WAR AND REMEMBRANCE
Concerts And Charities Raise Millions For Disaster Relief

BY BRIAN GARRITY
NEW YORK—In an unprecedented wave of charitable contributions, music-industry-related companies and events have generated more than $170 million in pledged donations to organizations aiding in the relief effort of the Sept. 11 terrorist attacks in New York City and Washington, D.C.

The majority of that figure, $150 million, stems from a single fundraising event, America: A Tribute to Heroes—a Sept. 21 telethon that was carried on more than 35 broadcast and cable TV networks and 8,000 radio stations in the U.S.—featuring performances and/or appearances from more than 20 artists. (Continued on page 91)

Music Industry’s Bottom Line Feels Terrorism’s Aftermath

BY MATTHEW BENZ
NEW YORK—The entertainment industry, which moved quickly to lend its voices and muscle to relief efforts, has also been busy assessing its own uncertain financial future in the wake of the Sept. 11 terrorist attacks.

The short-term fallout from the attacks was clear enough, as media and entertainment stocks plunged alongside those of most other markets during the following week. From Sept. 17 to Sept. 21, AOL Time Warner stock dropped 13.3%, while Viacom’s fell 17.55%.

A number of companies, especially those more reliant on advertising revenue, have since lowered their financial targets for the rest of the year. (Continued on page 91)

Artists & Lawyers Decry Contract Clause

BY BILL HOLLAND
WASHINGTON, D.C.—Lawyers for recording artists call the controlled-composition three-quarter-rate clause in contracts unfair and possibly illegal. But possibilities for reform are hindered, because few people other than transaction-minded music-industry attorneys even understand the phrase or the contractual clause it describes.

Simply put, the controlled-composition clause permits the record company to lower or put a cap on the (Continued on page 90)

Patriotic Tracks & Tribute Projects: Page 3 • House Of Blues Reorganizes: Page 6 • Sting & Alanis On Amnesty’s 40th: Page 11
ELTON JOHN: SONGS FROM THE WEST COAST

featuring "I WANT LOVE" Songs From The West Coast is the best Elton John album to come along in years. It's as if he's rediscovered his passion for making rock music.

This is the Elton John I grew up listening to. — Dan Peres, DETAILS

Already Confirmed: THE LATE SHOW WITH DAVID LETTERMAN – October 1; THE TODAY SHOW – October 2; LIVE WITH REGIS & KELLY – October 4; THE ALLY MCEWAL SHOW – November 19; A&E “LIVE BY REQUEST” – December 4; THE TONIGHT SHOW WITH JAY LENO – December 10

IN STORES OCTOBER 2ND!
Patriotic, Charitable Titles Swell

BY MELINDA NEWMAN

LOS ANGELES—As Americans yearn for a sense of community following the Sept. 11 terrorist attacks, many are finding refuge in music that celebrates their sense of patriotism. A new wave of charity-oriented projects in response to the disasters is also being rushed into production.

"Patriotic" songs really pull together as a nation, at a time when it's so important for us to be strong and be one," says Antoinette "L.A." Reid, president/CEO of Arista Records, which is releasing Whitney Houston's 1991 rendition of "The Star Spangled Banner" and "America the Beautiful."

According to Arista, the label has shipped 750,000 copies of the single, which went on sale Sept. 27 for $3.99. The wholesale cost is $2.20. Houston and Arista are donating their royalties and net profits to the New York Fraternal Order of Police and New York Firefighters 9/11 Disaster Relief Fund.

But perhaps no patriotic song has been embraced during this tragedy as much as "God Bless the USA" by Lee Greenwood. "All the other patriotic songs deal with tradition, whereas 'God Bless the USA' is a modern approach to patriotism," says Greenwood, who wrote the song in 1983 following the downing of a Korean commercial airliner over Russian airspace. "It says something that none of the other songs say, which is I'm proud to be an American."

"The song is No. 25 on this week's Hot Country Singles & Tracks chart. American Patriot, one of many Greenwood catalog titles available that feature the song, soars to No. 1 on the Billboard Top Pop Catalog chart this issue. The title carries a suggested list price of $11.98.

"We've shipped more than 200,000 units," says Gene Rumsey, executive VP of sales and marketing for EMD Music Distribution. "We're not advertising it—we're just responding to demand as quickly as possible."

Universal Music Enterprises and WEA Distribution also have versions of the song on their own Greenwood collections—both priced at $5.94—that are seeing tremendous increases in sales, according to the labels. Curb/WEA will release a commercial single of "God Bless the USA" Oct. 10, as well as LeAnn Rimes' version of "God Bless America." Curb is also compiling a collection of previously recorded inspirational songs by Rimes that it will release Oct. 16 under the title God Bless America. But none are charitable efforts.

Although unavailable commercially, Faith Hill's version of "The Star Spangled Banner" from 2000 has also been flooding the airwaves. The song is No. 41 on this issue's Hot Country Singles & Tracks chart.

Hill says, "To think that so many people are turning to my rendition [of the national anthem] for comfort, encouragement, or to pay tribute to the heroes of Sept. 11 is the highest praise I believe I can be given."

Sales of patriotic marches have also soared (see Declaration of Independents, page 66).

"There's been an amazingly weird variety of things people are looking for," says Eric Kell, VP of purchasing for South Plainfield, N.J.-based Compact Disc World. "We've had to do a lot of scrambling to meet demand."

NEW EFFORTS

The tragedy has spawned a number of new releases that are donating proceeds from sales to various charities. The following are a handful of upcoming projects:

America: A Tribute to Heroes. Sources say that Interscope is negotiating to release a tribute album devoted from the Sept. 21 telethon of the same name. Proceeds will go to the United Way's Sept. 11th Fund.

God Bless America (Columbia, $13.98, Oct. 16). This new compilation features a number of previously recorded, or appropriately themed songs. The sole new track is Celine Dion's "God Bless America."

According to Leila Cobo in Miami, Bono, Destiny's Child, Backstreet Boys, and Fred Durst. First squad to benefit AIDF relief organizations worldwide, the project will now receive its proceeds with the United Way's Sept. 11th Fund.

"What More Can I Give?". Penned and spearheaded by Michael Jackson, this project features Destiny's Child, Marc Anthony, Brian McKnight, Tom Petty, and Seal, among others. Jackson has yet to announce a label, release date, price, or charity for the release.

"El Ultimo Adios" (Sony, $9.99, release date yet to be determined). This single features more than 30 Latin artists, including Chayanne, Thalia, and Gloria Estefan, on a new song penned by Emilio Estefan and Gian Marco. The disc also includes an English-language version, as well as an additional rendition in Spanish. Proceeds go to the American Red Cross and to the United Way.

Additional reporting from Leila Cobo in Miami.

BRAVE MUSIC & A BOLD MIND


George Saadi, VP of retail Album Network/Chase Entertainment Burbank, Calif.

KRUDOS on an excellent column (Music to My Ears, "Words From a Woman of Heart and Mind,"
Billboard, Sept. 25). I found it fascinating reading and encouraged every one of my board members to read it.

Frank Breeden, president Gospel Music Assn.
Nashville, Tenn.
Top of the News

The music world mourns the death of violinist Isaac Stern.

Artists & Music

Executive Turntable: Lugwig-Theo Calabiere is promoted to president of Walt Disney Records Worldwide and Disney Publishing.

12 k.d. lang teams with Tony Bennett, Issac Reprise live set.

The Beat: James Taylor's recent summer tour scores, thanks to attractive ticket pricing.

Boxscore: Michael Jackson tributes earn $10 million.

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60 Hits of the World: Kylie Minogue debuts atop the Euro-chart singles chart.


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66 Declarations of Independents: Patrician specialty label Allmusic! Records sees sales spike following terrorist attacks.

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Programming

75 Radio stations look to new programming strategies in the wake of terrorist attacks.

At a Glance

83 Chart Artist Index

88 Chart Song Index

Chart Beat by Fred Bronson

TWENTY PLUS 22: Some records weren’t meant to last very long. Just last issue, Enya set a new record on the Adult Contemporary chart by making the longest climb to No. 1 in that chart's history: Rattled by increased airplay in the wake of the terrorist attacks on the United States, "Only Time" (Reprise) reached pole position in its 33rd chart week. That broke the old record of 26 weeks, which is how long it took Sophie B. Hawkins to reach the summit with "As I Lay Me Down" in November 1995.

Seven days after establishing a new record, Enya gives up her title to matchbox twenty. With only its second AC chart entry, the group moves to No. 1 with "If You’re Gone" (Lava/Atlantic) that title's 42nd chart week. The only other matchbox twenty song to make the top 20 was "3:AM," which peaked at No. 25 in April 1998.

MAINSTREAM R.O.C.K.: It was 20 years, six months, and two weeks ago that an Indian native with the stage name of John Cougar made his first appearance on the Mainstream Rock Tracks chart, with "Ain't Even Done With The Night." Eventually adding his real last name and then later dropping the stage name he hated so much, John Mellencamp continued to chart with No. 1 songs like "Get A Leg Up," "Again Tonight," and "What I'll Have Coming." This issue, 2001 Billboard Century Award honoree Mellencamp and guest artist India.arie enter the Mainstream Rock Tracks chart at No. 39 with "Peaceful World" (Columbia). It's Mellencamp's 45th entry on the Mainstream chart, solidifying his record as the artist with the most entries on this chart. There's a tie for second place, as both Van Halen and U2 have collected 43 Mainstream chart entries apiece.

THREE FOR THE MONEY: A trio of artists who debut in the top 10 of The Billboard 200 have their highest-charting albums of their careers. Martina McBride, whose previous best was the No. 19 peak of Emotion in 1999, enters at No. 5 with Greatest Hits (RCA). Gerald Levert, whose solo personal best was the No. 8 peak of G in 2000, opens at No. 6 with Gerald's World (Elektra). And Diana Krall, who went to No. 56 with When I Look In Your Eyes (Verve) in 2000, is new at No. 9 with The Look of Love (GRP).

Produced by D. Sardy and Bush

Management: Irving Azoff for Azoff Music Management

includes the smash hit The People That We Love

GOLDEN STATE

in stores October 23
House Of Blues Focuses On Core Concert Business

BY RAY WADDELL

NASHVILLE—Amid much speculation about its future, House of Blues (HOB) has announced a reorganization that will focus the company’s resources on its core club and concert businesses. Despite healthy revenues in these core areas of $410 million in the U.S. and Canada for fiscal 2001, the company says “weak capital markets” have prevented growth. In response, HOB has opted to downsize its content and digital ventures, expand Internet ticketing, and seek joint venture financing for venue projects.

The reorganization results in pink slips for 39 employees, primarily in new media at HOB’s Hollywood offices. Among those to exit are Lou Mann, formerly president of media properties.

HOB president/CEO Greg Trojan tells Billboard, “There is a lot of confusion as to our ability to raise capital versus how we’re doing on an operating basis.”

Fiscal 2001 saw HOB increase its club business by 34% and concert businesses by 5% in a tough year: according to Trojan, concert business has grown 27% since HOB acquired promoter Universal Concerts and its multiple shed properties for $190 million in 1999. Trojan notes, “The good news is we’re performing well; the bad news is the capital markets stink, and we haven’t been able to raise the kind of money we needed to grow the way we wanted to.” Such growth includes acquisitions, presumably including an unsuccessful attempt to acquire Northeast promoter Metropolitan Entertainment Group earlier this year.

Trojan says that since HOB was “unsuccessful in raising a lot of capital at the company level,” the company will pursue upcoming growth opportunities “on a project-by-project level.” He adds that venue growth has been the highest priority in HOB’s attempt to raise capital.

Trojan says portrayals of HOB’s digital business bleeding money are misleading: “We spent less than $25 million over the history of our digital business. Over six years, that’s a chunk of capital, but there are companies that spend that on one AOL deal or an identical ad campaign. And our investment is not tossed out the window. We have HOB.com attracting a lot of viewers, and it allows us to sell a lot of tickets.”

Trojan stresses, “This isn’t a story [about how] we’re not ever going to be in this [new-media/content] business and we’ll walk away from our vision of what the media side of this business will be some day. We still believe content-capture in a branded way and [Internet] distribution [of that content] make sense, and we have a great brand.”

The reorganization comes amid speculation about whether the company—including HOB Concerts, HOB’s concert promotion arm—were interested in acquisition. Talk of potential buyers first centered around Clear Channel Entertainment and then Anschutz Entertainment Group subsidiary Concerts West. Trojan insists that reports about a looming HOB acquisition have been “99% inaccurate.”

For his part, HOB Concerts president Jay Marciano is pleased with the performance of his division. “We’re selective in our talent-buying, careful with our overhead, and we try to be creative in the sponsorship and premium-seat areas of our industry. We hope some of the cash that was used to subsidize digital media will now become available for growth opportunities, including touring and new venue development.”

According to Trojan, HOB “is not for sale, and we’re not going through the sale process.” But he stops short of saying an acquisition is unlikely in the foreseeable future: “We’re owned by private equity investors, and at some point in time, the company will go public or be sold. Right now, we’re focused on profitability.”

In The News

• A federal judge has ruled that Universal Music Group (UMG) erred when it allowed the electronic transmission of thousands of songs on its now-defunct Farmclub.com venture without obtaining permission from copyright owners (Billboard Bulletin, Sept. 27). A group of songwriters and music publishers filed suit in December 2000, disputing UMG’s claim that its mechanical rights to manufacture and distribute recordings of copyrighted material also allowed it to transfer the recordings to its computer servers and stream them to subscribers. The summary judgment by Judge John Martin in U.S. District Court of the Southern District of New York concluded that UMG’s arguments were an attempt to “limit the payments due from them for the streaming of recordings of copyrighted works.” UMG says it will appeal the decision.

• Zomba Recording/Jive Records has acquired Mojo Records. The label has served as home to Goldfinger, Reel Big Fish, and Cherry Poppin’ Daddies, among others. Mojo was formerly affiliated with Universal Records.

• David Foster’s 143 Records, formerly a Warner Music Group joint venture that went through Atlantic Records, has been purchased by Warner Bros. Records. The deal has not officially closed, sources say Warner Bros. Records chairman Tom Whalley sent out an internal memo to staffers Sept. 20 welcoming Foster to the label, where he will hold a senior executive title. The first release on the 143/Warner Bros. imprint will be from 19-year-old opera singer Josh Groban. 143’s best-selling act, the Corrs, was a joint venture with Atlantic’s Lava Records imprint and will remain on Lava.

Cream Inks Distribution Deal With Kinetic

BY MICHAEL PAOLETTA

NEW YORK—After nearly a decade, the U.K.’s internationally revered dance electronic brand Cream is finally infiltrating the U.S. marketplace, thanks to its newly inked North American promotion and distribution deal with Kinetic Records.

The agreement—which was signed by New York City-based Kinetic president/founder Steve Lau and London-based Cream founder James Barton—will handle marketing, manufacturing, and distribution tasks for all Cream compilations issued by HOB.

Inkin this北 agreement was announced in early June, Barton wasn’t sure about entering the U.S. market, but then he began seeing major changes in the dance/electronic scene in America. “It seems in DJ culture has intensified in the past two years in the U.S. It feels like the right time to utilize our events to sell records and vice versa. For many, including Lau, Cream is the blueprint for the ‘club culture branding’ that has made major inroads into the U.S. (Billboard, Oct. 21, 2000). As far as brands go, Cream is the name at the top of the list,” Lau says. “The Cream name is synonymous with quality music and events around the world. Now’s the time to bring Cream to the U.S. in a major way.”

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

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YEAR-TO-DATE SALES BY ALBUM FORMAT

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OVERALL UNIT SALES

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ALBUM SALES

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YEAR-TO-DATE CD SALES BY STORE TYPE

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<td>Nontraditional</td>
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YEAR-TO-DATE CD SALES BY ALBUM CATEGORY

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<td>Deep Catalog</td>
<td>104,471,000</td>
<td>113,375,000</td>
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Compiled from脚注a national sample of retail stores and is not a complete or comprehensive representation.}
THE CRANBERRIES

Wear Up And Smell The Coffee

Worldwide Tour Kicks Off February 2002

Major International TV & Radio Appearances This Fall

In Stores October 23rd Limited Edition CD Includes The Bonus Track "Cape Town"

The New Album Featuring The Single "Analogue" Produced By Stephen Street

“...33 Million Albums Sold and Counting..."
Developers Inching Over Publishing Hurdles

BY BRIAN GARRITY
NEW YORK—Publishers and developers of digital music subscription services say they are making headway in the licensing logjam that has been threatening to derail the full launch of a number of new online consumer product offerings.

MusicNet—the new subscription service from Warner Music Group, BMG Entertainment, EMI Recorded Music, and Real Networks—confirms that a tentative deal is in place between publishers and the major record labels that would allow for the launch of major-label subscription offerings. But MusicNet special advisor Richard Wolper cautions that despite significant progress in the negotiations, “it has not been nailed at this point.”

Meanwhile, the National Music Publishers’ Assn. (NMPA) and the Songwriters’ Guild of America have announced licensing deals with the revamped Napster and upstart Streamwaves.com. Those agreements are expected to clear the way for at least a limited rollout of both services later this year.

The publishers’ deal with Napster is a preliminary agreement that effectively ends their longstanding class-action lawsuit against the file-sharing service. Under terms of the multiyear settlement, Napster will pay publishers $26 million for previous unauthorized use of their work, and another $10 million as an advance toward future royalties generated from its new subscription service. A publishing rate for Napster has not yet been determined, but it will be in accordance with the Audio Home Recording Act, which allocates 30% of song royalties to music publishers and 70% to the record industry.

More specific is the publishers’ deal with Dallas-based Streamwaves, an on-demand streaming service provider. Under that agreement, they will be paid a 10 cent “fixation fee” for each rendition of a licensed musical composition included in Streamwaves’ master database. Streamwaves will also pay a royalty of either 10% of its gross revenues or $1 per subscriber per month, whichever is greater.

UPFRONT

Isaac Stern: Artist And Leader

BY BRADLEY BAMBARGER
NEW YORK—With the Sept. 22 passing of violinist and Carnegie Hall president Isaac Stern at age 81, the performing arts community lost one of its prime patriarchs, a musician and leader of rare commitment and energy.

Cellist Yo-Yo Ma and longtime Stern collaborator, notes the man’s key characteristic: “To me, Isaac Stern was defined, both as a musician and as a person, by his great generosity of spirit and incredible love of life. Isaac Stern dared to dream big, and he challenged others to do likewise.”

Born July 21, 1920, in Kremenchut, Russia, Stern grew up in San Francisco, where he debuted at age 16 in the Brahms Violin Concerto. In a six-decade-plus career, he went on to play with some of the world’s greatest conductors, orchestras, and instrumentalists; he also premiered vital new works by such composers as Leonard Bernstein, George Rochberg, Henri Dutilleux, and Krzysztof Penderecki.

Always devoted to putting his art in service, he has been a champion of Jewish and American-Jewish ideals. Stern undertook goodwill tours to Russia and China during the Cold War. An indefatigable Zionist, Stern played for Israeli troops during the 1973 Yom Kippur War, an experience he recounts in his 1999 autobiography, My First 79 Years (Knopf).

One of the most enduring relationships in record-business history was Stern’s with the label known as Columbia Masterworks, then CBS, then Sony Classical. His 54-year tenure with the firm yielded more than 100 recordings of some 200 works by 63 composers. Sony’s 44-disc edition Isaac Stern: A Life in Music documents the violinist in a great range of repertoire, most recently via a quartet with Ma pianist Emanuel Ax, and violist Jaime Laredo. It was with this group that Stern gave his last public performance, on Feb. 27, 2000, at Carnegie Hall.

Stern famously came to the rescue of Carnegie Hall in 1960, leading a group that saved the venerable venue from demolition. He served as president of the Carnegie board of trustees until his death, galvanizing the Hall’s restoration in 1986 and its centennial celebrations in 1991. Even with all his recordings and many educational efforts, it is a forward-thinking Carnegie Hall that remains Stern’s greatest legacy. The main concert room bears the name Isaac Stern Auditorium.

Speaking to Billboard in 1999, Stern remarked not only on his passion for Carnegie but also the responsibility that those with experience have toward emerging generations: “We have the most fantastic collection of raw talent ever in our country today. But young people must be taught not only the ‘how’ of playing but the ‘why’... The diminution of standards in the name of the monthly bottom line is one of the problems of our time. But the core values of music don’t dissipate. And that’s our job: to always remind people of how beautiful things can be.”

Stern died of heart failure at New York Hospital in Manhattan, Aug. 13, at age 81, according to his wife, Linda Reynolds Stern; three children from a previous marriage, Shira, Michael, and David; and five grandchildren. Carnegie memorial events were being planned at press time.

Storms Expected On Capitol Hill

Industry braces for hearings over licensing agreements, Copyright Office report

BY BILL HOLLAND
WASHINGTON, D.C.—For music-industry groups, the clouds are gathering on Capitol Hill, and insiders are bracing for an expected heavy storm before the House Judiciary Committee.

Informed sources say committee chairman James Sensenbrenner, R-WI, a long-time critic of U.S. performing right societies, is considering oversight hearings to review his ongoing inquiry of the recently approved modification of ASCAP’s consent decree by the Justice Department. A committee spokesman did not have any comment.

“If it’s going to be pretty,” one insider says. “He’s out to kick butt.”

It’s no secret that Sensenbrenner does not like the music licensing agreements of U.S. performing right societies, especially those that ASCAP employs under a 1941 Justice Department consent decree. He has rebelled to the societies and other businesses within the music industry as “cartels.”

Sensenbrenner has made it a mission to strip performing rights groups of some of their clout and force ASCAP to modify the “fairness doctrine” by which it views as unfair the many average fees in the licensing agreements. His views culminated in the Fairness in Music Licensing Act of 1998, a law that cuts out substantial exemptions, even on-demand services. “On the one hand, the law to allow tavern and small mall-shop venues to play background music without paying licensing fees to the performing right societies. ASCAP and BMI fought to defeat the bill throughout four sessions of Congress, but Sensenbrenner played hardball, effectively blocking the legislation from coming to votes in committee until performing right societies withdrew opposition to his bill.

In related news, spokespersons for the House Judiciary Committee and its Subcommittee on Courts, the Internet, and Intellectual Property say it is unclear when a hearing will be scheduled to review a recent Copyright Office report that rejected music publishers and performing rights societies’ claims that ephemeral copies of digitally transmitted music are subject to royalties.

Because of the recent terrorist attacks, private and public hearings, Sept. 22 and Oct. 4, have been scrubbed. Congress is expected to adjourn at the end of October. Also, it is unclear what Sensenbrenner’s response will be to the as-yet-unpublished Mode Online Competition Act (MOCA). Some sources say he may support the bill if the rights of creators and consumers are given even footing with content providers.

Introduceed by Reps. Rick Boucher, D-Va. and Chris Cannon, R-Utah, MOCA would amend the copyright act to require record companies and other content providers to offer their products on the Internet for a “fair” price, defined on the same “nondiscriminatory” terms. It would also exempt Internet services from paying royalties to music publishers for ephemeral copies and offprints, and would “allow users to freely reproduce and distribute music” (Billboard, Feb. 12). The Copyright Office also recommended some of the changes in its August report to Congress on Internet issues.

MOCA has garnered opposition from some legislators. In a Sept. 11 letter to colleagues, Rep. Howard Berman (D-Calif), along with Reps. Henry Hyde (R-Ill), Robert Wexler (D-Fla), John Conyers (D-Mich.), and Elton Gallegly (R-Calif.), say the bill is “premature.” The lawmakers think it is too soon to consider those changes to the digital marketplace. Webcasters and other Internet companies support the bill; the Recording Industry Assn. of America opposes the measure.

MOCA contains a provision to ensure direct payment of the 50% split of the “settlement pool” to the creators of content, in addition to entities to recording artists. Berman and the other lawmakers don’t want to consider the artist payment issue as part of the controversial bill, multi-provisioned bill. “It’s not really an issue,” says Berman, “what I want is to find the most efficient way to get artists the money due them, and I’m open to any and all avenues to accomplish that.”

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www.americanradiohistory.com

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the award assigned during the 58th Venice Film Festival
in recognition of his extraordinary capacity
in composing and orchestrating music for cinema

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ad close: October 9

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issue date: November 3
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Amnesty Turns 40, Looks To Musical Future

BY WES ORSHOSKI

NEW YORK—Amnesty Internation- al’s Curt Goering recalls the night he witnessed probably the most dramatic display of popular musicians championing human rights that he’s ever seen.

It was Oct. 13, 1990. Tens of thousands of Chileans had packed Santiago’s National Stadium to attend an Amnesty concert featuring Sinéad O’Connor, New Kids on the Block, Rubén Blades, Wynton Marsalis, Jackson Browne, Peter Gabriel—and—most important to the concert-goers—Sting.

Just months earlier, the people of Chile had ended Augusto Pinochet’s dictatorship, under which the very arena they were standing in was used as a concentration camp. During Pinochet’s nearly 30-year rule, thousands of these people had fathers and brothers, friends and neighbors who were killed and beaten here—for being “unpatriotic.” Many others—among those known by Chileans as the “disappeared”—had entered the stadium walls and were never heard from again.

But, on this night, the concert-goers weren’t there to mourn, although they would remember the “disappeared.” The people were really there to celebrate Chile’s rebirth.

Three years earlier, Sting had released “If You Love Someone Set Them Free” (“Solo”), a song about the wives, daugh- ters, and mothers of the victims who publicly performed the cueca solo (or “dance alone”) as a way to protest Pino-chet’s administration. In the song, he sings: “They’re dancing with the missing/They’re dancing with the dead/They dance with the invisible ones/Their anguish is unsaid.”

At about 3 a.m. on this night, more than 20 sisters, daughters, and moth- ers of the “disappeared”—with photos of their lost loved ones in their hands or pinned to their clothing—joined Sting onstage for “They Dance Alone,” the final song of the evening.

“When they walked out, there was dead silence,” says Goering, now deputy executive director of Amnesty’s U.S. branch. “Then someone lit a ciga- rette lighter, a flashlight, or candle, and a second later, thousands did the same. Everyone was completely absorbed in the moment.

As Sting started the song and the women began to dance the cueca solo, “you couldn’t help but hear the sob- bing,” Goering says. “There wasn’t a dry eye in the place.

In 1993, Sting released “The Dance Alone” to bring attention to Pino-chet’s crimes by expressing a sadness that each of us who have lost loved ones could appreciate.

“I usually never approach [such is- sues head on],” he explains. “I always need some sort of metaphor to veil it in, some- how. And the metaphor for me was the women dancing, which you could un- derstand emotionally even if you did- n’t know what it meant specifically.”

RETURN TO MUSICAL FORM

Goering is reflecting on Amnesty’s relationship with popular musicians during a time when Amnesty is not only celebrating its 40th anniversary, but also when the human rights organization is looking to re-establish a strong bond with the socially con- scious artists of the day.

SECRET NO LONGER

Amnesty was still “pretty much a secret,” notes Goering, until 1986, when Sting, Gabriel, U2, Bryan Adams, Lou Reed, and the Neville Brothers joined together for the Conspiracy of Hope tour. It hit six major U.S. cities and raised more than $2 million before ending with a 12-hour finale at Giants Stadium in East Rutherford, N.J.

Until that point, Amnesty’s in- formation on human rights violations, however compelling, was simply not enough to motivate people to help the governments of the world to liberate those being perse- cuted for their beliefs, race, or religion.

The trek, held to commemorate the 25th anniversary of Amnesty, raised awareness. In the six weeks after the Giants Stadium concert alone, 35,000 people in the U.S. joined Amnesty.

By the beginning of the new school year in 1986—following the tour—the number of Amnesty groups on high school and college campuses in the U.S. had leapt from 200 to about 2,000.

“It really brought a new generation of activists to the movement; it rejuvenated Amnesty,” Goering says. “And it was very inspiring. It gave all of us who had already been in the move- ment awhile tremendous hope.”

At the six concerts, the shows of six “prisoners of conscience”—including a Soviet woman sentenced to a 15-year prison term for organizing a human rights group and a Vietnamese man sentenced to 33 years for writing the poems his country deemed unpatri- otic—were featured as part of the event. Within months of the concert, some of the six had been liberated.

Thirteen years at the time, Erin Potts, one of the organizers of the Tibetan Freedom Concerts, recalls watching the Giants Stadium show.

Inspired by the stories of torture and imprisonment recounted during the telecast by actual former prisoners of conscience, and especially by a per- formance by U2 (their favorite band), she joined Amnesty the very next day.

Potts says, “It’s a pretty empowering experience when your favorite band is saying, ‘You can make a difference.’ I was sitting there saying, ‘He’s talking to me. Bono just told me I could make a difference and I’m calling.’”

In 1988, Sting, Gabriel, and Spring- headlined the Human Rights Now! world tour, which commemor- ated the 40th anniversary of the sign- ing of the Universal Declaration of Human Rights. The bill also featured Tracy Chapman and Youssou N’Dour.

The tour—which touched on five continents in six weeks—was a bit of an emo- tional roller coaster ride, says Shel- ley Lazar, who handled the ticketing at each concert for Bill Graham Presents. “People would be moved from smiles and hugs to tears within split seconds.”

She recalls Springsteen, Chapman, and the others standing in hallways practicing their concert-opening ren- dition of Bob Marley and the Wailers’ “Get Up, Stand Up,” and her embracing of the late Bill Graham as 100,000 fans in Barcelona joined Gabriel in singing the chorus of “Biko.” She watched as Sting moved Costa Rican soldiers to lay down their guns and begin dancing.

“It’s one thing to play a show in Chicago,” Lazar says, “and it’s another to play a show in a place like Zimbab- we, where only the white citizens of South Africa were allowed exit visas to attend the show, or playing Abidjan [on the Ivory Coast] and seeing people who’ve walked for days just to come to the show. These artists generated hope in a language that is spoken in every country—the language of music.”

PROTESTING WITH CIVILITY

In Sting’s estimation, Amnesty and the ‘80s concerts reaffirmed the power of the written word. “For me,” he ex- plains, “Amnesty was one of the more civilized organizations in the world and also one of the most civilizing in that it modus is to write letters. And in the writing of letters and the receiv- ing of letters, ideas can become very powerful, much more than shooting in the street. The buildup of well- thought-out letters and cogent think- ing is a way to embarrass the powers- that-be into behaving properly. It works. There’s something about the written word.

Although interest in Amnesty waned in the ‘90s—when the organi- zation saw its number of U.S. student groups and overall worldwide mem- bership decline—Goering says the organization is still feeling the impact of its concerts in the ‘80s. Thousands of those who attended those events are still members and donate to Amnesty each year.

Amnesty’s relationship with the music world hasn’t ended, either. In Paris in 1998, Springsteen, Gabriel, and Chapman were joined by the Dalai Lama, Aba- nia Morissette, Radiohead, Robert Plant and Jimmy Page, and Shania Twain to celebrate the 50th an- niversary of the signing of the Univer- sal Declaration of Human Rights. Morisette says she jumped at the opportunity to take part in an Amnesty event. “[Amnesty’s] level of consciousness and their level of care and level of courage—to have courage to speak up for the voiceless—is what makes it worthwhile, even on behalf of what they consider to be injustices—I resonate with that level of belief, that kind of courage, and that kind of commitment to contributing. So, taking part in it felt really right with me.”

NEW CAUSES

With much more work to be done—especially regarding “economic free- doms, like the right to health care, the right to economic security”—Potts says there’s no question that Amnesty’s pact with popular musicians will con- tinue to be powerful: “It’s a proven strategy for raising awareness, espe- cially in the cynical age that we’re in right now… And the music sort of lights the fuse on it, too.”

For information on Amnesty, visit amnesty.org or aiausa.org. For information on Amnesty’s future concert plans, call Josephine Cialella, Amnesty U.S.’ national events coordinator, at 212-633-4252.
**k.d. lang Tours With Idol Tony Bennett**

**BY LARRY FLICK**

NEW YORK—When various artists compare how they spent the summer of 2001, k.d. lang is likely to be the source of widespread envy. After all, she spent it with one of her idols: the legendary Tony Bennett.

“Originally, I had no intention of leaving my home this summer,” she says with a smile. “But when Tony Bennett calls and asks you to go on tour with him, you don’t do more than say ‘thank you’ and find out the date of the first gig.”

The season-long trek closes in two weeks, after a brief pause following the Sept. 11 tragedy. Bennett and lang have been inching toward working together since 1994, when they appeared on a TV special singing the pop standard “Moonlight.”

“I’ll never forget that night,” says lang (who is managed by Martin Kirkup and Steve Jensen of the Direct Management Group in Los Angeles and booked by Fred Jensen for Los Angeles’ Monterey Peninsula Artists). “As the music began, my knees were literally shaking. But once I started to sing, I relaxed enough to savor the moment and recognize that we had chemistry.”

Bennett returns the compliment, citing lang as one of his favorite vocalists: “She’s an extraordinary performer. She has one of the best voices I’ve ever heard.”

Touring with Bennett has been a fine complement to lang’s current Reprise release, Live by Request, a sterling concert recording captured by the A&E TV series of the same name. Released Aug. 14, it’s the kind of project the artist says she never anticipated releasing.

“Quite frankly, I’ve never been a big fan of concert albums,” she says. “In my experience as a listener, I’ve never felt like they fully illustrate the intimacy or the energy of being in the room as a show unfolds.”

But on the night that lang performed on Live by Request, the singer says she felt a special energy in the room as she played a set that included the Grammy-winning “Constant Craving,” as well as her country-era gems “Big Boned Gal” and “Pullin’ Back the Reins” and more current pop tunes like “Summerlong” and “The Consequences of Falling.”

“About midway through the evening, I remember thinking that something unique was happening,” lang notes. “This wasn’t just another concert.”

Although the artist says she cannot identify the intangible element that sets this performance apart from others she has given, lang notes that it was “incredible good fortune” that it was recorded.

“I listened to the show, and I was totally pleased. You truly can feel the emotion and the electricity in the room. When the label suggested releasing it as an album, I surprised myself by saying yes. I wanted as many people as possible to share this experience.”

The artist’s decision is proving to be a popular one with her diehard fans and some retailers.

“This record is a must-have for k.d. lang collectors,” says James Lonten, manager of Borders Books & Music in New York, who adds that the set has triggered renewed interest in lang’s catalog. “So far, the sales flow has been steady. But this is only the tip of the iceberg. This record has the potential to be a major holiday release.”

That’s precisely what the label is anticipating for the project. “This album is a wonderful chance to have a lot of k.d.’s most beloved songs on one disc—and yet it’s not a best-of release,” says Rich Fitzgerald, senior VP at Warner Bros. “It’s a unique way of exploring what has been a remarkably rich career so far.”

Actually, lang says trekking back in time was one of the true treats of doing Live by Request.

“It certainly has been a long and winding road,” she says with a laugh, adding that a live recording allows her to review her career on a CD without doing a greatest-hits album. “Looking back, some periods certainly worked better than others, but they were all completely honest and real for me. I have no regrets about anything I’ve ever done.”

She continues. “There are times when I look back on my career, and I feel like it’s someone else. I prefer to remain humble and focused on the craft of making music.”

Lang’s current publisher is Thumb Print Music, administered by Universal/Songs of PolyGram International. Several of her early songs on Live by Request are published by Jane Hathaway Other Co., also now administered by Universal/Songs of PolyGram.

**THAT’S WHY HE’S HERE:** In a summer season that produced few sure things, James Taylor’s concert tour proved to be one of the stronger outings. And no one could be more pleased than Taylor.

“We really worked hard on this tour,” says Taylor, who is booked by Trident Media Group. “This time, we have a relatively small, sophisticated stage-set-up, with projected images that we’re really excited about. I think we’ve done the right amount of promotion to let people know it’s there.”

The tour, which started in early June and has logged a number of sellouts, has been extended up to the end of October. Undoubtedly, one key to Taylor’s success is reasonable admission prices. In a year that has seen tickets soar as high as $250 for Madonna, Taylor’s highest prices are generally between $45 and $85. According to Taylor’s manager, Gary Borman, the average ticket price for the tour is $36.

“We’re mostly playing outdoor sheds and some arenas,” says Taylor. “I just think there’s something wrong with paying more than basically $80 for a ticket for an evening like this. I can’t see it. Basically, I don’t think the show is worth it. If you’re playing in a small theater in the center of New York or London or Paris or Chicago or L.A. and you see what an evening at the theater costs you and then you can let your ticket go up, but to sit on the lawn at some great remove from the stage, no...”

“All I know is our (ticket price) seems right,” continues Taylor, Billboard’s 1998 Century Award honoree. “It seems I’m making the right amount, the musicians are making the right amount, the people are paying the right amount.”

As usual, Taylor does not have an opening act. Or, if you ask him, he says it’s the opening act. “I usually start at eight, and it’s finished by quarter to 11. As it we’re opening for ourselves. That allows us to do the most obscure stuff. We can treat the first half like it’s an opening act and then get down to delivering a lot of the songs that people have to hear in the second half.”

Taylor has been touring for a living since 1969, and yet playing live still holds the same thrill for him as it always has. “My reasons for touring haven’t changed at all,” he says. “What makes it so doable is the audience is good. I like them as people; they treat me well. I sometimes think I like the audience too much. I just like the audience. My audience probably knows me pretty well. I’ve been, in a sense, a professional autobiographer for a long period of time.”

Given, as he says, that he’s “in the business of being as much myself as possible onstage,” Taylor says the thought of stopping doesn’t occur to him. “Why does one want to continue to perform?” he asks rhetorically. “What is it that continues to make performing compelling?” Some people don’t find it endlessly compelling. They say, ‘I used to have my self-worth determined by what people thought of me, but no longer.’

Clearly, I haven’t reached that point. I care very much what they think of me and how they’re reacting.”

Taylor also loves the routine of being on the road. “Being on the road is very functional, very focused,” he says. “You can get through the land, just leave everything behind that happened on that last day. By contrast, civilian existence is more baffling and tene- cious and indecisive.”

For anyone who hasn’t experienced one, a James Taylor concert provides the same wonderful sensation as being wrapped in a familiar security blanket while eating your favorite comfort foods. Bolstered by 10 musicians and back-up singers, the show pivots around Taylor’s warm vocals; genial, self-deprecating storytelling; and gentle, astute guitar playing.

Although Taylor’s next album for Columbia Records won’t be out until the late spring/early summer of 2002, he is already testing some new songs on the road: “Fourth of July,” “Raised Up Family,” and “Whenever You’re Ready” get rotated into the set. “The response has been good,” he says. “Occasionally, someone will yell, ‘Get back to work!’ and I don’t know if that means it’s not good enough or they’re anxious for me to finish so they can get it.”
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We Listen to You.
DEEP IN RHYTHM: Like actors, far too many DJs have a hankering to be recording artists—regardless of whether they have any actual musical talent. With that in mind, we approached "MVP," the single debut of 3 Deep (which features K-PWR Los Angeles jocks Romeo and DeJai, along with singer Todd), with apprehension.

The pleasant surprise is that the track is a remarkably strong slice of hip-hop-flavored R&B. Produced by the act, the track has a skittering groove that's embellished with plush keyboards and tasty retro-funk guitars. Most important, though, is the confidence and technical prowess with which the trio performs. They have undeniable skills, as both harmonizers and rappers, and they have the flair to be a formidable presence in the R&B field. In fact, "MVP" has the kind of sticky, pop-inflected hook needed to make the crossover into the top 40 arena.

The members of 3 Deep come from different parts of the country. Romeo and DeJai grew up in Los Angeles, while Todd comes from Seattle, which he still calls home. Before connecting with Todd to become 3 Deep, Romeo and DeJai opened for O'Kelly, Keith Sweat, the Clark Sisters, and the Winans, among others, in their hometown. "We did gospel rap," DeJai recalls. "We had a song called '7 Days of Creation,' and maybe because it was rap, people thought we were the devil back then. We'd do the rap, and they'd run out of the auditorium!"

Despite the initial crowd reaction, "we became the Jacksons of St. Louis," Romeo says with a smile. "That's why we're so appreciative of what we have right now, because most people don't realize how hard we've worked."

Meanwhile, back in Seattle, Todd first recorded with an act called Kreators of Kutz. He was later a protégé of MC Hammer, performing with the Hammer-guided group Pieces of a Puzzle.

Now that they've found each other, the members of 3 Deep feel as though they've found the right chemistry—one that elevates them above the competitive ranks. "A lot of what sets us apart from other groups is our vocal delivery," Romeo notes. "You can feel that when we're singing, we really mean it. It's not, 'OK, let me get paid.'"

3 Deep is nearing completion of an eponymous debut that DeJai says effectively ranges from "freaky to sentimental." Most of all, Todd notes that the set's material—which includes the infectious midtempo gem "You Keep Telling Me" and the romantic, radio-ready ballad "Knockout"—is honest. "You can't help but write what you feel. You're dealing with everyday life, not fiction."

And that philosophy is the fuel that the act thinks will keep them rolling beyond time-sensitive trends—not to mention that they intentionally mine a musical style that is largely trend-free. "I don't believe 3 Deep will be a fad," Todd says. "We have the elements that reflect R&B, both today and tomorrow."

Plus, Romeo insists, "We can still grow together. In three or four years, we believe that you'll be able to accurately say you've watched this group grow up, and see the realness in us."

For more information, contact Steve Smith at the Creative Talent Management Group at 310-385-9200 or steve-smith@ctmg.net.

ASHER GROWS UP: College campuses have given birth to countless bands, few of which live beyond graduation. But for Asher, the good news is that its members have survived the transition from the University of Michigan to the so-called real world.

Actually, the Ann Arbor, Mich., quartet—which consists of Brian Cohen (vocals/guitars), Brian Egan (bass/keyboards), Antonio Garza (drums), and Chris Brezina (guitar)—has blossomed immeasurably, as evidenced by the fine five-song disc, This Is a Demo. As with their past material, the tunes here crackle with unspeakable alt-pop hooks and sturdy mid-rock instrumentation. Lyrically, the band meditates on decidedly more grown-up issues, with "Radio, You Let Me Down" (which weighs high expectations against reality) standing out as the disc's truly stellar moment.

Asher is branching out beyond its local club scene, hitting a variety of cities in the Midwest. Gigs in the West and East are being planned for later this season. A&R execs shouldn't wait for the band to come to town—hunt these lads down.

For more details, contact Brian Cohen at 734-945-3810 or Darrell Thompson at 310-325-2870.
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We Listen
to You.
BY DEBORAH EVANS PRICE
NASHVILLE—Just when Steven Curtis Chapman thought the roller coaster of life couldn’t take him on any new twists or turns, it did. “The last year or two of my life has had even higher hills and much lower drops,” he says, indicating experiences that include adopting a daughter and the untimely death of a friend.

Like most songwriters, Chapman began funneling the emotion of these milestones through his music. The result is Declaration, his 12th Sparrow album, due Oct. 2.

With 44 Gospel Music Assn. Dove Awards (including seven nods as best male vocalist and nine for songwriter of the year), four Grammys, five gold albums, and two platinum ones to his credit, Chapman has forged a hugely successful career by embracing life’s ups and downs—then channeling them into his music.

On Declaration, Chapman paints from the most colorful emotional palette ever. The songs—which are published by Sparrow, BMI—range from the tender ballad “When Love Takes You In,” written for daughter Shaohannah, an infant the family adopted last year from China, to the effervescent profession of faith “Live Out Loud,” the album’s first single.

Co-produced by Chapman and Brown Bannister, Declaration features the artist’s road band instead of studio players. It also offers collaborations with longtime songwriting pals Geoff Moore and James Isaac Elliott, as well as with Chapman’s son, Caleb, who contributed to “See the Glory.”

The album’s release arrives as Chapman is recovering from a partially paralyzed vocal chord that resulted from a viral infection. “Since it wasn’t nerve damage from surgery or an accident,” Chapman explains, “the doctors feel sure that it will restore itself and heal.”

Although Chapman’s speaking voice was not affected, he is having trouble with the upper registers of his singing voice. Despite this, the artist still plans to embark on a promotional tour that will have him on the road for two weeks in conjunction with the album’s retail release, says Greg Bays, Sparrow’s VP of sales/market development.

The label also initiated a pre-sale campaign that launched the week of July 4th, when Chapman appeared at both the Celebrate Freedom festival in Dallas and Freedom Live in Tulsa, Okla. The pre-sale campaign continued at Christian retail outlets, where consumers received a maxi-single premium that contains two versions of “Live Out Loud” and an unreleased version of “Treasure of You.”

Declaration is also getting strong feedback from longtime Chapman supporters at retail. “It’s got a chance to even broaden his appeal beyond the diehard fans,” offers Kevin O’Brien, music buyer for the Wheaton, Ill.-based Lemstone chain.

Chapman is managed by Dan Raines and David Huffman of Nashville’s Creative Trust. His performances are booked by John Huie of Creative Artists Agency.
Anastasio, Claypool, Copeland Cut Elektra Set

BY JONATHAN COHEN

NEW YORK—Few people could have predicted that an impromptu April 2000 New Orleans session among Trey Anastasio, Les Claypool, and Stewart Copeland would lead to a 13-track studio recording and a tour under the band moniker Oysterhead. But these are no ordinary musicians, and this is the extraordinary situation in which the veterans of Phish, Primus, and the Police find themselves as they near the Oct. 2 release of their Elektra debut, The Grand Pecking Order.

Early word-of-mouth on the project has reached a fever pitch, as curious fans gobbled up tickets for a 20-date concert trek that launches Oct. 19 in Seattle. Oysterhead was formed after Claypool invited Anastasio and Copeland to play with him at Superfly Promotions’ 2000 Super Jam, held during New Orleans’ annual Jazz Fest. Though the band wasn’t total strangers: Claypool had previously played live a few times with Phish, and he enlisted Copeland to produce one track on Primus’ 1999 album Antipop. For his part, Copeland admits he had “heard of” Phish but never “heard them.”

As sparks flew among the trio during pre-show rehearsals, fans were spending up to $2,000 to get into the group’s maiden performance at New Orleans’ Saenger Theatre. The 150-minute show included offbeat covers and eccentric musical originals, some of which were later cut for The Grand Pecking Order. Recordings of the gig spread quickly on the Internet, thanks in part to rabid tape-trading fans.

Having never expressly intended Oysterhead to exist beyond the show, group members went their separate ways. But the more Claypool and Anastasio fans knew about Oysterhead, the more they wanted to hear from the group. “They were in another league,” says Copeland, who, after the gig, says, “I’ve been in the studio enough times with enough people to know when you have that kind of chemistry, it can be the most amazing thing.”

In April, Claypool got his wish, as the group convened at the Barn, Anastasio’s studio in Vermont, for a month of sessions. Lengthy jams resulted in a potent stew of eccentric rock, rarely going too heavy on one member’s particular style. “We walked in the door with virtually nothing,” Anastasio says. “I think we had a total of four songs to sit down and play. That ends up being five and a half songs, not more than three takes of any song. So, that’s 20 minutes a song, and we’re done with that. Now we’re faced with a month. We had to just start making stuff up.”

Anastasio, Claypool, and Copeland are not the most likely of collaborators; Copeland has rarely played in a group setting in the past 10 years, instead focusing his attention on film scoring. But with Anastasio and Claypool on indefinite hiatus from their primary bands, the yearning to stretch their own creative boundaries with new collaborators quickly translated into compelling music.

Indeed, The Grand Pecking Order is a challenging but often fascinating listen, with Anastasio and Claypool sharing vocal duties. The set touches on everything from the simple, pop-tinged rock of Phish’s recent studio sets (“Radon Balloon,” “Birthday Boys”) to trip-pop songs (“Loser Suicide,” “Open ‘Little Faces’), self-referential groove fest (“Mr. Oysterhead,” “Oz Is Ever Floating”), and abstract sound collages (“Shadow of a Man,” “World Today,” “Can’t Find”) that didn’t exist.

All three artists are even more enthusiastic about the upcoming tour, booked by Chip Hooper at Monterey, Calif.-based Monterey Peninsula Artists. Copeland says he is particularly intrigued to dispense with such pop traditions as standardized setlists, in favor of the more free-form shows Phish fans have come to expect.

“Oysterhead is going to play by Phish rules: the ticket prices are low, and [fans] can tape the shows,” Copeland says. “I’m not used to walking onstage and not knowing the entire setlist from front to back, but I’m going to learn how to do it a different way. Something that Oysterhead has taught me is the importance of a comfortable zone.”

Although there is a strong emphasis on positioning Oysterhead as “a complete separate entity,” the band says they benefited from the draw of three distinct pre-existing fanbases, according to Dane Venable, the label’s VP of marketing/artist development. The first step was the launch of the Claypool-maintained Oysterhead.com, which provided ticket onsales two days before the general public and is also hosting four MP3 downloads from the album.

The college market is being especially targeted; radio got a three-song pre-release in early August, and Claypool has given scores of interviews with college media to get the word out. From there, the label went to triple-A, modern, active, and heritage rock with “Mr. Oysterhead” in mid-September. While the band is on tour, members will do phone and live radio interviews in several markets.

“I’ve never felt the chemistry that I felt with Trey and Stewart. I was always the lyricist [in Primus], but here we were finishing each other’s sentences.”

—LES CLAYPOOL

The Grand Pecking Order is a show of considerable power and potential, even if it doesn’t always reach the heights predicted by the band’s individual members. Anastasio’s guitar work, Copeland’s complex systems, and Claypool’s frenetic bass all share the spotlight, which is often generated by the sound of a single instrument or voice. The band’s occasional penchant for banalities, such as the recurring role of the word “someone,” or their choice to use the Beatles’ “The Long and Winding Road” as a vehicle for their own brand of progressive rock in the title track, is more forgivable than one would at first expect.

Yet with the band’s drive to create new, unexplored music is strong. In their hands, U2’s “With or Without You” becomes a searing experiment in rock and roll, and the Beatles’ “Here, There and Everywhere” is turned into a near-metal love song. For the most part, the album is a triumph of its collaborators’ efforts to break beyond their individual擅长s.

The Grand Pecking Order is a record that will likely garner more attention from the band’s fans than from the general public. But for those who are looking to expand their musical horizons, it’s a remarkable addition to an already impressive oeuvre.
OYSTERHEAD
The Grand Pecking Order
PRODUCER: Mike Chapman
ELEKTRA 2A-62677
Oysterhead—Phish’s Trey Anastasio (guitar), Primus’ Les Claypool (bass), and ex-Police man Stewart Copeland (drums)—largely sidesteps the clichés of rock supergroups on its studio debut. The album is challenging but offers a fairly even balance between bizarre, art-rock indulgences (“Shadow of a Man”) and groove festo both self-referential (“Mr. Oysterhead”) and down-to-earth (“Radon Balloon”). Elsewhere, things get trippy on opener “Little Faces” and the frantic “Pandemonium Suicide.” The three members’ individual personalities shine—particularly that of octopus-armed Copeland, who doesn’t seem to have lost a beat since his Police days. Claypool’s outlandish singing can try one’s patience, especially on the title track, which sounds like a Primus leftover. Overall, though, this is the rare star-studded combo that seems capable of some staying power. —JC

DARYL-ANN
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PRODUCERS: Jelle Paulsma, Anne Sol- daalt, Coen Paulsma, and Frans Hagenars
EXCLUSAIR RECORDINGS US 0101
Finally, one of Holland’s finest prod- ucts—both as a solo artist and as a member of the S. The star Lowlands rock quintet Darryl’s third full-length studio al- bum—and second for Dutch indie rock label Excelsior Recordings, following the 1996 masterpiece Darryl-Ann Weeps—Happy Traum finds the band continuing to channel the verities of late-’60s/early-’70s American rock (a la the Byrds and Neil Young) in a subtle, individual way that comes across as high on heart-breaking melodicism. The poetic vocals of Jelle Paulsma and live-wire guitar of Anne Soldaalt drive such highlights as pop starer “Surely Justice,” doleful gem “Everybody’s Cool,” and hook-heavy rocker “When You Cry.” With an ensemble tone that’s warm but vulnerable like an Indian Summer day, the Darryl-Ann sound charms as a rare gift in the current rock climate. The band plays New York City dates in early October, and the Amsterdam- based Excelsior Recordings is newly retracted in the U.S. by the Boston-based Sure Fire Distribution. —BB

ROLAND ORZABAL
Tomcats Screaming Outside
PRODUCERS: Roland Orzabal and Alan Griffiths
GOLD CIRCLE 50013
Best known as half of the hit-making ’90s British duo Tears for Fears, Roland Orzabal comes into his own on his latest solo effort. This modern rock set may be as distinctly groundbreaking as his former band’s seminal debut, The Hurting, but it’s solid, consistent, and accessible. While the producers prefer slick arrangements that favor power over subtlety, they avoid the overproduction that plagued later Tears for Fears releases. Older fan or... —MP

ORIGINA/L PRODUCE R: MIKE CHAPMAN
CHRYSALIS/CAPITOL 27435-33957
Autoamerican
REISSUE PRODUCER: MIKE CHAPMAN
CHRYSALIS/CAPITOL 27435-33955
The Hunter
REISSUE PRODUCER: MIKE CHAPMAN
CHRYSALIS/CAPITOL 27435-33670
For many, this fan included, Blondie (as well as acts like the Talking Heads) defined the genre-bending and -blurring era (1976-82) when punk gave way to disco then morphed into new wave. Throughout, Blondie always managed to hit the beat of its own drum, rarely giving in to corporate demands. For the most part (Autoamerican is spotty at best, while The Hunter remains a dismal listening experience), Blondie’s creative control resulted in, ironically enough, mainstream success. The arrival of these disc marks the first time the band’s Chrysalis catalog has been wholly reis- sued, replete with the latest digital remastering and enhanced packaging (with each disc’s informative liner notes penned by its producer). Each album also comes with previously unreleased material. The exuberant Blondie includes the original Private Stock single versions of “Offender” and “In the Sun,” while the rocking (yet brooding) Plastic Letters includes “Once I Had a Love” and “Rock & Rescue World.” Essential music from a vital era... —MP

Blondie
Blondie
REISSUE PRODUCER: KEVIN FLAHERTY
ORIGINAL PRODUCER: RICHARD GOTTHERP
CHRYSALIS/CAPITOL 27435-33959
Plastic Letters
REISSUE PRODUCER: KEVIN FLAHERTY
ORIGINAL PRODUCER: RICHARD GOTTHERP
CHRYSALIS/CAPITOL 27435-33958
Parallel Lines
REISSUE PRODUCER: KEVIN FLAHERTY
ORIGINAL PRODUCER: RICHARD GOTTHERP
CHRYSALIS/CAPITOL 27435-33957
Eat to the Beat
REISSUE PRODUCER: KEVIN FLAHERTY
CHRYSALIS/CAPITOL 27435-33959

SPOTLIGHT

VITAL RE ISSUES

S P O T L I G H T

VARIOUS ARTISTS
Labour of Love: The Music of Nick Lowe
PRODUCER: Randy Labbe
TELARC 85338
It’s tough not to skip the first eight cuts on Labour of Love and go straight for Marshall Crenshaw and Christine Ohlman’s take on “Cruel to Be Kind.” Not only is the song what most of us know the lauded artist for— as it was his first U.S. hit—but it makes for a wonderful interpretive match, with Crenshaw’s voice as smooth as ever and Ohlman’s bitter-

ELTON JOHN
Songs From The West Coast
PRODUCER: Patrick Leonard
ROCKET/UNIVERSAL 58633
It has been so long since EJ has offered a recording that didn’t have a cloying context that it’s hard to be initially skeptical of the earnest tone of West Coast. Is it too late for the artist to return to the pensive but vital tone of such classics as Madmen Across The River? The kneekjerk reaction may be unfortunate, but close inspection of West Coast could change the mind of the most jaded listener. Producer Patrick Leonard keeps the studio glos to a minimum, allowing the songs of John and longtime lyricist Bernie Taupin to take organic shape; this approach also empowers the artist to sing with more passion than he has in years. He’s most effective on the Matthew Shepard-inspired “American Triangle” and on “The Ballad of the Boy in the Red Shoes,” a heartbreaking tale of a bal- dent dancer recalling past glories as AIDS-related illness claims his body. Such well-wrought material could herald a creative resurrection of West Coast. —LB

R&B/HIP-HOP

PROPHET JONES
Prophet Jones
PRODUCERS: Various
UNIVERSITY/MOTOWN 4551

University Records’ Prophet Jones proves that it’s ready to graduate at the top of its R&B class with this debut set. Group members Hollywood, P. Rowe, K.D., and Goldie range from cool tracks like “Woo!” to ballads—although the latter appear to be the group’s true forte. For the group to remain relevant, they need to add restraint. —LB

CONTRIBUTORS: Bradley Bambarger, Leila Cobo, Jonathan Cohen, Larry Flick, Rashan Hall, Wayne Hoffman, Gail Mitchell, Wes Orshoski, Michael Paelotta, Phillip Van Veck, Ray Waddell. SPOTTED: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. HIGHLIGHTS: Remastered albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS: New releases rated as the top half of the chart in the corresponding format. CRITIC’S CHOICES: (*). New releases, regardless of chart potential. Highly recommended because of their musical merit. MUSIC TO MY EARS (L2): New releases deemed Picks that were featured in the Music To My Ears columns as among the most signifi- cant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paelotta (Billboard, 770 Broadway, 6th Floor, New York, N.Y. 10003), or to the writers in the appropriate bureau.
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for their cover of the 'O Jays' "Cry Together," Hollywood takes the lead on this 15-track compilation that also features: Rhodes, Handy, and a duet with Diddy, the first fruits of the Universal-distributed imprint in The Goodlife compilation. The 15-track compilation mixes established artists with newcomers from the FB Entertainment roster. Nas, Nate Dogg, and FB Entertainment's JS of the 54th Platoon make an encore appearance on this track. The result is an impressive hybrid of West Coast groove and East Coast edge. Other highlights include a dancehall remix of India.Arie's feel-good "Video," which features SuperCat.—RH

[Continued from page 18]

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<tr>
<td>The Goodlife</td>
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<td>PRODUCERS: various</td>
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<td>FB Entertainment Universal 4859</td>
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<td>With rappers like Jay-Z, Nelly, and P. Diddy, among others, getting into the fashion industry, it was only a matter of time before fashion got into the music business. The brothers behind the hip-hop-inspired FUBU clothing line of the same name,組織和 Redman, used their clothing business to launch their FUBU Records label. The first fruits of the Universal-distributed imprint is The Goodlife compilation. The 15-track compilation mixes established artists with newcomers from the FB Entertainment roster. Nas, Nate Dogg, and FB Entertainment's JS of the 54th Platoon make an encore appearance on this track. The result is an impressive hybrid of West Coast groove and East Coast edge. Other highlights include a dancehall remix of India.Arie's feel-good &quot;Video,&quot; which features SuperCat.—RH</td>
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<tr>
<td>BRUCE ROBISON</td>
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<td>Country Sunshine</td>
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<td>PRODUCER: Bruce Robison</td>
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<td>Bairs Next Records EMB25</td>
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<td>A Texas scene favorite, Bruce Robison steps out in a big way with this effort on his own Bairs Nest imprint. It's an impressive, if somewhat workmanlike, effort. Propelled by sublimely organic and Rickey's harmonica, &quot;Can't Get There From Here&quot; is a soothing workingman's lament, &quot;Bed of Ashes&quot; and &quot;Friendless Marriage&quot; both featuring first-rate vocals from Robison's wife, Kelly Willis.—MP</td>
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<td>EL GRAN SILENCIO</td>
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<td>PRODUCERS: El Gran Silencio</td>
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<td>Gloria Estefan's El Gran Silencio are equal parts whacky, kitschy, folksy, and musical on this whimsical, often riveting album, which makes its way into a surrealistic radio cast. Although the basis of Chantos Poder Radio is Mexicanized cuerdas free-style ensemble, something is inferred to the opening track, &quot;Beat Box Canario,&quot; which is repetitious by nature, the album gains dimension with touches of Latin folk (&quot;Ponta Cariñoca&quot;), and authentic Colombian cumbia (&quot;Canto de la Selva&quot;),&quot; Beyond that, Chantos is a disc designed to catch your audience off balance. Get comfortable with the fusion of feel-good sounds and discern the other piercing-lyrics. Although a shorter album might have been a better album, the digressions here are minimal. As it is, it's the album's wide appeal we owe a lot to.—LC</td>
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<td>Dance/Electronic</td>
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<td>ARTFUL DODGER</td>
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<td>It's All About the Stragglers</td>
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<td>PRODUCERS: Artful Dodger, Romina Johnson, Crash &amp; Burn, and the Dream Team (Lond Boro/Statik) 4069</td>
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<td>When this debut album was recorded and released in its homeland, pioneering U.K. garage act Artful Dodger was a duet, comprising Mark Hill and Pete Devereux. Earlier this year, Devereux ended his musical partnership with Hill to pursue his DJ career, leaving songwriter/producer Hill—who helmed Craig David's award-winning debut album, Born To Do It (and who is collaborating with Paul in another follow-up, due next year)—to carry the Artful Dodger banner solo. All of which doesn't bring things in that Artful Dodger is justly hailed as one of the Stragglers, which is one R&amp;B-conscious, club-rooted, classically arranged album. American fans of the decidedly British 2-step sound (or garage as it's also labeled) have already embraced the set's U.K. crossover hits, including the David-fronted &quot;Re-Rewind,&quot; &quot;Think About Me&quot; (featuring Michelle Escoffey), and &quot;Twenty-Four (Low Down and Slow)&quot; with All Saints' Melanie Blatt. But there's more good stuff where these came from. The string-laden &quot;I Can't Give It Up&quot; and the hip-hop-fueled &quot;R U Ready&quot; featuring, respectively, Nadia and MC Alistair, are as dancefloor-ready as they are radio-friendly. Fans of Dusk take note. In addition to &quot;Re-Rewind,&quot; the British sensation appears on &quot;Woman Trouble&quot; and &quot;What Ya Donna Do?&quot;—MP</td>
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<td>PRODUCERS: various</td>
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<td>Mundo Rhythmica/Ark 21 186 850 030</td>
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<td>The creative spark that makes Shabaz such an intriguing musical proposition is generated by Sukhawat Ali Khan, his sister Rifat Salamat, and Richard Michos. Sukhawat and Rifat are the rich tradition of Qawwals family tradition that dates back to the 16th century. Michos' musical connection may not reach back that far, but the breadth of his interests is equal to that of the other two. In its Mundo Rhythmica debut, the act has fashioned a compelling intermingling of Qawwals singing, Indian traditions, and industrial-strength dance beats, resulting in one of the most notable American underground (this is not classical jazz) albums. The distinctive sound is a lyrical qawwals/techno-vibe hybrid, typified by such tracks as the jazzy-riffing &quot;Chabda,&quot; &quot;Gohal Laal,&quot; and &quot;Haga.&quot; When the bandmates move away from this feel, it's something more formless, like &quot;Quemamas' jam,&quot; which finds them tending towards the darker shades of &quot;Bhoj.&quot;—PVV</td>
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| MAI SISSONO |
| Sowell de Minuit |
| PRODUCERS: Mai Sissono and Michel Zaga |
| Tone Records 600982 |
| Sissono, like his cousinman Habib Koité, is a polished, innovative guitarist and a fine songwriter. He is as versatile as his name implies, and he doesn't enjoy the same level of recognition among U.S. world music fans. The exciting Sowell de Minuit shares many of the same qualities that have gained Koité an international following. Sissono comes from the Manding rock community, and he is master of the elements that comprise the Manding rock sound. He's also a master of the story of Cuban music, and this influence plays a larger role in his repertoire than it does in that of Koité. "Safia," "Tout All About," and "The Lingo" are imbued with the rhythm spirit that rules Afro-Cuban music, while "Bima Ma" and "Jahar Muso" offer a definite take on the brilliant vibe of Manding rock.—PVV |

for his nights at the local cinema. With Freeman having recently discovered his subject (in '98), it's remarkable that he was able to catch such an informative book. Freeman's sketches of the various musicians populating his neighborhood present a scene that is vibrant; still, an aura of sadness permeates the proceedings, as the financial circumstances of his main practitioners are slim. Truly, these are people making music for the love of it, a rare occurrence in a business in which—sadly—profit can often be the driving force.

Although Davis seems mainly interested in writing about the other jazz artists, his book ranges nicely among jazz, pop, and rock. He discusses Sinatra, Presley, and Bacharach and includes a bizarre interview with the late big-band leader Sun Ra, in which the musician makes all kinds of fantastic claims, attacking an alleged alien-encounter. He closes the book with a 1989 piece on early-60s heartthrob Dion DiMucci, a compelling portrayal of a man determined to make one last stand in the pop music jungle.

On the contrary, both men have their own bones to pick with Burns over Jazz. For Davis, the director's many omissions are a problem, while Freeman questions the film's point of view that the entire modern form can be traced back to a single begetter—Louis Armstrong. As in other criticisms of the series, artistic consultant Wynton Marsalis comes under fire from both writers as an elitist who has used his position as artistic director of the Lincoln Center Jazz program to exclude avant-garde musicians. Arguments can be made to the contrary, obviously, but both Freeman and Davis appear to agree with Carter's conservative stance as one that could help jazz eventually go the way of the dinosaurs.

If you have an interest in the New York scene, Freeman's book is a fine bird's-eye view. As for Davis, even his most mundane pieces speak to the reader in a voice that every real jazz lover will recognize.

M. J. VILLANO

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REVIEWS & PREVIEWS

SINGLES

Edited by Chuck Taylor

POP

► CELINE DION God Bless America (3:32) PRODUCER: David Foster WRITER: I. Berlin PUBLISHER: ASCAP Epic Records (digital download) Among the many moving moments from the recent two-hour America: A Tribute to Heroes TV broadcast is Dion’s powerful rendition of Irving Berlin’s classic patriotic anthem, “God Bless America.” As radio searches for ways to offer comfort and support following the Sept. 11 tragedy, Sony has digitally issued Dion’s performance to stations nationwide. This first televised performance from Dion since she announced her semi-retirement at the end of 1999 brings to mind what has made her one of the领衔的 vocalist of our time: the ability to render emotion that shakes the soul. There has never been a bet- ter vehicle to that end than Dion, meaningful, and filled with grace, this is a musical reflection to share with all of us still searching for ways to cope.—CT

► MANDY MOORE Crush (3:42) PRODUCERS: Sheppard & Kenny Glola PUBLISHERS: metabugs, ASCAP RCA Records (digital download) PRE-PRODUCERS: Martybags, ASCAP Dog Productions, BMI Epic Records (CD promo) This is Mandy Moore’s previous single “In My Pocket,” the first single from her current Mandy Moore album, was a surprising stiff at top 40 radio, despite the artist’s high profile with the MTV TRL, crowd. While that song dared to stretch the boundaries of top 40 with its Eastern influences, “Crush” returns the ap- pealing teen to the safe confines of poppier pop—which, in this case, is perfectly suitable. The track has a general ease about it, with an ambling percus- sive roll and a confident vocal from Moore as she ponders whether her secret crush might feel the same way. Certainly, it’s a theme for the younger side of her core audience, while the flow and vocal maturity of the song—tells like her “I Wanna Be With You”—could make the grade with older listeners and at AC radio. With this shiny, simple song delivered ever so perfectly, Moore remains a bright spot on the pop horizon.—CT

NEW & NOTEWORTHY


ELAN I’m in Love With You, Girl (3:27) PRODUCERS: Michael Mangini and Matrix Music Works WRITERS: Elan, Dave Lee, and A. Holland PUBLISHERS: Hashem’s Music Publishing/ D. Leutenius/Clayton Holland, ASCAP-PRS London 500064 (CD promo) This is Elan’s native Elan is set to release his debut disc, All Roads, later this year, but he has already built up a world of experience during a three-year stint touring as the Walters’ lead singer. Successful- ly following in Bob Marley’s footsteps for thousands of fans is no small feat, of glossy production can smother the earnest emotion Ronnie Dunn brings to a lead vocal performance. Penned by Paul Brady and Brit pop star Ronan Keating, the lyric paints a picture of a relationship unraveling and the disillu- sionment and heartache that accompany a long goodbye. Dunn’s performance excises quiet desperation mixed with knowing acceptance. The success of Steers & Stripes and the Neon Circus tour have warmed things up for the veteran duo, and this affecting ballad should keep the irons in the fire.—DEP

CLINT BLACK with LISA HARTMAN BLACK Easy for Me to Say (3:18) PRODUCERS: CT Black WRITERS: C. Black and H. Nicholas PUBLISHER: Clint Black/Hayden Nicholas, BMI RCA 60076 (CD promo) The most effective displays of emo- tion are often those expressed in straightforward fashion. Clint Black’s “Easy for Me to Say,” which he sings with wife Lisa Hartman Black, says “I love you” so simply, soundly. Black and his songwriting partner are bound to stop whatever they’re doing and take a moment to reflect. Produced and co-written (with con- sortium partner Hayden Nicholas) by the long-lived chart champion, the song opens with the gentle lift of a mandolin and progresses to the perfect fit of this longtime couple’s harmonies as they sing, “I love you/quiet and loud/alone in a crowd/To a thousand little ways/It’s easy for me to say.” Like their previous collaboration, the No. 1 (Grammy-nominated and Academy of Country Music-turned-winner) “When I Said I Do,” “Easy for Me to Say” is oozing with emotion, destined to be sung at a thousand weddings, and it marks another steady step in a career that remains inspired. This is certainly a fitting entry for Black’s upcoming Great- est Hits II (which includes the sat- isfying 5:10 original version at 5:19) which is truly an em- phasis on a country track).—CT

R&B

JIMMY COZIER So Much to Lose (3:29) PRODUCERS: Jimmy Cozier and Jonuel Etienne WRITERS: J. Cozier and J. Etienne PUBLISHERS: Sony/BMG’s Music/Don’t Sleep Music, ASCAP J Records 21107 (CD promo) R&B newcomer Jimmy Cozier smooths things out with the second single from his eponymous set. The follow-up to the napping woman ode “She’s All I Got,” “So Much to Lose” turns the relationship tables. Time’s up, Cozier is the one doing wrong—hanging with the guys and then laying to his lover so he won’t lose her. Cozier’s West Indian accent can be felt through the spicy track, and that should help the single stand out at mainstream R&B radio. Although “So Much to Lose” doesn’t have the bite of Cozier’s previous hit, it should give his debut set a second wind.—RH

AMERICAN HI-FI Another Perfect Day (3:25) PRODUCERS: Bob Rock WRITERS: S. Jones & M. Knudsen PUBLISHERS: Disciples of Judah/BMG Records, ASCAP Island 15361 (CD promo) Following the breakout success of the top-five Modern Rock Track “Flavor of the Weak,” Boston’s American Hi-Fi shows that the group has more range than most radio staples. The band, pulling off a ballad, and with a string arrangement at that. The chorus is full of optimism, if depressed, denials: “I say it out when you say it’s another perfect day.” The particularly notable video features Carl the Corn Dog in the amazing—and often touching—rowing of a 6-foot tall harrow from his fall from stardom. Eight years ago, Blind Melon’s “No Rain” video used a similar morsel to skewer to success on MTV; perhaps Carl is destined to be the Be- Girl for the millennium.—EA

RAP

► DMX Who We Be (4:16) PRODUCER: Black Key WRITERS: E. Simmons and M. Davis PUBLISHERS: Boombstar X/Def Jam/Polygram PRINCOTT (CD promo) "Who We Be," the second single from his forthcoming The Great Depression, the Yonkers, N.Y., native uses a military-style cadence to deliver the single’s intensity. Produced by Black Key, the musical track is simple enough, but DMX’s gruff vocals elevates it to another level. Lyrically, DMX takes it to the streets for more tales of hardship and lost souls. Unfortunately, “Who We Be” does bear similarities to “We Right Here,” his previous single, with a similar recent hiatus, radio is likely to welcome the star back with open ears.—RH

FOR THE RECORD

Rive Droite Music should have been included as a publisher in the Sept. 22 Spotlight review for “Hero” by Enrique Iglesias. In addition, the correct pub- lisher for the song “Lose on the Night” by Sigel’s “Cry Baby” is Slice of Sicilian/Desmonce.
T.M. At 10: Everyman Appeal, Superstar Stagewraft And A Dazzling Way With Songs Have Won Him A Place In The Sun BY JIM BESSMAN

It's hard to believe, but it wasn't that long ago that label staffers were promoting then newcomer Tim McGraw as the son of star baseball pitcher Tug McGraw—even though the young country artist's biological father's identity was kept from him throughout his childhood.

But Tim McGraw—who grew up Samuel Timothy Smith and has since become friends with Tug—hardly needed his real father's p.r. hook beyond those initial press interviews and industry meet-and-greets. His eponymously titled 1993 Curb Records debut album sold a respectable 400,000 copies, but his follow-up, 1994's Not a Moment Too Soon, fueled by its breakthrough single "Indian Outlaw," hit the 6-million sales mark, topping Billboard's Top 200, as well as outselling all other country albums that year. Indeed, it was the fifth biggest album of the year, period, as well as the Academy of Country Music's Album of the Year.

But Not a Moment Too Soon only paved the way for what would become one of the biggest
Tim McGraw on tour 2001
Tim McGraw has what some might consider an idyllic life as country music’s reigning male superstar, family man and husband to one of the genre’s top female stars in Faith Hill. But, before the 25 million albums sold, the hit singles, industry accolades and huge concert grosses, McGraw was just another hopeful singer with big dreams, teaching himself how to play guitar one summer break from college. Ten years into a still-skyrocketing career, McGraw talked with Billboard on the eve of his tour-ending sold-out show in Nashville, with the always-outspoken favorite son of Start, La., weighing in on his first decade in the business, record labels, family life and how all things change.

You were raised in Start, La. What kind of town is Start?

Not much of one. It’s just a farming community—cotton, beans, rice. No red light, just a flashing yellow light, couple convenience stores and a cotton gin. But there’s a lot of good, salt-of-the-earth people there who value family. It’s one of those places where, if you were over at somebody’s house and you messed up, their parent would take you out and switch you. It was a great place to grow up.

What were you into, musically and otherwise, growing up?

Growing up in Northeast Louisiana, you have to be into music. My stepdad, who I consider my dad, drove an 18-wheeler, so, from the time I was 4 or 5 years old, I spent time with him, hauling cottonseed across Texas and Louisiana, listening to Merle Haggard, George Jones, Charley Pride and Merle Travis. My mother loved music, too. She’s from Jacksonville, and she was more into the Beach Boys, the Beatles. And, of course, I loved rock ‘n roll, Rush, Styx, like every kid in junior high in the ‘70s. I liked what was on the radio. And hunting and fishing was second nature to all us boys that grew up down there; I played Little League baseball.

“Down on the Farm” seems like a song you relate to particularly well.

It was a lot like that. I had a driver’s license at 15; some people got ‘em at 15 or 14 if they worked on farms. All the police knew you. We used to go to what we called bar pits, out in the country, where you dig all the topsoil out, and we’d steal tires from the co-op, build a big fire to keep the mosquitoes away, back the trucks up and drink Miller

ponies. Hank Williams Jr., was our hero, and we’d crank him up. Nobody ever got in any trouble. We shot the video for that song down around there, with some of my fraternity brothers in it.

You were 11 when you found out [Major League baseball great] Tug McGraw was your father. What impact did that have on you?

I was digging in my mother’s closet and found my birth certificate that had that on it. That was the first I knew of it, so there was a mild freakout, I guess. But it was probably less traumatic for me than for the people who were around me, like my mother, who had been living with this for 11 years.

What’s your relationship with Tug McGraw like now?

We talk a lot, and I’m close with him and his kids. I’m even closer with Horace South, my daddy.

What led you to Northeast Louisiana University [now Louisiana-Monroe]?

We didn’t have a whole lot of money, and I had scholarship offers away [from home], but I didn’t want to go live in a dorm. I had a lot of friends that went [to Northeast Louisiana]. It’s a great school, with a ratio of 8-to-1 girls to guys. Nine out of 10 Miss Louisianas went there, so it was really a pretty easy decision.

When did you first seriously consider making a living in music?

My first year of college, I lived in a house with a few other guys, and that summer they all went home, and I was stuck there for the summer. I spent a lot of time in the house with a guitar, watching CMT, thinking, “I could play this thing, there’s only six strings.” One that summer, I taught myself how to play guitar, and I learned about 12 songs and started playing for tips around town. Come to find out now, thank God I did pick it up, ’cause what else could I do?

You first came to Nashville in 1989. In retrospect, that seems like a pretty good time to have given it a shot.

I wish I would’ve done it a little earlier, actually. You know, when you come to town that you’ve got some years ahead of you trying to make it, and the stuff I wanted to do was already happening biggest when I got to town. I just kept plugging away, making music the way I wanted to. I knew I had to find a way to make my niche, so I just kept working at it, played the clubs and kept the band together.

How did you end up on Curb Records?

That was the first label I went to. I had a demo of a couple of songs that I didn’t think were very good, but I got the signature of the head of the label, and I got to cut an album. I think the second one, I got to cut the whole thing, and it was, you know, I had probably 15 songs and cut four of them. I still remember the first single I recorded, and we didn’t sell a single, and it didn’t do well, and I was just absolutely devastated. But I told myself, look, I’m on a label that no one’s ever heard of. I’m on a label I didn’t even know existed. If I can make it, I can make it, and I did. And I’m just grateful for that label and the opportunity it gave me. I’m so thankful that label gave me the opportunity to get my foot in the door, and I’ve just been building on that ever since.

Success stories of the ’90s—in any genre of music. At this writing, McGraw has sold almost 25 million albums, notched 16 No.1 hits (22 top-10s), twice copped both the Country Music Assn. Album of the Year award (1997’s Everywhere and 1999’s A Place in the Sun) and the ACM’s Male Vocalist of the Year honor, and grabbed a Grammy for Best Country Vocal Collaboration for “Let’s Make Love,” his hit duet from last year with wife and fellow country crossover superstar Faith Hill. Five of his albums have gone multi-platinum, and his concerts have grossed over $80 million—more than half coming from last year’s Soul 2 Soul tour with Hill.

EXHILARATING DELIVERY

But McGraw was already an established arena act in his own right, thanks to his exhilarating concert delivery of his many hits, his masterful back-up musicians and high-energy, high-tech stage show. Indeed, his summer tour behind his latest album, Set This Circus Down, employed a 60-foot long, 90-feet-high video screen bordered by six long thin screens, with smoke pouring across the stage to sophisticated video accompaniment. The superstar stagecraft, though, was really only a sideline to the fact that McGraw had honed his showmanship to superlative levels well before his recording career first took off. The Louisiana native began plying the regional club circuit in 1987, incorporating unrecorded material like “Indian Outlaw” into his act was ahead of release—thereby priming his audience in advance for his albums. It’s a strategy that he continues to exploit to this day.

Another mark of McGraw’s ability to appeal both to the mainstream country crowd and the bigger pop marketplace is signified by his concert intro music—Elton John’s “Tiny Dancer.” McGraw has long been able to bring nontraditional fans to the country side by incorporating his own broad musical influences, which likewise reach farther than the hardcore country music by Charlie Pride, Merle Haggard and Charlie Rich that he listened to on 8-track tapes while hauling cottonseed across Louisiana during his childhood. He also absorbed the music of Tammy Wynette and Tanya Tucker through his mother’s influence and took in, too, the sounds of R&B and blues and the other music styles that he heard on the radio during his formative years.

No surprise, then, that country found a middle ground between the country and rock genres, both in concert and on record. And, while he exuded an Everyman appeal, he also brought a sense of rugged individualism to his musical approach and output. “I don’t think that you can be successful as an artist if you’re not being true to yourself,” he said on the eve of Set This Circus Down’s release. “If you start doing things according to what the critics say or start changing what you do because of what people say, then you’re a puppet. What do they want you to be if you’re not doing it the way you want to do it?”

He could well have been referring to the relative commercial letdown of his first album, for which he listened to the suggestions of others instead of following his own heart creatively. It was a mistake he would not repeat, and his uncan- ny artistic instincts would be rewarded by such huge No.1 hits as “I Like It, I Love It,” “It’s Your Love” (the most-played sin- gle since Billboard began monitoring airplay), “Everywhere,”...
CREATIVE ARTISTS AGENCY

salutes our client and friend

TIM McGRAW

We are honored and proud to be a part of your family.

Thank you for ten wonderful years.

This is only the beginning.

CREATIVE ARTISTS AGENCY
H e arrived in Nashville in the spring of 1989 with empty pockets, no contacts on Music Row and a dream. To merely call Tim McGraw’s decade of chart success a rags-to-riches story understates the slim-to-none odds of it ever happening in the first place.

McGraw’s first single was issued amid America’s newfound infatuation with Garth Brooks—and a newfound obsession along Music Row with videojockey young male singers who wore hats. Other new acts were meeting with immediate success, but McGraw’s climb from obscurity only seems to have happened overnight.

Although the first radio track from McGraw’s eponymously titled debut set didn’t impact Hot Country Singles & Tracks, it made its share of impressions in early 1992. Reflecting on that single, “What Room Was the Holiday Inn?”, former WSM Nashville music director Larry Pareigs (now VP of promotion at Monument) says, “What drove us to add the record was the undeniable promise [which was] implicit in the grooves of that disc. It goes without saying that the fulfillment of that early promise is his current stature among the format’s biggest male stars.”

Curb released Tim McGraw in June of 1992 with predictably disappointing results. The second single, “Welcome to the Club,” turned enough heads at country radio to send 15 weeks on Hot Country Singles & Tracks, where it peaked at No. 47 in December. Still in print, Tim McGraw has sold approximately 319,000 to date, according to SoundScan.

“INDIAN” GOLD

As Curb readied McGraw’s sophomore set, the insinuatingly erotic Native American anthem “Indian Outlaw” was chosen as the lead single, and radio quickly anointed McGraw with the benefit of any collective doubt. Although a handful of Native American tribal leaders cried foul, the single climbed to No. 8 in 12 weeks on the radio chart and collected a gold certification from the RIAA.

The impact was made by an accompanying video clip helped set the stage for Not a Moment Too Soon, McGraw’s first triumph on Top Country Albums. It bowed at No. 1 on the country chart and opened at No. 19 on the Billboard 200 with a more-than-respectable 56,000 units. Within five weeks of its release, the album was selling six figures. It spent 29 weeks at No. 1 on the country list and two weeks at No. 1 on the big chart.

Unaware of his debut effort, Not a Moment Too Soon was almost invariably cited by consumer press writers as his first. It may not have been his first album, but it definitely signaled his arrival. According to SoundScan, the five-times platinum set has scanned approximately 5.6 million copies.

On Hot Country Singles & Tracks, McGraw scored the first of 13 No. 1 songs to date with “Don’t Take the Girl.” At press time, all but one of McGraw’s No. 1 radio singles has claimed multiple weeks at the top.

At the end of 1994, the previously unknown singer was named Billboard’s top new country artist and the year’s only new act to finish in the country top 20. He claimed top-five status on the year’s list of top country album artists and “Down on the Farm” finished fifth among country radio’s most played singles.

Tim McGraw
Album Discography
(All titles are on Curb Records)
1993 Tim McGraw
1994 Not a Moment Too Soon
1995 All I Want
1997 Everywhere
1999 Place in the Sun
2000 Greatest Hits
2001 Set This Circus Down

INTERRUPTING SHANIA

As a string of radio hits began piling up, McGraw’s third set, All I Want, scanned 110,000 units with Hot Shot Debut honors at No. 4 on the Billboard 200 in October 1995. On the radio chart, “I Like It, I Love It” grabbed a record-tying five weeks at No. 1 and rode the top on Top Country Singles Sales for an unprecedented 19 straight weeks. So far, the double-platinum title has sold roughly 2.5 million copies.

McGraw closed 1995 in fifth place on the “Billboard” interview

Continued from page 26

a meeting with Mike Curb.

How did you get to meet him?

Tug McGraw had a son in town who wanted to be a singer, so I got a meeting with him, and he liked the music. Tug made a whole helluva lot of payback with that one meeting.

The first couple of singles didn’t do too much. Was that discouraging?

Yeah, I thought we had a good record, but I also knew it wouldn’t blow anybody’s skirt up. It was my first time in the studio, and I had to work to find the songs at that stage. It took a while to get my feet wet and develop some sort of idea about what I was doing.

Did you ever consider giving up?

I didn’t, but I was pretty sure the record label would, and they probably would’ve if Mike Borchetta hadn’t been in there beatin’ em over the head. He went to bat for me, and we went ahead and did that second album.

Which leads us to “Indian Outlaw.” That song stuck out like a sore thumb at the time, and even now it seems like a long shot. How do you feel about that song now?

I’d been doing that song probably since the first week I moved to town. Tommy Barnes wrote it, and I wanted to put it on the first album, but I couldn’t talk anybody into it. It’s funny; a lot of the things people don’t like about that song are the same things that other people do like about it.

Since then, it has been one hit after another. You were picking winners as songs long before you had a shot at the cream of the country cake. Can you describe the process and what you look for in a song?

I look for songs I like, and not necessarily ones that were written yesterday. Some of them are two or three years old. Sometimes it’s the lyrics, and sometimes I’m drawn to the melody. It also has to be something I can handle vocally. You can’t just cut it cause it’s a great song and then go in and butcher it; that’s like one step forward, two steps back. You like it to be good lyrically, but sometimes I just love the groove, the way it felt, and had fun singing it and didn’t care what it said. A hit record comes from a great song, a great track, good interpretation and a little magic that who knows where it comes from. You can’t analyze a hit song. At these radio seminars, they have meetings about what makes a hit song. I let the artist cut what they like, and then the audience will decide what a hit song is. Then just has to make the kind of music and make it sound the way they want it to sound, instead of the way somebody else wants it to sound, or it’s not an artistic endeavor anymore.

Even though you’ve toured for years and developed a reputation as a dynamic performer, you achieved major success at radio and retail before you matched that level at the box office. Now you’re one of country music’s top ticket sellers. Why was the touring thing a tougher nut to crack, and what do you think put you over the top as a headliner?

I’ve been playing for about 14 years now, and you’ve got to pay your dues. I guess, and stand in line. Then you get to go to the top when it’s your time. Always just had fun playing music, that’s what works for us when we go up there. If you go to a concert and [the artist] isn’t having fun, why should the fans? We’re just a bunch of guys that everybody in the audience feels like they can relate to, to go to a bar and have a beer with. We’re not so overly talented that anybody looks us at and thinks they couldn’t do what we do.

Musically, you’ve continued to grow, but you’ve also managed to stay true to the “Tim McGraw sound.” How would you describe your sound?

I don’t know if I can. Staying true to my sound isn’t an effort or something I sit down and try to do; it’s just me. I can’t lie when I want to be it. I don’t see, “I’m going to be more country” or “This ought to be more pop.” I can’t sing any other way; Lord knows I’ve tried. There’s no effort in staying true to what you do, and if you don’t, people
CURB RECORDS CONGRATULATES TIM McGRAW ON 10 YEARS OF HITS

NUMBER 1 ALBUMS
Not A Moment Too Soon
All I Want
Everywhere
A Place In The Sun
Greatest Hits
Set This Circus Down

NUMBER 1 SINGLES
“Don’t Take The Girl”
“Down On The Farm”
“Not A Moment Too Soon”
“I Like It I Love It”
“Can’t Be Really Gone”
“She Never Lets It Go To Her Heart”
“It’s Your Love”
“Everywhere”
“Just To See You Smile”
“One Of These Days”
“Where The Green Grass Grows”
“Please Remember Me”
“Something Like That”
“My Best Friend”
“My Next Thirty Years”
“Grown Men Don’t Cry”

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Tim McGraw
A Decade of Hits
What They Say About Tim

"He's an old Louisiana boy, and it's good to see Louisiana boys do good. I've always liked Tim. It's kind of a burden, I know, for him to go through life being Mr. Hill, but hey, somebody had to do it."
—Trace Adkins

"Tim has been an extremely good friend to me and my foundation. He has demonstrated how important his commitment is to children time and again. Any time I have asked him to help me with the benefit concert, Tim has been there. It is his commitment and caring that makes positive changes in the lives of children."
—Andre Agassi

"When we first saw Tim live, he did a show for us for Crook & Chase. We taped it at the Grand Ole Opry House. It was a special show for the Metro [Nashville] education system, a salute to teachers, students and things of that nature. He had just started out, and, when he performed on the stage that night, it was so unusual, because when Tim performed, there were people starting to gravitate toward the stage. It was unusual and interesting to watch. They just felt they had to come up and get a closer look at this guy. He's got a special charisma that allows him to relax and give everything he's got when he's on stage. We saw that early on when he performed there. We weren't expecting it, but, when he started performing and they started reacting to him, it was kind of cool. A few years later, we were backstage shooting the breeze at the Rocky Gap Country Music Festival in Maryland. That night, he had 30,000 people waiting for him, and the thing that struck me is that he was just relaxed backstage. He was having fun. He was his normal self. To have the luxury of having all that confidence when you walk on stage to work makes everything else in life a little bit easier."
—Charlie Chase

"Tim McGraw is not only a great friend, but an artist who makes friends with everyone who hears his music."
—Kenny Chesney

"It's very easy to trust Tim's production instincts. He knows a hit song when he hears one, and he knows how to bring that song to life."
—Alan Clark, lead singer of The Clark Family Experience

"Tim is perhaps the most dedicated, hard-working friend and hitmaker I know. Knowing him as long as I have and watching him grow and evolve into the top recording artists in country music is no surprise to me. I learned early on that his greatest gift is the ability to find songs that speak to his audience; songs that he believes in. He also has a God-given instinct for

Continued on page 32

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Tim, thanks for 4 great years.
Congratulations to my friend and client

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Nashville, Tennessee 37203

WHAT THEY SAY
Continued from page 30

turning those songs into hit records as well. As a writer and artist myself...it really just makes me sick...I hate him.” —Mark Collie

"The one thing that immediately struck me about Tim McGraw was his incredible ability to interpret a song and instantly make it his own. At the time we signed Tim, his unique sound and ability to bring a song forward made him stand out from the crowd. Those rare qualities are still strong and are the reason he’s still on top. Many artists openly admit to imitating his style, yet, when a McGraw song comes on the radio, you immediately know who it is. There is only one Tim McGraw, and we’re very proud of him.” —Mike Curb, chairman, Curb Label Group

"Most people probably wouldn’t realize that Tim not only likes sports, but played sports and was good at it. His dad, Tug McGraw, was a great pitcher, and Tim played baseball, basketball, and football. Had he been bigger, he probably would have had a chance to play professional sports. We talked about that, and I asked him, ‘How do you leave sports and get into music?’ He said he had a little band in college, and they’d play beer joints here and there. People kept telling him he was pretty good at it, but he didn’t see himself leaving to pursue something like that. Finally, enough people told him that, so he decided to leave and give it a chance...Tim has done my charity golf tournament the past four or five years. Every year, he packs the place, and people just go crazy. He appeals to the fans. The fans feel like he’s one of them, and it could easily be him there doing the same thing, just by the way he handles himself and the things he says on stage. He moves around and gets the women going. He just doesn’t get up on a stool and sing a song. He dances around and sings [songs by] Willie Nelson and the Steve Miller Band. With Tim, when people buy a ticket for a show, they know they are going to hear something different or see something different, and they do. That’s why they keep coming back.” —Brett Favre, quarterback for the Green Bay Packers

"I think that Tim has a rare ability to sell a song, a very emotional way that he sings, particularly ballads, but he is also just great at up-tempo things. His interpretation of songs is always amazing. He also has a lot of ideas and wants to do things a little different on every record. When you couple his desire to keep recording different things with the fact that he is able sell different styles of songs as well, you end up with an artist who is bringing something new to the table every time. He’s not stuck in one place doing one thing. There’s a continual growth happening with Tim and an evolution with him that is always something unique. I’m amazed at what he continues to bring to the party. He just has a rare ability to get inside a song and deliver it on an emotional basis.” —Byron Gallimore, producer

"He was one of the first people I met when I got to Nashville. He had a record deal, and me and Kenny Chesney didn’t. I remember nights of us running around and hitting the nightclubs and things. We were running buddies early on. I used to go over to his apartment, and we’d sit around, play guitar, sing to each other and write songs. Of course, I don’t remember where any of them are. They’ve all gotten lost. That’s a waste, isn’t it? But I’m really proud of the three of us. For three kids to come to Nashville and run across each other and become friends—to see us all make it professionally, I think that is really a very cool thing. I’ve always marveled at that—how we used to sit around and talk and dream about what we wanted to achieve. Even though Tim had a record deal, he had an album that came out and didn’t do anything. He wasn’t burning up the charts either. He was struggling. It’s really cool to see how we’ve all grown and evolved and how our music has taken shape. Even now, I hear common threads throughout all of our music. I think there are things each one of us does that reflect on the other one a little bit.” —Tracy Lawrence

Continued on page 36
TIM MCGRAW -

Vision, creativity, dreams,
loyalty, conviction, love, passion and fear.

Through your artistry & friendship
you have allowed us to better examine our lives –
thanks for sharing your soul.

You have given us
cause to look within, think, laugh & cry.

"Things do change",
for through change we fulfill our dreams.

IN CELEBRATION OF 10 YEARS, A TOAST TO YOUR ACCOMPLISHMENTS
BUT MORE IMPORTANTLY TO OPPORTUNITIES AHEAD -

Warmest regards,

Al Hagaman & all the folks at O'Neil Hagaman
ON THE CHARTS
Continued from page 28

among his country peers and ranked third among country's top male performers. He also ranked among the five best album sellers in the genre, and Not a Moment Too Soon was the fifth best-selling country album. Although McGraw didn't release a new album in 1996, Billboard's annual Year in Music issue saw him finish in the top five in every eligible category except the album recaps.

McGRAW EVERYWHERE

His third consecutive No. 1 debut on Top Country Albums, Everywhere also established a new career high-water mark by entering the Billboard 200 at #2, his best start on that list. Curb released seven radio singles from the album, including "Just to See You Smile," which matched chart longevity benchmarks set in the 1950s.

The album, now quadruple-platinum, has totaled just shy of 4 million sales at SoundScan. McGraw celebrated Christmas with 1997 year-end Billboard accolades, including top-10 or top-five rankings in all categories. Again, there was no new album in 1998, but other year-end recaps duplicated the previous year's successes.

In May 1999, A Place in the Sun notched yet another improvement for first-week sales, with 251,000 copies sold, good enough for a No. 1 start on Top Country Albums and his first No. 1 opener on The Billboard 200. Altogether, the album claims 3.1 million scans and a triple-platinum sales award.

Five hit singles were released from Sun, and McGraw and Hill had another top-10 duet, "Just to Hear You Say That You Love Me," from Hill's Faith album. The five singles from McGraw's set helped increase his country artist rank to No. 2. He topped the male country artist tally and the Hot Country Singles & Tracks artist list.

TRIPLE-PLATINUM HITS
McGraw's Greatest Hits landed his biggest opener and overall single-week sales with more than 304,000 copies in December 2000. Later that month, he again took top honors as Billboard's No. 1 country male. The hits package has scanned 2.5 million copies.

In the May 12 issue, Set This Circus Down bowed at No. 1 and 2, respectively, on the country chart and The Billboard 200, with 223,000 copies.

On Hot Country Singles & Tracks, McGraw boasts 34 charted titles, including the aforementioned 13 No. 1 songs and 11 other top-10 singles. According to SoundScan, his seven albums represent total sales of more than 19 million copies.
GREAT ARTIST...ANOTHER GREAT TOUR!

Thanks Tim

From your friends at Clear Channel Entertainment
With Faith

Tim McGraw
10 Great Years Together

A Class Act all the Way!

Thanks Tim, Mark, Scott, Doug, Rod
and everyone at RPM & CAA

WHAT THEY SAY
Continued from page 32

"He has real energy that transfers to his fans. It always
blows my mind to see how the audience reacts to his
show. Just when you think they can't get anymore enthusiastic,
they do. His shows always make for a great time."
—Jo Dee Messina

"Not only do I like to listen to Tim's music, I like to visit
with him. He's a great person. He's a hard-working
entertainer, loving father and husband and has a great sense
of humor. These are great characteristics in a human being. Tim
has done a lot for the state of country music. Onstage, he looks
and sounds great, and he gives the audience more than they
could ever expect."
—Reba

Working with Tim McGraw is always a wonderful
experience. I've had the pleasure of working with
Tim on every album he has recorded and have seen him
grow to be one of the top recording artists in the business, as
well as a great producer. With each new album, Tim contin-
ues to raise the quality of his music taking him to a higher
level of success.
—James Stroud, co-producer with McGraw and
Byron Gallimore on Tim's albums and principal
executive for DreamWorks Records Nashville

Tim has great songs. He delivers them live and gets the
crowd going like no other artist in country music
today."
—The Warren Brothers

THE BILLBOARD INTERVIEW
Continued from page 28

"I remember when I first came to town, before they were
criticizing people for wearing a hat—which by the way, I
think is ridiculous. You look at any genre, and that's going
on, people dress a certain way and look a certain way.
That's an inherent part of music. In the '60s, they wore
Nudie suits. But, when I first came to town, before they
were talking about everybody sounding the same, I was
taught that people have to recognize your voice or you're
not going anywhere. That was true then, it's still true, and
it always will be.

You obviously work very well with produc-
ers Byron Gallimore and James Stroud.
What makes the artist/producer relation-
ship work for you?

They let me—even from the beginning, when I was
scared—he involved in making my records. They under-
stand that it's my record and I have ideas, and I know what
I want it to sound like. Their job is to get as close as they
can to what I hear in my head. It's a combination of us
being great friends and their understanding how hard-
headed I am.

You've been outspoken about your opin-
ions regarding label issues. Would you like
to be in a situation where you had more
control?

The only thing I can say—or the only thing I want to
say—about that is the way I built my career, from the
first album, and the second album, nobody at the label
got it. They didn't think I was going to make it, and,
when I did make it, they didn't understand why. They
stayed out of my projects, they didn't do A&R for me.
They didn't hear any of my projects until they were done
and mixed. We even did all our own artwork. I turn in
a completely finished, packaged product to the label.
Now, all of a sudden, when things aren't going so great,
they start wanting to put their arm around my stuff and
be involved.

So you're saying you would like to have
more control?

I'd like to have the same control I always had. Money
is money and, sure, everybody wants more of it. [Record
contracts] are inherently unfair to artists, but an artist talk-
ing about things being unfair is not an argument you're
going to win.

So how much time do you have left on your
contract at the label?

I'll be there 'til I'm dead.

Moving on, you've tried your hand at pro-
ducing, most notably and successfully with
Jo Dee Messina. Can we expect more of this?

I love producing. It's probably my biggest talent—pro-
ducing, hearing stuff and getting down what I hear in my
head. I learned from the best in Byron and James. I'd like
to do more of it, produce on other labels and not neces-
sarily where I'm at.

You seem to take up the "country vs. pop"
debate on your song "Things Change."
Your music is decidedly less "pop" than a
lot of other country artists, so why make a
statement?

Continued on page 38
TIM

Congratulations!

It doesn't get any better than this!

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- Fiddler's Green Amphitheatre/Denver - SOLD OUT!
- Blossom Music Center/Cleveland - SOLD OUT!
- Smirnoff Music Centre/Dallas - SOLD OUT!
- HiFi Buys Amphitheatre/Atlanta - SOLD OUT!

From all your friends at

HOUSE of BLUES Concerts
THE BILLBOARD INTERVIEW
Continued from page 36

Because, to me, it’s not even an argument. It’s not defending pop or defending traditional country, it’s just defending music. How can anybody tell an artist how to cut their music? You’re selling out if you do it the way someone tells you to, and then, if you do it your way, it’s “How dare you do that?” The best thing to do is make your music, put it out there and let the people who buy records decide.

The people that want to go back—well how far is far enough? Go back to where your records sell again? Go back to where there’s no drums on the Opry, no electric guitars? Or do you just want to go back far enough to where it fits you? Back to 1960? Well, this is not 1960.

Any other pet peeves about country music today?

No. I love country music. Where would I be without it? I’m a country singer, just one that was brought up in the 70s and was influenced by 70s music.

You just completed a highly successful tour with your friend Kenny Chesney. You know I can’t do an interview without asking you about the infamous horse incident [last June, McGraw and Chesney were arrested in Buffalo, N.Y., following Chesney’s joy ride on a police officer’s horse; charges were later dropped]. You came out of that thing all right, didn’t you?

Sure. The truth came out in the courtroom, with the judge listening to folks. Before that, we kept our mouths shut and let them hang themselves. [The police] were showing off for us; they just didn’t realize it was as us they were showing off to. It was actually pretty scary.

Do you think this incident had any impact, career-wise?

No. There were some people wanting for it to, but I didn’t think about it as a career issue. It was a personal issue.

Obviously, the “Spontaneous Combustion” tour with [then-future wife] Faith Hill was important in your life for many reasons. I remember the press conference announcing the tour, and the chemistry between you two was obvious even then.

Yeah, and we didn’t even know it.

Now that you’re married with children, how do you manage to keep this relationship rewarding with the obvious distractions of two hugely successful careers?

To us, we’re in our own little world, and we know how things work. We’re never apart for more than a couple of days, and, if we go somewhere, we pull up the family and take them along. We created our own universe, and we keep ourselves in it, as far as family goes. We go in our own direction, and when school starts, we’ll start backing off and heading in that direction.

I hear Faith is pregnant again, and I heard you say on TV the other day that you want to have even more kids.

Oh, yeah. I can’t stay away from her.

Family seems to be of prime importance to you both.

Family is absolutely No. 1. People are always asking how we balance career and family. Well, you don’t. If you try to balance career and family, you’re screwing up to begin with and you’re doing your family a disservice. Career or anything else isn’t on the same level as family. Family is first, and everything else is way down the line.

One of your more powerful performances is Rodney Crowell’s “Please Remember Me.” How would you like to be remembered?

As someone who had a strong sense of what he wanted to do, [was] dedicated to his family and a good friend that could be counted on. What else is there? ■

T.M. AT 10
Continued from page 26

“Just To See You Smile” (Billboard’s longest-running single, spending a whopping 42 weeks on the chart). “One of These Days,” “Where the Green Grass Grows,” “Please Remember Me,” “Something Like That,” “My Best Friend” and “My Next 30 Years.”

BIG DADDY

When Set This Circus Down was released in April, it shipped platinum and entered the Billboard pop album chart at No. 2, with the first single, “Grown Men Don’t Cry,” customarily capping the country chart. The acclaimed album also showed a reflective sense of maturity (even in the publicity photos, which showed the recording father of two young daughters— and the National Fatherhood Initiative’s Father of the Year last year—for the first time without his hat), as well as a broadened musical palette that included Latin touches, dance music sound effects, and the songwriting of such cutting-edge, roots-country artists as Mark Collie and Bruce Robison.

Meanwhile, McGraw became a doctor of humanities in May, when he was given an honorary doctorate from the University of Louisiana-Monroe, which he once attended. He also remains active in philanthropic activities, supporting Little League in Rayville, La., and the Friends of the Jackson Zoo in Jackson, Miss.

FIELD OF DREAMS

Additionally, McGraw has spread his musical golden touch to the production side with projects for Jo Dee Messina and the Clark Family Experience.” “I’m sure that there will come a time when the records aren’t as good as they should be or when I’m just not feeling it anymore, and I’ll just back off and let somebody else do it for awhile,” he said when asked how he could continue to dream after selling 25 million albums. “It’s the music,” he answered. “You just dream about making music.”

It’s a dream that has taken Tim McGraw to the pinnacle of contemporary country music, where his view and grasp continue to extend in all directions. ■

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Either You Rock or You Suck®

And Tim, You Rock!

Thanks from John, Martina and Everyone at MD Systems/Clair Bros. Audio
Congratulations, Tim!

We are proud to have fostered such a rewarding and beneficial relationship with country music's reigning superstar.

A salute to you for a decade of achievement, and best wishes for continued success from your merchandising pros at SIGNATURES NETWORK.

Tim,

Congratulations for 10 Spectacular Years in Country Music!

Your Friends at Xentel, Inc. & Outback Concerts
REMEMBER TIM... WITHOUT ME YOU'RE NOTHING.

I LOVE YOU BUD! THANKS FOR A GREAT SUMMER!

CONGRATULATIONS FROM KENNY CHESENE AND EVERYONE AT IMS
BY ALIYA S. KING  
NEW YORK—When Dallas native Chonita Gilbert graduated from Southern Methodist University with a degree in creative writing, she planned to publish a collection of short stories. “An agent told me to start with a novel instead,” says Gilbert, known professionally as N’Dambi. “I continued writing short stories, which slowly became song lyrics. I knew I couldn’t run from the music anymore.”

N’Dambi’s double-CD sophomore set, Tiaun Up and Caispine, is released Oct. 2 on her own independent label, Cheeky-L Productions. Her first album, Little Lost Girls Blues, was released in 1998.

Playing the dual roles of artist and label owner are challenging, but N’Dambi wouldn’t have it any other way. “It keeps me on point,” she says. “I don’t have the luxury of spending a lot of time in the studio. When I go in, I know exactly what I want to do, and by the second take, it’s usually ready for the album.”

After paying dues on the Dallas open-mike circuit, N’Dambi caught a break as a background vocalist for fellow Texan Erkah Badu. In addition to appearing on Badu’s critically acclaimed debut album, Soulive, and the Live follow-up, N’Dambi has garnered praise and fans while accompanying Badu on several tours. The goal with the show was to dispel some myths and tell the true story,” Rhino senior VP of marketing Carson Fosso says. “Coupled with the passion and care that went into the boxed set, I believe people will come away feeling this was all done right.”

“Say It Loud!”, says Jonell McCary, N’Dambi’s PR contact: “The show was slated for Oct. 21, when several of the artists released albums, but our friend from the record label, the promotions rep at theпромышлeнник, and we were able to package this story and celebrate this music in a way that has never been done before.”

“N’Dambi Releases Second Disc On Own Indie Label Cheeky-L”

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“Say ...
O’Jays Sing ‘For The Love …’
Veteran Group Still Growing Musically On MCA Debut

BY GAIL MITCHELL
LOS ANGELES—Few groups can boast that they’ve been together 40-plus years—and are still recording. One that can is the O’Jays. Now part of the MCA family after a string of R&B/crossover hits on Philadelphia International (“Love Train,” “For The Love of Money”), and EMI (“Have You Had Your Love Today”), the trio is anticipating the Oct. 9 release of its latest album, “For The Love …”

“We’re just trying to keep the O’Jays tradition of good beats and great love songs,” says Eddie Levert Sr., who, along with Walter Williams, was a member of the Triumphs, the O’Jays precursor established in 1958 in Cleveland. With William Powell, Bobby Massey, and Bill Isles, Christened the O’Jays by Cleveland DJ Eddie O’Jay, the group’s first major hit was 1965’s “I’ll Be Sweeter Tomorrow (Than I Was Today)” on Bell.

Current O’Jays members Levert, Williams, and Eric Grant—managed and booked by Andy Gibson of Cleveland-based AG & Associates—Thunder Speck Music (ASCAP). Featuring a mix of R&B, pop, and Latin-edged flavors, the album primarily features midtempo tunes, led by the cha-cha beat of first single “Let’s Ride.” Written and produced by Steve “Stone” Huff, the song was sent to radio in July. Rounding out the album are several ballads—an O’Jays specialty showcased on such tracks as “I’m Ready Now” and “Sounds Like Me.”

“We wanted to bring something to the ball game this time to attract new fans but also not lose our fan base,” Levert says. “We’re still the romantics and groovers talking about relationships. Love is the message, and that’s what we’re trying to preach.”

Williams adds, “It was a great experience doing this album ourselves—something we needed to do to help us grow musically.”

Tina Simpkin, marketing director at MCA, says the label began initiating radio and retail promotional tie-ins just before the album’s street date. The campaign included such radio stops as KJLH Los Angeles, which inducted the group—which surprisingly has never won a Grammy—into the station’s own R&B hall of fame.

Additional plans—including a release party at the Cleveland-based Rock and Roll Hall of Fame, the selection of a second single, and more touring (the group recently wrapped up one leg of a performance schedule that included stops in Seattle and L.A.)—are on hold until early November, when Levert is expected to receive a clean bill of health after suffering a broken foot that required surgery and pins.

‘LIVING LEGENDS’

“We’re excited about having living legends on the label,” Simpkin says. “They’re still doing what they love and are incredibly committed. I don’t think a lot of young groups today could do what the O’Jays have done.”

Returning with its first new album since 1997’s ‘Love You to Tears on Global Soul’ (a label established by Levert’s son Gerald), the O’Jays say the only real disappointment in its four-decade-plus career is the current state of radio. “The relationship between radio and artists has become more mechanical than personal,” Levert says. “Not being heard, not being able to be in the radio game is a low point. But we think we’ve written material that will produce some attention.”

“And besides,” he says with a laugh, “we aren’t going anywhere until you all hear us out.”
### Top R&B/Hip-Hop Albums

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<td>Jeezy</td>
<td>Let's Get It: Thug Motivation 101</td>
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<td>Kanye West</td>
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<td>Diddy &amp; The Bad Boy Family</td>
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### Top R&B/Hip-Hop Catalog Albums

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<td>Snoop Dogg</td>
<td>Tha Last ditch Effort</td>
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**Notes:**
- **Top R&B/Hip-Hop Albums**: Compiled by Billboard, a music industry publication. This chart reflects the top albums based on sales data from Billboard's Top R&B/Hip-Hop Albums chart, which measures the most popular R&B/hip-hop albums in the United States. The chart is based on a combination of physical sales, streaming, and radio airplay data.
- **Top R&B/Hip-Hop Catalog Albums**: Similar to the Top R&B/Hip-Hop Albums chart, this chart reflects the top catalog albums based on sales data. Catalog albums are albums that have been previously released and are sold as a compilation of their songs.

**Source:** Billboard, October 6, 2001.

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**Source:** www.billboard.com
In The Spirit

IN THE SHADOW OF BLACK TUESDAY:

Sales were down in gospel, as well as the whole of the record industry, as a result of "terrorists." "Black Tuesday" attack on the World Trade Center, with the exception of top-seller Donnie McClurkin, who was up 300 units from the 5,800-unit sales registered the week before to maintain the No. 1 slot on the Top Gospel Albums chart. McClurkin, who founded Perfecting Faith Church (a branch of Marvin Winans' church in Detroit) in Freeport, N.Y., earlier this year, witnessed the explosion upon his departure from LaGuardia Airport en route to Chicago and relates it from it.

"They made us land in Detroit, and I had to drive back home to New York City," he says. "We have people at our church that worked at the World Trade Center. It's unbelievable how this whole thing has shaken our way of life." McClurkin will team for a 23-city Victory tour with CeCe Winans, who was incidentally stranded in Chicago during the attacks, returning by taxi to Nashville. The tour officially gets underway on Saturday Oct. 17.

As to how secure he feels going out on the road and flying again, McClurkin replies, "This catastrophe has shaken me and depressed me, but I will not be paralyzed with fear, and I can't be afraid to fly. I have hope to bring to people." Indeed, Jazzy Jordan, VP of black music marketing for Verity and Life Records, is optimistic about the strength of the gospel industry in the face of the nation's economic crisis.

He says, "Overall, I believe that gospel music might trend up due to its very nature, so we're not scaling back in either our marketing or promotional efforts. People are now seeking music that offers comfort." Insiders, however, believe that promotional and marketing dollars will become leaner in the short term. The fact is, in a move related to the Sept. 11 attacks, Air Records released all of its marketing and promotional staff last month. Word Records had already slashed its gospel division.

"People had already been more closely monitoring their budgets," Wellspring GM Demetris Alexander Stewart says. "It only stands to reason that the nation's economic downturn will—at least for the moment—cause things to tighten and lead to more consolidation."

BACK TO SCHOOL: The latest from Nashville-based EMI Gospel is a compilation of urban-orientatedospel artists targeting the college set. The album, "College Souvenir," is intended for students looking for a positive musical alternative and is expected to receive heightened visibility on 100 black college campuses around the country through the label's longstanding relationship with Campus Crusade for Christ.

The recently released album features Shawn Riley & Faith Chorale, Brent Jones & The T. P. Mobb, Stacie Orrico, Londe Laron, Darwin Hobbs, the Kalinas, Lamar Campbell & Spirit of Praise, Out of Eden, LaJeune Thompson, and Montrel Darrett.

The label released the recording debut of Bishop Dennis Leonard & the Heritage Christian Center Mass Choir on Sept. 25. Send It Down features live performances captured at the 18,000-strong, Denver-based ministry's annual Fire in the Rockies Conference, featuring special guest vocal appearances from Tata Vega, Beverly Crawford, Lisa Paige-Brooks, Byron Cage, and Derrick Brinkley. Bishop Leonard has reached national prominence in recent years through his national televised ministry on BET and TBN.

BRIEFLY: It seems Mary Mary had a change of heart and plans after sudden hometown Dallas-based MTV reality entertainment's second Sisters in the Spirit tour. The duo has consented to participate through Oct. 14. No word yet on who will take over for them when they do leave the 45-city trek. Bishop Andrew Merrill, pastor of Straight Gate Church, recently announced the launching of a new studio and record company. The new ventures—Straight Gate Studio and Pala Records—will serve as an avenue for Christian artists to record and further the cause of gospel in the arts... Due Oct. 9 from Verity Records is the newest release from John P. Kee's Victory in Praise Music & Arts Seminar Mass Choir, titled Praise in the Spirit... In the spirit of the unity that has enveloped the nation since the Sept. 11 attacks on the World Trade Center and the Pentagon, gospel acts Richard Smallwood, Kim Burrell, Desiree Coleman, Kirk Franklin, Walter Hawkins, Tramaine Hawkins, DeLon Richardson, Fred Hammond, Dawkins & Dawkins, Brent Jones, and Trim-Tee 5.7 took part in a star-studded remake of "We Are Family." Proceeds of the recording will benefit victims of the tragedies.
DON'T THINK SO: "Way before Quaker As Folk, before it was fashionable to have mix CDs and gender-oriented compilations, the Gay Classics series made its mark in the world." So begins the press release for Gay Classics—Outrageous (Empire, distributed by BMG). While this may, indeed, be valid, one can't help but wonder what it is that's being sold with this latest volume in the series—music or what the press release calls "striking artwork.

Sorry, but just because a song is played in a gay club does not a classic make. Which makes this longtime card-carrying member of both the club and gay communities wonder, If the CD cover artwork didn't feature a well-muscled "construction worker," would this disc sell on track list power alone?

No disrespect to any of the artists featured on the collection, but are PJ's "Luv Will Make It Right," S. The Hard Way's "Joy Ride," Diva Factor's "Love Zone," Cyre's re-interpretation of Madonna's "Holiday," and Dirty Mind's "Rip It Up" truly gay classics? If so, I'm living under a rock.

Except for the tracks (133 1/3 Queens "Searchin"); DSK's "What Would We Do," Third World's "Now That We've Found Love"—four if you're feeling extra-giving and want to include Trent & U Love's "(ber-titled "Stone Love") by Jean, Scherrie & Lynda (Formerly of the Supremes)—the bulk of this set has nothing to do with "classic.

"Born on dancefloor under-ground clubs whose main clientele were people seeking an alternative lifestyle, these classics found a home and were instantly accepted," the press release also states. "Whether they were played in the streets of New Orleans or the rooftops of Manhattan nightclubs, all agreed that they were the hittest dance tracks on the planet."

Perhaps I'm simply not classic, gay, or outrageous enough. Please, in the future, don't insult our intelligence.

THE ESSENCE: For 11 years, we've been happily growing to the lively and vibrant parties coordinated/promoted by Giant Step. Last year, the New York City-based independent marketing company and record label welcomed, for the first time, to its fold as the resident DJ at its weekly Giant Step Sessions soirée at the Shine club. On Tuesday (2), Giant Step Records issues the Trent-mixed Sessions Volume One. So get to know the soulful voices, the heavy-swinging spotlights Giant's ever-growing catalog (Jiva's "Stars," Donnie's "Holiday," and Jody Watley's "Saturday Night Experience," among others), as well as the music by Jean, Scherrie & Lynda (Formerly of the Supremes) that means so much to us.

Fun with the press release, which notes that "the songs should interact with each other; there should always be a com-1

tracks like Nathan Haines' "Earth Is the Place," Blaze's "Elevation," and Trent's remix of Amel Larrieux's "Get Up!" (which was never commercially released). Consider this music with a conscious.

"For me, it's important for the records I play to have good musical and sentimental content," Trent explains. "Music that touches a place fits my personality and character. Also, the music I find is of a certain sense of sophistication, tends to be timeless, and comes from the soul."

Like the much-revered and missed Larry Levan, Trent makes sure that the songs in his DJ sets tell a story—either lyrically or musically. The songs should interact with each other; there should always be a com-

munication going on," he says. "Too many DJs today simply play records. They're forgetting what it means to be a DJ. When this happens, the music becomes self-centered, not people-oriented. It's all about playing music that communicates with the people, not trying to be 'the man.'"

FINDING STRENGTH: In the aftermath of Sept. 11, we need to revisit Pussy 2000's global smash "It's Gonna Be Alright" (V2). The track—which places the vocal track of Stereolab's "Sad Things" on top of her cover of The Clash's "Rock the Casbah"—couldn't be more timely.

Consider the following lyrical bits and pieces: "Dictation being forced in Afghanistan/ Revolution is a South African taking a stand/ People in Eurasia on the brink of oppression/ But it's gonna be alright/ The music plays forever/ On and on and on/ And right/ Generations will come and go/ But there's gonna be a positive future/ Music is our last foundation/ And shall succeed all the nations to come/ And it's gonna be alright/" May the healing begin.

BY TAMARA PALMER
SAN FRANCISCO—Paul Martin, label manager and head of A&R at Talkin' Loud (a subsidiary of Mercury/Universal in the U.K. that is affiliated with Island/Def Jam in the U.S.) has an undeniably skilled ear. In his five-year tenure as A&R director, he has signed several of the label’s more successful acts, including 4Hero, MC Jole, and Roni Size/Reprazent (winners of the U.K.’s Mercury Music Prize in 1998).

Martin is also helping to develop the debut albums of such promising talents as Dytami Millic (to Reprazent) and Elisabeth Troy (a featured vocalist on Cole’s album Secure).

But one may also credit the ear of another A&R director—Ubiquity Recording’s Andrew Jervis—who tapped Martin himself for the fruits of Martin’s own personal musical collaborations: Beattless (a duo with Alex Attia) and Interference (with multi-instrumentalist Tyrrell). On Oct. 23, Ubiquity will release Interference’s Take That Train as well as Beattless’ Life Mirrors in North America and Europe.

Take That Train is the second album for Interference and the first to be released domestically (the act’s eponymous debut emerged in 1999 via the U.K. arm of I-Ride/London). Of Martin’s two current album offerings, "Train" is the one that seems most primed to seduce American dancefloors.

The Interference album is a fast-paced and eclectic—yet startlingly cohesive—spinoff of modern electronic dance genres (breakbeat, downtempo, house, broken beat) as well as a considered take on Brazilian and other Latin sounds, all done without the use of samples. All tracks were written by Tyrrell and Martin (published by Momentum Music and Deconstruction Songs/BMG Music).

“I haven’t done that much music— that’s, to the point that it’s over- taken my job,” Martin says. “I just do it where I can. It’s my way of giving something to the people.”

To guarantee that “the people” know about Take That Train, Ubiquity, for the first time, is working with independent publicity and radio promotion firms in the U.K.

"We’re trying out this [new marketing strategy] with the hope that the album meets the expected sales potential that it should in Europe," notes Jamie Strong, director of sales and marketing at Newport Beach, Calif.-based Ubiquity.

“We’re definitely expecting some big results in our international market, which will hopefully then translate well in the U.S.

Coupied with the services of comparable promotional outlets in the U.S., Ubiquity believes that the interest generated overseas will stimulate the American mar-

ket. But in the U.S.—and without the benefit of videos or commercial radio play—Ubiquity is also looking toward the vital grassroots support of club DJs to help propel this release.

In June, the label issued a 12-inch single ("Dinheiro") to taste-making club and radio DJs. This was followed by the title track in August. The lively pace of “Dinheiro” was a pleasant surprise, particularly for club DJs who don’t expect such straight-up dance-floor-primed music from Ubiquity.

Often, the label is improperly viewed as primarily an acid jazz imprint, a pigeonhole the label consciously tries to avoid.

"Dinheiro” also hints at the possibility of Interference generating wider approval within the rest of the dance community. “People love the sort of Brazilian fusion that is going on, and a lot of Interference’s music has that in it,” says Mike Battaglia, a club and radio DJ (RUSK on Phantom) who hangs out in the electronic department at retailer Ambea Music in San Francisco.

They’re not just layering some congas atop beats. They’re actually doing a lot with samba and batucada rhythms and sticking them in with what was traditionally an early-to-mid progressive house kind of vibe. It’s all very melodic but driving. It has to open up on a much bigger scale.

At press time, Interference was in discussions about a possible North American tour in November. A second single titled "Blaze’s "Elevation," and Trent’s remix of Alix’s "Stone Love."
Changing Face Of Latin Radio

With More Stations Coming On Board, And Its Audience Growing, Regional Mexican Music Is An Emerging Force

BY RAMIRO BURR

The regional Mexican market is flexing its muscles with more radio stations, larger audiences and greater record sales. The music's increasing dominance has been confirmed by RIAA sales and Arbitron reports that reflect the impact of shifting demographics and unabated immigration.

"I was very pleased that it's now out in the open, and that there are a lot more eyes on this genre," says Malú Elizondo, GM of BMG U.S. Latin West Coast operations. "That only makes the market greater and stronger. There are a lot more doors that you're able to open because of this awareness. People are now believing more in this market."

In recent months, officials report changes in radio at three levels: New stations coming on line, existing stations switching formats and many stations, mostly Tejano, blending their music with norteño, banda and other regional Mexican styles.

RADIO INROADS

Every year, more regional Mexican stations are among the top-rated in the country's major markets. The following RM stations are the highest Arbitron-ranking Latino stations in their respective markets: Los Angeles' KSCA, at No. 2; San Antonio's KXXT, No. 3; Houston's KLTN, No. 6; San Diego's KLAN, No. 8; Chicago's WLEY, No. 10; Dallas-Fort Worth's KLNO, No. 12; and San Francisco's KSOL, No. 14. Driving the format changes are population growth and ratings.

It's a factor of numbers. Stations are going to gravitate to the highest audience possibility, and, in the areas where Hispanics of Mexican descent are vast, you'll see more stations trying to stake their claim on that audience," says El Dorado Communications VP and station manager Gil Romero. "Here in Houston, we now have six stations—soon to be seven—dedicating the majority of their programming to regional Mexican music."

That seventh station, "Jammin Oldies" KXYZ 98.5, was purchased by Liberman Broadcasting in July. The new owners changed the format to RM and the slogan to "La Raza." Bob Perry, VP of programming at El Dorado Communications, owners of RM stations KLTN and Tejano/norteño KQKQ, says the switch is logical. "Most of the Mexican immigrants coming to Houston come from the Monterrey area. They love norteño. That causes the format in Houston to lean very norteño," he says.

In Santa Rosa, Calif., the 114th-largest radio market, with a 12.9% Hispanic population, the Sinclair Telecable company took its AC KGRP-FM "The Grape" station and flipped it to RM KXTS "Exitos 100.9" on Aug. 1. "We're pretty excited, because there has not been a local FM Spanish commercial station here for years," says KXTS GM Michael T. Reichert. "It's long overdue, and it is going over great guns. Our phones are ringing off the hook."

Locally, KSAH-AM, formerly a grupero station, was changed to Regio.

Continued on page LM-3

Vallenato Among New Rhythms Invigorating Reg Mex Market

From Rock To Tejano, Fusion Is Expanding The Genre's Popularity

Vallenato's mix of colorful accordion runs and tropical percussions are among the new rhythms attracting followers in the ever-expanding regional Mexican market. Other fresh currents include the cumbia-rap of Los Chicos de Barrio and Los Kumbia Kings.

One interesting new strain is the vallenato-rock of Monterrey-based newcomer Celso Piña, whose collaboration with Control Machete has had regional chart success. Piña's WEA Mex/MCM CD Barrio Bravo features the single "Cumbia Sobre el Rio (Suena)," with guests Control Machete and King Chango's Blanquito Man. The rock-flavored cumbia reached No. 1 on San Antonio's regional Mexican KLEY-FM.

"We are seeing fusions between vallenato and rock, like Celso Piña's recording with Mexico's legendary rockers Molotov, Alex Lora from El Tri and others," says KLEY PD Danny Garcia. "One band mixing these two genres well is [rock band] El Gran Silencio."

Meanwhile, other labels bolstering their vallenato rosters include Disa, which increased its vallenato acts from one in 1993 to seven this year, including Los Angeles-based Los Valletanos, La Tropa Vallenato, Chon Arzuza and Los Askis. Fonovisa's Los Angeles de Charly are also on the charts with the tittle track to their latest album, Un Sueño.

TEJANO FUSIONS

Vallenato's expanding popularity has influenced several Tejano groups, including Peace Rock's Pete Astudillo y Futuro and Tejas Records' Los Desperadoz and Ramiro Herrera. It also pops up on "No Puedo Vivir Sin Ti," the new single from Fonovisa's Matamoros, Mexico-based Grupo Mojado.

Continued on page LM-10
Emergence Of Indies
Smaller But Potent. Independent Latin Labels Maintain Chart Presence
By Ramiro Burr

Wile the indies have only a fraction of the majors' enormous marketing and promotional power, over the past 12 months they have managed to beat the odds with breakout triumphs by the likes of Palomo, Rogelio Martinez and El Chichicuicote. These acts prove that indie labels like Disa, Cosset and Lideres still have the ability to push artists onto the charts. In the Tejano market, the scaling back of major-label rosters has provided an opportunity for indies like Freddie, Tejas and Hacienda to find new gold.

Rudy Trevino, producer of the syndicated radio program Tejano Gold, points to the respectable sales and airplay matched by Freddie's act Jimmy Gonzalez y el Grupo Mazz, which was signed to EMI for 11 years. "Now they're doing very well with the granddaddy of indies, Freddie Records," Trevino says. "While some industry insiders consider this a downgrade, it's really a good sign that the independents are a nice little profitable enclave." Gonzalez's 2000 CD, Queen Inn a Pensar, was nominated for best Tejano album at this year's Grammys and is nominated for an Latin Grammy, and won album honors at the 2001 Tejano Music Awards.

Former La Mafia guitarist Leonardo Gonzales' new group, Los Magnificos, was also signed by Freddie and received a Grammy nod for Suave Que Cuesta Conmigo, which spun off the hit cumbia "Que Vas a Hacer." Meanwhile, Freddie's Ramon Ayala is also a perennial chart contender.

Among indies posting impressive chart positions in Billboard are Disa's Grupo Brynulis, with Historia Musical Romantica; Palomo, with Fuerza Musical; Lideres' Chichicuicote, with 12 Chichicuicotes con Bomba; and Discos Cosset's Rogelio Martinez, with the single Amanece." Disa was not only distributed by EMI Latin, but the departure of EMI Latin president Jose Behar precipitated a P & D deal with the new Univision Music label, which Behar heads.

THE INDIE ADVANTAGE

Seven Rivers Music Corporation president/CEO Jose Rosario says indies are like farm teams: "Indies tend to focus more on artist development and discovering new talent that is later signed to majors, or the labels sign the little guy once the indie has a recognized stable of artists." For example, Sony recently signed Tejano/ Norteño artist Michael Salgado, who in 1994 scored the chart-topping single "Cruz de Madera" after struggling for a few years on San Antonio-based indie Discos Joey.

Rosario, a former Sony Discos executive, has made a little noise with Seven Rivers, which Pronova distributes. His acts include La Conquista, Implakable, Andres, Lupita Imperial, Lupe Barrera.

SMALLER IS BETTER

Others maintain that indies will thrive because they are leaner and more nimble. "A smaller company can promote these artists and still make a profit," says Velasquez Productions producer/engineer Gilbert Velasquez. "These labels are picking up the pieces where the big labels have dropped off. For example, Tejas Records picked up Ram Herrera, Latin Breed, Shelly Larios and Desperado. They were dropped because they just weren't selling enough." Gil Romero, VP and station manager with El Dorado

Continued on page LM-14
Developing Young Talent Is An Investment For The Future

Scounting for new artists is a constant priority for record labels who see young acts as important investments. Most label executives believe today's raw talent can become tomorrow's heavy hitters. “You always have to be looking for new, and especially young, artists to develop,” says Abel De Luna, senior VP of Sony Discos' regional Mexican division. “We need to maintain the ones who are already at the top, but it's very important to develop new talent, because they're the stars of tomorrow.”

Miguel Trujillo, VP/ managing director of EMI Latin's regional Mexican division, agrees. “That's what will keep us alive and in business, if record companies to radio stations and everything in between. This is the only way to keep the music business going forward, not only for regional Mexican music, but for every genre,” he says. Following is a sampling of the freshest and most promising new artists on the scene.

ATRAPADO (Freddio)

The grupo's 2000 CD, "Atrapado Ti Corazón," was nominated for a Grammy and reminded people that the tropical 'n sees genre will had life. The group is heavily influenced by Rigo Tovar, whose "Como Será la Mujer" was successfully reworked by Atrapado.

CELSO PINA (WEA Mex/MCM)

This 47-year-old accordionist from the working-class Monterrey, Mexico, barrio of Colonia Independencia, who throughout most of his 21-year career has been an obscure figure in regional Mexican music, is enjoying an incredible breakthrough with his 2001 release "Barro Bajo." A lavish production by reg Mex standards, the album includes liner notes from noted Mexican author Carlos Monsivais and guest appearances/production from Control Machete, Café Tacuba, El Gran Silencio, Jose Guadalupe Esparrza and La Firma.

EL ORIGINA DE LA SIERRA (Univision)

Also billed as Jessie Morales, he's not from La Sierra—he was born and raised in L.A. The norteño/corrido singer's first CD, "Homenaje a Chalino Sanchez," debuted at No. 1 on Top Latin Albums in July. Morales explains the appeal of Sanchez, who was gunned down after a 1992 concert in Culacan, Sinaloa. “He was very simple, and had a tremendous voice. No one paid him any attention until he died. Later, people recognized that he was a great singer.”

GROUP CONTROL (EMI Latin)

Incorporating choreography into a fast-paced norteño show was the inspiration of this seven-man group. Based in the Rio Grande Valley but originally from the town of Control in the border state of Tamaulipas, Mexico, the group has been a top draw with both norteño and Tejano audiences, opening for fellow crossover stars Intocable at the 2001 Houston Livestock Show & Rodeo. Control's sophomore set, "Fuerza de Control," is a raucous set of norteno cumbias and rancheras led by the title track. As musical director Jose Guadalupe Degollado explains, "We’re norteño-progressive—progressive because of the show we do, and for our way of dressing."

CONTINUED ON PAGE LM-6

LOS TIGRES TRIBUTE: Blending rock and alternative Latin music with regional Mexican is in vogue, following Gringo Piña's latest release, "Barro Bajo." This release by WEA Latina, on which they collaborate with the likes of El Gran Silencio, Control Machete and Café Tacuba. Now, Fonovisa is readying a rock tribute to Los Tigres del Norte, featuring acts like Julieta Venegas, Café Tacuba, Maldiva Vecindad, Los Lobos, El Gran Silencio, Botella de Jerez, El Guerra, Titán, La Barranca, Los Fabulosos Cadillacs and Molotov. All bands are recording covers of Los Tigres originals, with the exception of Café Tacuba, which is contributing a new track.

Although the album will be released before year's end, Tigres leader Jorge Hernández says, "We're planning a launch concert for January or February in Mexico." The show would feature Los Tigres with some of the bands that play on the album.

In other Los Tigres news, the band will play a Christmas concert in Korea for the U.S. Armed Forces. "This is our third year doing this," says Hernández, noting that the group played last year in Italy and Germany, and in Japan previous to that.

GOING CLASSICAL: Cuban pianist Chucho Valdés was nominated for a Latin Grammy in the jazz category, but his next project will be of the classical kind. Valdés has said he plans to record an album of his own classical works to be released on Virgin. Stylistically, they range from impressionistic ("I Love Debussy," he says) to romantic and modern. Valdés will premiere his works with the Buffalo Symphony Orchestra in October. "It will be a world premiere," says the musician, who arranged the works for piano quartet (piano, bass, drums, percussion) and orchestra.

And I felt it was a sort of rebirth that defined me. It's the best combinations—love and music—just like a laundry service.

The album, which executives expect to sell in the millions, includes four Spanish-language tracks, including a Spanish version of the single "Wherever, Whenever," as well as an English version of Shakira's Spanish hit "Ojos Asi" ("Eyes Like Yours").

NEXT BIG THING: Yes, you may call him the new Roberto Carlos. That's what Carlos himself is saying about Alexandre Pires, the front man of the hugely successful Brazilian band Os Paralamas do Sucesso, who is branching out on his own, in Spanish. "To me, it's a great honor to be compared to Roberto," says Pires, whose anonymously titled Spanish-language debut was released by BMG this fall. "He's our king, and a great musician and composer.”

Pires garners comparisons thanks to his velvet voice and romantic repertoire. If he succeeds, he will be the first Brazilian since Carlos to truly make a big impact on the Spanish-language market. "This will work because he's already sold over 800,000 units in the Latin region," says Jorge López-Doriga, VP marketing BMG, Latin region. "He has great awareness in all parts of the territory, and this album is full of hits—Latin hits. We really believe he's the next big [Latin] artist.”

As for Pires, he says he's willing to sacrifice his popularity in Brazil—at least for the time being—if it helps take him to the next level. "I know I'm not as important abroad as I am in Brazil," he says. "But my priority now is the international market.”

FERNANDEZ ON THE ROSE: Mexican singer Pedro Fernández has been performing non-stop in Mexico, where he's playing at palenques three to four times a week. The former child star has seen a resurgence in his popularity, thanks to his Latin Grammy-nominated album for Best Ranchera Album, and for the song "Yo No Fui.”

While the song didn't hit No. 1 in the U.S., it has carried Fernández to unprecedented success in markets such as Chile and Colombia, gaining sales of 600,000, according to Universal. "I was a double-edged sword,” says Fernández of the single once popularized by Pedro Infante. "You don't know if the audience is going to take it as an insult.”

In fact, it's doing so well, Fernández is exploring the possibility of recording an English-language version.

INSTRUMENTS AND A CAPPELLA: Brazilian boy band Tuxes is hoping to replicate its success north of the border with the Spanish-language release of its eponymously titled debut, put out in the U.S. and Mexico by Fonovisa, its new pop imprint. Released in Brazil by indie Abril music, the group was conceived by Abril chairman Roberto Pires, whose eponymously titled Spanish-language debut was released by BMG this fall. "He's our king, and a great musician and composer.”

Pires garners comparisons thanks to his velvet voice and romantic repertoire. If he succeeds, he will be the first Brazilian since Carlos to truly make a big impact on the Spanish-language market. "This will work because he's already sold over 800,000 units in the Latin region," says Jorge López-Doriga, VP marketing BMG, Latin region. "He has great awareness in all parts of the territory, and this album is full of hits—Latin hits. We really believe he's the next big [Latin] artist.”

As for Pires, he says he's willing to sacrifice his popularity in Brazil—at least for the time being—if it helps take him to the next level. "I know I'm not as important abroad as I am in the world just how well he can do as a bandleader, as evidenced by the extraordinary success of the Kumbia Kings' latest album, "Shhh... A.B. Quintanilla is now expanding on his production skills, as well. Quintanilla, who has produced for several artists in the past, just finished an album for Los Guardianes del Amor, who record for Fonovisa."
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LUPILLO RIVERA (Sony Discos)

Born in L.A., this charismatic 29-year-old singer is the most successful of the many West Coast artists strongly influenced by the late Chalino Sanchez. Pedro Rivera, his father, founded independent label Cintas Acuario and recorded several of Sanchez's albums. Rivera's latest CD, Desprecio, is a banda-style album that reached No. 1 on Top Latin Albums and whose title track reached No. 11 on Hot Latin Tracks in August.

MANUEL VARGAS (Seven Rivers)

A former member of the legendary Mariachi Vargas, this 29-year-old singer from Tecomilitan, Jalisco, received a 2001 Latin Grammy nomination for Best New Artist on the strength of his debut, Por Amor.

PALOMO (Disa)

Breaking big with the No. 1 regional Mexican airplay hit, the romantic polka “No Me Conoces Aun,” this six-man, Monterrey-based norteño outfit is also moving up the Top Latin Albums chart with its second release, Fuerza Musical.

SOLIDO (Freddie)

Delighting Tejano audiences with its vocal harmonies and norteño fans with its rural bajo sexto and accordion-rooted sound, Solido picked up a Grammy nomination for its debut CD, Hasta la Cima del Cielo. The five-man group is based in the border town of Roma, Texas.

VICTORIA Y SUS CHIKOS (Hacienda)

The 15-year-old singer and accordion player Victoria Galvan, from Corpus Christi, has been getting good reviews for her debut, Prepárate, which spun off a regional hit with the romantic title cumbia. Galvan appears in the new PBS documentary Acondor Dreams.

Raul Vásquez, regional director of IFPI Latin America. “This recognizes the rights of record companies. And, because of the advent of the Internet, this type of revenue stream will be extremely important for record companies.” According to Vásquez, negotiations are under way to determine fees.

ABSOULTE LATIN: Absolutely Vodka has announced its first major foray into the Hispanic community with a two-concert series dubbed Absolut Latino. The first, which took place Aug. 29 in New York City, featured tropical artists Huey Dunbar and Toño Rosario. “This is the beginning of our efforts to market to the Hispanic community,” says Absolute marketing director Jim Schleifer. “We will continue marketing our brands through various public-relations events as we move forward into 2002.” Schleifer wouldn’t specify what those events were, or even if they were musical. “I will tell you this,” he says. “We are committed to this marketplace.”

LIQUEURS TRAVELING CIRCUS: Liders Entertainment Group, Inc., whose holdings include the Liders record label, will launch a multi-entertainment celebration in conjunction with Total Compass Entertainment, LLC called Circo Fantastico! beginning in November. Circo Fantastico! is a traveling show that will feature music, comedy and other entertainment that will travel throughout the U.S. and be performed in a 2,500-seat tent. The show will go to predominantly Latin communities for a 30-week period and, at each stop, will partner with charitable organizations aimed at helping children. A portion of proceeds, as well as tickets to the show, will be donated for a total value of more than $1 million.
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MEXICAN MUSIC
Vallenato Rhythms
Continued from page LM-1

The title track to Astudillo's new album, El Rey del Rito, is "a fun style of music," Astudillo says. "It's like dance music for Mexican and Latin people, kind of like pop dance music for Americans. It's a very contagious rhythm. It's almost tribal in a way. It just captivates you and makes you want to dance."

In addition, the title track from veteran Ram Herrera's debut CD on Tejas Records, Ingrata, is a thickening vallenato/tropical/Tecano fusion. Meanwhile, Los Desesperados recorded the original vallenato-flavored cumbia "Baldora" on its new CD Desde El Corazon.

Retailers have also noticed an increase in vallenato music sales. "Vallenato with a regional Mexican beat has increased over the past few years," says Isabella H. Saltazar, senior Latin buyer, Wherehouse Music/Tu Musica in Los Angeles. "You have exceptional groups like Angeles Azules, Rayito Colombiano, Celso Piña and Angeles de Charly, to name a few, which are now recognized as top sellers."

AT THE ROOTS
Vallenato is indigenous to Colombia's Atlantic coast. Throughout that country, valenato—like that other Colombian rhythm, cumbia—continues to be as much a part of the cultural and social fabric as blues, jazz and rock 'n' roll are in the U.S. However, cumbia and vallenato are also Colombia's most popular and best-selling musical forms. Although folk-based, the genre received an international boost when Colombian accordionist Aniceto Molina, on Joey Records, helped popularize it in Mexico during the 1970s with his former group, La Luz Roja de San Marcos.

"Aniceto Molina is the pioneer when it comes to vallenato music in Mexico and the U.S.," says Garcia. "His arduous effort has spawned the new crop of vallenato and vallenato-influenced acts we see today."

The music gained popularity in Mexican urban centers in the early 1980s, when other artists, such as Los Angeles Azules and Celso Piña, began emulating Molina. Azules was formed in the impoverished Itapalapa area of Mexico City, which was recently in the news as the scene of the Mexican capital's first mob-against-mob killing in years. Piña comes from Monterrey's working-class Colombia Independencia and has been dubbed "El Gacique del Cerro de la Campana," which literally means the strongman of a squatters' lair.

Thanks to Carlos Vives' 1993 landmark CD, Clásicos de la Provincia, the vallenato movement was thrust into the mainstream as Vives' single "La Gata Fria" cracked the Billboard charts. Vives is presently working with Emilio Estefan Jr. on an album set for release this fall.

Urban Fusions

Another new sound making an impact is the cumbia/rap movement, led by the Torreon.

MTV Español: MTV's Latin music channel for the U.S. is reinventing itself in an effort to increase distribution and serve the growing needs of the Latin marketplace. Beginning Oct. 1, MTV-S has been renamed MTV Español and will implement a campaign to reposition itself as an essential channel to reach a Spanish-speaking audience, say network executives. According to the network, MTV-S is available in about 3 million U.S. households, primarily on digital cable and satellite TV.

The difference between MTV-S and MTV Latin America is that the latter is seen outside the U.S., and a great deal of MTV Latin America's playlist consists of Anglo artists and English-language videos. By contrast, the programming on MTV-S is entirely of Hispanic artists and Spanish-language videos, more closely resembling that of competing network HTV.

Like MTV, its English-language successor, MTV-S has a core demographic of 12- to 34-year-olds. The channel plays primarily pop and rock. "We're targeting an audience that's mostly bilingual," says MTV digital VP Eric Sherman. "These are music fans who are exposed to English-speaking artists on a regular basis through other media but want to see live music that can't really see anywhere else."

MTV Español's first regular program will be The Red Zone, an adaptation of the radio show by the same name, which will be produced by Tomás Cookman.

The World of Mun2: Telemundo's first alternative-rock band Bananocéntico 10th album. Mun2's 15-year-old Southern Spanish-speaking U.S. viewers. The Mun2 entertainment network (whose name is a play on words of "mudocénticos"—worlds) is expected to reach 2.8 million U.S. Hispanic households with its lineup of young-skewing, Spanish-language music-video programs, sports, games, comedy shows and dramatic series.

The idea for Mun2 began to formulated when Telemundo Cable, which owns the network and international distribution network in May 2000. Telemundo Cable president Manuel Abud spearheaded heavy research efforts to determine what to do with the network, and hit on the fact that young Hispanics are a growing population sector that also has increasing buying power.

"There's nobody really targeting that audience," says Abud. "We had a great platform to start with, and we went for it." Mun2 specifically boasts an array of music programs that range in format and scope, with different shows targeting different genres, from regional Mexican to folk.

Pop Art Expands: While the Argentine record industry lurches in the midst of an emerging depression, concert-promotion company Pop Art Agency has flourished thanks to a series of major international concerts (Backstreet Boys, Aaron Carter, The Cult) and major local shows. On the other hand, Pop Art is also doing well with record label Tocka Discos, which is distributed by Universal Music Argentina. The company has also launched Pop Art Discos, whose

Online Rock Contest: Internet portal Terra.com is sponsoring a 15-date series of Latin rock shows and a contest titled Terra Rock. The series kicked off Sept. 15 at the El Rey Theatre in L.A. and will continue for three consecutive months in several Southern California nightclubs, among them the Roxy Theatre, the Palace, J.C. Fandango and the Knitting Factory.

Terra Rock aims to showcase local Southern California bands and give them promotion through Terra.com, as well as through local media. Finalists will be decided upon according as the response received on Terra.com, with the winner receiving $5,000. Established acts will also be invited to perform at each showcase, with Los Pericos and Aterciopelados playing the semi-finals and David Summers y Hobre G playing during the finals. Terra Rock is produced by Javier Castellanos, president of Southern California concert promotion company N Con-

CIE Targets U.S.: Mexican giant conglomerate CIE has opened offices in Miami with eyes set on expanding its activities in the U.S. Although CIE Entertainment USA has been operating in New York, its Miami offices will allow it to more specifically target the Hispanic market. The company is gearing up to develop what senior VP of marketing and sponsorship Hernando V. Gonzalez Jr. calls "entertainment properties." These include concerts, events and sponsorships in the U.S. "The most important thing here is sponsorships," says Gonzalez, who was previously in CFA and helped secure Mazola as a sponsor of Christian's latest U.S. tour. "My expertise is getting corporations to use music as a vehicle to reach the Hispanic consumer."

Continued on page LM-12
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VALLENATO RHYTHMS

Continued from page LM-10

have been dancing with that [old] step for several years.” Entertainment attorney David Garcia Jr. believes Los Chicos’ sonic fusions may be the “future of crossover, with great potential for remixes and airplay on the big-city pop stations, where spins really add up due to population figures.”

Other successful traditional forms with an urban attitude are Sony Discos’ Lupillo Rivera and Univision Music’s El Original de la Sierra (aka Jessie Morales). They are the leading edge of a new movement called the Chalimistas, which also includes Durito Voces del Chalimo and Chalimo. Rivera’s Desespera-da and El Original’s Homey a Chalino Sanchez, reached No. 1 on Top Latin Albums.

Both sing in the rough, slurred style of their idol, the late corrido singer Chalino Sanchez. The singers dress in norteno outfits but were raised in L.A. and display R&B/hip-hop style material with cars, jewelry and bald pans as part of their street persona. In fact, Morales says he’s planning to release a rap album in English around the end of the year.

Morales also says Sanchez’s appeal was his ability to write songs that directly dealt with the Mexican immigrant experience. “I respect Los Tigres, but it was never like Chalino Sanchez’s music. It was pura raza. Just corridos and songs of the real people of the pueblo that struggled in their way of working, in drug trafficking. He composed songs about tragedies, deaths of young people in the street, whose families asked him to do songs. He was more raza than Los Tigres or Los Tucanes.”

Sony Discos’ RM division senior VP Abel De Luna believes what sets these singers apart are their U.S. roots. “Now it’s more important that you announce that the artist was born or raised in the U.S.,” says De Luna. “You build your base from here. In the past, you started out in Mexico, and later you entered the U.S. market. Now you’re exporting talent and hits made in the U.S. to other countries.”

NEW OTHER SOUNDS

Other movements include mariachi’s resurgence. For example, Pepe Aguilar’s utilization of modern arrangements on his CD La Grandeza de los Grandes, which includes the ranchera single “Esclavo y Amo,” reached No. 1 on Los Angeles’ Spanish AC station KLYF-FM. Jose Rosario, president/CEO of Seven Rivers, believes mariachi has growth potential. “The trend has been bubbling underground in the U.S. through the academic mariachi programs, [fit] all possibly the only regional Mexican genre taught in American high schools and colleges,” he says.

In Houston, a popular style called tierra caliente has emerged. “It’s music indigenous to areas of Mexico that include and surround Michoacan,” says Gil Romero, VP/SM for El Dorado Communications in Houston. “It’s similar to banda, but with its own flavor. Groups like Beto y Sus Canarios and La Dinastia de Tuzantla lead the pack. These two groups co-headlining in Houston will guarantee you anywhere from 3,500 to 5,000 people at a dance at no less than $25 a pop.”

INDIES Emerge

Communications says the majors are unwilling to take the gamble that indie do. “The majors are driven by large numbers that make it more difficult for them to take risks on developing new talent,” he says.

New indies with notable success include Catalina’s Marcos Orozco (Simplemente Marcos), Luxor’s Rodeo (Rodeo 2000) and Northstar Entertainment’s Eterno (Myth or Magic).

Universal Latin Agency booking agent Bill Angelini says major-label roster cuts have handed some indies an automatic advantage. “The expenses associated with the promotion of a new artist are lower because of the previous record companies’ efforts,” he says.

DIV TRENDS

In the wake of Tejano’s slow-down, several artists have gone do-it-yourself route, establishing their own labels—for example, Pete Astudillo of Peace Rock, Roberto Palomo of Primo Records, and Ruben Ramirez of Revolution. “I’m a hands-on kind of guy,” Astudillo says. “I’m not the kind of guy who likes to sit at home and wait for things to happen. When I did this product, I pitched it to several people, and a lot of people wanted it. But nobody wanted to pay, because everybody would give the same to ‘Tejano’ is not where it’s at.”

Some believe the symbiotic indie-major swings are inevitable. “Everything seems to be cyclical, and this aspect of the music world is coming full circle,” says San Antonio KLEY/KSAH PD Danny Garcia. “It all started with the indies when the music was in its developmental stage, only to be taken over by the big boys once it reached a level that would produce acceptable profit margins. Now with the success comes growth—which the majors don’t want to deal with since most of it is in the form of new acts. This creates the niche for the indie who sees the opportunity in developing the new crop, with an eye on the big payday down the road when the big companies pick up their developed star.”

For further artist details log on to broadbandtalent.com/ruberman

For details about these and other up and coming artists visit our website at www.broadbandtalent.com
Latin music could be as high as 8.5 million, with at least half coming from Mexico. "The difference between now and the turn of the 20th century is that there is no foreseeable slowdown in immigration," says Rep. Lamar Smith, R-Texas.

The latest RIAA Latin sales reports also indicate RM is outpacing Latin pop and tropical/salsa with 51% of the market. The other two accounted for 33% and 16%, respectively. Most industry observers were not surprised.

Joe Trevino, VP marketing/promotions for Hollywood Records Latin, says, "From the reports we've heard, Mexicans account for 38% of the 35.3 million Latinos in the U.S., so consequently, regional Mexican music has a guaranteed audience, virtually anywhere in the U.S."

Roger Leal, PD of KROM-FM and KCOR-AM/FM in San Antonio, is similarly upbeat about the numbers. I believe the slice of the pie available for Spanish radio stations will grow, bringing more stations into play translates to more exposure for regional Mexican artists," he says.

**NEW MUSIC, APPROACH**
Lupillo Rivera and Jesse Morales are the leading edge in urban corridistas, which some say require new tactics. Both artists' CDs cracked the top 10 on Billboard's Latin charts. "With Rivera, first we did the street work, the marketing at the nightclubs," says Sony Discos VP for regional Mexican Abel De Luna. "Later, we worked on getting radio to play it, and then we worked on TV and getting them on the programs. We were supporting them throughout the country, insisting on support from all the media, insisting on support from all the media, and it became a big hit."

Univision Music Group SVP of regional Mexican A&R and national promotion Manolo Gonzalez says he was surprised at Morales' CD debut at No. 1 on the Billboard chart. "We were lucky because we've sold over 200,000 copies. Not everyone sells 200,000 copies on their first release. But we were very surprised (it hit No. 1). We knew he had a following, but we didn't know it was going to sell that much. And it's still on the charts."

RM growth has also come in areas not traditionally known as Latino centers. In Atlanta, for example, there are now five stations when only a few years ago there was one, says Roger Martinez, PD of Atlanta's KAZX-FM/AM, which plays an 80/20 mix of RM and AC.

"This area has seen the Latino population really grow," says Martinez. "According to the Census, 80% of that population is Mexican or Mexican-American."

The other Atlanta stations are RM stations WAOS/WXEM and WPLF-FM, and Spanish AC station WWAS-AM. "Atlanta is very strong," says Gonzalez. "The Mexican community in Atlanta is much stronger than the rest. But the population growth has also been notable in Mississippi, Chicago and New York."

Ramiro Burr is a frequent Billboard contributor and author of The Billboard Guide to Tejano and Regional Mexican Music on Billboard Books.
Traditionalist Tracy Lawrence Marks 10 Atlantic Years

By Ray Waddell
NASHVILLE—Ten years into a career that has seldom been boring, Tracy Lawrence hopes to return to platinum form with Tracy Lawrence, his ninth album under the Atlantic Records banner. Due Oct. 23, the album finds Lawrence in a typically traditional country mode. Simple, uncluttered production bespeaks what the artist himself hails as a fresh career start, particularly in light of his longtime label home’s absorption by Warner Bros. earlier this year.

Lawrence was just about to enter the studio when the Warner deal went down and he was pleased to be able to proceed with his recording project on schedule: “I could have been shelved for two years, but instead I’ve got a single and album out this year. There’s no way I could let this opportunity go by. This put me in a position to gain momentum and find order in chaos.”

Chris Palmer GM/senior VP of marketing for Warner Bros. Records in Nashville, is enthusiastic about bringing Lawrence into the Warner fold, especially given his track record and a new album on tap. “This was great timing for all of us,” Palmer says. “Tracy was ready to go in and make a great traditional country album, and that’s what we were looking for. Everybody here has fallen in love with the guy.”

“LESS IS MORE

Tracy Lawrence stays true to the traditional, hook-laden style that brought the singer success with such chart-topping singles as ‘Sticks & Stones’ and ‘Alibi.’ The artist believes his style fits well under the niche at radio: “Not only am I a traditional artist, and that’s where I’ve had my success, but also with the industry chasing in the pop direction, the only real traditional [contemporary] artists out there right now are me, Alan Jackson, and Brad Paisley. If you look at it from a business perspective, that’s the smartest place to be. It may not sell platinum, but it will sell enough.”

The stripped-down production on the new album is indicative of what Lawrence seems to view as a new lease on his career. “Musically, I’m starting over, and this is my freshman album,” he says, adding that, with new maturity and a growing family, he is far more prepared for success than he was 10 years ago. “I think I handle things better now. My voice is older, more mature, and well-grounded. I take care of my family better, and I definitely take care of my business better.”

While simple in production, the new album isn’t conservative musically or lyrically, from the opening burl fiddle and aggressive guitar licks of the honky-tonker ‘Crawlin’ Again’ to the well-placed sentiment of the debut single, “Life Don’t Have to Be So Hard.” Other highlights are the steel-drenched acoustic ballad “Getting Back Up” and the tear-jerker “What a Memory,” with the latter featuring what might come to be regarded as a career vocal from Lawrence.

“My friend Kenny Beard wrote that song, and it’s all true,” Lawrence says. “It took all his life to write it, and it’s one of those songs I just had to do—and had to do with as much instrumentation I could.”

Lawrence praises writers Bobby Pinson, Larry Boone, and Paul Nelson for their “It’s Hard to Be an Outlaw,” a sentiment Lawrence seems to relate to particularly well. “That song was written specifically for me, and those guys just nail me from time to time,” he says with a chuckle. “They used to hit me right between the eyes with stuff I was going through at the time, and now they help me reflect back.”

In total, Lawrence says, he is proud of the record, including his and co-producer Flip Anderson’s production efforts. “This was not an album flip and I was in 100% agreement on,” he says, “but I believe it’s exactly the right album at exactly the right time.”

NEW BACKING

The Warner Bros. team appears to be ready to put some muscle behind Lawrence’s project, and the synergies of WB’s corporate brethren came into play via a promotion with Warner Consumer Products and Looney Tunes, TNT, and AOL during the Richmond 400 NASCAR race weekend culminating Sept. 9. Lawrence performed, conducted meet-and-greets with radio, and generally received broad-based exposure to a highly valuable country demo.

Palmer says Lawrence is very involved in career decision-making: “In the marketing meetings he asks tough questions, and that’s a good partnership to have. You know right then what the level of commitment is going to be.”

While the tragedies of Sept. 11 skewed radio’s reception to Lawrence’s single, Palmer says, the label has received good initial orders at retail. Plenty more promotion is planned, including TV advertising, a Chevy promotion, e-mail blasts, syndicated radio interviews, and time-sensitive Internet downloads.

“We’re committed long term to this artist,” Palmer says. “We love being in business with Tracy Lawrence, a gifted traditional stylist. Radio has been kind to him. Besides handing him a great piece of music, our calling card [with radio] has been ‘10 and 10—10 years and 10 million albums sold.’ Look at what that’s meant to the country music as a format. They want him to succeed, and they want him to have a hit.”

One early believer in Lawrence’s leading single is Beulah Pat, PD at WSOQ Charlotte, N.C. “Tracy is huge in Charlotte—every time he plays here he sells out. The guy’s one of the classic traditional country singles, ’O’Neal says, ‘I like the record, and I’ve been on it since the beginning. It tells a story we all need to take notes on right now.”

For his part, Lawrence doesn’t hold the false false false false false future realistically. “I think I’ve got a three- to five-year window to make another mark, and I’m just looking to gain momentum. I want to build consistency back in my career and re-establish myself with my audience. If I can do that, I feel I can go somewhere else [musically] or stay where I am,” Lawrence is already looking ahead. “If the single does well, the catalog comes to life, and then we follow up with another single, then another ‘s double’ album. I’m already preparing for the next album, and I know exactly what the style is.”

And even though traditional is his personal preference, Lawrence doesn’t believe full-blown traditional country music will ever dominate the contemporary country airwaves, at least in the near term. “I don’t think that will happen across the board because of the changes that have been made in our audience,” he says. “Country may be evolving into two distinct formats, and if that happens, so be it.”

Lawrence has his management along with his brother Laney Lawrence at TL and owns his own publishing through SLL Music. He is booked by Buddy Lee Attractions and plays about 120 dates annually.

EARLY TWIN: It’s been four years since Shania Twain released her album, Come On Over, on Mercury Records. And with no new product due from Twain until next year, Toronto-based Limelight Records is hoping to appeal to fans with the Oct. 23 release of The Complete Limelight Sessions.

Limelight, owned by veteran producer Harry Hinde, has inked a distribution deal with Koch and its Nashville label, Audium Records, to distribute the album. It contains 17 tracks that producer Hinde recorded with Twain in 1989 before she was signed to Mercury, when she was still known as Eileen Tawn.

The Limelight tracks are the original masters of some of the same sessions used for the album Beginnings 1989-1990, released on Jamotio Records in 1999. Hinde was not involved with that release.

Hinde is in the process of remixing the tracks and, in some cases, over dubbing musicians for The Complete Limelight Sessions. The album contains music that was not released as singles from the Jamotio release. Singles are planned for both the country and pop markets. The country single is expected to be the ballad ‘The Heart Is Blind.’ The pop single will be “It’s Alright.”

ON THE ROW: Abbe Nameche has been promoted from co-creative manager to creative director and Brandon Hamilton to creative manager at DreamWorks Music Publishing Nashville.

Steve Pritchard has formed booking agency Music City Artists in Nashville. His first clients are comedians Williams & Ree, as well as James Gregory. Pritchard previously was senior VP of the Jim Halsey Co. and later formed his own company, Pro Events.

George Mallard joins Pritchard in his new venture, Mallard, also a former VP of the Halsey Co., later held a similar position at ICM.

Karen Staley has signed a publishing deal with Acuff-Rose Music. Staley’s hit songs include Tracy Byrd’s “Keeper of the Stars,” Faith Hill’s “Let’s Go To Vegas” and “Take Me as I Am.”

Design Songs has signed writer Liz Hengser to its Nashville division. Hengser’s songs have been recorded by Reba McEntire, Deana Carter, Conway Twitty, Clay Davidson, Andy Griggs, Cyndi Thomson, and Peter Cetera.

ARTIST NEWS: The Garth Brooks press conference that was originally scheduled for Sept. 18 to launch his new single—canceled in the wake of the terrorist attacks in the U.S.—has been rescheduled for Oct. 9. The first single, originally set to be “Beer Run,” will instead be “Wrapped Up in You.” In a prepared statement, Brooks said, “I just can’t find it in my heart to feel that ‘Beer Run’ is appropriate for right now.” “Beer Run,” a duet with George Jones, will be on Jones’ album The Rock Stone Cold County 2001, due Oct. 2.

Martina McBride has pledged a portion of the proceeds from her Just a Girl released Greatest Hits album to the American Red Cross. The donation is expected to be at least $50,000.

Randy Foster has pledged to donate a portion of his CD and merchandise sales for the remainder of the year to the American Red Cross to aid in the rescue and relief efforts in New York City and Washington, D.C.

Dixie Chicks performed a new song, “I Believe in Love,” during the Sept. 21 America: A Tribute to Heroes telethon that aired on numerous television networks. The song was written by Natalie Maines, Martie Seidel, and Marti Stuart prior to the tragedy.

Marty Stuart will host a black-tie ceremony Oct. 4 in Nashville to induct the previously announced 12 new members of the Country Music Hall of Fame. Raul Malo will lead an ensemble of top musicians through a selection of songs representative of the inductees. The musical tribute is being put together by producer Don Cook.

Willie Nelson has teamed with athletic-shoe manufacturer New Balance for a 10-kilometer race Oct. 21 in Austin, Texas, to benefit Farm Aid. Nelson will perform a post-race concert for participants.

Grammy-winning banjo player Earl Scruggs will be honored at the Q Awards Oct. 29 in London, followed by an Oct. 30 appearance on the U.K. TV show Later With Jools Holland. He will then perform a live concert Nov. 3 for BBC Radio 2.
### Top Country Albums

**Weekly Chart for October 6, 2001**

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<th>Peak Position</th>
<th>Weeks on Chart</th>
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2. **TROY KEITH** - *Troy Keith* | 40 | 1
4. **TIM McGRAW** - *Set This Circus Down* | 32 | 6
5. **ALISON Krauss & Union Station** - *New Favorite* | 36 | 3
8. **KELLY CLARKSON** - *A Decade Of Hits* | 58 |
9. **LEANN RIMES** - *Smoke Rings In The Dark* | 59 |
10. **LONESTAR** - *Travis Tritt* | 61 | 10
11. **BROOKS & DUNN** - *Steers & Stripes* | 62 | 9
12. **DIXIE CHICKS** - *Fly* | 51 | 1
14. **BLAKE SHELTON** - *Bless Your Heart* | 47 | 41
15. **ALAN JACKSON** - *Who's Gonna Fill Their Shoes* | 65 | 15
16. **SARA EVANS** - *Come Back & Keep Me In Your Life* | 61 | 22
17. **FAITH HILL** - *Breathe* | 66 | 10
18. **CAROLYNN DAWN JOHNSON** - *Romance With A View* | 57 | 68
19. **TRAVIS TRITT** - *Down The Road I Go* | 67 | 26
20. **TRICK PONY** - *Born To Fly* | 67 | 25
22. **TISHA YEARWOOD** - *Just Like You* | 69 | 20
23. **JODIE MESSINA** - *Part II* | 70 | 39
24. **CARRIE UNDERWOOD** - *Another Point Of View* | 71 | 43
25. **AMERICAN PIE** - * eligible* | 71 |
26. **POKIES WILLS** - *Carrying My Guy Home* | 71 |
27. **EMMYLOU HARRIS** - *Smokin' In The Dark* | 73 | 34
28. **LEANN RIMES** - *I Need You* | 73 | 34

*Albums with the greatest sales gains for the week. Recording Industry Association of America (RIAA) certification for net shipment of 500,000 albums with Gold (500,000 units shipped including CD, cassette, and digital download sales). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Multi-Platinum). *Asterisk indicates highest possible RIAA designation (Diamond). The number following Platinum indicates the number of Platinum units. Chart's largest unit increase. Pacesetter indicates biggest percent increase. Album Artwork credit is available. Most retail prices, and CD print for $69.99 and $99.99, are suggested list. These prices reflect the actual retail price charged by independent retailers and are subject to change. Values are provided by RIAA, and are subject to change.†-entry indicates album entered after peak position.**

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Trace Adkins Polishes ‘Chrome’ For Capitol

BY DEBORAH ADKINS

NASHVILLE—With all the upheaval on Music Row in the past few years, many artists have seen their careers adversely affected by label closings, changes in executive staff, and other turmoil. Trace Adkins admits his tenure on Capitol Records has been “a weird ride,” but he prepares for the forthcoming release of Chrome, he’s optimistic.

That positive attitude is admirable, considering that since Adkins first joined the Capitol roster in 1996, there have been three label chiefs: Scott Hendricks, who signed him to the label, followed by Pat Quigley and current president/CEO Mike Dungan. Though his career got off to a strong start when his debut single, “There’s a Girl in Texas,” peaked at No. 20 on the Billboard Hot Country Singles & Tracks chart in 1996, the transitions at the label have taken a toll on Adkins’ career.

“I look back at it and think, ‘Wow, the door was wide open, and we were right there at the threshold, ready to step through it to the next level,’” the Louisiana native says. “Then the wheels fell off. The whole thing just fell apart. I don’t think it was my fault or my management company’s fault. I think it was a booking agent’s or my producer’s fault. It wasn’t the people at the label’s fault. It was just a thing that happened. I could be bitter if I wanted to be, but that’s not my style. I’m going to go forward. You aren’t going to pay your bills off of people’s sympathy. You have to keep on going.”

Adkins savors on adequately well written songs. “Really, I think we’re in the early stages of that. It doesn’t look like it’s going to be any more or less of a critical release than his previous three albums. ‘Every one of them was critical to my career for some reason or another at the time,’” he says. “On the first album, it goes without saying, it’s critical. It has to be good. The second album, the sophomore record, that’s a lot of pressure to perform and to reproduce the success of the first one. The third album, I’d done through the executive changes at the label, and the second album had not sold as well as the first album for whatever reason. So that one seemed like it was critical, and now this one is a new regime again.”

A FRIENDLY REUNION

Although it may be a new regime at Capitol, the faces are familiar to Adkins, because Dungan, senior VP of marketing Fletcher Foster, senior director of promotion Chuck Densmore, and senior publicity relations Vanessa Parker-Davis, and other Capitol staffers were previously with Arista Nashville. Adkins became familiar with the Arista folks when they gave him a development deal early in his career, and he’s married to former Arista publicist Rhonda Forlaw Adkins. So in many ways, the new regime feels like a homecoming.

Additionally, former Arista Nashville president Tim DuBois has partnered with Adkins’ manager, Gary Borman, to form a new management company. “The whole thing has come back full circle,” Adkins says. “Everybody that I was dealing with then at Arista is back in my life in some way now. It’s just really strange, but it feels so comfortable and so good, so warm.”

The songs run the gamut from the heartbreaking intensity of “Help Me Understand” to the playfulness of the title cut. “I’ve been looking for a long time for a song where I could speak some of the ‘lyrics,’” Adkins says. “Then Dan came with this song and I just liked it. It’s fun and totally lighthearted.”

Another of Adkins’ favorites on Chrome is “Scream.” “I think ‘Scream’ would be a good single because it’s another Trace Adkins song about sex,” he says. “I’m a screaming heterosexual, and I have to do those songs. ‘Scream’ was written by a good buddy of mine, Jim Collins, who was doing the same [nightclub] circuit as I was in Texas. When I’d have a night off, sometimes I’d go see Jim play. So we have some history there. There are two songs on this album that Jim co-wrote.”

A Warner/Chappell writer, Adkins co-wrote just one cut on the album (“I’m Payin’ for It Now”). “I’m much more critical of my own stuff,” he says. “So I’ve got to go back to me, and they’re good. This town is full of the best songwriters anywhere.”

Adkins says he looks for songs he can become “completely absorbed by” and hates it when someone else has. “I love that song Alan Jackson did, ‘Between the Devil and Me,’ says Adkins, who is booked by William Morris. “I would have got a Girl Scout to have been able to cut that song.”

CORE AUDIENCE

According to Foster, the marketing thrust will target Adkins’ core audience—men—saying he has a new release. The label plans to concentrate on Adkins’ top 10 markets: Dallas, Houston, Los Angeles, Atlanta, Nashville, Chicago, Indianapolis, Cleveland, Phoenix, and Washington D.C. “We’re doing the majority of those and some secondary markets.”

Foster says, “We’re going in and micro-marketing using in-stores, TV, radio, and print through advertising as well as publicity.”

Originally slated for the end of October, Chrome has been moved up to an Sept. 24 release date. At retail, Foster says, they plan to utilize bin cards, vinyl banners, two-foot-by-one-foot flats, and listening posts. Capitol also plans special club promotions. “We’ll be able to download samples of the new album via the Web site traceadkins.com. Foster says they are also looking at doing special promotions with NASCAR and Future Farmers of America.

HONORING DR. GRAHAM: For years, Dr. Billy Graham has made music an integral part of his services. Now, the acclaimed evangelist and his musical cohorts are being saluted in a two-part TV special. A Billy Graham Music Homecoming is the newest installment of the Gaither Family Music series. Part one of the program will air Oct. 6 on PAX-TV’s Gaither Family Music Hour. Part two will air Oct. 13. The project will also be released Oct. 9 on VHS, DVD, CD, and cassette.

The project is incredibly informative as well as entertaining—combing great music, heartfelt sentiment, and insightful historical perspective. The programs feature reminiscences from Dr. Graham’s wife of 58 years, Ruth Bell Graham: George Beverly Shea, soloist with Graham’s organization for 54 years; CBH Barrows, music and program director for 52 years; and Graham’s son, Franklin Graham, CEO of the Billy Graham Evangelistic Assn.

The Billy Graham Music Homecoming was taped at the Billy Graham crusades, located in the Blue Ridge Mountains outside Asheville, N.C. More than three dozen acts are featured on the two-part show, among them CeCe Winans, Ricky Skaggs, Russ Taff, Michael W. Smith, Andrea Crouch, Gaither Vocal Band, Ray Boltz, Avalon, and Vestal Goodman.

Of the music featured early on in Graham’s crusades, Bill Gaither says, “They used Stuart Hamblen, who wrote ‘It’s No Secret What God Can Do’ and ‘This Old House’ and a lot of big songs like that. In the 60s, Ethel Waters was an important part of the broadcast every time. Of course, Bey [George Beverly Shea] is now 93. He’s been on every broadcast they’ve ever done. He’s still in great health and still sings well.”

In fact, one of the highlights of the project is the Sheas delivering a powerful rendition of “How Great Thou Art.” There’s also a great segment with folks singing a Signature song, “Thank You,” that incorporates clips from Graham’s crusades. There’s a powerful version of Taff’s “We Will Stand” that includes stirring footage from the civil-rights movement, the Berlin Wall, and Northern Ireland.

“Hearing Russ singing, ‘You’re my brother, you’re my sister, take me by the hand,’” Gaither says, “the music speaks very loudly.”

Gaither enjoyed spending time with those at the heart of Graham’s organization. “His wife Ruth is quite a character. She’s a fun-loving lady, and just to hear her talk about people they’ve had on the program through the years and the joy [they’ve had], that was fun,” he says. “Bey Shea is 93 years old chronologically, but he’s got to be a 40-year-old at heart—maybe even younger. He loves life, great music, great literature. In fact, he just drove up to Canada to pick up a boat that somebody has given him. He put that boat on the back of his car and drove it back to North Carolina.”

Gaither thinks “integrity” has been the cornerstone of Dr. Graham’s distinguished career. “He has been quite a spokesman for the cause of Christ. He is very articulate, and his humility comes through. Just to be around him, you know you are in the presence of a holy man.”

IN OTHER NEWS: Bill Gaither recently canceled four Canadian tour dates in the wake of the terrorist attacks. “We were taking about 10 buses over, about four trucks, and about 30-40 people,” he says of his multi-artist concerts. “We weren’t afraid of the security of the air travel. It was just simply [concern over] crossing the border and getting back in case that other shoe fell. It would be tough for family people if they were to go during the next two years.”

No upcoming U.S. dates have been canceled, and new Gaither Vocal Band member Russ Taff has already replaced longtime baritone Mark Lowry [Billboard, Sept. 1]. Gaither comments, “Mark, I don’t want to be a lame duck baritone.” So, we’ve turned it over to Russ. Russell is all heart. He loves the Lord, and he is so gracious.”

The Gaither Vocal Band, which also includes David Phelps and Guy Penrod, is going into the studio in November with producer Michael Sykes to work on the group’s next Spring Hill release. Fans can continue to see Gaither’s weekly show on TNN. “We’ve been moved from Saturday night to Sunday,” Gaither says. “Our show, you know, we don’t survive. We did for some reason, and we are very thankful for that.”

Like everyone else in America, Gaither has simply been trying to come to terms with the recent tragedies. “There are a lot of good people around the world who are standing with us, and right will eventually win.”
Universal's Lerner Speaks Of Love And Justice

BY ENRIQUE LOPETEGUI

LOS ANGELES—In 1998, Argentine singer/songwriter Alejandro Lerner released an album titled Illega Empeazar (Said Over). Actually, it was pretty much a remake of Magic Hotel, an album he'd released in 1997, only it had been re-packaged and re-packaged after a painful transition between labels. But now, in the wake of his most recent release, Si Quieres Saber Quien Soy (Universal), and with two Latin Grammy nominations to his name, it can be said that Lerner is truly starting over—at least in the U.S.—with a message of love and peace, but also of revenge.

The man who sold 5 million albums worldwide and earned two Martin Fierros and five Carlos Gardel awards in his native Argentina is on a roll and busier than ever. Yet his larger-than-life status in Latin America contrasts with virtual anonymity in America.

Some think that has to do with the fact that in the U.S.—unlike in Argentina—Lerner's music hasn't been featured in any soap operas or TV shows. But by the time a Lerner song was used in the first TV show in Argentina, he was already an established artist who'd sold 2 million albums. Instead, according to Lerner, he's unknown in the U.S. for other reasons.

"I just never tried to develop my music in the U.S.,” Lerner says. "I gave a lot of time to my country, not only musically but socially. I never tried to make it in the U.S. as an artist because my energy was put elsewhere."

But with the Sept. 11 statewide release of Si Quieres Saber Quien Soy, which earned Latin Grammy nominations for best male pop vocal album and song of the year, Lerner was getting closer to breaking into the country than ever. And then, on the brink of glory, the man who has earned a living singing about love became just another horrified spectator of that day's events.

"The magnitude is such that personal stuff shrinks a lot," Lerner says on the phone from Buenos Aires, where he is co-producing the upcoming album by Argentina's folk sensation, Soledad. "You even feel ridiculous talking about personal things. Right now, what we can do is adopt a totally pacific and constructive attitude, no matter what your situation is. Humanity is on a precipice, but each of us can do good and believe in a world where good things still can happen. That's why I came to Argentina [to work with Soledad]: to work on a project that will inspire and heal other people."

It wasn't easy to get there. With U.S. airports shut down, Lerner, Uruguayan pop superstar Natalia Oreiro, and Oreiro's BMG team rented a van to Tijuana. From there, the group took a Mexicana Airlines plane to Mexico City and Sao Paulo, and from there a Varig flight to Buenos Aires.

With the Latin Grammy results still uncertain, Universal Music will go on with the planned campaign—utilizing U.S. Spanish-language radio, print, and TV, starting with Miami in late October.

Referring to the songwriting and producing work Lerner has done for singer/songwriters, thanks to his own work and the work he did for others. For those in the U.S. who don't know him, this is a good chance to discover not only his new material, but his impressive legacy, both musically and sales-wise.

To date, Lerner is scheduled to launch his Argentina tour in October, and there are plans for performances in the U.S. and Mexico in October.

Lerner says, "Well, it's happening. The idea was to do a very interesting launch [of the album in the U.S.], with a massive press and radio campaign. But reality forced us to take care of the right to live first, leaving other things for later."

There are no signs that, whenever Lerner does embark on heavy U.S. promotion, he will have lost any momentum. He enjoys the affection and respect of both the public and his peers. Producer Gustavo Santalla says, "Alejandro is one of my soul mates, one of those people you take inside you wherever you go."

It was as a member of Sontao-lalla's band on the album Soluna (1977) that the young keyboardist Alejandro Lerner first recorded one of his own songs. "And, as a musician, his talent never ceases to amaze me. He invented a style that is still being copied, and that's why he deserves to win a [Latin] Grammy."

In October, Lerner will be recognized by UNICEF for the work he did with tengonusuerio.com (ihave-adream.com, a project that advocates for children's rights. It is one of many he's undertaken through the years.

"These are times to generate the best possible vibes," Lerner says. "I want to participate in as many significant culture productions as possible, for peace and justice, which go together. I don't think the answer is a massive war but punishment of those guilty through justice."

Lerner

Universal’s Lerner Speaks Of Love And Justice

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The likes of Paul Anka, Celine Dion, Carole King, Gino Vannelli, David Foster, and others, Latin artists marketing director for Universal Music Latin America Robbie Lea says, "Lerner is one of Latin America's most successful and respected singer/songwriters."

Immediate task of giving direction to a department that has been leaderless for the past six months.

"My biggest challenge is to take care of our artists," Trujillo says. "We have a great roster that had no direction, and we will give it direction." Although Trujillo has plans to expand that roster in the future, he cites ensuring results for the company's existing acts as the initial priority. These include Intocable and Kumbia Kings, whom the label is hoping to work more aggressively on the West Coast and East Coast.

"I'm dedicated 100% to the regional Mexican and Tejano genres," adds Trujillo, who plans to expand his division in coming months. "It's one of the reasons I joined this company. I know I'll have the support needed to make this division grow."

BLAIR EXITS ARISTA: Jerry Blair has exited as executive VP of Arista Records (Billboard Bulletin, Sept. 21). Aside from being a stellar promotion executive, Blair was instrumental in creating a strategic marketing alliance with BMG U.S. Latin to develop and market alternative Latin acts. The first to benefit was Colombian band Aterciopelados, with its release Goza Poderoso. Blair, who does not have any immediate plans, tells Billboard he'll "absolutely" continue to champion Latin music. "We've only begun to scratch the surface."

CASUALTY OF WAR: As expected, the National Academy of Recording Arts and Sciences and the Latin Academy of Recording Arts and Sciences have officially canceled the second annual Latin Grammys telecast. An announcement about how the winners will be presented with their awards is expected soon. Nationwide, cancellations and reschedulings are still being announced. Among the casualties is the Iraque U.S. tour, which promoters say was impossible to reorganize.

TOPICAL CHART-TOPPER: In a starting chart resurgence, Ricardo Arjona’s Galeria Caribe (Sony), which was released last year, re-entered the Top Latin Albums chart last issue at No. 10 and this issue jumped to No. 1. One possible reason for such renewed interest may lie in the lyrics to one of its tracks, “Mesias,” which alludes to a millionaire “messiah” in New York City who has partners in Argentina and speaks to God via the Internet. The song’s lyrics include: “He purchased CNN and is using its space with speeches that invite us to remove our veils/Chaos reigns and the planet is fearful/A great man has committed suicide in the Big Apple/You can read it in the front page of The New York Times/ And a cloud of doubt casts shadows over the future.” Arjona, who is understandably wary of discussing the subject, said to the press during a stop in Peru: “Mesias” is a surreal song I wrote, and like all songs, it’s hard to tell how many doors open to interpretation."

NEW LATIN-MUSIC SHOW: Latin music videos have a new space on Los Buenos Dias de HTV, which has started airing on the Univision network Saturday and Sunday mornings. The 90-minute show, hosted by Miami-based DJs Guillermo Sauceda and Jessica Fox, is produced by Venetian International and HTV, the 24-hour cable music channel that airs Latin music videos and music-content based programming. HTV will also air the program. The show’s format is that of a music magazine, featuring mostly pop and tropical videos. HTV Programming chief Luis Merida will be responsible for the show’s daily programming.

IN BRIEF: Shooting of Alejandro Sanz’s MTV Unplugged has been rescheduled for Oct. 2 at the Gusman Center for the Performing Arts in Miami... Mexican pop/rock band Maná will join Pearl Jam, R.E.M., and Alanis Morissette to co-headline the Groundwork Hunger Awareness and Fundraising concert Oct. 22 in Seattle. The show, scheduled as part of World Food Day (Oct. 16), is organized by the Food and Agricultural Organization of the United Nations and raises funds for farmers in developing countries. Maná is, to date, the only Latin act that will perform.
<table>
<thead>
<tr>
<th>Artist/Lineup</th>
<th>Title</th>
<th>Label</th>
<th>Year</th>
<th>Hot Shot Debut</th>
<th>Latin Pop Albums</th>
<th>Tropical/Salsa Albums</th>
<th>Regional Mexican Albums</th>
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### Hot Latin Tracks

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<td><strong>DERECHO A LA VIDA</strong></td>
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**Note:** The table above shows the top 16 songs on the Hot Latin Tracks chart for the week of October 6, 2001, according to Billboard magazine. The chart ranks the most popular Latin songs in the United States based on airplay, sales, and streaming. 

### Tropical/Salsa Airplay

<table>
<thead>
<tr>
<th>#</th>
<th><strong>TITLE</strong></th>
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<td><strong>Los Tigres Del Norte</strong></td>
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<td><strong>Los Tigres Del Norte</strong></td>
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<td><strong>TU CONOCELA</strong></td>
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<td><strong>HOT SYM STYLE COUPS</strong></td>
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</table>

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### Regional Mexican Airplay

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<td>3</td>
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<td><strong>HOT SYM STYLE COUPS</strong></td>
<td><strong>Nydia Con Jan</strong></td>
<td>Sony Discos</td>
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**Latin**

**Bocelli Aims For Latin Favor With Sugar Disc**

**BY LEILA COBO**

MIAMI—How does one explain the success of Andrea Bocelli with Latin audiences? The Italian tenor does not speak Spanish (unlike Laura Pausini) and has yet to record an entire album in that language (unlike Pausini, Eros Ramazzotti, and Nek). Yet Bocelli's past two albums have sold millions of copies in the Latin region on the strength of merely a few Spanish tracks each. And he is expected to repeat that feat with the upcoming Cieli di Toscanzuz (Sugar/Polydor), due Oct. 15 worldwide.

The version being released to the Latin region, including the U.S. Latin market, will include four Spanish-language tracks. The Latin-region release of Romanza in 1997 included five Spanish tracks, while 1999's Sueño included two.

"I've recorded in Spanish because Italian songs work well in Spanish, given the similarities between the two languages," Bocelli tells Billboard, speaking on the phone from his home in Italy. In choosing which songs from Cieli di Toscanzuz (Sugar/Polydor) to translate into Spanish, including the single "Melodrama," Bocelli says he focused on those "which lent themselves better to Spanish and those that had a more significant text, a richer content."

Singing in Spanish, he says, is essentially no different from singing in Italian, because "inspiration comes from the melody." Beyond that, Bocelli won't speculate on just what it is about him that Spanish-speaking audiences like. "Record sales are not my problem," he says with a laugh. "They're the record label's problem. When artists dwell on that, it [leads to] problems."

According to Robbie Lear, director of Latin artists' marketing for Universal—which will work Cieli in the Latin region—Bocelli's Romanza sold half a million copies in Argentina, 900,000 in Brazil, and 120,000 in Chile.

"It was interesting because he hit first in Argentina, then Brazil, and finally Mexico," Lear says. "It took quite a few months for Mexico to react to Bocelli, but once it did, [Romanza] sold over 650,000 copies there. The album really crossed over to all generations."

It's not surprising that Bocelli entered the Latin consciousness via Argentina, a country with an enormous population of Italian descent. Moreover, Lear says, there was nothing even comparable in the market at the time. Nor is there now—which partly explains a marketing campaign that relies less on radio than other media, including the Internet.

An initial campaign with Univision.com launched two weeks prior to the album release will specifically reach out to the Latin consumer through special downloading and streaming offers. And although "Melodrama" will be released to radio, "it is not a TV-campaign artist," Lear says. "All the countries will be going with a TV campaign because he's such a household name, and we have to announce to everyone that there's a new album by Bocelli."

Bocelli will host a release party Oct. 4 in Venice, Italy. The tenor will also be touring the U.S. in November and December, and he plans to tour Latin America starting next March.

Still, it's not likely that Bocelli will be fluent in Spanish by then. "I'd like to learn Spanish, but it won't be easy," he says. "I'd like to learn in order to be able to read Borges, instead of to promote and sell an album."

**Jazz Notes**

**FREEDOM: Throughout the course of a dozen recordings as a leader of the David S. Ware Quartet, saxophonist David S. Ware has established himself as one of today's preeminent free-jazz musicians and bandleaders. Ware's latest release, Corridors of Parallel: AUM Fidelity, Sept. 18) again features his quartet of longtime pianist Matthew Shipp and bassist William Parker with drummer Guillermo E. Brown (who recently replaced Susie Ibarra), but it explores new territory by having Shipp perform exclusively on synthesizer, an instrument that Ware has never before utilized on a recording.

The inclusion of the electronic instrument adds a wealth of mysteriously beautiful sounds to the quartet's erratic musings, many of which do not initially register as coming from a single source. Shipp uses the synthesizer to color the music with howling wind-tunnel effects and dramatic sound beds, such as the larger-than-life percussive sounds found on "Superimposed" and the disjointed video-game effects on "Jazz Fi-Sci." If the synthesizer appears to be the sonic and spiritual antithesis of Ware's powerful, organic fare, the saxophonist treats the new sounds as both catalyst and adversary. He blows against the jarring tones with purposeful intent, as if to resolutely express himself above the cacophonous maelstrom.

The synthesizer creates certain ambiances for me to play against, which are different from what the piano might come up with," Ware explains. "That inspired a lot of ideas in me that I might not have come up with otherwise." Unlike previous Ware releases, the saxophonist did not rehearse his quartet prior to recording. "Everything on this record was completely spontaneous," he says. "I decided from piece to piece what we would try to capture, and we just went for it. I just wanted to be completely loose and see what we could come up with on the spot. Most of it worked, just because we have worked together for so long."

Although free jazz remains the underground side of jazz music, Ware is confident that there is an untapped and uninformed audience for the sounds he creates. This was brought to bear last year when he opened a show for Sonic Youth, the veteran alt-rock band whose music gives more of a curdly nod to the disjointed harmonies of Sun Ra. "We've been hearing for some time that this alternative rock audience is open to music like mine, but now I've seen it in person, and it's true," says Ware, stressing that the jazz and rock industries "should unite to organize similar events."

Ware, Shipp, Parker, and others are the focus of the book New York is Now—The New Wave of Free Jazz (newly published by the Telegraph Company). Author Phil Freeman discusses his initial introduction to avant-garde jazz via a performance by the Ware quartet and gives an observer's run-down of significant artists and clubs currently shaping New York City's free-jazz scene, along with a tale of the movement's history.

**NOTEWORTHY:** Fusion fans will get a kick out of Chicago-based All-Region, which combines jazz improvisation with danceable rhythms, rock, and even Middle Eastern sensibilities on Adrian Younge's conversion of the 80s Babyshambles recording of Ke Ala Manto (The Way of the Shark) (New Polyphonic Music, Sept. 18, distributed by Thrill Jockey). Formed last year to back electric trumpeter Mark Kirschman, the band taps bassist Alana Rocklin, keyboardist Bradley Kalibula Bowden, and drummer Derek Crawford) create music that Rocklin says is "open-ended in a lot of ways, especially in that we leave room for other artists to perform." Kirschman is featured on the disc, as do guitarist Fared Haque, saxophonist Frank Catalan, and saxophonist/pianist Ari Brown. "I come from a jazz background," says Rocklin, who was recently a publicist at Delmark Records. "Brad studied classical piano, and Derek loves Buddy Rich as well as (Detroit punk icons) MC5. The combination sounds like the Tony Williams' Lifetime, but with a contemporary, dance feel."

Guitarist Jim Hall is joined by various star bassists—Scott Colley, Charlie Haden, Dave Holland, Christian McBride, and George Mraz—on Jim Hall & Basses (Telarc, Sept. 25). Hall makes a rare appearance on 12-string guitar on "End the Beguine," a duet with Hall's wife, Jennifer. Mosaic Records compiles classic tracks by Sonny Stitt on The Complete Roost Sonny Stitt Recordings (Sept. 25), a nine-disc set that finds Stitt with such greats as Charlie Parker, Charlie Christian, and Latin jazz settings in recordings spanning the '40s through the '60s. Fifteen of the 148 tracks were previously unreleased.
By Jim Bessman

NEW YORK—Music-business veteran Deke Arlon, who became president/CEO of Sanctuary Music Publishing in January, is setting up a creative environment at the company’s London offices patterned on April/Blackwood Music—one of the many companies for which he worked previously.

“April/Blackwood had writers’ rooms with a piano and coffee machine,” says Arlon, who became managing director/senior VP of the company’s U.K. counterpart April Music in 1968. “Now, artists sit isolated at home with their Pro Tools—wonderful for recording, but not for co-writing.”

Arlon recalls April’s rooms were used by such ’70s British pop groups as the Sweet. Their hits were penned there by Chinn & Chapman, the writer/producer team also behind Smokie, Suzi Quatro, and Mud.

Sanctuary now boasts seven writers’ rooms that are fully equipped with Pro Tools. The facilities serve both the company’s publishing and record company divisions. “But we also have grand pianos and guitars and everything needed for creative people to just meet each with other, without executives getting in the way,” he says.

Sanctuary’s creative environment goes beyond the actual songwriting setting. It also features the kind of productive partnership that Arlon so fondly remembers from his stints at April and his first publishing job at Chappell Music under the tutelage of Teddy Holmes, as well as from his preceding career as a recording artist with legendary producer Joe Meek and his later career as manager/publisher for such artists as Ray Davies and Sheena Easton.

“We’re not just a bank,” Arlon says, seeing his function as more than mere administration—and as meriting a greater cut in copyright earnings than what has become the industry’s norm.

“My philosophy is to persuade artist representatives that it’s worthwhile to allow publishers a decent length of copyright,” Arlon continues. “We’re a public company, and suddenly finding that we don’t own our assets after 10 years because we’ve given it all back is not a good way to run a business.”

Arlon notes that, “in the old days,” songwriter publishers and songwriters each owned a half-share of a song for the full life of the copyright.

“That’s changed—of course, quite rightly,” Arlon says, noting, for one, that many songwriters weren’t performing artists in the era of the 50-50 split. “Now the norm is 75-25 for 10 or 15 years and 50-50 thereafter, with a new writer—and most of them are recording artists, which is why they ask for 75. Since the publisher’s old job of getting them a cover recording rarely applies, we serve it no question.

“But then after 10 to 15 years, the publisher loses his business,” Arlon continues. “And remember: 10 to 15 percent of his 25 is spent on overhead.”

Arlon recognizes that many publishers today are acting as agents and not publishers in the true sense—not where there’s an artistic and business relationship with a writer where [the publisher would] aid in getting their songs heard and replace other writers for them to work with.

“As publishers, we have to do something more for the writers than just collect mechanical royalties,” Arlon continues. “If we don’t help them create relationships where their songs can improve and get major cover and further develop their careers as writers, then we don’t deserve the admittance for a song for a long period of time. But if we do create something special with a writer and achieve success together, then it’s fair we keep a song for longer than the current industry norm.”

At Sanctuary, then, Arlon looks to retain the publisher’s share for as long as contractual “achievement levels” are met. “We’ve signed two writers with huge futures and negotiated their contracts with two major music law firms,” he says, referring to Martin Sutton—an English writer currently working in Nashville—and Sharon Wolf, lead singer of U.K.’s acts Dodally and Shanks & Bigfoot, who now working with the European production teams Cutlather and Joe and Phats and Small.

“I’m delighted to say that we’ve found a very suitable and happy commercial compromise that gave me what I required—so it can be done,” Arlon says. “I’m not talking about the writers’ share, but the publisher’s. Why do I want to give away my business if we achieve success together? There has to be a way that’s fair for publishers to control the copyright for longer than 10 to 15 years if they helped create and exploit a song’s value. Otherwise an artist can go to a new publisher who unilaterally benefits from all the work that we’ve done during our past period of ownership.”

God Bless America:

Anyone doubting the power of song may contact Clear Channel Communications for its list of 150 blanketed tunes in the wake of the Sept. 11 terrorist attacks or marvel at the prevalence on the airwaves of “God Bless America,” which led the predictable patriotic-song resurgence.

Unforgettable renditions of Irving Berlin’s classic were turned in by Celine Dion at the A Tribute to Heroes telethon, Diana Ross at the resumption of New York Mets baseball at Shea Stadium, Marine Corps. Maj. Rose Ann Sarginigoli at the reopening of the New York Stock Exchange, and even members of the Congress on the steps of the Capitol.

Next month, Alfred A. Knopf publishes The Complete Lyrics of Irving Berlin. The massive tome, which contains the lyrics to Berlin’s 1,200 hit songs, is co-edited by Robert Kimball and Berlin’s daughter Linda Emmett and recounts how “God Bless America” was first published in 1938. Berlin set up the God Bless America Fund shortly thereafter, and since then more than $6,000,000 in royaltiess has been collected for the Girl Scouts and the Boy Scouts. The fund’s current trustees are now working with the New York chapters of both organizations to establish programs for the children affected by the World Trade Center disaster.

Berlin actually wrote “God Bless America” in 1918 as the finale of Yip, Yip, Yaphank, a rousing Ziegfeld-like vaudeville show that was staged briefly that year at New York’s Old Century Theater. It was during World War I, and Yaphank was a town in Long Island that was the home of Army training camp Camp Upton. Berlin, who was born in Russia in 1888 and had only just become a U.S. citizen, had been drafted and was stationed there. But as Laurence Bergreen noted in his biography As Thousands Cheer: The Life of Irving Berlin, he was also the hottest young songwriter in the country.

Indeed, Yaphank yielded such songs as the Berlin standard “Mandy,” “God Bless America,” though, was shelved in favor of “We’re on Our Way to France,” and if Kate Smith’s manager Ted Collins hadn’t asked Berlin for a patriotic number for her to sing on Armistice Day, 1938, we’d be marching to another tune today.

But as we return to a semblance of normalcy, I suggest radio stations move beyond playing understandably knee-jerk, egocentric fare. How about Woody Guthrie’s all-inclusive “This Land Is Your Land” or, better yet, Ashford & Simpson’s “Reach Out and Touch (Somebody’s Hand)”? As the next line of that compassionate song implores, “Makes this world a better place, if you can.”

REMEMBERING JANE SIMPKIN: ASCAP has set up the ASCAP Employees for Relief fund in memory of licensing manager Jane Simpkin, who was on board one of the hijacked planes. The fund is strictly for Simpkin’s fellow ASCAP workers, though the society may establish an additional memorial program for ASCAP members at a later date. ASCAP is matching employee contributions dollar for dollar, and a designated employee team will distribute the donations to families of the victims.

FIRST NIGHT OUT: I hadn’t gone nine days without live music since I was a teenager, so it was a special joy to witness Betty Buckley open the fourth season of Lincoln Center’s American Songbook series at Alice Tully Hall.

As the name suggests, the series is dedicated to American songs, songwriters, and singers. In this regard, Buckley excelled on songs including Jason Robert Brown’s title track to her new Concord album Stars and the Moon, along with varied fare from the likes of Rodgers & Hart, James Taylor, Paul Simon, Joni Mitchell, and Buckley herself.

And, in saluting fellow Texan Lisa Loeb (“Falling in Love”), Mary Chapin Carpenter (“Come On, Come On”), and Rufus Wainwright (“Cigarettes and Chocolate Milk”), Buckley showed how even contemporary rock singer/songwriter material can sound like traditional pop fare when performed by such a master interpreter.

How great it was to be back out on the town—this wonderful town.

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Marcussen Mastering's Studio B Ready To Go

By Christopher Walsh

Studio B at Marcussen Mastering, the Hollywood facility owned by mastering engineer Stephen Marcussen, is up and running, reports engineer Dave Collins. Formerly chief mastering engineer at A&M Recording and Mastering Studios, Collins joined Marcussen Mastering following A&M's transition to its current standing as Henson Recording Studios, which included the closing of its mastering division.

Marcussen Mastering's Studio B was designed by Collins and Marcussen with acoustician George Augspurger; the result, Collins explains, is an acoustic environment sonically surpassing any of his former mastering suites.

"Augspurger brings a tremendous amount of practical experience and thinking to it," Collins says. "But it's really nothing unconventional. It's basically a combination of absorption and reflection. We didn't go into any of these high-tech diffusers—it's a pretty old-school." Studio B is based around two custom consoles and includes analog-to-digital and digital-to-analog converters from db Technologies, a Prism Sound Maselec MEA-2 stereo equalizer, a Manley Variable-Mu compressor/limiter, Weiss digital equalization, and Waves L2 limiter.

The suite was built and equipped for 5.1 mastering and features five B&W Nautilus 802 speakers and Velodyne subwoofers.

"There's either some kind of synergy between these speakers and the room," Collins observes of the B&W array, "or it's just a good speaker, period—because in both of our studios, it's really easy to hear what you need to hear. You don't have to make any mental compensation."

In addition to such recent stereo projects as the soundtrack to Jay & Silent Bob Strike Back, Collins mastered a 5.1 project for jazz artist Yuko Maruyama. "I wasn't sure, initially, what to expect from an aesthetic point of view," Collins admits. "How is it supposed to hit you? I know how stereo is supposed to strike me, and how to identify problem areas, and things that are good or bad. Surround is really the same, though there's not the same 'level war' as in stereo. For one thing, you just don't want five speakers screaming at you—the fatigue factor goes up tremendously."

A rigorous approach to design and wiring, Collins says, has yielded an exceptional acoustic environment, satisfying clients as well as engineers, "My philosophy is just to get the [signal] path as clean and quiet and pure as you can," he explains, "especially trying to get it as quiet as possible, with the possibility today of delivering 24-bit to the consumer. I'm very proud of how everything has come out."
THE MUSIC OF EUROPE

Billboard spotlights the music Europeans love with an in-depth look at the MTV Europe Music Awards. We'll go behind the scenes of Award shows past and present, review the history of the awards, and examine the event's powerful impact on the careers of U.S. and European artists. Billboard also reports on the latest music news from Europe and collaborates with MTVE to provide an exclusive year-to-date chart of the most played music videos.
INTERNATIONAL

International Retailers Face Uncertain Future In Asia

BY STEVE McCLURE

TOKYO—In the past decade, major international music retailers Tower, HMV, and Virgin have revolutionized the way music is marketed in Asia. These chains have introduced big stores featuring deep catalog, imported versions of current titles, and such in-store attractions as listening posts—and, above all, have provided a fun environment in which to shop. But the lingering effects of Asia’s 1997 economic crash, a steadily worsening recession in Japan, and the plague of piracy are making international retailers rethink their business strategies in the region.

The arrival of these chains in the region coincided with an economic boom in Asia, and they expanded rapidly from their beachhead in Japan into such key markets as Hong Kong, Taiwan, and South Korea.

Now, concedes Mike Jansta, Tower’s Sacramento, Calif.-based director of marketing for international franchises, “the climate is tough. In Southeast Asia, piracy continues to be rampant on all fronts, economies are shaky, and most suppliers are still not supportive of retail.”

DIFFERENT SITUATIONS

Hong Kong/Sydney-based HMV Asia-Pacific managing director Chris Walker says the U.K.-based chain is struggling to improve on last year’s results in the region and emphasizes that the situation is different in each territory. “The market generally is flat or down in Japan. Hong Kong’s a real struggle—the economy is definitely on the upturn and has been for a little while, but the music market has been quite difficult. Singapore is in official recession, but from a music point of view, we’re having a better time [there] than in Hong Kong.”

Harry Cheng, Virgin Megastores’ senior commercial manager for Japan in Tokyo, describes the current business environment as challenging. But, he adds, “We are optimistic about long-term growth in Japan and the Asian region.”

Despite the region’s uncertain business conditions, another major overseas-based music retailer, San Francisco-based CD Warehouse, has recently entered the fray by taking over Tower’s Thai operation.

Tower has 47 stores in Japan, two in Taiwan, one in Hong Kong, one in Singapore (plus three kiosks at Singapore’s Changi Airport), two in Malaysia, and three in the Philippines. HMV has 34 stores in Japan, four in Hong Kong, and two in Singapore. Virgin’s Asian operations are confined to Japan, where it has 30 stores.

As the company that expanded fastest into Asia, perhaps it’s not surprising that Tower was the first international retailer to scale back its operations in the region as the business climate worsened and its own financial problems mounted in the U.S. Tower recently ended its franchise-licensing agreements in Thailand and South Korea, leaving it without any outlets in those territories.

Tower’s seven Thai stores were operated by Tower Center (Thailand); its Korean outlets were run by IKE (Ilkyung/Tae Hung). Jansta says Tower ended negotiations with the two companies because of what he describes as “multiple breaches of contract” in both cases. “We are looking to re-enter both of these markets with more solid partners,” Jansta says. He adds that the Tower-owned operations in Taiwan and Hong Kong are in the process of being converted into franchises.

South Korea, Asia’s second-biggest music market after Japan, is a tough nut to crack for foreign retailers—mostly because budget-conscious teens account for an unusually large share of total music sales, according to one industry source in Seoul: “They go to Tower to look at things, then buy someplace else.”

Bangkok-based Tower Center (Thailand) GM Marcel Jacquat suggests Thailand’s economy is not strong enough to support such a big player as Tower. The former Tower franchisee recently signed a long-term franchise deal with CD Warehouse.

“Tower is a very strong brand with a lot of name and a good reputation, but they were not flexible enough for us,” Jacquat says. “And though Tower is a good brand, it is also a very expensive brand. Our profit margins are very low, and with the problems of piracy and low purchasing power, not enough people are buying CDs.” CD Warehouse, Jacquat adds, allows product to be sold at a variety of points. It also sells used CDs.

Matt Allen, Oklahoma City-based VP of franchising at CD Warehouse, says, “We felt that Tower Center Thailand’s experience and existing infrastructure would make for a very smooth transition. Since they are already established retailers, converting their stores to the CD Warehouse concept would be much easier than starting from scratch, allowing us to enter the Asian market and establish our presence more quickly.”

PIRACY THREAT

Besides volatile economic conditions, the other problem faced by international—and, of course, local—retailers in Asia is piracy. Chris Bauer, departing director of operations for Tower Records Malaysia (Billboard, Sept. 29), says the retailer has “put all expansion plans on hold.” He claims that Malaysia’s business is down 30% this year as a result of piracy. “Piracy is not just about Backstreet Boys any more; it’s about back catalog and even Diana Ross,” he says. “Piracy is anything but on the decline.”

Retailers suggest that the Malaysian government’s censorship policy also indirectly encourages piracy. Music fans want uncensored versions of material by Eminem and Kid Rock, which only the pirates can provide.

In Thailand, the piracy situation is equally serious, with pirated CDs selling for only 1%-20% of the $11 retail price for legitimate product. And in the Thai capital of Bangkok, prime retail space can be nearly as expensive as it is in London or New York City.

Warner Music Hong Kong managing director Mark Lankaster speaks for many record labels in citing the rising role played by the overseas music stores. “Because of the range that they can carry, [the foreign chains] help us in pushing the international and back-catalog releases, which the mom-and-pop stores wouldn’t know how to stock—or aren’t able to because of space constraints.”

Stuart Fraser, HMV’s Hong Kong-based commercial director for Greater China and Southeast Asia, says HMV’s Hong Kong stores would stock an even bigger range of products were it not for laws prohibiting parallel imports.

“Labels here tend not to want [retailers] to carry some releases,” Fraser says. “That’s a real thorn in our side, because we have to write letters to copyright holders for every one of these releases, and in the end it is the customers who suffer.”

Fraser estimates that the chain’s repertoire range has dropped “between 20% and 30%” since the legislation was passed in 1998. But he is bullish about the long-term prospects for Hong Kong. “The market will bounce back. Certainly the record companies are working on the A&R side to develop fine young artists.”

LONG-TERM COMMITMENT

The three international chains stress that, despite all the problems they face in Asia, they are committed to the region long-term.

Tower’s Jansta says, “We are currently re-evaluating all of our operations and opportunities so that we can continue to be the strongest music retailer in the region.”

Virgin’s Cheng says the chain plans to expand beyond Japan and into the rest of Asia. “In line with the growth of various Virgin companies expanding into the region—Virgin Mobile, Virgin Drinks, Virgin Cosmetics, and V.Shops, amongst other Virgin businesses—we expect these synergistic developments to propel the awareness of the Virgin brand into the minds of Asian consumers, which will be beneficial for our retail business.”

“We are exploring some exciting opportunities in Southeast Asia,” he continues. “Particularly in Singapore, which may result in some announcements over the next few months.”

HMV does not have any plans to move into new territories in Asia in the short term. Walker says, “There’s too much to be done in the countries in which we’re working.”

CD Warehouse’s Allen comments, “As a franchisor, we are constantly looking for quality, qualified owners in any market. We are especially excited by growth opportunities offered by markets such as Thailand, Japan, China, Malaysia, and the Philippines.”

Additional reporting by Louis Hau in Seoul, Steven Patrick in Kuala Lumpur, Winnie Chung in Hong Kong, and Andrew Hiransamboom in Bangkok.

Spanish Stroll. The 2001 Universal Music International (UMI) marketing directors’ conference took place Sept. 11-14 at the Don Carlos Hotel in Marbella, Spain, with more than 120 attendees from the company’s top markets. The event featured award-winning sound performances by a string of priority acts, including Def Soul artist Christina Milian. Pictured following Milian’s showcase performance are, from left, UMI marketing manager Andrew Reeder, Island Def Jam director of marketing Chonita Floyd, Island Def Jam senior VP of international Matthew Lauriet-Prevost, Milian, UMI senior VP of marketing/A&R Max Hole, and UMI VP of marketing Matt Voss.
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**NEW**

- Hits of the World... compiled at Billboard/London by Menno Visser. Contact 44-207-420-6165, fax 44-207-836-6718, e-mail mvisser@musicandmedia.co.uk.

**NEW**

- New Entry

**RE**

- Re-Entry
SPIRITED SONGS: For centuries, as part of its oral culture, Africa has used song as an important vehicle for education and information. It remains so to this day, with many native artists using the medium to address the subject of AIDS, the disease that has killed 15 million people on the continent. Now, Peter Gabriel has assisted in compiling 14 powerful examples of this for Spirit of Africa (Real World). Half the album's tracks were recorded especially for the project, including a moving performance by Uganda's Tasso Choir, which is made up of many AIDS/HIV sufferers. Also included is a track by the late Real World recording artist Bernard Bmland, who died of AIDS two years ago. But the music—which also includes contributions from Youssou N'Dour, Papa Wemba, and the Drummers of Burundi—remains remarkably life-affirming. Gabriel says, "The project is intended to focus global attention on the regions of the world where the need for AIDS awareness and education is the greatest." All proceeds will go to AIDS charity the Mercury Phoenix Trust, established by the remaining members of Queen and its manager, Jim Beach, following the death of singer Freddie Mercury in 1991.

VELVET BLUES: After reacquainting himself with a few '70s releases by such artists as Curtis Mayfield and the Meters, blues rocker Vidar Busk attempts to connect some dots with his fourth release, Venus (Warner Music Norway). Importing lush string arrangements, thumping bass lines, and percussion, he departs from the direction taken on his previous albums (one for Blue Mood Records and two for Warner) on which—accompanied by True Believers—he produced energetic finger-popping music in the vein of Brian Setzer. "You might say I've taken off my loud suit and become more of a songwriter," Husk says. "In a way, I think of this as my debut album. The previous records were more about show and glitz. With this, I wanted to explore a more cool, laid-back, and sexy sound."

MINISTRY OF INFORMATION: For the first time, Indian clubbers have been introduced to London's famed Ministry of Sound. It recently concluded a three-city club tour of Delhi, Mumbai, and Bangalore. Sponsored by Bacardi—which has been promoting its Bacardi Blast club events since 1998—the tour featured DJ Paulette and DJ Spencer, who included samples of "piano house" and current club faves heating up the dancefloors in Ibiza, Spain. Bacardi India marketing manager Raja Chhun says it chose Ministry of Sound because "they are at the cutting edge of dance music." Ministry's tour coordinator Gill Kingdom said the tour was part of an overall strategy to increase the club's profile. "What we want is an Indian promoter so we can make regular tours and then use that to extend our brand profile, from albums to merchandise." Ministry's label does not yet have a distribution deal in India, but the Bacardi Blast events have spawned a series of compilation dance albums—released via Virgin India—that have collectively sold 350,000 units to date.

POPULAR VOTE: Finnish rock group Leningrad Cowboys came up with an intriguing concept for the Helsinki Festival last month, when 30,000 people gathered in the Senate Square in the Finnish capital to attend the Lordi-Mayor's Popular Concert. Organizers published a list of 20 performers and 100 popular songs two months before the event and canvassed votes on which act should sing which song. The votes resulted in Finnish schlager singer Tapani Kansa performing a dramatic version of Pelle Miljöona's 1980s punk classic, "Hootorrotu on Kuunala" (The Highway is Hot) and Paavo Koivunen—a Finnish easy-listening favorite for decades—singing grunge group Apulanta's 1996 hit "Anna Mulle Piskka" (Sploke Me). The Lord Mayor, Eeva-Riitta Sittenen's husband, Fredi, concluded the night with "Anna Nalla" (Always Hungry), written by Ismo Alanko for his former group, Sielen Veljet. The performers were accompanied by the Helsinki Philharmonic Orchestra and the UMO Jazz Orchestra. JONATHAN MANDER

HIP-HOP AWARDS: Adam F won the best hip-hop producer award and Mark B & Blade took the best hip-hop single for "Ya Don't See The Signs" (Wordplay/Source) at the second annual U.K. Hip-Hop Awards, which took place Sept. 19 at central London's venue Sound. DJ/producer Skitz's Countryman (Ronin) won best hip-hop album. Other winners included Ty (best act), Estelle (best female artist), and Jade (best gardenside hit), and Mos Def (best international artist). The show's co-host, London's Kiss FM hip-hop duo Big Ted, complained that the U.K. rap/hip-hop scene was receiving enough industry support and that it is ignored by such big award shows as the MOBOs and the Brit Awards.
Labels Look To ARIs As Sales Boosts

**Australian Acts Stand To Gain From Award Nominations And Performances**

**BY CHRISTIE ELIEZER**

SYDNEY—The live Oct. 3 telecast of the 15th annual Australian Record Industry Assn. (ARIAs) music awards from Sydney's Capitol Theatre is expected to draw 1.8 million viewers for the national Nine Network. With that potential audience, it's not surprising that labels here have high hopes for increased sales, with busy release schedules for potential award winners.

"The ARIA awards have significant chart impact for local artists," says Sony chairman/CEO Denis Handlin. "Some labels launch their summer campaigns during the event." Peter Bond, chairman of Universal Music Australia, agrees that the ARIs are important, especially "if you win and if you have a new album out."

This year, most of the attention is focused on dance act the Avalanches (Modular/EMI) and rock band Powderfinger (Universal), with nine and eight nominations respectively. Both "Soulmate 99" at the awards, ahead of the Nov. 4 release of her new album, Just Me, while EMI will be hoping for Chambers' appearance to boost her Sept. 8 sophomore set, Baricades & Brickwalls.

Imbruglia will unveil her Oct. 29 single, "That Day," at the show, setting up her second album, White Lilies Island (out Nov. 5). BMG marketing director Ian Dickson expects it to eclipse the 350,000 Australian sales of her 1998 debut. He says, "We'll be working this for 18 months and hope for 500,000 units by Christmas 2002, given the right support." BMG will feature two other female acts at the ARAs. One is British singer Dido, who is currently touring here. She will be the first international act in recent times to perform at the awards, an engaging performer that she could well nudge a few more platinum [sales] after Australians see her live for the first time. Dido's No. 1 aged sales stand at 230,000 in Australia.

Teen artist Nikki Webster is a presenter at the awards. BMG expects her appearance to help push her recent debut album, Follow Your Heart, toward the 150,000-unit mark by Christmas.

**Stevie Wonder ‘Rises’ To Salute MMF Chairman Keith Harris**

**BY GORDON MASSON**

LONDON—If Stevie Wonder granted you the honor of choosing a song for him to perform, chances are you wouldn't choose "If the Creek Don't Rise." But that's the request Wonder's European management representative, Keith Harris, came up with when the superstar linked up live via satellite Sept. 19 to this year's British Music Roll Honour ceremony.

Sitting at a piano in Los Angeles, Wonder looked understandably perplexed for a moment or two before he launched into the song. And, perhaps with the tragic events of the previous week in mind, he finished with "Love's In Need Of Love Today," Harris, who is also chairman of the Music Managers Forum (MMF), explained afterwards that Wonder had sent a recording of "If the Creek Don't Rise" on a tape to him more than 20 years ago, but the track had never been released.

The surprise performance, attended by a gallery of top industry executives and stars in London's Park Lane Hilton hotel, was a tribute to Harris' enrollment into the MMF's British Music Roll Honour. Also added to the Roll of Honour this year were promoters Danny Beatty and EMI's executive Chris Briggs. Inductees are selected by a committee of MMF members.

The Peter Grant award for outstanding achievement was presented to Chris Morrison, manager of Blur, Morcheeba, Elastica, Mudge, and Gorillaz. As a gesture of thanks to Morrison for his contribution to their careers, Morcheeba and Blur also performed at the event.

The coveted name of the year award was presented to Chris Herbert, manager of pop acts Five and Hear'Say, while John Lecicte collected the producer of the year award. John James, general secretary of the MMF, says, "We were thrilled to have the support of so many artists, particularly at such a difficult time." Since its inauguration in 1995, the MMF's British Music Roll of Honour has marked the achievements of a select range of industry luminaries, including Rod Smallwood, Mum Win, Richard Branson, Chris Blackwell, Harvey Goldsmith, Barrie Marshall, Ed Bicknell, and Rupert Perry.

Stevie Wonder's European management representative, Keith Harris, was among those inducted into the Music Managers Forum (MMF) British Music Roll of Honour Sept. 19 in London. Pictured, from left, are MMF general secretary James Fisher, Harris, former Sony Music U.K. VP of business affairs, Di Mahoney, who introduced Harris that night; and broadcaster Paul Gambaccini, the evening's master of ceremonies.

**The Country Music Assn. of Australia (CMAA) has announced two major changes for the 30th anniversary of its annual Toyota-sponsored Golden Guitar country awards. The CMAA has granted event management and production rights to TV-production company ActiveTV, and the awards will now be broadcast live at prime time on the national Seven network. Previously, they were on delayed telecast in certain regional areas only through Prime Television. The awards will be held before an audience of 3,000 next year on Jan. 26 at the Tamworth Regional Entertainment Centre.**

**CHRISTIE ELIEZER**

**German police seized the largest underground pirate CD plant ever to be found in Europe Sept. 12 in raids near Cologne. The raids uncovered CD-manufacturing equipment with an estimated production capacity of more than 1 million illegal CDs annually. The plant was producing CDs by leading international acts, German repertoire, and pirate compilation albums for the Dutch market. According to the Interna
tional Federation of the Phonographic Industry, the plant was "covertly operated by a music company, [the] details of which cannot presently be released." Three arrests were made as a result of the raid, one in Germany and two in the Netherlands. Police investigations continue.**

**PAUL SEXTON**

**HMV Europe saw sales increase by almost £30 million ($48.6 million) during the period.**

**HMV Media Group cited the "exceptional performance" of its London-based HMV Europe division when it announced fiscal first-quarter earnings before interest, taxes, depreciation, and amortization (EBITDA) of £11.3 million ($16.44 million), up from £5.6 million ($8.15 million) in the same period last year. Sales in the 13 weeks to July 28 rose 12.2% to £334.2 million ($486.16 million); comparable-store sales increased 9.1%.**

**TOM FERGUSON**

**The Irish Music Rights Organisation (IMRO) collected a total of 19.5 million pounds ($32.9 million) in 2000, 12% more than in 1999. Revenue distributed to members totalled 15.9 million pounds ($18.6 million). IMRO chief executive Adrian Gaffney says overseas revenue was up by even more, at 31%. "This is largely due to the fact that Irish music and Irish artists have continued to dominate the international music market over the last couple of years," he explains. IMRO’s membership comprises almost 3,500 authors, composers, and publishers.**

**KEN STEWART**

**BMG U.K. is launching Gravity, an imprint aimed at bringing country-rock albums licensed from small U.S. indie to an international audience. Gravity’s first two releases will be Thin By Will Kimbrough, originally on the Waxy Silver label in the U.S., and Original Sin by Jeff Finlin, from NIFSPY Records. Gravity is headed by BMG U.K. VP of international A&R Nick Stewart, who says the releases will be available "to any BMG European territory."**

**PAUL SEXTON**

**The U.K.’s Chart Information Network is to be re-branded as the Official U.K. Charts Co., effective Oct. 1. “It was necessary to update, upgrade, and develop the brand, particularly as the company will be more consumer-facing in the run-up to the 50th anniversary celebrations of the official U.K. singles chart in 2002,” brand manager Darren Haynes says. The London-based chart-compiling operation is owned by the British Phonographic Industry and British Assn. of Record Dealers.**

**LARS BRANDLE**
Grass-Roots Canadian Indie Gets Teenage Kicks

BY LARRY LEBLANC

TORONTO—What could be more implausible than a 12-month album label called Teenage USA Recordings?

But the name is entirely appropri-
ate for the 4-year-old Toronto-based imprint that may well be the most significant Canadian independent grass-roots label of the decade even if its owners—Mark Di Pietro, 31, and Phil Klygo, 34—are neither teenage nor Americans.

“People either get the name or they don’t,” Klygo says. “We still get, ‘You’re not proud of being Canadian.’ It’s a catchy name that sounds great.”

While Teenage USA has earned music-industry kudos, the bulk of its 12-album catalog has fallen below the commercial radar, primarily selling in the 500-3,000-unit range.

Teenage USA Canadian distributor Lloyd Nishimura, president of Outside Music in Toronto, says, “Mark and Phil are aggressive, street-oriented, and have a lot of good music on their label.”

Mike McCarty, president of EM Music Publishing Canada, agrees. “They have that street sensibility for finding potentially successful and cool artists. They haven’t had a real sales winner yet, but they will. Meanwhile, they’re building a roster.”

To date, Teenage USA has released efforts by such dynamic alternative acts as Eric’s Trip, the Elevator, the Excluders, Mean Red Spiders, and Robin Black & the New Rock Stars, power-pop rock act the Weekend; singer/songwriter Dan Bryck; electro-pop scene-makers Peaches; and comic Gord Downie. The label’s newest album release is the following week. “When Linkin Park has underscored the value of a bands-on-global campaign. Since early January, the band has spent 12 weeks in Warner Music International (WMI) territories on the tour, watching album sales rise to $1 million in Europe—earning an International Federation of the Phonographic Industry Platinum Europe Award (Billboard, Sept. 22)—with a further 1 million in other markets, according to WMI.

The band’s vocalist/sampler Joe Hahn says, “In the past, a lot of bands have been discouraged from touring to other countries, because they’re not used to starting all over. We consider ourselves a worldwide band, and we really want to reach as many people as possible.”

Thomas Starckjohann, London-based VP of marketing for Warner Music Europe, says, “This is a debut album, so you start from point zero—in a positive way. The management company [the Firm] came here very early to discuss plans. There is more to Europe than the U.K.—Continental Europe is a huge market, if you really work it properly. They understand and . . . saw the results coming.”

Steve Margo, senior VP of international for Warner Bros., says, “I think the first people to get interested in this [overseas] were the U.K. press. Kerrang! [magazine] was very supportive from the beginning, which got the band a lot of exposure. But we need to establish the band in America [before Christmas] and then block some real time out in Europe.”

The band’s first foray was a Jan. 7-14 European trip for shows and promotion, which was rewarded with a U.K. chart debut for Hybrid Theory at No. 4 in the following week. “When we played in London at King’s College,” Hahn says, “there was a promotional show, but the room was full of kids that knew all our lyrics.”

Within a month the album was charting in France, Germany, Austria, and Ireland, streamlining into a monthlong European jaunt from Feb. 27 in support of the Deltones. In late April, Linkin Park will embark on its first visits to Australia, New Zealand, and Japan, reaching 1 million international (excluding Europe) sales in mid-May after an Asian tour. The album has now doubled platinum in both Australia and New Zealand. By May 30, the band was in Europe a third time for shows—including festivals—in Denmark, Holland, the U.K., and Germany. Hybrid Theory has hit platinum in the last two markets.

In early September, Hybrid Theory passed sales of 2 million internationally, just before the Sept. 11 attacks, in the U.S., the band made yet another sojourn, leaving for a nine-date, six-country tour.

Other achievements include 100,000 sales, by WMI figures, in Latin America and platinum status in Indonesia, Malaysia, and Singapore.

Further international plans beyond the current single “In the End” include a London release for Christmas and another single, “Points of Authority,” in the new year. Linkin Park is also due to make a second Pacific Rim trip early in 2002 and a first to Southeast Asia that Margo hopes could double the band’s 250,000-selling performance there.

The key to international is “you have to have been active in the market, and some, it’s just an effort to get people out there and have them promote the group. It’s a real hard for us to make time to come overseas, but it pays off. The only objection is coming over to Europe in the winter, because it’s so damn cold.”
As America mourns collectively for those who died in the Sept. 11 tragedies, many of our music industry colleagues have been lost or suffered severe losses.

Michael Andrews, 35, worked for the brokerage firm Cantor Fitzgerald in the World Trade Center. Andrews is the brother of Billboard circulation director Jeanne Jamin. In addition to Jamin, he is survived by a fiancé, his parents, two sisters, and three brothers.

Carolyn Beug, 48, was a passenger on American Airlines Flight 11, the first plane to crash into the World Trade Center. Her mother, Mary Alice Walsstrom, was also on the flight. They were returning home after dropping off Beug’s twin daughters, Lauren and Lindsey, for their first year of college at the Rhode Island School of Design. Beug was a filmmaker/video producer who owned the production company Carolyn Mayer Productions. From 1995-98, she was senior VP for entertainment and educational productions for Walt Disney Consumer Products. She oversaw operations for Walt Disney Records, Disney Music Publishing, Disney ice shows, and the Disney educational productions division. In addition to her daughters, she is survived by her husband, John, a senior VP at Warner Bros.; a son, Nicky; and brothers Norman Jr., Michael, Phillip, and Scott.

Jane Simpkin, 36, was a passenger on United Airlines Flight 175, which struck the World Trade Center’s south tower. Simpkin, a member of ASCAP’s Northeast music licensing team, was traveling to California to attend an ASCAP general licensing meeting. She had joined the company as a licensing manager in 1998. Simpkin is survived by her mother, a brother, and two sisters. The ASCAP Employees Relief fund has been established in Simpink’s honor. ASCAP will match all contributions made by its employees.

Danny Lee, 34, was a passenger on American Airlines Flight 11. Lee, who was a set carpenter for the Backstreet Boys tour, was returning home for the birth of his second child. He had previously worked as a roadie for such acts as Yanni, Barbara Streisand, and ’N Sync. Before Backstreet Boys’ Sept. 12 concert at the Air Canada Center in Toronto, the group called its crew to the stage and asked the audience to participate in a moment of silence to honor Lee and all the other victims. Lee is survived by his wife, Kelli; two daughters, Amanda and newborn Allison; his mother, Elaine; two brothers; and a sister.

Donations in Lee’s honor should be made care of Backstreet Boys’ business manager, Monica Ciske, at GCO 15260 Ventura Blvd., Suite 2100, Sherman Oaks, Calif. 91403.

Matthew O’Mahony, 39, worked for Cantor Fitzgerald in the World Trade Center. O’Mahony is the husband of Lauren Murphy O’Mahony, VP of publicity at Island Def Jam. In lieu of flowers, the family asks that donations in his name be made to Cystic Fibrosis Foundation, 420 Jericho Turnpike, Suite 320, Jericho, N.Y. 11753.

The show benefit the Memorial Fund, Barker Hangar, Santa Monica, Calif. 310-358-4970. NOVEMBER


Nov. 5, Music Video Crew Bowling Bowl, presented by the T.J. Martell Foundation, Hermitage Lane, Hermitage, Tenn. 615-256-2002.

Nov. 5, Sprint Music Video Crew Celebrity Golf Tournament, presented by the T.J. Martell Foundation, Hermitage Lane, Hermitage, Tenn. 615-256-2002.

Nov. 5-6, What Teens Want: Marketing to a New Generation, Universal Hilton, Los Angeles. 646-654-4660.


Nov. 7, MAP Awards, presented by the Musicians’ Assistance Program, Regent Beverly Wilshire Hotel, Los Angeles. 310-559-9334, ext. 162.

Nov. 9-11, Cosmicbeach Electronic Music Festival, Montego Bay, Jamaica, 305-945-6700.

Nov. 11, Borgot Backstage On Tour for a Cure, presented by the Neil Borgot Memorial Fund, Barker Hangar, Santa Monica, Calif. 310-358-4970.


Nov. 13, Billboard/Prudential Music & Money Symposium, St. Regis, New York City. 646-654-4660.


Nov. 15, Seventh Annual PricewaterhouseCoopers Global Entertainment, Media & Communications Summit, Waldorf-Astoria Hotel, New York City. 646-394-2413.


DECEMBER


Dec. 5, Chicago Heroes Awards, presented by the Chicago chapter of the National Academy of Recording Arts and Sciences, Adler Planetarium, Chicago. 312-786-1121.


JANUARY

Jan. 9-12, 29th Annual International Assn. for Jazz Education Conference, Long Beach Convention Center and Hyatt Regency Hotel, Long Beach, Calif. 805-771-0774.


Submit items for Lifelines, Good Works, and Calendar to Jill Pesselin at Billboard, 6055 Wilshire Blvd., Los Angeles, Calif. 90048 or to jpesselin@billboard.com.
Kids' Audio Releases Amass For Gift-Giving Season

BY MOIRA MCCORMICK
and EMILY MEYER

CHICAGO—The fourth quarter typically brings a bumper crop of children's audio releases, as gift-giving parents have found that they can select at random when provisioning music.

While young audiences are gravitating toward tween and teen pop at increasingly early ages, specialty retailers of kids' audio titles are still calling for strong fourth-quarter sales this year.

Stasia Rieger, assistant buyer of audio and video at Zany Brainy, a 187-unit retailer of children's entertainment products, is predicting fourth-quarter sales will be “as good as last year, if not better,” due to increased music awareness on the part of kids overall.

As a result, Zany Brainy and others are stocking their shelves with the savviest offering of new artists and reissues, as well as releases from Sugar Beats, Classical Kids, and Music for Little People.

Leading the pack, as usual, is Disney, whose imprint Walt Disney Records will have unleashed nearly a dozen titles from late August through mid-October. First up is the Mickey’s Dance Party, featuring Disney's own teen artist Myra, and a pair of holiday albums: Christmas at Home, and A Pop Christmas: Holiday Songs From the Home on the Range Wood.

September brings House of Mouse (musical highlights from the Saturday morning TV series, Playhouse Disney (songs from Disney Channel's preschool programming bloc's shows, including Bear in the Big Blue House and Rolie Polie Olie), Radio Disney Jams 4 (featuring Baha Men, Myra, Mya, and other kid-appropriate hit artists heard on Disney's radio network), Michael Crawford: The Disney Album (the Broadway superstar interpreting Disney favorites, including "Baby Mine," which will be included in the Dumbo DVD and video release Oct. 23), Snow White Read-Along, and the Snow White soundtrack.

The Snow White soundtrack will be pushed via a $5 rebate featured on Honey Crunch Cornflakes boxes; a new Baha Men track, "Who Woke Snow White Up," will be supported by Radio Disney and Disney Channel in November.

With their third CD, Disney is releasing the Beauty and the Beast soundtrack with a new, never-before-heard Alan Menken/Howard Ashman collaboration, “Human Again,” and releasing the soundtrack to the anticipated theatrical hit Monsters, Inc., featuring an end-title song composed by Randy Newman.

The Children's Group of Toronto has released a trio of new titles, including the latest in its award-winning "Classical Kids" series and the next two titles in the innovative new series "Once Upon a Tune" by June Award-winning duo Judy & David Billboard, Sept. 15]. A Classical Kids Christmas hit stores Aug. 28, with the first 10,000 being limited-edition releases packaged with a Classical Kids Christmas ornament. The Judy & David titles—inventive, humorous reimaginations of classic fairy tales—are Beatrix Potter’s "Jack and the Beanstalk" à la Woodstock and Red in the Hood (a hip-hop retelling of "Little Red Riding Hood"), both released Sept. 10.

Top Kid Audio chart powerhouse Cedarwood Kids Classics unveiled its new "Cedarwood Baby" June 9, 11, with Baby Bible Songs, Playtime Praise, Happy Hyms, and Looming Lullabies, each available separately or as part of a gift pack. Affliliate label Brentwood Kids is set to bow two new albums Oct. 23: My First Worship: Jesus Loves Me and My First Christmas: Away in a Manger.

Rounder Records imprint Rounder Kids has planned a quartet of high-profile releases, which started Aug. 28 with Jessica Harper’s Inside Out Singer/songwriter/actress Harper mixes jazz, hip-hop, African, and other styles in her sixth full-length album; daughters Elizabeth and Nora help out as well. Also out that week was Ella Jenkins' Little Johnny Drown, a 1990 album by the grande dame of children’s artists, released for the first time on CD.

Also from Rounder Kids is a new, original musical cd悔dash;based on the animated series Arthur, called Arthur's Really Rockin' Music Mix, which steered Sept. 11 and features a cover of the Pretenders' "Brass in Pocket," sung by Arthur the Aardvark’s feisty kid sister D.W.—along with a dance remix of the show’s theme song by Reggie Marley & the Melody Makers. In addition, an all-star compilation, Country Goes Raffi—with interpretations of Raffi songs by Raul Malo, Alison Krauss, Kathy Mattea, Marty Stuart, and others—hits stores in October. A new Raffi song, “Blue White Planet,” is also included.

Over at Kid Rhino, there’s a flurry of TV-inspired soundtracks, including many from Cartoon Network and Nickelodeon properties. The ever-popular Powerpuff Girls released a new album, City of Soundville, Sept. 18. Also out Sept. 18 was Card Captors: Songs From the Hit TV Series: A lullaby album, Martha Steuart Nighttime Baby, debuted in September as well. Toon Tunes: Funny Bone Favorites and Toon Tunes: Action Packed Anthems were also released. October sees the release of Dance and Sing! The Best of Nick Jr. and The Newest Nicktoons.

An all-instrumental fullbody album by Jellyfish’s Jason Falkner lends Sony Wonder’s fourth-quarter kids’ albums, Bedtime With the Beatles includes 11 Fab Four favorites (“And I Love Her,” “Blackbird,” and more); packaging is in either pink or blue. It hits stores in October, along with a classic kidsongs compilation, Kids Greatest Songs 2.

Two other compilations are from Music for Little People; the follow-up to its surprise 2000 hit Toddler Favorites is a book-and-audio package called Toddler Favorites Songtime 1, due Oct. 16. Circle Game: Folk Music for Kids, steered Sept. 4.

Retro-rockers Sugar Beats issued their first holiday recording, Sugar Beats Christmas, Sept. 25.

CD World Focuses On Used Product, Lifestyle Items

BY MATTHEW BENZ

SPRING LAKE, N.J.—To make up some of the ground lost in the new-release price wars with mass merchants and such big-box retailers as Best Buy, Compact Disc World, a 10-store music retail chain based in South Plainfield, N.J., is increasingly shifting its focus to higher margin used CDs and lifestyle products.

At the company’s annual convention—held at the Breakers hotel here Sept. 19-20—president David Lang said that with selling, general, and administrative expenses now at 25% of sales and the era of minimum-advertised-price policies gone, the margins Compact Disc World generates on new releases alone are not enough. He says the retailer will continue to decrease the number of new-CD SKUs to make way for used CDs—on which, he says, turn over four to five times a year, almost twice as fast as new CDs—and other products: “More and more, non-music product is becoming important to us. We have to think of ourselves as retailers first and music retailers second.”

In her presentation on the second day of the confab, accessory buyer Nicole Gaibois said sales of lifestyle products—"pop culture" items, as Compact Disc World is now calling them—have totaled $761,000 in 2001, up from $665,000 in all of last year. Gaibois cautions that a number of vendors have called to warn that, because of the Sept. 11 terrorist attacks, shipments could be delayed. Still, she remains confident that product will arrive in time. (Lang says there will be no such delay in music product, because it is shipped by truck.)

On the day of the attacks, Compact Disc World sales were about a third below normal, and stores closed early. But Lang says that the next day sales were up 15%. In the week, they were down only 5%. Thus, despite forecasts of an economic recession, Lang remains optimistic about the remainder of the year. He says music sales held steady throughout the most recent recession, from 1990 to 1991, and since the attacks, they have been very strong: on Sept. 18, sales were 22% higher than the same day a year ago.

Lang says Compact Disc World—and its customers—should brace for a fourth quarter full of new releases. The flood, he says, has already begun: during the second week of September, 34 of the retailer’s top 60 stores were new releases. As a result, Lang is adamant that stores maximize space by making way for fourth-quarter releases.

Also, on Oct. 9, Compact Disc World will begin a program that allows customers to come in each Tuesday and trade five used CDs for one of that day’s new releases.

Acknowledging that there is a certain “comfort level” for customers in seeing new releases throughout the store, Lang says that Compact Disc World must nevertheless remain focused on used CDs and lifestyle products. Sales of those two product categories, he explained, will help the company maintain “about the same level” of profit in the 2001 fiscal year (which concludes at the end of September), despite a 3.9% decline in total sales and a 10% decline in CD sales.

In all, Lang says, the company will do a little more than $20 million in sales. Used CD accounts for about 75% of overall sales, up from 77% last year. The separate category of new CD sales accounts for about 25% of total revenue, down from 77%.

One issue Lang did not discuss at the conference was music on the Internet. The reason? He says, “The sales of CDs over the Internet has plateaued.” Free downloads—via Groet, Aimster, and other services that have grown popular in the wake of Napster’s effective shuttering—are still “nibbling away at our sales. But it is really not a problem we can do much about.”

NAME CHANGES COMING

Compact Disc World is in the midst of a rebranding effort in which the chain’s name is being shortened from Compact Disc World to CDWorld. Lang says the rebranding effort began this summer and continues with the changeover of store signage this fall.

In addition, having won a trademark fight with CDWorld.com, Lang says that Compact Disc World is about ready to relaunch the CDWorld.com Web site as its own. He says the new site will feature downloads, as Compact Disc World’s current site, ClubCD.com, does now. Compact Disc World is close to choosing a back-end partner for sales of CDs on the site.

“We still are and always will be a music store to our customers,” Lang says, “but more and more, they are going to look to our stores to buy pop culture and other forms of entertainment.”

Before departing from Spring Lake, Compact Disc World took time to recognize its annual award winners. Sony Music Distribution was named distributor of the year; NRM Distribution of North America took sales rep of the year honors; and Patti Hausman of Hollywood Records was regional rep of the year. A Special Recognition Award went to Marian Bogdas, advertising coordinator at WEA Corp.

CHORAGTS & MARKETING

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For executives, downloads from its music Web service company—launched earlier this month www.bookexpoamerica.com—has a growth prospects,” Universal Music Group, Main Avenue Norwalk, Conn. staff, says. More services has made more than 10 purchases online in the last year, spending on average a total of $193 online; almost a quarter (23%) spent more than $500.

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In The Works

- Look for Universal Music Group to introduce copy-protected CDs next month. “With the threat of piracy and the extent of CD burning that’s going on, we have no choice but to try and further protect our artists and our rights-holders,” vice chairman Edgar Bronfman says. BMG Entertainment has taken similar steps (Billboard Bulletin, July 31), and Bronfman says he expects other record companies will follow suit.

Bronfman declined to say who is providing the copy-protection technology or how it will work, except to note that it will take into account differing laws among countries regarding burning. “Where it is illegal to burn CDs on computers or any other device, this system will make that more difficult, if not impossible.”

- Real Networks plans to repur- chase up to $50 million, or about 7.7%, of its 161 million outstanding shares. As of midyear, the company had $341.2 million in cash.

- CenterSpan Communications has its first licensor for its C-star peer-to-peer technology—E-Shop Enterprises LLC, the owner of the Jewish e-commerce and online community portal JewishStreet.com. E-Shop will use CenterSpan’s C-star content delivery network to host and deliver entertainment and educational music and video. The offering is expected to be available by the end of this year. CenterSpan, owner of the Scour file-swapping network, intends to launch its own music subscription service later this year. As an alternate source of income, the company is also trying to license its infrastructure to third parties under the name C-star. “E-Shop’s JewishStreet.com is the first customer to take advantage of the C-star technology,” says CenterSpan chairman/CEO Frank Hausmann.

- Rockingale Records, singer/ songwriter Carole King’s label, has launched the artist’s official Web site, CaroleKing.com, in conjunction with the Sept. 25 release of her new album, Love Makes the World. A free download of the album’s title track is available on the site for a limited time. Also available is an audio stream of the album, which features guest appearances by such artists as Celine Dion, Wynton Marsalis, k.d. lang, and Babyface.

Declarations Of Independents

Stars and Stripes Forever: As we have seen already, the grave and emotionally mood of our country has started to manifest itself in some otherwise utterly impossible to anticipate marketplace phenomena. Declarations of Independents — whose very handle, lest anyone forget, is a patriotic allusion—stumbled across one such case recently.

At the ASIN, for Independent Music (AFIM) Convention in Los Angeles last week, a gentleman named Al McCree came up and introduced himself as a regular reader of this column. McCree, a former member of the U.S. Air Force, told us that nine years ago, he started up a label called Altimissimo! Recordings in Brentwood, Tenn. His company’s success story, he said, was made up almost entirely of CDs of choral and instrumental arrangements of patriotic music and military marches, with such titles as A Patriotic Salute to the Military Family, Sousa’s Greatest Hits, and The Blessings of Liberty. We told McCree we thought his market niche had to be one of the most unusual we’re ever encountered.

Little did we dream that a course of events would turn McCree’s records into things people had to have. But a little more than a week after the stunner of Sept. 11, we got a call from our friend Mark Mayo, sales manager at Altimissimo!’s distributor Rock Bottom in Atlanta, who told us McCree’s sales were going through the roof.

In his protest diaries, his worst nightmare, McCree never imagined his music would become an in-demand salve for a wounded nation. But that’s what happened.

The label operator says his December 2000 title A Patriotic Salute to the Military Family sold between 3,000 and 5,000 units since its release. Now, he says, “I’m going to sell that much in a week.”

Altimissimo! finds itself in a classic indie-label situation: trying to avoid having an instant and totally unanticipated success drive it into the ground. “From a business standpoint, it’s a challenge for us,” McCree says. “How much do we manufacture?”

McCree believes that people are being driven to the music he releases by the same emotion that causes a person to buy an American flag... There’s that latent underground patriotism that everybody feels, and this is a way of wrapping it up in salve for the soul.

Although the national crisis has obviously become a commercial boon for Altimissimo!, McCree—who witnessed the effects of terrorism firsthand when he was stationed in Athens in 1985—wishes it had never happened. He says, “I’d trade my whole business for one of those lives.”

Flag Waving: “Bumfiring” is the wonderful term Kelly Hogan uses to describe her new album, Because It Feel Good, due Oct. 2 from Chicago’s Bloodshot Records.

The Atlanta-bred, Chicago-based singer’s 10-track release is a slow-burn, moody, and powerfully affecting collection of numbers about post-romantic stress syndrome. Acts as varied as Charlie Rich, the Statler Brothers, King Floyd, Randy Newman, Ketty Lester, and Smog are covered.

“That’s the kind of subject matter that really speaks to me,” Hogan says. “I also notes, somehow appropriately and matter-of-factly, ‘I just broke up with my man.’”

The former Jody Grind singer’s customarily honeyed voice receives stinging support by a fine cast of Chicago musicians that includes violinist Andrew Bird, his guitarist Andy Hopkins, and the invaluable Sally Timms and Neko Case guitarist/sideman Jon Rauhouse.

“I had complete faith in their musicianship,” Hogan says. “We just let the record turn into what it was.”

Unlike her most recent albums, which were recorded in her adopted hometown, Because It Feel Good was cut (by producer David Barbe) back in Hogan’s old Georgia stomping grounds. She says her pitch to her musicians went something like this: “How does this sound—Atlanta, two weeks of beautiful spring weather, my mom’s home cooking, and whiffle ball?”

Hogan, who expresses satisfaction with her “really personal” album, says she’d love to return to Charlie Rich’s music with a full-blown tribute album of the late musician’s exceptionally bluesy, soulful tunes: “If I win the lottery, I’ll go off and do that.”

In November, Hogan will embark on a co-headlining U.S. tour with Scott Miller.
The creditors’ main game plan is to sell the chain—preferably in one fell swoop, but if that fails, then in pieces—in an attempt to recapture what they are owed.

CLOSING CHAPTERS: National Record Mart (NRM) creditors are moving to force Bill Teitelbaum, NRM chairman and its largest equity owner, out of the company, replacing him with Michael Cojan, president of Minneapolis-based Universal Capital, a liquidation and consulting firm with finance and retail specialties.

According to label sources and others familiar with the NRM Chapter 11 proceedings, the creditors’ main game plan is to sell the chain—preferably in one fell swoop, but if that fails, then in pieces—in an attempt to recapture what they are owed.

In order to ensure that NRM retains as much value as possible, the creditors are pushing for the judge to approve a last-chance leveraged buyout (LBO) loan from Fleet Capital so that the chain can buy product for the all-important holiday selling season. According to sources, the judge pre-

The creditors’ main game plan is to sell the chain—preferably in one fell swoop, but if that fails, then in pieces—in an attempt to recapture what they are owed.

sidering over the case, which is being heard in the U.S. Bankruptcy Court in the Western District of Pennsylvania, has postponed making a decision on the LBO loan, as well as the Cojan appointment, until Oct. 5.

Fleet Capital and an investment unit of Chase Manhattan are secured lenders, as the suppliers of the chain’s revolver, from which NRM has drawn down about $25 million. That means that Fleet and Chase would have dibs on the first $25 million that a sale of the NRM assets would bring in, as well as whatever is owed on the LBO. After those two companies are paid, whatever money is left over would be split between the rest of the creditors, including the five majors, which collectively are owed about $16 million; the noteholders, due some $15 million from a private placement issued by the company in April 1998; independent labels and distributors; and landlords.

NRM was forced into Chapter 11 after the five majors filed in June for an involuntary liquidation of the chain, claiming they were owed almost $19 million at the time. That filing was converted into a Chapter 11 proceeding by NRM. The creditors, however, are clearly unwilling to let the chain reorganize, and that’s why they have replaced Teitelbaum with Cojan. Catin has a long history in the music industry as a liquidator and as an appraiser of inventory for financial institutions. Earlier this year, he was hired as a financial consultant to the now-defunct Pacific Coast One-Stop. At the same time, he served as a financial consultant to NRM, as it searched for a way to avert a Chapter 11 filing.

Catin’s main mandate, according to creditors familiar with the Chapter 11 proceedings, would be to resume negotiations with Trans World Entertainment, which apparently already has had conversations about buying NRM. But if those talks fail, Catin would have to sell off the chain in pieces as other strategic players are said to have expressed interests in certain stores, those sources say.

For his part, Cojan says, there are a “million ways to skin a cat,” and a liquidation doesn’t necessarily have to be the endgame for NRM. He says that if his appointment is approved by the judge, he will work with landlords to see which stores could stay open and work with the vendors to get back in their good graces, so that the chain can buy and return product. He says, “Rents will be renegotiated and it could be a very nice small company.”

The pending departure of Teitelbaum likely ends his 15-year participation in the music industry. Teitelbaum bought NRM from the Shapiro brothers in 1986 in a $10 million leveraged buyout. In the early 1990s, he ran into trouble and was almost forced into Chapter 11 proceedings then, but he side-stepped that bullet when he sold 20 stores to WHSmith for about $10 million. In 1996, he took the chain public, and the following year, NRM celebrated its 60th anniversary as a music retailer. Needless to say, Teitelbaum, as well as other stockholders, likely won’t see a dime now that the chain appears to be headed, one way or another, for liquidation.

SPEAKING OF LIQUIDATIONS: At the end of August, Pacific Coast One-Stop was liquidated, with California firm Cojan buying the assets, reportedly for $2.5 million. Cojan then sold the inventory, certain racking fixtures, and other warehouse machinery to Super Discount CDs & DVD, a one-stop based in Irvine, Calif., reports the latter company’s CEO, Bruce Ogilvie.
Despite Delays, Digital Music Services Forge Ahead

BY BRIAN GARRITY

NEW YORK—While the major labels’ digital music subscription offerings may not be coming together as quickly as was originally anticipated, representatives of both Pressplay and MusicNet say the services are still on target to launch before the end of the year.

Consumer rollout of the MusicNet service from Warner Music Group, BMG Entertainment, EMI Recorded Music, and Real Networks is expected in early to mid-October.

In the meantime, the company announced Sept. 26 that it has completed the development of the core technology platform that all licensees will use as a precursor in turning it over to distribution partners AOL and Real Networks.

Sony Music and Universal Music Group’s Pressplay has already missed the launch date target of the first two weeks of September that was announced by Vivendi Universal vice chairman Edgar Bronfman Jr. during the July Plug-In conference. A Pressplay spokeswoman says it now intends to launch the venture later this fall.

Holding up the release of both services is an agreement granting them publishing rights. The Recording Industry Ass’n of America and publishers’ licensing body the Harry Fox Agency are said to have a tentative deal in place, although no official announcement has been made yet (see story, page 8).

MUSICNET PREVIEW

Prior to commercial launch, MusicNet is previewing the core technology for a group of 500 journalists, analysts, and music industry executives under a 30-day trial that begins Oct. 5.

The trial will involve 25,000 tracks. At commercial launch, the company expects to have more than 100,000 tracks available.

As expected, MusicNet will act as a wholesaler to its licensees, meaning that AOL and Real will set the subscription price for consumers and be responsible for any additional features and/or services offered to consumers. MusicNet itself has no possible pricing model will offer consumers a total of 50 tracks in the form of downloads or on-demand streams—or a mix of both—for $9.95 per month.

New material and catalog will be available, and consumers will be able to download entire albums or cherry pick selected tracks in any combination that meets the total number of songs offered under a download subscription tier.

As previously disclosed, it will not initially be possible to transfer tracks to a device or burn them onto a CD. Instead, they will be tethered to the user’s computer. MusicNet will not be available to Apple computer users at launch.

Digital rights management for the service will be provided by the Real Networks RealSystem Media Commerce Suite.

MusicNet says the infrastructure also includes proprietary security features, peer-to-peer file sharing, extensive reporting capabilities for feature search, e-commerce, account and copyright management, customer service support, and advanced search functionality. “This is not the first step in what will be a long-term business opportunity for MusicNet,” Richard Wolpert, strategic advisor to MusicNet, said in a statement. “We are in this business for the long run, and we see this as a marathon, not a sprint.”

THE REAL NETWORKS OFFERING

Meanwhile, Real announced Sept. 24 that it plans to launch its version of the MusicNet subscription service within 60 days.

The music subscription offering, which will be known as RealOne Music, will cost about $10 per month for the basic tier.

However, Erik Flannigan, VP of music services and programming at Real Networks, says that the company plans to experiment with pricing and packaging for its music subscription offering.

“There could be a lower price offering than [$9.99],” he says. “We’re very committed to getting subs and really driving sub numbers, and we think it may take a lower price point. It could net out at nine bucks, but there could be a lower price offering.”

Additional streamed media content will be available as part of the RealOne Music service—an expanded version of the current GoldPass subscription offering—which features programming from the likes of Major League Baseball and the TV series Big Brother 2.

Subscribers will make a choice between a pure music service or one that combines MusicNet content with other offerings.

“We’ll offer a suite of services around the brand RealOne Music,” Flannigan says. “There may be a stand-alone, a sort of MusicNet-only with no other services and no other benefits that could go by another name.”

In preparation for the rollout of its subscription offering, Real is merging its signature software products—music-collection manager Real Jukebox and media player Real Player—into a single offering that will be the organization and playback mechanism for music offered throughout the service.

The new software product, to be known as the RealOne Player, will feature a combined media player/jukebox application and a browser for surfing the Web. The player will support Real’s digital media formats as well as those of others, including rival Microsoft.

A test version of the new software is available for download now at Real’s Web site; a final version, featuring premium content, is set for release within two months.

Real says that more than 150 content providers and technology partners are supporting the RealOne platform, including ARTISTdirect, Bertelsmann, EMI, MTV Europe, Universal Music Group, and Wind-up Records.

MORE PLAYER DEBATES: Real Networks’ plan to merge its player and jukebox products into a single offering and phase out the two existing stand-alone applications (see story, this page) has set off yet another round of sniping between Real and competitors Microsoft and MusicMatch regarding who is the top dog in digital-music software.

In advance of Real’s announcement, both Microsoft and Match Musik began circulating numbers, each of them claiming dominance with their respective products.

Microsoft claims its Windows Media Player software is “now the fastest-growing and most popular media player among U.S. Internet users both at home and at work,” citing Jupiter Media Metrix “soft-usage” data from July.

Between July 2000 and July 2001, Jupiter Media Metrix reports Windows Media Player grew by nearly 7 million home users and nearly 4 million work users. Combined usage now totals 35.4 million.

Over the same period, RealPlayer usage declined by 1.4 million users on a combined basis over the same period. Its home and work numbers now total 16.6 million.

Meanwhile, on the jukebox side, MusicMatch argues that RealNetworks’ decision to embrace a single-player strategy clearly "indicates a natural fit in terms of music and the music consumer and a renewed interest in ‘all-purpose’ digital media," which it is viewing as an opportunity to capture a larger share of the dedicated digital-music market.

The company also released a study from NPD Intelect (formerly PC Data) that indicates its retail-distributed software, MusicMatch Jukebox Deluxe, was the most popular music software title sold by U.S. merchants during the first half of 2001. MusicMatch’s software accounted for 14.5% of all retail music software titles sold in the U.S. between January and June, up from 6% during the same period in 2000, the study says.

But Jupiter Media Metrix senior analyst Arjan Sinnreich cautions that numbers (possible) may say too much about the competitive landscape.

“Quibbling about the penetration of player software moves us away from the real issues, which are What philosophy of digital music are consumers buying into? And who is best-equipped to deliver on that philosophy as a whole?”

Sinnreich adds that the move by Real marks the first of what likely will be many efforts by software developers to integrate their various products.

MARKETING MACY: Epic Records is orchestrating a heavy online marketing push behind the recently released Macy Gray album, The Id, by teaming with a number of Internet commerce and distribution partners to help promote it.

BestBuy.com and AOL are both offering exclusive downloads. BestBuy has the unreleased track “Better Where You Are,” which times out after 60 days, along with exclusive interview footage for consumers who buy the album through its site. Meanwhile, AOL members get the track “Harry” and can enter a contest to be a roadie on Gray’s upcoming North American tour and win a PlayStation 2 gaming system.

MTV.com is sponsoring a contest for a trip to see Gray on tour and meet her. And VH1 offered full streaming access to the album prior to its release to consumers who pre-ordered through the site’s Hear Music First feature.

Elsewhere, TheBrillBeat.com and GetMusic.com are featuring streaming-album-track clips, videos, and contests to win electronics and Gray CDs. Epic has been teasing the album since July at AccessYour.cd, with archived full-length streams of album tracks, the video for the single “Sweet Baby,” and a promotional e-card with a puzzle game. In conjunction with the release of the album, the label recently launched a MacyGray.com supersite that incorporates elements of AccessYour.cd and features track-by-track commentary from Gray.
by Eileen Fitzpatrick

LOS ANGELES—In the weeks following the Sept. 11 terrorist attacks on New York City and Washington, D.C., it’s not business as usual for the video industry, but studios are moving ahead with the fourth-quarter release schedule largely intact. Still, how some of these titles will be launched and promoted is changing as a result of the tragedy.

For instance, Miramax Home Entertainment was forced to reschedule its TV advertising campaign for the Sept. 18 release of the family adventure Spy Kids. Pre-screen dates for the title were scheduled to run the week of Sept. 9 but were pre-empted when round-the-clock coverage of the attacks began Sept. 11.

“We took all the spots and loaded them into the week of Sept. 16,” says Miramax executive VP Kevin Kasha. “We’ll have a better idea how they were worked by the end of September, but in the circumstances, we’re very pleased with the title’s performance.”

But consumer awareness of the video’s availability suffered, according to Bear Entertainment enterprises Joe Pagano. During its first week of release, Pagano says, Spy Kids sold below forecast at the chain. “There’s no question that the horrific events rocked the world,” he says. “But the events of the last 15 days are not predictive of what the next 30 days are going to be like.”

While Miramax was forced to reschedule its advertising plans for Spy Kids, Columbia TriStar Home Entertainment delayed the Sept. 25 VHS release of A Knight’s Tale to remove a trailer for the upcoming thriller Spider-Man. The trailer, depicting a scene that is not in the film, shows the superhero spinning a web between the twin towers of the former World Trade Center. After the trailer was removed, the tape version of A Knight’s Tale arrived in stores Sept. 28. The DVD-Video of A Knight’s Tale was not affected and went to stores as scheduled.

MARKETING ALTERNATIVES

Nearly every company is carefully looking over publicity and advertising materials to ensure anything that might appear insensitive to the tragedy. Besides Columbia, no other major studio contacted by Billboard has changed their marketing plans for the film.

Additionally, indie studio Artisan says it won’t change marketing plans for the direct-to-video title Tick, the action film starring Comeback.

“Tick, the action film starring Comeback, will not be affected. Tick will be released on DVD and VHS in November.”

While release dates aren’t affected, ed, events heralding titles’ arrivals at retail have been severely altered. Buena Vista Home Entertainment abruptly canceled a Sept. 29 event at the El Capitan Theater in Hollywood to celebrate the Oct. 9 DVD release of Snow White and the Seven Dwarfs. Buena Vista publicity manager Jennifer Lang says, “We’re not rescheduling it and will rely on our press relationships to get the coverage lost from this event.”

MGM Home Entertainment also canceled an event slated for Tuesday (2) to celebrate the 30th anniversary, special-edition DVD release of Fiddler on the Roof. The event would have gathered 20 fiddlers to the popular Beverly Hills, Calif., deli Nate & Al’s. “With the lack of soft news coverage, it’s not worth making a big fanfare,” says MGM VP of publicity Steve Wegner. “Besides, we just thought it was inappropriate.”

Artisan Home Entertainment canceled a premiere event for Barrie in the Nutcracker, which had been scheduled for Sept. 29. The direct-to-video title arrived in stores Tuesday (2). “To pull in celebrities to attend the event would have been difficult, since no one wants to be out in public these days,” says the company representative. “Without celebrities, major news outlets just won’t cover the event.”

Other companies are moving ahead with events to usher in blockbuster fourth-quarter releases. Universal Studios Home Video will go ahead with a Tuesday (2) street date event for Mystery, Inc. The studio, however, did postpone an event for the horror compilation Boogeymen. The Boogeymen event was moved from Sept. 29 to Sept. 28, and the location was changed from a Hollywood graveyard to an alleged authentic haunted house in the Sil-
# Top VHS Sales

<table>
<thead>
<tr>
<th>#</th>
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<th>Year</th>
<th>Unit Sales</th>
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# Top DVD Sales

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# Top Video Rentals

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* Billboard sales charts are based on sales of 10,000 units or more as reported to Nielsen Spectramax. * Prices reflect the retail price for the indicated format and include sales tax. * Nielsen Spectramax provides sales data for a minimum of 50,000 units on all retail sales of VHS units and for rental sales of DVD, video games, and video games accessories. * Billboard sales charts cover the period from October 6, 2001, to October 12, 2001. * Billboard sales charts are compiled from Nielsen Spectramax sales data and are intended to be used as a guide to sales performance. * Billboard sales charts are not intended to be used for market research or for any other commercial purpose. * Billboard sales charts are published weekly and are available at www.billboard.com. * Billboard sales charts are subject to change without notice. * Billboard sales charts are compiled from Nielsen Spectramax sales data and are intended to be used as a guide to sales performance. * Billboard sales charts are not intended to be used for market research or for any other commercial purpose. * Billboard sales charts are published weekly and are available at www.billboard.com.
Hagar Hones
Live DVD
On Image

Since leaving Van Halen in 1996, Sammy Hagar has released three albums and now adds the September-released live DVD, 'Sammy Hagar & the Wabos: Cabo Wabo Birthday Bash Tour (Image Entertainment) to his discography. Here he discusses his role in the DVD's production and his philosophy on music.

6 Questions

How much were you involved in the production of your DVD?
My live show runs two hours 40 minutes. I did a lot of editing to trim it down to two hours for the DVD. I also worked on the sound. My show is really live—mistakes and all.

Was there anything that you wished you had left in?
There was a lot of nudity with girls pulling their tops off. I would just as soon add it in there because it's part of what goes on, but we took it out.

What do you like most about the DVD?
There is an hour-long interview with me where I talk about the best I've ever done. I was really clear and confident. And I say really revealing stuff I've never said before.

Like what?
Some people perform naturally. I didn't, and I'm still intimidated. What's helped me over the years is having a fast base. It helps my confidence to know that every person at my concert is there just to see me.

During the interview on the DVD, you talk about having a message. What is your message?
To make people feel good long enough to realize there is more hope. If I could heal sick children, I would. If I could solve the ecological problems of the world, I would. But I can't.

How do you arrive at this newfound confidence?
When I left Van Halen, my first record was a rebellion against [the band]. On my next record, I rebelled against everything. It took another record for me to come through to the other side, to be reborn, to be whole again. It was like, "I know who I am— I know what I'm doing now."
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Radio Returns To Normal, Remains Alert
Sensitivity Still Stressed, More News Staff On Call

BY MARC SCHIFFMAN, BRAM TEITELMAN, and DANA HALL

Radio Airplay Monitor NEW YORK—While radio, in most cases, rose to the challenge of covering the Sept. 11 attacks, PDs are now facing life in an era some call "A.T." for "after Tuesday." A look around the country found many PDs balancing attempts to restore some on-air normalcy, while preparing for the future breaking news that will undoubtedly follow. Many outlets also took the recent events as a call to ramp up news-gathering staffs.

"An event like this is a wake-up call to be at the ready and be properly staffed," KVIL Dallas PD Kurt Johnson says. Having been in radio during the San Francisco earthquake, the Persian Gulf war, and the first World Trade Center bombing, John-

WBTS Atlanta already had everything in order to partner with news/talk sister WSB. WBTS PD Dale O'Brian was in a meeting when he heard about the first Trade Center explosion. He then went to the control room and had them bring in the WSB feed. "In that sense, we're more prepared than most music stations are," he says. But there's only so much preparedness that you can have. "If you live in an area that has hurricanes, you can have your hurricane production in the rack ready to go," but part of the magnitude of this attack was how unexpected it was.

"WE'RE NOT THE NEWS STATION" WXII, Orlando Fla., QOPO Adam Cook agrees that "the only thing we didn't have ready—and no one did—was production parts. But those were put together rather quickly," he says. Cook's only other regret was that "we might have run commercials a little too long an hour after the incident. But we took them off the air for 36 hours after that.

"We didn't try to pretend that we were the news station," WDRQ Detroit PD Alex Tear says. "We could be an information outlet. We shared that very openly with our audience. We were watching things happen in real time and passing that along."

"Being an ABC affiliate really made a difference," Tear adds. "It's tough for a jock to pass along information that may come across the wire. People wanted a credible source, and the DJs were not going to become something that they're not. Other people in the market who were keeping people updated from what they were reading off the wire just didn't sound right to me."

QWAL (Q104) Cleveland PD Allan Fee says, "Let the newspeople do the news things. The whole key is to play to audience expectations, especially when you deliver emergency information. It's crucial. You can't exaggerate or underplay it."

FULL-TIME NEWSPERSON ON STAFF Glenn Cooper, PD of WUSL (Power 99) Philadelphia, agrees that "stations should reconsider having a full-time newsperson or staff on hand, not just because of this type of event but for everyday news and information. This community looks to radio more than any other source for direction. What if we are not prepared to give it to them? The black community will become isolated if it doesn't have the same news and information as other communities. We also have a positioner—which runs at the end of every traffic report on every Clear Channel station in our cluster—that says, 'Our news departments will stay open 24 hours in case there is any breaking news you need to know. We want listeners to know they don't have to turn anywhere else.'"

Some stations, such as active WTRX Pensacola, Fla., returned to airing music the night of the attack, with news updates every two to three songs. And since Pensacola is a military town, the station had also been sharing any information it received from the Navy and Air Force.

Modern KMBY Monterey, Calif., also returned to music Sept. 11. "I was on the air when we went back on, and I knew to me we were ready to get back to music," OM Chris White says. "Everyone else was doing news. This is going to be a tough thing, and we know it, but we felt like there needed to be another option."

Other stations waited until Sept. 12 to segue back toward regular programming. "We're trying to go on with business and entertaining our listeners and giving them what they need at a time like this," active WYSP Philadelphia MD Nancy Palumbo says. It was tough. We went through the whole first weekend with pretty heavy coverage. By Monday, everybody was so emotionally drained by the coverage that they welcomed a diversion. I think by Monday, everyone was ready.

Modern WNNX (99X) Atlanta PD Chris Williams thinks that the Monday following the attacks was the best time to return to music programming, saying that the station has "slowly" drifted back into being 99X. "The weekend gave people a chance to cash out and return to zero. It was tough to find the way to segue back into the first song, but people still want to be entertained. There's plenty of outlets for the news, but we've gone back to making our station sound normal, as an escape."

Marc Schiffman is managing editor of Top 40 Airplay Monitor, Bram Teitelman is managing editor of Rock Airplay Monitor, and Dana Hall is managing editor of R&B Airplay Monitor.
MUSIC VIDEO CONTEST: The competition is open to all video producers, directors, writers, and artists who have created music videos for use in television, film, or the Internet. The contest is free to enter and the winner will receive a $10,000 cash prize.

SUNDANCE MUSIC: Sundance Channel presents its annual Sonocinema series focusing on emerging filmmakers and musicians. The series consists of three episodes, each featuring a new music video and film premiere.

SONIC CINEMA: Sonic Cinema is a monthly series that features short films and music videos from emerging directors and musicians. Each episode is accompanied by a music video, showcasing the latest in music and film. The series is available on the Sundance Channel and online at sundance.org/soniccinema.
LADIES’ NIGHT: Female solo acts account for four of the five albums that bow among the top 11 positions of The Billboard 200. In the same week, three women reach the top 10 for the first time. Adding spice to the chart, the women in question hail from different music genres. Leading the parade is Tori Amos, whose Strange Little Girls plucks the Hot Shot Debut at No. 4 with 111,000 units. This marks her third time in the top 10. The only Amos album to chart higher—1996’s Boys for Pele—opened at No. 2, but with sales of 109,000. She did, however, have a larger first week in 1998, when From the Choirgirl Hotel entered at No. 5 with 153,000 units.

Representing country, Martina McBride is red in line. She starts at No. 5 with 102,000 units, while Diana Krall plants a flag for jazz at No. 9 with 95,000. Each achieves, by far, the biggest sales week in their careers. New-age stalwart Enya rises 19-7, winning the Greatest Gainer ribbon for a 57% boost in sales—her second large gain in a row. Like McBride and Krall, this marks Enya’s first time in the chart’s top 10.

The sophomore album by nouveau R&B stylist Macy Gray, The Id, falls less than 100 units shy of the top 10, opening at No. 11 with 93,000. Her previous album spent eight weeks in the top 10 but got off to a much slower start, bowing at No. 171 in 1999.

Gray and Krall owe at least some of their career growth to the 2000 Grammy Awards. Gray was nominated for best new artist that year—a nod that helped elevate her first set to No. 4—while Krall’s When I Look in Your Eyes had the rare distinction of being a jazz title nominated in the overall album of the year category. That exposure and Krall’s performance on the CBS Grammy telecast drove her album to No. 56 in March 2000.

JAZZED: The launch of Diana Krall’s new album is not only a big moment for her career, but a landmark achievement for mainstream jazz. It becomes the first album of that genre to bow inside the Billboard 200 top 10. Two Kenny G albums, 1992’s Breathless and 1997’s The Moment, started at Nos. 9 and 4, respectively, but those titles were residents of the Top Contemporary Jazz chart.

Krall’s The Look of Love, featuring veteran arranger Claus Ogerman, made a pre-streetdate bow last week at No. 7 on Top Jazz Albums with most of those early sales moving via Internet merchants. It becomes the singing pianist’s third No. 1 on that chart and the first title from Top Jazz Albums to reach the big chart’s top 10 since 1991, when Unforgettable—Natalie Cole’s big-band tribute to her father, Nat King Cole—logged five weeks atop The Billboard 200.

COUNTRY GIRL: Busy Martina McBride gives Nashville-based RCA Label Group its fifth No. 1 on Top Country Albums in the past 12 months, following Kenny Chesney, Alan Jackson, Brooks & Dunn, and Lonestar. Her Greatest Hits is only the sixth country album to reach the top 10 of The Billboard 200 this year. McBride’s previous high had been 61,500, when her last album entered The Billboard 200 at No. 19.

Generous TV exposure could help her temper, or avoid, a second-week decline. She sang the National Anthem when the Dallas Cowboys hosted a National Football League game Sept. 23 and did so again the following night at Green Bay, Wis., on ABC’s Monday Night Football. On Sept. 25, she visited both Larry King Live and The Tonight Show with Jay Leno, and on Oct. 13, she’ll be featured on a pay-per-view concert.

KALEIDOSCOPE: Jay-Z sees a second-week decline of 36%, a much smaller drop than big rap albums tend to experience. On The Billboard 200, his 271,000 units easily outdistance Alicia Keys at No. 2 (152,500), making it likely that he will be holding court again next week... in the footsteps of such pop compadres as Now and Totally Hits, Sony Classical’s Classical Hits—led by a direct-marketing campaign—zips 75-68 on The Billboard 200, with a 24% gain. Of the 350,000 units it has scavenged to date, 43% came from the nontraditional sector, which includes direct sales and Internet commerce. Borrowing a page from Pearl Jam’s playbook, Phish boxes five live albums simultaneously at Nos. 93, 97, 115, 118, and 127. Combined, they add up to 59,000 units. Last year, Pearl Jam charted five live titles at once in October, then broke its own Billboard 200 mark with seven in this year’s March 17 issue... Gerald Levert opens at No. 6 on the big chart with 102,000 units and No. 2 on Top R&B/Hip-Hop Albums. His G opened lower last year—at No. 8 on The Billboard 200—but with more sales, at 122,000.

GINWINE DRAFT: Ginuwine’s “Differences” steps up to No. 1 on the Hot R&B/Hip-Hop Singles & Tracks chart, ending the three-week run of “Where the Party At” by Jagged Edge with Nelly. “Differences” also sets a precedent on the chart, becoming the first track to reach the summit without a single being available at retail in any configuration. Earlier this year, Alicia Keys’ “Fallin’” earned enough points from radio airplay alone to go to No. 1 on the Singles & Tracks chart, as did OutKast’s “Ms. Jackson” in December last year—but in both cases, sales points from limited releases were included in the songs’ overall point totals.

This is Ginuwine’s second R&B Singles & Tracks chart-topper. His prior No. 1 occurred with his first charting single, “Pony,” in November 1996. “Differences” also remains at the top of the Hot R&B/Hip-Hop Airplay chart, regaining its bullet with an increase in audience at R&B stations of 4.8 million listeners.

ALL-TIME HIGH: Prior to this issue, no song had surpassed 141 million listeners in one week since Billboard expanded its radio panel to include stations of all formats in December 1998. This week, two songs shatter that record.

Alicia Keys’ “Fallin’,” No. 1 for a fifth week on The Billboard Hot 100, tallies 143.3 million listeners, while runner-up “I’m Real” by Jennifer Lopez Featuring Ja Rule draws 144.4 million. Keys moved back to the top last week, ending Lopez’s three- week reign. Audience totals increase for most songs on the chart because, for the first time in three weeks, the tracked data includes a full week uninterrupted by extended news coverage of the terrorist attacks. Bullet criteria was adjusted accordingly, with only the highest percentage gains earning accolades. That was not a problem for Lopez and Keys, as their songs are the top gainers on the chart: “Real” earns the Greatest Gainer/Airplay award with a 16.5 million audience jump, while “Fallin’” posts a 16 million jump.

The previous record holder was “Independent Women, Part I” by Destiny’s Child, which hit 140.5 million listeners in the Dec. 9, 2000, issue.

UNTER THE DOUBLE EAGLE: Just as it always has in times of war, radio is doing an outstanding job of soothing its audience by offering an impressive slate of musical patriotism. In the country format, the most conspicuous example is Aaron Tippin’s “Where the Stars and Stripes and the Eagle Fly,” which is the Hot Shot Debut at No. 34 on Hot Country Singles & Tracks. Rush released to country stations Sept. 17, the track gives Tippin the highest debut of his career on the chart, besting his No. 54 start with “There Ain’t Nothing Wrong With the Radio” in 1992. With spins at 115 of our 150 monitored stations, “Stars and Stripes” bows with 1,134 plays and logs approximately 11 million audience impressions.

Tippin cut the song from the ground up on the weekend prior to its radio release, forcing Lyric Street to do some fancy footwork to get the single to radio and into the retail pipeline. The retail single drops Oct. 2 and will include a new take on his “You’ve Got to Stand for Something (Or You’ll Fall for Anything),” the 1991 top 10 debut single that became a country radio staple during the Persian Gulf conflict. All proceeds will be donated to the American Red Cross’ New York disaster relief fund.

Meanwhile, Faith Hill’s “There Will Come a Day” continues to improve on Hot Country Singles & Tracks. It gains 266 detections and enters the top 40 at No. 39. Hill performed the song on TV’s Sept. 21 multi-network broadcast A Tribute to Heroes, which was simulcast on many radio stations and added to the week’s audience total.

TIMELY REMAKE: The Hot Shot Debut on the Hot 100, at No. 51, belongs to the aptly named All-Star Tribute collective and its reworking of Marvin Gaye’s classic “What’s Going On.” Recorded in New York City Sept. 5 and 7 to raise funds to fight AIDS in Africa through the worldwide foundation Artists Against AIDS, the song took on additional meaning following the Sept. 11 terrorist attacks. Now, half of the proceeds from the forthcoming retail release are earmarked for the United Way’s September 11th Fund. The retail product, due Oct. 23, will consist of the currently charting “main mix” produced by Jermaine Dupri, as well as mixes by Fred Durst and a variety of other producers.

The song charts with an audience of 32 million, with play from 216 stations—roughly a quarter of the Hot 100 radio panel.
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<td>LIL' JOHN &amp; THE EAST SIDE BOYS</td>
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<td>Get The Blues!</td>
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<td>Do You Get The Blues?</td>
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<td>BART MCCLENTON</td>
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<td>KELLY JOE PHELPS</td>
<td>Sky Like A Broken Clock</td>
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*Prices as listed in the Billboard Top Blues Albums.*
### Heatseekers

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<td>PICTURE ME</td>
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<td>LOS ANGELES AZULES</td>
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<td>GRAVITATIONAL FORCES</td>
<td>Universal�</td>
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### Top Independent Albums

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<td>SNOOP DOGGY DOGG PRESENTS THA EASTSIDAZ</td>
<td>DUCES 'N TRAYZ—THE OLD FASHIONED WAY</td>
<td>Snoop Doggy Dogg</td>
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<td>THE TIKI BAR IS OPEN</td>
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<td>Def Jam</td>
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<td>PENNYWISE</td>
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The Heatseekers chart lists the best selling new and developing artists, defined as those who have never appeared in the top 30 of The Billboard charts. When an album reaches this level, the album and the artist's subsequent albums are immediately eligible to appear on the Heatseekers chart. Top Independent Albums and Heatseekers charts are compiled each week from transactions with music stores, specialty shops, college radio stations, online retailers, and independent artists and labels. The charts are listed by gross sales tally and include sales data compiled for the entire United States from a combination of independent music outlets. The charts show only the best-selling independent releases, including those which are distributed, packaged, and sold by independent distributors. This week's charts were compiled for the week of October 1, 2001. The charts are calculated based on actual sales figures for each album, not sales or unit equivalents such as downloads. For the purposes of these charts, "sales" includes all reported retail sales, including those reported by independent artists and labels. The charts are published weekly in Billboard magazine and are available online at www.billboard.com. The charts are compiled by Billboard ©2001, Billboard Communications, and SoundScan, Inc.
M-P Names The Guest Next Door: DC "On The Hill: 98; As: 92; RBH 42
Keli Mack: HSS 61; RS 27
Madison Avenue: ZA
Madonna: BM 100; PDC 15; 76; 20, 25; 155, 89; 67
Mark McGuinn: CA 54; CS 29
Cheryl Mason: CA 57; LG 15
Victor Manuel: TSS 16; 37; TSS 15
Eric Marienthal: CS 23
Marina Meshcheryakova: CS 9
Bob Marley: PCA 90; CS 27; RE 6
Bob Marley and the Wailers: HSS 36; 53; T9; 102
Dalian J. Gom Marley: RE 2
Randy Martin: HSS 36; CS 27; RE 6
Marsha: DSA 23; HSS 99
Richy Martin: LA 89; LG 15
Rogelio Martinez: WM 13
Mary Mary: BM 182; CS 25; GA 9; RB 68; H1oo 40; HA 58; RA 22; RB 26; RH 45; RS 50; 69
Richard Liuzei: DSM
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<td>I KNOW I'M LIVING</td>
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<td>GOD BLESS THE USA</td>
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<td>DROPS OF JUPITER</td>
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<td>STAY TOGETHER FOR THE KIDS</td>
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<td>PUMP UP THE VAULT</td>
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<td>DAVE MATTHEWS BAND</td>
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<td>THE SPACE BETWEEN</td>
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<td>OCTOBER 6, 2001</td>
<td>Adult Top 40 Tracks</td>
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Words fail...

Emotions flood.

With profound sorrow, all 35,000 VNU employees around the world embrace the victims, their families, and every valiant rescue worker in our thoughts and prayers. Our commitment is to aid in the relief effort and to rebuild hope.
contracts of a kind that have to be paid to both songwriters (the performer or an outside songwriter) and their music publishers for the use of the music on every record sold. These royalties should not be confused with the artist royalty paid to a record company for every record sold, which is a separate and different class of royalties.

The purpose of the clause, in many observers’ minds, is to limit the costs labels must pay out of their own pockets. In early September, Billboard sent a survey to over 750 music industry executives of the five major U.S. record companies—BMG, Sony, EMI, and Warner Music—asking them of these parties reported, and what the companies’ views on recording-contract challenges and the many contract provisions criticized by the recording-artist community. None responded. The fifth, Vibe Universal, recused itself on letter Sept. 25 and is reviewing the question.

But because of the controlled-composition clause in contracts, artists don’t get the current 7½ cent mechanical royalty rate; labels will offer new artists (and many never outside songwriters) only three-quarters of that rate, or about 5¼ cents per unit. Also, the rates calculated in the same rate for a 10-minute song as for a two-minute tune. This artists’ lawyers say, threatens the statute, which provides increased rates for songs of more than 11 minutes.

With the exception of record companies, no one in the business thinks the clause is fair—not recording artists who write and record their own tunes, nor the record companies, nor even outside songwriters who contribute tunes, not music-publishing executives, and not the authors of the most well-known texts on the music business.

All the letters contacted by Billboard seemed to think the clause is a convenient way for labels to circumvent a federal statute that was passed to ensure that songwriter’s (and publishers) are paid fairly for their work.

Asked why all record labels offered merely three-quarters of the statutory rate in contracts with artists and how they have managed to get away with it for 20 years, observers answered that it simply is the way it’s always been done.

Lawyers differ among themselves about the legality. Whitney Brown suggests that the clause is not illegal or unlawful to negotiate a lower statutory rate.

He believes the justification recording companies offer for the three-quarter rate is “that they offer substantial value to recording, marketing, and promotion, which make those songs valuable in the first place. This argument, in my opinion, is not completely without merit.”

As indie recording artist/producer Bill Holland notes, “In the early days, record companies paid lower royalties to songwriters because they didn’t have the same resources as the major labels. Today, with the rise of independent music, artists are getting a much bigger share of the pie.”

Holland, who has released over 20 albums and has had songs placed in films and TV shows, believes that this clause is becoming less relevant in today’s music industry. “As the market becomes more competitive, labels and artists are renegotiating contracts to reflect the current value of music,” he says. “The days of paying three-quarters of the statutory rate are numbered.”

For many songwriters and musicians, however, the controlled-composition clause remains a significant issue. “It’s frustrating to see labels negotiating multi-million dollar deals with major recording artists and not being able to negotiate a similar deal with emerging artists,” says songwriter and music publisher Robby Krieger. “The clause is a holdover from an earlier time when labels had more negotiating power.”

Krieger, who has written hits for The Doors and is a member of Rock and Roll Hall of Fame, believes that the clause is outdated and should be scrapped. “It’s time to modernize the music industry and ensure fair compensation for artists,” he says. “We need to level the playing field and give songwriters a fair shake.”

For others, the clause is just part of the business. “It’s a reality that artists have to accept,” says producer and songwriter Rick Rubin. “The labels have the power in this industry, and they are going to negotiate contracts in their favor.”

Rubin, who has produced albums for The Rolling Stones, Metallica, and Jay-Z, believes that the clause is a reflection of the current state of the music industry. “It’s a tough business, and artists have to be realistic about the negotiating process,” he says. “It’s not always going to be fair.”

Ultimately, the controlled-composition clause is a reminder of the ongoing battle between artists and music companies. As the industry continues to evolve, it will be important for both parties to find a balance that is fair to all stakeholders.

The Dirtyest Word In The Record Business

WASHINGTON, D.C. — Today’s record contracts, leading artists’ lawyers say, are bad news and are getting worse. According to artists’ lawyers, everything in contracts—except for the increased royalty rates—is worse today, in particular, the abhorrent recoupment provisions.

According to recording artists and representatives, the dirtiest 10-word in the record business is “recoupment.” In modern times, the recoupment provision in all record contracts has become a major sticking point for many artists. According to Brown, often the recoupment is calculated in such a way that artists can never recover their advance payments from record sales. For example, if an artist advances $50,000 to a record company and the record sells only $10,000, the artist will be left with nothing. “It’s a form of laundering money and makes it difficult for artists to make a living,” says Brown.

Artists and their reps can also recite many more clauses that they feel are unfair, most particularly the controlled-composition clause and the many standard industry deductions from record sales. For example, besides艺术家所说的，the clause may include provisions for deducting production costs, marketing expenses, and other fees from the artist’s royalties. "The clause is a way for record companies to keep more money for themselves and to the benefit of the artist," says Brown.

For a complete overview of these provisions, such as the controlled-composition clause, the recoupment clause, and the many other standard industry deductions from record sales, Billboard offers a comprehensive guide to record contracts. The guide includes a section on how artists can protect themselves from unfair contract clauses.

The guide also includes interviews with leading artists and their lawyers, who provide insight into the current state of the record industry and offer advice on how artists can negotiate fair contracts. "The guide is a valuable resource for artists who want to understand the business side of the industry," says Brown. "It’s important for artists to be aware of their rights and to know how to protect themselves in contracts."
Bottom Line

(Continued from page 1)

In the intermediate term, the recession (which is defined as two consecutive quarters of negative economic growth) that looked prob-
able to unravel in recent months now appears to be settling in for a protracted period. In this context, a number of initiatives, at Vivendi Universal vice chairman Edgar Bronfman says. “This is a different kind of situation, where we are talking not only about recession but about fear. And I think the ability of the American public to overcome their fear and to get out and go shopping again remains to be seen.”

Thus the attacks appear to be making what has been a bad year for music sales — owing to a lack of big-name releases in the first few months of the year, the growth of piracy, and uncertainty over a digital future that’s been met with much discussion but not yet clearly articulated — even worse.

It was a picture that came startlingly into focus Tuesday (27), when the EMI Group announced that it would be publishing in recent months and especially in September — both for its own labels and for the entire music industry — as well as “significant margin pressure” to lead to the group’s reported year-on-year decrease in sales. “We have a margin that is not yet clearly understood,” he said.

Just as important, analysts say, is the fact that the EMI parent, Bertelsmann, is generally recession-resistant, they explained. However, in previous periods of economic decline, music sales have been in a healthy state prior to the downturn; their resistance has never been tested at a time when the industry was already in decline.

The mood worsened Thursday (27), when BMG chairman/CEO Thomas Middelhoff says he expects BMG to rebound in the coming fiscal year and surpass the group’s record profit of fiscal 2000.

Meanwhile, Vivendi Universal announced robust profit figures for its Universal Music Group for the first six months of 2001, but it was far more cautious about the outlook.

For the first half of 2001, UMG had operating income of $220.5 million, compared to $203.2 million for the same period last year. Revenue rose 2% to $2.98 billion ($1.52 billion). But just 1% of its revenue coming from advertising, Vivendi Universal is better insulated from an economic downturn than other media conglomerates. The company remains confident it will hit its targets for growth in revenue and earnings before interest, taxes, depreciation and amortization (ebitda) of 10% and 35%, respectively.

Bottom Line

(Continued from page 1)

Charities

Continued from page 1

including Bruce Springsteen, U2, Neil Young, Sheryl Crow, Sting, Alicia Keys, Stevie Wonder, and Paul Simon. Millions more dollars are being donated in total from the likes of Backstreet Boys, Britney Spears, Janet Jackson, Jennifer Lopez, Maxwell, and Sade, who are donating concert proceeds to a variety of relief funds. Other artists have participated in benefit singles — including remixes of “We Are Family” and “What’s Going On” — whose proceeds are marked for related charities.


On the way, the money has been targeted for two non-profit organizations, the American Red Cross and to fund the recovery process. The cross for New York, an Oct. 20 show at Madison Square Garden featuring performances from Paul McCartney, 2001 Billboard Century Award honoree John Mellencamp, Melissa Etheridge, Macy Gray, Goo Goo Dolls, and 1998 Billboard Century Award honoree James Taylor, is being sponsored by VH1, Cablevision, and Miramax Films.

Members of the New York Fire, Police, and Rescue crews and their families will be the audience as invited guests for the four-hour telecast, which will air live on VH1 and be simulcast on radio stations across the country commercial-free Oct. 20 at 8 p.m. (ET/PT). The VH1 Radio Network and Westwood One/Broadcasting will coordinate the simulcast.

The Concert for New York will also be shown on TV and radio networks internationally. All telecasts will feature a phone number and a Web site address for charitable donations. Ticket sales for the go on sale Sunday (7) at noon and range from individual seats to VIP packages. Proceeds from the event will benefit the American Red Cross, which is collecting donations from fans to mail in checks or make credit card payments on their pledged gifts.

Representatives from AOL Time Warner, Bertelsmann, EMI, Sony, and Vivendi Universal all say that while pay-ment is coming soon, it will likely be at least a couple of weeks until they can actually turn funds over to relief efforts. The reality is that it’s not as easy as cutting a check, they say. Before the donations can happen, the conglomerates must establish special funds, round up any additional donations from employees and/or internal business groups, form select committees to determine how and where their financial gifts will best be spent, and tally just how much money they actually have to give.

Bob Le Roy, director at the Red Cross who oversees major gifts from corporate donors, says the time between a pledge and payment typically takes a few months.

“Le Roy explains that depends on two things: whether corporate protocol has to be satisfied — sometimes it needs the executive or finance committee or board of directors — and how the money is transmitted, by wire or check.

AOL Time Warner is in the process of making a $5 million donation to be distributed among eight relief organizations: American Red Cross, the September 11th Fund, the New York Firefighters 9-11 Disaster Relief Fund, the New York State World Trade Center Relief Fund, the Twin Towers Fund, the Survivors Fund of the National Capital Region, the WTC Police Disaster Relief Fund, and the New York Police & Fire Widows’ & Children’s Benefit Fund. The company is also accepting employee donations and will match these up to $1,000 per employee.

Universal Music Group parent Vivendi Universal is making a $5 million contribution to the September 11th Fund and matching any employee contributions on a two-to-one basis.

Sony has earmarked $4 million for victims’ aid, with $3 million going to the Red Cross and another $1 million going to the Twin Towers Fund. EMI — which has set aside $1 million — and Bertelsmann — which has set aside $2 million — are both in the midst of deciding the charities to which they will be donating reserved funds and additional employee and artist donations.

“Some people want to take time and do something thoughtful,” he says. “They just haven’t had the opportunity to get going and跑步 out of funds,” says Rob Sorrentino, president/COO of Bertelsmann Inc., the conglomerate’s U.S. holding company. Sorrentino says Bertelsmann hopes to be ready to go with its donations by Oct. 15.

POWER OF ENTERTAINMENT

With media and entertainment-related efforts helping to raise almost a third of the estimated $600 million pledged thus far in private contributions, the industry is proving itself to be a key player in this historic event, according to analysts who are describing it as “America’s new war.”

In the wake of the Sept. 11 terrorist attacks, Jon Bon Jovi, Enrique Iglesias, Richie Sambora, Melissa Etheridge, Sheryl Crow, Graham Nash, Amy Grant, Travis Tritt, and Lonestar have all taped public service announcements for the Red Cross, encouraging financial contributions, blood donations, and the use of members’ special passes for the American Red Cross.

Aiding in charitable fund-raising efforts and promoting causes of national interest is nothing new for the entertainment business. Examples of the industry’s efforts stretch back to World War II — when the American public was encouraged to buy war bonds — to more purely philanthropic efforts like Live Aid and Farm Aid. Now, the countless charity events featuring musicians that have followed in the wake of Live Aid concerts for famine relief in 1985 and the Amnesty Inter- national benefit tours of the 1980s (see story, page 11).

While such fund-raising efforts have never before been seen on this scale, charitable organizations say they are not expecting uncertainty and disorganiza-

AND VOLUME LEADERS

ing and volunteer needs remain strong.

“One of the things that is very challenging for us is evaluating the scope of this as we look forward to at least the second wave of attacks,” Le Roy says. “Because one of the most horrific aspects of what happened Sept. 11 was its unpredictability. We have no way of knowing when or where something like this is going to happen again.”
More than 3,000 people attended the Sept. 8 grand opening of the Billboard Live venue in Miami Beach. The official ceremonies—which included Miami Beach Mayor Neisen Kasdin handing Billboard Live president/CEO Mitchell Chait the key to the city, as well as a special recognition of Emilio Estefan Jr.—were followed by performances from musicians representing a variety of genres.

Among the artists on hand were Celia Cruz, Blu Cantrell, Los Rabanes, the new Miami Sound Machine, and Stephen and Damian Marley, as well as DJs Jellybean Benitez, Jane’s Addiction founder Perry Farrell (aka DJ Peretz), and Billboard Live house DJ Lippy.

Billboard Live is an interactive facility set up not only as a live venue and professional music/video recording studio but also as a multimedia facility with vast entertainment possibilities. The Miami Beach venue is set to be the first of a series of clubs that will open worldwide in the near future.
More than 3,000 people, including producers, executives, and artists, flocked to the opening of Billboard Live in Miami Beach to witness a steady stream of live music.

Mötley Crüe lead singer Vince Neil, center, poses with a few of his friends.

Queen of salsa and Sony recording artist Celia Cruz was among the artists who sizzled during the live performances at the Billboard Live opening.

Arista recording artist Blu Cantrell flashes a smile with Billboard Live president/CEO Mitchell Chait.

Jane's Addiction founder Perry Farrell, aka DJ Peretz, took time off from recording a new album to spin at the Billboard Live opening.

Billboard Live president/CEO Mitchell Chait and Live lead singer Ed Kowalczyk pose amid the fanfare of the Sept. 8 event.

The new Miami Sound Machine, under the guidance of Emilio Estefan Jr.'s Crescent Moon, features, from left, Sohanny Gross, Carla Ramirez, and Lorena Pinot.
Bartoli Makes ‘Dreams’ Real

Continued from page 1

Album, served as musical consultant for the project and supplied the authoritative liner notes.

After Vivaldi, Gluck was a logical next step. Born in Bohemia in 1714, Gluck worked in the transitional period between the Baroque and Classical eras. ‘Vivaldi’s music was performed in Prague [where Gluck had moved at the age of 14 for musical studies],’ Bartoli says, ‘so I’m sure that Gluck was able to hear it.’

In Milan, Gluck fell under the spell of Pietro Trapassi, known as Metastasio, a leading reformer of 18th-century opera. The poet and his colleagues sought to eliminate the more comic and fanciful elements from opera, advocating a return to the purity and balance of ancient Greek theater. Above all, they felt that the music should be subservient to the text.

When music vies with poetry to take the principal role, it achieves the destruction of both.” Metastasio wrote in 1756. He found in Gluck a kindred spirit who abstained from the florid excesses of the Baroque era to fashion a more streamlined yet urgently dramatic style.

Gluck staged works based on Metasta- sio’s texts in Prague, Naples, Rome, and Vienna, attracting everwidening attention. Bartoli is certain, for instance, that the young Mozart must have heard such Gluck operas as La Clemenza di Tito. (Mozart wrote his own opera on the same subject 40 years later.) Gluck’s greatest renown, however, came with the later, so-called “reform” operas, including Orfeo ed Euridice, Alceste, and Iphigenie en Aulide.

With Iphigenie, Gluck turned from Italian to French and settled in Paris. The works from his final period mark a turning point in operatic history—directly influencing such composers as Rossini, Meyerbeer, and Berlioz. Several are still performed today, while the Italian works have been nearly forgotten.

In researching the materials used for Dreams & Fables, Bartoli turned once more to Osele for assistance. “For Gluck, we went through manuscripts on microfilm,” she relates. “In a way, [the Gluck] was much easier, because some of the music was published. But we had to work from manuscripts here, as well.”

Among the project’s highlights for Bartoli were the arias from La Clemenza di Tito. Bartoli performs selections written for three different characters in the opera. She found Sesto’s aria, “Se Mai Senti Spirarti Sul Velo,” particularly challenging. The role was written for the renowned castrato Caffarelli, who premiered Clemenza in Naples in 1752. (Common in Baroque opera, castrati were male singers castrated at an early age to preserve their soprano or alto voices. The result, as witnessed in the popular 1995 Columbia/TriStar film Pavarotti [II Castrato], was an unearthly instrument, meant to combine a youth’s high, sweet pitch with a grown man’s lung power.) “It’s always fascinating to perform a role written for a castrato,” Bartoli explains, “because the vocal line is so extreme.”

What Bartoli appreciated most about the project, however, was the sheer range of the composer’s invention. “It’s difficult to demonstrate the variety of Gluck’s music in just 70 minutes,” she says, “so we had to be clever in choosing the pieces. You have the dramatic Berenice scene, you have very lyric arias, you have a very melancholy piece like the one for Sesto. It’s difficult for me to choose a favorite, because each is so different.”

For Chris Roberts, chairman of the Universal Classics Group, that diversity pays off: “What makes Cecilia special,” Roberts says, “is that she’s one of the most amazing communicators I’ve ever seen. Her technique is beyond belief, in terms of its subtlety and its security with some of the most amazingly difficult things. Cecilia just connects with people—she always has, from the very beginning—and as she matures and develops new repertoire, it’s even more powerful.”

With The Vivaldi Album, Universal could count on the added benefit of a composer who was a household name, as well as Bartoli’s considerable fan base, to bolster sales. Even so, the company was surprised by the overwhelming response to the release. When that disc was originally issued in the U.S., the beautiful, ornate miniature hardcover book—its packaging designed by Decca for the European release—was replaced by a standard jewel case with a booklet insert. More than a year later, after the CD had become a best seller and earned a Grammy, Universal rereleased the disc in its original package.

“It was probably a dollars-and-cents move that, in hindsight, was not smart, especially given the success of the album,” Roberts says now. In contrast, the Gluck disc is being released worldwide in a package similar to the Vivaldi hardcover. The sole concession to the U.S. market was the addition of the title Dreams & Fables, intended to add a stronger conceptual hook. (In the rest of the world, the disc is simply called Gluck Italian Arias and is due for release Monday [1].)

In addition, Universal invested in lavish advance promotional folders to set up the release of Dreams & Fables, containing several of the same rare photos and illustrations used in the CD package, explanatory essays (including a conversation between Bartoli and Osele), and a three-track sampler CD—all wrapped in a hand-tied golden ribbon.

Beyond reflecting the elegant design of the album, a more compelling reason for the elaborate package arose from Bartoli’s relative inaccessibility, which limits her participation in promotional activities in the U.S. market. Bartoli, managed and booked worldwide by Mastroianni Associates in New York City, has performed here infrequently in recent years, spending her time in Europe immersed in concerts and recordings. For Roberts, this puts the U.S. at a disadvantage that Universal has to work hard to counter.

Accordingly, Universal is focusing on traditional classical music and opera media outlets for its initial campaign. When tentative live dates planned for September 2002 can be confirmed, the company will launch a second, more elaborate push for the disc to coincide with those dates, using stylish TV spots already produced for the European launch and tour.

Since it follows the best-selling Vivaldi disc, however, Dreams & Fables has already created substantial buzz at retail worldwide. “It’s going to be one of our biggest records this year,” says Sandy Matheson, co-director of McAlister Matheson Music in Edinburgh, Scotland. “Her Vivaldi album was enormous with our customers. It was beautifully packaged, and the fact that most of it had never been previously recorded was an added bonus. It’s an interesting development that she’s gone on to Gluck, especially avoiding the obvious things.”

Ray Pollard, an opera specialist at Tower’s downtown New York City store, notes that customers were already calling on the morning of the record’s street date to see if it had arrived. “I think it should do very well. It’s nice repertoire for her, something she’s not done a lot of already, and she has chosen her arias well. She’s always very canny about choosing her repertoire.”

Unsurprisingly, Bartoli already has several ideas in mind for subsequent discs—one of which emerged from the Vivaldi and Gluck projects. “What I’d like to do next,” she says, “is arias written for the great castratos like Farinelli.” She also hopes to record a program of songs by Casella and Malipiero, Italian composers who initiated a resurgence of attention to Vivaldi and other Baroque masters at the beginning of the 20th century.

Meanwhile, scattered among tours in support of the Gluck album on Bartoli’s itinerary are concerts featuring offbeat works by Salieri and Paisiello.

He is set to perform and record Haydn’s opera Orlando Paladino with conductor Nikolaus Harnoncourt next year, as well. While she hasn’t turned her back on Mozart or Rossini, mining musical rarities as she did for Dreams & Fables clearly suits her sense of adventure.

“This project was a lot of work,” Bartoli says. “But in the end, it’s really worth it. When you find music that you love and you can share it with people—and you can share that emotion with people—I think this is why we’re here.”
Music Video Conference Adds Short Film Showcase

Billboard is presenting the first Billboard Music Video/Short Film Showcase to spotlight rising talent in music and film. The Showcase also will provide exposure for the underground work of established artists and directors.

The inaugural Showcase will take place Nov. 1 at the Beverly Hilton in Beverly Hills, Calif., as part of the Billboard Music Video Conference. Representatives from record companies, production companies, film studios, music-video TV outlets, and ad agencies are expected to attend.

Billboard is inviting directors, production companies, and record labels to submit videos and short films up to 10 minutes long for the Showcase. Deadline is Oct. 19. To be eligible, the works cannot have been shown on national TV. A total of 10 submissions will be selected for the Showcase.

All submissions must be accompanied by an entry form. To obtain an entry form, call 646-654-4730 or e-mail chay@billboard.com. There is no limit to how many entries an individual or company may submit, but each video or short film should be on a separate VHS tape.

The Billboard Music Video Conference, now in its 23rd year, will take place Oct. 31-Nov. 2 at the Beverly Hilton. The conference is the largest annual trade event for those involved in the visual marketing of music.

For more information on the conference, call 646-654-4660 or e-mail bbevents@billboard.com. To register, contact Phyllis Demo at 646-654-4643. For sponsorship information, contact Cebelle Rodriguez at 646-654-4648. General information can also be found online at billboard.com/events/mvc.

Billboard, Monitor Set New Date For Radio Seminar & Awards

Due to the tragic events of Sept. 11, Billboard and Airplay Monitor have postponed the 2001 Billboard/Airplay Monitor Radio Seminar & Award Show. Previously scheduled for Oct. 4-6, the event will now be held March 14-16, 2002, at the Eden Roc Resort & Spa in Miami Beach.

The postponement comes as the result of feedback from members of the radio community who planned to attend the 2001 event. Many did not want to leave their families, radio stations, and communities. Others were uncomfortable about flying at this moment.

All current seminar registrations will be honored on the new date. More information is available from Phyllis Demo at 646-654-4643 or online at billboard.com/events/radio.
Turning the corner into Steve Leeds’ office is like getting a splash in the face of his personality: colorful, often larger than life, and always ready with a story. That personality suits Leeds well as a worldly, award-winning veteran promotion executive, who is currently senior VP of promotion at Universal Records.

Leeds’ office— or “work environment” as he terms it— is located on the seventh floor of the record label’s New York City headquarters at the corner of Broadway and 57th Street. He has two TVs, two computers, and “a non-traditional desk and a couch so the space doesn’t feel claustrophobic.”

The walls reflect dozens of gold and platinum awards from artists he has worked with, along with autographed items received over the course of three decades from such luminaries as Robert Plant, Michael Jackson, Peter Gabriel, Salt-N-Pepa, Nelly, Erykah Badu, and George Thorogood. Joan Jett gave him an autographed clock, designed by the singer/songwriter herself, as well as one of the few platinum awards given for her chart-topping 1982 single, “I Love Rock ‘N’ Roll.”

To promote Genesis’ 1974 The Lamb Lies Down on Broadway album, Leeds once dressed as a lamb’s shepherd, with real sheep in tow, and paraded through mid-town Manhattan. “No one thought that was strange in the middle of Times Square,” he recalls with a laugh. Leeds and the stunt were depicted in a trade magazine promotion for the album, and the famed ad hangs on his wall.

One of Leeds’ most prized possessions is an autographed photo given to him by Irish rockers U2 (pictured). Lead singer Bono’s inscription on the phone calls Leeds an “honorary Dub”— meaning “honorary Dubliner.”

To remind himself of his own roots, Leeds keeps a framed collection of his past business cards, which includes gigs at Island Records, PolyGram Label Group, MTV, Atlantic Records, and as the head of his own independent promotion company. The secret to survival in this business, he says: “You have to be able to reinvent yourself.”

CARLA HAY

Heartstrings

Words to Live By

As the entertainment industry rallies to raise funds for victims of the Sept. 11 terrorist attacks, radio stations are going about their efforts in a variety of ways. A number of national radio groups are making donations and diverting contest prizes to relevant charities. On the local level, adult contemporary WALK Long Island, N.Y., prepared a gigantic card for listeners visiting a local mall to sign for firefighters and police. The donation effort raised $43,000.

Desk Job: Steve Leeds

WKOX-FM (Q101) Chicago morning man Mancow Muller, left, auctioned an autographed guitar from Oscar winner Russell Crowe’s band, 30 Odd Foot of Grunts, to aid the station’s Relief Fund, established with parent company Emmis Corp. Mancow is pictured with listener Dino Linderkis, who donated $3,000 for the item.

I won’t be idle with despair/I will gather myself around my faith/For light does the darkness most fear

—JEWEL, “HANDS”
Leon Brettler
1926-2001

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