketeer Influenced and Corrupt Organizations (RICO) claim for 10 years. [But] every case has been dropped by the labels allowing a ruling on this or any other point other than stuff like statute of limitations.

Donnelly: Because artists have always acted as individuals—never as united groups, and because Hilary Rosen and the RIAA have an incredibly powerful lobby on Capitol Hill, and the settlement offers were measured of awe and resentment.

Sloane: Artists have always argued these points in lawsuits, but most were settled before any definitive rulings were issued. Do you think that artists should look to court cases and law overseas to support their contentions that the standard recording contract is unenforceable if so, which law (e.g., in the U.K.)?

Rosenthal: Litigation has always been used as a prelude to settlement. Usually, a lawsuit is filed to either get royalties owed to the artist or for the artist to leave the label. In both instances, the stakes are raised so a judge to actually rule on the facts at hand. It is in the best interest of the artist and the label to settle most lawsuits.

The other reason for settlement is the lack of legal support for the artist's position. In Europe, the courts and their society have traditionally been more open to protecting... (Continued on next page)
**Contracts**

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ing artists' rights (e.g., moral rights). That is why you see more courts actually ruling on unconscionability cases. U.S. attorney must look to Europe for precedent and support of their positions. So far, U.S. attorneys have not been successful or forceful enough to convince the courts to apply a more stringent test.

**Sloan:** The U.K. courts have been far more open to setting aside contracts on these sorts of grounds than the American courts. However, it has been my experience that citing U.K. cases in American courts has not been tremendously successful.

**Collins:** As a practical matter, U.S. courts are not bound to follow U.K. law, as favorable as it can be to artists. But, although there is a paucity of U.S. record-business law—because so many cases settle when they start to go against the labels—courts will accept U.K. precedents analogously to other areas of law. For example, in the Balses vs. Tedesco work-for-hire case, we used ownership of architectural plans, etc. to argue how sound recordings should be handled—and we won.

**Sober:** U.K. law has often been favorable to songwriter and recording artists, particularly those trying to sue record companies. But U.K. law has no binding legal precedent in U.S. courts. Also, many of the U.K. rulings have been based on restraint of trade, which U.S. courts don't recognize in a contract between two private parties. Add to that the fact that George Michael's inability to win his recording-contract suit against Sony Music in the U.K. made artists gun-shy in pursuing similar claims in U.K. courts.

What is better and what is worse about the standard recording contract now in revision to 20 years ago? Or 40 years ago?

**Collins:** The contracts get longer and longer to cover more and more of the possible "outs" an artist might have.

**Donnelly:** In fairness, artists receive a higher amount of royalties than they did 20 or 30 years ago. However, for rap and hip-hop artists, these gains have been eroded by the introduction of production agreements. These outrageously regressive contracts allow production companies to keep 40-50% of artists' royalties. And of course, record companies have no reason to object, since it doesn't cost them a single dollar more.

**Stiffelman:** While the royalty rates have gone up and the commitment today is for albums instead of for singles, there is little else that has improved. If course, the sheet dollars have improved, but so have the costs of living. The companies are now grabbing more rights than ever, including digital, television, and URL.

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**Protest Songs Fill the Raspberry Chart**

In no other area of entertainment have artists created so many works that accuse or mock their industry's business policies—and, at many times, attacked their own labels. Years before Don Henley composed "Inside Job" with the industry's 1980 now-reviled settlement in mind, in a more part in mind, there was a string of songs by artists in all genres of music written to let their listeners know that their contracts and other business relationships with the industry have sometimes ranged from rock to rotten. Together, they form a sort of "Raspberry Cloud." It began with songs from the 60s and 70s that contained such embryonic lyrics as "It's Only a Northern Song" by the Beatles, "You Want to Be a Rock 'N Roll Star" by the Byrds, the Clovers vs. the Pianos and the Manoiguardian. First album by the Kinks, and "Free Man in Paris" by Joni Mitchell. Protest songs quickly turned into an accessory string of tunes that culminated in Prince's Emancipation album, with its striking cover image of clenched fists and unshackled chains.

(The artist even went as far as making public appearances with the word "slave" writers across his chest.)


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**What would you realistically do to make the standard recording contract more fair?**

**Collins:** Let me count the ways. In most European countries, if you recoup the cost of the recording faster than the artist pays for them—then the artist owns them. If the label wants to own them, then the label cannot recoup the costs from the artist. That would be a good start in the U.S.

**Sloan:** But I wouldn't charge the artist for actual recording costs and in-pocket advances, and that is. I would limit the term to no more than three albums. I would remove all work-for-hire language. I would revamp the royalty system by instituting a flat royalty rate. No reductions, no waivers. I would do away with the controlled composition clause. The writers should always get a full mechanical with no cap.

**Sloane:** Most artists and even numerous lawyers find many recording contract provisions unconscionable. If legislatures pass laws requiring record labels to make up for their earlier bad deals, then labels often hear a court's judgment of the original contract, the only payment they would be getting.

**Stiffelman:** The few artists that make it are better off, but fewer can earn a living from their music.

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**How would you proceed if you were to develop a lawsuit similar to the Copyright of Courtney Love has brought against Geffen and UMG?**

**Sloane:** Find a more sympathetic client and make sure that you don't settle. Push for a verdict so the precedent can be set.

**Collins:** I would concentrate on antitrust, "contract of adhesion," and unconscionability issues, and I would try to show the court that there are precedents from other areas of the law that have found unconscionable contracts unenforceable. There is nothing unique about this situation. If other contracts are fundamentally unconscionable and unfair, then the same standard should be applied to music contracts.

**Sloan:** For a contract to be effective and enforceable, it requires "commercial reasonableness," as part of the unconscionable argument made by artists' lawyers, I'd argue that the recoupment provision negates the "consideration" aspect—the artist pays the label back but then the label still says it owns everything, so what's the consideration by the label to the artist? I'd also argue that the unrecouped royalties as a position clause is unconstitutional and that the work-for-hire provision is ineffective.

**Donnelly:** I would form the AFM and AFTRA to act as real unions and call a nationwide strike of musicians until the record companies agree to negotiate a fair contract.
country, gospel, Western swing, bluegrass, Cajun, zydeco, Tejano, and Native American music.

On Oct. 30, Palm Pictures will release American Roots Music as a two-DVD Video set priced at $42.95 and a four-VHS set priced at $44.95. (It is customary for PBS programming to receive home-video release at the same time it receives network airing.) On the same day, the multimedia firm will also issue, at $51.98, a four-CD American Roots Music boxed set. A 19-track highlights disc from the set, priced at $17.98, will also hit stores Oct. 30.

Programmed along genre lines, the 68-track boxed set includes archival songs, soundtracks from historic filmed performances, and newly recorded material by key figures in country (including Jimmie Rodgers, the Carter Family, Gene Autry, Bob Wills, Hank Williams); blues (B.B. King, Willie Dixon, Charley Patton, Robert Johnson, Howlin’ Wolf, Muddy Waters, B.B. King); gospel and folk (Thomas A. Dorsey, Mahalia Jackson, Woody Guthrie, the Weavers, Mississippi John Hurt, Leadbelly); and Cajun, zydeco, Tejano, and Native American music (Joe Falcon, Clifton Chenier, Valerio Longoria, Flaco Jimenez, Furry Lewis, Robert Mirabal).

Already available is an opulently illustrated companion volume from Abrams Books, edited by director and Experience Music Project deputy director of public programs Robert Santelli, and Rolling Stone Press editor Holly George-Warren. The list price is $49.95.

THIRST FOR HISTORY

Some of the artists featured in American Roots Music see the series as a potentially important new chapter in the wider popularization of native roots forms. Bluegrass icon Ralph Stanley is already a commercial beneficiary of the double-platinum O Brother, Where Art Thou? soundtrack. He says that American Roots Music "could affect the music's popularity right on. It may let the people know about the kind of music they've been hearing. If it's out where they can hear it, I think it'll help."

Country giant Merle Haggard says, "It’s a thirft’s wish to know everything—and everything is contained in the past. Where each subject comes from, be it the history of war, the history of music, whatever, it's just part of our life. I think the series is a great effort, and I think it’s gonna do what they thought it would do and more."

Palm Pictures head Chris Blackwell says, "He [the company's involvement in the project] 'I'm very excited and very proud to do it. Often, projects of this nature are only really done by majors, because the majors have the back catalog, etc. I feel fortunate to be able to have something of this kind of quality and this lasting value come out on Palm.'"

ROOTS OF A PROJECT

Emmy Award-winning director Brown—who has past credits include The Weavers: Wasn't That a Time!, A Vision Shared, Woody Guthrie: Hard Travelin', and In the Hank Williams Tradition—says the idea for American Roots Music was born in a conversation 3½ years ago with his friend Bill Ivey, the noted musicologist who recently retired as co-chairman of the National Endowment for the Arts (NEA).

Brown recalls, "I just said, 'Well, making all these documentaries, I think there's this really great [film] collection out there of the pioneers of American music, but it's all dispersed. It would be a great role for the government to try to put this into some documentary. It's all in these different collections.' [Ivey] thought that was a good idea and said, 'Why don't you get a team together and see if such a thing is feasible?'

An NEA Chairman's Action Grant supplied seed money for the American Roots Music project. Further funding came from PBS, the Corporation for Public Broadcasting, and the Experience Music Project, among others. Many members of the American Roots Music production team included National Endowment for the Humanities chairman and musicologist William Ferris, a noted roots-music filmmaker, and Sam Pollard, film editor for director Spike Lee (and a series co-producer).

Brown adds, "I've been working with Spike on Bob Dylan's affairs, running Bob's office, is a film collector, and he had put together a large collection for Bob—who likes to watch these tapes on his bus—and they had let us into that collection early on, just to see what was there." Rosen is also an American Roots Music co-producer.

"For over a year," Brown says, "we've been working with the top scholars and conducted research. We did these outlines that were reviewed by all the scholars. It was very organic. And from that I'm walking to develop a story line."

Of the series' overall intent, Brown says, "What we really wanted to focus on was the music that was uniquely American. Immigrant groups bring their own folk music to America, but someplace in the history of our country, that music began to get mixed and blended into different gumbo ingredients, or different mixtures, that became uniquely American. It's also about the first unique American music forms that were the first ones recorded," Brown continues. "It was those recordings, I think, that pointed to radio and early records, and of roads that got built and railroads that got built, that helped mix the stuff up."

Brown wanted to avoid using the hazy and loaded term "folk music" to describe the music, he says. "That's how we came about 'American roots music.' From what my advisers told me, it's a term that began out of rock journalism in the '80s."

Author Robert Santelli says American Roots Music was conceived as a multimedia event: "The hope is that there would be an actual process to this, where people can see a film, be inspired by what they see, look toward the book for further information, and then move toward the boxed set to investigate the music in detail."

The series—which intermingles the histories of various roots subgenres in an economical yet elegant chronological recounting—is highlighted by some frankly astonishing footage of great rares, featuring stunning performances by late masters like Bob Wills, Son House, Howlin' Wolf, Mississippi John Hurt, and Sonny Boy Williamson.

Brown says, "The motivation for doing the project was to create a documentary series that would be a repository for so many of these images of these great pioneers."

A WELL-PRIMED PUMP AT RETAIL


"American roots music is becoming very, very popular," Cosimano says. "O Brother, Where Art Thou? really started the ball rolling, and we've been selling the record now for almost a year. We look at this as an extension of what started with O Brother. There's also an opportunity there for the consumer to do a lot of exploration and see additional relations in similar kinds of music."

A freewheeling series like American Roots Music might also affect sales beyond branded product across a whole catalog range, as Cosimano saw after Ken Burns' Jazz aired. He notes, "We did extremely well not only with Jazz and its records but with all the artists who were featured in Jazz."

Paul DeGroover, head of DVD and special projects at Palm Pictures, says a case study of the O Brother, Where Art Thou? phenomenon was key in planning the marketing of American Roots Music. "We've done a week-to-week analysis of how that exploded. We identified some markets that had a particularly fervent core audience for that record early on, [and we're going to try to get direct to consumers through e-mail]."

DeGroover adds that American Roots Music, "especially the single-disc highlights set, is shaping up to be the perfect next step for consumers who got drawn into that [music through O Brother]."

The DVD release of American Roots Music will incorporate a Web site hyperlink, as well as five to seven complete versions of historic performances excerpted in the film. DeGroover explains, "As you go through and you're watching, and you see a clip of Mahalia Jackson, you can jump to the entire performance of it."

The boxed set and single-disc sampler will be actively promoted at radio. "We're going to college radio in a pretty significant way with the single disc, and to non-commercial triple-A," DeGroover says. "What we're really looking at, though, is allowing the PBS show to be our angle into the marketing, and then possibly recapitulating the radio marketing in the first quarter of next year with a specially created radio show from these tracks."

Director Brown emphasizes that American Roots Music and its ancillary projects were created as an entry into a rich music whose story is by no means completely told. He still believes, he says, "It could be that some person from the Cameroon will sit down with somebody from Korea and blend that in with American music, and it might be the blues of the 21st century. Who knows?"
Two New Books Chronicle Lives Of Music Legends

Watson-Guptill/Billboard Books has just released His Song: The Musical Journey of Elton John, by Elizabeth J. Rosenthal. This definitive and engaging biography draws upon the author's expertise, endless research, and hundreds of interviews to provide exclusive insight into the life of Elton John, uncovering the man behind the music.

His Song examines the ebb and flow of John's life and career, from his childhood in England to his U.S. debut in the '70s to his recent successes on Broadway, painting a vivid portrait of how the shy, overweight Reginald Dwight became the world-renowned superstar he is today. The book also tells the full stories behind John's recordings, offers a complete chronicle of all of his concert tours, and reveals the true motives behind his flamboyant costumes.

The author is a pop culture expert, freelance writer, and contributor to two John fan magazines, East End Lights and Hercules. She has seen John perform live more than 40 times and maintains one of the world's largest John memorabilia collections.

Coming in October, also from Watson-Guptill/Billboard Books, is September in the Rain: The Life of Nelson Riddle, by Peter J. Levinson. Riddle, one of pop music's most beloved and respected arrangers, made a name for himself working with some of American music's biggest stars, from Frank Sinatra and Nat "King" Cole to Ella Fitzgerald and Judy Garland. Still, he remained largely unknown to the general public. This exciting new book captures the essence of his remarkable career and extraordinary life.

Both titles are available wherever books are sold. For more information or to arrange author interviews, contact Lee Wiggins at 646-654-5455 or e-mail lwiggins@wsgutill.com.

COMING MONDAY: It's the kind of concept only Toi Amos could come up with: recording an album comprising solely covers of songs written by men. Enter Strange Little Cats (Atlantic), highlighted by Amos' interpretations of Neil Young's Heart of Gold, Boomtown Rats' I Don't Like Mondays, Eenimen's '97 Bonnie & Clyde, and the Beatles' Happiness Is A Warm Gun. The Billboard review will appear exclusively on Billboard.com.

Also reviewed online this week are All Is Dream, the latest V2 album from New York experimental rock outfit Mercury Rev, and The Tyranny of Distance (Lookout) from spunky rocker Ted Leo/Pharmacists. In addition, look for a live review of the Black Crowes in New York.

News contact: Jonathan Cohen • jacohen@billboard.com
AID for AIDS

BMG Latin artist Alexandre Pires, left, headlined the American Foundation for AIDS Research (amFAR) annual fund-raiser, hosted by Elizabeth Taylor at the Venice Film Festival Aug. 31 in Italy. Pires is pictured with actress Charlize Theron, who is currently starring in Woody Allen's *The Curse of the Jade Scorpion.*

For comprehensive emergency and relief information regarding the Sept. 11 terrorist attack, please see:


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