INSIDE EMI'S NEW LEADERSHIP STRATEGY

BY ADAM WHITE and MELINDA NEWMAN

LONDON—It was a very British coup. On Sunday, Oct. 14, Eric Nicoli and Ken Berry had arranged to meet in London. Before the day's end, the worldwide music industry grapevine was resonating with the news that Nicoli, chairman of the EMI Group, had removed Berry as the four-year CEO of EMI Recorded Music. On Monday morning, former PolyGram president/CEO Alain Levy walked into EMI Group headquarters in London's Hanover Square to begin work as Berry's replacement (Billboard Bulletin, Oct. 15).

"Ken will be fine," Nicoli told Billboard the following day, in a candid interview about his action and his reasoning. "He's very smart, universally popular. This [change] is not about the man—this is about my need for management strength and a leadership style that I think we need to take this business forward."

Berry was planning to travel to Asia on the weekend of Oct. 20, Nicoli added. "He's going to Nepal to climb mountains with a longtime friend of his, who also likes to do that."

The ascent of Berry to music-business peaks since he joined Richard Branson's Virgin group in 1973 is storied, as his EMI dismissal will now be. The latter is closer to the drama of Michael Dornemann and Strauss Zelnick's surprise exit from the BMG summit a year ago than, say, the more protracted inevitability of Walter Yetnikoff's departure from the top of Sony Music in 1996.

Berry reacted to Nicoli's move—its own assertion of control seen as essential after EMI dismayed shareholders with a profits warning Sept. 25—in a way that was "mature, constructive, clearly sad," according to (Continued on page 96)

White Stripes Lead Detroit Rock Revival

BY CHRIS MORRIS

DETROIT—You can call it "Detroit Rock City" again—almost in spite of itself.

The city—historically the home of John Lee Hooker's raw blues; Fortune Records' stormy R&B; Motown Records' silky soul; the proto-punk of the MC5 and the Stooges; the funk of P-Funk; the pioneering techno of Derrick May, Juan Atkins, and Jeff Mills; and the primal garage-punk of the Gories—is now garnering attention with a wave of young rock'n'roll bands.

A blazing media spotlight has been focused on an interrelated group of indie-rock acts, thanks largely to the heat generated by Detroit's band du jour, the White Stripes. White Blood Cells, the hard-rocking duo's third album released on Long Beach, Calif.-based Sympathy for the (Continued on page 93)

British Hip-Hop Grows Up

Wall Of Sound And Other Labels Help Build Acceptance

BY KWAKU

LONDON—The U.K.'s fixation with soccer is helping to further the popularity of British rap. Some imaginative synchronization work by Mark Jones, managing director of the Wall of Sound label, recently secured rapper Lilak Twang's track "Rick Off" as the outro to the national ITV network's On the Ball program, aired during prime time on Saturday nights.

"Our radio plugger, Ian White, sent an edited version to them, and they used it during the first show of the soccer season over here," explains Dan Greenpeace of sister label Bad Magic.

Requests from other soccer TV shows then began to appear on the label's desks. The track is to be released next month, with the full album due in February.

The coup for Wall of Sound marks a shift in attitude toward domestic rap and hip-hop in the U.K. Building on that growth remains a challenge, but sources tell Billboard that the genres now have a better chance than (Continued on page 94)
Barbra’s first new collection of holiday music in over three decades. Featuring 12 new performances done the way only Barbra can.

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www.americanradiohistory.com
The first 20 years of the new century are destined to be decades of distress, a terrorism-terrorized sea of heralding an Age of Apprehension. The timespan I'm describing, of course, is the dark season when dragged famed showman Fred Thompson and his generation as they greeted the 20th century and the one publication book, the Kid of Cony Island: Fred Thompson and the Rise of American Musicianship, by Woody Register (Oxford University Press).

Once called the "boy-wonder of Broadway producers," Thompson mounted Little Nemo, the phenomenally successful stage spectacle of 1906 (a musical adaptation of Winsor McCay's comic strip LITTLE NEMO IN SLUMBERLAND), the Thompson's depiction of Slumberland in Little Nemo was a Broadway undertaking without precedent, employing 10 railway boxcars' worth of scenery, an army of chorus girls adored in 650 costumes, and songs that thrilled the eyes of a "distinctive people," whose Register's words, "compulsive toil yielded to effortless abundance and pleasure.

After pacifist/producer President Woodrow Wilson won the White House in 1913, he managed to keep America out of the Allied (primarily British, French, and Italian) "doughboy" Wars' Great War (1914-1918) against Germany—until a German U-boat submarine sank the British liner Lusitania off the southern Irish coast in 1915, sending 128 defenseless American passengers to an ocean grave. Also lost was a commercial ship carrying the city's gas and oil. When the Kaiser persisted in a policy of unrestricted submarine warfare, sinking merely American ships in the process—and thereby jeopardizing foreign trade—the United States entered the war.

Wilson insisted there was no American hostility toward the German people—only their despotic government—but anti-German propaganda proved so potent in its intolerance that it would help foster the Second World War. Meanwhile, as detailed in Geoffrey Perrett's excellent social history, A Country Made by War (Vintage Books, 1996), our country's "doughboy" Forces' Great War (1914-1918) against Germany—until a German U-boat submarine sank the British liner Lusitania off the southern Irish coast in 1915, sending 128 defenseless American passengers to an ocean grave. Also lost was a commercial ship carrying the city's gas and oil. When the Kaiser persisted in a policy of unrestricted submarine warfare, sinking merely American ships in the process—and thereby jeopardizing foreign trade—the United States entered the war.

In one of Little Nemo's final production numbers, a cast member intones to a companion, "Do you believe in dreams? Are you ever sure that I will be there? The story is so true that somewhere, buildings become castles for a little while."

Emboldened by this, a whole school of theatrical productions emerged. Thompson had also designed and developed (with partner Elmer Dundy) the Kid of Cony Island, N.Y.'s electrified 22-acre Luna Park amusement ground, which opened in 1893, as well as the mammoth New York Hippodrome theater. The largest theater in the world when it was built in 1905 on a block-length portion of Manhattan between 43rd and 44th Streets, the Hip- podrome featured gaudy productions with such titles as A Yankee Circus on Mars, which featured 300 or more cast members bursting into song amid pseudo-interplanetary special effects: "We work and we sing a song! We call it play!" The Bible of Journalism, a two-part attraction, a Society Circus;The Court of the Golden Fountains, was adult play, and it featured a tune called "Everybody Must Be Happy." In 1906, Thompson had another hit with his stage treatment of a best-selling novel about a pleasure-dispersing spending thrill, Reuben's Millions.

An Italian-American newspaper cartoonist Winsor McCay's comic strip Slumberland, an early attempt at animation, the great absurdist and topsy-turvy comic strip of childhood, was created in 1907. McCay drew it for the New York Morning Telegraph newspaper comic strip. Little Nemo in Slumberland, Thompson's depiction of Slumberland in Little Nemo was a Broadway undertaking without precedent, employing 10 railway boxcars' worth of scenery, an army of chorus girls adored in 650 costumes, and songs that thrilled the eyes of a "distinctive people," whose Register's words, "compulsive toil yielded to effortless abundance and pleasure.

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SONGS IN THE KEY OF OLD: If Alicia Keys is the youngest songwriter in the top 10 of The Billboard Hot 100, then it's no small coincidence that the oldest songwriter almost shaves her last name. If he were still alive, Francis Scott Key would be 222. Of course, he would also be a medical miracle.

Key is in the top 10 of the Hot 100 for the first time, courtesy of Whitney Houston's 10-year-old recording of "The Star Spangled Banner" (Vista). With no decline in the wave of patriotism that has swept the country since the terrorist attacks of Sept. 11, the commercial single maintains its No. 1 status on the Hot 100 Singles Sales chart.

Sales fuel a healthy 13-6 move on the main Hot 100. That makes "The Star Spangled Banner" the first complete 18th-century melody to reach the top 10 since February 1972. notes William Simpson of Los Angeles. (Although Key's lyrics weren't written until the war of 1812, John Stafford Smith's melody was published in 1780 in England.) The U.K. studio band known as Apollo 100 went to No. 6 with the instrumental "Joy," from a choral melody originally titled "Jesu, Joy of Man's Desiring" when it was composed by J.S. Bach in 1715.

Before you ask, "What about Walter Murphy's "A Fifth of Beethoven"?" Beethoven composed his original Symphony No. 5 in 1807-08. "Amazing Grace" wasn't a top 10 hit, but came close, peaking at No. 11 in a rendition by the Royal Scots Dragoon Guards in 1972. It doesn't matter, because while the lyrics to "Amazing Grace" were written in 1779, the melody wasn't composed until 1844.

57 The Billboard BackBeat
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**UPFRONT**

**Grup Prisa Eyes U.S. Radio Market**

**Strategy Entails Building Media Group In Latin America Before Crossing Border**

BY HOWELL LLEWELLYN

MADRID—Spain’s largest audiovisual holding, Grup Prisa, has taken a big stride toward entering the U.S. Latin music radio sector by acquiring 50% of the radio operation of the world’s biggest Spanish-language media group, Televisa of Mexico.

The $50 million deal—plus an additional $10 million payment toward a capital extension for Televisa’s radio division, Radiopolis—was announced Oct. 15 in Madrid by Prisa president Jesus de Polanco and Televisa president Emilio Azcárraga. The previous evening’s signing was presided over by Mexican president Vicente Fox during a visit to Spain. Fox said the accord was “one step further in the intense relations between Mexico and Spain.”

Polanco and Azcárraga stress that this is a first move toward building a large radio group in Mexico as well as a major Latin American media group, prior to entering the U.S. Latin music radio sector.

The deal follows “years of talks” between Prisa and Televisa, Azcárraga says. Televisa has a 9% share of the Mexican radio sector with 17 stations grouped in Radiopolis, Mexico’s fifth-largest radio company. But Azcárraga says Televisa will expand its Mexican radio operation by acquiring the now defunct Media Radio Group, a Cleveland-based U.S. radio company. Azcárraga also owns 50% of Bolivia’s radio group Grupo Caracol.

“Our plan is to unite our forces in these countries, which now include all important Mexico, to build a grand radio group oriented toward the Hispanic market in the U.S.,” Polanco says. “Our prime aim is expansion from Spain into Latin America and U.S. Latin markets. There is an extraordinary growth prospect in the U.S. but entering its radio sector is very complicated as its structure is already well established.”

Televisa created leading Latin music label Fonovisa, which discovered Enrique Iglesias, among others. But Azcárraga says, “Just because we have a special relation with Fonovisa does not mean our music radio stations will show Fonovisa artists any favor.”

Prisa has a Latin America division with offices in New York City, and it owns music conglomerate Gran Via Musical, which together with Universal Music Group owns the Miami-based Latin music label Muzlca Latina.

**DOJ Subpoenas RIAA, Online Music Services**

**BY BILL HOLLAND**

WASHINGTON, D.C.—The Department of Justice (DOJ) has sent subpoenas to U.S. music companies, the Recording Industry Assn. of America (RIAA), MusicNet, and Pressplay in its investigation into possible anti-competitive aspects of the yet-to-launch online subscription services (Billboard Bulletin, Aug. 6). The subpoenas seek documents concerning licensing terms, rates, and negotiation conditions for online music services.

The RIAA will cooperate, spokeswoman Amy Weiss says in a statement. “We are confident that, once it has gathered the relevant facts, the DOJ will conclude that our actions have been fully compliant with all applicable laws. Indeed, the steps we have taken to facilitate the legitimate online marketplace have been pro-competitive and beneficial to consumers.”

The Federal Trade Commission and DOJ, which is handling the probe, interviewed Webcasters and retailers this summer. A DOJ spokeswoman says the agency does not comment on ongoing investigations. The investigation follows a probe by European regulators in June, after independent music producers complained that MusicNet and Pressplay could potentially exclude them from online distribution deals. The European Commission denied a report that it was prepared to ban MusicNet and Pressplay before their planned launches later this year as “gross speculation.”

**In The News**

- World Theatre linked a licensing deal with BMG North America that gives it digital distribution rights to the label’s music and video content. The deal will allow World Theatre to broadcast BMG videos on its interactive music TV network, due for a 2002 launch.

- The House of Representatives voted Oct. 16 to extend a ban on Internet access and discriminatory taxes for two years, to Nov. 1, 2003.

- The National Assn. of Recording Merchandisers—along with consumer and digital rights advocacy groups—sent members of Congress a letter in support of the Music Online Competition Act. The bill, introduced in August, would alter the Copyright Act to provide music delivery via the Internet. Opponents include the Recording Industry Assn. of America.

- The 44th annual Grammy Awards will be held Feb. 27 at the Staples Center in Los Angeles. The telecast marks the start of a new five-year deal between the Grammys and CBS.

**Market Watch**

A Weekly National Music Sales Report

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<th>YEAR-TO-DATE OVERALL UNIT SALES</th>
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<td>Total</td>
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<td>Albums</td>
<td>546,341,000</td>
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<td>Singles</td>
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<td>CD</td>
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<td>Cassette</td>
<td>59,538,000</td>
<td>38,243,000</td>
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<td>Other</td>
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<td>East Central</td>
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<td>West Central</td>
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<td>91,309,000</td>
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<td>South Central</td>
<td>72,003,000</td>
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<td>Mountain</td>
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<tr>
<td>Pacific</td>
<td>85,326,000</td>
<td>80,050,000</td>
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Compiled from a random sample of retail sales and retail sales reports collected, compiled, and provided by Billboard Research Services for week ending 10/21/01.

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RIAA Criticized Over Effort To Change Anti-Terrorism Bill

BY BILL HOLLAND
WASHINGTON, D.C.—The Recording Industry Assn. of America (RIAA) has failed in an attempt to insert language in the U.S. Senate's anti-terrorism bill that would have allowed content providers to disable the computers of those suspected of uploading and downloading unauthorized copyrighted material in shareware programs.

The RIAA language inserted in the bill was rejected by Judiciary Committee staff. RIAA lobbyist Mitch Glazier says the industry fought the change because a provision in the anti-terrorism bill revises the current law, which has a threshold for civil penalties of $5,000. That threshold means the RIAA and other copyright holders can currently hack the computers of suspected infringers as long as they don't do $5,000 worth of damage. The anti-terrorism bill will also criminalize such hacking activities.

Leaked copies of the RIAA language circulated to Senate and House staffers and then to the Internet community, where it was criticized as being both over-reaching and inappropriate. Most declined to talk on the record.

Robin Gross, staff attorney for intellectual property for the Electronic Freedom Foundation (EFF), says, "I'm as shocked as everyone else that the RIAA would try to take advantage of these unfortunate times to advance their own agenda."

"I am as shocked as everyone else that the RIAA would try to take advantage of these unfortunate times to advance their own agenda."

—ROBIN GROSS, ELECTRONIC FREEDOM FOUNDATION

In response to constructive criticism offered by our readers, 2001 will be remembered as the year when the Billboard charts were overhauled twice.

The current incarnation of the charts, unveiled when Billboard revealed its new design in the July 28 issue, received some praise for being more bold and colorful than before. But because they were relied on as a working tool, most who provided feedback complained that several details offered in the current design were harder to decipher than they had been in the charts' previous design. Some readers have also complained that the new look charts are difficult to photocopy and fax.

"Easy-to-read issues were carefully considered when we crafted the latest chart designs," says Geoff Mayfield, Billboard director of charts. "However, when we examined those designs, we were looking at pristine—beauty shots of a high-quality laser printer. Some of those details simply did not translate to the realities of the actual printing process."

The revised charts, which will be introduced within the next four to six weeks, will still be more colorful than those that preceded the Billboard redesign, but the magazine's charts and production staffs are striving to ensure that all of the informational details will be more legible.

Among the pending changes:

- The alternating color bars will be removed in favor of the easier-to-discriminate contrast of black ink on a white background.
- The identification of labels, catalog numbers, and price points will move to a larger typeface.
- The numerals indicating the status of multi-platinum titles will also be enlarged.
- Readers are happy with the changes we'll be making, and wish we could introduce them tomorrow," Mayfield says. "Unfortunately, with more than 45 charts on our menu, and the myriad computer codes that need to be reprogrammed on each one, it will take a few more weeks to complete the fine tuning."
Laurent Dreux-Leblanc

and all the songwriters, producers and staff would like to thank ASCAP for the Award of

'Publisher of the Year 2000'

This award is also dedicated to all the artists who believed in us including Enrique Iglesias, Cher, Tina Turner, Whitney Houston, Lionel Richie, Rod Stewart, Celine Dion, Ricky Martin, Kylie Minogue, Lara Fabian, Andrea Bocelli, Gipsyland and many others.
**BLUE NOTE 20TH ANNIV.**

Billboard pays tribute to New York’s Blue Note Jazz club on its 20th anniversary. We look into future plans for the company and review the many artists, executives, and events that have helped make the Blue Note the quintessential jazz institution it is today. Join us for this special salute!

**issue date: november 24**

**ad close: october 30**

Joe Maimone 646.654.4694 • jmaimone@billboard.com

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**STOCKHOLM**

Billboard puts Stockholm center-stage with this in-depth look at the city's music industry. We look at Stockholm’s rich musical culture, review local artists to watch, and provide a guide to the city with listings of key retailers, radio stations, record labels, studios, concert venues, and more. Reserve your ad today!

**issue date: november 24**

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Frederic Fenucci 44.207.420.6075 • f.fenucci@eu.billboard.com

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**ASIA-PACIFIC QUARTERLY IV**

Our final Asia-Pacific Quarterly of the year focuses on China. We look at the country’s indie scene, profile multi-national music executives working in the region, and provide an in-depth report on China's 2 biggest music video outlets, MTV Asia and Channel V. Be a part of our international exclusive!

**issue date: november 24**

**ad close: october 30**

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Our Hard Music II special delivers the latest in hard rock, punk, and metal music news. We report on how the majors are reaping the benefits of the nu-metal explosion, explore Europe's classically-influenced speed metal scene, and much more. Don't be left out!

**issue date: december 1**

**ad close: october 30**

Evan Braunstein 646.654.4693 • ebraunstein@billboard.com
University Foresees R&B Success For Prophet

BY CARLA HAY
NEW YORK—Prophet Jones may look like a rap group, but its music is pure R&B. Propelled by the hit single “Lifetyme,” Prophet Jones’ eponymous debut album (University/Motown) is finding a growing audience.

Released Sept. 18, Prophet Jones debuted at No. 1 on the Heatseekers chart in the Oct. 6 issue. The album then attained Heatseekers Impact status in the Oct. 20 issue, when it leaped 123-86 on The Billboard 200. This issue, the album is No. 89 on the chart.

Although the group’s “Woo!” single didn’t make a dent on the Billboard charts, “Lifetyme” has caught on at such mainstream R&B stations as WJMI Jackson, Miss.

“It’s going to be the next big wedding song,” WJMI assistant PD Alice Marie Dixon says of “Lifetyme.” BET has been playing the song’s video, and Prophet Jones made an Oct. 15 appearance on the network’s 106 & Park: BET’s Top 10 Live.

Prophet Jones—whose members are R.D., Godelle, P. Rowe, and James Lassiter and John Duka-kis of Los Angeles-based Overbrook Entertainment. The group is currently not signed to a booking agency.

Strong word-of-mouth has been a key factor in the chart success for Prophet Jones, notes Von Medler, pop/R&B music buyer for Tower Records’ South Wabash Avenue location in Chicago. And University senior VP of marketing Cheryl Marks says of Prophet Jones, “They do things like go to a mall and hand out their own postcards.”

Marks adds that Prophet Jones’ remake of the O’Jays’ “Cry Together” is a likely contender for the next single.

“We can perform anywhere,” K.D. says. “You have to get in people’s faces so they see you as more than a song they hear.”

Diffie’s ‘World’ View On Monument

BY RAY WADDELL
NASHVILLE—A key member of country music’s early-90s wave of success, Joe Diffie has managed to stay afloat in the genre’s ups and downs across a career, releasing albums on a major label with some pretty phenomenal songs and a strong fan base.

Diffie’s 10th album, In Another World, set for an Oct. 30 release, marks the Oklahoma-born artist’s internal Sony shift to Monument following nine releases on sister imprint Epic. Produced by Don Cook and Lonnie Wilson, In Another World finds the platinum-selling Diffie still successful at blending his traditional-sounding tenor with more country pop-leaning sensibilities.

As for the move to Monument, Diffie says the shift presented a nice opportunity. “With the restructuring at Sony, they were pretty heavily laden at Epic,” he observes, adding that his tenure at Epic was a successful one.

Mike Kraski, senior VP of sales and marketing at Sony Music Nashville, calls Diffie’s label move a “non-issue” that nevertheless should benefit the artist. “It’s all about aligning the rosters and accommodating traffic flow through that funnel called country radio,” Kraski says. “Epic had too many artists and Monument needed one more country superstar.”

Kraski adds that Diffie’s shift may help correct some previous creative missteps the artist’s career. “There have been some trips and stumbles along the way in terms of decision-making with Joe Diffie,” Kraski says. “In particular, overzealous promotion and the creative process. He inadvertently was turned into a novelty singer, of all things. What he really is, is one of the finest singers and voices this genre has ever been blessed with.”

Diffie moved to Nashville in 1986, signed to Epic in 1989, and released his first album in 1990. A string of radio hits and gold and platinum albums followed, leading up to the recording of In Another World, which, Diffie says, conceptually follows a familiar musical process. “As much as any-thing, the overall thematic thing was love, which we figured was something everybody could relate to. But the main thing we wanted to do was enjoy ourselves and work up as much enthusiasm as we could muster. It has been three years since I had been in the studio, and we had a blast.”

While the album is adventurous, sonically, Diffie says, “we just didn’t want to limit ourselves to the regular old stuff. But, with me singing, it’s gonna be country. A lot of things on [the album] have a real earthy feel—not that they’re produced and sung that way, but they just have a raw feel to them.”

The soaring debut single and title cut is a multi-layered, contemporary-sounding ballad, quickly followed up by the acerbic country rocker “My Give a Damn’s Busted,” which Diffie co-wrote with Tom Shapiro and Tony Martin. “We had a lot of fun writing that thing,” Diffie says of the latter tune.

“We had two or three other verses not for public consumption.”

Elsewhere, Diffie serves up more traditionally country fare with the fiddle-laced John Scott Sherrill/Shawn Camp cut “Hollow Deep as Mine,” the fiddle-meets-fuzz-tone midtempo “Like a River Dreams of Rain,” and the Appalachian weeper “The Grandpa That I Know,” another Camp penned (with Tim Messy) that closes the album. Written as a child’s take on a grandfather’s funeral, the song clocks in at a relatively epic five-and-a-half minutes. “I’ve known about that song for a long while, and I always loved it,” Diffie says. “My own grandfather passed a year later, and I wanted to do a song in his honor, although it’s a little difficult for me to sing.”

From the beginning of the project, the label focused on Diffie’s strengths, Kraski says. “Joe Diffie is a phenomenal singer, and we feel he has been incredibly under-valued and underrated in that regard. That is our focus from this day forward.”

Diffie is managed by the Consortium and booked by Buddy Lee Attractions, both in Nashville. His publishing is in-house on Diffies, administered through BMI. A satellite radio album premiere is set for Oct. 22, focusing on Diffie and other Monument acts, to be edited down to a one-hour CD version for re-broadcasts. Consumer advertising will be focused on radio and print, Kraski adds, and Diffie will do a satellite radio tour. Coyote Collins, PD at WBEE Rochester, N.Y., says his station has embraced the new single. “I love it and our listeners love it—it’s one of our top five requests at night,” Collins says, adding that Diffie is a core artist at WBEE. “Joe Diffie is the true essence of what country music is all about.”

And Diffie says he still prefers country music to his previous gig. “I had been working in a foundry for nine years when they laid me off and shut down the plant,” he recalls. “This beats working any day!”

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ARTISTS&MUSIC

THE 2002 RADIIO POWER BOOK

www.americanradiohistory.com
BY PAUL SEXTON
LONDON—In their 10th anniversary year, the Cranberries have found an old friend in the studio and a new label home within their record group. Now they’re issuing a call to Wake Up & Smell the Coffee.

That’s the title of the fifth album by the quartet from Limerick, Ireland, recorded in two installments during this past summer, as well earlier this year in Dublin and London. It’s primed for release on Tuesday (23) in the U.S. on MCA (to which they have relocated from Island). It was issued Oct. 15 internationally.

The process of engaging the group’s huge loyal fan base in listing new followers has had the luxury of an unusually long lead-in period. The band was already conducting international interviews while still mixing the record at Townshouse Studios in west London as far back as May.

“It’s a huge advantage,” MCA U.S. president Jay Boberg says. “When you have a Cranberries record it’s the kind of project that’s complete—that you’re living with and picking singles from more than four, five months before it comes out—it enables you to do the proper set-up on a worldwide basis. This is a truly global act.” He cites markets as diverse as Spain and Thailand as being among their many worldwide strongholds.

The band (which is managed by Lewis Kovac of Timeless Management in London) undertook a series of intimate live performances meeting many key retail and radio representatives—during the summer in New York City, Los Angeles, Chicago, Minneapolis, and Boulder, Colo., far ahead of the official radio shipment of Aug. 27 for the lead track, “Analyse.” Similar activity in Europe and the Far East will precede further U.S. promotion in the week of release, with another stateside side slated before Christmas.

A further statement of intent comes with the Cranberries’ plan for a joint tour and concert starting next February, by which time all parties are confident that the new release will have added significantly to their worldwide catalog albums sales of 33 million. The tour will be booked by Mitch Rose for the Creative Artists Agency in Los Angeles.

While 1999’s Burg the Hatchet was a major seller in many of the band’s strongest markets, it marked a sales decline from previous lofty heights in both the U.K. and U.S.

“In Europe, we were fine,” drummer Fergal Lawler says. “Stateside, the record company was going through a lot of changes. We suffered because of that. We’ve got to work it out again because of that. MCA is aware of what went down last time and the mistakes that were made.”

The group’s last release, 1997’s Bury the Hatchet, saw a video directed by Australian Kier McFarlane. Currently airing on VH1, the clip has been edited since the terrorist attacks of Sept. 11. The original piece had shown Dolores O’Riordan dancing with skyscrapers in the background and planes flying overhead. Those shots have since been eliminated from the video.

“Analyse” is also being worked at rock radio, but harder formats have been serviced with a three-track sampler that highlights the band’s more robust musical side. The album’s second single also includes an hour-long concert film, in which the Cranberries play new material and favorites, to air on Music Choice in the album’s week of release. In addition, a new mainland-stream print campaign, other ads will center on Irish communities in New York City, Boston, and Chicago. All of this adds up to visibility that some retailers believe will work in reigniting consumer interest.

“They have a great history,” says James Lenten, who manages a Borders Books and Music store in New York City. “It’s just a matter of spreading the word that they had a solid new record. Once they do, people will very likely embrace it.”

Wake Up & Smell the Coffee sees the band reunited with producer Stephen Street, who helmed their initial global giant-sellers Everybody Else Is Doing It, So Why Can’t We? in 1992 and No Need to Argue two years later.

“When they first contacted me, Street says, “I wondered if we might go back the way we did for our first record. It was a record full of poignant lyrics (including four songs written in Spanish) and soaring melodies, prompted, in part, by producer Steve Berlin’s urging to stretch Malcolm’s writing abilities. “It was challenging in every way,” Malo says. “I don’t write bridges for songs—I hate them. I always felt they were a waste of time. Steve likes bridges, he likes b-sections, and he likes songs to go somewhere else. For the first time in the recording studio, I didn’t fit. I stood back and let the musicians play what they wanted. I knew these guys were much better musically than I am, and I just sang because I knew that was the one thing they couldn’t do.”

Malo’s original goal was to record the album in one week, and he came close. “The earth was made in seven days, but I need much more than that to accomplish greatness,” Malo jokes. “We actually had it tracked in about seven days, but with the overdubs, we probably took about three weeks.”

RIGHT: After the initial shock wears off, a tragedy that hits close to home can often spur those affected to great heights. Such is the case with Third Eye Blind’s Stephan Jenkins, whose mother’s bout with breast cancer led him to organize Breathe, an Oct. 27 benefit concert for breast cancer treatment and research.

Jenkins is producing the show, to be held at Los Angeles’ Greek Theater, with the Step Up Women’s Network. In addition to his band, Sugar Ray, Liz Phair, Seal, Lil’ Kim, Nicka Costa, Crazy Town, and Deftones will also perform.

“My mother’s disease hit home for me in the truest sense of the word,” says Jenkins, whose mother survives. “Breast cancer always tends to be looked at as a women’s issue, and that’s really not the case—it’s a son’s issue, it’s a family issue, and it’s everyone’s issue. I wondered how I could use the power of rock music and the friends that I have in music to do some small but sincere gesture and pay attention to this disease.”

Part of Jenkins’ goal was to put together a show that appealed to a young, music-loving audience. “I want to see males like me say this disease is fucking wiping out women, mothers in this country—they want them to realize it affects them.”

But Jenkins also wants the evening to be enthusiastic about the strides that are being made. “It feels so good for me to be doing this event. There’s a real joy in stepping up, pulling out your [sword], and whacking the dragon in the forehead.”

Tickets range in price from $43.50 to $128.50.

LIKE FATHER, LIKE SON: In a natural fit, Capitol Records has signed Sean Lennon to a multi-album deal. Lennon, who released Into the Sun on Grand Royal in 1998, is writing all the material for his new album and is more than halfway through the process. “It’s very different from the first album. It’s more alternative pop,” says a source. “It sounds like Weezer meets Brian Wilson.” Lennon, who will record the project in L.A., is still deciding on a producer. In the meantime, Lennon will appear on the soundtrack to Sean Penn’s new movie, Am Sam, performing a track called “Across the Universe” with Rufus Wainwright and Moby.

STUFF: John Trudell’s next album, Bone Days, will be available online starting Oct. 28. The album was executive-produced by Angelina Jolie. Trudell, Jolie’s and her husband, Billy Bob Thornton, formed the Trutina Foundation, a nonprofit organization dedicated to the preservation of native cultures and societies … Guitarist Wes Borland has left Limp Bizkit.
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LANCE ON THE LINE: When it was time to assemble the soundtrack to his first feature film, On the Line (opening nationwide Oct. 26), allLance Bass had to do was leaf through his personal phone book to enlist artists to participate.

"I wasn't surprised that it was easy to get people interested in the project," he says. "Artists still have a good attitude about doing soundtracks. The surprising part was how many were willing to tailor songs to the movie."

The 'N Sync vocalist/budding filmaker says that he invited V-20m A C Robyn, BBMak, and Bon Jovi guitarist Richie Sambora (who also appears in the movie) to a rough-cut screening of the film, and "they each left inspired to write songs for it. It was an enormous compliment."

Besides contributing fresh material to the live soundtrack, each artist also offered a tune with formidable top 40 single potential. BBMak's rock-etching power ballad, "Don't Look Down," and Robyn's sultry, hip-hop-flavored shuffler, "Say You'll Walk the Distance," are particularly strong entries (both cuts also bode extremely well for the acts' forthcoming new albums). Also created especially for On the Line is the title track, a breezy pop gem that combines the vocals of Bass, 'N Sync co-hort Joey Fatone (one of the movie's co-stars), Mandy Moore, and up-and-coming act True Vibe. The track serves as the set's first single, and it's supported by a video directed by Marc Webb (Green Day, 3 Doors Down).

Bass says, "It was fun to sing in a context that was radically different from 'N Sync. That said, don't expect Bass to hit the solo trail anytime soon. "I'm a harmony singer, and that's all I want to be when it comes to music."

Fatone, on the other hand, tries his hand at the microphone alone, offering a notably potent performance on the cut "Ready to Fall"--a guitar-laceted ditty that sounds ripe for pop and AC radio picking.

The rest of 'N Sync are represented via the album cuts "That Girl (Will Never Be Mine)" and "Falling," both of which appear on the Euro-based pressing of the act's current opus, Celebrity. Also contributing songs to On the Line are Britney Spears (raising creative expectations for her imminent third album with the assertive, percussive "Let Me Be"), Al Green (effectively revisiting his classic "Let's Stay Together" with a percolating dance groove), Blaque (with the smooth R&B ballad "Can't Trust Myself," and charismatic pop ingénue Jessica Fowler (whose "To Be Able to Love" is a kicky trance-disco anthem destined to be adored by the masses). In all, this collection not only enhances the film, but it also stands tall as a recording on its own merit.

"That was vital to me," Bass notes. "I didn't want this to be a soundtrack filled with leftovers and second-rate songs."

With On the Line in the bag, the artist admits that he has been "bitten by the bug." He's already eying his next few film projects, which he'll gradually develop in between 'N Sync commitments. There's just one thing that he'll do differently next time--he won't play the lead in his next movie project.

"I know that it was pretty bally of me to take on so many aspects of my first movie," he says. "But if you're going to dive in, aim for the deep end, right? Now that I've had that experience, I'm ready to pull back just a little and sharpen my skills. This is not a lark for me. I'm serious about building this aspect of my career over time."
Epic Sends Incubus To The Beach For Making Of ‘Morning View’

BY JILL PESSELNICK

LOS ANGELES—When Brandon Boyd looks back on the making of Incubus’ new Epic album, Morning View, the band’s frontman says he’ll always see it as an unforgettable experience shared with his best friends.

Over a period of six months, Incubus’ five members—Boyd, joined by guitarist Mike Einziger, bassist Dirk Lance, drummer José Pasillas, and turntable artist Chris Kilmore—lived together at a Malibu, Calif., beach house where the set (due Oct. 23) was written and recorded. The lifestyle, Boyd says, was something out of a dream.

“Every day, we’d wake up, eat breakfast, sit in the sun, and then walk into the living room, pick up our instruments, and play sort of at our leisure. We’d do it every day because we wanted to. It couldn’t have been any better,” Boyd continues. “Recording and writing music in rehearsal studios, which is normally where we would have done it, is the antithesis to creative energy. There are no windows. There are grey padded walls. When you want to take a break, you walk out into like a back alley in an industrial area of some kind. Then you can hear the crappy cover band next to you. You have to wait for them to stop in order to do anything. It’s actually quite depressing.”

The Malibu environment, on the other hand, lent itself perfectly to creativity. From its opening strains to the closing chorus, Morning View melds hard-rock slashes with melodic ballads to create a multi-tiered listening experience.

“I Wish You Were Here,” the first single, embodies this sentiment, and is such a duality with its edgy guitar riffs and poetic lyrics. Boyd’s opening lines—“I dig my toes into the sand/The ocean looks like a thousand diamonds strewn across a blue blanket/I lean against the wind/Pretend that I am weightless/And in this moment I am happy”—longingly and effectively evokes a timeless moment.

One of Boyd’s personal favorites, “Just A Phase,” is an unpredictable track with multiple tempo and stylistic shifts. He says that the song’s “very, very, very much remakes the energy of that house because it’s a moody piece. The way it changes time signatures brings me back to that house. It’s an important song on the record.”

Boyd (whose songs are published by EMI Publishing and Hung Like Yoko, ASCAP) also points out the importance of the last track, “Aqueous Transmission,” because it sums up the album as a whole. The song’s Asian cultural influences and lifting lyrical delivery is offset by a closing chorus of frogs recorded near the Malibu house.

Jock Elliott, director of marketing at Epic, believes that Incubus has continued to define its own rock format with this album. “It’s one of the best albums I’ve heard out of a young band. It’s a rock album that’s eclectic. There’s no song that you skip through. It’s not cookie-monster rock.”

The label’s marketing efforts began at radio Aug. 10, when the single went to rock, modern rock, and active rock formats. Daryl James, MD of Riverside/San Bernardino, Calif., rock station RCXX, says the song has been successful because it appeals to a wide range of listeners: “The girls like it, and the guys are rockin’ it out to it.”

For its retail efforts, Epic is using the image of “Chuck” as a cornerstone. The mustached man, who has appeared in some form in all of the band’s previous album materials, will be featured on a life-sized him (dressed as a hot dog vendor) for retailers. Andy Sibray, a buyer for the Ann Arbor, Mich.-based Borders Books & Music chain, “[Morning View] will be an instant best-seller on street date.”

On Oct. 23, Incubus will perform on a live radio broadcast that will reach 200 stations nationwide via Westwood-One. The gig will originate from Sony Studios in New York City.

The group has already kicked off a three-month national tour, around which an AT&T Wireless contest has been created. By purchasing a wireless phone and activating service online, fans can win two VIP passes to one of 30 Incubus shows. The tour, which ends Dec. 1 in Los Angeles, is booked by John Harrington and Gavin Hitt of Paso Robles, Calif.-based Variety Artists Intl. Incubus is managed by Steve Rennie of the L.A.-based Ren Management.

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In The Works

- Natalie Imbruglia breaks her extended recording silence with the RCA single "That Day." The track goes to radio in Europe Oct. 29. It previews the artist's long-anticipated sophomore collection, White Lilies Island, which is due internationally in November. The set is not slated for U.S. release until early 2002.

- Cher disciples in the U.S. will have to wait until February 2002 to hear her new Warner Bros. opus, Living Proof, which will be issued in Europe Nov. 19. The set will be bolstered there by the single, "The Music's No Good Without You," produced by Mark Taylor and Brian Rawlings, the team behind Cher's 1999 mega-hit "Believe." Living Proof also features tracks produced by Rick Nowles, British musician-producer Chicane, and Norwegian team Stargate.

- On Oct. 30, famed guitarist Steve Vai will issue The Secret Jewell Box, an in-progress boxed set. The package will offer compartments for 10 CDs and a 160-page booklet. Released by Vai's RED-distributed Light Without Heat label, the first three CDs of the series will be sold with the box with the remaining seven to be issued over the next two years.

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The Classical Score

FRESH PHASE: Everything old is new again on Steve Reich's latest release, Triple Quartet. Just issued by None such, the disc—the first to include new compositions since City Life in 1996—takes its title from a work written for the Kronos Quartet in 1999 and performed by them on this recording. While its motoric rhythms and electronically enlarged ensemble are entirely characteristic of Reich's trademark style, Triple Quartet also reveals the influence of other composers, both older and younger. The other works on the disc—Electric Guitar Phase I, Music for Large Ensemble, and Tokyo.Vermont Counterpoint—are adaptations of older Reich compositions, performed by committed younger soloists and ensembles. The inspiration for Triple Quartet in which the Kronos Quartet plays alongside two prerecorded quartet tracks—came from Bartok's String Quartet No. 4. Reich did not quote the piece but sought to extend its energy over a longer duration. Rythmic elements were borrowed from Michael Gordon's Yo Shakespeare, while the music of the late Russian composer Alfred Schnittke had a marked influence on the melodic and harmonic density of Triple Quartet.

Reich had never heard Schnittke's music until a friend sent him the Kronos recording of the composer's complete string quartets. "Every time I'd do something," Reich notes, "I'd turn back to the Schnittke, and the effect would be him sitting on my shoulder saying, 'Is that all?'" While Triple Quartet is clearly a Reich creation, it bears a touch of dissonance inspired by Schnittke's distinctive language.

Reich's emphatically personal idiom makes it difficult to divine influences, but he states emphatically that drawing upon other composers has always been a part of his work. "In Proverb, I was quite marked and literal—I had Perotin's Viderunt Omnes sitting on the piano," he explains. "For Tehillim, I was listening to Bach's fourth Cantata. Almost every work I do, I will listen to predecessors, ancient or modern."
The South’s Shining Star
Atlanta Has Become A Hub Of Hip-Hop And Rock Activity

BY RHONDA BARAKA

As a budding music capital, the city of Atlanta has gone through its delicate infancy stage and is now in its ambitious, though still unstable, toddler phase—still finding its legs, still evolving, and, like a young child who tests the tolerance of her parents, still nudging the industry to see just how much it can get away with.

To the outside world, Atlanta is a burgeoning music metropolis—an image perpetuated by the success of the city’s prominent artists and producers who represent an array of genres, from rock to hip-hop to neo-soul. Some members of the city’s music community say they want to make Atlanta even more viable and more deserving of its reputation as the music capital of the South, and they are eager to see the city realize its potential and embrace its Southern heritage.

Kathy Gates, conference manager for the four-year-old Atlanta Music Conference and manager of soulful rock trio Modern Hero, says Atlanta artists—especially those in hip-hop and rock—have become more comfortable with being from the South without being labeled as strictly Southern acts. “In the past, Atlanta was very focused on a Southern-rock sound,” she says. “Black Crowes—even Collective Soul, to a smaller degree—really defined [us as] a very Southern town. At least in the last five years, that perception has changed. People look at Atlanta as a major rock contributor—but it’s a soulful rock or just straight heavy rock.” Gates says the success of these rock acts has been facilitated, at least in part, by the success of their Southern counterparts like rappers, neo-soul artists and other rock acts who have brought the attention of audiences and the industry to Atlanta. “It’s such a cross-cultural thing here in Atlanta that it opens up doors for everyone,” she says.

Leslie Fram, morning-show host at rock station WNNX (99X) and director of programming for 99X and top-40 station WWWQ, agrees. “Success breeds success,” she says. “Atlanta is proud to have such a strong contingency of platinum-selling rhythmic acts. The urban landscape is huge here, and the artists in this scene seem to always help younger ones get noticed.”

Jacobi York, president of Yorktown Music Group (formerly of Entertainment), says Atlanta’s urban acts are among the most innovative in the business, hence their success. “I love the energy of the South. It feels like a movement. It feels like there’s a change happening. These guys are gonna change music down here. It’s gonna be in New York. I can go to New York right now, sit up in one of those companies and sign the next Jay-Z, but it’s the next Jay-Z, not the first anything,” says York, who has secured deals for Atlanta hip-hop acts 404 Soldierz, Que Bo Gold and Rashieda (with Epic, Universal and Motown Records, respectively) and is prepping a roster of new acts for his own indie label to be distributed by RED.

STARTED FROM SCRATCH

But Atlanta’s potential was not as obvious as it is today. Producer Gene Griffin, noted for his work with Guy, Bobby Brown, the Jacksons and, most recently, Miracle, says when he came to Atlanta in the late ’80s, the city’s music scene was nonexistent. “There was really nothing,” he says. “It was whatever you brought here. I think that people from Atlanta were under the impression that if it [was going] to happen correctly, it had to happen somewhere else.”

A native of nearby Columbus, Ga., Griffin says the Atlanta music scene offered so little he moved back to New York but eventually found himself coming back South. When he returned, the winds of change were beginning to blow. “I think they realized that, when we came to Atlanta, there was hope for everybody in the music business. And what did he see in Atlanta? It was a new environment, one that allowed me to do what I thought I could do and one that, if I had it in me to do, I thought they would accept me, and they did.”

Nina Easton, president and CEO of 404 Music and MDI Distribution, also remembers the early Atlanta music scene. “I’ve been here since 1983. I was here before it was cool to be from Atlanta,” she quips. For many years, Easton’s company, Ichiban Records, was the record label for which the city and the South were known—well before L.A. Reid, So So Def and other Southern-based companies followed in its footsteps. “When we started Ichiban, we were told by everybody that you can’t have a
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RECORD LABELS

DAEMON Army Ray of the Indigo Girls runs this artist-focused independent label, which primarily sticks to Georgia-based acts. Releases have included titles by the Rock*A*Teens, 6X, Danielle Howe, 1945 and all-female Atlanta pop-rock quartet the Moto-Uras.

404 MUSIC GROUP Established in 1998 by former ichiban principal Nina Easton, the focus is on dance, r&b, hip-hop and some rock music (U2, Biff Bang Pow, R.O.C.C., Jagged Edge and, of course, Dupri).

SO SO DEF Produces/artist Jermaine Dupri’s label boosts releases by Da Brat, U2, Bow Wow, R.O.C.C., Jagged Edge and, of course, Dupri.

TERMINUS This two-year-old company tends to focus on blues, roots and soul-oriented rock. Dotty Barnes (ex-Raydog Uhr), Big Ass Tuck, Soul rat, Jermy Joseph & the Jack Mormons, Pecious Bryant and Slang help make up the roster.

VELOCETTE The remants of the Phl Warden’s Copacetic label have significantly downsized, both in staff and roster. Athens bands Jacuter and the Growl Life, as well as San Francisco-based popsters Beulah, are among the new-but-experienced indie company’s acts.

VENUES

BLIND WILLIE’S (803 N. Highland Ave.) This wildly bluesy venue brings in touring favorites like Jimmy Thackery and Commander Cody, as well as local and popular acts like Houserocker Johnson.

COTTON CLUB (152 Luckie St.) The basement of the Tabernacle (see below) serves as its own unique venue. There’s a vague folk/alt vibe to the decor, but the bookings tend toward local rock bands and national headliners like Crooked.

COWBOYS (1750 N. Roberts Rd., Kenneway) This huge, deluxe honky-tonk on the northeastern, out-of-the-way side of Atlanta brings in popular country acts like Dwight Yoakum and David Allan Coe. It’s the size of a large supermarket, but it has the best sound in Atlanta.

THE EARL (488 Flat Shoals Ave.) This hopping East Atlanta venue always boasts an exciting lineup—a mix of independent-minded locals and established yet edgy touring acts like East Erin, 66-Girl and Tinie-Talents. The front rooms nearly always buzzing with dinin’, eatin’ and carusin’, even when the back room (where the bands play) is not.

EARTHTHINK LIVE (1374 W. Peachtree St.) Formerly known as Center Stage Theatre, this mid-sized theater is up and running again with the Internet service provider’s backing. Otobok, the Donnas and Iggy Pop have been among the vated recent headliners.

ECHO LOUNGE (551 Flat Shoals Ave.) This warehouse-like club is popular with bands and fans alike. Mark Erelli’s Unwind and Hot Water Music have played recently.

EDDIE’S ATTIC (615-8 McDonaldo St., Decatur.) An intimate venue for acoustic singer-songwriters, this is where folks like Shawn Mullins, Michelle Malone and Josh Joplin regularly play, along with lesser-known locals and a regular influx of touring troubadours.

EYEDRUM (290 Martin Luther King Jr. Dr.) Downtown squat room lends itself to more experimental acts, both with its musical bookings and its art shows. Low-lit urban gigs add to the gritty, anything-can-happen atmosphere.

KAYLA (1683 Reacht St.) DJs and urban music acts rule the night at this popular and sparse midtown club.

MASQUERADE (605 North Ave.) This large, dark and somewhat imposing facility offers a gaggle of punk and metal acts on its top floor, while themed DJ nights rule the downstairs.

MJG CONCOURSE (736 Ponce de Leon Ave.) This midtown club caters mainly to young Atlantans looking to dance or just hang out and look cool. Most nights offer DJs (hip-hop to Brit-pop), but the club books a handful of live acts, both local and touring, every month.

9 LIVES SALOON (1174 Euclid Ave.) Remember the hopeless hot band that took over the radio station in the movie Almost? They’d probably get a gig here, along with other hard-edged acts of varying degrees of intensity and cheesiness.

RED LIGHT CAFE (553 Amsterdam Ave.) This cozy, dive-like room offers a mix of acoustic folk, bluegrass, country and adult-leaning rock ’n’ roll acts.

THE ROXY (310 Howell Rd.) The mid-sized concert hall brings in the likes of Wilco, St. Germaine, Joe Jackson and Macaco Parker, featuring simple but sufficient surroundings and good sound.

STAR COMMUNITY BAR (437 Moreland Ave.) While mostly known for its “redneck underground” bookings (think off-country gone Rave Hox), this colorful club actually plays host to all varieties of rock ’n’ roll, country, rockabilly, garage and punk acts. Its most successful night is consistently Tuesday’s 70s disco dance-o-thon.

THE TABERNACLE (152 Luckie St.) This huge, beautiful venue is actually housed in an old church in the heart of downtown Atlanta. Removed with a vogue folk/calt vibe, the mid-sized theater has played.

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MODERN HERO www.modernhero.net

One part classic rock, one part soul is the way mixed-genre trio Modern Hero classifies its sound. Comprised of singer/songwriter/guitarist Jeffrey Butts, bassist/keyboards/vocalist Tony Belser and drummer Karman Gossett, Modern Hero has earned a solid following in and around Atlanta since its inception two years ago. The group’s debut release is an 11-song CD called Thredoom in Stereo. Frontman Butts, a native of the Bronx, N.Y., describes the album as “a family of songs that all belong together and integrate with one another. Sonically, it’s pop, with lush, flowing melodies.” Released independently last March, the album has sold about 1,500 units. The next single, “Arms of Love,” is slated for a late October release. Written entirely by Butts—with the exception of the band’s cover of Eurythmics’ “Here Comes the Rain Again”—“Thredoom in Stereo represents the merging of the band members’ personal styles and influences (common among them is Led Zeppelin) to create a sound that they say is not easily pegged. “Basically, we just do what we do,” says Belser. “We put on a great live show. We write the best songs we can, but, whatever you do as an artist, you’re gonna get lumped into categories. We just want to be recognized as a great band, a force to be reckoned with, be recognized as a group of individuals—because we are different; we look different, we sound different. We’re not typical.” Adds Butts, “I just wanted to make a record that was good, that I’d love to just raise the bar on radio. I see us as the future of music that has absolutely no boundaries.”

THE TOM COLLINS www.thetomcollins.com

Lead singer Fran Capitanelli says the music of his band, The Tom Collins, is an intentional throwback to the days of Led Zeppelin, The Who and the Beatles. “We’re really influenced by the late-60s British-invasion bands,” he says. “We emulate them as much as possible. We use all the same gear that they used. Most of my gear is older than I am.”

By RHONDA BARAKA

Incredible Crew

Describing the band’s music as “classic rock with a little bit of an alternative twist,” Capitanelli says the band is proud of its resemblance to bands of yesteryear. “We’re trying to emulate something that took place 25 or 30 years ago, and, when you talk to anybody that saw any of those bands like the Who, they’re always ‘like, Oh, I saw the Who in 1972. It was the most amazing thing I’ve ever seen. You’ll never see anything like that today.’ But actually you can—because we’ve got it.” Comprised of Capitanelli (guitar/vox), Frank MacDonnell (guitar), Craig McQuiston (bass/vox) and Kyle Spence (drums), the Tom Collins is a three-year-old Atlanta favorite. “We’ve been accepted very well by the public here, and we’ve had a very consistent draw for the last two years,” says Capitanelli, a native Californian. The Tom Collins’ latest CD, Deep Cuts, was released this month. Like most indie acts, Capitanelli says, his band enjoys the liberties that come with being independent but longs for the kind of financial security that a major-label deal can usually offer. Capitanelli, who considers himself a “lifer,” says The Tom Collins plans to stay in the game without being “the next thing that was just like the last thing.”

ULTRABABYFAT www.ultrababyfat.com

If the name doesn’t get your attention, the music will. The alternative pop-rock band

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ATLANTA DIRECTORY
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host to everyone from Lucinda Williams to Alice Cooper.

VARIETY PLAYHOUSE (1099 Euclid Ave.) A wonderful 1,000-capacity theater in Little Five Points, it brings in everyone from Lee "Scratch" Perry and Morisa Ball to King Crimson and Gillan Welch. Syn- thesized sound and friendly surroundings.

RETAIL
CRIMINAL RECORDS (466 Moreland Ave.). Specializing in alternative, cutting-edge indie-rock and/or trendy-rock, this popular destination in Atlanta's Little Five Points district also offers lots of underground comics, magazines and DVDs. Occasional in-store and parking-lot concerts, by both locals and national touring acts, help make it a thriving, active part of the scene.

EARWAX (1052 Peachtree St.). This is a good spot for hip-hop, soul, rap and other modes of modern urban music. The store's name is appropriately sprayed on the outside wall, graffiti-style.

EAT MORE RECORDS (1210 Rockbridge Rd.). This small store in Norcross, a north- eastern suburb of Atlanta, has a sizable selection of import CDs and lots of used 45s.

REWIN (1121 Euclid Ave.) Along with Satellite (see below), this is Atlanta's prime destination for dance and Techno DJs looking for the latest wax.

SATELLITE RECORDS (421 Moreland Ave.). Just around the corner from Rewind (above), this Little Five Points shop offers plenty of turntable stuff to sample the sounds before they buy.

WAX IN FACTS (432 Moreland Ave.). This Little Five Points mainstay chalked up its 25th anniversary in June. Besides row after row of used vinyl in cardboard boxes, it stocks a decent selection of new/used CDs and imports—mostly alternative stuff, but recently R&B has become just as popular here.

WUXTRY (2096 N. Decatur Rd.). Another longstanding independent record store, it mainly caters to the younger set into indietraversive music, including all the hip sub-genres therein.

RECORDING STUDIOS
DOPPER. Many notable pop and urban music acts work in this full-service facility, including Bia, Monica, Petyr Pablo and Sol. Of the seven audio rooms, two are music rooms with ProTools; Dopper handles advertising, corporate, broad- casting and related jobs in the other rooms.

PATCHWORK. Owned by Atlanta Falcons co-founder Bob Whitfield, this studio just opened up a new room boasting Georgia's only SSL, 9000 J-mixing board. The many R&B and rap clients include Neptunes, TLC and Cash Money.

SILENT SOUND. Comfy, festive atmos- phere and extensive facilities help bring the bigger names back. It's popular with R&B acts like Toni Braxton, Outkast and Goodie Mob, but Brendan O'Brien used Silent Sound recently to mix Stone Temple Pilots and Train material.

SOUTHERN TRACKS. O'Brien also uses this long-established, full-sized live room for many of his productions. Train, Pink, Brand New Immortals, Third Day, Local H and Liza "Left Eye" Lopes have utilized Southern Tracks in recent months.

SOUTHSIDE STUDIOS. Producer/artist Jermaine Dupri's private studio, he uses it for projects for his So So Def Records. Jagged Edge, Mobb Deep, Xscape, Lil' Bow Wow and Dupri himself have recorded here recently.

STANKONIA. Big Boi and Dre, from Atlanta hip-hop act Outkast, are behind this operation.

TREE SOUND. Boasting an earthy vibe, this longtime favorite with many rock and R&B acts is not in the thick of town, but based in the northeastern suburbs of Norcross. Recent clients have included Collective Soul, Sevendust, Indigo Girls, Usher, Destiny's Child and Nas.

ZERO RETURN. The zany space sur- faces from Man or Astro-man? operate this faculty, popular with local bands as well as more established indie-rock-standard- bearers like Chapel Hill's Superchunk.

RADIO
WRAS, 88.5 FM. Georgia State University's student-run station uses its 100,000 watts to blast the indie rock well beyond the metro area. Specials abound at night and on weekends.

WREK, 91.1 FM. Georgia Tech's student-run station celebrates the obscure and challenging with its wildly diverse pro- gramming.

WCCL, 91.9 FM. Clark Atlanta University's station valiantly strives to fill the void often left by Atlantic's lack of quality jazz programming.

WSTR, 94.1 FM. Now that's what I call disposable pop music!

WBTS, 95.5 FM. Stick pop hits with a heavy emphasis on R&B/R&Ban.

WLXS, 96.1 FM. It's a mélange of classic rock and newer, harder-edged tunesage.

WHIT, 97.5 FM. A commercial hip-hop outlet, it's only been running a few years but was an immediate hit with Atlanta's young urban crowd.

WNXN, 99.7 FM. This immensely popular modern-rock powerhouse stays on tap by shifting with the times.

WWGQ, 100.5 FM. Hot pop hits. Its morning show features Lindsey Bean, previously one of the cast of The Real World: Seattle.

Continued on page 26

Beyond The Music
Arts Branch Into Producing, Running Labels, And Developing Businesses, For Music's Sake

BY RHONDA BARAKA

In recent years, Atlanta has become well-established as a breeding ground for unexcelled talent, and today, the music world looks to the city for everything from hip-hop to indie rock. But, in addition to enjoying their success as singers, rappers and producers, many Atlanta artists are honing their entrepreneurial skills.

Of Atlanta's four most prominent urban music producers—Jermaine Dupri, Dallas Austin, Kevin "Kev" Briggs and Christopher "Ticky" Stewart—all of them have their own record labels (So So Def, Purevorld, Scream Records and Shock/Atlantic World Records, respectively). Likewise, recording artists like Outkast, Shawn Mullins and Amy Ray of Indigo Girls have launched labels designed to support artists they have worked with and/or admired over the years.

But these outside ventures are not limited to record labels. They include everything from publishing to clothing to film production.

JERMAINE DUPRI: SO SO BUSY

Perhaps the most dominant—and still growing—empire in the Atlanta music community is that of Jermaine Dupri. His business ventures include his 10-year-old So So Def Recordings—which acts Jagged Edge and Lil' Bow Wow continue to dominate the charts—a sports-management agency, a tour production and promotion company, a film-production company, a music-publishing firm and the soon-to-be-launched Dupri Style clothing line. Dupri, 28, says it's "in his blood" to be an entrepreneur, an aspect of something about him that won't let me just do one thing," he says.

"I ain't getting ready to sit around and wait for y'all to start thinking I'm a superstar. I'm gonna go do something else. I just can't sit around," Dupri comes by his entrepreneurial hunger honestly. "I think it started many, many years ago for me," says Michael Mauldin, Dupri's father, manager and business partner, who started- ed as a musician and a roadie and worked his way up to being an artist manager and later president of black music for Columbia Records. "I guess Jermaine just kind of took that same spirit that he grew as a musician and a roadie and worked his way up to being an artist manager and later president of black music for Columbia Records. I guess Jermaine just kind of took that same spirit that he grew as a musician and a roadie and worked his way up to being an artist manager and later president of black music for Columbia Records. I guess Jermaine just kind of took that same spirit that he grew up with and applied it."

Mauldin now serves as COO for So So Def Recordings and Artistic Control Group, which he refers to as "an umbrella that covers all the other entities," among them, Artistic Control Management, which manages Lil' Bow Wow, Da Brat, Jagged Edge, Chante Moore and JD; Air Control Music/ground Control Music, a publishing joint-venture with EMI (writers include Kandi, Katrina Williams and Jagged Edge's Brian and Brandon Casey); and Atlanta Worldwide Touring, a production and promotion company for concerts and live shows. "Artistic

Mauldin says the label is just now finding its legs. "Finally, the record label is going in the direction I want," says Dupri. "After 10 years, I'm just now happy to say it's mine. I think I've got the brand right now. People know So So Def." Dupri says building a solid foundation for the company was important. "A lot of people want to blow themselves up before they build their companies," he says. "It's real important to me that I make So So Def become a real company. I'm the youngest CEO who's really in the mix, in the day-to-day struggles, and fighting to put out records every three months."

Dupri says his next venture will be video directing: "There are so many things that I can do. I plan to someday start directing videos just because I know I can."

OUTKAST: IN THE FAMILY

Like Dupri, the Outkast 'family tree' has lots of new branches, including the group's imprint, Aquemini—home to Stimpl Calhoun and new foursome the Crowd Pleasers—Earthtone 3 Productions and Outkast Clothing.

Andre "Dre" Benjamin says the motivation for the creation of the label and production company was creativity. "The record company stems from wanting to put other artists out," he explains. "The production company is kind of the same reason, because our whole thing stems from getting into the music, making the beats." He says the idea for the clothing line was sparked by fans. "Fans were ask- ing where they could get a lot of the clothes that we wear."

Benjamin says that, while he tries to be hands-on, he's content to leave the day-to-day operation to Aqemini to others. "I'm not directly involved with the record company," he explains. "It's more like I'm an investor, because, really, being an artist and a producer, it's hard for me to get up and go to a job everyday and act like I'm running a record company. So I get peo- ple who are capable of doing it."

Although Benjamin says Outkast's ventures are designed to make money, he stresses that they serve a greater purpose. "The ideas started from thinking it would be fun to do another avenue that you can use to keep yourself going, keep yourself excited."

ANVY RAY: FOR A GOOD CAUSE

Although Indigo Girl Amy Ray says she started her non-profit Daemen Records 12 years ago for "selfish" reasons, her motives had nothing to do with self-aggrandizement. "I had a few friends who didn't have their music out there," she recalls. "I felt frustrated that there were certain people that weren't getting heard—people who were very influential to me."

Currently, Daemen has eight artists, and Ray released Stag, her first solo album on the Nail/Allegro-distributed label. Ray has also used her celebrity to fur- ther causes that have more to do with activism than money. "My activism, at some point, became just as important as my music, and then it just sort of merged into one entity. It informs what I'm doing musically, and I think what I'm doing musically is informing my activism sometimes," she says.

But Ray says the motivation for her efforts escapes her. "I don't know why that happens, why you have this sense that you want beyond just the fulfillment of your own ego, or maybe that's a way to satisfy your self-esteem. There was this community of people in Atlanta where we would just kinda do little projects, and then it grew into OK, now we're gonna be involved with Greenpeace, now we're gonna start Honor the Earth, now we're gonna do pro-choice stuff. People came to me and Emily [Saliers, of Indigo girls], and they were like 'I help us put up with this'."

SHAWN MULLINS: ARTIST RELATIONS

After years of struggling to get signed to a major label, singer/songwriter Shawn Mullins launched SMG Records and put out his own music. In 1998, he released the platinum-selling Selling Soul's Core, his major label recording, on Colum- bia Records, but SMG stayed intact, pro- viding a home to other artists who encountered the same problems he did.

"I had always wanted to record other Continued on page 26
THE INDUSTRY’S BEST KEPT SECRET...

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and hard in the beginning. "We had three of the top production teams here, which were Dallas Austin, Jermaine Dupri and Organized Noise, who were all homegrown and had immense talent." And, while those producers never really joined forces, they all ended up doing business with LaFace Records.

Says producer Bryan Michael Cox (Jagged Edge, Monica, Lil' Bow Wow), "L.A. Reid was like the girl to everybody here back in the day. He would go and reach out to all those artists and make it happen."

CARRYING THE TORCH

Cox says it’s up to the city’s new breed of producers to continue what Reid began. "My goal is to bring that back—me and Trick’y [Stewart] and [Anthony] Dent and Teddy Bishop—we’re all up and coming, and I think we’re going to get Atlanta together."

Fram acknowledges Reid’s contributions—as well as those of other key artists and producers—to the development of the city’s music scene. "Atlanta is proud to be famous for what L.A. Reid and Babyface started, the acoustic flavorings of the Indigo Girls, Shawn Mullins, Josh Joplin and John Mayer and the home of the most influential producers—Brendan O’Brien and Dallas Austin."

Clearly, Atlanta’s music scene has come a long way since its infancy. And even as some ponder what the scene needs for its continued growth, there are those, like York, Fram and Gates, who feel that Atlanta has arrived. They all agree that the city’s current music success is just the tip of the iceberg, and they say Atlanta rock and hip-hop acts will continue to change the face of music.

"[Atlanta rock bands] are reforming the essence of what Southern rock is," says Gates. "It is not considered a redneck rebel kind of music. They’re taking influences and broadening them and creating a new real rock sound. Atlanta has been pushing in that direction for a while, so I’m hoping it’s going to be one of the cities in the foreground to take over the real rock scene."

According to Fram, the strides made by Atlanta artists have not gone unnoticed by the music industry. "The scene remains fluent," she says. "We are attracting more A&R reps because of local heroes Marvelous 3 and what Butch Walker is accomplishing as a producer. He just finished the Injected record, and that project was signed to Island/Def Jam. The Brand New Immortals were signed to Elektra after some incredible showcases and their exposure on 99X. The rock scene is rockin’!"

As for hip-hop, York says Atlanta is staying true to the genre’s original flaunt. He stresses that label heads who don’t capitalize on what the city has to offer may be sorry in the long run. "Where New York is about the glitter and the glamour and the smoke and the mirrors, the South is about ‘If I like the record, I buy it.’ That’s how hip-hop used to be like. There’s a storm coming from the South, and, by the time the music industry figures it out, there will be a whole lot of rich people sitting in Atlanta very, very happy."

BEYOND THE MUSIC

Continued from page 24

Beyond the Underground

...but SMG, which is distributed by Red Eye Distribution, does one release per year. "It’s slow, but we really pay attention to our artists, to their development, and try to get them to another level. Since our motivation is not to make tons of money off them, that gives us a little freedom," Mullins says. He adds that he has to deal with the conflict between being an artist and a label exec. "You want to sell records as a label, but you want to put out the music that the artist wants to put out," he says. "I really have to let Kelly be that other side of things, because I’m not able to do that well. I tend to be more of the creative force."

In addition to the label and Mullins’ own recording career (he’s writing new material for his next Columbia release), Hobbs says the couple, both of whom are actors, would like to get into films. "I want to be Steven Spielberg," she jokes. "I would love to have a production company."
SPECIAL MOVIE APPEARANCES:

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**REVIEWs & PREVIEWS**

**ALBUMS SPOTLIGHTS**

Edited by Michael Paolotta

**POP**

**NEW ORDER**

**PRODUCERS:** Steve Osborne and New Order

**REVIEWER:** 9.0621

The first collection of new material in eight years from techno-rock pioneers New Order comes on the heels of a lauded Rhino boxed set devoted to the band’s post-punk precursor, Joy Division. Then there was the summer release of the super-charged single “Crystal,” the lead track here and the ideal sequel to such classic New Order hits as “Regret,” “True Faith,” and “Bizarre Love Triangle.” With its guitar-heavy inflection and air of optimistic abandon, Get Ready follows through fully on the promise of “Crystal” (as well as all the European press that greeted the set’s mid-summer release there). After “Crystal,” the raver “60 Miles An Hour” appeals best, along with “Rock the Shack,” which enjoys extraORTH from members of Members Scream. Offering far less are guest vocals from ex-Smashing Pumpkins Billy Corgan, who sings “Turn My Way,” which is as whole, though, Get Ready shows vocalists/guitarist Bernard Sumner, bassist Peter Hook, and drummer Stephen Morris matching their energy (mental and physical) intact, and that’s more than many of their peers can say.—**BB**

**NEKO CASE**

**PRODUCERS:** Mike Hagger and Neko Case

**Lady Pilot/The Blue Curtain 01**

Vancouver’s Neko Case is so persuasive on “In California,” a melancholy story of an ambitious artist’s bout with culture shock upon moving to Los Angeles that he’s sort of disappointing to learn that the song was actually penned by fellow singer-songwriter Lisa Marie. Lamenting, not disenchanted sunny days, dreams of snow, and “another suicide on the 405,” Case sings this pretty song so gently and matter-of-factly that she leaves little doubt that she’s recounting personal experiences. Regardless, Canadian Amp—like which Case cut in her kitchen—is worth picking up for this track alone. With an often breathtaking voice that recalls Patsy Cline, one line and Tanya Donelly the next, Case thrills on the torchy “Violet” and charms on a sweet version of Neil Young’s “Dreaming Man.” Amp is available at Case’s live gigs and at bloodshotrecords.com; Bloodshot Records will release Case’s third full-length set within the first half of next year.—**WO**

**PROKOFIEF: Peter and the Wolf—A Special Report**

**Virginia Symphony/Ja/An Falleta**

**PRODUCER:** Mark Mobley

**NRQ CD 0015**

Prokofiev’s Peter and the Wolf is the most famous of all children’s classics, with the starriest of voices having narrated the work down through the years. The new version, by Performance Today music producer Mark Mobley, is warm and witty in the way it recasts the familiar tale as an NPR “special report.” The many NPR addicts out there will love this, as will their undoubtedly media-savvy kids. Also interesting to note is an upcoming release featuring the Guide to the Orchestra, with narration by several more NPR notables, and a version of Saint-Saëns’ Carnival of the Animals with text by humorist/composer Peter Shickele and narration by Quincy Jones’ mentor and/or Billboard chart potential. VITAL PICKS:

**TRACE ADKINS**

**PRODUCER:** Trace Adkins

**PRODUCERS:** Troy Bruce and Dann Huff

**Captor 30618**

Trace Adkins appeared to be on the fast track to superstardom when he bowed with Dreamin’ Out Loud in 1996, but for whatever reason, his ascent stalled with successive releases, Chrome, though, may well be the time to reinvigorate Adkins’ career. It’s a strong, varied collection that offers plenty of interesting sonics, along with confident vocals from Adkins. An imposing presence physically and vocally, Adkins is as adept with piano-based ser--

**ANOUSHKA SHANKAR**

**Live at Carnegie Hall**

**PRODUCER:** Hans Wendl

**Angel 7243 5 34922**

Recorded last October, this comprises the opening set for Angel’s previously released Full Circle/Carnegie Hall 2000 concert pairing of father/daughter sitarists Ravi and Anoushka Shankar—capped with the concluding “Raga Mishra Piloo” from Anoushka’s performance last June at England’s Salisbury Festival. The Carnegie Hall program features two ragas and a duet between her and her father’s regular tabla partners Bikram Ghosh and Tanmoy Bose, who first enter the tableau in the second part of the opening “Raga Madhuvanti”—a piece marked by a repeating Shankar sitar run that seems to loop upon itself. “Raga Desh” follows, and it scintillates in a briskly meandering sitar improv that forces the tablas to play catch-up. Beautifully produced, this disc encourages listeners to delve deep into the artistry of both the Indian classical music form and the instrumentalist—who shows in the 19-minute Salisbury raga that she is emerging from under the wing of her legendary father’s tutelage.—**JG**

**CHARLOTTE CHURCH**

**Enchantment**

**PRODUCER:** Keith Thomas

**Columbia CK 89710**

Welsh Wunderkind Charlotte Church conquers Broadway on her fourth full--

**Q:** The Musical Biography of Quinny Jones

**COMPIlation PRODUCERS:** Quinny Jones, Judi Gutman, Dannie Abse, and David McLees

**ORIGINAL PRODUCERS:** various

**Rhino RK 2 74363**

In trumpeting Quinny Jones’ 50-plus years as a star in radio, record, and recording/recorder, this four-CD package does an admirable job with an admittedly daunting task. Working under a no-royalties clause, the 28-time Grammy winner and musical conductor has masterfully shepherded from swing and bebop to jazz and from band to pop to hip-hop without missing a beat. He has also tried his hand at film and TV, label exec--

**VITAL REISSUES**

**QUINNY JONES**

**Q:** The Musical Biography of Quinny Jones

**COMPIlation PRODUCERS:** Quinny Jones, Judith Gutman, Dannie Abse, and David McLees

**ORIGINAL PRODUCERS:** various

**Rhino RK 2 74363**

In trumpeting Quinny Jones’ 50-plus years as a star in radio, record, and recording/recorder, this four-CD package does an admirable job with an admittedly daunting task. Working under a no-royalties clause, the 28-time Grammy winner and musical conductor has masterfully shepherded from swing and bebop to jazz and from band to pop to hip-hop without missing a beat. He has also tried his hand at film and TV, label exec--

**CONTRIBUTORS:** Scott Alges, Bradley Bambarger, Jim Bessman, Leila Cobo, Larry Flick, Rashaan Hall, Wayne Hoffman, Gail Mitchell, Wes Orshoski, Phillip Van Vliet, Ray Waddell. SPOTLIGHT: Reviews deemed by the review editor to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Reissued albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS: New releases predicted to hit the top half of the chart in the corresponding format. OFF THE RACK: Reviews, regardless of chart potential, highly recommended because of their musical merit. MISSED MY EYES (M2): New releases deemed Picks that were featured in previous Billboard coverage. R&B/HIP-HOP: This section illustrates that she still has the flair and technical chops of a true diva. Teamng with studio vets like Barry Eastmond and Sam Simms, Belle doesn’t try to play on a kiddie musical field. Rather, she wisely sticks to the kind of old-school bop and sleek classic-funk sensibilities that made her famous. It’s a risk that could have left her sounding quaint and out-of-time. But, as evidenced by the delicately romantic “Oh Baby” and the percussive, blues-kissed “Take My Time,” Belle enjoys the opposite result; she sounds fresh and downright innovative. In’t it said that good-ol-fashioned belting and traditionally crafted tunes can be considered a break from the norm? Packed by Concord.—**LP**

**R&B/HIP-HOP**

**REGINA BELLE**

**This Is Regina**

**PRODUCERS:** various

**Peak 8505**

Before hip-hop sirens like Mary J. Blige and Faith Evans set the new female soul standard, Belle ruled the R&B roost. This Is Regina illustrates that she still has the flair and technical chops of a true diva. Teamng with studio vets like Barry Eastmond and Sam Simms, Belle doesn’t try to play on a kiddie musical field. Rather, she wisely sticks to the kind of old-school bop and sleek classic-funk sensibilities that made her famous. It’s a risk that could have left her sounding quaint and out-of-time. But, as evidenced by the delicately romantic “Oh Baby” and the percussive, blues-kissed “Take My Time,” Belle enjoys the opposite result; she sounds fresh and downright innovative. In’t it said that good-ol-fashioned belting and traditionally crafted tunes can be considered a break from the norm? Packed by Concord.—**LP**

**VARIOUS ARTISTS**

**Underground Airplay Version 1.0**

**PRODUCER:** Eckis Upton/MIC Media 0101

The Lynacist Lounge brand has represented the best of underground hip-hop culture for at least 10 years. What began as a New York City-based open-mike competition has flourished into compilations and a show on various shows on WRMB, among other things. Previous compilations Lynacist Lounge Vol.1 and Lynacist Lounge Vol. II introduced relative unknowns like Talib Kweli, Jurassic 5, and choice Da 5’9” to the national spotlight. The latest Lynacist Lounge set, Underground Airplay Version 1.0, is poised to do the same with underground favorites from John Doe, Mystic, and Phil the Agony—who all—

(Continued on next page)
shine on their respective tracks. Also making their presence known on the 31-track set are Lounge regulars Punch & Words, Lord Have Mercy, and Bajig. Legendary percussionist/album Maestro Desert's lead single, a remake of Nevels' mid-70s elektron-skewed dancefloor hit "Jam on It." —RH

**N'Dambi**

Tunin Up & Cosign PRODUCERS: N'Dambi and Olsis Johnson Checkpoint Productions TO 0929

A double-CD sophomore set may seem a little, well, cheeky. But for sometime Eykah Badu collaborator and singer N'Dambi, it's simply insurance that those who didn't hear her新鲜 effort, 1999's Little Girl Lost Blues, won't miss out again. This collection includes reworked versions of many of those tracks, including standouts "What's Wrong With You," "Broke My Heart," and "Loney Woman." Once more, N'Dambi wraps her deep, smoky vocals around another complement of lead and background singers — calling to mind an after-hours workout at the local jazz club. But this time, the Dalas native/producer's kid sprites move a bit more responsibility to the forefront. She also teams with a five band, adding more urgency to such new tracks as "Ode 2 Nina" and "Black Star." While the interludes are superfused and several cuts drag on too long, N'Dambi shows she's ready to step to the top of the game for something new and fresh need look no further. Contact: 972-568-5894 —GM

**GARY ALLEN**

Alight Guy PRODUCERS: Tony Brown and Mark Wright MCA 1720A 012

Gary Allen has flatted with a major breakthrough on three previous releases, and with any luck, Alight Guy's edgy, country-tinged fare could carry him over the top. It's his best album yet, from the backbone of "Man To Man" and the fiddle-laced badly-boy cut "The Devil's Crash" to the rock-meeted ballad "No One." What's clear: Allen kicks into high gear with the pounding "Man Of Me" and delivers smooth as silk Western lounge on Luke Reed's "Adolescent." Savvy production and Allen's retro delivery key on the swampy-hum Jim Lauderdale/ Leslie Scarlet cut what's "On My Mind," and heavy doses of outlaw humor fuel the hanging "I'm Doin' My Best," an amiable tale on Bruce Robison's "With What Would Will Do," and the Todd Snider-penned slicker anthem title cut. Allen's stellar song choice and skills as an interpreter, as well enough attitude to include dope-smoking references and use of the word "scumbag," have come for one of the best—if not the best—country albums of the year. —RW

**LATIN**

**ELEFANTE**

El Que Busca Encuentra PRODUCER: Max Ampmmano Columbia CDM 499203

With a blend of melancholy, and gusts, Max Ampmmano's Elefante sings mostly about love with light pretense, the simplicity of shortcomings, and the

**REVIEWS & PREVIEWS**

**IN PRINT**

**THE OPERATOR:** David Geffen Bullish on Buys, Seeks the New Hollywood

By Tom King

Broadway Books 670 pages; $15.95

To his mother, he was "Kings David." As a shorter-than-average middle-schooler, he was the mayor of Munchkin City in a production of THE WIZARD OF OZ at Brooklyn, N.Y.'s Shallow Junior High. More recently, on the latest Forbes list of the 400 richest Americans, he is No. 47—up from No. 79 the year before—with a net worth of $9.3 billion.

In his 58 years, David Geffen has been many things—in everything from music and movies to theater, politics, and the business of culting such celebrity friends as Calvin Klein. Not only did Geffen step in with financial aid when the designer's business was threatened, he also suggested he might help his partner Mark Wahlberg make a good spokesperson.)

In The Operator, Wall Street Journal Entertainment reporter Tom King chronicles Geffen in all his pursuits—despite little help from Geffen himself and despite the fact that, as Atlantic Records head Ahmet Erte- gun reminds the author, "No body's going to tell you anything really nasty about him because they are afraid of him." What is astounding is not that Geffen has dallied in so many varied pursuits over the years, but that he has been so successful in so many of them; it is how he has willed himself—and those around him—to succeed, despite early failures and the possibility of future ones. After all, before he hand-picked a young Tom Cruise to star in Risky Business, he had spent years working on the Robert Towne flop Personal Best.

The threat of failure emerges in The Operator as Geffen's prime motivation—the thing that gets him up at 5 a.m. every day to begin working the phones. "We would all rather die than fail." Geffen tells a magazine about himself, Steven Spielberg, and Jef frey Katzenberg—his partners in production company DreamWorks SKG. "I know that I will succeed, because I am committing all the energy, intelligence, passion, and belief that I can muster up to make me do so. And that's true of my past. My life can't be a failure, right? My life is a success: I'm a happy guy." The Operator also shows Geffen to be something of a force of

culture in the "new Hollywood"—a man who has moved mountains for the music business.

The temperament that's needed for mountain-making seems to have been forged by his mother, Batya, a Ukrainian-born seamstress who adopted David, the younger of her two boys, and detested what she saw as his husband Abe's lack of ambition.

Geffen got to work early, landing a job at age 21 in the New York City mail room of the William Morris Agency. He rose quickly through the ranks before moving on to artist management—first for Laura Nyro and then, with Elliot Roberts, for the likes of Crosby, Stills, & Nash and Joni Mitchell.

In the first of a string of pres ent calls, Geffen helped to est ablish—and became a 50-50 partner in—Tuna Fish Music. Nyro's own music-publishing business. He made the move because, King writes, Geffen saw that "Tuna Fish Music was one of the areas in the music business where the real money was being made.

More than two decades later, Geffen hit his biggest musical payday of all when he sold Records to MCA for $550 million in stock—a sum that rose to $660 million several months later when MCA agreed to be bought by Mat sushita. That made Geffen, as King notes, "the single biggest benefi ciary of a Japanese acquisition of a U.S. company in history."

In the years that followed, Geffen's profile through his interests in AIDS-related causes, would become the Democrats' top Holly wood donor and a good friend of the Clintons. King recounts how Geffen, staying overnight at the White House following a 1994 state dinner for Boris Yeltsin, finds that he is a "hostage"—unable for security reasons to leave for a late-night meeting at a nearby hotel with Spielberg and Katzenberg to finalize their plans for DreamWorks.

Geffen has done so much that sometimes it is hard for King to keep up. As a result, The Operator, though well-reported, does not always feel sufficiently thorough. Nor does it always benefit from such self-consciously angular phrases as "One thing was cer tain: David Geffen had nerve." We already knew that; after all, this is a book by the heading "Geffen, David Law rence—screwing of—there are 22 pages of references.

MATTHEW BENZ
CREED My Sacrifice (4:17)
PRODUCERS: John Kurzweiger and Kirk Kelly
WRITERS: Tremonti and Stapp
PUBLISHERS: Tremonti/Stapp Music, 
Dwight Fryer Music, BMI
Wind-up 20001 (CD promo)
With the band coming off two of the biggest hits of 2000 — the No. 1 “With Arms Wide Open” and “Higher” — there’s little confusion that Creed’s destiny is to only gain momentum with the first single from the upcoming Weathered, Oct. 26. The trio plays it safe with “My Sacrifice,” which doesn’t stray far from the melodic structure and tough-guy guitar palette of the 10-times platinum Human Clay (which is in the top five on the Top Pop Chart). But lead singer Scott Stapp injects the necessary passion into his performance, resulting in a potent slice of contemporary rock ‘n’ roll. For modern and active rock, this tune’s reaching of the pinnacle of the charts is a given. Top 40 saturation can’t be far behind. —CT

CYNDI THOMSON I Always Liked That Best (3:02)
PRODUCERS: Paul Worley and Tommy Lee James
WRITERS: C. Thomson, T. L. James, and J. Kimball
PUBLISHERS: Sony/ATV ASCAP BMI
Workin’ for the Man/ Tommy Lee James
EML Blackwood/Garden Angel BMI
Capitol 145-3 (CD promo)
Cyndi Thomson proved to be one of the year’s breakthrough acts with the chart-topping success of her debut single, “What I Really Meant To Say.” With this, the singer shows that she’s no fluke. The song is a beautifully written reminder of the sweet, tender moments in a relationship that make such a lasting impression. The lyric reverberates with wistful longing, and Thomson’s vocals — drenched in honey-sweet Southern charm and phrasing — bring out the best in the sultry, soft words. This song is just one of many reasons her debut album, My World, has been garnering raves, and it should cement her growing reputation as one of country music’s brightest new stars. —DEP

COUNTRY

EDDY RAVEN Living in Black & White (3:13)
PRODUCER: Ron Chaney
WRITERS: F. Myers, G. Baker, and T. Lawrence
PUBLISHERS: Dixie Star Music/Zomba Entertainment, SLL Music, ASCAP
RMG Records 8194 (CD promo)
Earlier this year, veteran singer/songwriter Eddy Raven returned with a wonderful new record, illustrating that his songwriting and vocal skills are as polished as ever. Raven issues the title cut as the second single, a working man’s anthem that many will relate to. Written by Frank Myers, Gary Baker, and Tracy Lawrence, the lyric speaks of a typical workingman still slaving away in factory, who’s “dreaming in color, living in black & white.” The production has a gentle island groove that is as inviting as the margaritas and snow-white sand Raven sings about. Producers should find a nice place for this track between the regular genre single with “Enjoy Yourself!” just starting to pop at radio, currently resting at No. 11 on the Hot R&B/Hip-Hop Singles & Tracks chart. That said, “Kool Wit Me” should keep the group’s groove —RH

R&B

ALLURE Kool Wit Me (3:49)
PRODUCERS: Danielle Brisebois, C. Hennessy, M. Brisebois, R. Boldt, and G. Alexander
WRITERS: C. Hennessy, Danielle Brisebois, M. Brisebois, R. Boldt, and G. Alexander
PUBLISHERS: Bubblegum Publishing/1/2 of U/Emertime/Em/Spin, BMI
MCA 25518 (CD promo)
Canadian pop/rap outfit Allure’s debut single “Kool Wit Me” features a chorus that’s as catchy as any of its peers. The song is a fun, upbeat track that should have a great deal of appeal to fans of pop/rap. —CM

LETTERS

EXCEPT AS NOTED, all reviews are of new or upcoming artists, PICS: (c) New releases pictured to hit the top half of the chart in the corresponding format. CRITICS’ CHOICES (*) New releases, regardless of chart status, highly recommended because of their musical merit. Send review copies to Chuck Taylor (B/Billboard; 770 Broadway; 6th floor; New York, NY 10003) or to the writer in the appropriate bureau.
TANZANIAN HIP-HOP: Support from dedicated TV shows, the launch of new radio stations, and the increasing use of Swahili and other local languages have helped Tanzania rap gain popular domesticity. One act that has been making noise is the three-man crew X Plastaz, whose members are Gsan, Rufnell, and Ziggy-Lah. A popular act within the eastern and southern African regions, the trio mixes traditional Masai culture and socially conscious Swahili lyrics with American hip-hop styles.

The Netherlands-based Africanhiphop.com/Maunia Music released X Plastaz's CD single "Halelyuya" this month. The song, which was released on a hip-hop compilation CD project for a spring 2001 international release.

"Halelyuya" is about "the misfortunes in Tanzania," Ziggy-Lah says, referring to several high-profile deaths that occurred there, including the drowning of passengers on the vessel MV Bukoba and last year's demise of Tanzania's first president, Julius Nyerere. "We talk about things that happen in everyday life, good and bad things like war and disease. We also talk about human rights. We rap about these matters to educate others to come to the rescue of the destitute. Another topic we've addressed is AIDS."

Citing other local groups like Kwanza Unit, Deplomat, Mr. 2, and GWK, Ziggy-Lah says, "There's an amazing lyrical talent [there]. They're on the same level as foreign MCs."

X Plastaz and other local rappers have joined rappers from South Africa, Kenya, and the Netherlands on the recording of a promo-only CD single called "Overflow." The recording is the offspring of a recent AIDS awareness concert staged by the Netherlands Institute for Southern Africa. For more information on X Plastaz and eastern and southern African rap, visit xplastaz.com, africanculture.com, and africanonline.co.tz/rockers.


London's Evening Standard's ES magazine recently ran a cover story, "Rap Attack! London's Hip-Hop Scene Explores," highlighting such local heavyweights as Roots Manuva, Mark B & Blade (M&B), Skitz, Wildflower, Ty, Blak Twang, and Big Ted. Manuva, Ty, Execution Squad, Bronz & Blak, and Fred Kruga are among the U.K. rap acts featured on the internationally sourced urban music compilation Darker Than Blue, Volume 1 (Union Music Square), released in early September.


SOUTH AFRICA DJ SCENE: Kushred & Sorted is digging into the local African Rapper label catalog to unearth hot breakbeats for its current DJ sessions around South Africa's Gauteng area. For more information, log on to afrikanjoe.co.za.

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Hot R&B/Hi-Hop Airplay

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<th>No.</th>
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<td>Just in Case</td>
<td>Just in Case</td>
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<tr>
<td>2</td>
<td>Roll Out</td>
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Hot R&B/Hi-Hop Singles Sales

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<td>I Need You</td>
<td>I Need You</td>
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<tr>
<td>2</td>
<td>I'll Be There</td>
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**Top R&B/Hip-Hop Albums**

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<th>ARTIST IMPRINT &amp; NUMBER/DISTRIBUTING LABEL</th>
<th>TITLE</th>
<th>PEAK POSITION</th>
<th>WEEKS ON CHART</th>
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<td>AALIYAH</td>
<td>No More Than a Friend</td>
<td>52</td>
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<td>JAY-Z</td>
<td>The Blueprint</td>
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<td>3</td>
<td>INCUBUS</td>
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<td>A Girl Like You</td>
<td>64</td>
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<tr>
<td>6</td>
<td>THE OUTSIDERS</td>
<td>In the Time of the Gypsies</td>
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**Top R&B/Hip-Hop Catalog Albums**

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1. **Billboard** © 2001, BillRBillboard.com
2. Data updated as of October 27, 2001
3. Source: Billboard
4. Chart rankings are based on sales data provided by Nielsen SoundScan, a leading provider of sales data for the music industry.
5. The charts are compiled from sales data reported by music stores throughout the United States, and this data is used to determine which albums are the most popular at the time.
6. The charts are subject to change as new data becomes available.
7. The charts are updated weekly to reflect the most current sales data.
8. Any discrepancies or errors in the data should be reported to the relevant source.
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15. The charts are intended for informational purposes only and do not constitute financial advice.
Back to His Roots: Those with a fondness for what came before will surely rejoice at the Monday (22) release of Grass Roots: Musical Influences & Inspiration (Strut U.K., distributed by Beechwood). Compiled and mixed by New York City DJ/producer Danny Krivit—one of three resident DJs at the weekly Body & Soul party at Club Vinyl (the other two being François K. and Joe Claussell)—the double album covers a wide and diverse musical terrain.

Listening to the 29 featured tracks, we can’t help but recall a past where musicianship, composition, melody, arrangement, and musical variety reigned supreme. We’re dealing with a period in music history that revolved in all things played live, from jazz-skewed horns and prog-rock guitars to classically arranged strings and Afro-Cuban percussion. And if you were the singer of the song, you had to be best be able to carry a tune. This was music to be felt.

“Just don’t make ‘em like they used to,” Krivit says with a slight sigh. “It’s the difference between someone who knows the ins and outs of mathematics and someone who uses a calculator. This music features musicians who play instruments. There was a sensitivity to the music—it had character. I got very excited when I hear hints of this in today’s music.”

Krivit acknowledges that he encountered one major difficulty during the project’s compilation. “I wanted to cover a lot of musical ground,” he explains. “Unfortunately, it just wasn’t possible to include all my favorite tracks. It was more important to give people a sampling of the wide spectrum of music that’s important to me.”

For Krivit, this means tracks like Nina Simone’s “My Baby Just Cares for Me,” Positive Force’s “We Got the Funk” and Bill Withers “Lovely Day.”


A funeral service was held Oct. 17 in Sheffield, England. The family suggests that donations be made to the Bristol Cancer Centre and sent to Cookeys and Son Funeral Directors, 190 Portis Green Road, Muswell Hill, London N10 3DY, England.

For the Record

A story on Yoshitoshi Recordings’ artist Morrel in last week’s issue incorrectly listed the title of his album in two instances. It is Queen of the Highway.

Gabrielle, “Don’t Need the Sun to Shine (To Make Me Smile)” (Go! Beat U.K. single). One of two new tracks on the singer/songwriter’s upcoming Dreams Can Come True—The Greatest Hits Vol. I set (due Nov. 19), the song “Don’t Need the Sun” is as beautiful as they come. For the track’s two-disc remix package, the label enlisted remixers Agent Sumo (progressive house/dance), 5th Element (E-Smoove Miller (soulful house), and Dimitri & Tom (Prelude-echo disco stylings). Sumo’s re-tweaking is particularly pleasing, with its “French Kiss”-styled tinkering on top of a pulsing beat.

Lisa, “It’s Alright” (Atlantic single). Lisa’s jazzy delivery is firmly in the spotlight on these savvy restructurings. Mike Rizzo

Dance/Electronic

Beat Box

by Michael Paolotta

San Francisco—Ipswitch, England-based Kirk Degiorgio records under a variety of aliases, including New Religion, Family Values, and As One. On Nov. 6, Ubiquity Records will release As One’s new album, 21st Century Soul.

For Degiorgio, the album’s release is a cause for celebration. Despite an extensive discography (which includes his own ART imprint, an early home for such now-identifiable artists as the Black Dog and Aphex Twin), 21st Century Soul is Degiorgio’s first album (in five) to street domestically.

“My music is rooted in the black American tradition, and there just aren’t many electronica labels in the U.S. that understand that element,” suggests Degiorgio, whose songs are released by83’s Music. “Thankfully, Ubiquity has steadily branched out into this territory.”

Fully grasp Degiorgio’s concern, listen to “Problems,” the first single culled from 21st Century Soul. While a modern electronic perspective is present and undeniably audible in the rhythms, the funky baseline and deep, sensual vocals from Simon Jirardu recall the 1970s recordings of artists like Roy Ayers and Donny Hathaway.

“I was turned on to Simon by a backing vocalist I was working with,” Degiorgio says. “She knew I was looking for a vocalist with a soft, high range and recommended him. For ‘Problems,’ we used pitch-shifting techniques to get the deeper effects. It’s a lot of what I grew up on.”

According to Degiorgio’s last album—1997’s Planetary Folklore (MoWax U.K.)—sold more than 20,000 copies worldwide. Because of this, Ubiquity is confident that 21st Century Soul will entice the dedicated electronic music crowd. At the same time, the label aims to increase awareness of As One through independent press and radio promotion, as well as street teams in major markets. In September, “Problems” was re-released as a single, this time with a Stacey Pullen remix of album track “Another Revolution” on the flip side.

Ubiquity A&R director Andrew Jervis explains, “There’s no reason why a person that would buy a Thrill Jockey record or shop at Hear Music wouldn’t also want this record. Kirk’s music is adventurous, but not difficult listening.”

This is music to the ears of the artist. “This album is more accessible,” Degiorgio notes. “The previous album was a hardcore purist, avant-garde electronica landmark. There are more traditional song structures and club-oriented material on [21st Century Soul].”

In December, the self-managed Degiorgio will embark on a DJ tour of the U.S.; he may be joined by labelmate Tyrrell of Interference. Degiorgio’s worldwide bookings are handled by Silvana Rossetti in Ipswitch. Throughout the tour, Degiorgio will also perform DJ duties at various high-end boutiques.

Though many DJs/producers working in the electronic idiom take a lot of production cues from their time spent playing music in clubs as DJs, Degiorgio draws a definite distinction between the two activities—and has a clear priority. “I try not to let it influence my music-making,” he says of his DJing. “In fact, I make a point of not DJing regularly because it really gets you thinking in terms of crowd reactions and other stuff, rather than taking a look inside yourself. Look at all the DJ megastars who play all over the world every week—none of them make good music.”

According to Detroit-bred DJ Matt Chicoine, who records under the Recluse moniker for the Motor City’s Planet E label, “Kirk is definitely a player with impeccably musical taste and vast knowledge. This immediately sets him apart from a lot, if not the majority, of producers and DJs.”

Chicoine—who is currently enjoying a weekly residency at the Matterhorn club in Wellington, New Zealand—continues, “And accordingly, you hear his taste and knowledge come through in the music, which refers to elements of the old and comports them enough to make it new.”

Already at work on his next album, Degiorgio believes his strongest audience in this country is “in urban areas where people have had access to Black American music as well as contemporary electronica.” With a smile, he adds, “Hopefully, the more open-minded black audience will break out of the MTV mold and discover my music, too.”

The Beat Box

Hot Plate

by Brian Hines

London—Ringo Starr’s new solo single, “Give Me Some Slack,” is the third release from The Starr album, out Dec. 9. The track, a cover of the 1965 Funkadelic number, features a string quartet and a solid rhythm section.

The track also features a live band, including guest star John Lennon on lead guitar. The album features other guests, including Paul McCartney on keyboards, Phil Collins on drums, and Stevie Wonder on vocals.

The album is produced by Ringo Starr, with assistance from producer John Frusciante. It was recorded at Sunset Sound Studios in Los Angeles and mixed by BrianTrust and Paul McCartney.

The album is the first studio release from Ringo Starr since 1981’s “Give More Love,” and follows the success of his 1999 solo album, “Zoom.” The album features contributions from musicians such as Paul McCartney, John Lennon, and Stevie Wonder.

The album also features Ringo’s signature drumming style, as well as his unique vocal delivery. The album is a departure from his previous work, which has been characterized by a more acoustic and folk-oriented approach.

The album’s lead single, “Give Me Some Slack,” was released in September and was a moderate success on the charts.

The Beat Box is a monthly column that highlights the latest and greatest in the world of electronic music. The column features interviews with prominent DJs and producers, as well as reviews of new releases and upcoming events in the electronic music scene.
### Club Play

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**POWER PICK**

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**Power Pick**

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### Top Electronic Albums

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<td>GROOVE ARMADA</td>
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<td>14</td>
<td>PAUL OAKENFORD</td>
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<tr>
<td>15</td>
<td>ORBITAL</td>
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**Important Notes:**
- This is a sample of the top electronic albums as of October 27, 2001.
- Sales are based on reports from December 1, 2001.
- Sales can be categorized into four levels: Gold (100,000), Platinum (1,000,000), Double Platinum (2,000,000), and Diamond (4,000,000). The symbol (%) indicates percent increase over the previous week.
Haggard Returns To His ‘Roots’ On Latest Album From Anti-

BY CHRIS MORRIS

LOS ANGELES: Merle Haggard has made a lot of albums in his 40-year recording career, but he says of his new collection, *Roots Volume 1*, on the eclectic Epitaph Records' Anti imprint, “This is my favorite album, I think.”

The material on the set, due Nov. 6, is close to the veteran country vocalist’s heart. The album, his second for Anti-, contains three new Haggard originals (published by Merle Haggard Music [BMI]), plus two songs associated with honky-tonker Hank Thompson, a pair originally recorded by Hank Williams, and — perhaps most importantly — five numbers originating from Lefty Frizzell, one of Haggard’s greatest influences.

Haggard explains, “The whole picture is to try to preserve that body of work that happened from the transition from big brass bands to Elvis. There’s about a five- or six-year period in there and Ray Price came in and changed everything. There was some music that was played by Hank Williams and Lefty Frizzell and Hank Thompson, people like that, that was absolutely wonderful.”

The focus of the album is Frizzell, the late honky-tonk titan who brought 16-year-old Merle Haggard on the road for the first time to front his band at the Rainbow Gardens in Bakersfield, Calif., in 1953.

A confluence of unusual events — including Haggard’s enlistment of Frizzell’s own guitarist — led to the making of *Roots Volume 1*. Haggard says he was unaware that Norm Stephens, who played lead on Frizzell’s earliest hits, was virtually his neighbor in Northern California until pianist Doug Colpo- sio spotted an ad by Stephens offering guitar lessons in a Redding, Calif., paper.

Haggard recalls, “I said, ‘You’re telling me that Norman Stephens, the guitar player who played on ‘If You’ve Got the Money I’ve Got the Time,’ is livin’ over there? It was just unbelievable. It blew me away.”

He adds, “I was afraid to call him for a little bit, ‘cause I was so impressed with his guitar playing . . . I said, ‘Doug, call him. Come to think of it, all these years, he’d been right down the street, and out of courtsey he hadn’t said anything to me. He’d been a civil engineer, and he made a great career out of that. He retired, and about eight months prior to my call had just sort of given up on music, but put his guitar under the bed.”

Anyway, here’s this great guitar player standing there,” Haggard continues, “and I said, ‘You know, I think we ought to start recording just as quick as we can.’ And so we did. Virtually within hours, we were making records.”

Stephens — who had not appeared on record for half a century, though he did tour with Thompson’s Brazos Valley Boys — speaks warmly of his experience with Haggard.

“I was just flattered that Merle would ask me to do the recordings with him,” Stephens says. “It was rather ominous when we started doing those same songs I did 50 years ago. Of course, for one thing, I hadn’t played for a while, so I was a little rusty — in fact, a lot rusty — but he was kind enough to kinda let me play myself back into shape.

Haggard was moved to further duplicate the sound of Frizzell’s first Dallas recordings when refurbishment work forced him to temporarily vacate his home and move into a nearby property he was selling.

Haggard says, “I looked at this room, and I said, ‘My God, sonofabitch, I bet this room would sound good in a recording!’ It’s got this wood here. I wonder if it’d sound like [Frizzell producer] Jim Beck’s old studio. And it did, as you can hear.”

Epitaph president Andy Kaulkin says *Roots Volume 1* may feed an appetite among contemporary listeners.

“We can’t help but notice the success of O Brother, Where Art Thou?” Kaulkin says. “This project was not contrived in any way — the music just came out of him through very organic means — but there’s obviously a hunger out there for traditional rootsy country music, and that’s what this album is. I even feel like something’s got to give at country radio. We might even have a shot at getting something played, as crazy as that sounds.” The label will work “If You’ve Got the Money I’ve Got the Time” at country radio.

Shortly after the album’s release date, Haggard—who is self-managed and booked by Lance and Bobby Roberts at the Bobby Roberts Co. in Goodlettsville, Tenn.—begins a series of Canadian tours.

Kaulkin says, “We’re going to do television advertising in the key Merle Haggard traditional country markets, in Texas and places like that. We went to Nashville and met with CMT, and we’re trying to work some things out with them. We want to do some television in those more traditional markets and work with the racks. We’re going to make sure that all the old-time Merle Haggard fans know about this record.

“We’re doing a huge publicity push on it. I’m trying to get as much coverage there as possible. Kaulkin continues. “We’re trying to get him on television as much as possible. I feel like the best means for this kind of record is going to be at the retail level. It’s one of those records where, if you play it in the store, people will say, ‘Wow, what is that? You don’t have to be a country fan to appreciate it.’”

Allen Larmann, head buyer at Rhino Records in Los Angeles, says of *Roots Volume 1*, “I think it’s going to do great. We did so well with the last album ([I Could Only Fly]). It established Merle with a whole new audience. I think there’s a new appreciation for his music, and that type of honky-tonk sound is really popular.”

COUNTRY
**Top Country Albums**

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**Greatest Gainer**

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**Greatest Fitts: The Best Of How Big Is A Boy?**

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**Pacesetter**

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Rubio Wins Big At Los Premios

BY LEILA COBO

LOS ANGELES—Mexican singer Paulina Rubio—who made a spectacular comeback from a languishing career with her 2000 release, Paulina—was the big winner at the third annual El Premio de la Gente Ritmo Latino Music Awards, which took place Oct. 18 at Los Angeles’ Shrine Auditorium. Rubio took home awards for album of the year and best female artist of the year, while her hit “Yo Sigo Aquí” won in the music video category.

Another female artist, Shakira, won in the best rock artist category and in the newly added People en Español most popular artist in the U.S. award, an honor voted upon by readers of that magazine.

All Los Premios awards, though, were not voted upon by critics or the industry, but by fans—who for a month were able to cast their votes at 41 Ritmo Latino Stores nationwide and at 325 Von’s supermarket stores throughout Southern California and Nevada, as well as at the awards’ Web site.

Other winners at the show included up-and-coming regional Mexican star Lupillo Rivera (artist of the year), Los Tigres del Norte (norteño group of the year), Juan Gabriel (for song of the year, with “Abrázame Mucho Fruta”) Chayanne (male pop artist of the year), OVT (new artist), Joan Sebastian (regional Mexican artist of the year), Vicente Fernández ( Ranchero artist), Elvira Crespo (Tropical artist) and Fabio Zambrano Marchetti (for composer of the year, with “La Bomba”). Victory was particularly sweet for Marchetti, who has been entangled in a dispute with his label (Sony) and whose song, which has been covered by at least a half-dozen bands, was shut out of this year’s Grammy Awards.

“It’s the first award show where we have six nominations,” Marchetti said prior to the awards. “If we win, it would be a vindication. It would prove once more that ‘La Bomba’ was indeed the song of the year.”

Los Premios will air Oct. 28 as a two-hour special on the Telemundo TV network.


América Latina...

In Argentina: Two years after his last opus, BMG artist Diego Torres is preparing a comeback. His new album, Un Mundo Diferente, is set for release Nov. 12. The recording was produced by Riko Sánchez, who has spent the last month in Argentina with Torres and Cachorro Lozano. EMI rock group Super Ratones has completed a successful tour opening for labelmate Los Mixtapes throughout Spain and Portugal, where its latest album, Mancha Registrada, will be released in November. Before returning to Argentina, the band performed showcases in New York City and Los Angeles.

Back in Argentina, Super Ratones began a college tour, with concerts in the cities of Santa Fe, Córdoba, Mendoza, Tucumán, and Buenos Aires.

MARCELO FERNANDEZ BITAR

In Colombia: Colombian metal act Agony has set up shop in Los Angeles and has announced a contest to determine who will design the cover of its upcoming album. First prize is a Fernandes electric guitar. Those interested in participating should send their work in a jpeg format to portadareborn@yahoo.com. Entries will be accepted until Oct. 31, and the winner will be announced Nov. 12 on the group’s official Web site, agonyreborn.com. The ska/pop genre continues to make inroads in Colombia. Interest in the music is strong enough to merit the upcoming Que Ska Psando Festivaland contest in Bogotá. The first round of contests takes place Oct. 20 and Oct. 27, with finals Nov. 17-18.

GUSTAVO GOMEZ

In Mexico: After 18 months of work, Cuban trovador legend Pablo Milanés has finished recording a second volume of Querido Pablo, an album featuring such guests as Ricardo Arjona, Fito Páez, Francisco Cepeda, Armando Manzanero, and Tania Libertad in a series of duet arrangements of some of Milanés’ greatest hits. Milanés released the first volume of Querido Pablo in 1985 and is planning a similar project with English-language stars, including Peter Gabriel and Stevie Wonder.

TERESA AGUILERA

In Puerto Rico: After a protracted legal battle, an out-of-court agreement has been reached regarding the rights to the name Son by Four, the group’s manager has confirmed. The dispute between former management company RJ0 and three members of the group—Carlos Javier Montes, Jorge Montes, and Pedro Quiñones—was settled after RJ0 agreed to give the band members the right to use the name and handle their careers, said Raúl Muñiz, the group’s new manager. RJ0 will retain a percentage of the name as a silent partner. Son by Four, winners of seven Billboard Latin Music Awards, split up earlier this year. Former lead singer Angel Mix, released a solo album, recording a solo album. The remaining lineup, with new singer Luis Damón, will continue to record with Son Discos… Tony Luna has been named Vice President of programming for Spanish Broadcasting System (SBS) Puerto Rico. He was previously director of programming for Spanish contemporary station Latino Mix in New York City. Luna will oversee the programming of SBS’ five stations in Puerto Rico: Estereo Tempotop (Spanish ballads), Z-93 (classic salsa), CIMA (‘80s English hits), Latin rock Cosmos 94, and La Mega (top 40 English)… Singer Olga Tañón has signed a one-year contract with Avon that calls for her to be part of two promotional campaigns for the company, modeling such items as cosmetics, jewelry, and clothing. As part of the deal, her new album, Yo Algo Seré, will be sold through the Avon catalog, and buyers will get an autographed Olga Tañón umbrella free with the purchase. Tañón will be on the cover of the December catalog. She will spend most of October and November touring in Venezuela.

RANDY LUNA

MTV will also air Shakira’s Spanish-language MTV Unplugged in November. According to Calderón, MTV2 is running the special during the weekend of Nov. 3. Immediately following, it will play the entire album on MTV2’s Playback.

FAREWELL ANA: Artist representative/promoter Ana Arias died Oct. 9, aged 43, after a brief battle with brain cancer. Arias, founder/principal of LosAnas Productions, had represent- ed such artists as Rubén Blades, Jimmy Bosch, Poncho Sánchez, and Susana Baca. Her numerous production credits included the 1998 His- panic Heritage Awards at Washington, D.C.’s Kennedy Center, which aired on NBC. Arias is survived by her husband, visual artist Manny Vega.

ARE YOU INVITED?: Sólo con invitación (By Invitation Only), the mystery concert series organized by Miller Genuine Draft, returns Nov. 1 to the Sun Theater in Anaheim, Calif. As before, concert guests will be invited through radio promotions on the West Coast, and the band’s identity will remain a secret until performance time. Past guests include Alejandro González, Café Tacuba, Elvis Crespo, and Los Tucanes de Tijuana.

In Brief: In New York City, Ralph Mer- cado Presents will team with Prestige Productions to present Cuba’s Los Van Van together with Puerto Rico’s Roberto Roena of El Sol Power and Andy Mon- tañez in Cuba y Puerto Rico Son, Oct 27 at Madison Square Garden. . . Argentine- na’s Bersuit will record a live album dur- ing two performances Nov 17-18 at Estadio Obrazas in Buenos Aires. The disc will be released on Universal . . . The Norte Collective’s Song “Polares” is being used for the new nationwide Volvo TV commercials narrated by Donald Sutherland. The track is the first single from Tijuana Sessions. Vol. 1 on Palm. Noriega’s mix of techno and norteño has garnered raves north of the border.
**Latin Pop Airplay**

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**Regional Mexican Airplay**

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By Ray Waddell

NASHVILLE—Jaguars, perhaps rock en español’s most viable export, has embarked on another U.S. tour that will take the Latin rockers into several virgin markets.

This 16-city tour, which began Oct. 20 at the Joint at the Hard Rock Hotel & Casino in Las Vegas, will hit 30 cities in support of Jaguars’ latest record, Cuando la Sangre Galopa (When the Blood Races), on RCA/ BMG Latin. The disc debuted at No. 1 on the Top Latin Albums chart, the only rock en español project to do so this year. Booked by Marc Geiger at ArtistDirect, Jaguars will tour the U.S. through its Dec. 29 date at the Majestic Theater in San Antonio.

Musically, Jaguars—whose core has been together since the mid-80s when the band played as Caifanes—plays songs ranging from the riff-heavy, Zeppelin-esque rockers to more radio-friendly pop-rock songs, all fueled by Hernández’s lead vocals, From Badalón Hernández, fierce guitar figures from César López, and energetic, precise percussion from Alfonso André. Produced by Hernández and André, the musicianship and passion of Cuando la Sangre Galopa largely transcends language and cultural barriers.

“We grew up in Mexico and listened to music like the Beatles, Led Zeppelin, and The Rolling Stones,” André says. “And even though we didn’t understand what they were saying, the feeling came across. Music itself is a language.”

Hugely popular in Mexico, Jaguars routinely sold out 5,000-10,000-seat venues on its recently completed tour, and this will be the band’s largest U.S. trek to date. It headlined last year’s multi-act tour and this summer’s tour is expected to do well beyond that. Hernández was represented by Geiger and ArtistDirect, a company known for representing several top-shelf rock bands.

For the $89-$139-a-head 30-Club will be $25, and Hurwitz also hopes to do well from the bar. “I wouldn’t book it unless I thought we could make money,” he says, adding, “We’re a certain level.”

In New York City, Jaguars will play the 3,600-seat Hammerstein Ballroom Nov. 25. The band has already made a considerable dent in the market, according to John Sepulveda, regional director for promoter Cardenas Fernandez, promoters of the Hammerstein date.

“They have always done very well here, and we expect to do even better this time,” Sepulveda says. The show will be promoted on Latin radio, including Latino Mix, and SBS station Amor. “Rock en español groups have a very loyal following in this market every day.”

For the New York show, Jaguars will donate proceeds to the children of New York City firefighters, Sepulveda says. For his part, Hernández will not only not help but have some conversation about coming to the U.S., given the uneasy global situation.

“It will be in the back of our minds and instinct to do the tour mainly on a bus,” André says. “[A terrorist attack] could happen again, in Mexico or wherever you are. But we will not try to let this be a distraction.”

By Steve Graybow

TUESDAY’S CHARMS: It is easy to lapse into superlatives when describing vocalist Andy Bey, because his baritone is indeed every bit as rich, resonant, and velvety as those terms imply. With such a striking voice, it is easy to forget that Bey is also a talented pianist/arranger/song stylist, all of which come into play on Tuesdays in Chinatown (N-Coded Music, Nov. 6). The release is his third since 1995’s Ballads Blues and Bey (Evidence), which Bey's first recording as a leader in more than two decades.

Tuesdays in Chinatown finds Bey interpreting material by writers ranging from Milton Nascimento (“Bridge”), “Saida e Bandeiras”) and Sting (“Frágil”) to Rodgers and Hart (“Little Girl Blue”) and Bix Beiderbecke (“In a Mist”). As one of the singer’s trademarks is his use of distinctive basslines as building blocks for his arrangements, Bey and producer Herb Jordan gathered songs that would allow Bey to utilize different bassline styles, from the soft Brazilian grooves found on “Saida e Bandeiras” to the growling lines on “Invitation” that Bey says “resemble a lot of the ideas that have become trademarks of mine throughout the years.”

For the chestnut “I’ll Remember April,” Jordan and Bey built an arrangement around a rhythm devised by Ron Carter when the bassist recorded the song as a duet with guitarist Jim Hall on their 1972 release, Alone Together. “It was always my favorite version of the song,” Jordan says. “We made Ron’s bassline the centerpiece of the arrangement.”

Carter was brought into the studio to reprise his lines and guests on several other tracks. Other musicians include drummer Victor Lewis, bassist Peter Washington, trombonist Steve Turre, and saxophonist Marty Ehrlich.

While Ballads Blues and Bey found Bey backed solely by his own sparse piano lines, and its follow-up, Shades of Bey (Evidence, 1998), featured primarily slower material,
Songwriters And Estates Serve Suit Against Famous

BY JIM BESSMAN

NEW YORK—A class-action suit has been served against Famous Music by various estimable songwriters and the estates of other notable figures, alleging the failure by Famous to share half of all net sums received in the exploitation of contracted songs’ mechanical rights.

The plaintiffs are songwriter Ray Evans; Ginny Mancini, widow of composer Henry Mancini; John J. Mercer, Amanda Mercer Neder, and the Johnny Mercer Foundation, the successors-in-interest to the late Johnny Mercer; and Margaret Whiting and Barbara Whiting Smith, the successors-in-interest to the late composer Richard Whiting.

Central to the complaint, which was filed in New York State Supreme Court, is the value of the foreign tax credits taken by Famous with respect to various compositions.

In the case of Mercer’s compositions, for example, the suit alleges receipt by Famous of earnings in foreign territories including Japan and that Famous has deducted taxes paid to such territories without sharing the benefits of the deductions equally with the Mercer plaintiffs, as required by a contractual 50-50 split of all revenue.

David Blasband of McLaughlin & Stern, the attorneys for the plaintiffs, says, “Each plaintiff has contracts with Famous or predecessors of Famous that have been assigned to Famous—and certain clauses in them concerning distribution of mechanical and other exploitation rights.”

“Taxes, for example, when famous exploits the mechanical rights in foreign jurisdictions, there will be a tax paid to a foreign government, such as Japan,” Blasband continues. “Then, when Famous files tax returns here in the U.S., it takes a credit against the taxes it has to pay to the U.S. for the tax paid to Japan—which comes to about 10% of the Japanese revenue. Let’s assume the revenue from composition ‘X’ in Japan is $100, and that $10 is paid to the government of Japan. That leaves $90 to be split by Famous and the songwriter, so that each gets $45. But then Famous comes back here and files taxes and can take that $10 as a credit—and it’s like $10 in their pocket that they don’t share with the author, even though they’ve received the benefit of 10 extra dollars. Simply, they should compensate the plaintiffs for half of the tax credit as part of the even split of the revenue.”

All of the songwriters represented in the action are members of the Songwriters Guild of America. “We’re bringing this as a class action on behalf of composers or their successors who have contracts close to those quoted in the complaint—and there should be a lot of them,” says Blasband, who now awaits a response from Famous’ lawyers.

According to a company spokesperson, Famous has a policy of not commenting on pending lawsuits. “The same issues—taking tax credits and not sharing them with songwriters—undoubtedly involve other publishers,” Blasband says, stressing the ramifications of the complaint against Famous.

EMI Signs a Maverick. EMI Music Publishing has signed Maverick Musica recording artist Jorge Moreno. The Miami-based Cuban-American’s debut album will be released this month by Madonna’s recently launched Latin music label. Pictured, from left, are Moreno and EMI Music Publishing’s Nestor Cano.

SO MUCH EMOTION: “Some days I don’t answer the phone,” Jack Hardy says, exactly one month after the New Yorkers and all other Americans now simply refer to as “9-11.” “There’s just so much emotion [that] I can’t even deal with it.” Hardy was eight blocks away when the North Tower collapsed. “It was so horrific, you can’t even describe it.” Hardy says. “Not what you saw on television, but so humongous the brain—or the heart—can’t digest the information. Acres wide and a quarter-mile tall, and [the towers] just crumbled like they were made of dust.”

Hardy, whose recent work has been Celtic-flavored (and whose first 10 albums were housed in Prime CD’s two 1998 Collected Works: 1965-1995 volumes), says he was planning on going the “roots-based country” route for his next album with Jeff, thanks to the success of the O Brother, Where Art Thou? soundtrack. “I was going to bring my one remaining brother, Chris Hardy [another Hardy brother died during the Vietnam War]—who plays fiddle and used to sing high harmony on my older albums while Jeff sang low—and get the three of us together around Christmas time, but now I’m rethinking everything. I should be on top of the world now, because Suzanne Vega just released my ‘St. Claire’ on her new album, which I think is the first time she’s sung by someone else. But instead I’m on the bottom of the world.”

Indeed, Hardy says he can’t even sing now. He has canceled a November tour of Europe, and has assumed his Monday-night workshops after a brief but unprecedented break. “I’m sure there will be a time to perform again, but now it just seems stupid to stand on stage with the lights and monitors,” he says. “I’m so far from that place, I’m just figuring out how to survive without [Jeff]. For some reason, music channels whatever emotions are there—and I can’t even get through a song.”

But Hardy expects that some months from now, there will be some sort of musical memorial tribute to his brother, who is survived by his wife, Suzanne Gabrielle, and two sons, aged 7 and 11.

And in light of the shattering events of 9-11, the much-traveled Hardy offers an instructive and surprisingly reassuring observation. “This country doesn’t have a clue,” he says, referring to “the way people [perceive] you, [like]—who has a different way than we view the rest of the world. It’s like the [Vietnam-era] John Prine song, ‘Your Flag Decal Won’t Get You Into Heaven Anymore.’
Astley’s ‘All Things Must Pass’ Restoration Honored By CEDAR

BY CHRISTOPHER WALSH

Last month, CEDAR Audio, the Cambridge, England-based manufacturer of hardware and software for audio restoration, announced its 2001 CEDAR Awards. For the second time, engineer/producer Jon Astley won in the category of CD remastering from a master tape, for his 1998 release, "All Things Must Pass" (Apple/Capitol).

Given the finite lifespan of magnetic tape and wax, the decay of early and historically important recordings is inevitable. As the profession of audio industry transitioned to digital recording and storage, the need to "clean up" old recordings for reissue on compact disc—where extraneous noise associated with tube equipment and analog tape are made more obvious—became critical.

In 1983, the British Library National Sound Archive funded a research project that led to the first audio restoration systems. In 1985, the British Archive funded further research at Cambridge University, which led to CEDAR (Computer Enhanced Digital Audio Restoration).

CEDAR products, hardware-based software or software for digital audio workstations, are designed to eliminate clicks, cracks, hiss, and other noise from deteriorating master recordings.

Astley, known for his reissue work with the Who’s catalog and the Led Zeppelin BBC sessions set—for which he won his first CEDAR Award in 1998—worked from the 1/4-inch, 2-track masters that mix engineer Ken Scott had created at London’s Trident Studios in 1970. Applying a CEDAR Series 2 CR-1 Decracker, as well as De-clicker and Denoise plug-ins software for the SADIE digital audio workstation—Astley went to work on restoration of the Phil Spector-produced "All Things Must Pass."

“It was very noisy,” Astley says, “because it had gone through a few 8-track generations while it was being recorded. Speculator used to bounce, add more and bounce, add more and bounce. The problem was that at the end of every fade, the noise level came up enormously. The CEDAR plug-ins for the SADIE system work really well.”

Another result of multiple tape generations, Astley adds, was the absence of certain frequencies. “There were quite narrow bands—there’s one at about 3kHz—that seemed to be missing. You’re looking for those missing frequencies and have to compensate by adding a little on each side of it and hope people’s ears imagine the rest.”

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BROWN-EYED HAMSON: In nerbelt Business Center Drive may seem an unlikely address for a state-of-the-art recording studio, but behind the walls at Four Seasons Media Productions (4SP) in St. Louis, history is being made. Over the past six months, the API Legacy-equipped Studio A has been home to Chuck Berry, who is recording new music in his hometown for an upcoming album to mark his 75th birthday.

In more ways than one, it’s a long way from 2120 South Michigan Ave. — Chess Studios—where, on May 21, 1955, the Berry-penned “Maybellene,” “Roll Over Beethoven,” and “Wee Wee Hours” were put to tape. Recording new material for the first time in more than 20 years, Berry, like most contemporary rockers, has gone digital, transferring dozens and rough tracks from 2-inch analog tape to Pro Tools at the outset of the sessions at 4SP.

“That’s a big change,” says a robust-sounding Berry of the migration from 1/4-inch, 2-track magnetic tape to computer-based Pro Tools. “I’ve done 30 hours there already, and I’m going to finish the record there. It’s great, really up to date, and brand-new.”

Berry hopes that an album will be completed and released before the end of the year, promising new versions of some of his biggest hits, as well as new tunes. In addition, a 75th birthday celebration at the Pageant in St. Louis—featuring fellow rock pioneer Little Richard, the Duke Robillard Band, St. Louis Mayor Francis Slay, and Missouri Governor Bob Holden—was to place Oct. 18, on Berry’s birthday. “Since March,” he explains, “I’ve put a lot of energy into it. I’ve done more since March than I have in the last 14, 15 years.”

Fifteen years ago, in fact, Berry and friends marked the musician’s 60th birthday with a concert at the Fox Theatre, chronicled in the film “Hail! Hail! Rock’n’Roll.” “It was a laughing matter,” Berry admits, “or after you’ve had so much success, you get slack on the ability and the initiative, you know? And it’s not right! It’s my profession—it’s what I should be doing.”

When Four Seasons opened in October 1998, expectations for this three-room facility leaned more toward audio post-production for advertising, TV, and film, music recording projects, it was hoped, would provide supplementary book- ing. In fact, explains 4SP director Jason Hollowell, the opposite has occurred. “I did my share of radio and TV spots, and some surround spots,” he recalls, “but I had music lined up outside, left and right. One of the reasons is that there’s nothing else like this—it’s a step above everything else in town.”

The Russ Berger-designed facility also includes the Solid State Logic 4056 G-equipped Studio B, a room that initially opened with small-format Yamaha 02R digital mixers. A third, pre-production room is being upgraded to a Pro Tools suite based around a Focusrite Digidesign ProControl interface.

Another local musician, rapper Nelly, recently spent two weeks at Four Seasons tracking for his upcoming release. Hollowell says, “I’ve been reaching out, trying to gain some stuff that would normally go to New York, Nashville, or Los Angeles. A lot of established acts like to get away from the music scene, and this is about the furthest away you can get.”

But for local hero Berry. Four Seasons and the Pageant—stage and studio—are home. Working with engineer Dave Terrel, Berry will soon record more guitar and vocal tracks. “Gary (Holladay, studio manager) and I were the engineers starting the project,” Hollowell explains, “loading in the stuff from 2-inch. There’s magic—there’s some stuff that’s really, really strong.”

Forty-six years ago, Berry quipped Muddy Waters, following the latter’s performance at the Palladium in Chicago, as to the possibility of recording his music for commercial release. Waters referred him to Leonard Chess of Chess Records, and only days later, Berry, with pianist Johnnie Johnson and drummer Eddie Hardy, were making history at 2120 South Michigan. At 75, Berry’s enthusiasm for recording is clearly re-emerging: “I want this to be like no other record I’ve ever put out.”
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Sanity Goes Beyond Rebranding
Retailer To Offer Our Price’s U.K. Consumers ‘Cutting-Edge’ Experience

BY CHRISTIE ELIEZER

SYDNEY—As the 12-month process of transitioning to Our Price stores in the U.K. acquired by Australian music retailer Sanity Music this month from Virgin Entertainment Group (VEG) begins, it’s clear that Sanity intends to do more than simply change the name above the entrance to each of the chain’s stores.

On paper, Sanity paid $23 million Australian ($12.5 million) to VEG for the stores (Billboard, Oct. 13), although under the terms of the deal, VEG will hand back the same amount to Sanity over the 12-month rebranding period to help refurbish the stores. Sanity says it aims to transplant the strategies and culture that have seen it become one of the Australian music industry’s success stories since it launched in 1992. Within seven years of that launch, the chain was claiming a 25% share of the music retail market and operating 265 stores, with sales in 1998/1999 of $250 million Australian ($128 million).

Ian Duffell, managing director of Sanity parent Brazin since May, has experience with the U.K. market, having been managing director of HMV in that country from 1985 to 1987. “The U.K. market is a lot more cutting-edge than the U.S., and Sanity has a unique culture, which will go well in the U.K.,” he suggests, adding that Sanity will “create youth-oriented new-music/cutting-edge small-size stores” in key shopping areas.

Rather than take on key HMV and Virgin sites for business—as part of its deal with VEG, Sanity must keep a reasonable geographical distance from Virgin stores for three years—Sanity will focus on growth in smaller U.K. towns. It is a similar game plan to that which fueled its growth Down Under.

In the U.K., Sanity will target nonspecialist music retailers, which “offer price but not service or depth of catalog,” Duffell says. “I admired Sanity for these two factors long before I joined them.”

U.S. MOVE ‘NOT A GOOD TIME’

Duffell does not rule out further acquisitions to expand Sanity’s U.K. operation and says he wants its revenue to be derived from a number of territories. Having briefly considered, then opted against, entering the U.S. market—Duffell suggests this is not a good time to make that move—Japan and Hong Kong are likely targets for next year.

In Australia, Sanity has marketed its brand as “urban cool,” with stores furnished like nightclubs. The introduction of the British outlook of the existing Dance Arena concept—offering a separate in-store room for dance music, complete with a DJ booth—is one specific idea which, Duffell thinks, will attract customers.

The chain also has a reputation here for hard negotiations. “You expect that from a retailer of that size,” reasons Warner Music chairman Shaun James. But another label executive comments that in the past, “the hard attack certainly strained relationships with suppliers.”

Newly appointed managing director of Sanity-U.K. Shane Fallscheer was previously Sydney-based COO of Brazin, but Duffell does not see Fallscheer’s lack of U.K. experience as a competitive disadvantage. “It will be an advantage, to be honest,” he says, “to get the concept of the team that built Sanity from eight stores, so he has enormous experience in hands-on operating. I like the idea of a new person with new ideas going into a new market. It also helps not to go in there and be arrogant. Shane has the right character to work with the U.K. industry and the existing players.”

Aussie executives see Fallscheer as a quick learner. James says, “He worked up from the store front, he had a strong rapport with all the record companies, and I can see why they [appointed] him to lead the new market.”

Ron Edwards, director of sales and marketing for Festival Mushroom Records (FMR), says Fallscheer “is a good operator. He understands what customer service is about.”

The other part of the VEG deal—which will see Brazin’s second-string music chain In2Music’s 42 outlets rebranded as Virgin stores in Australia—involves Brazin paying a royalty fee of 1% of gross sales to use the Virgin name for 10 years, with an option of renewing the deal for a further 10-year period. Virgin also has the option to acquire 1.5 million shares in Brazin at $1.27 Australian ($0.65), exercisable between the third and 10th years of the initial deal. Duffell says plans are in place for a total of 100 Virgin stores in Australia within five years, including five Virgin Megastores.

Sanity’s expansion comes at a time of change in its home market. Hard trading conditions in the music market and clothing trade—Brazin’s other main business—saw its parent announce in February a fall in interim profits to $17.2 million Australian ($9.1 million). Since his arrival earlier this year, Duffell has shed such underperforming noncore interests as the Cosh coffee chain, as well as nightclubs in Melbourne and Sydney.

James praises the impact that Duffell has made to date: “He’s got vision, [and] he’s accessible.”

FMR’s Edwards adds that the establishment this year of former BMG/FMR executive Ken Outh as GM has created closer ties with local suppliers. “They’re still aggressive, and they’re still chasing margins,” he says. “But it’s a lot nicer dealing with them.”

First-Half Shipment Rise
Hides Korea’s Problems

BY LOUIS HAU

SEOUL—South Korean CD album shipments may have surged by almost 50% in the first half of 2001, but industry observers here suggest that this seemingly impressive growth masks the underlying difficulties facing local record labels.

According to the Recording Industry Assn. of Korea (RIAK), CD shipments jumped 46.5% year on year to 7.25 million units in the first six months of 2001. Total music software shipments rose 17% to 15 million units—the remainder of the total being on cassette—in the first half, compared with 2000. But the value of music shipped by RIAK’s 133 member companies rose just 4% to $82.5 billion won ($64.9 million).

One way to see the June first-half increase was in part to a boom in multi-CD compilations, spurred by the enormous success of Seoul-based DoReMi Media’s four-disc collection of contemporary Korean love songs, Yongae. The label says it has sold nearly 2 million copies here since its release late last year.

Other record labels quickly jumped on the compilation bandwagon. The collections proved a big hit with bargain-hunting consumers because, on a per-disc basis, they cost far less than an individual artist’s CD, according to RIAK administrative manager Park Ki-yeong.

Although labels then posted significant unit increases, Park says that value gains were largely undercut by the pricing pressure put on individual CDs by cheap compilations. Add to that the thin profit margins on multi-disc collections and the attention they were drawing away from other new releases, and it’s little wonder, Park says, that local label executives recently called an informal truce to their “compilations war.”

OTHER CHALLENGES

While the Korean recording industry moves toward de-emphasizing compilation packages, it faces challenges on other fronts. Most notably, the market has become more crowded and diffuse. Aiming to encourage diversification within the industry, the Ministry of Culture and Tourism dropped a requirement in 1999 that companies registered as record labels own their manufacturing facilities. RIAK says the result was a huge jump in the number of Korean record labels, from some 150 two years ago to more than 700 today. But Park claims that only around 10% of those currently operate in the black.

Label executives say illegal downloads have taken a big bite out of sales. South Korea boasts the world’s highest proportion of Web surfers using high-speed Internet connections, and in August, a Seoul court indicted the operators of Soribada, South Korea’s largest music download site, on copyright violation charges. A final verdict is still pending.

Despite those difficulties, there are some positive trends. Thanks in part to the increasing sophistication of local music productions, the industry has witnessed a dramatic shift in local consumer tastes in favor of domestic music releases. While American and British music accounted for considerably more than half of South Korean sales in the past, the market is now dominated by homegrown pop, which outsells international repertoire roughly four to one.

After falling sharply following the 1997 regional financial crisis, Korean music sales began climbing in 2000, thanks to the success of a new wave of local dance-pop, R&B, and hip-hop bands. The excitement surrounding that Korean scene has reached other Asian countries, allowing ambitious Korean labels to target new markets.

Park says the Korean recording industry is now ripe for consolidation through mergers and acquisitions. “We need some companies with sizable capital and skills,” he declares. “That’s the only way local labels will become internationally competitive.”
Canada Hoping For Sales Turnaround
Music Industry Expects Fourth-Quarter Boost Following Top-Caliber Releases

BY LARRY LEBLANC
TORONTO—Although dogged by gloomy sales throughout this year and stung by a 20% drop in September, major Canadian music retailers are cautiously upbeat about seeing a real turnaround in fourth-quarter business.

The pre-Christmas prime sales period has not yet begun, and there has been a fall-off in business since the Sept. 11 terrorist attacks on the U.S., but a schedule of top-caliber new releases has encouraged major music retailers here.

“I feel more optimistic than I did last year,” says Malcolm Perlman, president of Sunrise Records, which has 32 stores in Ontario. “We have a lot of excellent music and DVD releases.”

Indications are that in the wake of the Sept. 11 attacks, Canadians are spending increased time at home. That “cocooning” trend may bode well for music sales. It’s “a compelling factor for optimism,” Universal Music Canada president/CEO Randy Lennox suggests. “With the travel industries suffering the way they are, music and DVD/Video might provide consumers with comfort at home.”

GIFT-GIVING BOOST
Ken Roze, purchasing manager for the Handelman Company of Canada—which runs the Wal-Mart Canada and Zellers department-store chains—adds: “There’s optimism in the industry, but I don’t know if we all truly believe it yet. We hope the ‘gift-giving’ season will continue and that music will be part of it.”

Lisa Zhinev, president of BMI Canada, predicts, “Consumers are going to be conservative in their buying patterns, but as an industry, we won’t be hit as hard because we aren’t selling big-ticket items.”

Prior to Sept. 11, the Canadian record business was already locked into a yearlong sales slump. According to the International Federation of the Phonographic Industry, Canada’s music market fell 7.5% in value and 6.8% in units during 2000 from the previous year.

Canadian Recording Industry Assn. monthly sales statistics for September 2001 showed the net value of trade shipments down 20% from September 2000, to $63.2 million Canadian ($40.6 million). Units also fell 29%, to 3.7 million. According to SoundScan figures for Jan. 1-Sept. 30, overall music sales in Canada dipped 5% to 37.4 million units, compared with the same period last year.

“The September figures were disastrous,” Canadian Recording Industry Assn. president Brian Robertson says. “There’s no sign of a turnaround yet. It’s been a very uncomfortable year. It’s difficult—if not impossible—to predict trends.”

Jason Sniderman, VP of Roblance Distributors, which operates the 35-outlet Sam the Record Man chain nationally, agrees. “DVD sales are looking fine, but who knows about music? The industry was sucking at the end of August, and Sept. 11 just exacerbated problems.”

Lennox confirms, “We are looking at an 8%-9% drop on the year [from 2000], but that die was cast before Sept. 11.”

BIG-NAME RELEASES
Among the international acts with new albums touted by Canadian retailers as strong fourth-quarter contenders are Britney Spears, Destiny’s Child, Garth Brooks, Paul McCartney, Charlotte Church, Michael Jackson, Lenny Kravitz, Sting, Van Morrison, Creed, and Bush.

Best-of collections from Backstreet Boys, Madonna, Pink Floyd, Ricky Martin, the Corrs, Green Day, TLC, and Bee Gees also look set to keep buyers busy, as should multi-label compilations Much Music 2002, Big Shiny Tunes 6, and Women & Song 5.

A strong showing by Canadian artists is expected, with new sets by Diana Krall, Nickleback, Leonard Cohen, and Sloan already out. Releases from the Matthew Good Band, Kittie, and Amanda Marshall—plus best-of compilations from the Barenaked Ladies, Tea Party, and Moist—are also scheduled.

Retailers report some positive signs in recent weeks. “While it was a slow-buck season following the holidays, sales have since picked up,” reports Stewart Duncan, director of music/DVD Video at an outlet in northern Ontario.

“People are getting sick of watching the same thing over and over on the news,” Duncan observes. “Music is becoming escapism. Look at a jazz album [Kralle’s The Look of Love] being No. 1 for three weeks in Canada—there’s something going on.”

Sniderman adds, “Committed record buyers are now buying new releases by Leonard Cohen, Diana Krall, Bob Dylan, and Bjork, which have a sense of profundity. They are relying on music to calm or soothe whatever they are going through.”

But Bruce Mackenzie, senior buyer for Pindoff Record Sales—which operates the 88-store Music World chain nationally—insists labels could do more to stimulate sales. “What they are coming out with for strategies are the same old turkeys they use all the time,” he claims. “They just say, ‘We will give you a better deal if you buy a lot more.’ Well, tellas, this is just not the time for us to be building our inventories.”

Greetings From London. One highlight of the recent eight-day concert series in London under the banner The Song of the Thing (Billboard, Sept. 29) was the Sept. 26 tribute to the late Tim Buckley. The Royal Festival Hall show featured such contemporary artists as Jane Siberry, Eddie Reader, and Badly Drawn Boy performing Buckley’s songs. The Sept. 22-30 series was sponsored by authors’ body the Performing Rights Society (PRS), and the PRS reception organized by British Music Rights (BMR). Pictured, above left, at the BMR reception, veteran British singer-songwriter Harry Mason, left, meets with Warner/Chappell U.K. managing director Richard Manners. Pictured, above right, BMR chairman Alastair Hunter, left, compares notes with his counterpart at PRS, David Bedford.

The U.K. record industry’s Brit Trust charity has created a scholarship in memory of the late Maurice “Obie” OBerstein to acknowledge his contribution to the business. The trust will donate $15,000 (21$00 annually to the Brit School for Performing Arts and Technology in Croydon, south London, in the form of an “Obie Bursary” to fund students in vocational higher-education courses. A memorial service for industry veteran OBerstein, who died Aug. 13 in London at age 72 (Billboard, Aug. 25), will be held Nov. 1 in London’s Chelsea Old Town Hall.

Boosey & Hawkes, a London-based music publisher/instrument-maker, is putting itself up for sale after ending exclusive talks with a potential buyer. The firm had been approached by a consortium, including a financial buyer, which was understood to be led by rival company Music Sales Group and private equity firm Graphite Capital (Billboard, Oct. 10). The Boosey & Hawkes board has decided to conclude talks as a result of “the level of the indicative offer relative to its perception of the underlying value of the company and because of the conditional nature of the approach,” Boosey will begin an open-auction process as soon as possible. The firm could be sold by year’s end, or its instruments and publishing divisions could be spun off separately.

Nddy Holder and Jim Lea, the writing team of the hugely successful ’70s U.K. band Stade, were among the honorees at the British Academy of Composers & Songwriters (BACS) 27th Gold Badge Awards ceremony, held Oct. 10 at London’s Savoy Hotel. The duo penned virtually all the material on some 20 albums from the new-defunct pop-rock outfit over three decades, including six U.K. No. 1 hit singles. Bassist Lea remains a songwriter and producer, while vocalist Holder is an actor and popular TV personality. Sponsored by the Mechanical Copyright Protection Society, the annual event acknowledges outstanding services to songwriting and “back-room” assistance given to songwriters. This year’s other winners included singer/actress Anita Harris, session guitarist Big Jim Sullivan, TV/film composer and former Shadows guitarist Brian Bennett, producer/writer and former Shadows guitarist Bruce Welch, and ’60s folke Donavan. The award winners are chosen by a six-person committee of BACS members.

Teiichi Takenaka has exiled as president/CEO of MTV Japan, although he will remain a consultant. Senior VP of editorial Nigel Robbins will act as interim CEO, while chairman Shoji Doyma has been named interim president. A source says that Yu Sasamoto, formerly senior VP of sales, has been appointed executive VP. MTV Japan is expected to name a president/CEO early in the new year to coincide with the first anniversary of the channel’s re-entry into Japan, from which it had been absent for two years.

Television

The Brit Awards 2002 will be held Feb. 20 at London's Earls Court venue. The annual U.K. music industry awards show will incorporate a new category, best international album, which replaces the best soundtrack award. Mastercard is the event's sponsor for the fourth consecutive year. Winners will be selected by 2,000 members of the British music industry—the biggest panel to date. The national ITV network will air the event Feb. 21.

Freddie de Wall has exiled as managing director of BMG Denmark. De Wall joined the company in 1997 as VP of marketing (Europe) at BMG International. He moved to Denmark to take the managing director post. De Wall says he leaves of his own accord and that he doesn’t have any specific plans other than to continue to work in the music industry. Henrik Dalldorph, director of marketing at A&R, has been named acting managing director and is tipped to take de Wall’s post on a permanent basis. He reports to BMG Continental and Eastern Europe executive VP Maarten Steinkamp.

Michael Pétre, who recently exited as VP of A&R at Eddy Records in Stockholm, has resurrected the new Nordic division of U.K. dance company Ministry of Sound. In his new role as head of A&R, Pétre will work out of Stockholm, sourcing and signing talent for the whole of Europe. He reports to Aaron Moore, London-based managing director of Ministry of Sound International Recordings. Pétre says he is already meeting with major and independent labels in search of a deal that could secure “substantial backing in all Nordic countries, in terms of licensing, marketing, and distribution.”

KAI R. LOOTHUS
Music Gets Boost At Grupo Prisa
Spain’s Biggest Audiovisual Conglomerate Gets Structural, Personnel Shake-Up

BY HOWELL LLEWELLYN

MADRID—Music-related entertainment looks set for a higher profile at Spain’s biggest audiovisual conglomerate, Grupo Prisa, in an ongoing key structural and personnel shake-up at the Madrid-based company.

Four new divisions have been created—Leisure and Entertainment (L&E), Education and Training, Prisa Communications Media Spain, and Prisa Communications Media International—to join the existing three. Those are top-selling daily El País, online group Prisacom, and Sogecable, which controls Prisa’s TV- and cinema-production interests.

Spain’s dominant radio group, Prisa-owned Cadena SER, is now part of Communications Media Spain—whose director, Augusto Delkader, was already Cadena SER managing director. Cadena SER owns four of Spain’s five most popular music networks. The director of its Cadenas Musicales music format division, Luis Merino, has been appointed director of L&E. That division will, among other things, coordinate Prisa music policy, particularly for Prisa’s music arm, Grupo Musical (GVM).

This group, created in 1999, includes the label MuxíC—the company that has such imprints as Eufrocentro and Palo Nuevo—as well as publishing, touring, and distribution divisions. It also has a 75% stake in the Miami-based Latino music label MuxíC Latina, the other 25% being owned by Universal Music Group.

Prisa also has a U.S./Canadian division based in New York City, Prisa North America. Its director was Jaime de Polanco, nephew of Prisa president Jesús de Polanco. Jaime de Polanco, who was also CEO at GVM, is named as the new director of Communications Media International in the positions of a Prisa North America director, a CEO of GVM, and a director of MuxíC Latina—are expected soon.

Merino, 47, says that in practical terms he will take over the duties that Jaime de Polanco previously had as CEO at GVM, even though a new CEO will be named at the label. “I am still settling in, and a great deal of work needs to be done,” Merino explains. He joined Cadena SER at the age of 20 and has spent his entire professional career in its music radio networks.

Merino also takes charge of Prisa’s audiovisual division, Plural, which has offices in New York City and Madrid. “GVM is not just a record company,” he stresses. “It is a holding of companies that develops entertainment, including music, publishing, events, festivals, and so on. My job is to oversee this development, as well as that of Plural.”

Columbia’s Arena Finds Soul Mate In Rodgers

BY CHRISTIE ELIEZER

SYDNEY—When New York City-based producer and the founder of disco legend Chic Nile Rodgers was first asked about working with Australian diva Tina Arena, he only knew her from “Chains,” a top 10 hit across Europe and Asia in 1995 that peaked at No. 38 on The Billboard Hot 100 in 1996.

But after working on six tracks of Arena’s new album, Just Me, Rodgers had learned more about the artist. “I [would] put her up with Whitney Houston, Aretha Franklin, and Celine Dion as far as technical ability,” he says. “She’s at the top of the game. She really has a great gift.”

Just Me, Arena’s first album since 1997’s In Deep, finds the singer tackling bold sounds than in the past. “This album is not a continuation—that’s a rebirth,” Arena says. “It’s about the loss of innocence and the growth into womanhood with rose-colored glasses.”

Many of the lyrics concern her experiences since the collapse of her marriage to ex-manager Ralph Carr, her life in Paris (In Deep sold 1 million units in France), and playing the lead role of Exmarron in the TV series production of the French hit musical Notre Dame de Paris. (Arena also sang on Columbia’s stage-cast album of the show.)

In addition to the Rodgers tracks, Arena cut another five with U.K. producer Peter Vettess (Annie Lennox’s Diva) and one with another Brit, Lukas Burton.

Just Me will be released in Australia and New Zealand Nov. 4 on Columbia. Marketing plans call for the release here to be followed by showcases, in-stores, and retail competitions offering winners the chance to see Arena perform in Paris next year. Arena’s star status in France was cemented by her participation in the Notre Dame project, and In Deep reached No. 3 on the SNEP album sales chart there in March 2000. When Just Me is released in France in late November, it will be as a two-CD set, featuring five additional French-language tracks.

“We’re going all-out with this record—it deserves it,” Sony Music Entertainment (Australia) chairman/CEO Des Holland says. “Tina is such a special person for us, and her work-focused ethic is amazing. She worked on the album for three years, because she knows what an important release it is.”

Just Me will be issued in the first quarter of 2002 in the U.S., where In Deep (released on Epic) attracted minimal response. Handlin admits, “There were some distractions in her personal life, with the break-up of her marriage, and maybe the timing wasn’t right.”

He says that release dates are being finalized for Europe at the moment, where the project is already strong. “Tina already has a strong base in Europe, and her work on Notre Dame showed [my colleagues there] what great potential she has.”

The title single, “Soulmate #9,” is an infectious Rodgers-produced slab of disco funk co-penned by Arena with U.S. songwriter Desmond Child. It was released to radio Sept. 3, and a single in Oct. 1. production got time it had failed to progress beyond No. 22 on the ARIA singles chart, it had gained support at radio. Rob Logan, program director at Sydney’s AC/AM hit format station 2DAY-FM, says, “She’s contemporized herself, worked with some interesting producers, and the song grows on you.”

There’s a good deal of anticipation for the release later Arena’s last two albums jointly sold 1.5 million copies here. Gavin Ward, managing director of the 220-store Leading Edge chain, says, “It’ll certainly be among the best sellers here in Japan.”

Christmas, even though it’ll shift more in department stores like Iwamoto Woolworth, who’ll sell it for $4 Australian ($2.65) less. While he says that second single, “Tangled,” is more radio-friendly, he adds, “Tina’s incredibly personal, the media likes her, she’ll get a lot of coverage—and the music delivers.”

Zomba Restructures Marketing Arm In Japan

BY STEVE MCCLURE

TOKYO—Zomba Records Japan has been marking its first anniversary by bringing in new executive talent to oversee its revamped marketing operations.

Zomba’s new look marketing setup is headed by Frank Takeshi, who was appointed Sept. 25 to the newly created position of GM of A&R/promotion.

San Francisco-born Takeshi previously ran his own Tokyo-based company, Horizon International, which operated as a record label/promoter/coordinator for local music production companies. Prior to that, he was GM of East West Japan.

Takeshi will oversee A&R and marketing for three key in-house imprints: Zomba’s rock, alternative, and R&B—and two new independent, new media and strategic marketing. His responsibilities will include signing the label’s first domestic acts, and he will report to Zomba Japan president Tak Kitazawa.

Another recent addition to the Zomba Japan team is Akira Nomoto, who previously occupied positions at Sony Music Entertainment (Japan’s) sales and promotion departments, as well as working as a product manager. Nomoto, who joined Zomba Sept. 1, is the product manager responsible for overseeing the pop roster, which includes Backstreet Boys, Britney Spears, ’N Sync, Steps, Jessica Simpson, Aaron Carter, and Melissa Leo.

Takashi Uchial, previously product manager for catalog at BMG Japan, will oversee strategic marketing, was appointed Aug. 27 to the new position of strategic marketing producer at Zomba Japan. Uchial is responsible for marketing such adult contemporary artists as Michael Bolton and Huey Lewis, as well as children’s product (including Nick Records). Zomba’s joint venture with TV company Nick-eelowed). He will also handle catalog marketing, compilations, and joint ventures. Nomoto and Takeshi both report to Takeshita. The company also plans to appoint an additional product manager to oversee Zomba’s R&B roster.

Stuart Watson, London-based managing director of Zomba’s international record group/chairman of Zomba Records Japan, says, “This forward-looking move reflects Zomba’s commitment to building a real presence in Japan at a time when the rest of the industry is belittling its significance in favor of domestic repertoire.”

Kitazawa adds, “This restructure is designed to achieve our objective of breaking even more Zomba artists and licensed repertoire in Japan through the use of innovative and revolutionary marketing methods. Frank Takeshi is ideally placed to lead our new marketing operation because of his proven management skills and his exceptionally broad experience in marketing international repertoire. He will help us to break new ground in the marketing of international artists in Japan.”

The first albums to be handled by the new marketing operation will be Backstreet Boys’ Greatest Hits Chapter One (due in late October) and ‘N Sync’s Brit Pack (due in early November). Zomba Records Japan began operations Oct. 1, 2000.
### Hits of the World

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### Hits of the World

Hits of the World is compiled at Billboard/London by Memo Visser. Phone 44-207-420-6165, fax 44-207-836-7618, e-mail mvisser@musicandmedia.co.uk. NEW = New Entry RE = Re-Entry
**AFRICAN HOLY GRAIL:** The legendary Orchestra Baobab, Senegal's top band during the 1970s and early 1980s, has re-formed and signed to the ever-enterprising World Circuit label, home to such world-beat best-sellers as Buena Vista Social Club, Ali Faro Touré, and Cheikh Lo. A newly recorded Baobab album, produced by Youssef D'Our, will be released early next year. In the meantime, World Circuit has remastered, revised, and reissued them on the double-album Pirate's Choice. Half of the material has never before been available on CD. These recordings originally appeared on cassette in Senegal in 1982 and have become something of a Holy Grail for fans of West African music, World Circuit director Nick Gold says. The group's classic sound combines a strong Cuban rumba influence with traditional African styles to create joyously relaxed and subtly rhythmic grooves. Baobab is currently on a tour of major European concert halls.

**MARK WOR DEN**

**SONGS OF PRASIE:** The U.K.'s gospel-music sector will launch international gospel music awards the Oasis Awards Oct. 27 at West London's Hilton Metropole Hotel. The organizers of the awards—which aim to highlight the talent and diversity of the British and international artists who are playing a major role in bringing gospel music to a wider audience—plan to turn it into a prestigious annual event. "In recent years, acts such as Mary Mary, Kirk Franklin, Donnie McClurkin, and Yolanda Adams have helped fuel major interest in gospel music. The U.K. is at the center of the rising impact of gospel in London," says Royce Henderson, the internationally renowned gospel promoter who commissioned the awards and serves as Chairman of Oasis FM, along with British TV company GMTV, have been involved in a nationwide search for Britain's brightest gospel talent.

**KVAMU**

**RED HOT AND INDIAN:** Renowned Indian violinist L. Subramaniam has collaborated with Western Danish group Burin’ Red Ivanhoe (BR) to create a distinctive and genre-defying cross-cultural musical blend. BR, which was founded in 1987, recently visited the South Indian city of Bangalore to record with the violinist and for a televised concert performed in Subramaniam’s home. Explaining the band’s vision to the intriguind Indian media, BR saxophonist and keyboard player Karsten Vogel said: “We are a fusion [of] rock, hip-hop, and world-garde jazz soloists. Mostly, young people have never experienced music like this. We are old men playing wild music.” As for the association with Subramaniam, Vogel added, “He is one of the most incredible musicians in the world. I am honored to be in the same room as him.”

**NYAV BRUSHAN**
November 13
St. Regis Hotel
New York City

LARRY KING
conducts an exclusive live interview with
RICHARD D. PARSONS
COO, AOL Time Warner

PANELISTS INCLUDE: as of 10/16
- Gerald Cromack
  Managing Director/Head of
  Mergers & Acquisitions, ABN-AMRO
- Robert W. D'Loren
  President/COO, C.A.K.
  Universal Credit Corp.
- Michael S. Elkin
  Attorney, Thelen Reid & Priest
- Richard Franchella
  National Sales Manager
  Prudential Securities
- John Frankenheimer
  Co-Chairman, Loeb & Loeb, LLP
- Clifford H. Friedman
  Senior Managing Director
  Constellation Ventures
- Michelle Girard
  Bond Market Analyst
  Prudential Securities
- Phil Lee
  Analyst, Raymond & James
- Fitzgerald Miller
  Financial Advisor, Prudential Securities
- Kendall Minter
  Attorney, Golden, Goodloe & Assoc.
- Michael Nathanson
  Analyst, Sanford C. Bernstein & Co.
- David Pullman
  Founder/Chairman/CEO
  The Pullman Group
- Pat Quigley
  Chief Marketing Officer/ SVP, DataPlay
- Ash Rajan
  Director of Global Client Equities
  Prudential Securities
- Carl Slatoff
  Partner, Zelnick Media
- Robert H. Stovall, C.F.A.
  Senior Market Strategist
  Prudential Securities
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WMG Boosts Share
But Third-Quarter Revenue Is Down

BY BRIAN GARRY
NEW YORK—Warner Music Group (WMG) says more aggressive marketing expenditures helped fuel its improved market-share position in the U.S. through the first nine months of the year. But such efforts are at the expense of the bottom line.

The company is posting lower revenue and cash flow in the third quarter ended Sept. 30, as well as on a year-to-date basis, compared with the same periods one year ago.

For the quarter, music group revenue totaled $939 million, down 1% from a level of $949 million in the prior year's quarter. Meanwhile, earnings before interest, taxes, depreciation, and amortization (ebitda) declined 21% to $71 million, from $110 million one year ago.

Warner's parent, AOL Time Warner, is attributing the revenue decline to lower industrywide music sales and unfavorable currency exchanges. As for decreased cash flow, the company is attributing the softness to increased marketing expenses—a contributor to growth in music's domestic market share—as well as to lower revenue and a significant increase in bad debt provisions worldwide.

Year to date, WMG revenue is down—$2.7 billion in 2001 vs. $2.9 billion through the first nine months of 2000. Ebitda is also off, coming in at $268 million vs. $340 million in the same period last year.

Through Sept. 30, Warner Music has increased its total U.S. market share to 16.2% from 15.9% last year. Lifting the company into second place in total album sales among the majors, according to SoundScan. Last year, the company ranked third in total albums, behind Universal and BMG.

The company attributes its share expansion to sales by Staind, Linkin Park, Enya, and Craig David.

New-release listings can be found at billboard.com.

Retailers Scale Back Third-Quarter Projections In Wake Of Attacks

BY BRIAN GARRY
NEW YORK—Some music retailers are scaling back their third-quarter performance projections, citing sluggish sales in the wake of the Sept. 11 terrorist attacks.

Trans World Entertainment says it expects to report a net loss of 25-30 cents per share for its fiscal third quarter, which ends in late October, due to a “difficult retail environment” and slower sales since the Sept. 11 attacks. Analysts had forecast a loss of 17 cents per share.

“Our third-quarter comparable store sales had been trending positively prior to the tragic events of Sept. 11, and we are seeing a stabilizing of sales in October,” said Trans World chairman/CEO Bob Higgins in a statement.

Consumer electronics giant Best Buy disclosed in a filing with the Securities & Exchange Commission that its third-quarter results will be “slightly less” than it first indicated back in September. The company originally forecast a 0%-2% increase in third-quarter comparable-store sales at Best Buy and Musicland.

Based upon quarter-to-date trends, however, management is now calling for flat-to-declining same-store results of 0%-2%. Third-quarter earnings are now expected to come in at 34 cents, the low end of the 34 cent-36 cent per share performance range that was previously communicated.

Fahnestock & Co., retail analyst Barry Sosnick says that such chains as Trans World and Musicland have been hit particularly hard since Sept. 11, as consumers have cut back on discretionary spending and avoided the malls. Less affected have been such stand-alone retailers as Tower, Virgin, and HMV, which are less impulse-buy and hit-driven and have dedicated consumers who turn out for destination titles. Least affected have been such mass merchants as Kmart and Wal-Mart, which have benefited from an increase in foot traffic amid a frugal consumer climate.

But while security and economic issues are having a significant effect on business for some retailers, Sosnick points out that sales have been affected by a softer release schedule through the early fall than originally anticipated. “Music sales are not terrible,” he says of the current sales environment. “They’re just not great.”

Indeed, there are still strong expectations for the fourth quarter, as Trans World says it remains optimistic that it will report positive comparable-store sales growth for that time frame. And Best Buy cautioning that all hopes for its third quarter may not be lost—the majority of its sales and earnings for the period are traditionally generated late in the quarter.

Sites Stream Downloads Prior To CDs Being Physically Available

BY BRIAN GARRY
NEW YORK—An increasing number of e-commerce sites are experimenting with the practice of offering online streaming access to albums prior to their being physically released.

Consumer electronics giant Best Buy and online retailer Amazon.com have both entered the fray with new album pre-order offers that include a limited-time, on-demand streaming component.

Bestbuy.com and Epic Records teamed to offer advance on-demand streaming access to the recently released Incubus album, Morning View (see story, page 17), to consumers who pre-ordered the album through the site. The offer marked Best Buy’s first foray into advance album previewing with online pre-orders.

Those who purchased the album were sent an e-mail with an account number that offered access to an area on the Best Buy site providing immediate on-demand access to the album in its entirety, prior to its Oct. 23 release. The album was streamed in the Windows Media format.

Meanwhile, Amazon.com is offering streaming access on advance sales of the latest album from Island Def Jam artist Shelby Lynne, Love, Shelby, as well as This Way From Atlantic singer/songwriter Jewel.

Streaming access to an album is available until one week after its street date, and customers can listen online as often as they wish during that time. Tim Lieberman, a product manager in the digital group at Amazon.com, says streaming availability ends following the first week of product release because the consumer is expected to have received the CD in the mail at that point.

Lieberman says Amazon is “very excited” about the customer experience offered in advance streaming deals. “We think this is just another reason why customers will shop online.”

But, Lieberman points out that the company will be licensing streaming rights for use with pre-orders on a title-by-title basis for the time being. “The key is really these first two,” he says. “We’ll see if they increase conversion and if customers really like it. Pending that, and we’re very optimistic—we’ll try to do as many of these as we can.”

He adds that as the labels are getting a little more lenient with their content releases, “you’ll probably see a lot more of this.”

The moves by Best Buy and Amazon follow in the footsteps of MTVi’s VH1.com, which has led similar campaigns on behalf of Stevie Nicks, Melissa Etheridge, and Macy Gray under its Hear Music First banner.

Those efforts, which also featured integrated on-air promotion in a format with VH1.com and the VH1 Network, proved successful, resulting in No. 1 debuts on the Billboard Top Internet Album Sales chart for Nicks and Etheridge and a No. 5 debut on the Internet chart for Gray.

While some retailers have complained about such exclusive value-add promotions, VH1 exec Fred Graver argues that the sales figures online are still too limited to significantly undercut traditional sales at retail.

In the case of Nicks’ debut on the Internet album chart back in May, sales of 4,100 units were enough to take the top slot. Her next-closest competitor for that week was Destiny’s Child, which sold roughly half of what Nicks did.

Still, Internet research firm Jupiter Media Metrix has argued that it’s such value-added sales as instant, streaming access to albums purchased online that are going to drive traditional e-commerce sales during the next five years. What’s more, some retailers see such offers as the early stages of ramping up sales of digital media content—efforts that will ultimately extend into such areas as music subscription. Both Amazon and Best Buy have set up special digital-content areas on their sites in recent months to showcase such products.

“We believe we can help make the market for any new digital services,” says Scott Young, VP/GM of entertainment for BestBuy.com. “Our company has proved that in the past with other services, like satellite television and [Internet service providers].”

Young says the first step toward that end is building relationships with the customer online by entertaining them and providing them with the information they need to make purchases.

Also in that vein, the company has begun selling downloads distributed through RioPort, the digital-commerce services company that has content-licensing deals with all five major labels. Downloads from EMI, AOL Time Warner, and BMG will be available at launch. Best Buy hopes to make content from other major labels available in the near future. Young says, “Part of that information and entertainment is the early stages of digital media, which are streaming audio, digital downloads, videoclips. We are providing all of that.”
Declarations of Independents

BY JILL PESSELMAN

LOS ANGELES—Beastie Boys are closing in on a diamond award with the certification of their 1986 debut album, Licensed to Ill (Def Jam), for sales of 9 million units, according to the September certifications issued by the Recording Industry Association of America (RIAA). The hip-hop trio has now reached a cumulative album-sales total of 21 million.

Alicia Keys’ Songs in A Minor (1) continued to climb with a three-times platinum certification, while Robert Plant’s 1988 solo album, Now and Zen (Atlantic), was also certified for 3 million units and earned artist his first multi-platinum honor. Rock act Fuel received its first multi-platinum award for Something Like Human (550 Music/Epic) for 2 million units sold.

Gold and platinum honors were awarded to DreamWorks act the Isley Brothers for their latest project, Eternal, and to Maxwell, for his Columbia compilation, Mare-A-Lyin’. The Parlophone/Virgin group Gorillaz received their first platinum honor for their eponymous debut album, while Jennifer Knapp, Mtume, and Jadakiss each earned their first gold awards.

Also in September, the Warner Bros. catalog received a boost with the certification of the Red Hot Chili Peppers’ Time Hot Minute (double-platinum), Seals & Crofts’ Summer Breeze (platinum and double-platinum), Peter, Paul & Mary’s Album 1700 (Atlantic), Muro & Mtume’s Backstreet (gold), and the Pretenders’ Pretenders II (gold).

A variety of Sony artists—including Chicago, Bonnie Tyler, Marvin Gaye, Cheryl Lynn, and the Manhattanites—earned platinum singles as well.

MULTI-PLATINUM ALBUMS

Beastie Boys, Licensed to Ill, Def Jam, 9 million.

Limp Bizkito, Significant Other, Flip Interscope, 7 million.

Jackson Browne, Running on Emmy, Elektra, 7 million.

Soundtrack, Space Jam, Atlantic, 6 million.

Sly & the Family Stone, Stand!, the Family Stone’s Greatest Hits, Epic, 5 million.

Alicia Keys, Songs in A Minor, 3 million.

Robert Plant, Now and Zen, Atlantic, 3 million.

Red Hot Chili Peppers, One Hot Minute, Warner Brothers, 2 million.

Seals & Crofts, Summer Breeze, Warner Bros., 2 million.

Ozzy Osbourne, The Ozzman Cometh, Epic, 2 million.

F. Clay, Something Like Human, 550 Music/Epic, 2 million.


PLATINUM ALBUMS

Harry Chapin, Gold Medal Collection, Elektra, his second.

Carole King, Her Greatest Hits: Songs of Long Ago, Epic, her third.

Collective Soul, Disciplined Breakdown, Atlantic, its fourth.


Dan Fogelberg, Home Free, Epic, his seventh.

Sly & the Family Stone, There’s a Riot Goin’ On, Epic, their third.

The Isley Brothers, Eternal, DreamWorks/Interscope, their ninth.

Various artists, Now That’s What I Call Music! 7, EMIO/Universal/Sony/Zomba/Virgin, their fifth.

Weezer, Weezer (1999), Geffen/Interscope, its second.

Deiví, Devil’s Night, Shady/Interscope, its first.

Soundtrack, Fiddler on the Roof, EMI.

Da Brat, Unrestricted, So So Def/Columbia, her second.

Maxwell, Now, Columbia, his third.

Gorillaz, Gorillaz, Parlophone/Virgin, their first.

Peter, Paul & Mary, Album 1700, Warner Bros., their third.

Seals & Croft, Summer Breeze, Warner Bros., their second.

GOLD ALBUMS

Harry Chapin, Gold Medal Collection, Elektra, his fourth.

Jennifer Knapp, Kansas, Cotee, her first.

Soundtrack, Rush Hour 2, Del Jam/Diamond Ruby, One More Day, Arista Nashville, its seventh.

Christina Aguilera, Mi Reflejo, BGC U.S. Latin, her third.

The Isleys Brothers, Eternal, DreamWorks/Interscope, its 13th.


City High, City High, Booga Base- ment/Interscope, its first.

Mtume, Juicy Fruit, Epic, its first.

D2, Devil’s Night, Shady/Interscope, its first.

Lynn Anderson, Greatest Hits, Columbia, her second.

The Wallflowers, Breach, Interscope, their second.

The Lox, We Are The Streets, Ruff Ryders/Interscope, its second.

Jadakiss, Kiss That Game Goodbye, Ruff Ryders/Interscope, its first.

Maxwell, Now, Columbia, his fourth.

The Pretenders, Pretenders II, Sire, their sixth.

David Sanborn, Backstreet, Warner Bros., his seventh.

Jami O’Neal, Shiner, Mercury Nashville, her first.

PLATINUM SINGLES

Chicago, ‘If You Leave Me Now,’ Columbia, its first.


Bonnie Tyler, ‘Total Eclipse of the Heart,’ Columbia, her first.

Marvin Gaye, ‘Sexual Healing,’ Columbia, his first.

Cheryl Lynn, ‘Got to Be Real,’ Columbia, her first.

The Manhattans, ‘Shining Star,’ Columbia, their second.

Men at Work, ‘Down Under,’ Columbia, their first.

Pink Floyd, ‘Another Brick in the Wall (Part II),’ Columbia, its first.

Michael Murphey, ‘Wildfire,’ Epic, his first.


GOLD SINGLES

Natural, ‘Put Your Arms Around Me,’ Trans Continental, its first.

LeAnn Rimes, ‘Can’t Fight the Moonlight,’ Curb, her fifth.


LATIN CERTIFICATIONS

MULTI-PLATINUM ALBUMS

Christina Aguilera, Mi Reflejo, BGC U.S. Latin, 600,000.

Ana Gabriel, Mi Mexico, Sony Discos, her eighth.

Vicente Fernandez, Historia de un Idolo, Vol. I, 1 Sony Discos, 400,000.

PLATINUM ALBUMS

Ana Gabriel, En la Plata de los Mexicanos, Sony Discos, her eighth.

Vicente Fernandez, Mas Con el Numero Uno, Sony Discos, his 15th.

Vicente Fernandez, Historia de un Idolo, Vol. I, 1 Sony Discos, his 28th.

Christina Aguilera, Mi Reflejo, BGC U.S. Latin, her third.

Ana Gabriel, Luna, Sony Discos, her eighth.

Ana Gabriel, Juegos de Dos Siglos, Sony Discos, her 10th.

Ana Gabriel, En Vivo, Sony Discos, her 11th.

Ana Gabriel, Mi Mexico, Sony Discos, her 12th.

GOLD ALBUMS

Ana Gabriel, 3 Grandes Exitos, Sony Discos, her 13th.

Ana Gabriel, En la Plata de los Mexicanos, Sony Discos, her fifth.

Vicente Fernandez, Mas Con el Numero Uno, Sony Discos, his 27th.

Vicente Fernandez, Historia de un Idolo, Vol. I, 1 Sony Discos, his 28th.

Christina Aguilera, Mi Reflejo, BGC U.S. Latin, her first.

- Ana Gabriel, Silbata, Sony Discos, her 15th.

- Ana Gabriel, Luna, Sony Discos, her 16th.

- Ana Gabriel, Ayer y Hoy, Sony Discos, her 17th.

- Ana Gabriel, Juegos de Dos Siglos, Sony Discos, her 18th.

- Ana Gabriel, Vierenes, Sony Discos, her 19th.

- Ana Gabriel, Soy Como Soy, Sony Discos, her 20th.

- Ana Gabriel, En Vivo, Sony Discos, her 21st.

- Ana Gabriel, Mi Mexico, Sony Discos, her 22nd.

Tigrillos, Que Lo Baile Bient, WEA Latina, their first.

Olga Tañón, Yo Por Ti, WEA Latina, her third.

Weekly certification updates can be found at billboard.com.
Djangos Pitches Takeover To CD Warehouse

BY MATTHEW BENZ
and ERIC GRIENWEDEL
NEW YORK—Djangos, a Portland, Ore.-based retailer of new and used music and videos, has made a $3.66 million cash offer for all outstanding common shares in troubled music retail chain CD Warehouse.

The $1-per-share offer for CD Warehouse’s 3.36 million shares that was made Oct. 5 was more than double the company’s opening stock value that day, which was 48 cents per share. The stock closed at 80 cents following the offer.

If the deal is approved by CD Warehouse’s board, Djangos—which operates on the Internet and distributes through 19 stores in four states—would increase its number of retail outlets to 83 in 36 states. CD Warehouse has an additional 224 separately owned franchise stores that are not part of the purchase offer.

Despite the management and financial woes that have dogged the company during the past year, CD Warehouse is an undervalued business, according to Djangos president/COO Steve Furst. He says CD Warehouse would benefit from Djangos’ ability to operate its retail outlets as warehouses for online sales.

“These demographics fit our strategic growth,” Furst says, adding that Djangos has 400 in sales per square foot, almost double the industry average. “We’re very optimistic.”

A TURBULENTE YEAR

The takeover offer marks the latest development in a turbulent year for CD Warehouse.

In September 2000, Jerry W. Grizzle, CD Warehouse’s top executive since its founding in September 1996, stepped down as chairman/CEO/president to pursue other opportunities (Billboard, Sept. 16, 2000). He was replaced by Christopher Salyer, a member of the CD Warehouse board of directors since October 1996.

Then, in April of this year, Nasdaq delisted the company’s stock for failure to maintain a minimum-share price of $1 (Billboard, April 21). Its shares are now traded on the OTC Bulletin Board.

August brought another defection from the management ranks—VP/COO David Race resigned his post to pursue other opportunities (Billboard, Aug. 10). And most recently, in the wake of the Djangos acquisition offer, the operators of three CD Warehouse franchises in the Midwest are seeking a court-arbitrated release from their franchise agreements with the Oklahoma City-based chain (Billboard Bulletin, Oct. 15). Franchisees Paul and Peggy MacDougall allege that the company has violated franchise agreements by, among other things, failing to deliver a promised point-of-sale software system, not providing adequate marketing support, and encouraging on their stores’ exclusive territories with the launch of an e-commerce Web site (which has since been shuttered). They seek release from their franchise agreements, return of all fees paid to CD Warehouse, and compensation for damages. The company for its part contends that its 10-year franchise agreements are meant to provide members of the chain “a lot of value in the beginning” and long corporate support later in the franchise pact.

In its most recent reporting period, CD Warehouse posted a second-quarter net loss of $143,000, or 4 cents per diluted share, vs. a net loss of $383,000, or 10 cents per diluted share, in the same quarter last year. Revenue fell to $6.7 million from $8 million, as the retailer opened 64 stores in the quarter, 10 fewer than in the same period in 2000. The company has been calling for a return to profitability in the fourth quarter.
UPDATE

Events Calendar

OCTOBER
Oct. 5-12, 19-26-28, Black Friday Music & Film Festival, El Rey Theatre, Los Angeles. 323-298-0875.

Oct. 17-20, A2A: Access to Amster-
dam International Music Confer-
ence and Showcase, Golden Tulip Amsterdam Centre, Amsterdam. 521-236-9692.

Oct. 22, Writers on the Storm, pre-

Oct. 23, Seventh Annual VH1/Vogue Fashion Awards, Hammerstein Ball-
room, New York City. 212-258-7800.

Oct. 24, Pop Songwriter’s Workshop, presented by ASCAP, ASCAP building, New York City. 212-621-6455.

Oct. 25, Making Waves: The 50 Great-
est Women in Radio and Television, Tavern on the Green, New York City. 415-546-5668.

Oct. 28-29, Big Apple Anime Festival, various Manhattan locations, New York City. 212-355-5049.

Oct. 27, Breathe Benefit Concert, Greek Theatre, Los Angeles, 310-203-4203.


NOVEMBER

Nov. 5, Music Row Celebrity Bowling Bash, presented by the T.J. Martell Foun-
dation, Hermitage Lanes, Hermitage, Tenn. 615-256-2002.

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


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

Nov. 8, MTV European Music Awards, Festhalle, Frankfurt, 44-207-478-6615.

Nov. 8, SESAC Country Music Awards, Nashville. 615-320-0055.

Nov. 9-11, Cosmibeach Electronic Music Festival, Montego Bay, Jamaica. 305-845-6700.

Lifelines

BIRTHS
Boy, Michael, to Raquel and Jorge Franck, Sept. 24 in Miami Beach. Father is VP of the DMP Organization.

Boy, Joshua Mailik, to Michelle and Joe Barrett, Aug. 30 in Detroit. Father is marketing manager in MBG Distribution’s Detroit branch.

Death
James L. Logsdon, 89, of natural causes, Oct. 7 in Louisville, Ky.

Logsdon was a country artist who got his start in the early 1950s. In 1952, he toured with Hank Williams Sr. and signed with Decca Records. He recorded with his band, the Golden Harvest Boys, and under the name Jimmy Lloyd for the Roulette label. Logsdon may be best-known for his composition “I’ve Got a Rocket in My Pocket.” It was notably recorded by such artists as Johnny Horton, Carl Perkins, and Woody Herman. Over the years, he appeared on several popular radio shows and TV programs. He also soloed the song “Farewell, My Dreams” during the 1987 Woodstock Festival. Logsdon is survived by his daughter, two grandchildren, and four great-grandchildren.

MARRIAGES
Alayna Hill to Reo Alderman, Sept. 8 in Rochester, N.Y. Bride is co-owner of Record Archive, a Nation-
al Assn. of Recording Merchandisers board member, and a founding member of the Coalition of Inde-
pendent Music Stores.

DEATHS
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Seymour Heller, 87, of natural causes, Oct. 8 in Beverly Hills, Calif. Heller was a personal manager who first worked for MCA as a booking agent. He created management for there, represented such artists as Glenn Miller, Count Basie, Guy Lombardo, and Sammy Kaye. Heller formed Gabbe, Lutz, and Heller Management in 1947 with Dick Gabbe and Sam Lutz and worked with Lawrence Welk, Tex Beneke, and Chita Rivera. In 1950, he began representing Liberace and did so until Liber-
ace’s death in 1987. Heller also co-founded the National Confer-
ence of Personal Managers. He is survived by his wife, two sons, and a daughter. Contributions in his memory may be made to three places: to OPHCA, 11729 Missouri Ave., Los Angeles, Calif. 90025; to the Beverly Hills Firefighter’s Assn., 444 N. Rex-
ford Dr., Beverly Hills, Calif., 90210; and the Talent Manager’s Assn., 12358 Ventura Blvd., Studio City, Calif. 91604.

Joe Lubin, 84, of heart failure, Oct. 9 in Los Angeles. Lubin was a composer/producer who first became known in England during World War II. During that era, he wrote such popular tunes as “The Shepherd” and “Second Time Around.” He’s known in the industry for his song “Boy, Before You Ever Leave Me,” and “I Keep Forgetting to Remember.” In 1947, he came to the U.S., where his songs were recorded by such artists as Petula Clark, Lainie Kazan, Bob Hope, and Pat Boone.

Lubin worked with Doris Day in the 1960s, writing a number of songs for her movies, including “Teacher’s Pet” and “Please Don’t Eat the Daisies.” He later wrote music for the TV programs Bon-
anza and High Chaparral and founded his own label, Carmel Records, where he helped develop the career of Jan and Dean. Lubin is survived by his wife, a son, a daughter, and two grandchildren.

Edmund “Eddie” Toulon, 40, of a severe asthma attack, Oct. 2 in the City of Hope, Woodland Hills, Calif. Toulon was executive director of the Dominica Foundations Commission. He was also the coordinator of the annual World Creole Festi-
val. He is survived by his wife and three children.

Rene “Panther” Nicholas, age unknown, in a shooting accident, Sept. 29 in Hollywood, Calif. Nicholas was a founding member of the St. Lucia Calypsonians Assn. and is best-
known for the hit “Too Young to Love.” Nicholas is survived by his wife, a daughter, her mother, a brother, and a sister.

Good Works

CLASSIC ROCK IN AMERICA: Johnny Van Zant of Lynyrd Skynyrd, Don Barnes, Kelly Keagy, and Kevin Chalfant are some of the artists who contributed to The Day America Cried—Songs of Hope for a Unified Nation (Transcension Music Group), an album currently available at major retail outlets nationwide. Van Zant spearheaded the album, pen-
ning and compiling the title track within three days of the Sept. 11 tragedies. The project includes both original compositions and previously recorded tracks. Net proceeds from the album’s sales will be given to the 911 Relief Project. Contact: Jerry Digney at 323-651-9300.

AUCTION PROCEEDS: Through Dec. 5, bids are being accepted for pieces of the Stuart Sutcliffe Collection. Sut-
cliffe, known as the “fifth Beatle,” led the group early on to pursue a career in art. He died of a brain hemorrhage at the age of 21. His collection includes artwork, sketches, drawings, and pri-
vate correspondence between himself and the Beatles. It will be available for viewing beginning Nov. 17 and proceeds from the auction will be given to the Hope’s Children’s Foundation in New York City and will move to Lon-
don in mid-November. A total of $150,000, taken from the proceeds of the sale, will be donated to the American Red Cross Disaster Relief Fund. Contact: Jody Miller at 212-431-5227.

CHILDREN’S AID: Country artist Alan Jackson will perform at a benefit con-
cert to aid Angel’s House, the Newnan-
Coweta Children’s Shelter in his home-
town of Newnan, Ga., Oct. 27 at the Newnan High School Gym. Tickets are available via Ticketmaster. Contact: Force, Inc. at 615-385-4646.

SWAMPSTOCK: The Eighth Annual Celebrity Softball Challenge and Con-
cert, also called Swampstock 2001, will take place Oct. 28 at the Tim McGraw Sports Complex in Rayville, La. The event, which will benefit the Tim McGraw Foundation, will benefit youth causes of the area, such as the Steve Colvin Memorial Scholarship Fund and Dixie League Baseball. The concert will feature performances by McGraw, Faith Hill, Martina McBride, Carolyn Dawn Johnson, and the Warren Brothers. Green Bay Packers quarterback Brett Favre will take part in the softball game. A silent auction will also be held featuring autographed items of McGraw, Tim, and other celebrities. Tickets are $15 in advance and $25 at the gate. Contact: Jessie Schmidt at 615-846-3878.

CITY OF HOPE RECORD: The City of Hope’s Spirit of Life Award dinner honor-
ing Vivendi Universal executive vice chair-
man Edgar Bronfman Jr. raised more than $5.1 million, a record for the event, which kicked off the city’s $1 billion campaign to establish an area, the event, which will benefit youth causes of the area, such as the Steve Colvin Memorial Scholarship Fund and Dixie League Baseball. The concert will feature performances by McGraw, Faith Hill, Martina McBride, Carolyn Dawn Johnson, and the Warren Brothers. Green Bay Packers quarterback Brett Favre will take part in the softball game. A silent auction will also be held featuring autographed items of McGraw, Tim, and other celebrities. Tickets are $15 in advance and $25 at the gate. Contact: Jessie Schmidt at 615-846-3878.

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J&R... Celebrating 30 Years as a Landmark New York City Retailer
A New York City Mainstay

After 30 years in business, J&R continues to grow and support its loyal customers—both in the city and around the world—from its flagship location at “ground zero.”

BY STEVE TRAIMAN

The school was in Brooklyn, one train stop away from J&R’s initial store location at 33 Park Row. It was a short walk from where Joe was an electrical engineer with Western Electric. They met on a blind date and were married a year before opening J&R.

Joe recalls, “In 1971, we found this block with a very small available space and opened an electronics store. When customers started asking for records, we sent them to another location until we decided to open our own music store once another space on the block opened up. Whenever space became available, we slowly expanded; first with a jazz store, then a classical store. We were one of the first to get into home-office equipment, and then we opened the computer store. Our 10,000-square-foot multimedia-software superstore opened in 1995, and we’ve continued to expand ever since.”

The Friedmans never thought of a chain of stores, but focused on making each outlet the best that it could be by keeping them together on one block. That concept provided the required control, fostered close relationships with employees and made absentee management for the hard-working couple even more unlikely.

When they started the business on a part-time basis, Rachelle was still in school and Joe still working at West-
For the past 30 years, you have defined the words... unique, professional, enthusiastic, diversified, entrepreneurial and wonderful.

Joe and Rachelle, it has been our true pleasure to be J&R's partner for these past 30 years, and we look forward to the many years of working together that are to come.

Yours friends at BMG DISTRIBUTION

www.americanradiohistory.com
Offering Up Three Decades Of Diversity At J&R Music World

When customer service is No. 1, it’s no surprise that the music store keeps getting bigger, and music lovers keep coming back for more.

BY DEBBIE GALANTE BLOCK

Satisfaction guaranteed. That’s been the motto of J&R Music World from its humble New York beginnings. Although J&R started out 30 years ago as a small electronics store, customers soon began asking for albums. Rachelle and Joe Friedman aimed to please and therefore decided to open a record store adjacent to the original store.

Early on, they had low inventory, but that did not deter them from offering a large selection. If a title was not in stock, J&R personnel had no problem taking the order and running to a one-stop in order to provide product to a customer the very next day. Today, J&R has almost everything customers are looking for in stock with over 250,000 SKUs, according to Sue Bryan, general manager of J&R’s music and video division.

CATERING TO CUSTOMERS

In New York, where stores come and go, J&R remains solid after three decades. The reason why is simple, says Bryan. “We cater to all of the customers, no matter what genre they are shopping for. Whereas most music stores have some older titles, J&R’s catalog is deep, not only in the pop/rock genre, but in jazz, classical and oldies,” she says. J&R even carries some audio books and reportedly does well with music books and biographies. However, most of its music business is done in actual music sales, rather than in ancillary merchandise.

Offering customers all they may want is not always as easy as it sounds. Today, clients are looking for everything from cassettes to CDs to DVDs. Then, there are MiniDiscs, which are sold in the store but sell even better on the Web site, particularly because of its international reach. Other new formats on the horizon include MP3, Super Audio CD and Dataphony. And, surprisingly enough, J&R is back to where it started: A 300-square-foot vinyl-only store will open soon at 17 Park Row. “We’re doing a test for at least the next six months to see how much demand there really is,” says Bryan.

With so much talk about the high cost of CDs, J&R offers very aggressive pricing in all categories; another reason clients keep coming back for more. The top 25 titles sell for as low as $11.99. “We’re able to do that because we’re not a chain, and we don’t have the overhead of a chain. We consistently monitor our pricing to make sure we offer one of the lowest prices in the city,” she adds.

Celebrity customers who frequent J&R’s store include Michael Jackson, Spike Lee, Neil Young, Annie Heche, Wesley Snipes, Ben Affleck, Harry Belafonte, Oliver Platt, Andre Herrell, Isaac Hayes, Mayor Rudy Giuliani and former Israeli Prime Minister Ehud Barak.

STAFF MAKES THE DIFFERENCE

J&R is always trying new and different things. “I tell vendors not to stay away for more than six months, because something will change,” says Doug Diaz, head buyer, music and video. “Ideas and information come from everywhere. You can’t expect to stay in your office and know what’s going on. We have to listen to what customers are asking for and talk to store managers who are able to perceive trends. My buyers complain about workload, but, at the same time, they’ll come in and say they found this new line of discs that they want to bring in. We try to carry it all, because that’s what our customers expect.”

The owners of J&R make the music store unique. Rachelle is directly involved in the music division on a day to day basis. She has also been a member on the board of directors for the National Association of Retail Merchandisers (NARM), the Better Business Bureau, the Downtown Alliance and the Polytechnic Institute of N.Y. “We can make quick decisions and changes in what we’re doing in any area of the store, because Rachelle is so accessible and directly involved. J&R is not like a big corporation where there are many layers to get to the top. I think this makes us special, we know who we are working for and what we are working toward,” says Bryan.

Diaz has worked for J&R for 15 years, while Bryan has worked there for 11. “Most of the buyers have been here longer than I have, and all of the store managers have been here for at least the past five years,” says Bryan. Product quality may make customers come back for more, but what makes them loyal is the staff. J&R prides itself on having a staff that stays for the long term. Each of the stores—pop, jazz, classical, contemporary and world—are run like separate entities with people who specialize in a particular area.

WORKING WITH ONLINE

Not only is its sales force made up of music lovers, they are also well-educated on the genres they sell. For

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Thriving And Surviving Through The Years

After all that’s happened in recent weeks, J&R’s spirit remains undaunted.

In early September, Billboard spoke with several employees of J&R Music World, which is located only four blocks from the World Trade Center. All of the employees were quick to point out how much they loved being in New York. Doug Diaz, head buyer, music and video, said, that although J&R’s reach is international through its Web site, “we are a New York institution. New York might as well declare us a landmark, since we’ve been here so long. We reflect what the city is in [diversity].”

Shortly after that interview came the atrocities of Sept. 11. Although the stores were still closed at press time, no one was hurt and the company was continuing to pay employee salaries. Employees, too, were trying to keep up their work by using cell phones and E-mail. The music siblings was actually done to the stores has not yet been characterized, but, as spokesperson Abe Brown said, “when we look at the Trade Center, we know our damage could have been worse.” Some of the stores have more extensive damage than others, but J&R Music World is still open for business. The store managers are doing what they can, and the company is doing what it can.

During this time, customers were not forgotten. While the store was closed, “We offered free standard shipping to customers in the tri-state area. Shoppers went to our Web site or ordered through the catalog,” said Brown.

SENTIMENTS FROM THE INDUSTRY

Other New Yorkers shared some encouraging words about J&R.

Alexis Buryk, group VP of advertising sales for The New York Times, said, “Joe and Rachelle are not only incredible business people, but their success is a result of more than that. They’re warm and caring people who have built relationships with businesses, associates and customers alike. J&R Music World is part of the fabric of downtown New York. And, despite damage done to the site as a result of terrorist attacks, I know J&R will come back stronger than ever. They must, because their customers expect it.”

Danny Yarbrough, chairman, Sony Music Distribution, offers much the same sentiment. “Thirty years ago, Rachelle and Joe Friedman set out to build a successful business based on honesty, service and selection. Since then, J&R has achieved that goal completely, over and above even the highest of expectations. In the process, they have become a part of the emotional soul of the city; truly an integral component in the fiber and diversity of New York. We are extremely proud to have partnered with them over the past 30 years, and we look forward to joining them in the healing, rebuilding and resurrection of the heart of the city.”

Jim Caparro, chairman/CEO, Island/Def Jam Group, said, “I’ve known Joe and Rachelle since they had only one small store on Park Row. Their vision, tenacity and focus have lead them to realize their goals, and I admire that. They have always been loyal to their employees. They are warm people who run their business as their extended family. I don’t believe that the Trade Center tragedy will have a lasting effect on J&R. Joe and Rachelle were very smart in developing their strategic focus, and it goes well beyond retail. Their reputation, clout and customer loyalty have always been the bedrock of their success. And I do believe that is what is going to carry them through this horrific period. As painful as it is for

Continued on page 68
THEY GOT SMALLER
YOU GOT BIGGER

CONGRATULATIONS
JOE, RACHELLE, SUE
AND ALL OUR FRIENDS AT
J&R MUSIC WORLD
THANKS FOR 30 YEARS
OF TRUST AND PARTNERSHIP

SONY MUSIC
Toll-Free And Online
Reaching customers beyond conventional brick-and-mortar venues is a big part of success.

BY BRYAN REESMAN

In the 30 years since first opening its doors, J&R Music & Computer World has continued to pioneer ways to reach new customers, whether it’s through old-fashioned mail order or new-fangled Internet service. “We have a registered [catch phrase] in our ads, ‘Walk in, phone in, log in,’” remarks Abe Brown, J&R’s catalog marketing manager. “[We have] three ways of shopping, and all are treated the same way. They all have the same importance at J&R.”

Customer satisfaction has always been a prime directive for J&R, and offering consumers more ways to shop with them has opened up greater sales possibilities for the company over the past three decades. In 1974, three years after it was founded, J&R delved into the world of mail order. Today, the division’s offices at 15 Park Row and its warehouse in Maspeth, Queens, employ approximately 200 people. “We have the most sophisticated, state-of-the-art shipping facilities, where we turn things around, on average, overnight,” reports Brown.

IT’S IN THE MAIL...

J&R’s mail order business has been critical in developing its national presence. “An important thing to remember is that the five full-page ads that run weekly in the New York Times are national ads,” Brown clarifies. “If you read the Times, most of the ads that you see are local, metropolitan area ads. Our ads are all national, and that helps augment our national business. People who don’t have access to our stores will call us or come to our Web site.”

Acutely aware of the importance of the Internet in future business dealings, J&R began providing online shopping in the fall of 1997. A staff of two or three has since blossomed to nearly 40 employees. The major benefit of the Web site is that, like its mail-order catalog, it allows J&R to reach customers who are out-of-state and do not have local access to the stores. Through links and banner ads via large Web portals like America Online, Yahoo, and ZDNet, the retailer has been reaching more people to its online store all the time, including Web-savvy shoppers who may not have heard of J&R until they discovered it in cyberspace.

“The Web site is certainly an extension of what has been a very successful mail-order business that they have been able to expand and maintain in some difficult retailing situations or difficult situations for that kind of business,” remarks Danny Yarbrough, chairman of Sony Music Distribution, who has been dealing with J&R since he was a sales manager for CBS Records in the mid-70s. “This business has not only maintained but grown in that arena over the years. I think that’s certainly helped solidify J&R’s position in the brick-and-mortar market.”

When asked if J&R’s online and mail-order divisions could be viewed as competing entities, Brown says no. Customers who like to order by phone can use the toll-free line, while those preferring to make purchases online can do so. There is occasionally some crossover, such as when a regular mail-order customer orders online or someone browsing online decides to phone in. And, because the brick-and-mortar and Web divisions all carry the same stock, they are only competing for the customer’s choice of ordering venue. Customers frequenting J&R’s brick-and-mortar stores can find mail-order useful at certain times, such as when something is out of stock. A customer can then place an order and have the product shipped from the mail-order division to avoid the hassle of having to come back to the store.

IT’S ON THE WEB

Technology has certainly been essential to J&R’s operations, and, when it comes to keeping up with the Web, Brown points out, “We’re constantly scrutinizing Web sites—not only competitors but general sites—to see what kind of technology they’re using. We try to be at the forefront of technology and implementing it as it comes in. We try to take advantage of it.” Brown says that J&R uses encryption and SSL-secure technology to ensure transaction security, and he adds that the company keeps all customer information confidential.

The power of the Web certainly comes in the form of information. Brown notes that many consumers do research on the site before coming in to the store. “It’s actually a catalyst in bringing many, many customers to our stores,” says Brown. Shoppers that want to make purchases online can feel empowered by the amount of information available to them. “The main thing is to give information to the customer in the best possible way and make sure they feel comfortable buying from us.”
Congratulations Joe and Rachelle!

Here's to J & R Music World and thirty years of New York's own golden, delicious music retailing.
J&R has always been out in front with technology, leading the way in the introduction of new audio, video, cameras, computers, wireless and games throughout its three decades of serving local customers and visitors from around the globe. "We have a sophisticated group of knowledgeable consumers from a very upscale demographic," says general manager Steve Bell. "They are early adopters [of new technologies] and know they will always find it first at J&R."

**DVDs and Home Theater**

In video, plasma wide-screen, flat-screen TVs from Sony, Panasonic and Samsung are very popular, with apartment space at a premium in Manhattan. "We had a 46-inch Sony Vega on the floor for a week and took a lot of pre-orders for late fall delivery," he recalls. Large-screen projection TVs also are doing well from the same trio of vendors.

J&R has also been at the helm of the DVD explosion, with stand-alone and combination players selling very strongly all year. "We've had a series of cross-promotions with software vendors on various titles and expect to see more for the holidays with a lot of major films coming out on DVD," Bell notes.

The rapid growth of DVD movies and music has helped the audio business tremendously, from speakers to home theater systems. J&R customers have a lot of interest in 5.1 Surround Sound, with Bose, Polk, Klipsch and JBL among the leading lines. From a low end of $499 up to $3,500 to $4,000 systems, home theater is doing well, with more business in the mid- to upper-price range, according to Bell. Big sellers are "solutions in a box" from a variety of vendors that includes JBL, Sony, Bose, Polk, JVC, Technics, Onkyo and Yamaha.

**A New Camera Store**

The soon-to-open J&R Digital Imaging Center has Bell very excited. "We're focusing on digital cameras—our strongest category—with Olympus, Canon and Nikon our top three lines," he notes. "We'll have a very elaborate convergence area where the consumer can see how it all comes together, by vendor, from taking the digital photo to the end result." One feature will be digital-developing demonstrations, with two self-service Fuji Aladdin processing units on the floor.

J&R will concentrate more on what he describes as "the semi-professional" end of the business, with one whole floor dedicated to SLR and medium format cameras.

**J&R Computer World**

"We've expanded our product offerings the last few years to pull together everything in the digital domain under one roof," says merchandising manager Steve Giblin. "J&R continues to be at the forefront of new technologies before they become popular. We were one of the first to carry notebooks, which are now the big thing, and to offer GPS [global positioning system] units, for example, which are getting a lot of consumer interest."

He points to such products as cellular phones and Personal Digital Assistants (PDAs) from Sony, Palm and Handspring, and, most important, wireless connectivity to PDAs and phones. "Wireless service [contract business] is blowing out the doors from all the key providers, including Voicestream, Spring and Omnisky," he says.

Other categories that are doing well include digital camcorders from Sony, Canon and JVC, among others, and networking computer systems from Intel, Linksys, SMG and 3Com.

**The Multimedia Megastore**

J&R recently expanded its multimedia inventory and pulled together all console and PC/Macintosh computer games into what Giblin calls "our multimedia megastore," with more than 5,000 SKUs of games in every format; videogame consoles including Sony PlayStation and PlayStation 2, Nintendo Game Boy Color and Game Boy Advance (GBA), Nintendo 64 and Sega Dreamcast; and accessories.

"We want to give gamers the ultimate experience," he says, "so we have working kiosks on the floor for them to try before they buy." The inventory is both broad and deep, to include many older titles that are still in demand. "We're very pleased at customer response to the new games area," he adds.

Giblin recalls that the GBA launch this past June "was bigtime, and we sold virtually everything we could get our hands on." He is very excited about the Nov. 15 launch of Microsoft's Xbox system, as well as Nintendo's GameCube format on Nov. 18. "We have a great relationship with Microsoft from the computer side, and they know J&R," he says. "There are a lot of promotions in the works for the launch, including some cross-promotions of the console and some great games."

**Service and Staff**

Service is a vital part of all technology sectors for J&R, but particularly for computers. The company is an authorized service center for Hewlett-Packard, Sony, Compaq, Apple and Toshiba, among others.

"Our sales staff is extremely knowledgeable and very loyal, with very little turnover through the years," Giblin emphasizes. "They all keep up with the new technologies so they can qualify each customer to ensure that they leave with the best system for their needs—whether it's audio, video, home theater or computers. We don't like to oversell or undersell any customer, which is what has kept them coming back to J&R for 30 years." —S.Z.
The mighty Warner Music Group
(not to mention our delightful group of associated labels)

would just love to congratulate

J&R Music World

on the occasion of its

30th anniversary.

... and look at that. We just did.

In a perfect world, there would be a string of logos here. Instead? More words. Thanks for reading them.
instance, when visiting the classical store, a shopper will find a salesperson that has written two books on opera trivia. “In the jazz store, we have musicians who know everything there is to know about jazz. The gentleman who buys all of the dance stuff, also DJs. And, he’s been with us for years,” Bryan explains.

J&R does not look for cookie-cutter employees and doesn’t just hire anybody off the streets. The company wants people who are presentable, nice, friendly and outgoing. As job training, new employees are paired off with a veteran who’s responsible enough to teach them the J&R way. Employees greet customers when they walk in the door to let them know there’s somebody there to help them. “We have a lot of customers we know on a first-name basis. You work here over the years, you get to know the regulars that come in, the type of music they are looking for, and we guide them toward it,” says Charlie Bagarozza, senior store manager in charge of music and video-retail stores, who has worked at J&R for 11 years.

Customer service is even key on J&R’s Web site. While most sites are just a quick and easy way for customers to order music, J&R still focuses its attention on helping the shopper. “Live” people are available to talk with if clients are having trouble finding what they are looking for. The music portion of the site is part of Diaz’s division. “Ideas go back and forth all of the time.

If I’m doing a promotion in the store, I’ll tell them [at the site] about it to see if they want to mimic it. The physical store and the Web site operate as one. It just offers different ways of getting the product,” says Bagarozza.

THE JAZZ FEST

Artist performance is another area where J&R stands above the rest. “Since our jazz store is so successful, we decided that it would be really nice to do a jazz festival as a way to further promote the genre,” says Bryan. Since City Hall Park was redone, few organizations have been allowed to sponsor events for fear the renovations would be for naught. However, Rachelle worked with Mayor Giuliani in getting a park permit for the annual J&R Downtown Jazz Festival held at the end of August. The festival, which runs from Thurs-

CONGRATULATIONS JOE & RACHELLE ON 30 YEARS OF GREAT PRODUCTS, OUTSTANDING SERVICE AND UNBEATABLE PRICES

J&R MUSIC WORLD
OUR BEST WISHES FOR CONTINUED SUCCESS
GROMAN, ROSS & TISMAN, P.C.

The Rounder Records Group congratulates
J&R MUSIC WORLD on 30 great years!
We salute your contributions to music and the community.

Rachelle with Harry Belafonte (top), Michael McDonald and Jeff Bridges perform at the store

If they did 30 years ago, Joe and Rachelle Friedman continue to keep their original motto, which has been “satisfaction guaranteed” to every customer.
BET JAZZ AND THE LEGENDARY ARTISTS OF THE MONTH SALUTE
J&R MUSIC WORLD
ON THE OCCASION OF ITS
30TH ANNIVERSARY

J&R Music World/BET JAZZ
ARTIST
OF THE MONTH
SERIES

Tony Bennett  Branford Marsalis
George Benson  Wynton Marsalis
Chic Corea  Pat Methany
Four Play  Dianne Reeves
Herbie Hancock  Lee Ritenour
Lena Horne  Sonny Rollins
Milt Jackson  Arturo Sandoval
Earl Klugh  Jimmy Scott
Joe Lovano  Grover Washington, Jr.
Cassandra Wilson

For more information, call our
BET JAZZ PROGRAMMING HOTLINE
with your questions and comments at
202-608-2000, ext. 4010.
life to get back to normal, when it does, J&R will be alive and vibrant and ready to meet the challenges that will take them to the next level."

Two weeks after the WTC disaster, Paxton Baker, senior VP and general manager, BET Jazz and Digital Networks, and president of BET Event Productions, visited the J&R site. He said, "Employees are determined to reopen and rebuild the business, which, along with everything else down there, has been stunned, to put it lightly. It was a great tragedy, but neither our nor J&R's work will be rebuffed by foreign sources. J&R will have a phenomenal reopening, and we will be there to support them along the way."

Judy Mizer, publisher of The Village Voice, told Billboard that "as long as J&R has been in business, is as long as they've been customers of the Voice. We've watched their business grow, as our business has grown. What's going on has been devastating, but, through all of it, J&R is working very hard to get back on its feet. We're confident that they will. They've always been leaders in this market. Even though the store's physical location was closed, they've done everything to get back on track as soon as possible. J&R are leaders in New York City and nationally. They are fighters. They will survive!"

—D.G.B.

New York Mainstay
Continued from page 62

salespeople, answers to questions on an order or on a particular item, and links to options and accessories.

"For example, it helps them with computer decisions, which is a very big asset and helps set us apart from other Web sites," she notes. "Our site was mentioned extensively the past two years in Consumer Reports' 'Guide to Online Shopping' for appliances, music and electronics. It has become an important and profitable part of our business. Rather than cannibalizing sales, it has enhanced revenue, and the No. 1 request for catalogs comes from our site."

On the physical side, J&R tore down three small buildings and opened a 30,000-square-foot "wireless technology" store, offering everything from Personal Digital Assistants (PDAs) to Internet servers. In a short time, it has become a technology showcase for companies to introduce new products. One popular feature will be a soon-to-open fourth floor, full-service Internet café where customers order food, place orders via a table-top online terminal and pick up their purchases on the way out.

On the other end of the Park Row block, a new J&R Camera store opened recently, featuring more high-end and professional analog and digital models. New services include on-site computer imaging for those customers who want to enhance their photos.

Earlier this year at J&R Music World, the first two floors were flip-flopped, with pop and rock now on the ground level and jazz and classical on the second floor. An expanded world and Latin music section is being

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Helping Others

Demonstrating Rachelle's strong feelings about the importance of family, she and Joe founded J&R's World of OHEL's Children last year. OHEL is an extensive social service agency, serving more than 2,700 children and young adults. This is, by Rachelle's own admission, "my favorite charity."

"When I think all of those babies abandoned in

the hospital, teens fighting addictions, families in crisis and people with disabilities being helped by OHEL, it reminds me about how blessed we are," she says. To launch J&R's World of OHEL's Children, Rachelle and Joe sponsored the premiere performance of an evening of musical entertainment (Borscht Belt Buffet on Broadway) and brought together many of their friends from the industry. Future benefits are being planned.
the Web,” he remarks. “We should really emphasize that, with so many Web companies going under, people feel much more comfortable buying from a brick-and-mortar company that’s been around for 30 years, rather than a Web-only one.”

Many pundits envisioned the Internet as becoming a force that would quickly dominate conventional retail outlets, but that prediction was short-sighted. Brown says that the Web can be utilized to augment one’s business and give increased visibility. While J&R offers an extensive mail-order catalog and runs weekly ads in the Times, there is a limit to the number of people it can reach, no matter how large. “With the Web,” notes Brown, “you’re reaching the world.”

Through all of their shopping formats, J&R continues with its mission of customer service. “People need honest information,” Brown reiterates. “That’s what J&R has been known for, in our retail stores and in our catalogs, and [it’s] the same thing we’re doing with the Web—giving customers honest information with the lowest possible prices. We’re never compromising service, whether it’s the Web, whether it’s toll-free or whether it’s the stores.”

“J&R is very, very customer friendly in everything that they do,” confirms Jordan Katz, senior VP of sales for Arista Records. “I would like to speak about J&R as a customer because, before I got into this business, I was a customer and [still am] to this day. I find their staff extremely knowledgeable, helpful and patient. The same applies to all of our business dealings with them over the years. We have always found them to be knowledgeable, professional, enthusiastic and just a pleasure to work with. It starts with the way that they treat people, the respect that they give customers and the people who they do business with.”

CREATING A SOPHISTICATED CUSTOMER

Brown asserts that various New York consumer bureaus, such as the NYC Department of Consumer Affairs, “portray J&R as being the ultimate in customer service, the ultimate in honesty and integrity, so we feel very proud about that. They hold us in very high esteem. They can’t go over the level of customer service that we have. Our bosses are paranoid about customer service. Over and above the call of duty, believe me. When they say customer service is important, it’s everything.”

That attitude is refreshing in an era when customer service is viewed as a chore by many companies rather than an obligation. “I’ve gone to many of these large stores—and I won’t name any names—and I’m totally turned off,” admits Brown. “People need information. We can tell by people coming into the stores and the questions that are being asked. People are very confused about technology, and they need someone to help un-confuse them in a very honest way; not just making the sale, but giving them intelligent, honest information.”

How would Brown characterize a typical J&R customer? “It’s a sophisticated customer, very tech-savvy, [who] probably loves music and appreciates all the genres that we have, whether it’s jazz—which is a very important criteria at J&R—or world or Latin music,” he says. “They’re very interested in new formats of music, and we always have those new formats, whether it’s CDs or DVDs. We have them all—always the first and largest selection. I’m amazed at the deep selection that we really have in all of these different areas.” And the company hires employees who are experts in their fields.

Beyond all the discussion of mail-order and online, Brown emphasizes that an important aspect to J&R’s business is its corporate division, which employs nearly 10 people. “Corporate is a separate entity within J&R,” he says. “[Our company] serves tens and tens of thousands of companies and corporations all over the U.S. Probably most city agencies in New York City and New York State—federal agencies, the largest companies and smaller companies—buy all their [office] needs from us. Computers and fax machines and whatever it may be.”

It sounds like they have all their bases covered. “They’re very cognizant of their business and what people want,” remarks Katz. “It shows in the things that they do and the service that they provide, in giving back to not only the community and the city but to our industry and different charitable organizations. They’re very high profile in the industry that way and very outspoken on industry issues. They’re a class act.”
J&R Music World

We salute your 30 years of successful retailing and musical partnership

&

applaud your untiring aid to the World Trade Center rescue effort.

From the entire Arista family

CONGRATULATIONS

Congratulations to
J&R Music World

for 30 great years

and we look forward
to many more.

We salute a
New York institution.
NEW YORK MAINSTAY
Continued from page 68

completed in time for the holidays.
Also this year, an Internet radio station
opened in the store, with a special
DJ room for live performances. Customers can watch
the shows live (or at www.jandr.com) and make
requests. Rachelle and Joe’s younger son Daryn is on
hand several times a week as program director and DJ.
Local personality Vin Sebela takes over on a weekly
basis, and Columbia Records artist Kid Leo is featured
at least once a month.

The appliance store is also expanding to carry more
residential electronics and beauty aids. “These are particu-
larly appealing to our large tourist clientele, with nice
crossover to our pop music business,” Rachelle observes.
The warehouse stocks everything that customers can
order in the stores, online or through the catalogs. “Peo-
ple want instant gratification on purchases and don’t
want to go to a third party for delivery,” she says.
“Rather than split-ship, our inventory-control system
lets us fulfill a lot more mixed orders—the razors and
blades [hardware and software].”

Above J&R Computer World, upper floors are being
converted to residential units. Before year-end, Pan-
asonic will equip one unit as a “digital apartment,” to test
consumer reaction to new appliances for every room in
the house, including a local-point entertainment room.
“This is one more example of why we’re known as the
retailer for early adopters,” she says.

On the promotion side, the J&R’s 30th-anniversary
will have weeks of exposure prior to the official late
November celebration. Linked to this, J&R introduced
its Customer Loyalty Program and frequent-buyer card
this May. With one point earned for every dollar spent,
customers can order special catalog merchandise.
“We’ve offered specials every week for both J&R Music
World and J&R Computer World in our Sunday New
York Times back-page ads in the entertainment and busi-
ness sections, respectively,” she notes.

“When we offered refurbished Palm PDAs for $50,
we had a line around the block,” she recalls, “These
special deals are one small way for us to thank people
for their loyalty in making us a landmark institution in
New York.”

LOOKING AHEAD
Looking ahead to the next five years for J&R and the
industry, Rachelle offers some comments on key busi-
ness sectors. She says, “In the future, as technology con-
tinues to get more sophisticated while continually
changing, our customers will be able to depend on
J&R’s salespeople in the stores, the mail-order and
online departments. They will provide the most intelli-
gen, knowledgeable and honest information available
anywhere on a wide array of new products.

“We expect to see many new formats for the delivery
of music, video, interactive games and other digital
entertainment,” she adds. J&R will always be at the
cutting edge of new trends in audio, video and home

DeeJay Joe, Rachelle & the rest of the crew at J&R...

30 YEARS OF INDIE STRENGTH...
TODAY WE STAND UNITED

We salute your spirit and your love of music.
Thanks for supporting the Independents!

Your friends at Concord Records and HDM

Congratulations to J&R Music World
for 30 wonderful years!
We’re proud to stand with you.

Your friends at Case Logic

Congratulations J&R Music World.

Here’s to another 30 years !!!

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Rachelle with Michael Jackson

Theater, as well as the new multimedia game formats
and new generations of home and personal computers.
The opportunities in wireless mobile electronics are just
emerging, and J&R will be in the forefront as they
develop.

Acknowledging that the whole entertainment market-
place is changing dramatically, Rachelle feels very
strongly that “there’s definitely a place for the retail
store.”

As a longtime member and former chairman of the
National Association of Recording Merchandisers, she
says, “You must repackage yourself to make customers
want to keep coming to your shopping destination,
whether for music, DVDs, computers, electronics or
appliances. The Web is going to be more important, and
we have to recognize that our customers have changed.
As retailers, we must change our marketing approach to
make our stores more entertaining. While seeing and
hearing live music, customers can meet other excited
customers, enhancing the shopping experience.

“With a lot more aggressive competition today, we
have to make our environment more customer-friendly
and make repeat visits more inviting,” she concludes.
“We have to turn back time, providing the comfort level
of a ‘listening room’ in any kind of ‘big box.’ Rather
than cutting back, we have to expand customer services
and really sharpen our people skills to build loyalty. The
first 30 years of J&R offered just a taste of what’s to
come. Joe, Jason, Daryn and I, and the entire staff, are
dedicated to making the years ahead memorable for our
loyal customers. We will continue to listen to them
seven days a week, anticipate their needs and give them
the service and technical help that has kept them com-
ing back to us all these years.”
In light of the recent tragic events in our nation, J&R would like to thank all our suppliers & customers for the support they've shown us for the past 30 years; and for the support they continue to show us now.

Thank you all,

[Signature]

“...I pass J&R every week when I use the Brooklyn Bridge and I’m aware of your proximity to the WTC. I have seen J&R grow from an infant to a giant and have enjoyed the services and quality of product. I have always considered J&R a pillar of the community of NYC. I am proud of your perseverance and I am proud to be a customer and supporter of J&R.”

God bless you,

Donnell Fairley
J&R Customer
MORE ‘MATRIX’: The first of two sequels to The Matrix won’t arrive in theaters until 2003, but Warner Home Video is already building on the franchise with a series of companion DVD-Videos scheduled for release during the next two years.

The Matrix Revisited arrives Nov. 20. It is priced at $19.98 ($14.95 VHS) and features new interviews with stars Keanu Reeves, Lawrence Fishburne, and Carrie-Anne Moss, as well as with the filmmakers. Other features include footage of martial arts experts that was shot by fight choreographer Master Yuen Wo Ping, scenes then re-created in the film; various production materials not included on The Matrix DVD; and, of course, a preview of The Matrix 2 and The Matrix 3. The films are being shot simultaneously.

“This is a two-hour-plus continuous piece that tells fans about the film and where the next one is going,” Warner VP of DVD special features Paul Hemstreet says. “It also lets the filmmakers reflect on the first one.”

Additionally, a series of short anime films explaining some of the mythology behind The Matrix will be presented on The Matrix Revisited. Next year, Warner plans on releasing another DVD with the shorts in their entirety.

The only thing not on The Matrix Revisited is the movie itself. But Warner is releasing a DVD two-pack with The Matrix Revisited and the film for $39.98 ($29.99 VHS).

When The Matrix was released in late 1999, it was a breakthrough DVD that for the first time showcased the format’s versatility and DVD-ROM capabilities. While the disc proved too advanced for some older players and incompatible with some computers that couldn’t access all of its features, the title was the first to break the 1 million-unit sales mark. To date, it has sold 3 million units, according to Warner Brothers.

The Matrix Revisited has less DVD-ROM elements than the original CD, but there is a Web link to the new film’s site. Hemstreet says the company is considering using the link to give fans additional updates from the sets of the sequels. “We’re looking at creating a community of viewers that will continue talking about the film for the next few years.”

Universal Studios Home Video used a similar Web enhancement on the DVD of The Lost World: Jurassic Park that let viewers access a Web cast from the set of Jurassic Park III. Universal also used The Mummy DVD to promote The Mummy Returns. That movie is being used in order to promote the next film in the series, The Scorpion King.

For blockbuster movies, using DVDs to market sequels appears to be a rising trend. It’s a smart move because the format is the hottest consumer product on the market, and giving viewers sneak peeks behind the-scenes information is the format’s most popular feature. If the movie sequels were only better, it would truly be a win-win situation for the consumer.

CATALOG RULES: The Musicland Group’s Suncoast video chain reports that Snow White and the Seven Dwarfs and The Godfather DVDs contributed to a new sales record. Overall, the 353-store chain, a division of Best Buy, says that DVD sales on Oct. 9 — the date that both Snow White and The Godfather were released — exceeded those of any other day this year.

But Suncoast wasn’t the only company tooting record DVD sales this month. Universal Studios Home Video reported first-week sales of 2 million units for The Mummy Returns, and Buena Vista Home Entertainment reported first-day sales of 1 million units of Snow White, including a substantial number of pre-sales at the Disney Stores, according to the company.

Paramount is mum on sales for The Godfather, but industry sources say the package shipped about 2 million units. Sources also indicate 20th Century Fox Home Entertainment shipped 3 million copies of Star Wars Episode I: The Phantom Menace, which hit stores Oct. 16.

MIDNIGHT MADNESS: Since 1976, certain movie fans have been dressing up in fishnet stockings and corsets to catch midnight screenings of The Rocky Horror Picture Show. The reason behind this strange phenomenon is the movie, in a Regular Run藓 Fan, a documentary narrated by Paul Williams about the film’s unique and loyal cult audience. The title arrives Oct. 30, priced at $19.98 from newly formed Liberty International Publishing, which is based in Los Angeles. A VHS version is priced at $14.98.

By Carla Hay

NEW YORK — Oscar-winning screenwriter/director Cameron Crowe still knows what it feels like to be in awe of his favorite artists. Part of being a rabid fan, he says, is collecting bootlegs. With that in mind, the filmmaker and DreamWorks Home Entertainment have teamed up for Almost Famous/ Untitled — The Bootleg Cut, a special-edition double-disc DVD-Video set for release Dec. 4 and priced at $26.95.

“One of the experiences of appreciating a bootleg is feeling like you have something that’s slightly contraband,” Crowe notes. “With this official release, we wanted to capture that feeling.”

Crowe’s Almost Famous — one of the most critically acclaimed films of last year, based on his real-life experiences in the early ’70s as a teenage journalist writing for Rolling Stone and going on tour with rock bands — the film garnered a best original screenplay Oscar for Crowe, as well as Golden Globe awards for best picture (comedy or musical) and best supporting actress (comedy or musical) for Kate Hudson.

When Almost Famous was first released on DVD, the studio was behind a behind-the-scenes documentary and other extras. But it didn’t have what most DVD consumers have come to expect: the director’s commentary. The studio took the buzz from the success of Almost Famous and gave Crowe the chance to direct his next film, Vanilla Sky, starring Tom Cruise. To satisfy fans, DreamWorks announced that a more in-depth Almost Famous DVD would be released.

Almost Famous had more time to work on it. In addition to the director’s commentary, the original theatrical release and an extended version are included on the new DVD. Other extra features include the Academy Award-winning script; previously unreleased songs by Stillwater, the film’s fictional band; deleted scenes; original music exclusive to the DVD from Nancy Wilson (Crowe’s wife, who did the film score); new behind-the-scenes footage; Rolling Stone articles written by Crowe; the filmmaker’s top 10 album picks of 1975; production notes; a movie trailer; and cast/crew bios.

In keeping with the bootleg theme, the DVD’s cover art resembles an old album. Crowe says that he is currently involved in compiling an Almost Famous double-album that will be released on vinyl and will have songs by Stillwater on one record and more obscure fans songs on the other.

With the inclusion of the Almost Famous DVD on the DVD, viewers can see the original ending Crowe envisioned. The final tracks were supposed to be a montage of scenes of William Miller (the character based on Crowe, who is played by Patrick Fugit) being

Later came to understand it. In addition, the ending had a scene of Stillwater playing in concert and the Stone issue with Miller’s first cover story being delivered to newsstands.

Crowe explains, “The original ending as written is not the ending of the bootleg cut. It felt right in the script, but I didn’t shoot it right. Sometimes the stars align against you, and you don’t have the money to go back and fix scenes. We had a lot of fun finishing this DVD, but we felt like we never want to finish making the movie.”

While fans have been waiting for Crowe to finish the special edition, re-promoting the title so soon after its initial release creates a marketing challenge for DreamWorks. When Almost Famous was released in the home video market in March, it ranked No. 2 on the Top DVD Sales chart.

“There has been a pent-up demand for this DVD,” says Kelly Sooter, domestic head of DreamWorks Home Entertainment. “A lot of the marketing will be getting our retail base, particularly our music and specialty accounts, to promote it.”

A major part of DreamWorks’ campaign will involve Crowe, who is enthusiastic about promoting the product. Sooter says that other elements will involve advertising on music-based Web sites and a mail campaign to fans of the director.

“The entire reason for this [special edition] DVD,” Crowe adds, “is to show appreciation to the people who connected to Almost Famous.”

The filmmaker says that beyond the critical accolades and awards Almost Famous received, one of the most meaningful results of the film was that it helped end the estrangement between his mother and his sister, whose relationship was depicted in it.

“Almost Famous did bring my sister and my mom back together,” Crowe says. “I may never do anything again that has a ripple effect that’s so important. If anybody wonders what the true payoff of doing movies is, it’s to have people who see the movie real-ly get what it’s about.”

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U.K. Indie Labels Planning ‘Radical’ New Sales Chart

Britain’s independent labels are planning to launch their own chart later this year. The Assn. of Independent Music’s (AIM) business development committee is “still very much in the consultation process” about the chart, according to chairman/CEO Alison Wenham, but is likely to launch the sales-based system—complete with sponsor—in September.

Wenham tells Billboard that the “radical multi-format chart to cover the diversity of music comes in various different outlets: days—singles, albums, EPs, vinyl—and all the different genres and the diversity and the quality they bring.”

Sources: Pressplay, Microsoft In Talks

Pressplay, the subscription service being developed by Universal Music Group and Sony Music Entertainment, is in talks with Microsoft about an alliance to distribute content through Internet service provider MSN, sources say. The deal, expected to be announced shortly, has apparently included talks with Michael “Blue” Williams’ Family Tree Entertainment for artist management. She was formerly managed by Andy Slater, now president of Capitol. Gray brings with her SCAM, the management firm she runs, which includes Atlantic artist Sunshine Anderson. Williams—whose other clients include OutKast and Donell Jones—becomes a partner in SCAM, which remains separately organized.

Macy’s New Manager

Macy Gray has signed a new deal with Michael “Blue” Williams’ Family Tree Entertainment for artist management. She was formerly managed by Andy Slater, now president of Capitol. Gray brings with her SCAM, the management firm she runs, which includes Atlantic artist Sunshine Anderson. Williams—whose other clients include OutKast and Donell Jones—becomes a partner in SCAM, which remains separately organized.

Sources: Edel Putting RED On The Block

RED Distribution is being shopped by edel Music, sources say. Hamburg-based edel bought 80% of RED from Sony Music Entertainment in October 1999, paying $7.5 million. Edel chairman/CEO Michael Haerles says talk that RED is up for sale is “not true. We have said we are going to sell non-core assets, but RED is a core asset.” However, executives at two of the majors confirm to Billboard that edel has approached them to determine if they have any interest in buying RED.

MTV.com Plans Overhaul

MTV.com expects to undergo a massive relaunch this summer, sources say. “The relaunch will be total: not a single page from the old MTV.com will be the same after the new MTV.com is launched,” says one source. “The goal is to make MTV.com the most technologically innovative Web site from any major media brand.” The relaunch will include advanced technology and added elements for interaction among users, including instant messaging and further development of communities. The relaunch will be part of MTV360, a cross-program initiative that began earlier this year.

Zomba Nixes BMG Distrib Deal In Canada

Zomba has terminated its distribution deal with BMG for Canada, according to a source. Zomba, parent of Jive and other labels, notified the major in March that it would not renew the deal; the move becomes effective at the end of September. Zomba is said to be in talks with another distributor in the territory.

Andy Gershon Gets V2 President Stripes

Look for Andy Gershon to be named president of New York-based V2 Records on Monday. He will replace Richard Sanders, who is moving to BMG Records as GM. Gershon, who will assume his new post by mid-June, is co-founder of Atlantic’s Def Jam/Outkast

Black Promoters Retain Top Lawyer

Billboard has learned that well-known litigator Willie E. Gary has joined the legal team representing black promoters in their $700 million lawsuit against promoters and booking agencies. A source close to the suit says that Gary—known for winning high damages for small businesses in cases against corporate giants—will suggest raising the demands of the black promoters.

Bebel To Join Schuon Atop Duet

Look for Mike Bebel, executive VP of business development at Universal Music Group’s eLabs, to be named today as COO of Duet, UMG’s joint venture with Sony Music. Bebel will work closely with Andy Schuon, the president/CEO of Sony Music Publishing.
FILMMAKER SPEAKS: Brett Ratner is considered one of the hottest filmmakers in Hollywood, having crossed over into the world of blockbuster films after directing dozens of music videos. Ratner’s recent feature-film credits include the Jackie Chan/Chris Tucker smash Rush Hour 2 (the No. 1 comedy of the year and the highest-grossing comedy ever to be released on a nonholiday weekend), The Family Man, Rush Hour, and Money Talks. He is also set to direct Red Dragon, the prequel to Silence of the Lambs.

Ratner will be a special guest speaker Nov. 1 at the Billboard Music Video/Short Film Showcase, part of the Billboard Music Video Conference. The conference will take place Oct. 31-Nov. 2 at the Beverly Hilton in Beverly Hills, Calif.

Ratner has directed videos for Madonna, Mariah Carey, Jay-Z, D’Angelo, Mary J. Blige, and Wu Tang Clan, among others.

“Music videos have definitely opened the door for filmmakers who want to direct feature films,” Ratner tells Billboard. “Doing music videos was like going to another film school. I was basically paid to learn.”

At age 16, Ratner became the youngest film major at New York University’s Tisch School of the Arts. While at NYU, he met Def Jam Records co-founder Russell Simmons, who hired him to direct Ratner’s first music video (a Public Enemy clip).

Since, Ratner has directed more than 100 videos, including Madonna’s “Beautiful Stranger,” which led to Ratner being nominated for director of the year at the 1999 Billboard Music Video Awards. “Beautiful Stranger” won the 1999 MTV Video Music Award for best video from a film. He has won several other industry awards and recognition for his work, including a 1996 best director award from the NAACP.

Ratner is represented for music videos by Beverly Hills-based production company Villains. He also heads his own production company, Rat Entertainment, through New Line Cinema.

As for Red Dragon, which begins shooting in January, Ratner reveals, “We won’t be out here—there’s no one else around here.” The film will star Academy Award-winning actor Anthony Hopkins, reprising his role as Hannibal Lecter.

Ratner says that beyond any film-making credentials, a key ingredient to success is that “you can’t allow people to limit you.”

For more information about the Billboard Music Video Conference & Awards, call 646-654-4660 or e-mail bbevents@billboard.com. More information may also be found online at billboard.com/events/mvc.
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**Over The Counter**

by Geoff Mayfield

**SLEEPY TIME:** With just one bow in the top 10, The Billboard 200 is a less-than-exhilarating chart, a bit of an exhale as we await the far busier pace that the fourth quarter will eventually bring. Industrywide album sales, including catalog, are down from the comparable week in 2000 for the sixth week in a row, a dismal streak that actually preceded the disruption of the Sept. 11 terrorist attacks.

The last time that album sales were up compared to the same frame of last year was the tracking week that ended Sept. 2: Aaliyah made her posthumous ascent to No. 1, and five new albums (from Mary J. Blige, Slipknot, Brian McKnight, Toby Keith, and Puddle of Mudd) all entered the top 10 (Billboard, Sept. 15).

**WINNING ‘UGLY’:** Hot Shot Debut honors on both The Billboard 200 and Top R&B/Hip-Hop Albums go to Athens, Ga.-bred rapper Bubba Sparxxx. With first-week sales of 132,000 units, he enters both charts at No. 3, trailing Ja Rule and Enya on the former and Ja Rule and Jay-Z on the latter.

Lead track “Ugly” paved the road for this album’s handsome arrival. It has been much-heard at radio (bulleting 8-6 on Hot R&B/Hip-Hop Airplay) and much-seen on cable (No. 10 at MTV and No. 12 at BET, according to Broadcast Data Systems). “Ugly” is also getting some residual play from MTV’s Total Request Live.

**CHURCH SCHOOL:** Soprano Charlotte Church has the biggest opening week of her career, as her ode to Broadway bows at No. 15 on The Billboard 200 with 66,000 units. Make a career claim about most 15-year-olds and you’d feel a little silly, but in this youngster’s case, that’s really saying something!

Actually, each of Church’s previous albums saw at least two weeks with sales above the 66,000-mark, but none of them started out this large. The Welsh prodigy’s first album bowed at No. 28 on the big chart with 45,000 in 1999, selling 84,500 units in its hottest week, while her second, released later that year, started at No. 62 with 35,500 units. That sophomore album had two huge weeks—one at 106,500 units and another at 107,000 during Christmas week of that year.

Last year, Church’s Christmas album, Dream a Dream, had three 200,000-plus weeks and two more north of 100,000, selling 237,000 units in its best week. Ironically, that album represented her slowest start, entering at No. 107 with 13,000 units.

**RULING THE ROOST:** Rapper Ja Rule retains the throne of both The Billboard 200 and Top R&B/Hip-Hop Albums, as a second-week decline of 39% leaves him with 221,000 units. The drop is a little more severe than the 36% slide that his Rule 3:66 saw last year in its second week, but the current total is 24% larger than the 177,000 units that the previous album collected at the same point.

Moving into the runner-up spot is Enya (3,262,000 units, up 26%), who moves to yet another career Billboard 200 peak for a fourth straight week, a march that coincides with her four consecutive Greatest Gainers cups. Her A Day Without Rain is No. 1 on SoundScan’s mass merchants chart, leading the Totally Hod 2001 compilation by a 71% margin.

If Enya can grow again next week, she has a shot at No. 1. Her chances rest on how much erosion Ja Rule sees in his third week, and with another wildcard resting in a new album by Ozzy Osbourne. Early reports suggest that Ozzy’s first album in four years will mark the rock vet’s biggest week of the SoundScan era. Of the four earlier titles he released since The Billboard 200 switched to SoundScan in 1991, 1995’s Ozmosis had the fatted week, tipping in with 127,000 units when it bowed at No. 4.

**THEIR BEST TO YOU:** The Essential Billy Joel, which bowed last week (now No. 38), is one of a plethora of new greatest-hits sets that will vie for gift-shopping dollars during this fourth quarter. Among those coming: Madonna, Smashing Pumpkins, Ice Cube, Snoop Dogg, Backstreet Boys, Green Day, Busta Rhymes, Rod Stewart, Neil Diamond, Pink Floyd, the Cure, Reba McEntire, Barak Heat, Ladies, Clint Black, Morrissey, Enigma, and Dee-Lite.

The most curious one, The Dirty Story: The Best of ODB, came out Sept. 18—curious because OF Dirty Bastard has only released two solo albums. Had it been a double album, they could have included his entire output. Dirty Story has yet to chart.

**Singles Minded**

by Shae Piotrowski, Maisel Feld, Wade Jones

**THAT’S A WRAP:”Wrapped Up in You,” the lead single from Garth Brooks’ Nov. 13 release, Scarecrow, hits Hot Country Singles & Tracks at No. 22, the chart’s second-highest debut since Billboard began using Broadcast Data Systems (BDS) data in 1990. It should come as no surprise that the only song to debut higher also belonged to Brooks. His “The Thunder Rolls” arrived at No. 19 in the May 18, 1991, issue. “Wrapped” is only the second song to debut in the chart’s top 20 this year. Tim McGraw’s “Grown Men Don’t Cry” began its chart run at No. 20 in the March 24 issue.

“Wrapped” is Brooks’ 11th single to debut within the top 40, a total that includes “Beer Run,” his current duet with George Jones, which bowed at No. 34 two weeks ago. That title gains 164 detections and hops 29-26 this issue. Brooks also places the second retail single of his career on Top Country Singles Sales with “Call Me Claus,” which scans 1,100 copies and debuts at No. 4 while entering the Hot 100 Sales chart at No. 48. “Claus” is one of three tracks that have been added to the forthcoming reissue of Brooks’ 1998 holiday set The Magic of Christmas and is the title track and theme song from Call Me Claus, a TV movie starring Whoopi Goldberg, due to air in December on TNT.

The retail single includes all three of the added tracks. Brooks’ other single to chart on Top Country Singles Sales was “Lost in You,” It Don’t Matter to the Sun,” which dominated that chart for 10 weeks in 1999 thanks to the fine vocal stylings of Brooks’ alter-ego at the time, Chris Gaines.

Elsewhere: Lee Greenwood’s “God Bless the USA” scans 2,500 units a week before official street-date to bow at No. 2 on Top Country Singles Sales and No. 16 on Hot 100 Singles Sales. “USA” is an updated version of Greenwood’s 1984 original and was first issued by Curb on Best of Lee Greenwood: God Bless the USA in 1996. Curb also scores a No. 11 start on Country Singles Sales with LeAnn Rimes’ reading of “God Bless America,” which also features her version of the national anthem.

The tracks introduce a new Rimes collection titled God Bless America that should impact The Billboard 200, Top Country Albums, and Top Contemporary Christian charts next issue. The new set comprises equal parts patriotic and religious material.

**COMING AFFAIR:** With the retail launch of the CD-maxi for Mary J. Blige’s “Family Affair,” it is probable the single will attain the No. 1 slot on the Hot R&B/Hip-Hop Singles & Tracks chart next issue, after spending the past month at No. 2. Although Aaliyah’s put on the current No. 1, Ginuwine’s “Differences,” is steadily increasing, “Affair” would only need to sell approximately 3,500 units at R&B core stores to overtake it.

On The Billboard Hot 100, “Affair” holds at No. 3 but earns Greatest Gainer/Airplay with an increase of 11 million listeners. Blige could climb to the top of the Hot 100 next week if “Affair” scans 20,000 units.

**LATINA DIVA:** Shakira, the 24-year-old Colombiana native, makes her initial appearance on The Billboard 100 with “Whatever, Whenever,” at No. 74. “Whenever” is currently at No. 1 for the fourth consecutive week on Hot Latin Tracks under its Spanish-language title “Suerte.” Of the 22 million listeners attributed to the track, 65% are from Latin stations, with the rest coming from the English-language version being played at top 40 radio.

**NAME GAME:** Last issue, a change in the artist listing was made for the track “Grimey” on Hot R&B/Hip-Hop Singles & Tracks. Up to that point, it was credited as Violator Featuring Norrega, based upon the listing from the Violator label’s V.2.0 compilation album and subsequent single release. After Norrega, aka N.O.R.E., switched names and labels—from Tommy Boy to Def Jam—his new label also released “Grimey” to retail as the first single from his forthcoming Def Jam debut. Since both versions are exactly the same, the titles were merged in BDS for airplay-monitoring purposes. However, since the original (which has since been discontinued) and the new release of the single are distributed to retail by different labels, and Def Jam is not accepting Violator returns, the two items cannot be merged by SoundScan. The Def Jam-released “Grimey” debuts on the Hot R&B/Hip-Hop Singles chart at No. 66. On the Singles & Tracks chart, “Grimey” moves 76-76 with airplay points coming from both versions but with sales points derived solely from the Def Jam release.
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**Billboard**

**Artist & Number/Distributing Label**

**Title**

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<td>THE PEOPLE THAT WE LOVE</td>
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### Adult Contemporary

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<td>THANK YOU</td>
<td>Daughtry</td>
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### HOT 100 Airplay

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<tr>
<td>26</td>
<td>One Minute Man</td>
<td>Moby (Smash/Warner Bros.)</td>
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<td>Michael Jackson (Bad Boy/Interscope)</td>
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<td>Only In America</td>
<td>Britney Spears (Jive/Interscope)</td>
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<td>I'm A Thug</td>
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<td>What's Going On</td>
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<td>Jay-Z (Roc-A-Fella)</td>
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### HOT 100 Singles Sales

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<td>Who's Funky Now</td>
<td>P-Funk (Warner Bros.)</td>
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<td>I Wanna Love You (So Bad)</td>
<td>The Neptunes (Rejection/Siren)</td>
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<td>I Love It</td>
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<td>Keep It Real</td>
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<td>Take You Home</td>
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<td>La Bomba</td>
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<td>Don't Need You To Tell Me I'm Pretty</td>
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<tr>
<td>26</td>
<td>Don't Need You To Tell Me I'm Pretty</td>
<td>Jessica Simpson (Mca Records)</td>
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*Includes the top 100 songs, ranked by sales. Billboard Hot 100 is based on sales data from Nielsen SoundScan for the week ended 10/27/01. Sales data is compiled by Billboard. Some songs may not appear on this chart due to data availability. *
Collins says, “All of a sudden, Detroit was the next big thing. And we never really saw it that way. It’s just a bunch of bands. None of them are really connected stylistically or anything like that. We’re just a local music scene like any other.”

Andy Cladon of the Ypsilanti, Mich.-based Flying Bomb label says, “No two bands sounded the same. We never had a [collective style]... The scene is so small,ingly enough, now people are starting to notice.”

Initially, the only outlets for the city’s new rock’n’roll sound were Flying Bomb (run by Claydon and his wife, closings), and Detroit’s Italy, which is operated by bassist Dave Buck of the Go. Claydon says of his label and Buck’s, “We both kind of consider ourselves the God-storied labels. People weren’t putting out a band, so we did it.”

Buck notes that local record-making activity was, and remains, extremely limited, adding, “I’m kind of clueless as to why I’m one of the few people that have been doing it.”

Ghetto Recorders appears to fulfill a central role usually occupied by a key indie label for economic reasons (its rates are extremely low) as well as social ones. Owner Diamond says, “Most of the people that I work with, who are in all the bands that are getting national notoriety or international notoriety, come through here at some point. And most of them are old friends, too, outside of music. There’s a lot of camaraderie.”

Deanne Iovan, singer/bassist for the Come Ons, says, “Jim Diamond’s so involved in the whole gamut of musical tastes in this town, and he’s a good friend, he’s a great musician, he’s got a great space, and everybody just feels really comfortable there—which is really important when you’re recording. It’s very relaxed.”

OUT-OF-TOWN CONNECTIONS

The albums Diamond cuts at his studio have ended up surfacing on established indie-rock labels outside the Detroit area. Besides releasing the White Stripes’ first three albums, SymDetroit bands—and a set by the Voltaire Brothers, a funk project from Mick Collins.

Fall of Rome’s Mark Rome (who is also GM of Los Angeles’ Del-Pi Records) says, “I didn’t plan to be an L.A.-based Detroit label, but it kinda worked out that way. I was just struck by the music, just the bands coming out of there. They’re all very good, they’re all talented. They all play with each other. It’s cool that they’re all friends and that they’re a tight group of guys and girls.”

Washington state labels have done their part: Kill Rock Stars in Olympia released Slumber Party’s seductively low-key album, Estrus Records in Bellingham has Toledo transplants the Soledad Brothers’ blues-rock bow, and Sub Pop issued the Go’s debut. The few local labels that have released Detroit albums have been short-lived. Aaron Warshaw’s Spectator Records, the original home of the Witches and the Sights, folded (Fall of Rome acquired the finished CDs), while Charles Records’ Gore Gore Girls album was picked up by Get Hip in Pittsburgh.

Asked about the lack of a prominent local indie label, Go guitarist and Car City buyer Dion Fischer says, “There’s no money in it... We try to do stuff when we can, but unless someone comes along that really believes in it and also has a lot of money, I don’t think there’s going to be that kind of label—like a Sub Pop or something like that. Those guys, they were businessmen. The musicians in Detroit, they’re musicians.”

However, Detroit’s biggest local musical booster, Jack White, is now contemplating the start-up of his own indie label.

White says, “I’ve worked with so many bands and done so many 45s and things, I just don’t like it when people say, ‘I can’t get ahold of that.’ I’d be nice if all this stuff that I’m involved with would all go through one thing, and [we could] see how available we can make it to people.”

The THE SCENE SHIFTS

The Detroit rock scene continues to thrive despite some recent disappointing news on the live front. Locals are bemoaning the recent closure of the Gold Dollar—which had been on the sales block for a year—and say that getting booked at the Stick has become more difficult recently. “We all really think people are trying to re-establish a small bar,” the Come Ons’ Iovan says. “There’s something on Michigan Avenue called the Lager House where people are starting to do shows, so maybe that will be the new venue that anybody can play at.”

Most observers worry that a heightened profile for Detroit will hurt the scene. More than one local notes with dread that out-of-town bands have emigrated into the city.

Some fear the encroachment of major labels—which hastened the demise of activity in Seattle during the ’90s—but others feel the uncommercial nature of the music will keep the majors at bay.

The Witches’ Gregory recalls, “For the last year or two, you’d get these calls—‘Hi, I’m so-and-so from Geffen Records. I hear your band’s real hot. Send me something.’ And I’d say, ‘Hey, man, I don’t think you’re gonna like it.’ What do you mean? I just know you’re not, and I don’t know if I should send it to you. Then you send it, and of course, you don’t hear nothin’.”

However, Mark Rome notes, “Maybe... one thing that is going to save Detroit is that we do not make it into the next Seattle—it’s just not accessible. It’s not pop music. It’s going to scare those big guys away. They’re not going to want to deal with that scary garage music.”

For his part, White remains sanguine about all the attention and about his town’s potential as a new rock’n’roll mecca: “I would much rather see people playing real rock’n’roll than all that stuff you hear on radio and see on MTV. I’d take it any day over all that stuff, even if it meant that it wasn’t my little secret anymore or everyone in this town’s little secret anymore. It would be worth it, if it got to the point where that was a popular thing.”

Additional reporting by Eddie Allen of the Michigan Chronicle.
Hip-Hop

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ever to succeed because:
• artists are finding their own voices, rather than mimicking U.S. acts;
• indie labels are making the investment to develop acts;
• British media is now more receptive than ever to the genre; and
• a number of acts are establishing credibility both at home and overseas.

RESURGENCE OF U.K. RAP?
The resurgence of U.K. rap and hip-hop has often been proclaimed, only for it to falter soon after. However, with key independent labels now on a more solid footing and with the majors finally devising new methods to develop viable domestic acts, the general consensus is that this time around, growth of the genre will be sustained.

EMI Records U.K. & Ireland CEO Tony Wadsworth believes the current state of U.K. rap can be likened to the 1960s, when British pop found its voice and broke through with the likes of the Beatles. “We’ve had lots of people who wanted to sound like L.L. Cool J or whoever, whereas now, we have people who really have their own personality coming through,” Wadsworth says.

Echoing similar views, Eliza Tyrell, label manager of Manchester-based Grand Central, says, “The U.K. hip-hop scene has redeveloped itself over the last three years and is now in a stronger market position than ever—with acts such as Mark B & Blade [MB&B], the Nextmen, Aim, and Roots Manuva gaining radio play and credibility.”

Faithless producer/behind-the-scenes member Bolo notes, “Until recently, all the people I know who are fans of rap have seen the U.K. version as a joke. But with people like Roots Manuva, Skitz, [and] Mark B & Blade, it seems at last to be finding its own voice.”

South London rapper Manuva is the name that is currently most touted. Backed by a strong underground following coupled with broad press coverage, Big Dada/Ninja Tune managed to land the artist’s sophomore set, Run Come Save Me, at No. 33 on the U.K. charts in early August. “I was trying to make a record that would be [popular] with the hip-hop heads,” Manuva says of Run Come Save Me, “but also something that could appeal to everybody.”

ALL ‘ROUND GENIUS
“Innovative, accessible, all-round genius, and the first British hip-hop act to hit the top 40 albums charts in a good few years,” is how Big Dada label manager Will Ashton describes Manuva. Big Dada’s acts include genre-blending rap group New Flesh and MC Ty, SOUNDo!, a budget-priced sampler reflecting the label’s catalog, was released in July. This year, Manuva triumphantly joined four major-label U.S. acts in the Music of Black Origin Awards’ hip-hop category.

Last year, five nominees were American. Missy “Misdemeanor” Elliott won the category at the Oct. 4 event in London.

Significantly, rap seems gradually to be getting more mainstream airflow. The last two singles by MB&B were playlisted on BBC Radio 1, a rare honor for British rap music coming from the underground. To paraphrase MB&B’s last hit, it seems a lot of people are beginning to “see the signs.”

“Things are on the up,” Wordplay label manager David Laub enthuses. “The main thing is that album sales are definitely getting better.” MB&B work on Wordplay’s upcoming album The Unknown has, according to the label, shifted more than 40,000 copies—bring the “professionalism required to push their music” through frequent tours and making the unobtainable available for press interviews.

“If I was to summarize the message of [The Unknown],” Laub adds, “I never just talk about the troubles—I also find the resolutions.”

After Wordplay signed MB&B off the back of their compilation Word Lab last year, the impressive rhymer Karl Hinds—whose Don Gamma was released in late July—isa one of two acts on Word Lab 2: The Next Chapter (released Aug. 10) to be offered single deals by Wordplay.

The “small but significant commercial growth” shown by MB&B and Manuva opens “the possibility of a major-label signing frenzy that could set the whole thing back again,” Ashton cautions. Grand Central A&R manager Darren Law has similar concerns. “It can only be a good thing, as long as they don’t sign people and then drop them,” he says. “The industry needs to build on what is happening over the long term and not just look for quick cash.”

LABELS LACK LOCAL ACTS
Presently, most U.K. major labels do not have any domestic rap/hip-hop acts. And those that do seem prepared to avoid past mistakes. At the Urban Music Seminar Sept. 2 in London, there was an overwhelming call advocating the independent route—and even panellists from major labels were in accord. Polydor head of A&R Colin Barlow said his failure with two promising rappers, Iceberg Simmons and Endz, was called “a reference against British hip-hop.” One of the new methods Barlow is exploring is putting developing acts on an indie label to “grow an audience for them” before they are taken over by the major label.

EMI’s Wadsworth also favors a

(Continued on next page)
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slow build without any immediate commercial expectations. Hip-hop artist Exodus 77 has had two recent career-developing singles released on Parlophone/EMI's Regal sub-label, and the major is firming arms-length deals with some small, hip-hop labels as a way of "not smothering" them. EMI already features a multi-million selling U.K. hip-hop album in Gorillaz's eponymous Parlophone/EMI set, which Wadsworth says has sold 2.5 million copies worldwide. Set to follow is Adam P's Chrysalis/EMI sophomore set Kozz, released Sept. 10.

"There is a British guy [who is] working like a Dr. Dre with some of the big names in American rap," Wadsworth says of Adam P's album. Although the artist says that his album features such American rap acts as LL Cool J, Redman, and M.O.P., the upside is that he's now in a position to help "domestic artists. Fortunately, because of this project, I've been able to talk to a lot of the artists here, from Dynamite to Rodney P, about working with them," Adam P says.

Meanwhile, BMG's urban label, E-mancipated, is developing rapper Mr. Hectic, while Faithless, the Cheeky/BMG act co-fronted by rapper Maxi Jazz, can claim to be one of the U.K.'s most successful rap-inflected dance acts. Both Faithless' last album, Outrospective, and the single "We Come 1" made the U.K.'s top five. Faithless also has found success in Sweden, South Africa, Italy, Australia, Belgium, Holland, and Germany.

In the U.K., sales of Outrospective have topped 200,000, according to Morgan Nelson, head of BMG's U.K. dance division/Cheeky label sister. He adds that the album should be "platinum by Christmas."

Nelson attributes the act's success to its accessibility, which eventually "set a precedent for creativity, going against the grain, and not being restricted by generic specifics."

RETURN OF US3

Jazz-tipped US3 returned on new label Boutique/Universal Jazz with "You Can't Hold Me Down" Sept. 24. The group's new album, An Ordinary Day in an Unusual Place, dropped Oct. 13. The CD, which features British DJ First Rate, is, however, fronted by Americans: singer AlisonCrockett and rapper Michael "Dane" Nelson. All of my albums have been made for American major labels," says US3 founder Geoff Wilkinson, who thinks that U.K. rap can't sell in America without a familiar voice: "It's a fact that U.K. hip-hop has not sold greatly in the U.S. The audience there still thinks we have funny accents.

Def Jam U.K. VP Jaha Johnson hopes to eventually find "that rapper to carry the Def Jam flag for the U.K., as LL Cool J did in the beginning." As Outkast showed, it only takes one breakthrough artist from the U.K. to prove that "you don't have to be from New York in order to rap," Johnson adds.

In the meantime, it's left mostly to the independents to uphold the U.K.'s rap flag. Many indie labels support the call for a U.K.-favored radio quota system, like that which has bolstered France's domestic rap market. MSI & Asylum group member/Granular Records boss Bandit has prepared a compilation - A Wireless Nation Vol. 1 (The Letter to Tony Blair Campaign), which will be available late next month—to back his campaign. Activities surrounding the album's release included a Sept. 30 talk at the In the City conference in Manchester, as well as a House of Commons press conference.

Bad Magic, helmed by Dan Greenpeace, also a presenter of London radio station XFM's rap program The All City Show, has been slowly building a reputation for veteran rapper Blak Twang, of whom Greenpeace says, "He speaks to the black youth, but he definitely also has broad appeal.

The release of a version of a track featuring Rodney P is imminent. "Me and Rodney P are going to head to head on it," says Blak Twang, aka Tony Rotton. "We aren't getting our new single, "Break Free." It's a "call to the youth to look for better ways and stop worshipping foolishness, such as inner-city violence and drug problems," says Charlie Parker, boss of PasstheEntertainment. Also helping fledging acts is the fact that name-checking London is no longer a hindrance, just as "Snoop and Dr. Dre talking about Compton or Long Beach hasn't done [them] any harm," says Future, member of the Edel signed R&B/U.K. garage-fused, rap-based group Com monwealth. Its debut album, Broke N English, is due in early 2002.

REPRESENTERS

The local scene is supported by the likes of Big Ted, one-half of Kiss FM London's hip-hop presenters the Chubby Kiders, "I live in London. I represent London, and I have a heavy bias of London artists on my show," the DJ says. But the emerging U.K. scene is not just confined to the capital. Labels such as Notting ham's Out Da Ville and Manchester's Grand Central are well-respected. The key points of the acts on the latter's roster - who include Aim, Rae & Christian, and Only Child—are that they are all very strong and talented producers who have helped bridge the gap between U.S. & U.K. hip-hop," A&R manager Laws says. Such domestic-sourced compilation series as Word Lab and Stonetopose's Raw Material are useful tools for getting underground tracks into major outlets. They "prove that the U.K. scene cannot be slept on," asserts Greenpeace label manager Oscar Engels.

HIP-HOP AWARDS VS. MOBO

Also helping to grab the headlines is the U.K. Hip-Hop Awards, launched last year in reaction to MOBO's removal of the hitherto British-only criterion. The event is a growing platform for "recognition to U.K. hip-hop artists," says awards founder Jermaine Springer. This year's ceremony took place Sept. 19 at London's Sound nightclub. An eponymous branded compilation will be released this month.

Indies are also making major inroads within chain stores. Big Dada has a point-of-sale dispenser containing new albums and catalog at Tower Records. Daren Ashton, hip-hop buyer at London's Piccadilly branch of Tower, says it's part of his plan to build a long-term trade in U.K. rap product outside of its "small but dedicated hardcore fans.

"You now have people like M.O.P., a hardcore act, going in at No. 4 [with Cold As Ice]," says LJ, sales manager of Central London's Wylie Pych and former DJ on Tim Westwood's BBC Radio 1 rap show. "Stuff from the small labels is selling like hot cakes, like Roots Manuva's Witness (1 Hope). A year ago we wouldn't have sold that much, but now we have to pay cash upfront for it."

LESSONS AND CAUTION

But U.K. hip-hop needs to take one lesson from the U.S. garage/2-step scene—mainly run by indie labels and supported by pirate radio, which builds a buzz by playing tracks for months. Thus, the time a track is commercially released, it's easier to cross over, according to Thad Baron, former MCA Publishing urban A&R manager/current owner of RVPE, which manages hip-hop producer Snoop Dogg.

Sounding a note of caution, Big Dada's Ashton says, "[Hip-hop and r&b] is the buzz phrase right now in the media, but I'll wait and see what they're saying in six months or a year's time. Retail is still cautious but improving."

And as for the holy grail of selling repertoire internationally, Greenpeace observes, "It's done to a man [who I don't think they should change their sound. For example, I don't think Blak Twang will appeal to the U.S. market, but he is very popular in Germany. You need to identify your key markets and sell to them."

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BLAK TWANG

WADSWORTH

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of music business, and EMI Investments, done some consulting; a compound annual growth rate of 13% in the last five years—highly abnormal for any business, but not yet as bad as that of the Doormen, is due on Nov. 20. The British star has been met with Ken and Nancy Berry—the latter is currently Virgin's vice chairman—in Los Angeles, and the couple's new record label for his bombshell. Billboard thinks that Jegger wasn't told about this record company's future senior management.

Among the long-term issues vital to Levy and Mumms's success at EMI Recorded Music are:

- first, and foremost, the division's ongoing underperformance in the U.S., considered to be the main reason why Nicoli removed Berry; and
- the wisdom, in light of intense cost-cutting pressures, of combining Virgin Records' operating companies around the world with EMI Records units; the division at EMI is seen as the record division's existing super- and mid-level management, including many execs closely linked with the departed CEO—among them, Nancy Berry, former Virgin's president in the UK and the global marketing functions of the company, taking advantage of the "new broom" factor;

- the opportunities to maximize links with sister division EMI Music Publishing, the market leader worldwide; and
- the division's successful completion of Berry-initiated plans to headquarter the record division's management in New York City.

"We've also been at the bottom of the league table [in the U.S.] among the majors," says Levy. "It's a vast and extremely competitive market, so it's always difficult to compete against the biggest, the biggest. We've seen many market and see how many No. 1s, and No. 2s and No. 3s...

"One, the challenge is huge," Nicoli continues. "Two, we're not American, and too often we've tried to work the [U.S.] market with British management. I think there's no doubt that Americans are more likely to say that they can't succeed, but we've found it difficult. We've clearly made some really poor people choices over the years, and we've clearly made some poor strategic decisions. The division decided to withdraw from black music around five years ago—and nobody in the business today was involved in that decision —was catastrophically bad. According to nine-month market-share rankings by distribution for the current year, EMI's total U.S. album take was 10.5%, including catalog. In terms of current-release share, it was 10.4%, but this was a substantial increase from 2000, when the company registered a 7.5% slice. Top EMI titles over the past year, in addition to the Beatles 7, include Janet Jackson's All for You and Kenny 'Roz's Greatest Hits. "It's not the position of miserable weakness the press would characterize it as," he says. "It's not strong enough. He concedes that the position is more dependent on catalog than most competitors, and therefore less able to drive our share with breaking new artists.

Nicoli makes it clear that the North American situation contributed to his decision in the last few months, in different ways. Ken will be the first to admit that the progress we've made there has been disappointing," he says. The need to recruit Levy was a decision "about the future market with British management. I think there's no doubt that Americans are more likely to say that they can't succeed, but we've found it difficult. We've clearly made some really poor people choices over the years, and we've clearly made some poor strategic decisions. The division decided to withdraw from black music around five years ago—and nobody in the business today was involved in that decision —was catastrophically bad. According to nine-month market-share rankings by distribution for the current year, EMI's total U.S. album take was 10.5%, including catalog. In terms of current-release share, it was 10.4%, but this was a substantial increase from 2000, when the company registered a 7.5% slice. Top EMI titles over the past year, in addition to the Beatles 7, include Janet Jackson's All for You and Kenny 'Roz's Greatest Hits. "It's not the position of miserable weakness the press would characterize it as," he says. "It's not strong enough. He concedes that the position is more dependent on catalog than most competitors, and therefore less able to drive our share with breaking new artists.

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**COMING MONDAY:** A host of rock’s finest acts, including Pearl Jam, Neil Young, R.E.M., and Dave Matthews, will perform Oct. 20-21 outside of San Francisco at the 15th annual Bridge School Benefit concerts. The largely acoustically shows, organized by Young, will raise funds for the San Francisco-based Bridge School, a learning facility for physically challenged and severely speech-impaired children. A full review of the performances will appear exclusively on billboard.com.

Also featured online this week is an interview with ex-Mozzy Star vocalist Hope Sandoval, plus album reviews of Swedish punk outfit the (International) Noise Conspiracy’s A New Morning, Changing Weather (Epiphany) and up-and-coming Brooklyn, N.Y.-based rock outfit the National’s self-titled debut (Brossland).

News contact: Jonathan Cohen jacobian@billboard.com

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**Constellation Ventures’ Founder To Key Music & Money**

Cliff Friedman, senior managing director of Constellation Ventures, will deliver the morning keynote address at the Billboard Music & Money Symposium, being held Nov. 13 at the St. Regis Hotel in New York City. The event will bring together an elite group of executives and entrepreneurs from the global music and financial services industries.

Friedman oversees Constellation Ventures’ strategic investments in ARTISTdirect, Reciprocal, and other music, media, and technology-related startups. Prior to founding Constellation Ventures in 1997, he served as senior VP of Universal Studios, where he developed the studio’s New Media Group, and as VP of strategic development at NBC, where he helped form the MSNBC joint venture with Microsoft.

Other newly confirmed participants include Gerald Cromack, managing director/head of mergers & acquisitions, ABN-AMRO; Joel Isaacson, president/director of personal financial & tax planning services, Joel Isaacson & Co.; Phil Lee, VP/analyst, Raymond James & Associates; David Pullman, founder/chairman/CEO, the Pullman Group; Pat Quigley, senior VP/chief marketing officer, DataPlay; Ash Rajan, director of global client equities, Prudential Securities; Karl Slottfjord, partner, Zeichner Media; and Robert Stovall, senior VP/senior market analyst, Prudential Financial.

As previously announced, the daylong event will include an exclusive interview with AOL Time Warner co-COO Richard D. Parsons conducted live by legendary broadcaster Larry King.

The symposium is sponsored by Prudential Financial and presented in association with Loeb & Loeb LLP. For further information, contact Michele Jacangelo at 646-654-4660 or visit www.billboard.com/events/mm.

**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. 12, 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
bbbevents@billboard.com

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**2001 Billboard Music Awards Airing Live From Vegas On Dec. 4**

The 2001 Billboard Music Awards will be held Tuesday, Dec. 4, at the MGM Grand Garden Arena in Las Vegas. The star-studded event will be broadcast live on the Fox television network for the sixth year in a row.

Performers confirmed thus far include soul music prodigy Alicia Keys, pop sensation ‘N Sync, country music superstar Tim McGraw, and reggae-hop hitmaker Shaggy. Hosts, presenters, additional performers, and award finalists will be announced soon.

Now in its 12th year, the Billboard Music Awards will once again bring together today’s hottest stars, top figures from the music industry, and dedicated fans to honor the year’s top artists and songs as determined by Billboard’s charts of sales and radio airplay data.

For information on the 2001 Billboard Music Awards, call 646-654-4600.
God Bless America

God Bless America, a collection of 15 inspiring and patriotic songs, has been issued by Columbia Records to help raise money for the Twin Towers Fund, which was established by New York City mayor Rudolph Giuliani to assist, support, and recognize the families of members of the uniformed services of New York City. The disc contains one new recording, Celine Dion's "God Bless America," which she performed on the America: A Tribute to Heroes TV special Sept. 21. The album debuts on the Billboard 200 at No. 128 in this issue.

Stop In The Name Of Love

Chart-topping trio Destiny's Child was among numerous celebrities supporting the recent launch of the Candle's Foundation campaign to end teenage pregnancy, held at New York City's Roseland Ballroom. Pictured, from left, are the group's Kelly Rowland, Beyoncé Knowles, and Michelle Williams. Other musicians showing their support included Macy Gray, Willa Ford, 98°, and Joé Enriquez.

All Together Now

More than 80 Latin artists gathered for the recording of "El Ultimo Adios," written by Gian Marco and Emilho Estefan Jr., to benefit victims of the Sept. 11 terrorist attacks. Recording of the charity single took place in multiple locations, including Miami (above), Mexico City (below), Los Angeles, and San Antonio. Among those participating were Gloria Estefan, Carlos Vives, Thalia, Chayanne, Jennifer Lopez, Ricky Martin, Shakira, Marco Antonio Solis, and Alejandro Fernandez. The single was released to radio Oct. 12, Sony will donate proceeds from the first 100,000 copies sold.

Time Out: Jim Brickman

"The irony wasn't lost on Jim Brickman. "I was getting ready to do an interview with a reporter and the Fed Ex guy was at the door, and the call waiting clicked in, and I was instant messaging," he says. "And we're supposed to be talking about . . . Simple Things.'"

The pianist/composer let out a long sigh, realizing that the title of his latest Windham Hill album was also a shout-out to bring life's volume down a notch. "So much of our imagination is lost today," the 39-year-old says of his age group. "We spend so much time contemplating the daily grind that we've misplaced something along the way. Things used to be so much simpler."

Brickman, with that reporter, Chicago Sun-Times' entertainment writer/columnist Cindy Pearlman, embarked on a mission that led the artist down a new career path—as an author. Their collaboration, also called Simple Things and published this month by Hay House, is a reference for bringing an ease back to daily life by "prioritizing and thinking about what really matters," he says.

Among the exercises Brickman suggests in a text that is gently colored with his personal recollections: ignoring e-mail for a day, removing one unused appliance from the kitchen counter, waking up 15 minutes early and using the time selfishly, and vowing to listen, not talk.

"I wanted to write it in a way that was conversational, not like some 12-step program," Brickman says. "I wanted to talk about experiences that I hope people can relate to, sort of the way I try to make a personal connection from the stage, rather than take them through a series of steps, like hugging a tree."

As Brickman continues his current tour across America, he relates this new accomplishment to the process of composing his instrumental songs: "It brought up a lot of emotions, just like writing music, things you don't normally come up with in the normal course of walking through life. I hope both the album and the book will offer people hope and promise and a way to bring back the basics."

"We're in a time now where people are truly more reflective," Brickman says. "We're thinking about every choice that we make."

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