Global Touring Curtailed By Terrorism Fears

BY RAY WADDELL
NASHVILLE—Global touring has always been a complicated endeavor, but logistical and security concerns raised since the Sept. 11 terrorist attacks have made crossing international borders with tours more daunting than ever.

Processes that once ran relatively smoothly—from obtaining visas and moving cargo to security issues and border checks—have now slowed for both U.S. acts touring internationally and international artists wishing to tour America. In addition, the fear factor that has long been a way of life in other parts of the world is now prompting U.S. government officials to caution Americans about traveling abroad.

Such obstacles will inevitably curtail international touring, and cancellations due to travel concerns are beginning to crop up. Janet Jackson, Shaggy, and Weezer have all scrapped plans to tour Europe. Brian Wilson has postponed an upcoming tour of Japan, and Latin American dates on the Rock en N tour of Latin rock acts have been either cancelled or moved. For her part, Jackson said in a prepared statement, “Like most people, the events of Sept. 11 have troubled me enormously, and I remain concerned about the foreseeable future. If anything happened to anyone on this tour, I could never forgive myself.” (Billboard Bulletin, Oct. 2)

The cancellation of other tours is expected to follow, and tentative plans are now being put on hold. “We know there are a lot of tours that are starting to be postponed or canceled,” says Robert Tulipan, CEO of Traffic Control Group (TCG), an international travel logistics firm that assists in the global touring of sports and entertainment groups with offices in New York City and London. “There is a lot of uncertainty out there, particularly in this time of wondering what the U.S. response [to the attacks] will be. Right now, it is really important to be cautious over the next few weeks.”

As cancellations mount and some tours don’t materialize, European promoters are taking a hit. “If U2 can play America, why can’t American acts play Europe?” wonders Belfast-based promoter Jim Aiken, who has lost dates from Jackson and Shaggy. “I’ve seen the violence in Northern Ireland, and I know that people are naturally resilient and will (Continued on page 94)

Sony’s Brand New ‘Lady Day’

BY BRADLEY BAMBARBER
NEW YORK—American pop music abounds in tragic icons—artists such as Robert Johnson, Hank Williams, and Charlie Parker, whose untimely ends extinguished talents so great that they still define their respective genres. Perhaps none is more iconic, or more tragic, than Billie Holiday, who has come to virtually personify the tortured torch singer of ever-sad songs.

Yet Holiday—or “Lady Day,” as her fellow fallen angel and longtime saxophonist Lester Young dubbed her (as she famously nicknamed him “Pee!”)—didn’t always corner the market on melancholy. The jazz artist’s early work for Columbia Records and its affiliates brimmed with youthful, sexy insouciance, a sound that surely represented a laugh to keep from crying sometimes, but often (Continued on page 96)

Songs From The Wood: 30 Years of Bearsville Studios

BY CHRISTOPHER WALSH
BEARVILLE, N.Y.—As members of Phish strode into the vast expanse of Studio A to put finishing touches on The Story of the Ghost one rainy, early summer morning in 1998, Chrissie Hynde and engineer Bob Clearmountain were sitting intently at the just-installed SSL 4036 G+ console in adjacent Studio B, considering details within the mix of “Human,” which would be the first single from the Pretenders’ Viva El Amor! A short walk from these sessions, producer Craig Street was waking up in the Turtle Creek Barn, the airy, home recording studio where he would continue work on a project with Charlie Sexton. It was an early morning after a very late night, but as the steady morning rain fell on the bounteous foliage outside, work proceeded as it always does here—“First of all,” Phish bassist Mike Gordon recalls, “it’s very high-quality—and it’s nicely fucked away.” Indeed, the musicians, producers, and (Continued on page 95)
simply brilliant.

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The Songs One’s Enemies Sing

As the biblical King David once said, “A song is a sign.” In such tragic and uncertain times as these, when every day is cruelly betrayed and there is no respite from too venal a venal ruler that would tax us as a proxy for valor, the music must be a beacon of our ancient foes—and the ballads singing about them.

It was 814 years ago this month—on Oct. 2, 1187—that the Islamic world’s greatest military and political leader entered Jerusalem at the climax of a long campaign against Christian Crusaders and claimed it for the Muslim empire. Among this leader’s first official acts was to call all his ancient inhabitants to return to their Holy City. A poet sang praise of the kindly gesture: “Bid Jerusalem take heart in rebirth. . . May all sides gather unto her and settle within her border.”

The bard in question was Judah Al-Harizi, a Jew, and his words in praise of Saladin, the Kurdish conqueror who “could remember with some sentiment that Jews had fought alongside Muslims in the defense of Jerusalem against the first Crusaders nine decades earlier,” according to author James Reston Jr. in his remarkable new book, Warriors of God: Richard the Lionheart and Saladin in the Third Crusade (Doubleday). Saladin, of course, is the hero of the Fourth Crusade, which invaded Egypt, Syria, Arabia, and Mesopotamia—and a pre-eminent figure in Arab history, after whom the terrorist Osama bin Laden has lamely attempted to style himself.

On the heels of the defeat of the last crusade in the Old City of Jerusalem where Saladin lived humbly after his grand conquests, Reston writes, “is the inscription, ‘Alah, Muhammad, Saladin. God, prophet, liberator. Such is Saladin’s relation to the novel, a symbol of the Holy Land.”

Bin Laden’s own relation to the Muslim faith, in the minds of leading Muslim scholars, is closer to that of a heretic/sociopath. Indeed, in the wake of the Sept. 11 attacks on civilians in the U.S., even Iranian clerical leader Ayatollah Ali Khamenei, who had commended Saladin’s character as a fighting Muslim, has described Osama bin Laden as a false prophet by Islamic law and called the international fight against terrorism “a holy war.”

As Reston’s text makes plain, the craven but cunning bin Laden, who currently directs his covert al-Qaeda group from a hiding place heavily influenced by the Mowad songs Crusaders heard in what was then called the Orient.

As for the chivalry heralded in the troubadours’ verses, it had few equals in the exploits of Saladin, who embodied the knighthood of bravery, courtesy, humility, honor, and compassion in a way he could not have. Contrary to the legends, the Crusaders often fell short of these ideals—as evidenced by the vicious mob attacks against Jews they permitted in England, as well as the pogroms in the Rhineland and the Danube Valley that preceded the First Crusade.

After the defeat of King Richard in 1099, they massacred Muslims, but they also hastened to the city’s Jewish quarter and slaughtered its inhabitants, inculcating into 200 Jews in a synagogue—an act, according to Reston, “that seems to have been the turning point.” For the next 80 years, the occupying Christians forbade Jews to live in Jerusalem’s walls.

It’s crucial to recall that the Crusades were not really initiated in 1095 out of zeal to deliver the Holy Land from non-Christian hands. Instead they were a tactic by Pope Urban II to defuse internal squabbling among European nobles toward a more fortuitous goal: control of the fabulously lucrative Islamic trade routes. By the 15th century those routes would make the Muslim world, in the words of Alan Taylor, author of the forthcoming American Colonies (Viking), “the world’s wealthier, more powerful, and more scientifically advanced than European Christendom”—hence European royalty’s funding of Christopher Columbus’ voyages to locate a faster and more lucrative sea-trading route to “East Asia.”

The Second Crusade of 1148-1149, Vatican papacy of Bernard of Clairvaux was promising the forgiveness of sins and entry after death into Paradise for those who served in battle. On the threshold of the Third Crusade (from 1187-1192, and only the first of the five principal wars would prove successful for the Crusaders). Richard’s men sang a rousing ode called Parti de Mal: “I have left evil behind me and have turned to a good life and want people to hear my song.” Other lyrics bespoke not of pious bravado but of pure dread of their arduous desert mission: “I sing to comfort my heart. For I do not want to die . . .”

Meanwhile, the Jews of Jerusalem were under the rule of Saladin, and as Taylor writes, “In Saladin’s empire, if they were not executed, they were certainly respected and widely appreciated.” Even Saladin himself enjoyed the care of several Jewish doctors, and Jews were governed as wards of the state, “as dhimmis, the ‘protected ones.’ So much so, Taylor insists, that ‘the great Muslim Sultan . . . became a hero to the Jew.’

We are all accountable for the unchecked sins of our age, and true justice—originally defined as the willingness to do good while expecting absolutely nothing in return—requires moral courage. There was much pedestrian discussion of late over whether bin Laden and the trained assassins who murdered some 6,000 innocent people Sept. 11 should be termed “terrorists” or “cowards.” These debates seem smug, and owed in part to an indulgent, “Nothing’s so terrible that . . .” cachet that pervades our entitlement-transcufen- cial culture.

The dramatic use of lethal cruelty toward noncombatants for the purpose of fostering social disorder is terrorism. A homicidal mass-assault on unarmed civilians that uses surprise as a means of maximizing the defenseless prey’s suffering is cowardly. In such circumstances, it’s not fair that’s been conquered by the assassins but rather basic human caring—all in the service of perverse self-aggrandizement. The terrorists’ private, pre-slaughter preparation, in which Islamic tribal leaders exalt the pseudo-spiritual mantra exalting the act of suicide—further marks them as narcissistic knaves. Moreover, a clear unwillingness by the killers and their confederates to either publicly claim responsibility or ascribe political ownership of these crimes is further confirmation of their utter cowardice.

In contrast, Saladin—in what Reston calls “the crowning act of chivalry in the entire Third Crusade”—actually rescued Richard the Lionheart on the chaotic battlefield at Jaffa in 1192 when he saw the English king had been wounded. “How can this be?” Saladin asked, as he watched from a knoll in the distance. “That a King should be on foot with his men! It cannot be!” And then running to his brother, el Melek el-Albel, Saladin said, “Go. Take these two heads with you. Tell him that I send them to him, and that a man so great as he should not be in parts such as these, on foot, with his men.”

Richard accepted the horses, rode and fought magnifici- cantly, and then—after the English skirted the area—was gravely ill immediately afterward. Realizing he was too debilitated to continue the Crusade, Richard soon conceded defeat to Saladin by offering to renounce Jerusalem. Hearing this, Saladin was reminded of a passage from God in the Koran that said, “Whoever incline to please thee, you, too, should incline to it”—and he agreed to a treaty.

On and off the battlefield, Saladin was likewise inclined to justice. Indeed, 2 ballads once written for Richard ultimately proved better suited as a hymn to his respected enemy, its lyrical urging people everywhere “to receive the flower of chivalry, whose word has a truth that comes from the heart.”
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ChartBeat by Fred Bronson
'TIME HAS COME TODAY': Ireland's new-age queen, Enya, continues to advance on The Billboard Hot 100 and The Billboard 200, scoring career-high marks this issue with her single "Only Time" and her album A Day Without Rain.

The Reprise artist moves 18-16 with "Only Time," a song that has received increased airplay in the wake of the terrorist attacks in the U.S. It was already her highest-charting title on the Hot 100, outpacing her inaugural effort, "Oviroo Flow (Sail Away)," which peaked at No. 21 in 1989.

"Only Time" is only the second Enya single to break into the top 40 on the Hot 100. That prompted William Simpson of Los Angeles to note that Enya's 12-year gap between top 40 hits is the second-longest in the history of the chart. The only artist with a longer gap between a first and second top 40 hit is Jimmy Cliff, who went to No. 25 in 1970 with "Wonderful World, Beautiful People" and then reached No. 18 in 1995 with a cover of "I Can See Clearly Now."

There's a longer gap between first and second top 40 appearances, Simpson notes, but it's the same single. The Contours' classic Motown hit "Do You Love Me" made the top 40 in 1962 and again in 1988, thanks to its inclusion on the Dirty Dancing soundtrack.

On the album chart, A Day Without Rain glides 7-4 in its 45th chart week. Although it is the fifth Enya album to appear on The billboard 200, it is her second set to reach the top 10. The Memory of Trees peaked at No. 9 in February 1996.

GOINGS ON: As a songwriter, the late Marvin Gaye is about to have his biggest hit of the 21st century, as the All Star Tribute version of the 1971 hit "What's Going On" (Columbia) leaps 51-27 on the Hot 100. It was just three months ago that a Gaye song went to No. 22: "Music," the Erick Sermon track that featured Gaye and sampled one of his outtakes. The charity version of "What's Going On" should surpass the peak position of the Sermon cut next issue.

In the past two years, three of Gaye's compositions have charted in the top 10, including another charity effort. Mick Jagger and David Bowie recorded "Dancing in the Street" for Live Aid in 1985, and the single went to No. 7. Two years later, a remake of "What's Going On" by Cyndi Lauper reached No. 12. And in 1991, Robert Palmer blended two Gaye songs into a medley and went as high as No. 16 with "Mercy Mercy Me (The Ecology)"/"I Want You."

NOT 'FALLING': By remaining No. 1 for a sixth week on the Hot 100, Alicia Keys' "Fallin'" (J) is the second-longest-running chart-topper of 2001. Only Janet Jackson's "All for You," with seven weeks at the summit, had a longer reign.

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Lawmaker Decrees RIAA For Campaign Over MOCA

BY BILL HOLLAND
WASHINGTON, D.C.—Rep. Chris Cannon, R-Utah, co-sponsor of the Music Online Copyright Act (MOCA), says the Recording Industry Assn. of America (RIAA) showed "poor taste" by continuing a campaign opposing the bill through letters sent to members of Congress during the days and weeks following the Sept. 11 terrorist attacks.

The MOCA bill, HR 2724, would amend copyright law to require recording companies and other content providers to offer their products to all Internet-delivery companies on the same "nondiscriminatory" terms. It would also exempt Internet services from paying royalties to music publishers for ephemeral copies and archival "back-up copies." The bill has not yet been scheduled for a hearing.

Cannon, in an Oct. 1 statement, points to a letter opposing the legislation sent by Rep. Howard Berman, D-Calif., to colleagues Sept. 19—three days after the attacks (Billboard, Sept. 29). Cannon characterizes the letter as being "frankly". Cannon writes, "when they pushed for a Dear Colleague [letter] regarding MOCA three weeks ago, we thought their timing was in poor taste and chose not to respond.'

Members often send such letters before a hearing or up following visits by lobbyists explaining their views. Congressmen rarely respond with such a scolding tone. Especially one that paints a colleague in an unfavorable light.

Cannon also addresses an Oct. 1 letter sent to members by the Copyright Assembly, which includes the RIAA as well as movie, sports, photography, software, and advertising trade groups. "This is the second shot our friends at the [RIAA] have taken since Sept. 11." Sources say earlier drafts of the letter circulated throughout the music-business lobbying community several days before the attacks.

As a member of the House Judiciary Committee, Cannon has been particularly focused on the repercussions of the terrorist attacks. The committee has put aside much of its other business in past weeks to craft a major anti-terrorist bill to be brought before the full House this week. So have Berman and the other members who signed the Dear Colleague letter, among them former chairman Rep. Henry Hyde, R-Ill., and ranking Democrat Rep. John Conyers (Michigan).

Cannon writes that the Copyright Assembly letter "is interesting, but its authors cite no substantive objections to the MOCA language." He points out that the bill "only deals with digital music. It has no effect whatsoever on professional or amateur sports, movies, photography, or advertising."

"Nevertheless," Cannon continues, "we are impressed that [the RIAA] could cobble together such an auspicious group to protest legislation, which, in comparison to recent events, seems relatively innocuous."

Assembly members ASCAP, BMI, the Songwriters Guild of America, the National Music Publishers Assn., and the Harry Fox Agency chose not to sign the letter, sources say that the concerns of songwriters and publishers weren't adequately expressed in it.

Berman's office did not comment on Cannon's statement. But the chief of staff of a Judiciary Committee member contacted Billboard to offer an unattributed opinion on Cannon's statement: "My boss wasn't one of those who signed the letter, so I don't want him brought into this," he says, "but to say that these six lawmakers who did sign the letter, including Hyde and Conyers, were just doing the bidding of the RIAA is just plain ridiculous."

An RIAA spokesman says, "These weren't RIAA letters. One came from a member of Congress, and the other was from the Copyright Assembly. Also, at the time these letters were circulated, there was an upcoming hearing tentatively scheduled on copyright matters, including the MOCA bill."

In The News

The Recording Industry Assoc. of America has joined the Motion Picture Assn. of America in a copyright infringement lawsuit against a trio of Napster-like file-sharing services that allegedly cater to the unlawful exchange of music, movies, software, and images (Billboard Bulletin, Oct. 4). The suit, filed Oct. 3 in the U.S. District Court for the Central District of California, alleges that Franklin, Tenn.-based MusicCity.com, which operates the popular Morphus service; Nevis, West Indies-based Grokster.com; and Amsterdam-based FastTrack.com, all services created from a copy of FastTrack parent Consumer Empowerment BV—that allows users to download content illegally. It seeks $500,000 in damages for each infringing work.

Vince Gill and Amy Grant will team for a Target-sponsored holiday tour Nov. 30-Dec. 16. Opening acts will be Nichol-Cline Creek and then Christian artist Rachael Lampa. The Nashville Symphony Orchestra will back Gill and Grant on the 13-city tour, which will raise funds for the children's relief organization Compassion International.

Dixie Chicks have recorded an Unaccompanied version of "The Star-Spangled Banner." It is available for download at their Web site in exchange for a donation to the American Red Cross.

Playboy Home Video has struck a new distribution deal with Image Entertainment, ending its nine-year relationship with Universal Music and Video Distribution. Under the long-term agreement, Image will have exclusive distribution rights for Playboy's 200-title catalog, as well as new releases in the U.S. and Canada. Image will begin handling Playboy titles with the November release of Playmates Uncovered.

EMI Deal Breaks Ice For Wider Cross-Licensing

BY BRIAN Garrity
NEW YORK—The move by EMI to create a stake own music in MusicNet, to be known as Pressplay, online music service being developed by Universal Music Group (UMG) and Sony Music—may be the first step in wider cross-licensing efforts between major record labels and rival subscription services.

"What this might indicate is that the ice has been broken," Jupiter Media Metrix senior analyst Aman Sinnreich says. "Maybe there will be some other cross-licensing deals, and by the time these services get off the ground, they'll both have enough catalogs to appeal to consumers."

Pressplay chief executive Andy Schuon says talks continue with the other labels currently licensed into MusicNet—Warner Music Group, BMG Entertainment, and Zomba—as well as other independent labels. "It doesn't stop here," he says of the licensing efforts. "We'll continue to have our discussions with [the labels], and I'm hopeful we'll bring more in [prior to launch]."

Thus far, EMI—which also has deals with Streamrocks, Hit Music, and Full Audio—has been the only major label actively licensing content to subscription services outside its own.

‘When they pushed for a “Dear Colleague” letter regarding MOCA three weeks ago, we thought their timing was in poor taste and chose not to respond.’
—REP. CHRIS CANNON, R-UTAH

EMI senior VP of new media Jay Samit says, "I only hope that everybody makes available all the music consumers are expecting to be there, or these services will not succeed."

Sinnreich says that anti-trust concerns, voiced by both U.S. and European regulators, likely to spur creating licensing agreements between the other major labels. Still, he questions what deals will be made between the MusicNet and Pressplay camps. "I don't know if there will be a lot of interest on the part of any other labels, or if it will just be a one-to-one deal," he says.

Samit says EMI is cutting multiple licensing agreements because it believes there will be a number of services in the market. "Hopefully, competition spurs all the subscription services to offer consumers the best service they can."

The most significant result of the deal in the short term is that Pressplay is in a better position to compete with rival MusicNet on a content basis. Schuon calls the EMI deal, the terms of which were not disclosed, "an important step" in the evolution of the service's selection, which also features UMG and Sony content.

Schuon says, "We've been confident that other labels would see this as a place where consumers would want to go for their music."
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U.K., France, Australia Buck Worldwide Sales Decline

BY GORDON MASSON and CHRISTIE ELIEZER
LONDON—Strong domestic repertoire and a lively music retail sector are among the factors that helped three major world markets—Britain, Australia, and France—buck the global trend of declining music sales in the first six months of 2001.

According to the International Federation of the Phonographic Industry (IFPI), first-half trade shipments worldwide fell by 5% in value and 6.2% in units (Billboard Bulletin, Oct. 1). Of the top 10 markets, the U.S., Japan, Germany, Canada, Mexico, and Brazil all posted value declines ranging from 5% to 36%, while Spain was effectively flat and the U.K., France, and Australia enjoyed increases of 10.5%, 7.9%, and 10.8%, respectively.

Sony Music Europe president Paul Burger says, “The good results both in the U.K. and France are indicative of the fact that when the product flow continues to be strong, frankly, there is still room for good news in this business.”

HVM Media Group CEO Alan Giles comments, “Looking at the collective forces of the industry, at both the retailers and the labels, we’ve been firing on all cylinders in the U.K. and France, whereas in some of the other markets one cylinder or another has been misfiring somewhat.” HVM operates in North America, Europe, Asia, and Australia.

Another major music merchant, Virgin, is making news in all three of the territories that are showing first-half growth. It is returning to the Australian market in a deal that also sees the company selling its 77-store Our Price U.K. chain to Australian retailer Sanity (see story, page 53). Earlier this year, Virgin sold its 16 stores in France to local media group Lagardere. The pact bolstered the latter’s Extrapole chain in its competition with market-leading music merchant FNAC.

EMI Recorded Music Europe president/CEO Emmanuel de Burelet says domestic repertoire is healthy in the U.K. and France. In both, local acts take 51% of the business, according to the IFPI. De Burelet adds that France “is a much more organized market than before. We have a quota for domestic [repertoire] on the radio, and we have help for touring outside France.”

In Australia, the emergence of a third music radio network, British-owned DMC, has helped both domestic and new international acts. Its first metro outlet, Nova Sydney, found a 7% share after an April launch. Its arrival “created a lot of competition,” Sony Music Australia chairman/CEO Denis Handlin says, “and we’re hearing more new music than before, and a lot sooner.”

According to the IFPI, the global slide—compared with the first half of 2000—is the result of such factors as the macro-economic slowdown, a massive proliferation of CD burning, and the increasing availability of unauthorized Internet downloads. Interim shipment figures do not necessarily reflect the full-year performance of the business. Warner Music Europe president Paul-René Albertini remarks, “I don’t like to make major judgments based on [the first half of the year]. We could very well see market returns to better figures by the year’s end, particularly as all European markets will benefit from a very strong release schedule in the last quarter.”

Likewise, executives warn that the IFPI figures for Australia should be viewed in context of an extraordinary 2000. Sanity managing director Ian Duffell says, “You need to look at retail sales, not wholesale sales.”

Giles adds, “There have been some distortions in that market around the changes to the [Goods and Service Tax in July 2000], and there was the Olympics effect.”

Universal Music Australia chairman Peter Bond observes, “After a flat 2000, it wasn’t surprising that consumer confidence bounced back.”

The strength of independent labels is another factor common to Australia, France, and the U.K. Philip Mortlock, board member of Australian and British owned Pub
cations, observes, “[That sector] shows up substantially in sales and chart activity in the last 12 months.”

Cliff Dane, whose British-based Media Research Publishing offers an annual accounting of U.K. music-industry profitability, cites a number of U.K. independents with strong income, including World Circuit, XL Recordings, and Wildstar.

Global music chiefs will take heart from the three growth territories not only because they buck the downward trend, but because they have traditionally been important profit engines. The financial strength of U.K. and French record companies has helped advance their chief executives’ careers onto the world stage in several cases, while Sony Music’s Australian unit has consistently been a strong profit performer. That said, there are concerns about the future, Giles says, “We worry that there is less focus on local artist development than is appropriate for the long-term health of the industry in some markets.”

Transhipments continue to muddy the waters, too. Parallel imports are a controversial topic in the U.K., while one leading Australian retailer contends that export sales are accounting for up to 9% of the market’s growth.

“As a business, we’re facing challenges from many quarters,” Burger says. “In all likelihood, more people are going to be worried about the future than ever before, in the first half. The only thing is that many of those people are for the first time, in a wholesale way, consuming that music without paying for the consumption.”
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Demolition Band Builds

Madonna Cover Opens Doors For Okra-Tone Act

BY JIM BESSMAN
NEW YORK—The Demolition String Band (DSB)—the Hoboken, N.J.-based neo-hillbilly/wang group that gained notice in 1999 with its bluegrass-styled cover of Madonna’s “Like A Prayer” via Vermont indie North Hollow Records—is poised for wider exposure with Pulling up Atlantis, which Koch-distributed Okra-Tone Records releases Oct. 9.

Produced mostly by Eric “Roscoe” Ambel (Steve Addabbo is credited on two cuts), the album is DSB’s follow-up to its 1999 debut, One Dog Town (North Hollow). It includes “Like A Prayer,” which is being worked to triple-A formats with lead track "Garden of Love.”

“We’ve stretched out a bit beyond our deep bow tie thing,” says frontwoman Elena Skye, the band’s vocalist and guitarist/mandolinist who either wrote or co-wrote most of Atlantis’ (Mythical Mins Music, ASCAP-published) songs. “We did the first album on the fly, but we really got to work on this one and play with people like Winston Roye (who also tours with Alanah Davis), former Rollins Band drummer Jim Cain, and Louie Appel.”

Currently, Appel performs live with both DSB and Southside Johnny, while Skip Ward, who also performs with the Wild Colonials, is the group’s bassist.

But the core of the quartet has always been co-founders Skye and guitarist/vocalist/mandolinist Boo Reiners, who formed the group in 1996 after picking bluegrass in the front room of Skye’s now-defunct Hoboken bookstore, Blackwater Books.

“Elena’s a woman who has owned a Bohemian bookstore, who sails boats and surfs—and is a mother,” says veteran New York City radio personality Meg Griffin, format manager for Sirius Satellite Radio's alt-country and eclectic rock channels. “So there’s a great well-roundedness to her, along with a rebel sort of punk edge. With Boo playing every lick you want to hear in country and rock, they celebrate all that’s good about traditional country—with a contemporary kick-ass feel.”

Prime cuts on Atlantis include “A Career of Loving You,” which features a George Jones/Denny Wynette-like duet with New York City singer/songwriter Robert Burke Warren, and “Give It to the Needy,” a previously unrecorded song from Mary Lee Korter of Mary Lee’s Corvette. “Like A Prayer” was suggested by Skye’s daughter. “So I picked up my guitar,” Skye says, “and to my surprise, it’s a perfect country song. People who say they don’t like Madonna smile when they recognize it.”

Robert Johnson, president of Okra-Tone’s parent company Bottled Magic Music, is impressed with the “breath of Atlantis,” singling out the “very beautiful" concluding a capella “Elegant Wind” and the “very country” track “Dress of Roses.” He says, “It’s hard at this time for a label executive to say he’s optimistic, but I am enthusiastic about this album and band. Their work ethic is extraordinary.”

Johnson is eyeing a heavy touring schedule for the group (managed by Nelson/O'Reilly Productions) that would include a stint in Europe, where Johnson reports much interest from his label’s affiliate, Continental Recording Service in Amsterdam, which subcontracts companies, including Proper Music in England, IRD in Italy, and Munich Records in Germany. Okra-Tone has hired Michele Clark Productions and Serious Bob Productions for radio promotion and ISL Public Relations for publicity.

By Phyllis Stark

NASHVILLE—Pat Green may be a musical hero in Texas, but to the rest of the U.S.—and the world—he’s hardly a household name. Universal’s Republic imprint is hoping to change all of that with the Oct. 16 release of Three Days, which is not only Green’s major-label debut, but also his first full-length rock album.

The Austin, Texas-based singer/songwriter is one of the stars of the Texas country movement (Billboard, Nov. 11, 2000) and one of the area’s most reliable touring acts, but until now he hasn’t seen any need to become part of the majors’ chart race. Since 1995, he has released six albums on his own Greenhorse label that have sold a combined 207,000 copies, according to SoundScan. The most successful of these was 1999’s Live at Billy Bob’s Texas, which sold 55,000 copies. This year’s duet album with fellow Texas country artist Cory Morrow, Songs We Wish We’d Written, peaked at No. 26 on the Top Country Albums chart in March.

Green says there wasn’t any economic reason for him to sign with a major as he was already doing well from touring, album sales, and sponsorships from Miller beer and Justin Boots. The decision to go with Universal was made on the basis of what we wanted to do with my career as a whole.”

Green was curious to see what would happen to his career with a “big marketing machine behind it.”

While he has referred to Nash-ville’s brand of country as “musical in-breeding” in previous interviews, Green says he would have been willing to sign with a Nashville label, but he liked Republic’s vision better. He also liked the fact that “they knew it was not country: ‘Fresh blood is better.’

For Green, like many artists these days, issues of control were paramount. He says his “game plan from day one was to get his career to a strong enough level on his own that when he finally chose a major, he would be in a better position to call the shots. ‘I wanted it to be a career,’” he says, “not just a jolt to the top and an equally violent jolt to the bottom.”

“I really don’t know what I would be, had I gone the Nashville route early in my career,” Green continues. “I feel much more confident about myself this way. I feel like I’ve done it on my own and, even if this thing doesn’t turn out to be huge, I’ve still got a career that will support my family.”

Green has long enjoyed the support of Texas radio stations, and that support is beginning to extend to stations in other parts of the country as well. His current single, the feel-good anthem “Carry On,” is at No. 46 after five weeks on the Hot Country Singles & Tracks chart.

“Pat Green has been nothing short of a phenomenon in Dallas/Fort Worth,” says KPLX (the Wolf) assistant PD Smokey Rivers. “Pat has been a part of the Wolf since our sign-on, and now he seems to have really broken through. His last few shows here have drawn literally tens of thousands of people. The fans are just so passionate about Pat’s music that you can’t help but get caught up in the excitement. If programmers are still thinking he’s just a Texas act, they need to check out the single, ‘Carry On.’ It’s almost an anthem for the new wave of country music. It’s fresh and unique and really appealing to the mainstream country listener, no matter where you live. Everyone talks about this new Texas country resurrection and wonders what it’s all about. Pat Green gives a class in it with this new CD.”

While he admits that it has given his career a boost in some respects, Green is not happy with the name “Texas country” being assigned to his music. “It feels unfortunate that it’s been given a label,” he says. “It makes it difficult to go to a radio station [in another part of the country]. What you hear back is, ‘Oh, it’s this Texas thing,’ and you are really forced to defend yourself.” Green, who has described his voice as “not pretty but believable,” has attracted legions of college-aged fans, and the scorn of a few fellow artists, most notably Charlie Robison, who has taken Green to task in recent interviews.

On Three Days, Green challenges his critics with the song “Who’s to Say,” which he calls “kind of a slam back to people who say I like to go to bars and drink and being happy.” While he still sometimes writes songs about beer, Green says his music has grown up in the last six years, particularly since his marriage.

Three Days was recorded in Austin and produced by Greg Ladanyi and Lloyd Gaines, who contributes instrumental parts. Half of its songs are new, and half were taken from Green’s previous independent outings, although all but two of those were re-cut. New tracks include “Threadbare Cowboy,” a duet with Green’s idol, Willie Nelson. Green co-wrote the album’s title cut with Radney Foster and also duets with Foster on “Texas in 1880,” a track from Foster’s current Dualtone album that peaked at No. 54 in July on the Top Country Singles chart.

Although there’s no denying his Texas roots (born in San Antonio, raised in Waco, and college-educated in Lubbock), Green describes his music as a “fusion of all the things I grew up with, from the Doors to Stevie Wonder to Willie Nelson. It’s a country theme because we’re an acoustic-sounding band and have a B3 organ, even though we have a rock’n’roll side to us.” Green is managed by Jimmy Perkins and Jay Adams of 823 Management, booked by Greg Henry at Austin Universal Entertainment, and publishes his music through his own Greenhouse Publishing, BMI.

Universal Records is working the project out of New York City with the help of Nashville-based Emergent Music Marketing. Kim Garner, Universal’s senior VP of marketing and artist development, says Green was an obvious choice for the Republic imprint’s first foray into country. Garner describes Green’s core audience as “the ball-camp crowd, college and post-college kids.”

Green is ready to take his upbeat message to a wider audience. “My whole goal in life and in music,” he says, “is to make people’s lives more enjoyable and not so dedicated to the idea of being passive.”

William R. Pat Lamb, became interested in radio in the late 1960s when he was a student at the University of Texas. He has been involved with radio for over 30 years, working for numerous companies and stations, including KGSR, KUT, and KGRC. William now resides in Austin. He has written the book "Back Roads Radio: A Journey Through Texas Radio History."
The Beat

FAMILY TIES: Many members of the recording community are finding ways to contribute to the relief efforts following the Sept. 11 terrorist attacks. For Nile Rodgers, that meant polishing off “We Are Family,” the 1979 hit for Sister Sledge, written and produced by Rodgers and the late Bernard Edwards. On Sept. 22 and Sept. 23, in studios in New York City and Los Angeles, he gathered more than 75 celebrities of all stripes to record a spirited, jubilant, unifying rendition of the song (see story, page 50).

There are a number of patriotic songs, some old, some new, that are filling a need in people’s hearts to feel proud of their homeland, to be proud to be American. But “We Are Family” simply celebrates that all of us, no matter where we’re from, no matter what color our skin, are united.

HOOTIE HANDPICKS: Hootie & the Blowfish have started a new compilation label, Handpicked Records. The company, whose products will be distributed through Chapel Hill, N.C.-based Redeye Distribution, will release its first effort in January.

The band has ceased operation of Breaking Records, the joint venture it founded with Atlantic Records five years ago. Atlantic, however, will help fund Handpicked.

“Atlantic said they weren’t putting money into Breaking Records anymore,” says Hootie & the Blowfish’s Duane Betts. “We did, and we found out about this $15,000 amount to do a compilation? You can look at it as almost as a Southeastern A&R resource. They were willing to do that.” While Bryan says the band will alert Atlantic about any act on the compilation that they feel Atlantic should consider signing, Atlantic does not have first refusal rights.

The 18-track CD, which retails for $9.99, is “We Are Family.” Proceeds from the sale of the album will benefit Handpicked. The label is named after the Southern Soul of the label is named after the label’s former name (an abbreviation of the band’s name). The label was formed in 1999 and released its first album, “We Are Family,” in 1999. The label is distributed by Redeye Distribution.

MAKING THE LIST: The Shortlist Prize for Artistic Achievement in Music has named its 10 finalists for album of the year. Modeled after the UK’s Technics Mercury Music Prize, which honored the top British/U.K. album as selected by a small jury of artists and media, the Shortlist is the brainchild of MCA VP of A&R (Tom Sarig) and Greg Spotts, who runs a personal management and marketing firm (Billboard, Aug. 25). The finalists were picked by a 15-person panel that included Beck, Mos Def, Macy Gray, Aimee Mann, and Lucinda Williams. The finalists are Air, 10,000 HZ Legend (Astralwerks); Bilal, 1st Born Second (Interscope); Dandy Warhols, Thirteen Tales From Urban Bohemia (Columbia); Gorillaz, Gorillaz (Virgin); Jay Dee, Welcome to Detroit (K!7 Studio/BBE); Nicola Costa, Everybody Got Their Something (Virgin); PJ Harvey, Stories from the City, Stories from the Sea (Atlantic); Ros, Heartbreak Hotel (Bloodshot); Sigur Ros, Apertas Byrjum (Pias U.S.); and Tallis Kwelli & Hi Tek, Reflection Eternal (Rawkus). Harvey’s Stories was the winner of the “We Are Family” prize.

The winner will receive $10,000, courtesy of the contest’s sponsor, Virgin Megastore. Organizers are still finalizing the award night, but say it will be held in L.A. this fall.
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Lit’s RCA Disc ‘Atomic’ Born In Arenas

BY ERK AJESE

BOSTON—In recording Atomic, Lit’s follow-up to 1999’s A Place in the Sun, the band looked to the arena-rock sound of the ’70s and ’80s for inspiration.

“That’s what made us want to play music—big arena-rock shows,” frontman A. Jay Poopil says. “Our first concert was Iron Maiden. After that, we wanted our show to be as entertaining as an Iron Maiden show.”

Due Oct. 16 on Dirty Martini/ RCA, Atomic pays homage to the metal icons with a 37-second prelude of crowd noise to the exploitive “Something to Someone.”

“We always want the records to feel like a live show,” says guitarist Jeremy Poopil. A. Jay’s brother, “So that’s why we made the live intro, to set the whole tone.”

It is no stranger to the stage, after what Jeremy calls a “never-ending” two-year tour in support of Place. But even before that, the Orange County, Calif.-based band came to RCA in 1998 after playing together for more than 13 years, notably with the same lineup throughout.

In addition to the band’s musical success is the group’s new endeavor as label execs. Dirty Martini, the imprint for Place and its indie predecessor, 1997’s Tripping the Light Fantastic, has become an RCA-distributed label in its own right with its first two signings, Handsome Devil and the Color Red. Jeremy says, “We try to help the bands we’re huge fans of.”

As an unsigned act for 10 years, the band learned firsthand how to run a do-it-yourself operation. Jeremy explains, “We’re still hot on street teams and fan clubs. We’ve maintained that attitude with the whole Place In the Sun campaign.”

In the meantime, Lit is in a great position to help itself as well, says Bruce Flohr, senior VP of A&R and artist development for RCA. “Few bands are so in touch with who they are as a band and who their audience is; that makes it easy for us as a label to follow Lit’s vision.”

A Place in the Sun sold 1.3 million copies in the U.S., according to SoundScan, and spawned three rock radio hits, including “My Own Worst Enemy,” which topped the Billboard Modern Rock Tracks chart for 11 weeks.

Both Poppi’s collaborative in writing the group’s EMI ASCAP-published songs, and Flohr notes that RCA has at least four cuts from Atomic slated as singles. The first, “Lipstick and Bruises,” went to modern rock and active rock Aug. 20.

Notes Jim McGinn, PD for modern rock WPLY (Y100) Philadelphia, “They really have a knack for writing good, catchy up-tempo songs.”

Now wrapping up a 20-date club tour, the self-managed Lit plans to embark on a full-scale tour booked by Brian Greenbaum at Creative Artists Agency in Los Angeles) early next year.

Sound Tracks...

TOUGH ENOUGH MUSIC: Choosing the right soundtrack to MTV’s WWF Tough Enough series started with finding songs that reflect the show’s attitude: raw, energetic, hard-hitting.

The reality show, which premiered in June and concluded its first season in late September, follows World Wrestling Federation (WWF) hopefuls participating in a contest in which the grand prize is a one-year contract with the WWF. Two champions—one male and one female—are selected from a group of 13 contestants. The judges consisted of WWF stars and employees, as well as MTV staffers.

The resulting soundtrack—WWF Tough Enough: Music From the Hit Series—is a compilation of hits from rock bands, as well as lesser-known acts.


“We were looking for bands that represent where the WWF’s and MTV’s audiences meet,” MTV director of soundtracks Kevin Mangini says. Putting an unsigned act like Big Mother Thuster on the soundtrack was “creatively in sync,” Mangini says, since the WWF Tough Enough show is about finding unknown talent.

Like the participants in MTV’s reality show The Real World, the WWF Tough Enough contestants lived in the same house. Throughout the series, the WWF hopefuls went through rigorous physical tests, mental challenges, and evaluations of their charisma.

The first season of Tough Enough received more than 50,000 applications that were narrowed down to 230 semifinalists. The semifinalists’ auditions in New York City were taped for the first episode of the series. The two contestants who finally emerged as champions were Maven, a 24-year-old from Oregon, and Nidia, a 21-year-old from Texas. The first Tough Enough season is available on home video and DVD Video.

WWF Tough Enough is co-produced by MTV Productions and World Wrestling Federation Entertainment.

Plans are under way for the show’s second season, according to Carol Eng, co-executive in charge of production for the series.

“We had the first season take place on the East Coast,” Eng notes. “For the next season, we’re heading to the West Coast. Cast will take place in Las Vegas sometime this month, and the

production will be in Los Angeles. It’s a really grueling process to be on this show. But the group of people who make it on the show all have unique characteristics.”

And don’t be surprised if there’s a sequel to the soundtrack.

More information about the TV series can be found online at wftoughenough.com.

TV MUSIC SPECIALS: PBS is presenting two upcoming music specials as part of its fall season pledge drive.

The documentary film Good Rockin’ Tonight: The Legacy of Sun Records will air on PBS throughout November and December. (Check local listings for specific air dates.) The film, which celebrates the 50th anniversary of the legendary Sun Records—features commentary from Paul McCartney, Bob Dylan, Eric Clapton, Matchbox Twenty, Sheryl Crow, Live, and Kid Rock. These acts are also featured on the documentary’s companion soundtrack album, which is due Oct. 16 on London-Sire Records. Other artists on the soundtrack include Jeff Beck and Chrissie Hynde, Jimmy Page and Robert Plant, Johnny Hallyday, Elton John, Van Morrison and Carl Perkins, Bryan Ferry, and Chris Isaak.

Rock, Rhythm and Doo-Wop is a concert featuring Frankie Valli, Little Richard, Lou Christie, and Allies & the Imperials. The show, co-produced by WQED-TV Pittsburgh and Rhino Entertainment, is set to air Oct. 24 in most markets, except the New York City metro area, where it will be televised Dec. 1.

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NETWORK RADIO

Aja's Beginning. Singer/tunesmith Aja Daashuur is generating positive word-of-mouth on her Extasy International debut, From the Beginning. Due in February 2002, the set was produced by Eric Rosse (Tori Amos) and Darryl Swann (Macy Gray), and offers a wide stylistic range, including blues/rock, hip-hop, industrial dance, and orchestral pop. "I'm still growing and finding my musical identity," she says. "My goal was never to be a great musician. [These songs] are more the result of writing songs as an outlet for my thoughts and emotions."

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TALES OF TWO CITIES: When October rolls around, the usual confrontation between Boston and New York City is often played out on the fields of Fenway Park and Yankee Stadium. This year sees another source of pride from each city coming head-to-head on a different playing field—the classical CD market. The Boston Symphony Orchestra has just released its first deluxe commemorative boxed set this week, spanning the history of the orchestra's radio broadcast archives. The same day, the New York Philharmonic—having set the standard for such elaborate collections in recent years—issued its own new set dedicated to departing music director Kurt Masur.

The Boston set, Symphony Hall Centennial Celebration, features 12 discs spanning the years 1943-2000. The set was originally scheduled for release last year, to coincide with the orchestra's 100th anniversary in Symphony Hall, but was delayed for technical reasons. "It's a very nice bookend to our Symphony Hall centennial celebration," BSO artistic director Anthony Fogg says. Priced at $225, the set is available through the orchestra and at select Virgin Megastore locations.

A co-production of the Boston Symphony and IMG Artists, the set was assembled by a committee that included Poig. WCRB-FM founder Richard Kaye, and representatives from IMG and the orchestra's musicians. Outgoing BSO music director Seiji Ozawa also took part in the selection process. Two discs of Ozawa-led performances—including complete versions of Bartók's Bluebeard's Castle and Messiaen's Trois Petites Liturgies de la Présence Divine—now serve as a pendant to his final Boston season.

The Boston set devotes a disc apace to each of Ozawa's predecessors as music director: Pierre Monteux (music director from 1914 to 1924 but represented by recordings from the '50s and '60s), Serge Koussevitzky, Charles Munch, Erich Leinsdorf, and William Steinberg. Another disc is split between the three principal guest conductors: Colin Davis, Bernard Haitink, and Michael Tilson Thomas. The final disc features encore and rehearsal excerpts, including Leonard Bernstein's solo podium appearance in this set.

Sevendust offers its third TVT opus, Animosity, Nov. 13. Produced and mixed by Ben Grosse (Filter, Fuel), the 13-track disc shows the band retaining its trademark heavy-rock sound, while widening its scope to include more melody and harmony in the songs. Sevendust will begin a road jaunt with Fuel Nov. 10.

Flickerstick graduates from VH1's Bands on the Run series to Epic Records with its major-label debut, Welcoming Home the Astronauts. Due Nov. 6, the set—originally issued by the act independently in 2000—has been remixed and remastered by Tom Lord-Alge.

U.K. punk/funk act Lo Fidelity Allstars follow their 1999 hit, How to Operate With a Blown Mind, with Don't Be Afraid to Love. The Columbia set will be issued Jan. 29. It will be previewed Oct. 15 with the single "Lo Fi's in Biza."

In December, Limp Bizkit will offer a remix album of previously released material. The Interscope project will feature contributions from P. Diddy, the Neptunes, Willliam Orbit, and Timbaland, as well as band frontman Fred Durst.
**CAROLE KING**

*Love Goes to Work*

**PRODUCERS:** Carole King, Humberto Galica, Babyface, and David Foster

Rockingdale 01

It's commendable not to have immeasurably high expectations of a new Carole King recording. After all, she has written some of the best-loved tunes in pop history. On her first effort in more than a decade, King succeeds at the near-impossible by meeting (and sometimes surpassing) every expectation, doing so by wisely sidestepping the temptation to dabble in trendy sounds. Instead, *Love Goes to Work* is a superb effort of time and visiting a hyper-reality where great songs that are low on frills actually matter. The title track is worthy of King's golden songwriting—as are the two allegro set-closing ballads, "Safe" and "This Time." Both are intimate, romantic gems, yet another virtue King in her most effective environment: alone with her piano and minimal accompaniment. In a sea of post-Lilith Fair female troubadours, *Love Goes to Work* shows the kids how it's really done. Distributed by Koch. —LF

**SYD BARRETT**

*Wouldn't You Miss Me?*

**PRODUCERS:** various

Capitol 4143 5 34 020

After psychedelic LSD intake warped his psyche and cost him his creative leadership in Pink Floyd, the fragile Syd Barrett was helped into the studio by Floyd's new overlords, David Gilmour and Roger Waters. Twenty-two tracks from those 1969-1970 sessions are compiled here, including beloved favorites such as "Wouldn't You Miss Me (Dark Globe)," "Octopus," "Gigolo Aunts," "Terrapin," "Effervescing Elephant," and "Baby Lemonade." Barrett frequently teeters between lucidity and madness, but his off-kilter ingenuity shines through on the sweet "Here I Go," where he takes up with the sister of an old friend who prefers "a big band" to Syd's own creations. Also included is the sly "Bob Dylan's Blues," available for the first time here. Essential listening from a man who, despite having not released one note of new music in almost 30 years, remains one of the most compelling and enigmatic figures in psychedelic rock, if not all of pop music. —JC

**JOHN MELLENCAMP**

*Cuttin' Heads*

**PRODUCER:** John Mellencamp

Columbia CK 85098

On his 15th album, 2001 *Billboard* Century Award honoree John Mellen- camp takes on added meaning in the aftermath of Sept. 11. Already off a good start at radio, the set's first single, the novelty/social "Peaceful World" (with neo-soulster India.Arie providing guest vocals), finds Mellencamp singing, "Racism lives in the U.S. today/Butter get hip to what Martin Luther King had to say/I don't want my kids being brought up in this/But we are each other is NOT OK." The controversial title track (with a rap by Public Enemy's Chuck D.), "Crazy Island," questions the state of America—and the sweet "Women Seen" are now concert favorites. Fond memories run deep on "Deep Blue Heart," a heartfelt duet with Trisha Yearwood. *Cuttin' Heads* is arguably Mellencamp's best album since 1987's *The Lonesome Jukebox* and 1983's *Uh-Huh—and perhaps because he has caught the tenor of the times again. —MP

**STEPHEN SONDHEIM**

*The Frogs/Evening Primrose*

**PRODUCER:** Tommy Krasier

Nonsuch 79638

A must-have for Sondheim fans, this disc unravels two of his lesser-known gems. First is the world-premiere recording of *The Frogs*, a modern spin on Aristophanes Greek comedy, originally staged in a Yale swimming pool in 1974. Here, Nathan Lane provides knowing wit as narrator Dionysus; laughs begin with his opening "Inno- cation and Instructions to the Audience" and build throughout this quirky, lyric-driven work. After *The Frogs* come songs from *Evening Primrose*, a 1966 TV production that Sondheim

revamped—the first such recording he supervised himself. With string-heavy arrangements, these are some of Sondheim's most lush, romantic tunes. In the original ABC telecast, the actors' voices were weak, but Theresa McCarthy and Neil Patrick Harris scale enchanting heights—returning to the gorgeous duet "Take Me to the World." A superb recording of two long-overlooked scores. —WH

**ORIGINAL SOUNDTRACK**

Zoolander

**PRODUCERS:** various

Hollywood 62324

The multi-act recording accompanying Ben Stiller's latest movie vehicle is a wildly uneven, though often exhilarating, rollercoaster ride through old and new material. For starters, there are '80s-era hits by Wham!, Herbie Hancock, and Frankie Goes to Hollywood. Then there are a handful of well-crafted covers by Nikki Costa (who supervised Blondie's "Call Me" tops much of her debut disc), Rufus Wainwright (who brings heart-stirring depth to the Hollies' "He Ain't Heavy, He's My Brother"), and No Doubt (continuing their transition into hardcore pop with a rip-roaring hillbilly rendition of Donna Summer's "Love to Love You Baby"). But then the fun ends with a set-closing spate of faceless electronic dance cuts that, while they may work during the film's runway scenes, they only dampen the effect of the two CD-Lady Gaga

**BILLBOARD**

*Lady Day: The Complete Billie Holiday on Columbia (1933-1944)*

**REISSUE PRODUCERS:** Michael Brooks and Michael Cuscuna

**ORIGINAL PRODUCERS:** John Hammond, Bernie Hanigian, and unknown others

Columbia/Legacy CKX 85470

This is the most vital reissue of time- less, historically important American music since Legacy's lauded boxed set of Louis Armstrong's Hot Five/Hot Seven recordings last year. Certainly this 10-disc Holiday project is easier on the modern ear—all the material, 230 tracks, was recorded during the electric recording era. With time-honored technological remastering (the earlier CD reissues of this material reflect the no-noise, kills the ambience present in old story), *Lady Day* is a sonic wonder. Remastering ace Mark Wilder and Seth Foster, along with the various transfer enginee rs, did a congratu -lated. Holiday was still in her teens when she began recording in 1933 (and in earnest by 1935) for labels that eventually became part of Columbia Records. By the mid-'30s, it was clear that Holiday was a major talent, the most breathtaking, breakthrough jazz singer of the time. She phrased with her light but plant voice like a jazz instrumentalist, with vibrant and unerring rhythmic sensibilities. Holiday thought nothing of "re-commi-

posing" songs, changing a written melody here and there and flirting with the "square" phrasing of a Tin Pan Alley tune, particularly playing with time, holding back, riding it, and anticipating it so deftly and true that she changed the way singers interpret songs in modern times. At the same time, her performances have been brought to the heart for generations of listeners. Holiday's later recordings featured her as a chanteuse and then a tragedian. But her earlier, grittier showcasing an energetic go-getter member of an all-star ensemble of swing giants, producing irresistible hard-boppers and deeply soulful ballads. It's hard to think of anyone who ever better her renditions of "Solitude," "You Go to My Head," "These Foolish Things," "Body and Soul," and "Night and Day." What makes many of these early recordings even more amazing is that Holiday and her studio bands often turned base metal into gold; many of the tunes they were given were definitely not in the same league of those just mentioned. A rare and seminal read. —WH

**BILLBOARD**

*Pain Is Love*

**PRODUCERS:** Irv Gotti, Ty Fyffe, and Lil Rob

Murder Inc./Def Jam 86437

After selling more than 3 million copies of his most recent album, *Rule 3:36*, and making his acting debut in this summer's blockbuster *The Fast and the Furious*, Ja Rule shows no signs of slowing down. For proof, look no further than the Queens, N.Y., rapper's third set, *Pain Is Love* offers a combination of street anthems and party tracks, including the Murder

(Continued on next page)
Currents in ‘I Real’, the artist’s chart-topping duet with Jennifer Lopez, titled ‘Livin’ It Up’, the album’s lead single, is already a club favorite; the Oti Gotti produced track borrows a hook from the O.T. Genasis Wonder classic ‘Do I Do’ and features a guest appearance by De soul crooner Case. As with Ja Rule’s previous two releases, Pain Is Love also carries a message, witness tracks like “Lost Little Soul” and “So Much Pain” (a cover of a 2Pac track that also features the singer’s voice), both of which offer valuable life lessons.—RH

**COUNTRY**

► GEORGE JONES

The Rock: Stone Cold Country 2001

**PRODUCERS:** Emory Gordy Jr. and Keith Stalgall

**BNA/EMI**

The greatest country singer ever may not be throwing 100 m.p.h. fastballs any more at age 70, but he still has enough vocal truck in his 70 year-old voice to put together yet another classic album. Jones’ first effort for BNA (a BNA imprint of which he’s a part owner) capitalizes on the singer’s still-stout lower register and mastery of tone, which he uses to great effect on the country’s hall-of-fame ballads. One, the title, the timely “50,000 Names”, and the vintage, 70-styled “Honey Hush”, Jones has never needed Garth Brooks to go for a goodies, they do fine with “Beer Run” (though it took five A-list songwriters to come up with this track is a mystery). Much more satisfying are the swampy, moody “Wood and Wire”, the bitter regret and stellar production of “Over You” (with Patty Loveless), and the tailor-made Billy Joe Shaver classic “Tramp on Your Street”. When Jonessumps up a world weary rendition of “I Am” he sounds battle-scared but completely unembowed, and he evokes the very heart of that country music ever hoped to be.—RH

**LATIN**

► CIRCO

No T’do lo que Es Pop Es Bueno

**Produced by Miguel Melta and Gonzalo Montes**

Headmusic 45021

Circó is one of those rare gems to shine amongst the sea of aspiring Latin alternative bands. Circó’s sound is classic: Strong melodies and well-crafted lyrics supersede the need for novelty. Yet the results are distinctive, thanks to a strong lead singer, fine arrangements, and well-placed musical resources, including the touches of scratchy and electronica used for effect in their distinct, specific songs. Circó barely incorporates what you would deem typical Latin elements—brasó Afro Cuban—though they have a Latin rhythm—into its poprock material. Instead, it’s a set of songs to discover and rediscover. There is an electronic-sheen funk/via the classic version of the classic “Historia de un Amor”, but time is spent on the background vocals, including “Candela” and “La Apuesta al Corazon”. Backed by DLN Distribution.—LC

► JOSE JOSE

Tenampa

**PRODUCER:** Juan Gabriel

BMC U.S. Latin 74321-87723

Gabriel’s latest project, “Tenampa”, is a true labor of love. The album’s lead single, the title track, is already grabbing attention. Produced by the Neptunes and featuring Beanie Man, the track is Part Southern-fried hip-hop and part dancehall toast. Like many of his contemporaries, T.J. gives listeners a glimpse into the life of the man, behind the character, an autobiographical “Still Ain’t Forgiven Myself.” Despite all the bravado and machismo, thismidtwo track effort is T.J.’s most human coming in. Much of ‘I’m Serious’ comprises tales of women and hustling. That said, T.J. has a way of spinning a tale that should definitely have fans and competitors taking him seriously.—RH

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EAGLE-EYE CHERRY Feels So Right (3:36) PRODUCER: John Kurzweg WRITERS: E. Cherry and M. Torell PUBLISHER: not listed MCA 25464a (CD promo) Eagle-Eye Cherry returns from the three-year hiatus with a move to MCA and a new album, Lum in the Present Future, which features the duet “Feels So Right.” The version of “Feels So Right” bear a fairly similar formula to “Tonight”—with acoustic guitars repeating a straightforward chord progression—but this new one benefits from the addition of a punchy chorus that brings out more energy and has a strong hook. Many modern adult and triple-As still love “Save Tonight,” so “Feels So Right” could prove refreshing for them. Radio should watch out for the anticiapating, cold ending and experiment with fading before the song fuzzes to a close.—EA

BACKSTREET BOYS’ Drowning (4:25) PRODUCERS: Ramin Lucidin and Rami WRITERS: Rami, A. Carson, and L. Thompson PUBLISHERS: Zomba Enterprises, ASCAP; Brandon Brody Music/Warning-Tamarlane Publishing, BMI Epic 42973 (CD promo) The Backstreet Boys’ “Drowning” is a beautiful song; it’s well-written, crisply produced, and sung with finesse and vocal maturity. But, it’s the same old song. Not only does it sound like a number of previous BSB tracks, but the intro is precisely the same as O-Town’s “All or Nothing.” Now what does that say about the forerunner copies the copyright? There is something weary and almost forlorn about this group’s reluctance to evolve— as compared to N Sync and Britney Spears have done with their latest efforts, for better or worse. Fans who buy Backstreet Boys’ “Drowning” hoping for Chapter Two are going to find themselves waiting for the chorus to figure out just which of their ballads they’re listening to. And that doesn’t instill a lot of confidence in Chapter Two. Have Backstreet Boys redefined themselves to AC pastures before they’ve even turned 30—CT

JESSICA FOLKER To Be Able To Love (3:31) WRITERS: K. Lundin and A. Carlsson PUBLISHER: Zomba Enterprises, ASCAP Jive Records 42972 (CD promo) Swedish pop star Jessica Folker makes her U.S. bow courtesy of pop label extraordinary Jive, home of Britney Spears, Backstreet Boys, and ’N Sync. But this lady arrives with a voice that will knock the hobbyists socks off any youth out there. At 26, she possesses the vocal chops of a seasoned veteran, and this exuberant singer gives her the platform to soar with the best. “To Be Able To Love” could have come right from the Celine Dion songbook with its similarity to Dion’s lifting 1997 smash “That’s The Way It Is”—reasonable enough since it was masterminded by that song’s authors, Kristian Lundin and Andreas Carlsson. The promo sin- gle also includes a high-energy dance track with Jonathan Peters, which is scor- ing significant airplay at top 40 rhythmic monsters as WKTU New York City and WKIE Chicago; that version is also included on the soundtrack to the Lance Bass flick The Love List. Either way you slice it, Folker is the most exciting new talent to reach our shores in more than a good minute.—CT


The Sweden-American’s voice strikes with instant familiarity to anyone who owned a radio in 1998, thanks to his massive top 5 hit “Save Tonight.” The verses of “Feels So Right” bear a fairly similar formula to “Tonight”—with acoustic guitars repeating a straightforward chord progression—but this new one benefits from the addition of a punchy chorus that brings out more energy and has a strong hook. Many modern adult and triple-As still love “Save Tonight,” so “Feels So Right” could prove refreshing for them. Radio should watch out for the anticiapating, cold ending and experiment with fading before the song fuzzes to a close.—EA

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For Three Decades, The Nation’s Foremost Black Radio Network Has Informed, Entertained And Served Its Community

there was a time, not that long ago, when African Americans relied on radio stations not just for music but for news, information and commentary on matters of importance to their communities; a time when radio’s chief purpose was to enlighten the masses, not just amuse them. It was out of these principles that American Urban Radio Networks was born. "[The purpose of radio] is to entertain and inform," states AURN president E.J. "Jay" Williams, "to provide community information and, in a broad sense, to uplift people by giving them things that may entertain them but, more importantly, that may inform them of social issues."

That philosophy, says Williams, has been the guiding force behind American Urban Radio and its programming for three decades. As the network prepares to celebrate its 30th anniversary, AURN finds itself alone at the top. Currently providing some 290 weekly broadcasts to about 12 million listeners via 365 affiliate stations, AURN is unique not only by virtue of its existence but its reach as well. "We are the only African American-owned and -controlled news-broadcasting organization in this country that has the electronic capability to reach out to and cover 93% of the U.S.'s black population—the broadest reach of the African American marketplace of any medium; more than UPN and the WB."

"Our average quarter-hour audience is larger than the largest cable-broadcasting network, TBS," Williams continues. "We reach more African Americans in morning drive, 18-49, than The Today Show, more than Good Morning America and the CBS Morning News—all three combined."

But, ironically, Williams says there are a lot of African Americans who, though they recognize its fruit, are not familiar with the tree that is AURN. By no means an overnight success, the company’s roots run deep into the rich history of black network radio.

BY RHONDA BARAKA

IN THE BEGINNING

The need for a radio network run for and by African Americans was realized and addressed as early as 1954, when the National Negro Network was launched by black businessman Leonard Evans. Unfortunately, the network operated for only about a year before it succumbed to financial woes. It would be nearly two decades before African Americans would again be afforded programming created specifically for them. In 1972, two networks were formed: the Mutual Black Network (MBN), created by the Mutual Broadcasting System at the urging of two of its black reporters, and Pittsburgh's Sheridan Broadcasting Corporation (SBC). The following year, New York-based Unity Broadcasting Corporation introduced the National Black Network (NBN).

BIGGEST BLACK-RADIO DEAL

AURN co-chairman Sydney L. Small, co-founder of Unity and NBN, says these stations were born into a "politically and racially charged environment" and instantly filled a void in the African American community. "There was no daily source for national news and information serving the African American consumer," he says.

Williams adds, "[Black radio] was the one place people knew that they could go to to hear the real deal."

But, for MBN, the real deal was that the network was in financial peril. Aware of MBN's potential and its struggles, SBC—under the guidance of founder Ronald Davenport—purchased 49% of the company and two years later purchased the remaining 51% and moved the network headquarters to Pittsburgh. Together, the companies formed Sheridan Broadcasting Network. By 1978, SBN had 91 affiliates and revenue of about $3 million a year—placing it just slightly ahead of its rival network, NBN, which had 80 affiliates and earnings of about $2.5 million. In 1991, in what was the biggest deal in the history of black radio, Sheridan Broadcasting Corporation purchased National Black Network to form what is now American Urban Radio Networks.

Davenport says the union was significant to the survival and success of both companies: "I knew that if we had two urban networks, we would beat each other's brains out. I knew that we could not win a two-front war, so either we would join together or we would both die." Together, Davenport says, the networks are better-equipped to compete against conglomerates that covet the urban market. "Right now," he explains, "if you take a look at the marketplace, in terms of network radio, there are 19 networks that are owned by four companies, so you really have to have the appropriate reach. It's an expensive business to be in and highly competitive—particularly with the changing landscape of broadcasting—black-owned radio in particular."

PROGRAMMED FOR SUCCESS

Though it's the only game in town, AURN, say network execs, doesn't rest on its laurels; rather, the network continues to review and revamp its programming to suit the wants and needs of its audience. "I think the people we serve determine how well we are doing our jobs here," says Jerry Lopes, president, program operations/affiliate relations. "They determine the success of our station, and they essentially determine what information we'll provide."

AURN's coverage is broad, says Lopes. "We do Surfing the Net, which is a computer-related show. We do Hollywood Live, which is an entertainment-oriented, short-form show. We do The Wall Street Report, which is..."
AMERICAN URBAN RADIO NETWORKS

IS PROUD TO PRESENT

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National and international news that serves over 15 million listeners each week.

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It's hit after old skool hit... perfect if you're trying to reach young adults.

A CENTURY OF SOUL

The Millennium Music Special for Black Music Month. An eight-hour chronicle of Black Music in America which brings history to life for our listeners. Journey through time... celebrate the musicmakers that shaped our country and the world!

HOLLYWOOD WITH TANYA HART

Daily entertainment news on celebrities direct from the entertainment capital.

SBN SPORTS

Satellite delivered daily broadcasts of major Sports reports.

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A CENTURY OF SOUL

The only African American oriented national nightly 4-hour talk show. We explore today's hot topics.

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A weekly younger audience countdown packed with hitz, entertainment features, and celebrity interviews.

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THE WORLD OF BLACK NETWORK RADIO is as vast and diverse as the cultures, thoughts and people that live in our global urban community. Such has been the mission of AMERICAN URBAN RADIO NETWORKS for African Americans- to deliver to its audience the widest array of national and international news, entertainment and sports programming that addresses their many needs; to create the finest music and entertainment shows that go to the hearts, souls and minds of African Americans.

Throughout the years American Urban Radio Networks has been the leader in Urban Radio programming in News and Entertainment.

To those many who have contributed to and supported our mission,

WE SAY... THANK YOU.

AMERICAN URBAN RADIO NETWORKS

CELEBRATING 30 YEARS IN BLACK NETWORK RADIO

www.americanradiohistory.com
Q & A With The Prez
Jay Williams, On Marketing, Programming
And Keeping The Promise Of Community Radio

Jay Williams, president of American Urban Radio Networks (AURN), has never been a man to turn down a challenge. In fact, his determination started early in his life, when he was one of the first African American students to desegregate Miami High School in 1964. Today, he leads a company that refuses to recognize barriers toward ethnic programming in the advertising world and, in fact, is a company widely recognized for being the main source of African American news and entertainment programming in the broadcast industry—including some 290 different weekly programs.

With programming ranging from news to sports to music and entertainment, AURN reaches a weekly audience of 12 million listeners. News and sports programming is available in hourly, daily and weekly form, as are nightly talk-show forums; financial news and Internet information is covered in separate programs, while music and entertainment programs range from gossip with Hollywood Live with host Tonya Hart to weekly countdowns hosted by leading personalities in the R&B formats. In addition to such regularly scheduled shows, a variety of specialty programming is available seasonally. It amounts to one-stop shopping, from A to Z, for anyone trying to reach the African American consumer.

Billboard spoke with Williams recently to discuss how his background and early career experience in marketing helped him move into the role of president of AURN—as well as his views on the absolute need for black news and information to be disseminated to the African American community by a company that identifies firsthand with that community.

Your early career was far removed from the broadcast industry. Having worked at Armstrong Industries (a multi-divisional home-product corporation specializing in flooring) in fields ranging from finance and human resources to recruiting and sales, what training did you receive that helped prepare you for working in network radio?

I had a major corporate career on the fast track and was doing very well—I was in seven jobs in 11 years, but I saw a tremendous opportunity in broadcast sales. I decided to join News Radio KYW in Philadelphia, which was owned by Westinghouse. I believed I could bring my marketing skills to the broadcast business, where the concept of marketing was not really embraced. At that time, [broadcasters] were simply selling time, or spots.

Back then, marketing had been around for a long time; it was just that most people didn’t know about it—only the bigger companies really understood marketing, people like Armstrong, Proctor & Gamble, Xerox or IBM. The radio industry had no clue. It was all new to them at the time that I came into broadcasting.

After crossing over to broadcast sales, what was your approach to selling advertising?

Rather than sell spots, I went out and sold people marketing campaigns. I would develop a whole year-long marketing campaign for clients, and I’d go out and give these elaborate marketing presentations. All the other sales people would laugh at me... Well, 18 months later, I was sales manager and all those people who had laughed were working for me... Soon after, I went to work for Group W radio sales in the national unit. I was the top biller in the nation, which led to my being named sales manager for WINS [1010 WINS] New York. I spent five years with the company as what I call a “marketing specialist.”

Even today, some broadcasters may use marketing terms—in fact, it seems they come up with a new term every few years. It used to be “cut-off advertising” or “cut-off marketing.” Now they’re calling it “nontraditional revenue”—but not everyone truly understands the concepts of marketing. Unfortunately, most [sales] people are into gimmicks, as opposed to really being trained in these tools.

To rectify that, what the broadcasting industry did (through the Radio Advertising Bureau) was create a certification for radio-marketing consultants; it was called the CRMC. Their goal was to increase the knowledge base of those in the radio-sales industry, because most sales people brought into broadcasting are not from traditional, marketing-trained companies, but instead, broadcasters tend to bring in raw talent and then teach them how to sell spots. Although it is getting better today, that approach had been one of the difficulties in the industry, in terms of its capacity to grow—not having trained marketers really sells.

What prompted you to leave Westinghouse and work for Sheridan Radio Network?

In 1986, I had started to get antsy at Group W, so I called Sheridan’s co-chairman, Ron Davenport Sr., thinking that perhaps I could just meet with him and talk about what I was contemplating careerwise, and maybe he could give me some ideas. He asked me had I ever thought about the network business, and I told him no, I didn’t know anything about it. He said, “Why don’t you go back and study it for a little while?” So I went back and did the study—I analyzed what Sheridan was doing, and I saw some gaping holes in the company’s marketing... I gave him a few ideas, and he asked me to join the company.

He brought me on as director of sales and marketing for Sheridan. At that time, I said, if I helped the company to grow, could I run it? Two years later, I was president of Sheridan Broadcasting Network. My goal as president was to grow the profile of Sheridan—improve the marketing, improve the perception of the value of the African American consumer market in the eyes of national advertisers.

In the mid-’80s, advertisers had not yet embraced the African American market; they were still unclear about the value of the marketplace. Most still had a general-market mentality with regard to utilizing TV to reach everybody and doing general marketing, as opposed to targeting specific audiences. I was trying to be in the forefront of changing that approach and had a number of articles published

Continued on page 30
Sheridan Broadcasting Corporation

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Keep giving us the beats to dance to the moves of a different nation.

Don Coleman Advertising, Inc., applauds the American Urban Radio Networks on its 30th Anniversary and its role as a source of entertainment and information for the community.

Don Coleman Advertising, Inc. · 17th Floor · 26555 Evergreen Rd. · Southfield, MI 48076

JAY WILLIAMS
Continued from page 28

about [the concept] and had done a tremendous amount of research to support my ideas. We wanted to show [advertisers] how the African American marketplace could support them and grow their market share. I believe in research as a marketing tool and marketing weapon. Because of my marketing background, I was able to have a different type of dialogue with clients and agencies. The late '80s was the beginning of niche marketing.

The concept had already been applied to the Hispanic market, because there was one major difference there that we did not have on the African American side. There was a language barrier with many Hispanics; therefore, in order to do an effective marketing job, you had to speak to people in their own language. In addition, Hispanic media was unified to deal with agencies, to show the value of their marketplace. That's what we hoped to accomplish at Sheridan.

That was part of the reasoning behind creating American Urban Radio Networks in 1991. How did that all come together, and what were your goals?

Prior to 1991, NBN and Sheridan Networks had been competitors, until we had a very serious recession in the industry in 1990. There had been efforts to bring the two companies together as early as 1989, but, in late '90, early '91, we all looked at the marketplace and realized we could have a stronger future together. By the fall of '91, the two companies became American Urban Radio Networks. Unifying the two groups had been my original goal when I joined the company—and a major part of my job during that time. I felt we had developed new business and achieved a strategic direction for the future of AURN.

Once I accomplished those goals, I began to look at what my next challenges would be. I wanted to work with other media to bring the same level of expertise to that as I had brought to this industry, so I went out and opened my own strategic-marketing consulting firm in 1993.

With that firm, I had the opportunity to work with companies in Japan, England, France and the Bahamas, encompassing industries as widespread as publishing, a fragrance company, finance, television and film, and I even worked with a few other syndication companies developing new products. My company created strategic marketing campaigns, which generated increased revenue for our clients.

You rejoined AURN in 1999 as president. The company had grown to include an extensive news-and-information division. Yet it comes at a time when much of music-intensive radio, in all formats, is moving away from providing news and information. What do you think the impact of that will be on society?

AURN provides a service to the people that is far greater than just entertainment. I quoted in an article this past spring as saying, "If [radio] doesn't run the news, then you have what happened in the last election. An electorate without information on which to make decisions." [By opting not to provide that information, you're giving the other media the opportunity to shape the minds and ideas of the black electorate. While stations may have gotten away from it because of competition or cutbacks, we have to consider the larger implications on the community. In the past, black radio served all of the community—in news, sports, information and music.

We have the only live broadcast for black Americans from the White House bureau, called the White House Report. We provide that news service to over 30 stations a week, with correspondents throughout the country. For almost 30 years, we have been providing that service, and, in fact, that is our raison d'être—our reason for being and the beginning of what was the programming thrust behind the whole business that exists today.

What has been the role of AURN in contemporary music programming and, in particular, the cultural contributions the company has made to broadcasting?

Overall, I have been very pleased with the cultural contributions to society in general, not just broadcasting. We have always hoped to provide radio programming that is not only entertaining but which also serves the community. We have always been the Grail of our community and continue to serve in the capacity of drumbeater, as I see it, by providing the information that is happening on a national level with the black community—and not just down the street in our neighborhood. And we can do it simultaneously. We are proud to carry that heritage forward, and it's a strong part of our mission for the future.

In fact, over the years, we have been involved in the United Negro College Fund. We helped them to create the UNCF Radio-thon, as well as the Los Angeles' Parade of Stars. Years ago, I was told by UNCF that they credit our work in raising the charity from the 10th-largest charity in the country to the fourth, based on our partnership with radio and bringing added awareness to the charity.
And, in terms of our own initiatives, we’ve given out over $1 million dollars in scholarships to black colleges over the years. And, having earned my undergraduate degree from a black college myself, that is something I take great pride in.

Speaking of college and the younger generation, how does AURN create relevant programming that appeals to that target audience?

Getting the younger generations to respond to things like black-history programming hinges on the quality of the programming—that’s what I continually hear from black programmers. We earned that satisfaction from programmers when we created Century of Soul this past June, for Black Music Month. It will be a yearly program, hosted by Donnie Simpson. And the response to it has given us the desire to go and create other shows like it.

AURN has been able to draw some of the top radio talent in the R&B music format for your specialty programming, including John Monds, host of USA Music Magazine, Wendy Williams and Skip Cheatham, who co-host SuperJam Survey, and Mitch Faulkner and Soni D., who each host their own old-school shows. How do you choose which personality fits which program?

After we’ve created the concept and elements of a show, we try to think of who best embodies that show with their talent. Who can bring it to life on the air? There are at least five or six of us who discuss the various possibilities before a final decision is made.

We like to keep files on various on-air personalities around the country. And it’s very important that our people in programming and affiliate management get out to all the urban conventions, to meet with the radio community and discuss ideas. Plus, they get to meet us and see what we are all about. It’s a very important aspect of our jobs.

Some networks and syndicators are providing more long-form programming, while, at the same time, a number of broadcast corporations have opted to start utilizing voice tracking in more markets. What do you think this means for the future of developing new radio talent?

Voice tracking and long-form syndication may have slowed up the process of developing new talent, but it hasn’t killed it. You can still see great young talent emerging from smaller markets, as well as from the syndication companies. I encourage people to meet in smaller markets to work on their craft. There are still many opportunities; the difference today is you have to be more business-minded. You have to have more to offer than just being great on air. We work in a much more aggressive environment. Those who go out and learn as much as they can will be the ones who survive and thrive in the future of this business.

On the programming side, as well, I think there is room for more training in business. PDs need to be able to develop programming that first gets ratings but also can develop revenue for their stations as well.

And what about training on the sales side at black radio?

To spend money to develop ratings without developing the sales staff to maximize the revenue from those ratings, frankly, is not smart. But I think the training for the sales side has gotten much better. Various groups are sending their people to the RAB training sales academy. By investing in things such as that, you can almost guarantee that you will develop better revenue streams. I even know of one radio group that has sent all its sales force to the training.

And, in smaller markets, maybe in situations where you work for an independent or small broadcaster, sales people need to invest in themselves. The RAB is there for you to learn. They have literature to help sales people. If you work for a member station, you have access to an enormous library of information. If you’re not at a member station, I would highly recommend that you join as an individual. You have to study the business if you plan to be effective in the business. And that’s true for any industry or field.

What are your immediate goals for AURN, and what will be its role in the broadcast industry?

Our immediate plan is to continue the vigilance in marketing our product in a very competitive climate and marketplace. I’m delighted that we still perform strongly, even in a tough market. Our marketing team has the kind of wherewithal to continue to make gains despite the challenges. It’s incumbent upon us to continue to invest in our sales force and develop the best marketing people in the industry. I believe we have the strongest team of people in the entire industry. Combined, they have over 200 years of marketing experience. That experience is one of the keys that will help us grow, by enabling us to monetize the tremendous ratings growth that our affiliate-relations people have developed for us.
a piece on how people can use their money and use it wisely. We do a Money Smart show, which is a similar type show. We do our sports pieces—both regular sports and black-college sports." Lopes says the network's signature, however, has always been its newscasts. "I think, today, it's just as important as it was 30 years ago; although today there are a number of different vehicles by which people can receive information, from the Internet to other entities that try to compete for the African American audience. But the [programming] we provide is specifically focused on pertinent information as it relates to the African American community."

**CHASING YOUTH**

"Tagging AURN as a "primarily adult network" (targeting 18-49 year olds, 25-34 adults), Lopes says the network has expanded its programming to include more youth-oriented shows. "We just launched some young-skewed programs to go after younger demos, and I think that, through some other music and mix programs, we're going to further go after the younger demographic." 

Davenport says reaching the youth has always been a challenge. "The youth of today are like youth in times past," he notes. "They take for granted that which is there, and they do not have the institutional or social history, so it's more of a challenge for us to be able to reach them differently. Today there's more competition, more distractions, but it is an opportunity. It's not new in that sense. There have always been distractions of one type or the other. If we do what we're capable of doing, what we're supposed to be doing, then we'll be OK."

Michael Carter, of Kansas City, Mo.'s 51-year-old Carter Broadcast Group, AURN's longest-running affiliate, says he thinks AURN has done a "wonderful job." He adds, "I'd like to see them keep improving their urban product because I think it's really a good thing and try to go after the bigger guys. I just want to see them get in there and get something that everybody can continue to use."

Carter says his company's relationship with AURN dates back to the '70s, "when they used to be National Black Network. We've had a relationship with them from the very beginning. My grandfather started that relationship. We've all gone through our different changes. There's always been something that might have gone wrong, but we always worked it out."

Carter's three stations, KKBN-AM, KPRS-FM and KFRT-AM, are among the more than 300 AURN affiliates, which, according to Williams, run the gamut in terms of size and format. "We have all types of black-oriented stations, from small to large, big cities to small cities, AM to FM, talk, music, gospel. You name it. Whatever they create for black people to put on the radio, those stations are our affiliates. We're proud to serve all of them, from hip-hop to be-bop. From James Cleveland to James Brown."

**THE NEXT 30 YEARS**

AURN execs say the network faces many challenges—some new, some familiar. "Early on, our biggest challenge was to get on the map, attack advertisers and market our target demographic," says Small. "Our biggest challenge today is that of commanding the premium advertising rate justified by our target audience."

"Says Williams, "The constant challenge is to remain vigilant and continue to create product that supports the lifestyle and needs of the community in a broad sense. The challenge is to remain in the forefront. We have a broad range of competitors out there, and it is our duty to remain in the forefront of urban programming and not let anybody else out-urban us. When you're the leader, your job is to remain leader."

Davenport's goals are equally as lofty. "I have a relatively minor ambition," he says, "and that is to be the largest vehicle reaching black people in the English-speaking world. I think we're in the process of doing that."

From news, sports and entertainment to national promotions and sweepstakes for major advertisers to community-focused campaigns like voting, AIDS-awareness and the census, American Urban Radio Networks covers a lot of ground. "We've pioneered so many things over the years," says Lopes nostalgically. "As I reflect back on our 30 years here, it clearly has been a significant role that AURN, Sheridan and National Black Network have had, and our work is not done. There is much to be done, but we're up for the challenge."
Proud of our Heritage

Broadcasting news and information to African Americans is as important today as it was 30 years ago. American Urban Radio Networks... Urban America's radio leader.

We were there for the black community 30 years ago, we were there for them on September 11th and we're here for them today. American Urban Radio Networks... reaching and touching Black America like no other.

Black owned and operated 30 years ago... black owned and operated today. American Urban Radio Networks, a legacy of providing national and international news and information to African Americans.

American Urban Radio Networks... 30 years of providing timely news and information to the African American community. American Urban Radio Networks... delivering the news that people are talking about and the news that will make people talk.

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James Takes Artists For A ‘Ride’
Jaheim Among The Guests On Warner Bros. Saxophonist’s Latest Album

BY TOI MOORE
LOS ANGELES—When most people hear the name Boney James, they immediately think of jazz. Not this time around. The saxophonist’s upcoming Warner Bros. release, Ride (Oct. 23), carries a decidedly more R&B bent. Thanks to such guests as Dave Hollister, Angie Stone, Jaheim, former So So Def/Columbia artist Trina Broussard, and Impromptu’s Johnny Britt.

“I’ve always tried to be an R&B artist, but the problem is I can’t sing,” James says. “So I use my horn to sing, and because of that people have always considered me a jazz artist. I didn’t try to make this record but before its CD came out. He has a real retro vibe, which is how I perceived my record. He was a perfect fit.”

Early reaction at radio and retail is positive. KJLH Los Angeles PD Cliff Winston enthuses that Ride “is one of the best records I’ve heard all year.” And Wherehouse Music’s director of urban music Violet Brown notes, “Boney always appeals to both the urban and jazz audience. But this album will bring him more toward urban.”

James says his sound was inspired by the arrival of artists such as Stevie Wonder; Earth, Wind & Fire; Grover Washington Jr.; and Ronnie Laws. “I’d try to learn how to play their songs when I first started. Then I worked with Morris Day [of the Time], I became well-schooled with the Minneapolis sound. Then I worked with the Isley Brothers. All those experiences helped in terms of me vibing to different kinds of music.”

“We discovered a long time ago that Boney’s music appeals to more than just straight jazz fans,” says Warner Bros. VP of marketing and sales Randall Kennedy. “With this CD, we have a simultaneous push at both formats. We’re also going for a lot of visibility at retail, as well as through bus billboards and billboards.”

Calling Ride the “next logical step in his growth as a vocalist,” Warner Bros. senior director of urban marketing Johnna Lister says that the label also plans on promoting the album via major print publications, urban and Internet sites, mailers, and sampler giveaways.

Upon the album’s release, James will concentrate solely on promotional dates while preparing for a full concert tour after the new year. He’s managed by Steve Jensen, Martin Kirkup, and Dana Collins of Los Angeles-based Direct Management Group and booked by Mario Trado of Monterey Peninsula Artists in New York City.

COMIN’ AT YA: Among the year’s remaining new and upcoming releases are Hidden Beach Recordings’ Foxy Brown—The Unreleased Vol. 1 (Oct. 29), featuring Paul Jackson Jr., Patrice Rushen, Mike Phillips, and other jazz musicians sharing their takes on such hip-hop tracks as OutKast’s “So Fresh, So Clean,” 2Pac’s “Get Around,” and the Roots’ “You Got Me.” Also from Hidden Beach/RCA the reissue of Brenda Russell’s Paris Rain, enhanced with visual imaging and sound bites, and a Jill Scott live album, The Experience (November), with several new tracks.

Universal is preparing for Boyz II Men’s Legacy, Warren G’s Return of the Regulator, Bell Biv DeVoe’s Heads of Melodies, and Mark McEntee’s Bang or Ball in December. J Records weighs in with Erick Sermon (Music, Oct. 30), Angie Stone (Majahguy Soul, Nov. 6), and Busta Rhymes (Genesis, Nov. 13). Def Jam/Def Soul offers Up Rule (Pain Is Love, Oct. 2), Ludacris (Word of Mouf, Nov. 6), a Kelly Price Christmas album (One Family, November), N.O.R.E. (the rapper formerly known as Noreaga; Grimy, Dec. 4), and the How High soundtrack with Redman and Method Man (Dec. 11). Arista’s slate includes Kenny Lattimore’s (Weekend, Oct. 20), the Gourmand/DJ Adrienne’s (Journey, Oct. 20), and the Gangster Films’ (Even in Darkness, Nov. 6). And WQHT New York personality/club fixture DJ Enuff (aka the Heavy Hitter) debuts his first album, DJ Enuff Mixes Heavy Hits, Volume One, via Epic Records Nov. 6.

SCREEN SCENE: Lifetime Television and Marie Claire magazine’s second annual breast cancer awareness concert, Women Rock! Girls & Guitars, welcomes Mary J. Blige, India.Arie, Pat Benatar, Nelly Furtado, and others. The Oct. 15 taping at Los Angeles’ Wiltern Theatre will air Oct. 26 on Lifetime (9 P.M. ET/PT). It will be hosted by The West Wing’s Allison Janney.

BY THE BOOK: Dropkin’ Science: Straight Up Talk From Hip-Hop’s Greatest Voices arrives next February from Random House division Crown Publishers. Author Denise McIver is a veteran journalist/publicist who’s taking a break to concentrate on her new book. She can be reached at 323-465-5210.

Additional reporting by Rhonda Baraka in Atlanta.
Unilever Bestfoods
North America

Congratulates
American Urban Radio Networks
for 30 Years of Excellence

Congratulations to AURN
on 30 Years
of excellent programming!
From your friends at
Carter Broadcast Group, Inc
KPRS-FM / KPRT-AM / KCKN-AM

AURN

Congratulations and Thank You
for 30 years of service
to our community!

ICBC Broadcast Holdings, Inc.
### October 13, 2001
#### Top R&B/Pop Albums

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<th>WEEKS</th>
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BLOODLINE FLOWS: DMX is a man on a mission. In addition to promoting his fourth Ruff Ryder/Def Jam set, The Great Depression (Oct. 23), he is also launching his own Bloodline Records imprint.

“I knew mad cats who were hot and needed a shot,” DMX says of his desire to start the imprint. “They pretty much learn from example just being around me.”

The Def Jam-distributed label is run day-to-day by GM Jazz Young, who has served as product manager for all of DMX’s previous albums. “He was starting the label and said to me: ‘Let’s do this,'” Young recalls. “The chemistry was just there—I guess God put us together.”

For Young, the purpose of Bloodline is to bring DMX’s vision to life. “Bloodline is DMX’s lineage,” he says. “These are his pupils, and he’s raising them in the kennel. When they get fully grown, they’re going to bark and bite. Our vision is to let our dogs loose next year to make a statement—you will see Bloodline. You’ll have no other choice but to respect us.”

“We have four rappers right now—Kashmir, Loose, Big Stan, and Jinx,” Young continues. “We’re also starting a Bloodline management company that will manage producers and artists. Eventually, we’re looking to be a multifaceted entertainment company.”

Bloodline’s first release will be a compilation album due in the second quarter of 2002. Kashmir, Loose, Big Stan, and Jinx will also be featured on “The Kennel,” a bonus track on The Great Depression.

Young has big hopes for the burgeoning imprint. “I want to broaden DMX’s fan base into a Bloodline fan base,” she says. “I want our base to be the future of hip-hop music. I want us to be the streets’ source for hotness.”

HIP-HOP SHOWS HEART: Like all Americans, members of the hip-hop community were affected by the tragic events of Sept. 11. Rappers and producers are getting involved in honoring those we’ve lost. From Dr. Dre’s $1 million donation to Wyckoff Jean’s performance on the Tribute to Heroes telethon, the movers and shakers of the genre have come out in mass to support the cause.

Producer So So Def principal Jermaine Dupri recently donated $10,000 to launch Hip-Hop For Humanity, a relief effort that’s bringing together the hip-hop community to provide financial support for the victims of the tragedy. The organization kicks things off Monday (8) with an all-day event in Atlanta that will include live performances, as well as such on-site volunteers as Lil Bow Wow, Jagged Edge, Da Brat, Goodie Mob, Youngblood, and producer Dallas Austin, among others. Co-sponsored by WITTA Atlanta (Hot 97.5 FM), Hip-Hop For Humanity is administered through the United Way’s Sept. 11th Fund in association with the American Red Cross. Dupri also produced What’s Going On, a five-track benefit EP featuring covers of the Marvin Gaye classic (Billboard, Oct. 6).

Select Records recording artists Cash and Computa have recorded their own tribute single, titled “Ground Zero.” All proceeds from the Wes Craven- and Johnny Dangerously-produced single will be donated to the Twin Towers Fund.

SWIZZ SIGNS: Producer Full Surface Records head Swizz Beatz recently signed an exclusive worldwide co-publishing deal with Universal Music Publishing. Swizz Beatz is currently working on LL Cool J’s forthcoming set, as well as his own album. Swizz Beatz Presents G.I.T.T.O. Stories Volume 1 (DreamWorks/Universal). Full Surface, which is distributed by J Records, will debut next year with albums from Young Wun and Mashonda Tiffere.

RETURN OF THE MOBB: Mobb Deep is slated to drop its latest Loud Records project, Retaliation, Dec. 4. The album features appearances by LL Mo, the Lox, Ron Isley, and 112.

Rashaan Hall may be contacted at rrhall@billboard.com.
BY MICHAEL PAOLETTA

NEW YORK—To get a feel for Australian dance/electronic five years ago, the Avalanches, all one need do is view their video for "Frontier Psychiatric," Lensed by Kunza + Maguire for Propaganda Films, and the visually stimulating video (imagine a John Waters-directed episode of Sesame Street) features a charmingly wacky cast of characters. "Yes, this video pretty much captures the essence of us," says a laughing Darren Seltenmann, the Avalanches' drummer/singer who founded the whimsical yet decided-ly serious band with production whiz Robbie Chater four years ago.

"Frontier Psychiatric" is the first U.S. single culled from the Avalanches' positively joyful debut, Since I Left You, due Nov. 6 from London-Sire, which licensed the album from Modular Recordings/EMI Music Group Australasia for the U.S., Canada, and Mexico.

Since its release in Australia last year, the disco-popped Since I Left You has been certified platinum. In August, the Avalanches—whose music is published by EMI Music—ranked four albums, including debut live act and album, at the second annual Australian Dance Awards.

Earlier this year, XL Recordings issued the album in the U.K., where it peaked at No. 3 on the official Chart. Informative network albums list and was certified gold. Additionally, the video for "Frontier Psychiatric" has been nominated in the MTV Europe Video Awards best video category.

According to Seltenmann, the album is home to "thousands of samples," ranging from Madonna's "Holiday" ("Stay Another Season"). The main attraction's "Everyday" (title track) and Boney M.'s "Ma Baker" ("Live at Donostia") to Kid Creole & the Coconuts' "Stool Pigeon" ("Close to You"). Debbie Reynolds' "Tammy" ("A Different Feeling"). and the Osmonds' "Let Me In" ("Extra Kings").

"We were very conscious of the overall atmosphere, we wanted to create," Seltenmann notes. "Our goal was to make an album that felt like it had come from another time and place. Light and airy productions from the '60s were the blueprint for us, with strings and percussion leading the way."

Seltenmann says he and Chater—along with bandmates DJ Dexter Fabay and keyboardists Tony Dibiasi and James De La Cruz—spent 18 months scouring Melbourne's "old record stores for old records." Inspired by a disparate group of artists—chief among them Marvin Gaye, Brian Wilson collaborator Van Dyke Parks. Japanese punk ban Ultra Bidet, and Japanese organism Kichi Oki (Seltenmann and Chater befriended each other in 1995 and began making music in 1995). The duo was later joined by Dibiasi, Fabay. and De La Cruz.

"This band has such a great story to tell," London-Sire's VP of marketing Alison Pember says. "They also have a great sense of humor, a live show, and a happy-go-lucky approach to making music."

"Frontier Psychiatric," with a remix by Mario Caldato Jr., was delivered to college radio, hip-hop college mixshows, and club DJs Oct. 1. Modern rock radio will receive the track the week of Nov. 5.

Brian Beck, DJ/host of KNDD Seattle's weekly Ultrasound show. says he's been playing "Frontier Psychiatric" since May, when he received the import version of the album. "Actually, I've been playing all the album tracks on my show," Beck offers. "It's that good."

To the last nightmakers. London-Sire has hired Giant Step and Cornerstone in New York City for club and college marketing/promotion, respectively. A special promotion begins Monday (8) on Web site Heavy.com, which has created a Flash player to showcase the music of the Avalanches. On Oct. 29, HeavyRadio will begin "heavily feat-uring this group," says Eleanor Blythe, director of new media at London-Sire.

Additionally, Blattel says the label has hired Washington, D.C.-based New Media Strategies to inundate message boards and chat rooms with information about the group. A stand-alone micro-site specific to the album is scheduled to debut Nov. 6, according to Pember. The quintet is scheduled to bring its full live show to the U.S. next year.

**Beat Box: The Hot Plate**

The Beat Box's Hot Plate has created an infectious and uplifting jam with "Be Free." Steeped in soulful house and filtered nu-disco sensibilities, the track cleverly samples Belinda Carlisle's "Living Your Life Be Free." This has the potential to be one of the year's dancefloor anthems.

David Anthony Featuring Keith Harrison, "No Way" (SoundDesign U.K. single), Decidedly R&B in approach, "No Way" is an infectious club record, both musically and lyrically. Da Cavalry supplies a jumpy 2-step mix. Todd Terry delivers supe:r house grooves, and Sir Piers & Ed Funk also offer some lively rhythms that recall the soulful recordings of Incognito and Masters at Work.

MICHAEL PAOLETTA

Avalanches Start A Landslide With London-Sire U.S. Release

LOVE OVERFLOWING: In the aftermath of the Sept. 11 tragedy, New York City's club community has shown its true colors. In a glorious display of love and unity, the members of clubland banded together to raise money for its many brothers and sisters in serious need. To this end, Centro-Fl y hosted a benefit for the Widows' and Children's Funds of the New York City police and fire departments, care of the Patrolmen's Benevolent Assn. and the Uniformed Fireman's Assn. According to Centro-Fl y co-owners Tom Sisk and David Baxley, the club donated 100% of the night's door and bar revenue, including tips: a total of $151,963.

DS for the party—which attracted more than 2,700 clubgoers (and which continued until 7:15 a.m. the following morning)—included Danny Tenaglia, "Little Louie" Vega, Francois K, David Morales, Ron Trent, Peter Rauhofer, Junior Sanchez, and Jeannie Hopper, among others.

"It was the most humbling night of my career," Sisk says. "It was also like the good old days, with people of all ages and from all walks of life coming together for a great rea-son—to enjoy great music. For a little while, it was like suspended reality. It was 1983 altogether.

"The weekly Tonic Treatment soiree at Guernica in the East Village host-ed a benefit for the group's 11th Fund. Confirmed to perform are Tommy Boy's Amber and TKA. Groovilicious' Abigail and Reina, Chemical's Jade Starling, and X-Treme's Lisa Pure, among others. DJs Devon, Rooster, and the Riddler will work the turntables.

LIFE OF A SOPRANO: Freddy Bas- tone, one-half of production/remix outfit Bastone & Burnz (his partner is Jeffery Bernstein), has been tapped for a role in the latest season of The Sopranos, which begins filming next month.

Wide-awake readers of this column will recall that Bastone has appeared on the critically acclaimed HBO series in the past (Billboard, Jan. 8, 2000). and has also played shows as Live & Order and Third Watch.

"I won't be reprising the Batman character from the first season," Bastone says with a chuckle. "Actu-ally, I'm not even sure what role I have. When it comes to The Sopra-nos, it's all about secrecy and confi-

Good Beat: The songs of Mo' Horizons (aka Ralf Dresseymeyer & Mark "Foh" Wetzler)—culled from the act's debut Come Touch the Sun—have appeared on nearly 50 compilations. Additionally, such international companies as Ike have prominently featured the act's music in their TV ad campaigns.

On Tuesday (9), German label Stereo Deluxe (distributed by New York City-based Distribution in the U.S.) issues the duo's follow-up, Remember Tomorrow. Fans with a fondness for all things Brazilian, Latin, jazzy, and funky won't be disappointed. A Portuguese cover of "Hit the Road, Jack" (titled "Pena Estrada") is as sassy as it is swingin'.
### Hot Dance Breakouts

<table>
<thead>
<tr>
<th>TITLE</th>
<th>Artist</th>
<th>Chart</th>
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<tbody>
<tr>
<td><strong>CHART</strong></td>
<td><strong>#</strong></td>
<td><strong>WEEKS</strong></td>
</tr>
<tr>
<td><strong>1</strong></td>
<td><strong>LET'TIN' YA MIND GO</strong></td>
<td><strong>Desert</strong></td>
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<tr>
<td><strong>2</strong></td>
<td><strong>I AM TELLING YOU I'M NOT GOING</strong></td>
<td><strong>Gypsy Boogie</strong></td>
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<tr>
<td><strong>3</strong></td>
<td><strong>GET UP</strong></td>
<td><strong>Legacy</strong></td>
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<td><strong>4</strong></td>
<td><strong>DEEP DOWN BELOW</strong></td>
<td><strong>Natalie Cole</strong></td>
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<tr>
<td><strong>5</strong></td>
<td><strong>HERO</strong></td>
<td><strong>Enrique Iglesias</strong></td>
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<tr>
<td><strong>6</strong></td>
<td><strong>SALSALO NUGGET (IF IT'S NOT)</strong></td>
<td><strong>Mama &amp; Papa</strong></td>
</tr>
<tr>
<td><strong>7</strong></td>
<td><strong>RUNNING (REMIXES)</strong></td>
<td><strong>M&amp;B Presents The Girl Next Door</strong></td>
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<td><strong>8</strong></td>
<td><strong>ALEGRIA</strong></td>
<td><strong>Genius&amp;Joe</strong></td>
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<td><strong>9</strong></td>
<td><strong>JUNGLE</strong></td>
<td><strong>Kid Charles</strong></td>
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<tr>
<td><strong>10</strong></td>
<td><strong>THANK YOU</strong></td>
<td><strong>Anita Baker</strong></td>
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### Maxi-Singles Sales

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<td><strong>WHERE THE PARTY AT</strong></td>
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<td><strong>2</strong></td>
<td><strong>ALL OR NOTHING</strong></td>
<td><strong>O-Town</strong></td>
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<td><strong>3</strong></td>
<td><strong>CRYSTAL</strong></td>
<td><strong>New Order</strong></td>
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<td><strong>4</strong></td>
<td><strong>I WANNA BE BAD</strong></td>
<td>**Whitney F》</td>
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<td><strong>5</strong></td>
<td><strong>THIS IS ME</strong></td>
<td><strong>Dream</strong></td>
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<td><strong>6</strong></td>
<td><strong>BOOYACIOUS</strong></td>
<td><strong>Destiny's Child</strong></td>
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<td><strong>7</strong></td>
<td><strong>FILL ME IN</strong></td>
<td><strong>Craig David</strong></td>
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<td><strong>8</strong></td>
<td><strong>TO BE ABLE TO LOVE</strong></td>
<td><strong>Jill Scott</strong></td>
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<td><strong>9</strong></td>
<td><strong>I'M REAL</strong></td>
<td><strong>Jennifer Lopez Featuring Fla Rulez</strong></td>
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<td><strong>10</strong></td>
<td><strong>IT BEGAN IN AFRIKA</strong></td>
<td><strong>The Chemical Brothers</strong></td>
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<td><strong>KEEP IT COMING</strong></td>
<td><strong>Featuring Nona Mosey</strong></td>
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<td><strong>Whatever, Girl</strong></td>
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<td><strong>IMAGINATION</strong></td>
<td><strong>CeeLo</strong></td>
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<td><strong>KEEP ON MOVIN'</strong></td>
<td><strong>Frankie Knuckles Featuring Nikki Richards</strong></td>
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<td><strong>15</strong></td>
<td><strong>AM TO PM</strong></td>
<td><strong>Chaka Khan</strong></td>
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<td><strong>16</strong></td>
<td><strong>TELL ME WHAT</strong></td>
<td><strong>Mama &amp; Papa</strong></td>
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<td><strong>NEVER GET ME</strong></td>
<td><strong>Derek Johns</strong></td>
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<td><strong>18</strong></td>
<td><strong>LOVE'S ON TIME</strong></td>
<td><strong>Barbara Tucker</strong></td>
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<td><strong>19</strong></td>
<td><strong>BUTTERFLY</strong></td>
<td><strong>Kylie Minogue</strong></td>
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<td><strong>20</strong></td>
<td><strong>LET'S GET TOGETHER</strong></td>
<td><strong>Soul II Soul</strong></td>
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<td><strong>Desert</strong></td>
<td><strong>Arrows</strong></td>
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<td><strong>Crispy Cuts Feat. Alan T.</strong></td>
<td><strong>Quicksilver</strong></td>
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<tr>
<td><strong>TURN OFF THE LIGHT</strong></td>
<td><strong>Nelly Furtado</strong></td>
<td><strong>Quicksilver</strong></td>
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<tr>
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O Brother,' And Rhonda Vincent
Top 12th IBMA Awards List

BY DEBORAH EVANS PRICE

NASHVILLE—Bluegrass songbird Rhonda Vincent and the multi-artist O Brother, Where Art Thou? soundtrack were the top honorees at the 12th annual International Bluegrass Music Assn. (IBMA) Awards Oct. 4 at the Kentucky Center for the Arts in Louisville, Ky.

Rhonda Vincent & the Rage won entertainer of the year, marking their first victory in that category. Vincent also picked up her second consecutive trophy for female vocalist.

The Carter Family—A.P., Sara, and Maybelle—were inducted into the Bluegrass Hall of Honor. Hailing from Virginia's Scott County, the Carter Family first recorded Aug. 1, 1927, and eventually made more than 300 studio recordings, many of which became bluegrass standards. A.P. Carter's song catalog includes "Keep on the Sunny Side," "Wildwood Flower," and "Will the Circle Be Unbroken?"

This year's show, hosted by Steve Wariner, marked premiere victories in several categories. Doyin Olukanni & Quicksilver picked up their first award in the vocal group of the year category. Nickel Creek celebrated its first instrumental group accolade. Karl Shiflett & Big Country Show were named emerging artists of the year.

Dan Tyminski, a member of Alison Krauss & Union Station, was his first win in the male vocalist of the year category. Tyminski and fellow Union Station member Barry Bales were also recognized in the recorded event of the year category for their work on Knoc Deep in Bluegrass: The AcuTab Sessions.

The Rebel Records project was produced by Tim Stafford and featured Bales, Tyminski, Butch Baldassari, Jerry Douglas, Wayne Benson, Alvin Bibey, Ronnie Bowman, Rob Ickes, Jason Moore, Joel Mullins, Alan Munde, Mark Newton, Alan O'Bryant, Sammy Shelor, Kenny Smith, Tim Stafford, Adam Steffey, Ron Stewart, Tony Trischka, Scott Vestal, and Pete Wernick.

The IBMA Awards were broadcast via radio to more than 300 U.S. markets and 14 foreign networks. The awards show is the centerpiece of the IBMA's World of Bluegrass Week, the bluegrass community's annual trade show and fan fest. Held Oct. 1-5 at the Berean Baptist Church in Berea, Ky., the show featured 50 seminars, showcases, mentor sessions, and an exhibit hall.

Additional winners are: IBMA distinguished achievement award: The Doobie Brothers and T-Bone Burnett, Alice Gerrard, the Gibson Company, John Hartford, Les Leverett Banjo player: Jim Mills (third consecutive win)

Bass: Missy Raines (fourth consecutive win)

Duo: Jerry Douglas (seventh time to win in this category, first win in five years)

Fiddle: Michael Cleveland (first win in this category)

Mandolin: Chris Thile (first win in this category, breaking Ron McCoury's eight-year winning streak)

Broadcast personality of the year: Eddie Stubbs, WSM-AM/Grand Ole Opry, Nashville

Bluegrass event of the year: Huck Finn's Country and Bluegrass Jubilee 2001, Victoria, Calif.; produced by Don Tucker

Print-media personality: Richard D. Smith

Best liner notes for recorded project: Jon Weisberger (designer), Foundation: The Doc Watson Guitar Instrumental Collection, 1964-1996 by Doc Watson, Sugar Hill Records

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<th>ARTIST</th>
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<th>Week On</th>
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<th>ORIG &amp; Number/Promotion Label</th>
<th>Week On</th>
<th>Peak Position</th>
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<tr>
<td>1</td>
<td>WHERE I COME FROM</td>
<td>Alan Jackson</td>
<td>Airpower</td>
<td>1</td>
<td>25</td>
<td>NO. 1 (HOT COUNTRY SINGLES)</td>
<td>11</td>
<td>32</td>
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**Notes:**
- Records showing an increase in detections over the previous week, regardless of chart movement. Airplay award is based on airplay in the top 25 on both the BDS Airplay and Audience charts for the first time with an increase in both detections and audience. Titles below the top 25 are removed from the chart when they lose airplay awards.
## Top Country Albums

### Last Week

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Latin America Sales See Steep Drop

BY LEILA COBO

MIAMI—Sales of recorded music in Latin America fell by 24.5% in units for the first half of 2001—more than in any other region in the world—according to midyear numbers released by the International Federation of the Phonographic Industry (IFPI).

The dramatic slide, which includes a 29.2% drop in value, reflects the region’s widespread economic woes and devalued local currency, the proliferation of CD-Rs, and an unprecedented surge in piracy, as governments have lent their attention to more pressing problems. Despite steadfast support from a music industry committed to remaining active and relevant in Latin America.

FUND-RAISING NEWS: The recording of “El Ultimo Adios,” with proceeds to benefit the Red Cross and United Way, brought together an unprecedented number and caliber of Latin stars, including Carlos Vives, Chayanne, Ricky Martin, Marc Anthony, Gloria Estefan, Yuri, Ricardo Montaner, Charlie Zaa, Jennifer Lopez, and Juan Luis Guerra. The CD-single will be released in November and will feature the English lyricists; a group Spanish version; and an instrumental version, featuring Arturo Andalou and Nestor Torres, among others. It will sell for $10, with the first 100,000 pressings donated by Sony. The single will be released to radio Oct. 11 during a national simulcast.

In other news, Warner/Chappell Music Publishing has signed an exclusive arrangement with a prominent Spanish-language label, Tiempo Transcurrido (WEA Latina) comes at a time when the band is in label limbo. But relations with longtime label Warner—with whom it no longer signed—remain so strong that the group is actively promoting the album.

“We’re in negotiations,” founding member Joselo Rangel says when asked about Taucba’s future. “But [that] sounds like we’re sitting around with attorneys, even though this is a group that was born without a record deal, outside of the industry.”

Rangel states categorically that Taucba is not disbanding. Indeed, the band is involved in a series of projects, including tracks it produced for Los Tigres del Norte’s upcoming homage to rock and a recording with the Feminos Quartet.

“Now that we’ve done things for so many albums, we realize we can take any direction,” Rangel says. “We don’t know exactly what we’ll do, but we want to experiment. There’s a lot of interested in the genre, that goes beyond the industry parameters. And, well, that’s what music is about.”

LEÓN’S ROAR: With a strong, husky voice and a commanding stage presence, Puerto Rican merengue and ballad singer Melina León is one of those artists who has shown slow but deservedly steady growth. The singer’s latest, Corazón de Mujer (Sony Discos), is now No. 8 on the Billboard Top Tropical/Salsa Albums chart and No. 68 on the Billboard Top Latin Albums chart. "I’m really only beginning," says León, who played Puerto Rico’s Bellas Artes theater Oct. 6. "What raised my profile was ‘Cuando Una Mujer’ [the single from her previous album]. People who didn’t know who I was or what I looked like knew that song.”

León expects to repeat the feat with her new album’s title track, which she recorded in merengue and ballad versions. “I don’t want to be pegged to one genre,” says León, who has included other ballads on her album. “With this album, I didn’t want them to say, ‘The merenguer became a balladeer to get a bigger audience.’ I want to show I can sing in any genre.”

León, who also writes, included one of her tracks, “Yo No Quiero Nada,” on the disc and plans to pitch songs to other artists as well. She says, “I’d love to do something with Marc Anthony.”

Brazilian Record Producers. “The industry has already invested in combating piracy—since 1995, $15 million has been used for this purpose. However, the industry is working alone. We need a bigger government effort.”

Chairman of Universal Music Brazil/Southern Cone Marcelo Castello Branco says, “It’s clear that the Brazilian government has lost control over the situation.”

However, the recording industry has no intention of diminishing its anti-piracy efforts.

Currently, there are active lobbying efforts being made in most major markets, as well as anti-piracy units in eight countries. At the same time, there have been major information campaigns geared toward educating the public, politicians, and law enforcement about the immediate effects of piracy, as well as its long-term erosion of musical culture.

Hopefully, the measure will supersede the economic benefit of buying cheaper CDs from pirates. And even as the numbers suggest an uphill battle, Vázquez insists an impact has been made.

“The question is, What if we weren’t doing what we’re doing?” Vázquez says. “If the industry hadn’t worked as hard, there wouldn’t be an industry right now. But we need a lot more help.”

In Argentina: The Argentine Secretary of Culture has financed 13 short films shot during the latest nationwide Argentina en Vivo summer festival. Released Sept. 20 at 30 theaters around the country, the films include live performances and cameras by Mercedes Sosa, Los Fabulosos Cadillacs, Los Pericos, Fito Páez, Gustavo Cerati, Ratones Paranoicos, Memphis, and León Gieco.

In Brazil: New label Biscoito Fino is debuting its first signing, singer Maria Bethania. Bethania’s first album under the label will be produced by José Milton, who has worked with such artists as Nana Caymmi, Fagner, and Emilio Santiago, among others.

Another new label in the Brazilian market is Fabrica Nacional de Musica (FNM), which will feature primarily rock acts. Created as a partnership by former major-label executives João Paulo Mello, Cristina Valente, and Marcelo Ribeiro, FNM will be distributed by Universal Music Brazil. FNM’s first releases are Capitu Tchau by alex group Tchau Bum and Prairentes by poprock band Professor Antena. FNM is also releasing such international products as Tedheand by the Crystal Method and High Visibility by Hellowcopers. The label is already negotiating its international catalog.

In Mexico: “Amor, Amor, Amor,” the classic written by Consuelito Velásquez and the first single from Luis Miguel’s upcoming November release, will be the theme tune of soap opera El Manantial (Televi-sa). El Manantial producer Carla Estrada says it took months of meetings with Luis Miguel and manager Alejandro Asensi to finalize the deal. Luis Miguel’s as-yet-untitled album will include other classics, as well as new tracks written by Juan Carlos Cárdenas.

Los Temerarios continues making new versions of its classic tunes with upcoming album Baladas Rancheras, which is to be released by the end of October. However, the album’s first single will be a new track, “Si Tu Quisasieras,” which was written by leader Adolfo Angel and will be the theme song of Televi-sa’s upcoming soap opera, Salomé. The group will premiere the track Oct. 20, when it plays Mexico City’s Auditorio Nacional. In other Temerarios news, singer Gustavo Angel and fiancée Priscilla Paiz (from Priscilla y Sus Balas de Plata) plan to marry Dec. 28 in Monterrey, Mexico.

TERESA AGUIERA
### Latin Pop Airplay

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With a string of commercially successful and critically acclaimed Banda el Recodo albums to their name, producers Omar and Adolfo Valenzuela—twins who are natives of Sinaloa, Mexico (the birthplace of banda) and who graduated from the University of Southern California's music school—had already altered the banda landscape. More accolades have come with Carmen Jara's Latin Grammy-nominated album and more recently, with Thalía's Con Banda Grandes Éxitos, the pop diva's first foray into banda.

You've produced acts like El General. Why is banda sound?

Omar: El General is banda, but it's working. Masses are asking, "Are you a banda?" and "Are you a grupero and a diva's sort of thing?" We've grown up with banda sound. It's working. That was a factor. And the whole banda movement grew with El Recodo. We're from Sinaloa, so the music is part of our roots.

Are you trying to create a new sound or refine the banda sound?

Omar: We're trying to internationalize the genre and create a movement. So banda is popular not only for the masses but for all types of people. And it's working. Now you even see pop artists trying to cross over into regional and grupero music, going in the opposite direction of pop. In a way, we've tried to pay more attention to regional Mexican music that maybe wasn't paid to it before. We put a lot of time in the studio, and we've learned how to really tune the banda, which maybe wasn't really done.

What are your immediate plans?

Omar: We created an independent label. It's called Twins. It'll carry regional artists who are played both here and in Mexico. But it's not only banda. We already have other interesting projects for 2002, and we'll be doing pop music with our sound. We're also releasing an album, The Twins. We'll sing our own material, and obviously, we'll incorporate all our musical influences, from jazz to salsa, and we'll record it in several languages to release worldwide.

LEILA COBO
Warrior’ Enters Musical Arena

Marcus Hummon’s Third Play Tells Story Of Jim Thorpe

BY DEBORAH EVANS PRICE

NAVILLE — The most Music Row songwriters—for whom the country music charts are the culmination of all creative endeavors—Marcus Hummon has multiple outlets for his muse. Besides either writing or co-writing such hits as Wynonna’s “Only Love,” Tim McGraw’s “One of These Days,” and Dixie Chicks’ “Ready to Run” and “Cowboy Take Me Away,” as well as Sara Bareilles’ and Claude Kelly’s Grammy Award-nominated hit “Born to Run,” Hummon is himself a recording artist, playwright, songwriter, and screenwriter. His third play, Warrior: An American Tragedy, is being world-premiered through Oct. 7 by the Actor’s Bridge Ensemble at the Country Music Hall of Fame’s Ford Theater.

Hummon says he began writing musicals “to be more expressive—to get into some subjects, characters, and feelings you can’t necessarily get in the three minutes of a song.”

Warrior is based on the life of legendary athlete Jim Thorpe, who reads like a Greek tragedy,” notes Hummon, who, like Thorpe, is a football enthusiast. “It’s just such a beautiful, powerful story in itself.”

While Thorpe first emerged at the Carlisle Indian Industrial School in Pennsylvania, Thorpe first emerged as a track athlete—but soon mastered every sport. “At the Olympic games in 1912, he competed in all of the events but as he wins the pentathlon and decathlon in three successive days by the greatest margin ever in the history of the games,” Hummon says. “This is at a time when he isn’t much older than not actually citizens. One of the many ironies of the story is that as he becomes the most famous athlete in the world, he is not, in fact, an American citizen.”

Hummon’s Warrior “is a different mind-set, but not an entirely different mind-set,” Hummon says of writing for theater as opposed to radio. “The main difference is in having a sense of character. I’m intimate with these characters, so it’s not as if someone simply sends me some script and says, ‘Now try to find an emotional beat here, a pulse, and hit it.’”

Gleason Award Winners. Gary Goldin, Bing Crosby: A Pocketful of Dreams—The Early Years 1933-1949 took first-place honors at the 12th annual Ralph J. Gleason Music Book Awards, sponsored by Rolling Stone, BMI, and New York University. Second and third place went, respectively, to Richard D. Smith’s Can’t You Hear Me Callin?: The Life of Bill Monroe, the Father of Bluegrass and the Nellie Brothers’ autobiography The Brothers, by Art, Aaron, Charles, and Cyril Neville with David Ritz. Pictured, from left, are Gleason committee member Holly George-Warren, Ritz, BMI president/CEO Frances Preston, Smith, Goldin, and Spin magazine editor/Gleason committee member Alan Light.

The songwriters and war correspondent for whom the country music charts are the culmination of all creative endeavors—Marcus Hummon has multiple outlets for his muse. Besides either writing or co-writing such hits as Wynonna’s “Only Love,” Tim McGraw’s “One of These Days,” and Dixie Chicks’ “Ready to Run” and “Cowboy Take Me Away,” as well as Sara Bareilles’ and Claude Kelly’s Grammy Award-nominated hit “Born to Run,” Hummon is himself a recording artist, playwright, songwriter, and screenwriter. His third play, Warrior: An American Tragedy, is being world-premiered through Oct. 7 by the Actor’s Bridge Ensemble.

“Warriors” are different, but I’d like to think that they all entice a kind of spiritual center,” Hummon says. “They are all to a degree, trying to tell stories which are about the human spirit and its resiliency and toughness. They are all stories which are told with some humor and, hopefully, poignancy.”

Hummon’s recent events “brought some of the themes (in Warrior) more to the surface. The opening song, ‘My America Is Gone,’ is talking about the loss of innocence, and in a lot of ways, that is what this play is about—not only the loss of innocence, but what you do with it when it’s gone.”

Francis will be staged next February by the Tennessee Repertory Company. There are also discussions about bringing Hummon’s play to New York City and other markets. Hummon, who has been with BMG Publishing for 12 years, has recorded cast albums from American Duet and Warrior, which are being issued on the Nashville-based Velvet Armadillo label. He plans to record a cast album from Francis next year.

Hummon, who previously recorded for Sony, has also formed a new group, Raphael, with former Big Country member Stuart Adamson. The band’s debut CD, Supernatural, is already out in Europe on Track Records and will be released soon on Nashville’s Billy Block’s Western Beat label. Hummon is also co-writing a screenplay with author Alice Randall (The Wind Done Gone) about Nashville songwriters.

Hummon is continuing to write country songs. He co-wrote Columbia artist Robin English’s recently released debut single, “Girl in Love,” and penned the next Chey Wright single, “Jezabel.” Other recent co-writing projects have involved members of Rascal Flatts, Sheddays’ Kristyn Osborn, and Dixie Chicks’ Martie Seidel.

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Stars Unite For Benefit Remakes

Avatar, Record Plant Host Sessions Filmed By Spike Lee

BY CHRISTOPHER WALSH

NEW YORK—Two of the nation’s premier recording facilities, Avatar Studios and Record Plant in Los Angeles, were utilized on the weekend of Sept. 22-23 for the recording of the song “We Are Family,” in response to the terror attacks on New York City and Washington, D.C. The project, to benefit charities that will address the immense loss of life. Sept. 11, was led by producer/songwriter Nile Rodgers, who co-wrote “We Are Family” for Sister Sledge’s 1979 same-named album.

On Sept. 22, more than 90 recording artists and celebrities participated at Avatar, including Darius Rucker, Dionne Warwick, Patti LaBelle, Diana Ross, Roberta Flack, Eartha Kitt, Fred Schneider, Sister Sledge, Deborah Gibson, Ashford & Simpson, Phoebe Snow, Steven Van Zandt, and Bernadette Peters. Avatar Studio A, a renowned, 48-foot-by-52-foot tracking room with a 35-foot-high ceiling at its highest point, was used to record the singers, while director Spike Lee documented the event. Richard Hilton recorded the project in Studio A control room.

“Studio B live room was used for guests to look at the live world project, involving a remake of Marvin Gaye’s “What’s Going On.” Engineer / producer Terry Date oversaw this session— which included U2 vocalist Bono recorded remotely via EDNet—and SSL. 1 and SSL 4. Mann says, “It was insane doing both of those at the same time,” Mann says. “But it’s sure given everybody a look at what’s going on in life.”

Imam adds, “It worked out great. Despite a large number of people, we were able to accommodate. We were very honored to be involved in a project like that.”

Record Plant’s Studio I, known as SSL 1 because of the Solid State Logic 8096 G+ console housed within (Record Plant is an all-SSL facility), was the site of the West Coast “We Are Family” session, reports Record Plant president Rose Mann. Here, Hilton was joined by engineer Ed Cherry. Lee filmed the Record Plant session as well.

On the same weekend, Mann says, Record Plant was hosting a session for the Artists Against AIDS World wide project, involving a remake of Marvin Gaye’s “What’s Going On.” Engineer / producer Terry Date oversaw this session—which included U2 vocalist Bono recorded remotely via EDNet— in SSL 1 and SSL 4. Mann reports, “It was insane doing both of those at the same time,” Mann says. “But it’s sure given everybody a look at what’s going on in life.”

Imam adds, “It worked out great. Despite a large number of people, we were able to accommodate. We were very honored to be involved in a project like that.”

More than 90 recording artists and celebrities gathered in Studio A at Avatar Studios for the re-recording of “We Are Family,” produced by Nile Rodgers.
South Africa Sees Report As Blueprint For Continent

BY DIANE COETZER

JOHANNESBURG—A long-awaited report by the government-appointed Music Industry Task Team (MITT) has been hailed by leading members of the South African music industry as a possible blueprint for turning around the fortunes of the business throughout the African continent.

The newly published report comes from an 11-person team of music industry professionals and government advisors appointed last year by Department of Arts, Culture, Science, and Technology Minister Ben Ngubane to find ways of taking the South African music industry into the new millennium. Ngubane launched the initiative in response to highly vocal pressure from local musicans.

According to figures from the International Federation of the Phonographic Industry, South Africa is the largest music market on the African continent, with shipments at a retail value of $150.4 million in 2006—although sales have been declining in unit and dollar terms over the past three years. In the first six months of political economy.” As a result of indigenous culture having been “actively suppressed” by the former regime, the report claims that 80% of the music sold in South Africa still comes from international acts.

Rectifying that situation would mean significant changes. Among the report’s strongest recommendations is the immediate implementation of a performers’ royalty on broadcast music. Its current absence, the report claims, “is one of the key obstacles to the development of local music and the music industry.”

South African radio stations already operate under a government-imposed quota system, dictating that 20% of all music broadcast must be of domestic origin. The team calls for that quota to be raised to at least 50%.

Performers and managers have welcomed the report’s focus on artists’ rights and local content issues. Kerry Friedman, manager of local acts Tananas and Jabu Khamville & Bayete, says there is “a desperate need to increase the local content quota.” He adds, “South Africa’s print media has completely endorsed homogenized music, but there is little cohesion between print and radio. Artists need airplay to sell, which in turn attracts international deals and motivates the record company to invest in vital tools like videos.”

Other key recommendations include: South Africa according to the World Intellectual Property Organization’s World Copyright Treaty and World Performance and Phonograms Treaty; the implementation of an anti-piracy “handerole” system (affixing a government approval seal to legitimate product); and introducing a blank-tape levy.

ARTIST/LABEL RELATIONSHIPS

Much of the report deals with artist/label relationships. It recommends that label body the Recording Industry of South Africa and the Musicians Union of South Africa should develop minimum standards for contracts and that renegotiation of contracts between artists and labels/music publishers should be possible. The position and accountability of collecting societies—plus broader issues such as tax incentives for the arts—are also covered.

Lister, himself a member of MITT, says, “It has taken the government nearly 7½ years since our first democratic election in April 1994 to put forward a blueprint for the rebirth of the South African music industry.” Although he suggests that “the harm done to the industry during this long period of inaction can never be compensated for,” he adds that the report “reflects all the key elements advocated by the music industry over many years.”

Lister’s confidence in the report is echoed by Rose Katz, GM of the privately funded Music Industry Development Initiative Trust, which offers musicians education and advice on music industry practices. “If the recommendations made by the MITT report were implemented over the next few years,” she comments, “confidence and pride in our music would be achieved—a foundation for a strong local industry.”

Broadcasters are less enthusiastic—even those committed to high levels of local content, like urban youth radio station YFM/Johannesburg, which currently plays around 40% domestic music. “We are sympathetic to the plight of South African musicians,” YFM executive director Dirk Hartford says. “However, a relatively small number of radio stations in the country make a profit. A station like Highveld Stereo [in Johannesburg] is hugely profitable, yet its adult contemporary format means it probably just makes the 20% local content quota. [So] most ‘needtime’ royalties paid by the station will move out of the country—and this is the problem. Issues over who will really benefit mean more attention needs to be paid to this issue.”

IMPLEMENTATION OBSTACLES

Lister concedes the difficulties of getting the report’s recommendations implemented. He suggests that various associated industries, from broadcasting and advertising to retail and venue operators, as well as other government departments, may place stumbling blocks in the path of the process.

“Considering all the potential forces against implementation of different elements of the report,” Lister concludes, “there is every prospect that the blueprint will gather dust—not momentum—if we don’t sustain an aggressive campaign for the [government] adoption of the report as a whole and for the speedy and comprehensive implementation of all its key elements.”

Matsumura Aims To Renew Nippon Columbia

BY STEVE MCLURE

TOKYO—Former BMG Funhouse music director/executive VP Katsumi “Jack” Matsumura faces the challenge of bringing new musical talent to Japan’s oldest label in his new role as president/CEO of Nippon Columbia.

Matsumura left BMG Funhouse in Sept. 2006 and was appointed to the new post Oct. 2, replacing outgoing presidet Tadahiko Shimohara.

“It’s a unique opportunity,” Matsumura says. “Nippon Columbia has a vast catalog and covers all demographics.” His priority, he says, is to find and develop new, hitting acts—an area in which the label has failed for several years. Matsumura will also have to deal with staff layoffs and restructuring in an effort to put the loss-heavy label back into the black.

Prior to joining BMG in 1996, Matsumura had worked with Sony Music Entertainment (Japan). He is not the first member of his family to serve as an executive at Nippon Columbia. His paternal grand-father was on the company’s board of directors when it was founded as Nippon Chiko Onkai in 1910.

Nippon Columbia’s mounting losses led parent firm Hitcho to sell the bulk of its shares in the company this May to New York City-based investment firm Ripplewood, which named former BMG Entertainment CEO Strauss Zelnick chairman of the label and split off hardware division Denon as a separate company. Ripplewood and Hitachi now have stakes of 41.7% and 27.5%, respectively, in Nippon Columbia. The deal raised some 16 billion yen ($133 million) for the label’s “revalorization.” Nippon Columbia had a 3.3% market share in the first six months of 2001, according to SoundScan Japan.

“Jack is the most successful and creative Japanese record executive,” says New York City-based Zelnick, who first met Matsumura when the pair worked for BMG. “I’m thrilled we were able to recruit him.

“We’re going to work closely together, but he has an open-ended mandate in terms of revitalizing the company,” Zelnick continues. “I’m going to be very hands-on, but Jack is the CEO.” Other key executives will likely be brought in from outside as part of continuing restructuring.

Former Liquid Audio Japan president Alex Abramoff, himself formerly a contender for the Nippon Columbia role, comments, “Jack’s experience in finding, developing, and breaking acts will undoubtedly prove useful at the label, where A&R activities need to be strengthened without any delay.”

A Nippon Columbia statement says its revitalization plan will include: developing a new strategy to successfully address the high-growth “J-pop” market; leveraging its catalog to create a strong base of consistent cash flow; focusing efforts on hit releases; reviewing marketing and sales policies; improving project and information management processes; re-evaluating core businesses; and reviewing human-resource management policy.

Zelnick concludes, “It boils down to making sure the company is passionate about what it takes on creatively.”

---------------------------------------------

this year, shipments fell 14.5% in value—compared with the first six months of 2006—to $51.6 million, despite a 0.6% rise in unit sales.

A MIRACLE INDUSTRY?

The report’s suggestions range from introducing broadcast performance royalties and boosting anti-piracy measures to improving artist/label relations. BMG South Africa’s Johannesburg-based managing director Keith Lister declares that all the MITT recommendations are acted upon, “we’ll turn this business around and make music South Africa’s miracle industry.”

Lister adds that South Africa could then “serve as a model for the many other African countries that are also seeking to turn the musical creativity and brilliance that abounds across the continent into a genuine and sustainable industry.”

Indeed, the MITT report calls music one of the country’s most significant cultural industries.” But, it adds, “like any South African industry, [music] is infused with the legacy of apartheid’s
Spanish Industries Unite Against Piracy

Entertainment Coalition Established Amid Fears About Pre-Christmas Sales

BY HOWELL LLEWELLYN

MADRID—A broad-based anti-piracy coalition has been set up in Spain to combat the increasing economic damage being suffered by the music, literary, and audiovisual industries, due to fears that piracy could seriously harm sales in the traditional pre-Christmas buying period.

Executives representing those industries held an inaugural meeting Tuesday, agreeing to form an action plan at the end of November, prior to public anti-piracy events due to be held next March. A working committee has been formed and will meet regularly to plan the assault against piracy.

“This Christmas is likely to be very negative for the music industry,” warns Ignacio Iglesias, GM of the Gran Via Musical Group, part of Spain’s biggest audiovisual conglomerate, Grupo Prisa. GVM was a prime instigator of the Mesa Antipiratería (Anti-Piracy Platform).

SALES COULD BE HALVED

“Some labels expecting to sell maybe 1 million copies of a new release in Spain may find after Christmas that sales were, say, just half of that,” Iglesias continues. “We must convince the public that the mafias behind the piracy of CDs are no different from the mafias behind prostitution in Spain.”

—IGNACIO IGLESIAS, GRAN VIA MUSICAL

Warner Music International

Licensed To Deal In Europe, Asia

BY GORDON MASSON

LONDON—New licensing deals struck by Warner Music International (WMI) with the Disney-owned Buena Vista Music Group (BVMG) and U.K. independent Telstar Music Group have raised eyebrows among company observers as they mark a return to that field after a gap of many years.

However, WMI insists the deals—both effective Oct. 1—do not signal a new strategy but are coincidental one-off developments.

The Buena Vista manufacturing/distribution/sales/marketing deal was brokered by London-based Warner Music Europe president Justin Albertini and Los Angeles-based Walt Disney Records Worldwide/Discs Music Publishing president Luigi Theoharises. It sees WMI replace German label group Edel and covers releases on BVMG’s Hollywood, Walt Disney, Mammoth, and Lyric Street imprints via Warner affiliates and licensees throughout Europe, Israel, and Turkey.

Albertini notes, “Two of our competitors were extremely eager to get the deal done. We’ve got the muscle that [Disney] needs, and we are very happy to grow our size in Europe.”

WMI’s manufacturing/distribution/sales/marketing deal with London-based Telstar Music Group repertoire in Southeast Asia (excluding Japan) covers its Telstar, Wildstar, and Multi-Media imprints. Telstar Music Group International CEO Graham Williams confirms that a number of players were anxious to win the contract.

Telstar had originally used Singapore-based international marketing and licensing consultancy SWAT Enterprises to establish its licensing network in the region some five years ago. That relationship was terminated when Telstar founder Stuart Watson joined Zomba Group in September 1999. “We’ve been working directly with local company since then,” Williams explains. “The small independents simply weren’t able to market successfully across the region. [Warner Music Asia Pacific president] Lachie [Rutherford] has put together a very good team in cross-border marketing. I feel like ours is not going to have a huge number of releases, but each release we will have targeted to be a priority.”

Rutherford says, “We were interested in [Telstar] because it is a quality label. We feel very strongly about Craig David, and we’re confident we can help improve his presence out here.” He adds that WMI is confident it will work Telstar’s other U.K. pop/dance repertoire “quite effectively in the region.”

Insisting that the Telstar deal does not herald a new WMI strategy, Rutherford says, “There’s not much out there these days—mainly because of consolidation. We’re only looking in London, a market that absolutely fits with what we’re doing. We feel there is value in Telstar’s repertoire for the Southeast Asia market.”

Albertini adds, “License deals are OK if it is a win-win type of deal that brings mutual benefits for the two companies. We are coming to an age where sometimes the best from this record industry will come from independents or elsewhere.”

Claude Nobs, managing director of Warner Music Switzerland, has retired after 29 years with Warner in Europe. Nobs, who is also the founder/organizer of the Montreux Jazz Festival, joined the original WEA International company in 1972 with responsibility for the European artist relations department. He became managing director of European artist relations in 1980 and was named managing director of Warner Music Switzerland when the company was established in 1985. Based in Montreux, he was responsible for artist relations and the Warner Music International video facility based there. Those areas of activity now pass to the company’s Zurich-based operation, headed by managing director Chris Wepfer. Noting that he will remain active in the music industry after leaving Warner, Nobs says, “As I continue to organize the Montreux Jazz Festival, there may be opportunities when we will work together in the future.”

—GORDON MASSON

The second Italian Music Awards will be held in Milan at the end of November. The awards—organized by local trade body FIMI—will be staged in the same year as the founding event, which was held in February (Billboard, Feb. 6). FIMI considered November a more suitable month in the Italian musical calendar. A 400-strong music-industry panel will vote on the majority of Italian and five international categories; best jazz album will be chosen by the staff of the monthly music magazine MCI Musicali & Disci (Music & Records). Monthly film magazine Cino (Clapboard) will vote on the best soundtrack. The results will be announced shortly.

—MARC WOORDEN

Gerd Gebhardt has been appointed to the new, full-time role of president of German music industry bodies. It is the first time the German Phonogram Academy, the German Phonographic Industry Assn. (BPW), and the local International Federation of the Phonographic Industry (IFPI) affiliate will be overseen by a central executive structure. The German Phonogram Academy organizes the Echo Awards, the country’s annual industry gala; BPW coordinates internal industry activities, such as statistics and awards; and IFPI coordinates international activities. Gebhardt recently exited as Warner Music president for central Europe (Billboard Bulletin, Sept. 17).

—WOLFGANG SPAHR

BMG Funhouse company president/CEO Hidehiko Tashiro has taken over former managing director/executive VP Ratsumi “Jack” Matsuruma’s A&R/marketing supervisory duties following the latter’s Sept. 30 departure from the company. Matsuruma becomes the new president/CEO of Nippon Columbia (see story, page 51). As of Oct. 1, Kenya Yamamoto and Yoshikazu Terasima, BMG Funhouse’s senior directors of domestic Media and international, respectively, have been appointed to the company’s board of directors. They report to Tashiro.

—STEVE MCCULLE

MTV Networks Asia laid off 16 employees at its Singapore headquarters and three at its Hong Kong office. Sept. 25. MTV Networks Asia says the layoffs are part of its ongoing organizational restructuring, which involves the recent integration of its regional network and Southeast Asia teams.

—NAZIR HUSAIN

Executive Turntable

RECORD COMPANIES: Claus Lund Pedersen is named exploitation manager at Universal Music Denmark. He was international account manager at United Business Media in London. Reimhard Piel is named GM of Edel Media & Entertainment, based in Hamburg. He remains managing director of dance label A4S. Andrea zum Felder is promoted to GM of Hamburg-based children’s repertoire company Edel Kids. Zum Felder was product manager. Ulf Björkman is promoted to director of external labels at Stockholm-based label group Music Network (MNW). He was senior label manager.

Per Helin is promoted to A&R director at MNW. He was A&R manager. Per Wijkström is named to the position of A&R director at MNW. Wijkström was previously an A&R manager.

RELATED FIELDS: Katsi Sipiliis is promoted to managing director of Finnish collecting society Teosto in Helsinki. She had formerly held the position on a temporary basis prior to that was director of media licensing.

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U.K. Gets Dose Of Sanity With VEG/Our Price Deal

BY TOM FERGUSON
and CHRISTIE ELIEZER

LONDON—An agreement between market-leading Australian music retailer Sanity and the U.K.’s Virgin Entertainment Group (VEG) will see the former enter the U.K. market and the Virgin brand re-emerge Down Under after nine years.

This month (Oct. 12), also sees the Our Price name disappear after some 30 years as a U.K. music-retail brand. Sanity parent Brazin announced Oct. 3 it was acquiring the 77 VEG-owned Our Price stores for an undisclosed sum. Sanity claims this will give it 5% of the U.K. music market; some observers suggest this is a more realistic figure.

Magnum’s official website was published in September 2000 by the British Phonographic Industry credited Our Price (including the Virgin Shop operation) with 5.7% of album sales and 11.5% of singles, from a 208-store base.

DOUBLING BRAZIN TURNOVER

Sanity managing director Ian Duffell estimates that Sanity U.K. will make a profit in the second year. “The size of the U.K. market,” he says, “is such that 5% market share would double Brazin’s turnover in music.” Rebranding as Sanity will begin after Christmas, with completion by the end of 2002.

Brazin COO Shane Fallscheer has named Sanity U.K. managing director and will relocate to London from Sydney. VEG CEO Simon Wright confirms that half of the Our Price head-office staff will switch to Vir-gin; the remainder of its 500 employ-ees will move with the business.

In August 2000, VEG announced a £20 million ($29 million) makeover of under-achieving Our Price, after a management buyout bid collapsed. Negotiations with backers had been under way since fall 1998, with a reported price tag of £85 million ($124 million). Since then, 100 stores have been rebranded as V.Shops; others have been sold or closed.

EMI U.K. sales director Mike McMan-ison is upbeat about the news. “The fate of the remaining Our Price stores had been a bit uncertain,” he notes. “This deal is very positive and will really enhance Our Price as a national brand.”

EMI’s official website was published in September 2000 by the British Phonographic Industry credited EMI with 5.7% of album sales and 11.5% of singles, from a 208-store base.

IFPI Questions Finnish Laws On Copyright, E-Commerce

BY JONATHAN MANDER

HELLSINKI—International concerns about the Finnish government’s interpretation of the European Union (EU) copyright and e-commerce directives have cast a cloud over the local music industry’s recent celebration of a double anniversary.

During a Sept. 21 Finnish music seminar here, London-based International Federation of the Phonographic Industry (IFPI) European board chairman/EMI Recorded Music senior VP Rupert Perry told delegates that the global trade body was wor-ried that draft Finnish legislation on copyright and e-commerce left holes for pirates to exploit.

The conference had been ar- ranged to coincide with twin celebra-tions by the local music industry marking the 100th anniversary of the first recording being made in Finland and 40 years of the local IFPI-affiliated trade body AKT.

Technologically advanced Fin-land—home to mobile telecommunications giant Nokia—and takes an active role in the fight against online and physical piracy. On the day of the seminar, Perry presented the concept at the country’s customs service, Tapani Ering, with a special award acknowledging his contribu-tion to the fight against the counter-feiters.

AKT chairman Arto Alaspää notes that the Finnish industry’s main problem is that it is currently not illegal for members of the public to purchase pirated CDs in Fin-land. That, he tells Billboard, “allows consumers to benefit from piracy.”

Still, the labels have high hopes of progress on that front. Alaspää says new legislation is awaiting parliam-ent’s approval, which would make it illegal to purchase stolen or pirated goods.

A gateway into northern Europe for music pirates in neighboring Estonia and Russia, Finland strug-gles with a local piracy rate of nearly 20% of the legitimate market, according to the IFPI. The country joined the EU Jan. 1, 1995.

Although new legisla-tion that would criminalize the purchase of pirated goods is seen as a positive move, Perry warned delegates during his keynote speech at the conference that it was now a priority “to implement faithfully the EU e-commerce and copy-
# Hits of the World

**JAPAN**

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**COMMON CURRENCY**

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

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**GLOBAL MUSIC PULSE**

**ELEMENTAL MUSIC**: Jean Michel Jarre is planning to stage a concert powered entirely by wind energy. The artist, who has previously written works inspired by the themes of water and air, is writing a new composition for the concert. The event will take place next year in a Danish wind turbine park—probably Gl. Vrae Eng. near Aalborg in the Jutland peninsula—in front of a planned audience of 50,000. The main theme of the new work will be the wind, solar energy, and the environment, says Sante Bondi of Jarre’s management company, Cream Creative. “She saw how many wind turbines there are in Denmark and was inspired by them.” The primary sponsor, Danish wind turbine producer NVE Micn, says it will be looking for other parties to help raise the 3 million euros ($2,750,000) needed to stage the event and is working with the Danish Muscular Dystrophy Foundation on the project.

**DIFFERENT DANCE**: In a glut of compilation albums by DJs currently flooding the South African market, 25-year-old DJ Fistaz’s *Something Different (CCP) Record Company* stands out and flies up to the top. A high-profile DJ on the country’s urban and township club scene, Fistaz (whose real name is Fistaz Matshidiso) has unleashed an album of original songs that sets him apart from his peers. Working with prolific producer Oscar “The Big O” Madlangotz, Fistaz has come up with an accessible fusion of straight-ahead dance, house, and kwaito. The tracks “Z’Phelile” (featuring singer Khanyo) and “Fizzy’s Groove” have already become dancefloor and radio favorites. CCP hopes Something Different will outstrip its predecessor, It’s Time, which achieved gold status (25,000 units). “I knew I had to create something different, hence the album’s title,” the DJ-turned-artist says. “And judging by people’s reactions, they seem to think we’ve pulled it off.”

**DIANE COTEZ**

**SONG FOR A CAUSE**: Greek singer George Dalaras and French megaselling soprano-turned-pop star Emma Shapplin joined forces Sept. 27-28 in Athens to celebrate 50 years of United Nations (U.N.) support for the world’s refugees. Shapplin presented hits from her 2 million-plus-selling debut album, *Camino Mio*, while Dalaras interpreted Ariel Ramirez’s religious works “Mis Criollo” and “Navidad Nuestra.” Dalas, the most internationally recognized Greek artist who has worked with Al De Meola, Sting, and Ian Anderson, among others—suggested the performance could lead to a recorded collaboration with Shapplin.
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18. Signature and title of officer publishes business manager or owner (insert title): Howard Landes, President

OCTOBER

8. Sound Thinking: The Artist/Producer Relationship, presented by the Chicago chapter of the National Academy of Recording Arts and Sciences and ASCAP, Second City Theater, New York City. 312- 786-1121.
Oct. 10, The First Amendment and the Arts, presented by California Lawyers for the Arts, Ken Edwards Center, Santa Monica, Calif. 310-998-5590.
Oct. 11-13, Third Annual Eyeball Music Video Showcase, 40 Watt Club, Athens, Ga. 706-227-6609.

NOVEMBER
Nov. 5, Music Row Celebrity Bowling Bash, presented by the T.J. Martell Foundation, Hermleigh Lanes, Hermleigh. 615-256-3002.
Nov. 5, Sprint Music Row Celebrity Golf Tournament, presented by the T.J. Martell Foundation, Governor’s Club, Brentwood, Tenn. 615-256-2002.

BREAST CANCER AWARENESS: In a partnership with clothing retailer chain Ann Taylor, Arista Records and BMI presented The Miracles Happen 2001 CD to benefit the Susan G. Komen Breast Cancer Foundation. The disc, which is the third such project between Arista and Ann Taylor, features tracks by Ella Fitzgerald, Nina Simone, Dido, Sarah McLachlan, and Carly Simon. It is being sold in more than 500 Ann Taylor and Ann Taylor Loft stores nationwide during October, the National October Breast Cancer Awareness Month. All profits will go to the foundation, which aids in breast cancer research, education, and treatment. Contact: Laura Swanson at 212-830-2317.

HEALTH FAIR: MusicCare and the Los Angeles chapter of the National Academy of Recording Arts and Sciences will present the MusicCare Health Fair Oct. 21 at the Wyndham Bel Age Hotel in Los Angeles. The fair will offer free medical testing and workshops on addiction, pain management, and music therapy. The purpose of the event is to aid people in the music community without health insurance. Contact: Chanda Rankin at 310-392-5777.

Witham was buried on the Vineyard near his home in Aquinnah, Mass. In addition to his wife, Witham is survived by three daughters, his mother, and a sister.

Beautiful World, due in 2002, features the Witham-penned duet “I Will Fly” which will be recorded by Witham and James Taylor. She says, “For any one who is grieving, ‘I Will Fly’ will bring unmeasureable comfort. [Witham] was very earthbound, but it is obvious that his spiritual vision was crystal clear. His words fill you up, shining a light on the depth of meaning that they held for him.” His wife cites the final verse of the song: “I will fly on wings of peace/to that place above the clouds/The bluest sky, the golden sunlight/The truest love, the sweetest sound.”

Bobby Martin. 61, a heart attack, Aug. 28 in Detroit. Martin, who was born Robert Willingham, formed the Martiniques in 1962 and recorded with the group under the ArtYMand label. He was later known for his work as a booking agent. Martin is survived by his wife, Sherri, who was a Motown recording artist. (See Please For The Record, this page.)
In addition to managing the ongoing consolidation of the retail and wholesale account base, the major distribution companies have a full slate of issues to wrestle with, including the challenges of introducing new music formats, incorporating encryption technologies that can stop bootlegging and continuing to scrutinize the distribution pipeline to wring out extra costs due to inefficiencies.

**ENCRYPTION TACTICS**

With counterfeit product on almost every street corner in major U.S. cities and CD-burning on the upswing, the major labels are preparing to incorporate encryption technologies into CD manufacturing. "This is clearly the most challenging single issue the industry has," states Jim Urie, president of Universal Music & Video Distribution. And Alan Voss, executive VP at WEA, says he expects the issue to be a "major topic" at the cancelled Fall Conference of the National Assn. of Recording Merchandisers (NARM), which was supposed to run from Sept. 12-15.

BMG Distribution is the first major in the U.S. testing encryption technology, placing it on the promotional copies of the debut release from the Strokes, a developing act on RCA. "We have been very aggressively seeking technologies that would counter the CD-R burning problem, which seems to be increasing, based upon accelerating sales of blank CD-Rs and anecdotal information from every quarter," says Pete Jones, president/CEO of BMG Distribution and BMG Associated Labels. "Our goal is to preserve fair use for the consumer, but to block wholesale copying that clearly goes beyond the bounds of fair use. We have begun testing the technology on promos, and we look to enlarge the testing and perhaps begin applying it to commercial product this year." Universal says it will introduce copy-protected CDs sometime in October, but it won't disclose the technology is using. Up to now, the company has been testing two technologies for sound quality. "The test was to see if there was any sound degradation, and then checking the CDs within the universe of CD models to see how well they play," states Urie. "Sadly, the bottom line is we are still some time away from an acceptable solution."

Likewise, Danny Yarbrough, chairman of Sony Music Distribution, says that his company is still in the testing phase, with no time schedule set for a rollout incorporating encryption technology. "We have been testing different systems, including one developed by our facilities in Europe," he says.

Richard Cottrell, president of EMI Music Distribution, notes that his company has tested encryption technology on N'Sync's Celebrity album in Germany, and "following that trial, we will review it to see if we can do a rollout in the U.S. We will look to take action next year sometime."

**THE NEXT BIG THING**

Similar to the need for an encryption technology, the majors are unanimous on the need for a new music format to replace the almost dead cassette and the stalled CD, but they can't seem to agree on which technology represents the industry's best answer. Merchants fear that the competing technologies will confuse the consumer, just as the competing mini-disc and digital-cassette rollout caused both to fail. Nonetheless, a technology market-share war looms on the horizon as each technology boasts different champions.

Currently, the now delayed Dataplay format, which won't debut until the first quarter next year, enjoys the support of UMVD, BMG and EMI, while DVD Audio has WEA and EMI lined up behind it; and SACD counts Sony and UMVD on its side. Yarbrough says his company is aggressively supporting SACD, which was co-developed by Sony and Philips. "There are about 275 SACD titles, of which we have issued about 165 or so," he says. The electronic company has 17 models, from high-end ones to packaged component units. As for other technologies, Sony is still looking at DVD Audio as a format, although no titles are scheduled for this year, and it is still evaluating Dataplay.

Universal has signed to support SACD, reports Voss in a follow-up to an interview in which he said the company "fully supports Dataplay," even though its debut has been delayed. "If they had been ready to launch this fall, we would have had 30 titles, but now we anticipate that we will have 30 titles for the first quarter launch," he says.

BMG's Jones reports that the company is looking forward to supporting Dataplay in the first quarter. "We believe it could be a hi-tech replacement for the cassette and a more significant configuration going forward," says Jones. As for SACD, "we are watching to see how that develops," he says, adding, "DVD Audio is still coming on, and we think it is an important configuration," but currently BMG Distribution looks at it as appealing to only the high-end market.

"WEA, however, believes that DVD Audio is the way to go. "We feel bullish about the compatibility to the existing hardware base of DVD players," says Voss. "How many formats have been launched where you have an existing hardware base already there?"

So far, there are about 50 CD Audio titles out, and WEA hopes to issue another 10 before the end of the year, Voss reports. "We have some pretty decent coverage at retail," he adds that it is disappointing that others haven't been participating to help establish DVD Audio, because then it would be a lot further along.

Nonetheless, WEA continues to push forward, partnering with hardware companies by supplying samples and working with retailers to help promote the format. Help is on the way, however, as EMI Music Distribution's Cottrell says his company will bring out 10 DVD Audio titles sometime this fall.

**DEBATING SOURCE-TAGGING**

An almost decade-old technology issue, source-tagging continues to be a topic of conversation among distributors and retailers. Manufacturers say that they have met—or are close to meeting—NARM's request that one-third of all units have an electronic surveillance article tag placed in jewellboxes at the point of manufacture. But now some merchants are saying that isn't enough.

WEA's Voss says his company was the first to begin source-tagging. "We did what NARM recommended," he says. "If that has changed, we would be receptive to sitting down and talking about it, as we were when they came forward with the original recommendation. We would love to see our CDs out of

**MUSIC DISTRIBUTION**

**THE BIG 5 WRESTLE WITH THE ISSUES**

Distributors Counteract Counterfeiting, Discuss Formats And Beef Up Security

By ED CHRISTMAN

Continued on page 64
executive at one online music company attempting to make a claim on digital distribution.

But even within the world of online distribution, there are subset specialties of companies targeting distribution of physical goods vs. digital bits.

“They [the distribution companies of the majors] are trying to wrestle with who they are going to be in the future,” says Dick Wingate, senior VP of content development and label relations for Liquid Audio. “I’m not certain they are going to have the same role in the subscription area that they’ve had in the current [distribution] business. It’s a different model, and it doesn’t necessarily require that skill set.”

Indeed, at a recent National Assn. of Record Industry Professionals (NARIP) forum on the future of music, the heads of EMI Music Distribution (EMD), WEA Inc., and Universal Music and Video Distribution (UMVD) seemed unsure of how the Internet will change their business as anyone.

“We’re going to move into a hybrid world,” said EMD president/CEO Richard Cotrell. “Retail will survive... Digital [retailing] will become a market. What that market will look like is anybody’s guess.” The executives indicated that the majors’ online subscription services are proceeding autonomously, outside the sphere of conventional physical distribution. “They’re going to make their own

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MUSIC DISTRIBUTION

Britain Overcomes A Weakened Market

DISTRIBUTORS FIND THE BEST IDEAS IN THE WORST OF TIMES

LONDON—The demise in spring of the Startle Group has sent tremors through Britain’s export and distribution business that are still felt. “The shake-out is not yet over,” says one competitor, Peter Lassman, chairman of Lasgo Exports, a division of the Chrysalis Group. “The market is tough, and these are testing times for everyone. But there are still too many companies out there giving things away for nothing, and it does nobody any good. Selling items on a 1% or 2% mark-up is simply unsustainable.”

Startle was acquired from the Telstar Entertainment Group in a $45 million management buyout in 1999 and was forced into receivership in May after “experienced extensive trading losses in its traditional distribution business,” reported Deloitte and Touche.

Startle’s range of businesses—among them, prominent British music exporter Lightning Export—were subsequently acquired in May by Total Home Enter- tainment (THE), Bill Brightley, Lightning’s general manager, export and sales, declares it “a fantastic marriage. THE is a very big U.K. distributor, and we are the biggest exporter; it’s a very good fit. We are three months in now, and I think the quality of our delivery is better than it has ever been.”

On a broad level, however, Brightley concedes the export business is “tough and getting tougher,” due to ongoing factors such as the declining international influence of British music, the rise of homegrown repertoire in many territories, CD copying—and, most recently, a slide in the popularity of compilations.

COMPILATIONS OR START FROM SCRATCH

“The U.K. compilation market has been flooded for a while, but we managed to pick up the cream of the titles for export,” Brightley says. “But working against us is the trend for other territories to do their own compilations. The NOW series, for example, used to be a huge seller for us, but sales have been hit in America because the U.S. is producing its own version of NOW. The U.S. version is better-targeted, in terms of American hits, and it’s a single CD, as opposed to a double. It clearly makes sense for U.S. buyers to go for this over the imported version.”

Given “a general dearth in stand-out U.K. sellers,” one of the few bright spots for Lightning is in British indie music, Brightley adds. “We’re working with labels like Cooking Vinyl to try and capitalize on a growing worldwide interest in indie bands. We’re also working closely with people like AIM [Association of Independent Music] to get the right product into places like Russia at affordable prices.”

Back at Lasgo, Lassman says the company has responded to a toughening export market for compilations by creating its own, original products. “In collaboration with Echo Records, a sister company within the Chrysalis group, we are releasing an original collection called Karma Lounge [Chilled Workbeats] for release in October. With another partner, we released Undis-covered Ibiza, Volume 3, which sold around 20,000. That’s a much better total than we would have achieved with a non-original product.”

Lassman notes that buyers in Japan, Australia and across Europe “tend to love exclusivity, and by producing original products we can offer them that. They can pick up these products in bulk for their territory.”

He also notes that, with this type of release, “we are negotiating with people who would not normally deal with a wholesaler. Effectively, it broadens the business.”

While the market is “flat at present,” Lassman says, “this is not necessarily bad news for us. We have always prospered in seemingly ‘bad’ times because, as an ear-to-ground company, we come across plenty of people looking for deals. In the present climate, more people are looking for special promotions, and there’s more product out there that people want to continue on page 64

LONDON—A fresh crop of digital downloading and subscription-based initiatives is adding to the tough market challenges facing Europe’s traditional music-distribution sector. OD’s Ed Averdieck says he has seen the future of European music distribution—and it’s digital.

“I think Napster—which, at the very least, proved what incredible interest there is out there in downloading music—has provided companies like ours with a spring-board,” says Averdieck, director of sales and marketing. “The big difference from Napster is that we have devised a sustainable business model, he says.

WORLD ON THE WEB

Now with offices in Cologne, Paris and London, OD2 was founded in 1999 by the artist Peter Gabriel and Charles Grimsdale. With repertoire licenses in place, from among others, BMG, edel, Telstar and Britain’s AIM Association of Independent Music, the company launched its business-to-business platform WebAudioNet earlier this year and is now building a clientele of retailers, labels and artists. “We’ve been testing similar, major-label-backed initiatives like MusicNet and Pressplay to the press by getting the service out there and working,” says Averdieck. “In WebAudioNet, we provide a platform which clients use to offer subscription-based streaming facilities to music consumers. We have already worked on Web sites for French retailer FNAC, plus Tower Records and a portal called PlayLouder for the Beggars Banquet label. We are also developing a platform for the Telewest group called Blue Vonder.

The OD2 executive says the company is also pursuing negotiations with two major European portals to act as “one-stop-shop” for retailers, plus major-label partners and artists. Peter Gabriel himself has utilized the technology for a just-launched WOMAD digital channel (www.womad.co.uk), via which world-music fans can obtain a monthly package of 40 tracks. What that standardizes, says Averdieck, is providing a platform which clients use to offer subscription-based streaming facilities to music consumers.

“We have just turned this service on, and the initial response has been overwhelming,” claims Averdieck. “Our system allows music companies—and artists—to brand themselves and precisely target their music. We’ve learned it’s important to stimulate interest in national repertoire, which is why we’ve opened French and German offices. You need to have an on-the-ground presence to understand what each market is doing.”

Elsewhere among a wave of European companies driving the market for digital downloading, the U.K.—based DX3 has allied with EMI and Virgin to offer major retailers new online opportunities. In what was claimed to be “European first,” DX3, EMI and Virgin recently secured a deal with Swedish retailer Buyland, that will enable visitors to the Buyland site (www.buyland.se) to purchase music downloads from David Bowie, Blur, Massive Attack, Coldplay, Genesis and many others.

DX3 CEO David Stockley says the Buyland system, in a Microsoft Windows Media Audio format, offers music fans CD-quality audio in a file that is smaller than an MP3. “We have understood the complexity of the music industry’s business needs and have designed a platform to support them. We expect to make further announcements soon about the wider deployment of our system.”

SLIDING SALES

Among the established German distributors, Marco Metternich, A&R director at the Merenburger-based ZYK Music, considers future online competition “as significant—but not something that unduly worries us. We see downloading as being more useful as a promotional device. In fact, we’re doing it ourselves.”

A bigger bight for the likes of ZYK—which ranks alongside edel and Zomba as one of Germany’s biggest independent distributors—is CD-copying, Metternich adds. “This is the dark side of the digital revolution. I think it is contributing significantly to the worrying slide in German CD sales.”

With offices in the Benelux, France, Poland and the U.K., the 30-year-old ZYK has built a solid international reputation in commercial dance music—especially, since the 1980s, in Italian dance. Today, a vast ZYK repertoire licensed among the GSA territories encompasses more than 100 labels and spans dance, pop, blues, rock, schlager, world music and classical. In France, ZYK handles one of the biggest U.S. jazz catalogs. And, among ZYK’s own labels, Caramelle Recordings, founded at the start of 2001, is pledged to, in Metternich’s words, “explore the bridge between electronic music and classical jazz.”

West to the Netherlands, Hans Broure, promotions manager at Bertus Distribute—which along with Munich Records and Sonic Ren dezvous is one of the country’s largest wholesalers-distributors of independent labels—is bullish about the current business climate: “There are difficulties, but by applying creativity we are finding good opportunities. You will not hear us complain.”

Bertus’ alternative-oriented client list for the Benelux includes Cooking Vinyl, Snapper Music, Ufftone, Xl Bis, Hot Records and, from the U.S., Be Unique. It has a built-in promotion offering that Broure says “is proving a very strong attraction. We only started working seriously in promo tion a couple of years ago, but now we have a dedicated department of four people. This is a big bonus for our labels. More and more prospective partners are now approaching us to do deals.”

Working out of the U.K., though with wholly European ambitions, the two-year-old Absolute Marketing and Distribution is employing a novel, one-stop-shop approach for a spilling clientele of labels including All Around Raves, Fatboy Slim, The Prodigy and Raphe Her, just two of the compilation series Pure Silk, Ayla Napa and Retrospective of Garage, plus the artists Less Than Jake, Paul

Continued on page 64

BILLY JOE COX
Sanctuary

Peter Lassman, Lasgo Exports

David Stockley, DX3

END

E UROPEAN TEAM WORK

Distributors Form Profitable Partn erships With Labels And Artists

BY CHRIST FUL LER

Continued on page 64
We are Proud to Distribute the Current and Upcoming Albums from these Platinum and Gold Artists this Fall and Holiday Season.

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MIAMI—As recession threatens the U.S. and continues to expand full blown through much of Latin America, independent distributors nation-wide have seen their traditional markets shrink and sometimes disappear altogether. From Puerto Rico to Texas, the bottom line is the same: Shipments have declined in comparison to 2000. And that wasn’t a great year to begin with.

“The sale of pirated CDs on the streets, as well as downloading of music directly from the Internet, has greatly affected us,” says Oraima Bruno, manager for Manhattan Latin Music Distributors in New York City.

The devaluation of European currencies has also affected Manhattan’s usually strong European export niche, which used to account for roughly 30% of sales and now has shrunk to approximately 15%.

In Miami, Hinsul Lazo of H.L. Distributors says his distribution business is down 30% overall. And Enrique Reyes of Reyes Records, Inc. says business has dropped between 10% and 30%, depending on the month, in comparison to last year.

“With the Spanish peseta so devalued, it’s hard for buyers in Spain,” says Reyes. “I hope that Latin American countries start to recuperate.”

One of the places Lazo sold to was Ecuador, and in two years he hasn’t been able to sell or invoice a cent there. Costa Rica is one of the few countries still buying, but they’ve also been punished by the economy. Here in the U.S., I don’t know what the problem is. Maybe radio.”

Lazo thinks that’s a big part of the problem. “We’re fighting the pirates, the CD burners, and, the worst part of this whole situation is there’s no music,” he says. “How many awards are we going to give Son by Four? Does that mean there’s no competition? There’s great music out there, but the radio stations don’t play it. The records fall through the cracks.”

In addition, as more majors gobble up small labels, independent distributors see their possibilities shrink.

OPENING DOORS

Rather than sit back and wait for results, distributors are actively looking for different markets and opportunities in an effort to rev up business.

Puerto Rico’s Distribuidora Nacional De Discos, for example, has seen sales drop, but only by approximately 8%, even though the tropical market is ailing.

“It hasn’t dropped that much because of our local product,” says marketing director Aída Nery González. “We sell a lot of rap and local rock en español. Things like La Secta and Banda el Gato. We’ve found a niche with small indie labels that are mostly worked by individuals.”

Sales reflect that, even though González doesn’t have the exclusive distribution of these labels.

“Remember, at a social level, music is very important here; it’s part of our culture, and that helps push new sounds,” she adds. Up in New York, Bruno has seen a boost in sales from bachata artists. In Miami, Lazo is carving a niche for himself with hard-to-find imports.

“I called Sony Colombia and asked them for their catalog,” says Lazo. “albums by artists such as Claudia de Colombia and Los Hermanos Zuleta. This catalog doesn’t exist here. You know how many Colombians are here? Hundreds of thousands.”

Lazo has seen sales drop, but he hasn’t given up. “I’ve been through things like this before, and I’ve come out stronger,” he says. “I’ve learned to do things differently.”

Lazo is also looking at new territories, such as the Caribbean, where he hopes to see some growth.

“Sometimes, you have to wait for something to happen,” says Lazo. “But I’m still here, and I’m still waiting.”
 accounts, "we haven't seen the change in merchandising that we hoped for, so we are duplicating costs and not experiencing any benefits."

Some retailers want 100% of merchandise source-tagged, Yarbrough notes, and "we would discuss that option if we felt that it would accomplish the goals we set out before—eliminating the keepers in the majority of stores. Otherwise, we have to think about whether or not we are accomplishing that on our current path. And if we are not accomplishing our goals, we would have to reevaluate our current position on source-tagging."

AT YOUR FULL-SERVICE

Similarly, another operational issue that became a hot topic a few years back seems to have lost some steam. Music manufacturers had pushed themselves to supply accounts with full-service capabilities, such as providing shelf-ready products for merchants (i.e. putting price tags and other stickers on merchandise using each account's own tags, stickers and price structures).

However, one distribution executive notes that distributors have led the agenda on this topic; that's why demand is failing short. "We are full-service in every meaning of the word, but not in all of our facilities," Une notes. He adds that, since demand has "plateau-ed" for it, the company can fulfill requests of those who seek shelf-ready product. He adds that such service "will be a factor in the next year or so."

BMG's Jones points out that, while there is not yet demand for shelf-ready product, "we are doing all we have to do to meet the changing requirements of our customers."

Echoing Jones, EMD's Cotrell says that his company will be able to provide shelf-ready product when demand for that service increases.

At Sony, Yarbrough says that all four of the company's stocking warehouses have automated sorting and price-sticker capabilities, but he notes there are varying degrees of interest in the marketplace for those services. "We are testing some direct-to-store stickerling with certain accounts, and we have also had a consultant go out to accounts to find out what direction they want us to go in the near to distant future," Yarbrough says.

At WEA, Voss says the company offers its customers a menu of options, including the ability to purchase shelf-ready product, and "the customers who utilize this service seem to be very happy."

BRITISH DISTRIBUTORS

Continued from page 60

get rid of at competitive prices."

At Sanctuary Records, chief executive officer Joe Cokell, says that, out of the U.K., the company continues to build a multinational distribution, sales and marketing infrastructure especially designed to serve artists with already-existing fan bases.

An example of the company's "proactive approach" was with Dolly Parton and her recent album Little Sparrow, for which Sanctuary holds the European license. "We brought Dolly to Europe for promotion in February," says Cokell. "In the U.K., she appeared on Parkinson, Graham Norton and on other major TV and radio shows. For continental Europe, Dolly spent three days in London with journalists from Germany, Benelux and Scandinavia. The album—which is being re-promoted in November and December—has thus far achieved "wonderful" sales of 73,000 in the U.K. and 30,000 in Europe.

With strong rosters in metal, traditional rock and indie—the current crop includes Megadeth, John Hiatt, Gamma Ray and Bruce Dickinson—Sanctuary is also pursuing label deals and joint-ventures to bolster its swelling back-catalog. Other activities include an audio-visual division, says Cokell. "Our DVD releases for the autumn include Black Sabbath, Alice Cooper, REO Speedwagon, Megadeth, Widespread Panic, Bob Marley and Queensrcyhe."

Despite problems brought on by a general economic slump, Cokell says catalog sales are strong in France, Italy, Scandinavia and the U.K., where income derived from both catalog and full-price releases has exceeded expectations.

"Our hot tips for the U.K. are the Stokes and ARE Weapons, who we are involved with via our co-venture with Rough Trade. We are also excited about Alpine Stars and Throat, from our deal with Ministry of Sound/3mv/Riverman."

THE DIGITAL ANGLE

Meanwhile, the fast-growing online "fulfilment" sector continues to draw in U.K. players. Among the newest, E.UK Direct, the online entertainment fulfilment business of Entertainment UK, launched in October last year. Within the U.K., parent company E.UK is a major supplier of entertainment products to clients like Tesco, Woolworth's, MCV, Safeway and Comet.

Based out of Greenford, Middlesex, E.UK Direct bills itself as "Europe's largest fulfilment operation" aiming to help retailers take advantage of the fast-moving Internet commercial market.

EUROPEAN TEAMWORK

Continued from page 60

Carrack, Aswad, Ricky Tomlinson, Culture Club and others.

AMD founder and managing director Henry Semmence says the company offers "a sales, manufacturing, marketing and administration service, employing our own sales and marketing people." Universal "picks and packs" for the company, while manufacturing is organized via Disc tronics and Damont.

"We can also take care of distribution, foreign licensing, liaison with industry bodies, e-commerce and advice on rights issues—in fact, as little or as much as is required," Semmence adds.

A current priority is the new Herb Hancock album, Future 2 Future, which is released on Hancock's own label, Transparent Music, and reunites the innovative musician with "Rockit" collaborator Bill Laswell.

The Hancock/Transparent deal, says Semmence, "illustrates how we intend to drive business forward for the copyright owner. For many artists, there's no point in signing away their rights to a record company. Far better for them to get in there and do it themselves, while partners like ourselves can work to their international requirements."
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policies,” UNMDV president Jim Urquahor said of Pressplay. Echoed WEA chairman/CEO Dave Mount, “It [MusicNet] is set up as a separate group. We’re feeling our way, trying to find out what consumers want.”

ONLINE CD SALES

But with distribution of commercial downloads and subscription services still more theoretical than viable at this point, a mad scramble also is on to control distribution of CDs and physical formats purchased through e-commerce.

Distribution and retail executives see the Internet as a powerful driver of catalog sales. Two of the most aggressive moves of late have come from Internet retailer Amazon.com and rackjobber Handleman Co., which are both attempting to capture the role of online fulfillment service provider to third parties.

Recently, e-commerce giant Amazon has entered into online store fulfillment and management deals with the likes of Borders Group and Circuit City. Under the Borders deal, for example, a co-branded Borders.com provides access to Amazon’s catalog of books, music, videos and DVDs. It also features Amazon shopping functions, including editorial reviews, personalization and recommendations, and “1-Click” product ordering. Transactions will be handled by Amazon, which will also oversee product fulfillment, shipping and customer service.

“We’re the only place a national retailer can get a cost-effective and comprehensive partner for all their e-commerce needs, including technology, marketing, content and fulfillment,” Amazon CEO Jeff Bezos said recently in touting the company’s new “big-box solutions” strategy.

Meanwhile, Handleman recently made its first leap into full-service e-commerce management with JCPenny.com. The Internet destination of the Piano, Texas-based retailer has ceded most of the shop’s operations—from Web site management to order fulfillment—to Handleman Online, the new subsidiary of the Troy, Mich.-based distributor that was created last year.

David Vasile, VP/GM of Handleman Online, says the purpose of the unit is “to enable retailers, traditional and nontraditional, to sell music more effectively—as them, not as us—regardless of the format, whether it be digital or physical, and regardless of the channel, whether it be through an in-store kiosk or through a Web site.

But profiting from enabling e-commerce is easier said than done. Handleman and Amazon join the already crowded online fulfillment segment populated by the likes of Alliance Entertainment, Valley Media and Amplified, which all have long been working fulfillment and back-end management with a variety of mom-and-pop and Internet-only online retailers.

Indeed, Circuit City recently entered into an alliance with Amazon for sales of consumer-electronics products, but company officials say the deal will not extend into music and video sales any time soon.

Circuit City is already working with Alliance Entertainment on the fulfillment of CD, DVD and game sales through Alliance’s e-commerce property known as the Store24. That deal was announced last fall.

While both companies are viewing the e-commerce management business as an attractive source of additional revenue, the likes of Amplified and Valley have struggled with their online operations, which were started under similar assumptions.

Amplified, an online fulfillment specialist, announced its intention earlier this year to back away from music retail and use the technology platform it acquired from Checkout.com to offer online publishing, content management and e-commerce solutions to multiple industries, including health care and financial services.

Meanwhile, Valley Media has seen its bottom line affected by the struggles of its e-commerce partners and the lack of growth in the online retail business.

Barry Sosnick, an analyst with Fainstock & Co., says that the success of any online distributor ultimately will hinge on strong merchandising skills, finding out what the customers want, what they will buy on impulse and what will appeal to them fastest—a current shortcoming of all music e-commerce.

Sosnick, “For e-commerce to be able to grow and extend beyond niche genres and catalog and into the impulse, hit-driven, new-release section of the business, [companies] are going to have to figure out better ways to merchandise that [computer] screen.”
EVERYWHERE IN MUSIC!

God Forbid
OUT OF MISERY

Mercenary Musik
2001 Sampler
VARIOUS ARTISTS

Marshall Crenshaw
I'VE SUFFERED FOR MY ART

The Brat Pack Years
VARIOUS ARTISTS

Tony Terry
MY BEST

Dr. Ed Montgomery
Presents AIC
I STILL BELIEVE

Sizzla
BLACK HISTORY

Jayo Felony
CRIP HOP

Roxy Music
CONCERTO IN E

Voices Of Unity
FEATURING DETRICK HADDON
SUPERNATURAL

Michael Amante
MICHAEL AMANTE

Burning Inside
APPARITION

Phallucy Featuring Abe Cunningham of The Deftones
VALIUM

Barry Manilow
HERE AT THE MAYFLOWER

Phil Perry
MAGIC

Tawnes Van Zandt
TEXAS RAIN

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PIMPINPHERNALIA

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and energy to look at what their real needs are to grow their business and then figuring out a way to fulfill those needs on an ongoing basis, and it seems to be paying off."

**SURPRISE HITS**

A hit can come from unexpected places, as Ryko Distribution learned earlier this year, after media coverage of the late singer Eva Cassidy turned her 1994 street catalog into a super-hot commodity.

Ryko president Jim Cuomo says, "Historically, the worst thing that can happen to a little label is to have a big hit, because usually one of two things happen: They won't be able to react in time to handle the success, or, worse yet, it's managed to bankrupt a lot of the little companies. Our initial expectations for Eva Cassidy were very, very humble. Suddenly, lightning struck, and everything fell into place media-wide. The bigger problem was being able to react quickly enough to capitalize on the sudden, literally overnight success of this. To our credit, our direction and our ability to hit the street and react to retail's response to the newfound fame on this thing made sure that the ball didn't get dropped."

Another unlikely success—this one for West Sacramento, Calif.,-based Bayside Entertainment Distribution—has been the karaoke music released by the Malibu, Calif., label Sybersound. The firm's sing-along versions of material by such contemporary acts as 'N Sync, Britney Spears and Faith Hill have been embraced by the big chains.

Bayside COO Mark Viducich says, "Remember karaoke about seven years ago—it was imported from Japan and basically came here and just died very quickly. Now, every little bar and nightclub in America has a karaoke night. It has come back. I know a lot of people who have karaoke machines in their homes. I think last year we did a little over $1.7 million of this stuff. It doesn't come back, it sells through. Musicland is our No. 1 retailer, Wherehouse is No. 2, and Tower does a good job."
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Music And Video Retailers Rally To Raise Charity Funds

BY EILEEN FITZPATRICK and BRIAN GARRITY

NEW YORK—Music and video retailers and distributors are rallying their financial resources to aid victims of the Sept. 11 terrorist attacks on New York City and Washington, D.C.

The nation’s leading retailers—including Tower Records, Trans World Entertainment, Virgin Megastores, and Best Buy, home to the Musicland Group—are expected to participate in an MTV-sponsored charity promotion tentatively called “Music Makes a Difference,” sources say. The effort, slated for November, will donate $1 from the sale of specific CD titles from participating artists to victims’ relief funds.

MTV officials declined comment. No artists or retail partners had been confirmed at press time.

Among the retail fund-raising efforts, Best Buy has raised more than $1 million through in-store, employee, and corporate contributions to the relief cause.

As part of customer transactions, shoppers at Best Buy as well as Musicland Group stores can donate money to the American Red Cross. The average donation has been about $5 per transaction. The donation option is being promoted via signage at registers.

The chain has also contributed emergency batteries and personal walkie-talkies to rescue efforts in New York and Washington, D.C.

“Since this happened, selling 50,000 or 60,000 units of a title isn’t the priority,” says Best Buy VP of entertainment enterprises Joe Pagano. “Now more than ever, people are willing to contribute.” Best Buy’s in-store collection drive will continue through Nov. 3.

Tower Records is also sponsoring a program where customers can make donations to the Red Cross at the time of purchase. To date, it has raised $91,000.

In addition, the company plans to donate a portion of its net profit from sales until Oct. 31. Tower stores will also donate a portion of sales from a special stuffed-toy bear that the chain is carrying. The item will retail for $5.99, and $1.50 from the sale of each bear will go to the Red Cross.

Virgin Entertainment Group’s Virgin Megastores is partnering with Los Angeles radio station KCRW and organizers of the Short List music prize to make a $10,000 donation to a relief fund in the name of the Short List award winner. That effort accompanies other charitable drives, including customer donations to the Red Cross at the 19 Virgin Megastores nationwide, as well as Virgin’s planned participation in the MTV “Music Makes a Difference” effort. At Albany, N.Y.-based Trans World Entertainment—a chain of more than 1,000 stores—the company is selling a host of patriotic-themed items, including T-shirts, posters, stickers, and the Lee Greenwood single “God Bless the USA.” Trans World CEO Bob Higgins says, “There’s a number of items where we’re giving away a dollar on each item.” Proceeds will be donated to the September 11th Fund, established by the United Way and the New York Community Trust. The company expects to raise more than $100,000. Trans World plans to raise another $100,000 from a matching effort on all employee charitable donations to the September 11th Fund.

Torrance, Calif.-based Wherehouse Entertainment—a chain of more than 600 stores—sells postcard-size cardboard flags in all of its stores. Customers make a donation to the September 11th Fund to have one posted in the store as a sign of solidarity for the attack victims. The company is also in the process of organizing a program of matching employee donations.

Additionally, Wherehouse partnered with Los Angeles radio stations KOST, KIIS FM, KHHT “Hot 92,” KBIG, STAR, and KFI on a used-CD sale in the parking lot of its South Bay store in Torrance. More than 100,000 units of used CDs were made available for sale, with the proceeds going to the American Red Cross.

A Patriotic Sale. Wherehouse Entertainment held a used-CD sale in the parking lot of its South Bay store in Torrance, Calif., Sept. 29 and 30. More than 100,000 CDs were available for purchase. The proceeds of the sale went to the American Red Cross.

Rackjobber Handleman says it is offering to match any employee contributions to related victims’ relief funds. The company, through its MADAcy Entertainment unit, is also selling a number of patriotic-themed music collections, with a portion of the proceeds going to disaster relief charities. Handleman is also working with its retail outlets to prominently display—both in the music department and in other areas of the store—upcoming charitable releases from the labels.

VIDEO BIZ BENEFITS

The video industry has also rushed to set up various fund-raising efforts to benefit the victims of the terrorist attacks.

Blockbuster Entertainment is committed to contributing $1 million to the September 11th Fund through in-store, employee, and corporate contributions.

The Video Software Dealers Assn. (VSDA) quickly implemented a campaign that will donate a penny for every rental and sale from its member retailers to the Red Cross and other charities. VSDA kicked off its program with a $5,000 donation and is offering free artwork and in-store signage on its Web site for retailers wanting to participate. VSDA, which totals 2,000 dealers in North America, is not tracking the number of retailers who are participating in the program, but it estimates that hundreds are participating.

In addition to the in-store effort, VSDA intended to sell flag pins for $5 each at the East Coast Video Show Oct. 8-11 in Atlantic City, N.J.

Among other video chains, Dothan, Ala.-based Movie Gallery donated 25 cents for every Sept. 29 video and game rental to the September 11th Fund. Movie Gallery has 1,084 stores in 31 states.

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**Target Hits The Right Musical Note**

BY MATTHEW S. ROBINSON

Target, the home-improvement chain known for store-made music compilations from such retail outlets as Starbucks and Pottery Barn may be an increasingly popular way for merchants to create an image for themselves with their customers, but one industry professional just how much those collections benefit the featured artists.

“Only in very rare cases is a voice identifiable [enough] to stand on its own for one song,” music marketing veteran Bette Hisiger says. “How would anyone know Diana Krall or Did [after] one cut?”

In an effort to allow more listeners to get a fuller impression of an act, Hisiger—through her decade-old artist-development firm Target Music Marketing (TMM)—works with labels to place whole albums from a given artist in nontraditional retail environments.

Unlike other retail music programs that sample from multiple artists, TMM argues that the right album is important and that the compilation is worthwhile itself just as well. As a result, venues in its network play CDs from individual acts in their entirety, providing a unique showcase for the artist.

“That’s the beauty of this,” Hisiger says. “We take new artists and make an impression.”

Among the acts TMM is currently promoting are Archie Keys, Shelby Lynne, and Raul Malo of the Mavericks.

The approach is used for more established acts, too. Andrea Boellci, Aretha Franklin, Santana, and Sting have all ranked as TMM clients. She has also been credited with helping to create power awareness of albums from Annie Lennox and Sarah McLachlan, as well as reissues from the likes of Frank Sinatra.

A niche of larger in-store music programmers Muzak and AE!, TMM caters to a network of upscale restaurants and boutiques numbering in the thousands nationally.

According to Hisiger, TMM’s target market is a “trendy audience” of affluent young professionals with disposable income and an interest in music.

Retail clients include Chrome Hearts, a clothing and jewelry retailer in New York City, Three Bags Full, a Santa Monica, Calif.-based boutique, and China Grill, a Miami restaurant. Hisiger and TMM receive kudos from label partners—including Virgin Records America, Epic Records, Capitol Records, MCA Records, and Warners Bros. Records—as having a knack for matching music and the targeted consumers.

Virgin Records America senior VP of sales B.J. Lobermann says, “Target can take our music to public environments that we cannot reach.”

In order to maintain their partnerships, TMM conducts constant research on both new artists and those venues where their music might be appropriate.

Hisiger is even careful about picking stores with enough square footage so that the average visitor will have sufficient time to become aware of the music.

“We handpick each of our sites and deal with each independently,” she says. “It’s the same as programming a radio station.”

And like radio stations, TMM keeps track of its listeners with follow-up phone research and written surveys.

Epic’s Randy Irwin says, “The feedback we get from TMM enables us to get a real feel for how people are reacting to our artists.”

Although TMM is very selective when it comes to partnering with new venues, Hisiger admits that many of her client outlets have found her as a result of asking around at established venues.

“I do a lot of research and find the outlets,” she says, “but there are other times when outlet owners ask to establish outlets where they get the music from—and that brings them to me.”

Not every outlet fits the cut, however. Hisiger says, “I have to stick to what I know.”

Those retailers that do partner with TMM are not beholden to playing music they receive from Hisiger. Nevertheless, many are loyal followers of her recommendations.

“She gives us absolutely what we want to hear in this environment,” says Frank Minieri, owner of Il Cantinori, a New York City eatery that does strong business among music industry executives.

Hisiger’s ability to target her audience and suggest artists and albums that her outlets might not otherwise try helps both labels and outlets improve customer relations and gain new sales.

“I get a lot of CDs that I would never buy for the store,” admits Robin Faber of Three Bags Full, “but they make a big hit. Someone asks what I’m playing at least once a week. It gets new music into our store and turns people on to new artists and old artists’ new CDs.”

**EXECUTIVE TURNTABLE**

**HOME VIDEO:** Nigel Travis is promoted to president/COO of Blockbuster in London. He was executive VP/president of its worldwide stores division.

**DISTRIBUTION:** Bob Carlton is promoted to senior VP of sales for WEA in Burbank, Calif. He was senior VP of catalog sales and marketing.

John Krashna is named executive VP of business affairs for Group Zero-Dantar Entertainment in Los Angeles. He was a member of the executive team for the KRR Group of companies in San Francisco.

**NEW MEDIA:** Claire Hough is named VP of engineering for Netflix in Redwood City, Calif. She was VP of GM of directory/security for Netscape Communications.

**MUSIC VIDEO:** CMT promotes Traci Todd to director of music programming, Susan Shockley to director of music operations, and Samir Williams to director of on-air promotion, Margaret Williams to director of finance, Suzanne Norman to director of finance, Ed Cheetah to director of graphics/design, Lauren Juvik to manager of music/artist talent, Tracey Pieo to promotion coordinator of special services, Lisa Bolton to senior writer/producer in the on-air promotion department, Stephen Chesser to senior writer/producer in the on-air promotion department, and Santos Lopez to senior writer/producer in the on-air promotion department.

**BROADCAST & MARKETING**

**MUSICAL VIDEO:** CMT promotes Traci Todd to director of music programming, Susan Shockley to director of music operations, and Samir Williams to director of on-air promotion, Margaret Williams to director of finance, Suzanne Norman to director of finance, Ed Cheetah to director of graphics/design, Lauren Juvik to manager of music/artist talent, Tracey Pieo to promotion coordinator of special services, Lisa Bolton to senior writer/producer in the on-air promotion department, Stephen Chesser to senior writer/producer in the on-air promotion department, and Santos Lopez to senior writer/producer in the on-air promotion department. They were, respectively, manager of programming, talent manager, manager of on-air promotion, director of music operations, manager of accounting, graphics supervisor, programming coordinator, a producer in the specials department, a writer/producer in the on-air promotion department, and a writer/producer in the on-air promotion department. They also received the following promotions: Amy Davis manager of graphics/design in Nashville. They were, respectively, manager of programming, talent manager, manager of on-air promotion, director of music operations, manager of accounting, graphics supervisor, programming coordinator, a producer in the specials department, a writer/producer in the on-air promotion department, and a writer/producer in the on-air promotion department. They also received the following promotions:
BestBuy.com Enters Digital Content Field

BY BRIAN GARRITY

NEW YORK—In a move that lays the groundwork for subscription services on its site in the future, BestBuy.com, the e-commerce arm of the consumer electronics retailer, has launched a digital content channel focusing on music, movies, and games called Best Buy Entertainment. It is accessible online at bb.com/bestbuy.com.

Music consumers visiting the area will be able to buy CDs, download promotional tracks, and listen to an online radio network offering more than 20 different genres. In addition, visitors will be able to access information on upcoming albums, as well as browse biographies of artists, music charts, tour dates, album reviews, interviews with artists, and listen to streaming samples of album tracks.

DVD consumers will be able to rent and/or purchase DVDs online, as well as access new-release information, biographies on artists, box-office results, and view streaming movie trailers.

With its eye on creating subscriber relationships and positioning itself for video on demand, Best Buy announced an alliance last month with Netflix, an online DVD rental service. The two will team on a co-branded DVD rental offering accessible through BestBuy.com, SanGoody.com, MediaPlay.com, OnCue.com, and Suncoast.com. Consumers can rent as many DVDs as they like for a fee of $19.95 per month. Movies are delivered via mail.

For gaming consumers, Best Buy Entertainment is offering hints on games, information about new gaming hardware as well as new titles, and software and preview screen shots of upcoming releases.

Products purchased through Best Buy Entertainment can be obtained through direct home delivery or store pick-up and can be returned or exchanged via mail or at a store location. Additionally, Best Buy Entertainment will offer consumers the ability to preorder upcoming releases.

Scott Young, VP of entertainment for BestBuy.com, says that Best Buy Entertainment is “central” to the company’s strategy to offer customers a complete entertainment experience. The company says future enhancements planned for the site include integrated subscription services and online game play.

Following its acquisition of Musicland, BestBuy said it was interested in ramping up its digital subscription offerings in music and other areas.

FOR THE RECORD

Due to a processing snag caused by the Sept. 11 terrorist attacks, three of the video charts printed in last week’s issue have been subsequently revised. The title Elmo’s World: Wild, Wild West should have appeared as a new entry, at No. 4, on Top Kids Video and would have bowed at No. 11 instead of No. 18, on Top VHS Sales. On the latter chart, Beacon should have debuted at No. 25, rather than No. 32. On Top DVD Sales, The Tailor of Panama should have debuted at No. 7 with The Hobbit entering at No. 20. On each of the three charts, the adjusted entries cause displacement for titles that appeared below their amended ranks. The corrected charts have been placed in the Billboard chart system and in the archive system at Billboard.com. Further, the “last week” numbers on this week’s VHS Sales and DVD Sales lists reflect the revised ranks.

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**Digital Licensing Gap Closes Between Labels, Publishers**

BY BRIAN GARRITY

NEW YORK—A recent court ruling that Universal Music Group (UMG) did not have the proper licenses from songwriters and publishers when it introduced an online music service through the now-defunct Farmclub.com is the latest in a series of events giving songwriters greater clout in dictating exactly who can launch digital music subscription services.

On top of their victory in the UMG case, publishers—through the Harry Fox Agency, the licensing arm of the National Music Publishers Association (NMPA)—have cut licensing deals with file-swapping service Napster and Streamwaves, a Dallas, Texas-based on-demand streaming service. Analysts say that collectively these moves give publishers greater leverage with the majors, as the two sides negotiate usage rights and royalty rates for the MusicNet and Pressplay services.

Artie Sinnreich, senior analyst for Jupiter Media Metrix, says, “We’re going to see this increased delinquent situation where you have to give something to get something.”

In the long term, Sinnreich says, the court ruling likely means that new publishing deals are either going to have to be significantly simpler when they are inked or that they are going to have to take future distribution channels into account.

Publishers say they simply want fair compensation for their work in the digital age. “As these cases are adjudicated, I think people will come to understand that the Internet is no different from any other medium,” NMPA president/CEO Ed Murphy says. “There are market rules and those rules—just like in the hard-copy world—are applicable.

“For some reason, it seemed [that] when the Internet started, there was a blanket system—the rules didn’t apply,” Murphy continues. “I think the courts are saying [they do].

In the case of Farmclub, Judge John Manasco of the District Court of the Southern District of New York ruled that UMG was incorrect in its 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.

Martin concluded that UMG’s arguments amounted to an attempt by the company to “limit the payments due from them for the streaming of recordings of copyrighted works.”

UMG disputes the ruling and says it plans to appeal the decision.

But if the ruling—which, Murphy contends, leaves little room for interpretation—stands, the majors will find themselves increasingly flanked by publishers’ precedents in the debate over usage rights and rates.

The publishers’ deal with Napster, announced the same week as the UMG ruling, is a preliminary agreement that effectively ends Napster’s longstanding class-action lawsuit against the major labels.

Under terms of the multiyear settlement—which will be monitored by the Harry Fox Agency—Napster will pay $26 million for past unauthorized uses of published music and an additional $10 million as an advance toward future royalties generated by permanently downloaded content on Napster’s planned subscription service. Those royalties—a rate for which has yet to be determined—will be distributed in accordance with the Audio Home Recording Act, which allocates 30% to music publishers and 70% to the record industry.

Meanwhile, the publishers’ deal with Streamwaves—in which the company pays a fixation fee for every track plus either 10% of its gross revenue or $3 per subscriber per month, whichever is greater—creates a potential template for licensing to on-demand streaming services.

The impact of these deals and the court ruling on ongoing negotiations between publishers and the majors over licensing deals for digital music is the subject of debate.

While the two sides have claimed for weeks that they have reached tentative agreement in place that would allow for the launch of MusicNet and Pressplay without a legal fight, finalization of that deal is taking longer than expected. A formal announcement on the deal was originally anticipated as early as Sept. 21.

Some analysts and industry executives say the Napster and Streamwaves announcements may have slowed the pace of negotiations. There is also concern on the part of some that those deals and the fear that they will be setting a precedent—may be making the majors think twice about going to arbitration settlement proceedings overseen by the U.S. Copyright Office.

One publishing source says there are negotiations with the majors: “I don’t know what’s going to happen with that. We were pretty close, but I think there are lots of people rethinking and [reviewing] the issue.”

But Murphy says both parties are still very optimistic about a deal. He says the talks between the two sides are about usage rights, not rates or deals with third parties. “We’re continuing to have negotiations with them. It’s really a question of [the Recording Industry Assn. of America] talking about certain rights. Rates are to be established at a later date.”

Whether any newfound “legitimacy” from the ruling actually leads to more sales of digital singles remains to be seen. In fact, it can be argued that Virgin was willing to release the tracks as digital-only singles for the very reason that consumer interest in la carte downloads is so low.

“I don’t think they care if they sell any digital singles,” one source says. “What they wanted to do was make that street date for qualification.”

The move could also lead to a jump in the number of digital singles quietly released next year ahead of the Grammy deadline.

But Virgin is not alone in experimenting with the digital-single market. In an unrelated move, Warner Music Group is expected to begin releasing commercial downloads for all the songs they take to radio. Unlike Virgin, the tracks will only be transferable to portable devices. They cannot be burned onto CDs.

Prevost argues that attitudes in the industry toward digital singles are shifting. He points out that with non-album remixes and edits of singles increasingly gaining traction at radio, commercial downloads represent a way to satisfy consumers who can’t get such versions of a given track on the album.

“I know that there are people who have been thinking about that as a legitimate reason for allowing more [digital singles],” Prevost says. “Some of the marketing guys at the labels have started to recognize that that’s a very serious customer issue—because the retailers are the ones who have to bear the brunt of unhappy customers when they buy an album, take it home, and the version of the song they want isn’t on there.”

Still, what remains to be seen is how much cannibalization concerns that have limited the release of physical singles will affect the release of their digital equivalent.

“This is a new business,” Prevost says. “If you give a track away for a free download, that may lead to cannibalization. But if the labels are selling it, there’s just not enough history to tell us [that] if consumers buy the single, they are not going to buy the album.”

**LYCOS RADIO OFFERING:** Internet portal Lycos has launched an online radio offering through its Lycos Music channel in conjunction with RadioCentral, a provider of custom interactive radio programming for third parties.

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**TRAFFIC TICKER**

**Top Music Info Sites**

**Traffic In August**

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<thead>
<tr>
<th>Site</th>
<th>Traffic (January)</th>
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**AVERAGE MINUTES PER VISITOR PER MONTH**

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**Nielsen/NetRatings**

*Source: Nielsen/NetRatings, August 2001. Sites categorized by Billboard. Data is based on audience measurement of more than 6,200 U.S. panels that have home Internet access.*

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**SITES+ SOUNDS**

**GRAMMYS OF DOWNLOADS:** The much-maligned downloadable commercial single—largely written off due to the failure of the major labels’ hearted trials of à la carte downloads last year and the industry’s shift in focus to subscription services—may become the subject of rethinking, thanks to the help of an unlikely and unwitting ally: the Grammy Awards.

For the first time ever, the National Academy of Recording Arts and Sciences (NARAS) has agreed to accept downloadable singles that are released in advance of physical product for Grammy consideration. Responding to intense lobbying from Virgin Records and EMI, NARAS, which has usually rejected downloads as “only titles”—“Dig In” from Luna Kaval and “God Gave Me Everything” from Mick Jagger—could qualify for the Grammy competition this year.

“Some songs have been eligible for Grammy consideration only if they were given a traditional commercial release,” Prevost says.

While both artists have new albums coming out later this year, [Kaval’s] is due out Oct. 20, Jagger’s Nov. 20, Virgin and EMI, concerned about cannibalization, did not want to release physical singles for either of them. Meanwhile, the cutoff for releases for Grammy consideration was Sept. 28.

In order to meet the deadline and avoid the physical product rule, Virgin convinced NARAS to allow the release of the singles as commercial downloads that could be burned onto blank CDs.

“EMI pushed very hard to have the burning to CD recognized,” one source familiar with the negotiations says. “That’s what clinched it. [NARAS] recognized that the end-user burning to CD wasn’t very different from somebody going to the store and buying one.”

For its part, NARAS maintains that there has not been any change in its policy. A spokesperson says digital singles are accepted only under “very strict guidelines” and on a case-by-case basis. However, executives at Liquid Audio, which is distributing the $3.49 singles to retail affiliates in its download network, say that the move is an important one.

“It’s a tiny step, but it’s in the right direction,” says Charly Prevost, VP of retail marketing and promotion at Liquid Audio. “It gives the configuration a legitimacy it hasn’t had yet with the establishment.”
Top VHS Sales

1. **NEW**
   - **WILLY WONKA & THE CHOCOLATE FACTORY**
   - **Antonia Banderas**
   - **Alan Cumming**
   - **2001**
   - **PG**
   - **24.99**

2. **NEW**
   - **ELMO'S WORLD: WILD WILD WEST**
   - **Sesame Street Muppets**
   - **2001**
   - **NR**
   - **12.98**

3. **NEW**
   - **BRING IT ON**
   - **Kirsten Dunst**
   - **2000**
   - **PG**
   - **14.98**

4. **NEW**
   - **COYOTE UGLY**
   - **Piper Perabo**
   - **2000**
   - **PG-13**
   - **14.99**

5. **NEW**
   - **THE PATRIOT**
   - **Mel Gibson**
   - **2000**
   - **PG-13**
   - **14.95**

6. **NEW**
   - **SILENT NIGHT**
   - **Teri Hatcher**
   - **1999**
   - **PG**
   - **14.98**

7. **NEW**
   - **BABY ANNIE**
   - **Adam Sandler**
   - **2000**
   - **PG**
   - **14.93**

8. **NEW**
   - **THE BOOK OF POOH: FUN WITH WORDS**
   - **2000**
   - **PG**
   - **12.99**

9. **NEW**
   - **THE BOOK OF POOH: STORIES FROM THE HEART**
   - **2000**
   - **G**
   - **24.99**

10. **NEW**
    - **RUGRATTS: TOLD YOU So**
    - **2000**
    - **G**
    - **12.99**

11. **NEW**
    - **THE EMPEROR'S NEW GROOVE**
    - **Adam Sandler**
    - **2000**
    - **G**
    - **26.99**

12. **NEW**
    - **BILLY ELLIOT**
    - **Jamie Bell**
    - **2000**
    - **GC**
    - **14.98**

13. **NEW**
    - **COYOTE UGLY: CLUE**
    - **2000**
    - **R**
    - **14.99**

14. **NEW**
    - **BUNNY**
    - **Ben Affleck**
    - **2000**
    - **PG-13**
    - **14.99**

15. **NEW**
    - **WINNIE THE POOH: BUO TO YOU TOO**
    - **Winnie The Pooh**
    - **1997**
    - **G**
    - **14.99**

16. **NEW**
    - **ALMOST FAMOUS**
    - **Billy Crudup**
    - **2000**
    - **G**
    - **14.99**

17. **NEW**
    - **STUART LITTLE**
    - **Geena Davis**
    - **1999**
    - **PG**
    - **14.95**

18. **NEW**
    - **A SPOOKIE COOKIE HALLOWEEN**
    - **2001**
    - **NR**
    - **12.99**

19. **NEW**
    - **DOA: THE EXPLORER TO THE RESCUE**
    - **2001**
    - **NR**
    - **12.95**

20. **NEW**
    - **LAKE PLACID**
    - **Bill Pullman**
    - **2000**
    - **R**
    - **14.98**

21. **NEW**
    - **THE QUEENS OF COMEDY**
    - **Miss Laura Hayes**
    - **2000**
    - **R**
    - **14.95**

22. **NEW**
    - **THE LION KING**
    - **1994**
    - **G**
    - **14.95**

23. **NEW**
    - **OFFICE SPACE**
    - **1999**
    - **R**
    - **9.98**

24. **NEW**
    - **BADZELLE**
    - **2000**
    - **PG**
    - **14.95**

25. **NEW**
    - **102 DALMATIANS**
    - **1996**
    - **G**
    - **14.99**

26. **NEW**
    - **THE ORIGINAL KING OF COMEDY**
    - **2000**
    - **R**
    - **14.99**

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**Rental Sales**

1. **NEW**
   - **SYKIES (PAN & SCAN)**
   - **Antonia Banderas**
   - **2001**
   - **PG**
   - **29.99**

2. **NEW**
   - **BLOW**
   - **Johnny Depp, Penelope Cruz**
   - **2001**
   - **PG-13**
   - **24.98**

3. **NEW**
   - **EX RUMOURS**
   - **2000**
   - **PG-13**
   - **24.98**

4. **NEW**
   - **HANNibal**
   - **Anthony Hopkins, Julianne Moore**
   - **2001**
   - **PG-13**
   - **24.98**

5. **NEW**
   - **SOMETHING LIKE YOU**
   - **Ashley Judd, Hugh Jackman**
   - **2001**
   - **PG-13**
   - **24.98**

6. **NEW**
   - **MINNIE**
   - **2001**
   - **NR**
   - **19.98**

7. **NEW**
   - **TOTAL RECALL: SPECIAL LIMITED EDITION**
   - **Arnold Schwarzenegger**
   - **2001**
   - **PG-13**
   - **24.98**

8. **NEW**
   - **61**
   - **2001**
   - **NR**
   - **19.98**

9. **NEW**
   - **FOREVER GUMP (Special Edition)**
   - **Tom Hanks**
   - **2001**
   - **PG**
   - **19.98**

10. **NEW**
    - **BASIC INSTINCT: SPECIAL EDITION**
    - **Michael Douglas**
    - **2001**
    - **NR**
    - **24.98**

11. **NEW**
    - **AVIS WINKIA & THE CHOCOLATE FACTORY**
    - **Gene Wilder**
    - **2001**
    - **G**
    - **24.98**
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For Multimedia Giants, Synergy Remains Elusive

BY MATTHEW BENZ

NEW YORK—With the rise to prominence of major-label owners and all-around multimedia giants AOL Time Warner, Sony, and Vivendi Universal, more now than ever seems the right time for making music part of some trans-media promotional effort.

But how far have record companies and their cousins and partners in film, TV, and other media come since Steve Ross, the former chairman of Warner Communications, brought together the heads of the various divisions of his company at a Rye, N.Y., hotel in the fall of 1973?

As author Tom King explains in his 2000 book The Operator: David Geffen Builds, Buys, and Sells the New Hollywood, Ross convened the meeting to get the company’s various divisions thinking and developing projects together. It was his hope that the brainstorming session would be the first step in boosting Warner’s stock price from the “abysmally low” level to which it had fallen amid confusion over the company’s over-arching strategies.

Ross, King writes, “believed Wall Street would turn bullish if it saw the company’s diverse operating units—music, movies, TV, cable, and book publishing—working together to promote one another’s products. It was a new concept that Ross and some others in Hollywood were calling synergy.”

As King notes, “Separately marketed movie soundtracks were a relatively new phenomenon, for example, and Ross thought that his music executives ought to have ongoing discussions with their counterparts at the movie studios to identify potential hit songs.”

Despite some nice presentations from some of the groups, the meeting was a bust—which King attributes in part to then Elektra/Asylum Records chairman David Geffen’s excoriation of Ross for the depressed price of Warner’s stock. It would be, King writes, “the first and last time in the Steve Ross era that Warner Communications that all the executives would gather for a synergy meeting.”

AOL TIME WARNER’S “POPSTARS”

Flash forward 28 years, to April 2001 and the first quarterly-earnings conference call of AOL Time Warner, created through the January merger of AOL and Time Warner.

In it, co-CEO and “content” czar Richard Parsons took time to single out Popstars, the TV show, on AOL’s WB network, that let viewers follow the making of an all-female singing group called Eden’s Crush. The show, he said, was a result of “the combination of assets of our television broadcast platform, AOL’s community-building platform, and our music company.”

Because of the publicity and a hit single, “Get Over Yourself,” WMG’s London-Sire Records was able to ship the group’s debut album, Popstars, gold. The band subsequently toured with ‘N Sync.

This, Parsons said, “is just an example of the way that the assets of this new company can come together and create opportunities for our businesses that, frankly, wouldn’t have otherwise existed.”

Almost 30 years later, the idea of synergy—getting different parts of the same organization thinking together and collaborating on projects, thereby enhancing the overall bottom line, with perhaps less work than it would take if each part worked independently—still appears somewhat elusive for the music industry.

Part of this may be because some of the major companies that have been created with these synergies in mind—AOL Time Warner and Vivendi Universal, and, to a lesser extent, Sony—are freshly formed and still busy trying to assess, create, and seize upon the synergies that might exist.

“I’ve seen some things come and go that just haven’t really clicked in,” says Mark Blieden, manager of Big Head Todd & the Monsters. “The potential of, particularly, the Internet-based campaigns has yet to be realized. I think once everybody has a high-speed connection—which could take months or years, at this point—I think a lot of this would be a lot more viable.”

So far this year there have been numerous signs that the synergy machine many believed AOL Time Warner would quickly become is starting to move on the music and entertainment fronts.

Company chairman Steve Case told attendees of a Goldman Sachs conference in New York City that while the performance of his company since its creation in January via the merger of AOL and Time Warner may not be “as eye-popping as we’d all hoped,” it could certainly warrant “a B- or maybe an A-.” He added, “We are off to a good start and, obviously, it’s more difficult to do with this kind of difficult economy.”

Early last month, Warner Music Group announced the formation of Warner Strategic Marketing to develop “new opportunities in the music industry.”

Headed the division is Scott Pas- group to the Warner Music Group’s catalog, maximizing synergies within AOL Time Warner and with third parties.

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MUSIC VIDEO CONFAB: We're counting down to another great Billboard Music Video Conference and Awards event. Taking place Oct. 31-Nov. 2 at the Beverly Hilton in Beverly Hills, Calif., it will feature provocative panels, showcases, and parties, as well as the grand finale: the Billboard Music Video Awards. Pop trio BRMak will host the awards show (see Homefront, page 97).

Other notable industry figures scheduled to appear at the conference include music video director Joseph Kahn (U2, Aerosmith, Backstreet Boys), country singer Lila McCann, choreographer Tina Landon (Janet Jackson, Ricky Martin), R&B singer Prun, music video director Nigel Dick (Britney Spears, Oasis, Guns N' Roses), Jazz of the platinum group Dru Hill, and country singer Tammy Cochran, who is nominated for two Billboard Music Video Awards this year.

Superstar producer/songwriter Teddy Riley will deliver the conference's keynote speech Nov. 1.

For conference registration and group discounts, contact Phyllis Demo at 646-654-4843 or e-mail pdemo@billboard.com. For sponsorship opportunities, contact Cehele Rodriguez at 646-654-4848 or e-mail crodriguez@billboard.com. For conference panels and celebrity appearances, contact Carla Hay at 646-654-4730 or e-mail chay@billboard.com.

For all other questions and general information, contact Michele Janczak at 646-654-4860 or e-mail bbevents@billboard.com.

More information about the Billboard Music Video Conference and Awards may be found online at billboard.com/events/mvc.

VIDEO SHOWCASES: A reminder that Oct. 19 is the deadline to submit materials for two showcases at the Billboard Music Video Conference. The first is the Local Show Spotlight, in which local music programs will have the opportunity to present two-minute samples and receive feedback from an expert panel and the audience. The Billboard Music Video/Short Film Showcase will spotlight up-and-coming talent, as well as the underground work of established directors. Each project submitted for this showcase must be no more than 10 minutes in length and must be accompanied by the entry form and submission fee.

Both showcases will take place Nov. 1. All videotapes submitted must be in the VHHS format.

For more information, call 646-654-4730 or e-mail chay@billboard.com.

IN BRIEF: Montez Miller has exited as president of the Video Programmers Association, a coalition of local music programs.... Former Propaganda Films staffer Reagan Rosson has joined production company Villains as a director's rep... Vicki Mayer has left the executive producer position at Black Dog Films and is now a freelance producer.

NEWSLINE...

Compiled by Dana Hall, Marc Schiffman, and Phyllis Stark.

In his expanded role as Radio One VP of programming, Lance Panton segues from PD of R&B stations WENZ/W2KZ Cleveland to mainstream R&B WDTJ Detroit. Panton will continue to oversee Radio One stations in several markets... In the newest round of VP appointments within Clear Channel, Washington, D.C., executive VP Bennett Zier will add the responsibilities of VP for Field, Sales, and Marketing. Zier will work closely with regional sales directors to improve Clear's field sales, marketing, and promotions. Clear has appointed Matt Thomas, longtime manager of Clear's Superadio market in Dallas, as regional VP for Clear's West Division, with offices in Houston, Dallas, and Austin. Thomas will manage the Clear stations in Houston, Austin, and San Antonio... Relocating from Tampa to Orlando, Dan Decker brings his considerable sales experience to Clear, where he will serve as regional VP for Clear's Florida market, which includes Clear's Tampa, Orlando, Fort Myers, and West Palm Beach stations...

RAGE TV for U-Visions '98...
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CANCELLATIONS

No refunds for cancellations accepted after Oct 1. Substitutions may be made at anytime.
BREAK THE ACTION: For only the third time in 2001, no title on The Billboard 200 sells more than 200,000 units, which gives Jay-Z an easy path to lock a third week at No. 1 for The Blueprint. With 174,000 copies sold this week, he leads runner-up Alicia Keys (140,000 units, down 8.4%) by a 24% gap.

Once upon a time, it was not uncommon to see the big chart’s top album weigh in under the 200,000 mark. In 1992, there were 38 weeks when the No. 1 album weighed in with lower sums, and from 1992 to 1997, the chart’s top title sold less than 200,000 an average of 27.5 weeks per year.

In the past few years, though, the totals at the top of the chart have swelled, partly because of the success labels have experienced in maximizing first-week sales. There were only 13 weeks when 200,000-plus titles were absent from the big chart in 1998, 12 such weeks in 1999, and just six in 2000.

We’ll be back into fat numbers next week, when Ja Rule storms the charts. The rapper’s last album bowed atop the big chart almost a year ago with 276,000 units (Billboard, Oct. 28, 2000), and early retail action suggests he’ll make at least that large a splash this time. Lead track “Livin’ It” was wounded and has included songs with this some scattered airplay for “500,000 Names,” a highly visual and poignant ballad about everyday going-ons at the Vietnam Veterans Memorial in the nation’s capital. Often called the Rolls Royce of country singers. Jones has long been an outspoken advocate for America’s war-wounded and has included songs with this theme in previous albums. “Name” is heard on 24 monitored stations.

SLIGHT DIFFERENCE: With only a 108-point difference between Ginuwine’s “Differences” and Mary J. Blige’s “Family Affair”—at No. 1 and No. 2, respectively, on the Hot R&B/Hip-Hop Singles & Tracks chart—the competition is tight at the top of that chart. Both songs gain slightly in audience, with “Family Affair” increasing at a marginally higher rate. If Blige can maintain that growth pattern, she will have a great shot at hitting No. 1 on Singles & Tracks—she already has an edge over Ginuwine on the sales side, with a 12-inch vinyl in the pipeline (377 units scanned at R&B core stores). Without a single at retail, Ginuwine can only count on airplay points to keep him at No. 1.

Farther down the Singles & Tracks chart, DMX doubles up with “Who We Be” (Ruff Ryders/Def Jam/BIGMG) and “We Right Here,” which bulleted at Nos. 3 and 4, respectively. Both are from his soon-to-be-released album, The Great Depression. Intended as a setup single, “Here” received enough airplay to chart nearly two months ago. “Be” earns this week’s Greatest Gainer honor after making an early appearance on last week’s Hot R&B/Hip-Hop Singles Sales chart due to street-date violations. In its official retail launch week, it leaps 65-19 and debuts at No. 10 on the Hot Rap Singles chart.

ONE AND A MILIAN: Maryland native Christina Milian climbs to No. 1 on the Hot 100 Singles Sales chart with her first solo single, “AM to PM,” which earns 25,000 units and holds at a bultet No. 29 on The Billboard Hot 100. Milian appeared on the Hot 100 a year ago as the featured artist on Ja Rule’s “Between Me and You,” which peaked at No. 11 last November. Milian, who covers this new song, has had one prior Hot 100 writing credit under her belt, as she cowrote Jennifer Lopez’s No. 18 hit, “Play.”

Hot on Milian’s heels is the reissue of Whitney Houston’s “The Star-Spangled Banner,” which scans 18,500 units and re-enters Hot 100 Single Sales at No. 2. The title was last on the sales chart in August 1991. All proceeds from the sale of “Banner” will aid the families of the firefighters and police officers who perished in the World Trade Center attack. Based on the sales tally, “Banner” flies 97-72 on the Hot 100 while climbing 99-48 on Hot R&B Singles & Tracks.
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>WEEKS AT NO. 1</th>
<th>PEAK POSITION</th>
<th>WEEKLY VIVA</th>
<th>WEEKLY ZIP</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>PEAK POSITION</th>
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<td><strong>HOT SHOT DEBUT</strong></td>
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<td><strong>GREATEST GAINER</strong></td>
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<td><strong>VARIous ARTISTS</strong></td>
<td><strong>TOTALITY HITS 2001</strong></td>
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**OCTOBER 13, 2001**
### Billboard Top Jazz Albums

<table>
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<tbody>
<tr>
<td>DIANA KRAL (VIABLE V)</td>
<td>The Look Of Love</td>
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<tr>
<td>ETTA JAMES (Platinum)</td>
<td>Blame Gardens</td>
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<tr>
<td>JANE MONHEIT (Gold)</td>
<td>Come Dance With Me</td>
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<tr>
<td>JOHN COLTRANE (The Olatuja Concert: The Last Live Recording)</td>
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<tr>
<td>VARIOUS ARTISTS (Pure Jazz)</td>
<td>BET On Jazz Presents: Jazz Now</td>
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<tr>
<td>JOHN COLTRANE (The Very Best Of John Coltrane)</td>
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<td>VARIOUS ARTISTS (Bette Midler)</td>
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<td>JOHN COLTRANE (The Very Best Of John Coltrane)</td>
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<td>JOHN COLTRANE (Coltrane For Lovers)</td>
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### Billboard Top Classical Albums

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<tr>
<td>YO-YO MA</td>
<td>Dreams &amp; Fantasies</td>
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<tr>
<td>CECILIA BARTOLO</td>
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<tr>
<td>ANDREA BOCELLI</td>
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<td>VARIOUS ARTISTS (Appalachian Journey)</td>
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<tr>
<td>MARK O'CONNOR (Ludwig van Beethoven)</td>
<td>Golden Waltz: Violin Concertos</td>
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<td>VARIOUS ARTISTS (Ultimate Relaxation Album)</td>
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<td>VARIOUS ARTISTS (The #1 Tenor Album)</td>
<td>The #1 Tenor Album</td>
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<td>ANDRAS SCHIEB</td>
<td>Janaček: Recollection</td>
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<td>VARIOUS ARTISTS (Essential Puccini)</td>
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<td>JANE EAGLEN</td>
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### Billboard Top Contemporary Jazz Albums

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<td>HERBIE HANCOCK (Future 2 Future)</td>
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<td>ACOUSTIC ALCHEMY (Art)</td>
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<td>KEIKO Matsu (Deep Blue)</td>
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<td>VARIOUS ARTISTS (A Twist Of Marley - A Tribute)</td>
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<tr>
<td>BRIAN CULBERTSON (Nice &amp; Slow)</td>
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<td>MARCUS MILLER (M Squared)</td>
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<tr>
<td>CHARLIE HUNTER (Songs From The Analog Playground)</td>
<td>Songs From The Analog Playground</td>
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<tr>
<td>SYBRO CYRUS (In Modern Times)</td>
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<tr>
<td>PAUL TAYLOR (Bluebird)</td>
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<td>ST. GERMAIN (Golden Silhouette)</td>
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<td>RANDY CRAWFORD (Soulful)</td>
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<tr>
<td>HERB ALPERT (Definitive Hits)</td>
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<tr>
<td>IMAN (We Love 'Em Tonight)</td>
<td>We Love 'Em Tonight</td>
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<tr>
<td>GALACTIC (Life At Tipitina's)</td>
<td>Life At Tipitina's</td>
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<td>TOWER OF POWER (The Very Best Of Tower Of Power - The Warner Years)</td>
<td>The Very Best Of Tower Of Power - The Warner Years</td>
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<td>JIMMY SOMMERS (380 Urban Grove)</td>
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<td>WAYMAN TISDALE (Face To Face)</td>
<td>Face To Face</td>
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<tr>
<td>THE RIPPINGTONS FEATURING RUSSEL FREEMAN (Life In The Tropics)</td>
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<td>SPACE COOLING (Third Wish)</td>
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<td>VARIOUS ARTISTS (Kissin' In The Rain)</td>
<td>Kissin' In The Rain</td>
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<tr>
<td>MARC ANTOINE</td>
<td>Croissant</td>
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<td>ERIC MARIENTHAL</td>
<td>Turn Up The Heat</td>
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### Billboard Top Classical Crossover

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<td>VARIOUS ARTISTS (The Voice)</td>
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<td>BOND (Bjorn Again?)</td>
<td>Bjorn Again?</td>
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<tr>
<td>SARAH BRIGHTMAN &amp; LA LUNA (La Luna)</td>
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<td>THREE MO' TENORS (Three Mo' Tenors)</td>
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<tr>
<td>SOUNDRACK (Captain Cavetti's Mandolin)</td>
<td>Captain Cavetti's Mandolin</td>
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<td>TAN DUN FEATURING YO-YO MA (Crouching Tiger, Hidden Dragon)</td>
<td>Crouching Tiger, Hidden Dragon</td>
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<td>VARIOUS ARTISTS (Heartland: An Appalachian Anthology)</td>
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<tr>
<td>SOUNDRACK (Hannibal)</td>
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<tr>
<td>CHARLOTTE CHURCH (La Vie Est Belle)</td>
<td>La Vie Est Belle</td>
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<td>JOHN WILLIAMS (Fiesta)</td>
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### Billboard Top New Age Albums

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<tbody>
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<td>ENYA (Enya Exposed)</td>
<td>A Day Without Rain</td>
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<tr>
<td>VARIOUS ARTISTS (Simple Things)</td>
<td>Simple Things</td>
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<tr>
<td>VARIOUS ARTISTS (Pure Moods III)</td>
<td>Pure Moods III</td>
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<tr>
<td>YANNI (I Could Tell You)</td>
<td>I Could Tell You</td>
</tr>
<tr>
<td>YANNI (Snowfall)</td>
<td>Snowfall</td>
</tr>
<tr>
<td>YANNI (Very Best Of Yanni)</td>
<td>Very Best Of Yanni</td>
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<tr>
<td>AMETHYST (Odyssey)</td>
<td>Odyssey</td>
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<tr>
<td>JANNANNE LINDSTEAD (Guatia De Fuego)</td>
<td>Guatia De Fuego</td>
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<tr>
<td>VARIOUS ARTISTS (Windows-25 Years Of Piano On Windham Hill)</td>
<td>Windows-25 Years Of Piano On Windham Hill</td>
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<tr>
<td>VARIOUS ARTISTS (Breath Of The Heart)</td>
<td>Breath Of The Heart</td>
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<tr>
<td>OTTMAR LIEBERT (Vol. 2-Summer 2 Live)</td>
<td>Vol. 2-Summer 2 Live</td>
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<tr>
<td>JIM BRICKMAN (My Romance)</td>
<td>My Romance</td>
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<tr>
<td>VARIOUS ARTISTS (Dreamcatcher)</td>
<td>Dreamcatcher</td>
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<tr>
<td>HEATHER TAYLOR (Poem)</td>
<td>Poem</td>
</tr>
<tr>
<td>OTTMAR LIEBERT &amp; LUNA NEGRA</td>
<td>Little Wing</td>
</tr>
</tbody>
</table>

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*Some entries may be subject to regional or cultural differences in content.*
The Heatseekers® chart ranks the new singles written by Billboard editors, defined as those whose chart presence is not attributable to airplay or streaming. The chart includes tracks from major and independent labels. This week's Heatseekers® chart features new songs by artists such as 50 Cent, Diddy, and John Mayer.

**New Artists**
- **JOAN SEBASTIAN**
- **BAULHEDE SLICK & DA CLICK**
- **PROPHET JONES**
- **SEBASTOPOL**
- **EVERYWHERE AND HIS NASTY PARLOUR TRICKS**
- **JAY LEONARD**
- **THE HERITAGE CENTER MASS CHORUS**
- **NICKEL CREEK**
- **METHENY ENSEMBLE**
- **LOS ANGELES AZULES**
- **HISTORIA MUSICAL**
- **THE WISE GUYS**
- **THE AMAZING SKELETONS**
- **THE TIKI BAR**
- **RASCAL FLATTS**
- **CHRIS CAGLE**

**Heatseekers® 100**
- **SNOTBOO BOOM BOOM**
- **THE TOP 100**
- **THE NEXT TOP 100**
- **BELL RINGERS**
- **THE HERITAGE CENTER MASS CHORUS**
- **SOUTHERN STREET**
- **THAT EASTSIDE DUO**
- **THE BANDMEN**
- **THE GREAT AMERICAN SONGBOOK**
- **THE BANDMEN**

**Top Independent Albums**
- **IOU 2002**
- **THE STREET MADE ME**
- **TARRED and FRITTLED**
- **WEBSTER HALL'S TRASFORMED**
- **LE BERSA**
- **THE REALNESS**
- **THE AFTERGLOW**
- **THE ALPHA**
- **THE ELLIOT**
- **THE BANDMEN**

**Greatest Gainer**
- **Greatest Gainer® COMMUNITY NEWS**
- **Greatest Gainer® COMMUNITY NEWS**
- **Greatest Gainer® COMMUNITY NEWS**
- **Greatest Gainer® COMMUNITY NEWS**
- **Greatest Gainer® COMMUNITY NEWS**
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- **Greatest Gainer® COMMUNITY NEWS**
- **Greatest Gainer® COMMUNITY NEWS**
- **Greatest Gainer® COMMUNITY NEWS**
- **Greatest Gainer® COMMUNITY NEWS**

**Note:** The charts are subject to change and depend on the chart week's data. The information provided is accurate as of the publication date.
October 2001 Billboard Top Internet Album Sales

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<td>1</td>
<td>CADEMOS CALL</td>
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<td>DIANA KRALL</td>
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<td>4</td>
<td>BOB DYLAN</td>
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<td>39 SOUNDTRACK</td>
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<td>17 ALISON KRAUSS &amp; UNION STATION</td>
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<td>STANZ1</td>
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| 24 | TENACIOUS | The Night In.

October 2001 Billboard Top Soundtracks

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<tr>
<td>1</td>
<td>GLITTER (MARIAH CAREY)</td>
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<td>O BROTHER, WHERE ART THOU?</td>
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<td>3</td>
<td>WWF: TOUGH ENOUGH</td>
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<td>4</td>
<td>TRAINING DAY</td>
</tr>
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<td>HARDBALL</td>
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<td>COYOTE UGLY</td>
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<td>SAVE THE LAST DANCE</td>
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<td>THE FAST AND THE FURIOUS</td>
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<td>ROCK STAR</td>
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<td>THE MEMORY OF THE WIND</td>
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<td>DOWN FROM THE MOUNTAIN</td>
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<td>SPONGEBOB SQUAREPANTS ORIGINS THEMES</td>
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<td>SWEET NOVEMBER</td>
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<td>JOSE &amp; THE PUSCATHYCATS</td>
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<td>20</td>
<td>A NIGHTMARE ON ELM STREET</td>
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<td>EXIT WOUNDS - THE ALBUM</td>
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<td>PEACE MOTHER</td>
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October 13, 2001 Billboard Top Pop Catalog

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<td>NY, NJ 1001 E</td>
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<td>DEF LEPPARD</td>
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<td>CAROLE KING</td>
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<td>TOMPETTY</td>
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Billboard • October 13, 2001

www.billboard.com
**HOT 100 Airplay**

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<td>Someone To Call My Lover</td>
<td>Simply Red</td>
<td>3</td>
<td>Someone That I Used To Know</td>
<td>Kyoto</td>
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<td>Roxy Music</td>
<td>4</td>
<td>Peaches &amp; Cream</td>
<td>The Knocks</td>
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<td>4</td>
<td>Hit Me Up Style (Oops)</td>
<td>Digital Underground</td>
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<td>I Got It Bad</td>
<td>The Knocks</td>
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<td>50 Cent</td>
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<td>Smooth Criminal</td>
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<td>Where The Party At</td>
<td>Fat Boys</td>
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<td>Only In America</td>
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<td>8</td>
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<td>Matchbox Twenty</td>
<td>9</td>
<td>Ain't The Only One</td>
<td>The Knocks</td>
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<td>I'm A Survivor</td>
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**HOT 100 Singles Sales**

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<td>Used To Love</td>
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**Note:** The images provided are not directly translatable into plain text as they contain visual content and cannot be accurately represented without context. The images depict charts and rankings, which are best interpreted visually for understanding.
TO: The Entertainment Industry Community

FROM: The Entertainment Industry Foundation

WE continue to grieve over the tragedy of September 11th and honor those serving in relief.

WE are united behind Americans in need and have been since World War II - when founders Samuel Goldwyn, Jack Warner, Humphrey Bogart and other leaders recognized that together we are stronger than we are apart.

WE serve an industry of more than 500,000 employees and 300 companies - from the largest studios to the smallest firms, from the agencies to the guilds and unions. Our mission has never been more important: to address and impact critical social issues through our industry's combined giving and fulfill our founders' pledge that as a united force we can make a greater difference.

WE have been asked by our industry to speak on behalf of our collective efforts for our fellow Americans impacted by recent events, and to offer relief over the long term.

WE will help in the following ways:

~ EIF has established THE 9-11 RELIEF FUND for entertainment companies and individuals who do not have an organized fundraising program. EIF will match donor contributions in a significant way. One hundred percent (100%) of the monies raised will go to charitable organizations that provide immediate direct services and long-term support.

~ We have extensively researched and audited those organizations that will maximize the benefit of all contributions.

~ For information on donating time, money or in-kind support, please contact our office at 818-760-7722, e-mail us at relief.fund@ElFoundation.org, or send a check to: The 9-11 RELIEF FUND c/o EIF, 11132 Ventura Blvd., Suite 401, Studio City, CA 91604-3156.
Global Touring

Continued from page 1

come back. But this is coming at a very vulnerable time in the world economy.

Chris Dalston, who oversees international touring for Creative Artists Agency (CAA), says international tours are being handled on a "case-by-case" basis at CAA. "Some [acts] are going, some are not. It is more of a comfort factor than anything else. Dalston says he is not advising his acts one way or the other. "This is a personal issue—I can't advise them to tour or not to tour."

ROAD WORK AHEAD

Rock and pop tour producers have always been able to put tours together relatively quickly, requiring less lead time than many other international touring entities. In the current environment, however, extensive planning is paramount, even if the same basic paradigm is still in place.

"International touring is not without its difficulties. But, generally speaking, one knows what governments and immigration expects, and you meet their criteria," says Michael Cohl, who, as head of Toronto-based The Next Adventure, orchestrated global touring excursions by such acts as the Rolling Stones, including the $200 million-grossing Bridges to Babylon world tour that ran from 1997-98. (The Next Adventure has since been acquired by Clear Channel Entertainment (CCE)).

"It takes a lot of planning, but in the old days people were very trusting," Cohl says. "Everything will be much more heightened now. Nobody's going to show up at the border with 60 trucks and say, 'Let's go, boys.'"

Moreover, the normal touring headaches would include matching electrical power to band equipment, travel logistics, language barriers, and monetary exchange rates. According to Cohl, "On the last Stones tour, the exchange rate was a nightmare, and I would suspect it is even more so now, because the difference between the American dollar and European currency is substantial."

Tulipan and TCG facilitate international touring by securing the necessary paperwork to bring bands, crew, and production into a country. "We need a list of everything and everyone that is going, including work history, passport status, citizenship, and what they do," Tulipan says. "At the same time, we deal with everything that is needed for customs, which differs from country to country."

The Schengen Treaty, an agreement among 15 nations throughout Europe (which included Belgium, France, Germany, Luxembourg, the Netherlands, Portugal, Spain, and Italy) allows for the issuance of a uniform visa—obtained from the embassy in the country of primary destination—that is good in all member countries for 90 days during a six-month period.

Country duos the Bellamy Brothers have been touring globally for 25 years, covering 38 countries. "Touring in foreign countries is always hard; that's why some acts don't like to do it," Howard Bellamy notes. "Brotherly love didn't have the adventure of different places and different cultures."

A planned Bellamy Brothers tour of Sweden for December is now in doubt due to the effects of [the terrorist attacks] on foreign touring remain to be seen," Howard Bellamy says. "Personally, I feel the airlines are more safe than they've been in years, and Europeans are far ahead of us in terms of airline safety."

HIGH MAINTENANCE

In today's terrorism-charged climate, artists, managers, and agents who are conditioned to moving quickly must now be more deliberate and plan much further in advance. Traditionally, rock 'n' roll doesn't work that way. Now, says Cohl, "rock 'n' roll has a choice—work that way or don't work."

When crossing borders, the local promoters often help ease the process and expedite paperwork, according to Steve Sullivan, whose Sullivan Omega Consulting provides security for such bands as R.E.M., which canceled an upcoming promotional tour of Europe. Some countries are more strict than others. "In some European countries, it seemed like the border checks, at least on the paperwork side, were pretty lax, but I imagine that has changed now," Sullivan says. The May 2001 events in the New York City office of the Agency Group (TAG), recently returned from its London office and found few hassles. "I was surprised at how easy the traveling was," Martin says. "I was expecting it to be much more difficult."

Veteran tour manager Dave Russell, who has worked with tours ranging from The Beatles to Janet Jackson's 2001 tour, says crossing borders in Europe was eased with the formation of the European Economic Community (EEC).

"After the EEC, we didn't have to stop at borders for passports and searches," Russell says. "It will be interesting to see if it goes back to the way it used to be."

Given the uncertainty, any international touring plans for the coming months should be made on a tentative basis, Tulipan says, with as little monetary investment as possible. "We are suffering, " we all need to be a little more coordinated, with a little extra attention to detail on inventories and upgrading security."

In the long term, Howard Bellamy says the Bellamy Brothers won't shy away from international touring. "We don't anticipate pulling back. We've got to work."

Martin says his acts will still tour internationally but "we'll be doing more ground tours in Europe, busing instead of flying. There's still some trepidation about flying."

Tim Parsons, managing director of music for CCE in the U.K., says touring Europe could be as economically feasible as ever, perhaps more so, "as flights, hotels, and travel all reduce their prices to meet the current circumstances."

Tim Parsons, managing director of music for CCE in the U.K., says touring Europe could be as economically feasible as ever, perhaps more so, "as flights, hotels, and travel all reduce their prices to meet the current circumstances."

The Bellamy Brothers: David, left, and Howard

IS IT SAFE?

Damon Zumwalt, president of pioneering security firm Contemporary Security Services, says venue and event security has been beefed up considerably since Sept. 11. "What happened here was bound to happen eventually, because the whole world has been affected by violent acts over the last 30 years," Zumwalt says. "But should we crawl into a shell? No. We probably have safer public facilities than any place in the world."

Sullivan says venue concern has always been a top priority in international touring, particularly with politically charged bands. "Generally

of anyone in place for back-of-house, with security and control factors in place that the more 'legitimate' acts have never used," Tulipan notes. Still, Tulipan sees a need for improvement. "Over the years there has developed a certain aspect of celebrity that has allowed us to usurp a lot of the restrictive security. We're used to padding security."

"Will that change? I think it has to," Tulipan says. "A lot of details have been left to the last minute in the past that don't have to be."

So if Tulipan sees a band and its career warranted it, would he advise them to tour internationally? "I would, 100%," he says. "We know what to think we have to. Careers are dependent, and investments and schedules have to be met. But I would definitely make sure I had insurance."

That said, the insurance game, too, has changed considerably since the wake of Sept. 11. Disasters that were previously covered, including terrorism (Billboard, Sept. 29), may not be covered now.

The industry in London has applied a very strong line of terrorism exclusion, applicable to all policies, worldwide," notes Bob Taylor, pioneering director of London-based Robinson Taylor, which specializes in the touring industry. "And pricing, regardless of the policy, has gone up 15%-20% immediately. Obviously, the insurers are trying to build up their resources in order to deal with the claims."

Unfortunately, the insurance issue won't go away anytime soon. "Terrorism won't be just in regard to terrorist acts but also for the threat thereof," Taylor says. "That would include a disinclination to travel, as opposed to a situation forced upon [the artist]."

Parsons says, "All I can tell any act considering touring is that they will receive the most thorough and diligent security arrangements in the situations as we know them."

COMING TO AMERICA

If some American artists have been keeping a low profile, artists from other countries may harbor even more reservations about touring in the U.S. Scott Southard, co-director of Gloucester, Mass.-based International Music Network (IMN), an agency specializing in bringing world music to the States, says his primary obstacles in booking international acts were once budgetary. "But I brought 11 a new challenge: fear."

"Now there is quite clearly a concern on the part of international artists regarding security in coming to the United States," Southard says. "For those not as familiar with the United States, coming here has always been somewhat of a daunting process because of cultural and economic factors. Now we have some American artists who are outright fearful."

Robert Browning, founder and head of the World Music Institute (WMI), organizes and produces tours by a number of international and contemporary artists, representing performers from such regions as India, Pakistan, South Africa,Latin America, China, Japan, and the Middle East.

"Some artists are afraid to come here, particularly Indian and Pakistani artists," Browning says. "Most find they are treated very well, particularly in New York. New WMI rules implemented last June slowed the process down to about 90 days, although the time frame can be reduced for a $1,000 fee. Browning doesn't expect the system to be made easier in the coming weeks."

"The real problem is on the other end," Browning says. "Once you have approved the artists (for the other country), they arrange for an interview at the U.S. consulate in their country. Some of these are closed down, like Macedonia. In that case, they may need to go to Greece and some consulates refuse to do it."

One of the biggest tours WMI currently has on tap is the Gypsy Caravan, featuring 30 artists from India, Spain, Macedonia, and Romania. The tour is scheduled to hit 17 U.S. cities beginning Oct. 5, including two stops in New York City, where sales are down 70%, according to Browning.

Southard says IMN has had three tours canceled outright as a direct result of Sept. 11 and another postponed. Browning says he has had five concerts canceled by artists "afraid to come in from Europe. I had one tour by an artist coming in from Iran, and he was afraid he would not be allowed into the U.S., even though he is a Canadian citizen."

As for advice to any international act considering a U.S. tour, Browning says, "Try to organize everything ahead of time. If you're not far enough in advance, you won't have a chance of getting the paperwork done."

International social and political climate, international artists still would want to tour the U.S., Southard says. "The general attitude is [foreign artists] feel badly for American citizens and want to help them, and their desire [to tour the U.S.] has always been more about artistic sharing of the message and less about making money. So as long as they're not losing money, they still want to come."

www.americanradiohistory.com
www.billboard.com

BILLYBOARD OCTOBER 13, 2001
Bearsville Studios
Continued from page 1

engineers were 100 miles north of New York City, but it could just as well have been 1 million, as Manhattan’s electric grid failed without and outside of its myriad recording environments, a pulse that penetrates every one in its confines, the atmosphere at Bearsville Studios—a complex that has become among the most memorable recordings of the rock era—was simply milliful.

That was ’98, almost three decades after the late Albert Grossman had established this complex at which countless recordings have been made, the influence of which is immeasurable. Then, as now, Bearsville Studios stands out among the hundreds of commercial recording studios in the U.S., fostering an atmosphere that produces brilliant artistic expressions, often prompting the artist to return and record a second or even third album.

**ORIGINATED BY AN IMPERIALIST**

Chicago native Grossman (1926-1986) was an enormously influential music impresario who, by the mid-1960s, had established a group of guiding the careers of Bob Dylan; Peter, Paul & Mary (PP&M); Ian & Sylvia; Gordon Lightfoot; Odetta; Richie Havens; John Lee Hooker; and the Jim Kuebler, just to name a few. The group was still based in Chicago, he assisted jazz impresario George Wein with the first Newport Folk Festival in 1959, moving to New York City the following year. Wein joined PPM in Production and Management Associates. Together, they produced the second Newport Folk Festival in 1960.

Meanwhile, the folk revival was gaining momentum in New York City, and Grossman began management of singer Peter Yarrow. At Grossman’s urging, Yarrow was joined by Mary Travers and Noel Paul Stookey, a group that quickly yielded success with their first album, in 1962. Grossman had begun managing the career of Dylan in 1961, and in 1963, PP&M gained a No. 1 hit with Dylan’s “Blowin’ in the Wind.”

Despite deepening friction by mid-decade between folk-music purists and rockers—exemplified by the reaction to Dylan’s electric performances with his group the Band—Grossman went on to manage such rock acts as the Paul Butterfield Blues Band, Janis Joplin, the Band, and the Electric Flag.

In 1963, Grossman also began to acquire property near Woodstock, the serene, hilly community long a haven for artists and craftsmen. With scores of musicians following Grossman to Woodstock, that town would, a half-century later, become a singular symbol of a new age as perceived and proclaimed by the youth of the Western world, a new paradigm expressed through the still-new rock idiom.

As 400,000 people gathered in August 1969 in Bethel, N.Y., Grossman was establishing the complex that, to this day, serves the creative communities of upstate New York, the nation, and the world. The compound would include Bearsville Records; Location Recorders, a touring sound system and recording truck; publishing companies; the Bearsville Theater; restaurants; and a multi-track recording studios.

“It was a very busy time,” Sally Grossman, Albert’s widow, recalls, “with all the clients he managed in his New York City office. It was the first year, I guess, that Peter, Paul & Mary had really made money, in ’62. They had been struggling, and Albert would be on the road with them. He came up here but kept his office [in New York]. In ’63, Albert thought about building a studio. I always thought he had a lot to do with Robbie [Robertson] and Garth [Hudson], both of the Band, Van [Morrison], afd as Japan, Iceland, and Australia.

Bears in the Studio was, though the acquisition to decade with the group, became a major force in the halcyon careers of these and other stars. Following Robertson, the group gathered together in the studio and began to shape the sound of Bearsville Records, a label that later produced some of the most brilliant recordings of the rock era.

In 1963, Grossman was also responsible for the Bearsville Theater, a converted barn that served as both a venue for live performances and a recording studio. The theater was named after the Bearsville community, which has been a hub for emerging artists and bands.

The Bearsville Theater was also a hub for local musicians, who were able to use the facility for recording sessions and rehearsals. The theater was renowned for its live performances, which included a variety of genres, from folk to rock.

Mickey Gordon, a former Bearsville Records manager, remembers the atmosphere at the theater: “It was a very special place, where people could go to get away from the everyday pressures of life.”

Despite the success of Bearsville Studios, Grossman’s business ventures began to falter in the mid-1970s, exemplifying the peaks and valleys of the music industry. Grossman’s death in 1986 marked the end of an era for Bearsville Studios, but the legacy of the complex and its contributions to the music industry continues to be felt today.
Billie Holiday

Continued from page 1

ly reflected a smile for the sake of it. For various cultural and commercial reasons, Holiday's later years with Commodore, American Decca, and Verve have garnered more attention, not only in recent decades but even before her death at age 44 in 1959. Now, though, with the Oct. 6 release of Sony/Columbia/Legacy's super-deluxe 230-song, 10-CD boxed set Lady Day: The Complete Billie Holiday on Col umnia (1933-1944), Holiday's early prime gets its due; the set represents the latest, most glittering jewel in Columbia/Legacy's crown of jazz reissues, which shines with award-winning, best-selling boxed sets and catalog refurbishments for such pinnacle artists as Miles Davis, Thelonious Monk, Duke Ellington, and Louis Armstrong. Moreover, Legacy's Lady Day stands as one of the most impressive, imperat-sonic-restoration and archive-valuation projects of the latter CD era (and it looks forward to such next-generation formats as Super Audio CD). This has been made possible through the ongoing evolution of both the technologies and philosophies regarding the reissue of vintage music.

LADY'S LEGACY

Lady Day consists of seven discs comprising all the master takes for Holiday's 78 rpm sides issued by Col umbia, Brunswick, Vocalion, Okeh, and Harmony, plus two discs of early broadcast performances and alternate takes. Priced at $169.98 list, the lavish, Grammy-worthy package includes an 112-inch-by-10-inch, 110-page book featuring artful photos and essays by noted jazz critic Gary Giddins and author Farah Griffin, as well as a cule song annotations by producer Michael Brooks. (The set's other lead producer was veteran jazz reissue ace Michael Cuscuna, with co-production by Legacy VP of A&R Steve Berkowitz and VP of jazz marketing Seth Rohstein.)

Lady Day showcases Holiday in the company of some of the Swing Era's greatest musicians—not only Lester Young, but pianist/arranger Teddy Wil-son and such names as Ben Webster, Roy Eldridge, and Benny Carter—not to mention the bands of Duke Ellington, Benny Goodman, and Artie Shaw. In the early sessions. Holiday's voice was just another instrument in the band; on the oldest dates, for instance, she only takes a chorus in the middle of a song, with the musicians framing her with state-of-the-art playing.

Cuscuna—who favored era for Holiday had been the Commodore and Decca years—says working on the Columbia set re-emphasized to him “how amazing the musicians were who worked with her at the time. One of the advantages of music before the advent of the long playing record was that these players trained in how to make a statement of beauty and mean- ing in just 16 bars.”

The best of Lady Day (see Vital Reis-sues, page 22) constitutes songs indelibly associated with Holiday. “I Cried For You,” “My Man,” “The Man I Love,” “Gloomy Sunday,” “Some Other Spring,” “I Cover the Waterfront,” “They Can't Take That Away From Me,” “Easy Living,” and her own compositions, “Love Me,” “Long Gone Blues,” and “God Bless the record for the Victoria on my parents' farm in Michigan—and I just felt her sound right away. What I learned from her later was to strive for origi-nality, to be my own person—which is what her spirit teaches us.”

BRINGING GROOVES BACK TO LIFE

The process of digitally transferring the archaic source material, very care-fully restoring the sound, and then remastering it at 24-bit/96-kHz was parts, fragile acetate masters, and test pressings in the Sony Music Archives or vintage 78s held by collectors the world over (from Brooks' personal holdings and those of Harry Coster in the Netherlands to the collections at the Library of Congress and the Rut-gers' Institute for Jazz Studies). The producers and engineers—including Mark Wilder and Seth Foster at Sony Music Studios, who remastered the tracks—created an ideal master by editing together multiple sources.

Holiday's Columbia material has seen light on CD before: Brooks over-saw the three-disc boxed-set antholo-gy The Legacy and the nine-disc chronological series The Quintessen-tial Billie Holiday in the late '80s. (The boxed set no longer available, and the Quintessential line will go off the mark next year.) Coming at the dawn of the CD, these products were produced with a mandate for the cleanest, qui-etest possible sound—not necessarily the most musical or lifelike.

Computerized noise-reduction and digital remastering technologies and the use of them has grown far more subtle and sophisticated in recent years—and, Cuscuna says, “have the ears of producers, record executives, such as Billie's Blues, Billie Sings Standards, and Best of Billie Holiday and Lester Young. Next fall will see the individual release of the set's first seven volumes (which comprise the 153 commercial takes) at midprice.

With Holiday featured in Ken Burns' PBS documentary Jazz and its related music product (including a hit-branded Holiday compilation marketed by Verve that draws on all her label affiliations), the way has been partial-ly paved for Lady Day. According to Rohstein, the label's investment in retail co-op for the set is even than for most of its Miles Davis sets, and the NPD and other jazz outlets, the label plans to service copies of the two-disc best-of.

At the new KJAZ Los Angeles—the only commercial jazz outlet left in the U.S. (which is unengaged its sig-nal to AM stereo)—the programming consists of 30%-35% vocals, accord-ing to program director/drive-time host Lawrence Tarter. Legacy's cost-ly, time-consuming investment in the very best sonic quality pays off for programmers “when we’re trying to forge from a Diana Krall to a vintage Billie Holiday,” he says. “So, it’s exci-ting that they’re so much to upgrade the sound, because I can’t wait to play that stuff for our audience. I’m really glad that there are executives out there like big companies like Sony who still support keeping this great music alive.”
Riley, BBMak Sign On For Music Video Conference

Anticipation for this year’s Billboard Music Video Conference & Awards is building. An array of top-name artists have signed on to participate, along with respected directors and other influential figures from the industry. The event will take place Oct. 31-Nov. 2 at the Beverly Hilton in Beverly Hills, Calif.

British pop trio BBMak will be on hand to host the annual Billboard Music Video Awards ceremony, which closes the conference. The group—Christian Burns, Stacie McNally, and Mark Barry—who had a No. 1 adult contemporary hit last year with “Back Here.” Their debut album, Sooner or Later (Hollywood Records), is approaching platinum status.

Another conference headline is the superstar producer/songwriter/label executive Teddy Riley, who will deliver this year’s keynote address. Other key individuals scheduled to appear at the event are the music video directors Joseph Kahn and Nigel Dick, choreographer Tina Landau, country stars Lila McCann and Tommy Cochran, and Jazz of multi-platinum group Dru Hill.

This year’s event has also expanded to include two new video showcases: the Billboard Music Video/Short Film Showcase and the Local Show Spotlight Panel. The Short Film Showcase will provide a unique opportunity for aspiring and established video-makers to present their work to the music video industry. Similarly, the Local Show Panel will provide exposure for the work of individual programmers. For details on submitting works for inclusion in these showcases, call 646-654-4730 or e-mail chay@billboard.com. The deadline for submissions is Oct. 19.

For registration information, contact Phyllis Demo at 646-654-4643. For sponsorship opportunities, contact Cebele Rodriguez at 646-654-4648. For conference panels and celebrity appearances, contact Carla Hay at 646-654-4730. For general information, contact Michele Jacangelo at 646-654-4660, e-mail bbevents@billboard.com, or visit billboard.com/events/mvc.

COMING MONDAY: Female R&B trio Exhale’s self-titled debut comes via boxer Evander Holyfield’s Real Deal Records label. First single “Chillin’ in Your Bag” is No. 8 on Billboard’s Hot R&B/Hip-Hop Songs chart this week: “We like the old school stuff, where lyrics were deep and had a lot of meaning,” says group member Tasha Belton. The Billboard review will appear exclusively on billboard.com.

Also reviewed online this week is Feminist Sweepstakes, a new album on the Mr. Lady label from politically-minded indie rock act Le Tigre; and Once We Were Trees from roots-rock outfit Beachwood Sparks on Sub Pop. In addition, look for live reviews of Joe Strummer and Sonic Youth.

News contact: Jonathan Cohen • jaco@billboard.com

personnel

Genco has joined Billboard’s sales department as advertising assistant. Based in the company’s Los Angeles office, Genco will provide administrative support to the West Coast sales teams for Billboard and Airplay Monitor.

Prior to joining Billboard, Genco assisted in the launch of a new talent management company, Choo Business, which is now Dayton, Mitrad, Choo. There she served as an administrative assistant and office manager. Genco attended Fullerton College in Fullerton, Calif., where she studied business administration and computer science. As a student, Genco also worked part-time for several music promotion and production companies.

Genco reports to Ian Remmer, West Coast sales director for Billboard.

upcoming events

Billboard Music Video Conference & Awards
Beverly Hilton • Los Angeles • Oct. 31 - Nov. 2, 2001
Billboard/Prudential Music & Money Symposium
St. Regis • New York City • Nov. 13, 2001
Billboard/Airplay Monitor Radio Seminar & Awards
Eden Roc Resort • Miami Beach • March 14-16, 2002
Billboard Latin Music Conference & Awards
Miami • May 2002

For more info: Michele Jacangelo 646-654-4660
bbevents@billboard.com

visit www.billboard.com
Elektra artist Nanci Griffith, right, recently ventured to Vietnam and Cambodia with the Vietnam Veterans of America Foundation (VVA) in support of the organization's Campaign for a Landmine Free World, which provides funding for victims' hospital treatment and for mine-clearing work. Griffith has been involved with the VVA's humanitarian work for two years, and on her latest trip to Southeast Asia, the singer/songwriter visited a Saigon hospital, where she met a number of landmine victims, including a young girl named Thao, pictured here with her.

Actress, comedian, and soon-to-be Rosie guest host Caroline Rhea spritzes from the Paramount Pictures lot in the Fernest Camp Five-Kilometer Run/Walk, held Aug. 26 in Hollywood. The charity race benefited the Elizabeth Glaser Pediatric AIDS Foundation and commemorated the film's DVD debut Aug. 28. The two-disc collector's edition includes never-before-seen visual effects, commentary by director Robert Zemeckis, and other bonus materials.

Artistic Colors

KRQK Tucson, Ariz., organized listeners into the shape of a 300-foot-by-160-foot American flag at Tucson Electric Park Sept. 15. More than 15,000 people attended, with 6,000 participants joining to create the stars and stripes. The event was covered by all national news networks and will be featured in Sports Illustrated.

True Colors

Off and Running

Gerry Kearby admits that his reason for learning to play the drums is perhaps a little less than poetic. "It all started when I was about 12," he begins. "This little girl I knew kept pulling up her blouse and said that she was in the drum and bugle corps—so I knew that's what I should do, too." He laughs freely, adding, "My mother said that I was fidgety enough to be a drummer, so that's what I did."

What started as a hormonally inspired hobby soon blossomed into a serious pastime. Kearby, now a 30-year veteran of the music industry and co-founder/CEO/president of digital audio Internet platform Liquid Audio, went on to become a national champion in the drum corps, played percussion in any number of West Coast rock bands in the mid-’80s—in addition to a stint as a live sound engineer for the Grateful Dead—and, during the Vietnam War, joined the Marines, where he says he "spent the majority of the war in Washington, D.C., playing drums for President Johnson, then Nixon."

Afterward, Kearby taught drums on the high school and college levels, then stepped over to the pro-audio and electronics side of the music business when he "realized that a band only has one drummer."

Today, Kearby remains obsessed with the beauty of the beat via his collection of three full drum sets and more than 100 drums, gongs, Indian togas, clackers, and electronic beat boxes—he even has congas as end tables at home, to the chagrin of his wife. Some of the instruments came from a recent trek to Cambodia, a country on the West coast of Africa famous for its musicians. "I stayed in a village with African master drummers," he says. "It took me a week to be able to keep up. Eventually, I was competent enough to compete, but I still never looked as cool as they did."

Asked how his pervasive hobby helps him in the business world, Kearby deadpans that he keeps 10 conga drums in his office "to see if I can drum up any business"—a comment that is, of course, followed by a rim shot.

CHUCK TAYLOR

The solution to this week's puzzle can be found on page 56.

RIM SHOTS

by Mark Parisi
Jewel

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