Artists Go To The Movies

Simulcasts, Short Films Make Impression On Big Screen

BY CARLA HAY
NEW YORK—For much of the music-buying public, watching artists on TV or the Internet is a case of "been there, done that." So what’s the music industry to do when consumers have become slightly jaded about what they see artists? Go to the movies.

Big-screen movie theaters and their timeless appeal are an exciting frontier for artists seeking new ways to stand out from the pack. Whether through concert simulcasts, short promotional films, commercials, or music videos, the movie theater has become a pioneering way to market musical acts.

There are two main advantages to showcasing artists in movie theaters: First, the audio and visual quality of the cinematic big screen surpasses what can normally be seen on a TV set or computer monitor. Second, movie theatergoers are typically captive audiences that don’t have the kind of distractions experienced by people watching TV or using computers. “People go to movie theaters to get the kind of entertainment they can’t get at home,” says Laura Adler, VP of marketing for National Cinema Network, a company that acts as a liaison between advertisers and movie theaters. “So if artists do [movie-theater campaigns], it’s important for them to take advantage of the state-of-the-art sound systems and find a way to show a side to themselves that people don’t normally see. It’s also a great way to appeal to new fans.

MOVIE THEATERS GO LIVE

Concert simulcasting is the newest and perhaps most intriguing trend for movie-theater showcasing. Last August, Sugar Ray partnered with Houston-based company Cinema Presents for a concert seen live in 44 U.S. movie theaters. Destiny’s Child did a similar concert moviecast last year.

On June 10, Korn upped the ante when it became the first act to offer a live digitally simulcast concert in movie theaters. The promotion—staged the day before the North American release of the band’s current album, Unfurthecables—made fans

Remembering Timothy White

A MEMORIAL TRIBUTE BEGINS ON PAGE 11

BY LARRY FLICK
NEW YORK—Aimee Mann is not quite the depressed, tortured artist that her recordings might indicate her to be. “It’s a fair assumption, I suppose,” she says with a smile. “I do write a fair amount of dark material.”

But Mann notes that such material is not born out of fits of heavy emotion. In fact, she finds it easier to write when she’s content. “Expression is a state of suppression for me,” she says. “It’s harder to effectively sort through emotions and thoughts in that state. You have to be on the other end.”

(Continued on page 35)

Vivendi’s Messier Forced Out: Page 3 • Who Reissue & Tour Proceed; Singing Rosemary Clooney’s Praises: Page 8

Digital Music

SPOTLIGHT BEGINS ON PAGE 71

Every name you need. Virtually.

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For free demo, visit www.billboard.com/directories
Timothy was our friend.

Integrity and credibility were the core of his essence. The flavor and editorial style he brought to Billboard will remain indelible. Our industry will feel his loss forever.
BY EMMANUEL LEGRARD and GORDON MASSON

PARIS—Ownership of Universal Music Group, as well as Vivendi Universal’s (VU) U.S. assets, could shift back to North America following the turnaround that July 1 of group chairman/CEO Jean-Marie Messier after pressure from French and American board members.

Messier’s departure is seen by investors as a sign that the stock is diverging from the “glomeration,” which includes water and util-
services as well as media operations, could be broken into different parts. VU’s assets include Universal Music, Universal Studios, TV group USA Networks, telecom operator Geotel, and pay-TV operation Canal Plus.

Nick Henry-Stolz, financial analyst for JP Morgan, comments: “Asset disposals are becoming even more imperative. The problem is, VU can’t wait around to get the best prices. Moreover, although some of these assets are outstanding in their particular fields, they can’t be sold easily—for instance, few candidates could afford $8 billion for Universal Music. Still, VU is unlikely to face a liquidity crisis in the short term.”

There is speculation that the Bronfman family, which owns 5.5% of Vivendi and which took the lead in the boardroom mutiny to remove Messier, may try to gain control of VU’s American businesses and hand them to VU’s own U.S. opera-
sions Barry Diller.

The Bronfman family’s disquiet is understandable. In June 2000, Messier merged Vivendi with Bronfman-owned Seagram, operator of the world’s leading record company. The family’s 5 billion euros in such disposals will improve earnings at the time of the sale is now worth just 1 billion euros ($983.5 million), and Bill-

Vivendi Universal

A year ago, Messier could do no wrong. He graccd the cover of such magazines as Fortune and Time and was even featured in Vanity Fair. In just six years, the man known as “JEM” transformed the 150-year-

old French utility and services company Generale des Eaux into the world’s second-largest media group through acquisi-
tions amounting to 100 billion euros ($883.3 billion)—but debts rose to 17 bil-

lion euros ($16.7 billion). Messier said his strategy was fully justified, but admitted, “I tried to do too much too quickly.”

Messer said he hoped that the group would not be sold by pieces, but added he could already hear the “pred-

ators howling.”

News of Messier’s departure did not have an immediate effect on VU’s value. A July 2 report in French newspaper Le Monde suggested that VU had attempted to alter its accounts last October by 1.5 billion euros ($1.47 billion) through a deal with Vivendi’s Catalan media group, bringing previous expectations for debt reduction and VU’s ability to refinance short-term debt. This affects Vivendi’s cost of debt; analysts estimate the immediate incre-

mental interest costs to be 70 million euros ($68.8 million) to 100 million euros ($98.3 million), while total extra interest costs could reach 350 million euros ($344 million) to 500 million euros ($491.5 mil-

lion) per annum.

The downgrade also threatens VU’s access to the bond market, making refinancing more difficult.

A July 2 share price freefall saw the company’s value plummet 40%, before a late rally saw the stock close at 17,80 euros ($17,50), down 25.5% on the day, wiping another 5 billion euros ($49.4 bil-

lion) off the company’s value.

This board meeting was expected to appoint 63-year-old Jean-René Fournou, vice chair of chemical group Aventis, as Messier’s replacement.

Henry-Stolz notes, “With Messier leav-

ing, VU is turning a page on an era, and the French will be the ones to improve quickly with a more rational management. The [probable] new CEO Jean-René Fournou’s outstanding background in management consulting [he spent 25 years at Bossard Consulting] will be helpful.”

Rudy Pérez Launches Joint Venture With UMG

BY LEILA COBO

MIAMI—Songwriter/producer Rudy Pérez, who has lent his material and signature pro-

duction skills to scores of artists, can now add “label head” to his list of duties. Pérez, whose productions have garnered multiple Grammy Award nominations and victories and who was the Billboard Hot Latin Tracks producer of the year in 2000, has launched a joint-venture label, Rudy Pérez Enterprises (RPE), with Uni-


vision Music Group (UMG).

The 50-50 Miami-based venture will be fully funded by UMG, which will be in charge of marketing, promoting, and dis-

tributing its releases.

The first act to be signed to RPE is Area 305, a quartet of Miami-based singer/instrumentalists, which will release its debut album in August.

“RPE will always be based on real, true, tal-

ented people that can write and play an instrument,” Pérez says. “I’m not looking for a supermodel who can lip-sync. I’m looking for great people.”

Pérez, who will continue to produce artists independently through his production com-

pany, Bulseye Productions, had long toyed with the idea of having not so much a label but an outlet through which to develop new talent. In fact, the members of Area 305 were originally signed to his production company individually and for several years had been working with Pérez as studio musicians and background vocalists. Eighteen months ago, Pérez brought them together as an ensem-

ble with the notion of eventually shopping them to a major label.

“I am leaving so that Vivendi Universal stays,” Messier summed up in an inter-

view with French daily Le Figaro. “I built this company with my team. I love it pas-

sionately. But there is an undeniable truth: You cannot lead a company if the board is divided.”

Pressure from French and American board members led to the embattled chairman/CEO Jean-Marie Messier.

Jean-René Fournou, vice chair of Aventis, is expected to be named as his replacement.
**Top of the News**

Music-industry-related stocks show a steady decline for the first half of 2002.

**Artists & Music**

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24 In The Spirit: Mary Mary at last returns with incredible, its sophomore set for Sony.

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<td>LOS TEMERARIOS</td>
<td>Una Lagrima No Basta</td>
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<td>NELLY</td>
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<td>DISNEY'S LILO &amp; STITCH</td>
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<td>WORLD MUSIC</td>
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<td>DJ SAMMY &amp; YANDO FEATURING DD</td>
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<td>CHAYANNAY</td>
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<td>NELLY</td>
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<td>NELLY</td>
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<td>NEW AGE</td>
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<td>ENYA</td>
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**Chart Beat**

TIMOTHY WHITE: Many of the e-mails of condolences I received from readers this week about the untimely passing of Billboard editor in chief Timothy White have cited his passion for music. What many people don't realize is that Tim's personal passion for artists and music allowed him to recognize and appreciate other people’s love and appreciation for music.

This was driven home to me a few years ago, when Tim needed someone to interview Björn Ulvaeus for a tribute centered on the 25th anniversary of ABBA winning the Eurovision Song Contest. Ulvaeus was in London working on rehearsals for the future Broadway hit Mamma Mia! before its West End opening. The logical decision would have been to hand the assignment to someone based in our London office. But Tim knew there was someone on staff with a passion for Swedish pop music and ABBA in particular, and so the assignment fell to me.

Based in Los Angeles, I didn't spend a lot of time with Tim during the past decade. I only saw him two or three times a year. The last time was in October 2001, when I moderated a panel discussion on Swedish pop music in New York—something that Tim had approved when the request came by his desk. He was always gracious and kind to me, although I suspect that was due to my position as a contributor. I know that people who worked more closely with him often felt his warmth, something that I avoided because of distance and status. Yet on more than one occasion, he confided to me about feeling nervous or scared. I felt those were personal revelations he didn't share with too many others. I'm still not sure why he revealed those emotions to me, but it helped me to see him not so much as a boss but another human being doing his best to get through this lifetime. I never told him, but he won me over during my first week at Billboard. In the story announcing that I would be writing the Chart Beat column, Tim gave a generous quote about my qualifications. Of course, I was joining Billboard and I didn't expect him to say something bad or indifferent, but he went so far over the top that I felt I really owed him one.

Maybe I should have told him.

**ALL SHOOK UP:** The record books are rewritten, as Elvis Presley returns to The Billboard Hot 100 for the first time in almost 20 years. "A Little Less Conversation" (RCA) by Elvis vs. JXL, is the Hot Shot Debut at No. 50, making it Presley's highest-charting single since "Guitar Man" peaked at No. 28 in 1981.

Presley now has the longest chart span of the rock era, dating back 46 years, four months, and 10 days to the March 3, 1956, debut of "Heartbreak Hotel." His original version of "Conversation" peaked at No. 69 in 1968. The JXL remix is Presley's 150th chart entry and his 123rd to make the top 50.
Thank you, Tim,
For hearing the music so deeply,
For always putting the artists first,
For never forgetting that without the music there is no business.

For your vision and your creativity, your intelligence and your principles, your generosity and your spirit, we will be forever grateful.

Your friends at
Warner Music Group
Commercial Interest In Digital Distribution Increasing

BY BRIAN GARRITY

NEW YORK—As the industry’s attitude toward digital distribution evolves in the face of rampant piracy and slump- ing CD sales, experimentation with commercial subscription services and commercial downloads is rising.

In perhaps the most striking example of late, Listen.com has become the first subscription-service operator to ink content distribution agreements with all five major labels, following a recently announced content pact with Universal Music Group (UMG).

However, Listen’s service, known as Rhapsody, likely won’t be the lone fully cross-licensed offering for long. Industry executives are predicting that at least a handful of companies—including label-backed ventures MusicNet and Pressplay—will be able to make similar claims by year’s end. What’s more, such services may even be able to offer something Rhapsody generally doesn’t: portability.

Chicago-based subscription operator FullAudio has inked an agreement with Warner Music Group (WMG) to offer fully owned downloads from the major through its service, starting in the fall. Meanwhile, Pressplay already offers downloads on a limited basis, and MusicNet is quietly experimenting with burning offers as well.

As companies related to the digital-music industry converge on New York for the July 8-9 Plug-in Conference, the overall climate is proving much more hospitable to those attempting to create legal alternatives to file-share- ing services like Kaaza and BearShare.

Much of the conversation at the con- fab is expected to center as much around legislative issues (see story, page 67), feature sets, and economics as the complexity surrounding labels green-lighting content licensing to subscription services.

Another area of increased experi- mentation is in the sale of individual tracks for purchase as full-ownership downloads. As part of that initiative, the price of digital singles—which in some cases used to retail for upward of $3 per track—is dropping dramatically. WMG is offering select tracks in the MP3 for- mat via AOL Music for 99 cents. It is also selling a bulk of its tracks through distribution partner Liquid Audio at a similar price point. UMG will soon follow, allowing consumers to purchase individual songs via Liquid Audio for 99 cents. WMG’s offering is made up of the former label’s Vault, as well as the former’s Sire, A&M, and Epic catalogs.

As industry executives point out, however, the market is not ready for mass downloads at $1 a pop—yet. The high prices have been miscalculated and, as has been the case with Napster, have driven consumers to look elsewhere. But if the interest continues to grow, the music industry con- tinues to make headway in its fight against the current crop of digital-piracy networks.

Sony president Larry Franklin noted that virtually all for- pay digital music offerings continue to lay low as they tinker with business models, consumer interfaces, and portability questions.

In The News

- The Federal Trade Commission gave the music industry a mixed review in a follow-up report issued June 28 on the marketing of vio- lent entertainment to minors. The report found that the industry had not done enough to reduce the amount of advertising for “adult-oriented” music with explicit lyrics that was targeted to minor-age viewers.
  - Sony/ATV Music Publishing has purchased Acuff-Rose Music Publishing from Gaylord Entertainment for $157 million in cash. The sale, expected to close in August, includes three buildings in the Music Row area as well as a catalog that boasts such classics as “Bye Bye Love,” “Oh Pretty Woman,” and “Your Cheatin’ Heart.” Founded by Fred Rose and Roy Acuff in 1942, the company was the first country music publishing venture in Nashville. The catalog includes approximately 55,000 songs by such writers as Hank Williams, Roy Orbison, the Everly Brothers, and Felice and Boudleaux Bryant.
  - The antitrust case against Block- busker and the major motion-pics- teur studios, filed three years ago by three independent retailers alleging that they had been excluded from revenue-sharing agreements, has been dismissed in a U.S. District Court in San Antonio due to insuf- ficient evidence. The plaintiffs are expected to appeal. Another suit is pending in California state court.

Hearing Will Focus On Accounting Practices

BY CHRIS MORRIS

LOS ANGELES—The California Sen- ate’s Judiciary Committee and the Select Committee on the Entertain- ment Industry have tentatively set a July 23 date for a joint hearing look- ing into the record industry’s account- ing practices.

The entertainment industry com- mittee is chaired by Sen. Kevin Mur- ray, D-Los Angeles, who has spear- headed the move to repeal a subsection of the California Labor Code that allows labels to sue acts for unperformed shows should the artists de- cide to leave their label after seven years. Sen. Mark Leno, D-San Fran- cisco, chairs the judici- ary committee.

A “spot bill” version of Murray’s bill, which allowed for the artists and label sides to continue negotiations on the repeal, passed the Senate June 24 (Bill- board, June 6).

The new hearing comes in the wake of a pair of recent high-profile court cases calling music-business ac- counting into question.

In January, Universal Music Group (UMG) agreed to a $4.75 million settlement of a class-action suit filed in Cali- fornia Superior Court by late singer Peggy Lee. The vocalist had claimed that royalties due to her and other artists signed to Decca Records during the ’50s had been miscalculated and underpaid from 1995 to 1999 (Bill- board, Jan. 26).

In February 2001, Courtney Love sued Geffen Records and UMG in Cali- fornia Superior Court; the wide-rang- ing action claimed that the former Hole vocalist was defrauded of royalties by the labels (Billboard, March 10, 2001). The suit is still pending.

“Artists have been complaining about accounting practices for a long time,” Murray says. “There are many people who believe this is one of the central problems of the record business.”

The senator notes that one auditor who had performed an 30,000 music-business audits found that artists had been overpaid in only two cases. “In almost any case you audit, the artist is owed money,” he says. “We’ll find out if this is pur- poseful and deliberate in the hearing.”

Murray says that if the hearing turns up a pattern of withholding royalties on the part of the labels, legislation could be introduced mandating the pay- ment of the equivalent of punitive damages in a lawsuit.

In a sharply worded statement, Recording Industry Assn. of America chairman/CEO Hilary Rosen called the planned hearing “a fishing expedition” and “a disappointment and a surprise.”

Rosen added, “If there is any com- pany that has acted improperly, its conduct cannot be excused—but that would be the exception, not the rule, and certainly contractual matters are between the individual artist and the individual record company.”

Market Watch

A Weekly National Music Sales Report

BY BOB LEVIT

IN ROYALTY BURG.

YEAR-TO-DATE OVERALL UNIT SALES

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<th>TOTAL</th>
<th>ALBUMS</th>
<th>SINGLES</th>
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<tr>
<td>2002</td>
<td>344,838,000</td>
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YEAR-TO-DATE SALES BY ALBUM FORMAT

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OVERALL UNIT SALES

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<td>This Week</td>
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<td>12,593,000</td>
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<td>Single</td>
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DISTRIBUTORS’ MARKET SHARE 9/03-9/05

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<th>WEA</th>
<th>BMG</th>
<th>EMG</th>
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<td>19.6%</td>
<td>14.9%</td>
<td>14.7%</td>
<td>5.0%</td>
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<td>14.7%</td>
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<td>26.0%</td>
<td>10.9%</td>
<td>11.6%</td>
<td>25.7%</td>
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YEAR-TO-DATE SALES BY ALBUM CATEGORY

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<th>2002</th>
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<td>Catalog</td>
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<tr>
<td>Deep Catalog</td>
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<td>63,757,000</td>
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Compiled from a national sample of retail stores and record sales reports collected, compiled, and produced by Billboard.
Timothy White

We mourn his passing,
celebrate his legacy,
and are thankful for his dedication.
Who Disc, Tour On Track After Entwistle’s Death

BY WES ORSHOSKI
NEW YORK—In the wake of John Entwistle’s June 27 death, the highly anticipated true-stereo release of the Who’s 1965 debut, My Generation, seems certain to gain steam. The 30-cut, two-disc set—which will deliver more than twice the music available on the original version—is set to be released Aug. 27.

That date is unlikely to shift in light of bassist Entwistle’s death at 57 of an apparent heart attack, according to Universal Music—U.M.E. senior VP of A&R Andy McKay. U.M.E.’s new The Ultimate Collection—released June 11—and My Generation were intended to bookend the Who’s North American summer tour.

The tour was slated to begin June 28 in Las Vegas. After Entwistle’s death, bassist Pino Palladino was drafted to play, and the first two gigs—in Las Vegas and Irvine, Calif.—were postponed, with new dates yet to be announced. The tour instead kicked off July 1 at the Hollywood Bowl.

McKaye says U.M.E. has contacted the band’s camp about the possibility of dedicating the album to Entwistle, but has not yet received a reply. U.M.E. acquired the My Generation master tapes from the band’s first producer in a deal that enables the Who to clear a hurdle that has nagged it and its hardcore fans for decades.

In 1964, the band signed a contract with independent producer Shel Talmy that gave Talmy ownership of the My Generation masters. Talmy held the tapes—thus complicating the release of a true-stereo version and any cutting-room-floor extras—while awaiting a buyout offer.

Talmy, who claims he was ignored by band and label for most of this time, posted the tapes on online auction house eBay in 2000, asking for a minimum bid of $500,000 that never arrived. “I did it for a gag,” he says, “and it obviously got enough people’s attention, and enough people took it seriously that it evolved into something good.” Soon after, Talmy says he was contacted by guitarist/vocalist Pete Townshend. The exchange was followed by his U.M.E. deal.

As part of that deal, Talmy—who declined to say how much he was paid for the tapes—mixed and mastered the reissue, which features three versions of “My Generation” and such extras as the previously unreleased “Instant Party Mixture,” an a cappella take on “Anytime You Want Me,” and extended versions of “I Don’t Mind” and “The Good’s Gone.”

“Some of the stuff I don’t even remember doing,” Entwistle quipped in a June 21 interview with Billboard—one of the last of his life.

Talmy’s deal promises him royalties on the reissue, as well as future projects, including a single-disc reissue of My Generation coming next year. The two versions of My Generation will replace an earlier version not recorded with true-stereo sound. Entwistle, Townshend, and vocalist Roger Dalby improved the new versions.

The two-disc set is to arrive less than two months after U.M.E. turned The Ultimate Collection into the Who’s biggest hit in 20 years. Debuting at No. 21 on The Billboard 200, the MCA/UTV set has become the Who’s first hit since 1982’s It’s Hard, the band’s last studio effort.

Industry Stocks A Study In Decline

BY MATTHEW BENZ
NEW YORK—The performance of stocks with ties to the music industry in the first half of 2002 was a study in decline. With music sales trending further downward and Wal-Mart, cutting the marketing pie, for most of 2001, the second appears equally uncertain.

Among those deepest in the red are Universal Music Group (UMG) parent Vivendi Universal (VU); its share price has lost 30% since last Dec. 31—including 23.3% June 24 alone, when it sold some non-media holdings. The sale had been welcomed as a way to diversify the company and add more of a pure-play media company, but its timing suggested investors that the company was facing a cash crunch, which VU says is not true. Meanwhile, chairman/CEO Lucie Cahn Messier has been forced out, and his vision for a unified conglomerate encompassing music, movies, mobile phones, and water services may be abandoned (see story page 5).

Though UMG is adding to its market-share lead over the other major record companies, some in the investment community fear that the late-July release of second-quarter financial results by VU and Warner Music Group parent AOL Time Warner (whose stock is down more than 50% in 2002) will show further declines in the overall music market. U.S. album sales are currently about 10% behind last year’s pace.

Similarly, some have recently suggested that EMI Group shares, which are 33-1/2 lower this year, are now worth buying. David Griffe, an investment manager with Argon Asset Management in London, considers it a plus that top management’s compensation, led by EMI Recorded Music CEO Alain Levy, is tied to share-price performance, and adds it’s doing “all the right things” to control costs. But he’s skeptical about revenue growth, given a weak music market overall.

Viacom remains a relative favorite, as peers including VU and AOL Time Warner swoon (Billboard, May 11). Its share price is about flat so far this year, but its upside appears limited by the degree to which the advertising market rebounds. Meanwhile, Clear Channel Communications, whose shares are down about 20% this year, faces potential further scrutiny of its market-leading positions in radio and concert promotion.

Amazon.com shares are up about 40% this year. In January the e-tailer reported its first profit for the fourth quarter of 2001, before slumping to a loss in the first quarter of 2002. All eyes remain on its ability to grow its core book, music, and video business, as well as its small but highly profitable services segment, which manages e-commerce sites for the likes of Borders Books & Music and Virgin Entertainment Group.

Taking into account a 3-1/2-for-2 stock split in May, shares of Best Buy (owner of Musicland) are down about 30%, while Trans World Music and Hasselblad—both with entertainment are each down about 40%.

The second half of the year should see Alliance Entertainment’s re-emergence of the hit it captured in 2001, as it merges with Liquid Audio (Billboard, June 29).

In the meantime, some investors are bullish on rival distributor Handelman Co., whose stock is down slightly this year, despite a bankruptcy filing and store closings by customer Kmart (Billboard, Feb 2). Portfolio manager Robert Kirkpatrick of Cardinal Capital Management credits Handelman for being an excellent buy.

Clowery Lauded As Songwriters’ Friend

BY CHRIS MORRIS
LOS ANGELES—Concord Jazz president Glen Barros calls Rosemary Clooney, one of the label’s top artists for 25 years, “a songwriter’s best friend.” He adds, “She had the ability to take a composer’s work and make it her own and yet remain true to the songwriter’s intentions.”

The warm-voiced singer died June 29 in Beverly Hills, Calif., after a long battle with lung cancer. She was 74.

Born May 23, 1928, in Maysville, Ky., Clooney was partnered with her sister Betty on Cincinnati radio. They became vocalists in Tony Pastor’s band in 1945. Clooney cut her first solo record in 1946; in 1949, she followed her sister Betty out of the Pastor band and a year later signed with Columbia Records, where her records were supervised by A&R chief Mitch Miller.

In 1951, Clooney reached No. 1 on the pop charts with “Come On A My House,” a coterie number penned by Ross Bagdasarian, later known as David Seville, maestro of the Chipmunks) and his cousin, playwright William Saroyan. A string of pop hits—including the Hank Williams cover “Half As Much,” the Italian novelty “Botch-a-me,” “Hey There,” and “This Ole House”—ran through 1954. In 1956, she recorded Blue Rose, a widely praised session with Duke Ellington’s orchestra.

Her next project coincided with roles as a syndicated TV variety show hostess and a Hollywood star. Her best-known film was 1954’s White Christmas, in which she appeared opposite Bing Crosby. Crosby and Clooney’s complementary styles, as comely as a pair of house sitters, made recording projects a natural, their light-hearted 1958 album, Fancy Meeting You Here, was recently reissued as part of Bluebird’s First Editions series.

In the ’60s, Clooney’s life grew tempestuous, and her career hit a wall. She divorced, remarried, and divorced again, her husband since 1955. She struggled with depression and admissions to alcohol and pills. The 1968 assassination of Sen. Robert Kennedy, a close friend, triggered a full-blown breakdown.

After her release from a Los Angeles psychiatric facility, Clooney took any work she could, often working Holiday Inn lounges. She returned to the public eye as a TV pitchwoman for Coronet paper towels.

Her career was rekindled by a series of 1977 concert appearances with Crosby. That year, she capably chronicled her tortured career in her autobiography, This is for Remembrance. (Sondra Locke portrayed Clooney in a 1982 TV biopic.) Also in 77, Clooney signed a contract with Concord, the label with which she would remain associated during her death. A long series of high-concept recordings followed.

Her Rosemary Clooney’s White Christmas became a jazz hit for Concord, in 1996. In 1999, Concord issued Songs From The Girl Singer, a two-disc anthology that coincided with the publication of a second autobiography, Girl Singer. At Clooney’s death, Concord had already scheduled a reissue for Aug. 13, of her tribute to songwriters Harold Arlen and Irving Berlin.

Clooney is survived by her husband, Dante DiPaolo; three sons and two daughters; her brother, novelist Nick Clooney (actor George Clooney’s father); and her sister, Gail Clooney Darley. Her funeral was set for July 5 in Maysville.

www.billboard.com
www.americanradiohistory.com

BILBOARD JULY 13, 2002
Timothy White
1952-2002

A champion of many and a friend to all.

Antonio "LA" Reid and the entire Arista family
Timothy

Your devotion to music has inspired us all.

We will miss you.

EMI
Timothy White was the best friend an artist could ever have. I remember first meeting him in 1976, when I was sort of re-emergent from a difficult period, and he was incredibly supportive of what I was doing. He was so encouraging; he really made me feel good and reassured me of my self-worth. And I could tell that it was a genuine concern for not only me as an artist but that, more paramount, Timothy's concern was for me as a person.

Through the years, he and I met on many occasions, and talking to him was always a real trip. He knew more about me than I knew about myself.

He wrote countless articles about my work, and in each one, he really captured the essence of what I am about. He also wrote a really cool biography about me and the Beach Boys (The Nearest Faraway Place: Brian Wilson, the Beach Boys and the Southern California Experience), and he uncovered so much stuff about my ancestors that I never knew. For our wedding gift, he put together an album of photos that I did not even know existed. Actually, [his wife] Judy and Timothy's gift was one of the most special, because we could tell that lots of love and thought was behind it. It is something that my wife, Melinda, and I will always cherish.

He was really an amazing writer. More importantly, he was an incredible person. Melinda and I were talking about what a terrible personal loss his passing is, and she reminded me about how back in the late 1980s and early 1990s, Timothy was there for her. He never hesitated for one moment in helping Melinda in her efforts and energies to help my life out of what was yet another horrible situation in my life. With Timothy, it wasn't just private talk; he put his personal credibility on the line and went to bat for me in the press. Timothy was always there for me, and he'll always hold a special place in my and Melinda's hearts.

The music business lost a true giant when we lost Timothy so suddenly (June 27). We must take the upcoming days to celebrate his life and always remember that the integrity that this great man exhibited should be a lesson to the entire industry, as well as the entire world.

I can only offer his family all of my "Love & Mercy."

Brian Wilson

All of us who knew Tim will remember him for his encyclopedic knowledge, his charm in a young age, and his honesty as a writer.

David Bowie

Angélique Kidjo

I don't think we would even have had a record out if it wasn't for [Timothy]. In 1995, he came into Robert's Western World, the little club in the middle of Melinda's heart. He said, "Artists in this country should be honored to sing with you." Singing was the only thing that kept me going [immediately after his death]. He's not going to go away from my mind and heart. He called me the day before [he died]. I tried to call him, but I didn't have a good connection.

I will miss him as a friend and as a mentor; as a man of integrity and as a man of music. His support has been invaluable to me. It will take me a whole lifetime to get over this. May his spirit continue singing and shining upon me.

Jay McDowell, BR549

Howard Lander
Publisher, Billboard

One of my biggest regrets is that he had to face his final battle without me by his side. Timothy impact- ed both my professional and personal lives in ways beyond description. I will miss him every day.

Words and music, Timothy; words and music.

REMEMBERING TIMOTHY WHITE: 1952-2002
Timothy wrote a Music to My Ears column about my *Living Under June* album in 1994 that changed its course completely. At that point, I didn’t even have a U.S. release, and after the article came out we had calls from so many labels. It was one of the most influential things ever written about me. Everything after that was different. I honestly believe he was single-handedly responsible for the success of *Living Under June* everywhere around this world.

Jann Arden

You could always spot Timothy in the audience—face beaming, bow tie at attention. He was a true music lover, an old-school, over-the-top music guy. He had opinions and passion that were unwavering by the corporate flavor of the day. He was an uniring champion of underdogs and under-the-radar artists.

He would write amazing, impressively intricate pieces and reviews—sometimes you’d have to keep the dictionary next to your *Billboard*. He really returned my calls, had a kind word or suggestion, and always wanted to help. I was so lucky to know him.

Jonatha Brooke

About an hour before [my] June 27 show, Russ Titelman called me with the shocking news that Tim White, probably the most knowledgeable and honest guy in the record business today, had died suddenly in New York. Unlike my tenure at *Billboard*—where I worked [in 1971] until I could find a record deal—Tim wasn’t bidding time. No, Tim was an editor because he loved his job. He spoke the truth about the record business today even if the labels (who, by the way, were the main source of advertising) didn’t like to hear what he was saying. Tim was simply one of the nicest guys you would want to meet.

Several times during that night’s show, I thought of Tim as I had last seen him, on a dancefloor at a friend’s wedding with his bow tie and white bucks obviously winning the dance contest with Judy, his wife. He loved music, and I think he would have liked the view I had that evening of rain-soaked crowd still having a good time. When I counted off the song “Far Side of the World,” I spoke into the mike, “This is for Timmy White.” We will miss you but remember you for the joy with which you lived your life.

Jimmy Buffett

I first met Timothy when Omnibus Press published his *Catch a Fire* in 1989. I was aware of that previous U.S. publisher had allowed the definitive Bob Marley biography to run out of print.

*Catch a Fire* has been updated seven times since its original publication in 1981.

Timothy was constantly seeking to improve it, always using reprint time as an opportunity to add more text. All Timothy’s royalties on this book go to Amnesty International. He was so appalled at the behavior of certain individuals with regard to the Marley legacy, that in his own words, he “long ago decided that *Catch a Fire* was going to be a unique and evolving matter in terms of personal profit, private charity, and public gestures in memory of Marley.”

In requesting Omnibus not to ever promote new editions of the work, Timothy wrote to me: “Overall, I want you to do something highly unorthodox, simply because I believe this is the right thing to do. So someday we can bounce our grandchildren on our knees and tell them that money doesn’t justify everything.”

Sadly, Timothy will never be able to bounce his grandchildren on his knee.

Music entered my world on a summer morning in 1956, in the tough old mill town of Paterson, N.J., when a band of Italian street musicians ambled down 22nd Street and paused in front of my family’s tiny Cape Cod-style house. . . . What still moves me most about musicians—about all creative people who disclose the depths of their better selves—is the same thing that touched me on that other torpid August afternoon: that these people would be willing to trust another stranger with the open expression of such inner truths.

Music to My Ears, the first column, March 28, 1992

“George Harrison, who was born at 11:42 p.m. Feb. 24, 1943, and who died Nov. 29, 2001, was a man of wit, candor, and disarming directness. His art of living, of creating, and of dying were all of a cohesive piece. . . . The essence of George Harrison’s affecting, often wryly confrontational art was its ability to make real feelings into believable songs with sincere and even unabashed messages, while maintaining a sense of humor, subtlety, and balance about the matter—before, during, and afterward.”

George Harrison commorative issue, Dec. 15, 2001

“Carlos Santana’s embrace of musical destiny has required a constant, seemingly contradictory balancing act between the sacred and the secular, the pious and the profane. . . . Devout in his commitment to his artistic gifts and the belief that they can dispel any obstacles to spiritual transcendence, Carlos is equally comfortable in the more earthy realm of street-corner busking. . . . Carlos Santana is still making music in the service of his higher self, using the guitar as a tool of worship and an instrument of thanksgiving in which all listeners are invited to share.”

Billboard Century Award piece on Carlos Santana, Dec. 7, 1996

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Music to My Ears, April 13, 2002

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Music to My Ears, April 13, 2002

I was assigned to be Timothy’s production partner on his radio series back in the late ’80s. What stands out for me is how much we learned from Tim about how to properly present the thoughts of our interview subjects. Most striking were those moments when one of our subjects argued for something that Tim always wanted that left on the cutting-room floor. He knew it was an honor to speak with artists about their artistry, and it was important for him not to embarrass the moment or himself through an attempt to share their feelings with us. In a media-crazy world where too often one’s guest is treated as one’s victim, Tim’s sensibilities were truly rare.

Andy Denerman

Executive VP, programming
United Stations Radio Networks

I often marveled at the fact that *Billboard*, whose primary function is to track the mathematical sales flow of music, was edited by a man who was a journalistic champion of free speech, conscious music, and independent artists. I remember seeing him at a meet-and-greet among the industry schmoozers at the bar but in the crowd grooving, hands in the air, with music fans half his age.

Just like the music of Bob Marley, Tim’s writings remind us of what it is to be our best. I think it was much easier for Tim to be a fan than to be a rock star, and I remember the way he looked at me after he humbly granted my request to sign my copy of *Catch a Fire*. He held the book out to me in two hands and softly read aloud what he had penned. “Dear Michael, who Jah bless, no man curse.”

Michael Franti

Tim White was a rare breed of man in this industry. There are not many like Tim, who still cared about the artist and the music. He was a truly devoted friend. We will miss him terribly.

Maurice, Robin, and Barry Gibb

One of the finest men I ever met. He will never be replaced, and his appreciation of less-commercial roots music will sorely be missed.

Buddy Guy

1993 Billboard Century Award recipient

Timothy White didn’t write about artists. He didn’t write about himself. He wrote about what he loved: music. And I’m honored to have had him write about the music that came through me.

Emmylou Harris

1999 Billboard Century Award recipient

Brilliant writer, devoted husband and father, stalwart friend: Those things all describe Timothy, but what comes most to mind when I think of him is integrity. In an age where looking the other way and the music. He had a great voice for the common cultural trait. Timothy White would have no part of it. He was not for sale. When something got his Irish up,
he spoke with bratty and eloquently, no matter what the potential consequences. I loved and admired him greatly, and in his loss, we are all diminished.

Don Henley

When Timothy was the honoree for the City of Hope’s “Spirit of Life” fundraiser, we visited their pediatric cancer wing, and I watched [him] tear up as the doctors talked about a particular child who had survived. He was emotionally moved. This was so typical of Timothy. The same passion and commitment that he had for his career, he showed in his tireless efforts on behalf of those less fortunate.

Zach Horowitz
President/COO
Universal Music Group

Timothy White was one of the true music lovers in our business. His honesty and passion will be missed.

Bob Jamieson
Chairman
RCA Music Group

In the mid-’70s, I was playing Detroit’s Cobo Hall, and a guy showed up and said his name was Timothy White. He said that Rolling Stone wanted to do a story on me, and he was [there] to do the interview. I said, “I’m not going to do it; Rolling Stone has said too many rotten things about me, so they can take their interview and shove it.” He went away and came back a few minutes later. He said, “I have to be honest with you. If I don’t get this story, I’m going to be fired.” I said, “As much as I hate Rolling Stone, I don’t want anyone getting fired over me.” I never got to ask him if that was true, but he did get his story. I had an affection for Timothy ever since. He will be greatly missed.

Billy Joel
1994 Billboard Century Award recipient

In 1997, I released my first record on my own label. One day I got a call from a friend who was squeezing into the phone, congratulating me on my starred review in Billboard. I squealed back, “How did that happen?” It turns out Timothy had listened to it [and] assigned the review and a follow-up article about my band. When I called Timothy a thank-you note, and he wrote back: “I listen to everything that is sent to me, even sound-effects records. When I heard your record, I thought it was an incredible, one-of-a-kind album and was happy to assign the review and article.” This led to many good things for me. I thought he was generous, I thought he was lucky to hear the music.

Mary Lee Kortes
Mary Lee’s Corvette

The first time I met Timothy, I was struck by the way he came straight from the heart on everything. As [I] look back [on his career], it is difficult to recall a more compassionate and intelligent voice in music journalism. We never pitched him anything greatly but will take comfort in knowing that one of our dearest friends and allies has moved on to an even higher place.

Ed Kowalczyk
Live

White Tribute Concert in The Works

A number of top artists—including James Taylor, Sheryl Crow, John Mellencamp, and Don Henley—have committed to playing a tribute concert in memory of Timothy White.

Proceeds from the concert, details of which will be announced in Billboard and on billboard.com, will benefit White’s family, including his 10-year-old twins, Alexander and Christopher, and his wife, Judy Garlan White. Additionally, proceeds from the show will be donated to a number of charities supported by Timothy, including autism-related organizations and the United Negro College Fund. Crow (pictured above) says a musical tribute would be one of the most fitting ways to remember White. “I know that Timothy stood for so many things, and it would mean so much to him to know that people loved him so much and wanted to be there for his ‘folk.’ I think he would get a kick out of this and in a way, I think he’ll be there.”

For more information or for those interested in participating in the tribute, please contact Melissa Newman at mnewman@billboard.com.

With the passing of Timothy White, rock’n’roll no longer has a conscience.

John Mellencamp
2001 Billboard Century Award recipient

“Tim was a true friend to me, not just an ‘industry friend.’ His passion for music and life was truly inspiring and, at times, tiring to those of us who tried to keep up. My kids loved to hear his exploits in the reggae world as he assumed the voices of Jamaican musicians. ‘Mighty! Mighty!’ he would chant in that high-pitched patois, to [their] delight. He would never have admitted it, but it seems to me now that he was describing himself.”

Bob Merlis
Memphis International Records

“Tim was a very close, dear friend. I still can’t believe he’s gone. Though we worked different sides of the same street, we shared a mutual passion for music of all kinds. He would tell these wonderful stories about artists he knew I loved, and I would share with him stories about deals and artists he was involved with. Timothy was the first person I’d turn to to talk about new, developing artists, and that’s something that I will miss forever.”

Thomas D. Mottola
Chairman/CEO
Sony Music Entertainment

Timothy was devoted to music. In fact, the last time I saw him, he came to see Norah Jones play Dingwalls in London, and then he hung out with everyone backstage after the show. That sums him up. He was close to the artists and the business. We will miss him.

David Muñoz
Vice chairman
EMI Recorded Music Worldwide

So sad. I can’t believe that he’s gone. We knew each other for 25 years. He was unfailingly kind, generous, and entertaining. Every time we met, he made me feel as if he was glad to see me. I know I was always happy to see him. He loved music. People earn their living from music, but some don’t like it much. Timothy loved it. He was a man of taste and insight and in every sense a wonderful fellow. I’ll miss him.

Randy Newman
2009 Billboard Century Award recipient

Last time I saw Tim, we were at Radio City Music Hall for a tribute to Brian Wilson. How fitting! After the show, my wife and I hung out the producer’s invitation to come backstage. I invited Tim and [Billboard’s] Jim Bessman along. ... Tim had been overlooked, seemed aimless, and I knew he was a Brian devotee. I announced to the stage manager, [who] was unimpressed and said: “Nobody gets in to see the Great Oz!” Undaunted, I said: “... and this is Timothy White, editor of billboard magazine”—thinking that should work. Still no dice. So we plowed out into a cold and windy rain-soaked night [and] we spent the rest of the night celebrating in my toasty hotel room [until] Tim took leave for the last train to Boston. He left one thing in that room that I have with me: the dream that the record industry continues to diversify in repertory and improve its contract practices to a survival level for the common good. An ethical man! A nice guy who finished first!”

Van Dyke Parks

I ran into Timothy in New York in April, and we spent an afternoon talking about the music business. I was so psyched to hear his insight. It was such a pleasure to be schooled by someone smart and I had the experience. I loved his energy. Now, someone with vision and insight is gone, and there’s not enough of it around in the first place.

Johnny Rzeznik
Goo Goo Dolls

“Mighty! Mighty! Mighty!” he would chant in that high-pitched patois, to [their] delight. He would never have admitted it, but it seems to me now that he was describing himself.”

Johnny Rzeznik
Goo Goo Dolls

“Tim White was known, loved, and admired for his conscience, his courage, and his loyalty. He spoke his mind, often against popular opinion and sometimes at the risk of his livelihood. He was a true individual, and he was my friend. I don’t think we will see the likes of him again.”

Sting

Tim’s death changes things utterly. His was the voice of a true believer in the power of the popular song. He never lost his enthusiasm and clear vision. He was never afraid to speak his mind. So many of us came to depend on him for the truth. He was my lifelong friend, and I have just begun to miss him.

James Taylor
1998 Billboard Century Award recipient

“Tim was the most intelligent and caring person you could find. He had no hidden agenda nor malice toward anyone. He was passionate about everything that interested him, and he let everyone know in no uncertain terms. He understood artists in a way that no one else could. That is because he was an artist himself. Tim was a great writer and an insightful chronicler of our world.”

Adam White
Universal Music Intl.VP of Communications
Former Int’l. editor in chief, Billboard

Education Fund Established

A fund for the continued education of Timothy and Judy Garlan White’s 10-year-old twins, Christopher and Alexander, has been established. Donations may be made to Judy Garlan White, c/o Ipswich Bay Financial Group, 55 Market St., Ste. 208, Ipswich, Mass., 01938.

In addition, a foundation will be established to benefit a number of White’s favorite charities. Details will be announced in future Billboard issues and on billboard.com.

Tim White was a truly good person, and I loved him.

Russ Titelman
Producer

Timothy’s sincere interest not only in music but in artistry made him wonderfully unique. I liked him a lot—he was always a good ear, and he had great insight. The books he wrote tell you much about his passion. He’ll be sorely missed by all of us who knew him and were touched by him.

Lenny Waronker
Principal
DreamWorks Records

We all knew Tim had passion—sometimes, it was passion beyond reason—but passion in other people was just as important to him. When Motown’s Berry Gordy agreed to do a major interview for Billboard years ago, Tim decided—against geography and fiscal sense—to ask me to come from London to do it, simply because he had recognized my passion for Motown. There was no one at Billboard who didn’t have a similar experience with Tim.

Adam White
Universal Music Intl.VP of Communications
Former Int’l. editor in chief, Billboard
REMEMBERING TIMOTHY WHITE: 1952-2002

Following are reflections on Timothy from the Billboard editorial staff.

Working in special sections and on the West Coast, I crossed paths directly with Timothy White only when a special section was one of his pet projects—Elton John, for example, or Chris Blackwell. There were artists and careers he was passionate about, and he was the only choice to conduct the [main] interview. It was then that I felt the full force of Timothy’s intensity, focus, and perfectionism. When working closely with Timothy, I spent a lot of time listening to long voice-mail messages left late at night and deciphering pages of marked-up faces. I was so dedicated to getting everything just right, and his enthusiasm was contagious. And he always welcomed my input and thanked me for my help. I would joke about the complexities of Timothy’s copy and the extra resources and time it required, but the issues in which Timothy had a direct hand are the ones of which I’m most proud.

Delaet Brady
Associate director, special sections

A decade ago, I mentioned to Tim my desire to “someday” work in Billboard’s London office. Characteristically, he became excited by the idea immediately. Only six months later, with Tim’s enthusiastic support, my wife, Moira, and I relocated to the U.K. With a never-ending stream of assignments from Tim—all faxed across the Atlantic in his bold scrawl—I reported stories for Billboard for five years from Europe, Asia, and Australia. When the time came for my return to New York, Tim’s support made that possible as well. As true for so many of us, Tim White changed my career, and he changed my life.

Thom Duffy
International editor, special sections

When Timothy was on a business trip to Los Angeles last year, I gave him a lift to his interview with Paul McCartney at the Jim Henson Studios. I will never forget his response after I told him during that drive about my recent, disastrous attempt at skiing. He said that I had to try it again as soon as possible, because I didn’t know what I was missing. What Timothy always did for me was open the door to opportunities I had been missing. He continually gave me chances to challenge myself journalistically and expand my horizons musically. I hope he knew how much I appreciated his direction, and I will be forever grateful.

B.J. Kepnis
Associate editor, home video

One of Timothy’s characteristic attributes as an editor in chief was a willingness to let his writers take risks. Certainly he’d challenge choices, but he would almost always let us proceed. He had a great passion for music and délighted in finding new artists himself but encouraged his writers to champion artists as well. His impact on Billboard’s coverage of music in Canada was staggering—from his own editorial support of Alanis Morissette, Bare-naked Ladies, and Jann Arden to his support of pivotal articles on Celine Dion, Sarah McLachlan, and Loreena McKennitt. Timothy was original, and his influence was felt throughout our profession. I miss him deeply.

Larry LeBlanc
Contributor

Like everyone else who met him, I was struck by Timothy’s brilliantly intense personality. He was journalistic passion personified. Anyone who read his wonderful books and his columns on Music to My Ears columns could sense this passion. You didn’t have to agree with everything he wrote, but you had to respect the honesty and conviction that were at the heart of his writing.

Steve McClure
Asia bureau chief

What impressed me most about Timothy was that he was the ultimate, consummate music fan. I’ve been Billboard’s Chicago correspondent for more than 20 years, and whenever I visited New York, I would always get into an enthusiastic discussion of who we were listening to and why. Mostly—if not all—music writers have affection for their subject, but not too many of Timothy’s stature, I suspect, still possess the wide-eyed delight in it that he had. This was never more apparent to me than when I pitched him an artist feature that year. In the middle of our interview, a plea of indie bands I liked—bands that, I acknowledged to Timothy, didn’t have any particular angles attached to them at that point. He e-mailed me with the following: “If you’re into an act and want to put your good name on the line in nominating them, that’s what I care about … if you’re into it, I’m into it.”

Moira McCormick
Contributor

Though I had a number of professional relationships with Tim (he wrote for me when I edited Warner Bros. Records’

The following columns contain tributes to Timothy White:

- The Beat, page 16
- Chart Beat, page 4
- Continental Drift, page 22
- The Classic Score, page 23
- Declarations of Independents, page 58
- Higher Ground, page 24
- Jazz Notes, page 44
- Latin Notes, page 41
- Music & Showbiz, page 82
- Nashville Scene, page 38
- Over the Counter, page 83
- Rhythm, Rap and the Blues, page 31
- Studio Monitor, page 46
- Verge Video, page 26
- Words & Deeds, page 32
- Words & Music, page 45

During my first few years at Billboard, my desk was positioned close to Tim’s. He was always friendly and helpful. Perhaps by virtue of proximity, I would often stop by and say, “What’s happenin’, Rasta?” and invite me to his office—something I always did. For me, his memoir is a moving tribute to a man who was one of the truly great journalists in our music market.

Wolfgang Saph
German bureau chief

In my eyes, he was a model journalist who was always aware of his responsibility. He always expected top quality from us, discussed things passionately, and always put us in the firing line. His enthusiasm, thanks to his love of music, we were able to discover many new aspects of our profession. Like so many others who have worked with him for so long, I will always miss him. For me, his books are a memorial to a man who was one of the truly great journalists in our music market.

Paul Sexton
Contributing editor, London

The last White Paper that Tim wrote was on 1998 Billboard Century Award recipient James Taylor (Billboard, June 15), an artist he’d known for 30-some years. While reviewing some editorial corrections, Tim gleefully chuckled about how Taylor’s label, Columbia Records, was “going to freak” when the story ran: It was so exclusive that not even Columbia’s publicity department knew about it. Given that The Who’s John Entwistle and Rosemary Clooney also recently passed on, I’m sure Tim has scooped everyone in the hereafter who has been waiting to talk to these legends. I’ll miss those behind-the-scenes anecdotes and secrets that were as intriguing as his articles.

Christa Titus
Associate editor

Pictured, from left, are special correspondent/music publishing editor Jim Bessman, Nashville bureau chief Phyllis Stark, and Timothy White at a company picnic in 1992.

Pictured in February 2001 at former deputy editor Ivy Lichtman’s retirement party, from left, are publisher Howard Lander, Timothy White, Lichtman, associate publisher Howard Appelbaum, and new-media editorial director Ken Schlager.

The Beat Box, page 36
The last White Paper that Tim wrote was on 1998 Billboard Century Award recipient James Taylor (Billboard, June 15), an artist he’d known for 30-some years. While reviewing some editorial corrections, Tim gleefully chuckled about how Taylor’s label, Columbia Records, was “going to freak” when the story ran: It was so exclusive that not even Columbia’s publicity department knew about it. Given that The Who’s John Entwistle and Rosemary Clooney also recently passed on, I’m sure Tim has scooped everyone in the hereafter who has been waiting to talk to these legends. I’ll miss those behind-the-scenes anecdotes and secrets that were as intriguing as his articles.

Christa Titus
Associate editor

Pictured, from left, are special correspondent/music publishing editor Jim Bessman, Nashville bureau chief Phyllis Stark, and Timothy White at a company picnic in 1992.
Taylor Carves Out ‘Beautiful Road’ On Front Door Records

BY JIM BESMASS
NEW YORK—Incredibly, more than two decades have passed since Kate Taylor’s last album, It’s In There... and It’s Got To Come Out, came out on Columbia in 1979. So when Taylor releases her new album, Beautiful Road, on her own Front Door Records July 19, long-awaiting fans will finally have something to cheer about.

"Four or five times each week for the last two years people have come in and asked when the new Kate Taylor’s coming out. To know it’s really coming out now is like a breath of fresh air," says Mike Barnes, owner of Above Ground Records in the Martha’s Vineyard village of Edgartown, Mass.—near Taylor’s home in Aquinnah.

Since her last album, Taylor and her late manager and husband Charles Witham raised their three daughters. "I realized that the most important thing in life at that point was being there for them," she says, though she continued writing music and performing in and around the Vineyard before starting her new album in 1997.

"We had a good beginning, with Charlie co-producing with Tony Garnier, a wonderful musician who plays with Bob Dylan," Taylor says. "We got Levin Helm on the record, and I did a duet with Mavis Staples, whose ’60s records I sang to in my living room."

A "fantasy" come true, Staples accompanied Taylor on the gospel-blues "Rain on the Water." Taylor says, "Charlie was a poet and songwriter, and he incorporated a dream I had into music that was evocative of Pop Staples’ rhythm thing." Witham also adapted the words to Robert Burns Scottish ballad "Auld Lang Syne," which Taylor sang accompanied by her brother James on a single released in time for the millennium.

The track is also included on Beautiful Road.

But the project was delayed by "various life events," as Taylor calls them. Most prominent was Witham’s death last September after a long illness.

"His goal was to create a [musical] framework for my spirit," she continues. "He was very careful about where the music was coming from—and how it complemented my voice. And he had an amazing library of musical ideas in his head from the music we all grew up listening to: R&B, gospel, blues, rockabilly, Everly Brothers, soul singers, and as my brother Livingston calls it, ‘the great folk scare’ of the ’60s. And he had the vision to incorporate my musical roots from growing up in North Carolina with country, bluegrass, and Appalachian music."

Witham’s album-opening cut "I Will Fly" is "very evocative of the same kind of place," she notes. The mountain-type ballad features a backup vocal from her brother James and acoustic instrumentation by fiddler Mindy Jostyn, mandolinist Helm, and guitarist Arlen Roth.

Erica Wheeler’s title track is also specially noted. "It describes what’s important and meaningful to us," Taylor explains. "The places and feelings and some of the life experiences."

Barbara Dacey, PD at Martha’s Vineyard triple-A station WMVY, liked the song so much that she played it immediately during her What’s New for Lunch show after Taylor dropped off an album advance there last week.

"It just sparkles in the air, but I love the whole album in general," Dacey says. "It showcases Kate’s diversity and sounds fantastic as a whole."

And because of the Taylor’s interest in Native American, Beautiful Road looks fantastic, too. The cover graphic bears an example of the Algonquin head-making skills of the Algonquin language tribes of the Northeast seaboard, which the couple learned and developed into a cottage business in the ’70s.

The head belt pictured on her album cover represents the town of Aquinnah, she says, as well as "the continuity of the life therein." The self-managed and booked artist, whose publishing company is Devil’s Bridge Music, now looks to celebrate the album’s release with July 19 and 20 gigs at Edgartown’s Hot Tin Roof club.

Sixwire In The Spotlight

After Backing Up Superstars, Warner Bros. Band Gets Shot At Fame

BY PHYLLIS STARK
NASHVILLE—After years of touring as part of the bands of other artists who were enjoying the spotlight, the five members of Sixwire are now looking up a little spotlight time of their own.

Members of the Nashville-based group—guitarist/singers Andy Childs, Steve Mandile, and Robb Houston; bassist John Howard; and drummer Chuck Cline—all have serious résumés. Individually, they made their living for years touring with numerous artists, including Faith Hill, Randy Travis, and Delbert McClinton. Because of that background, Sixwire’s tongue-in-cheek working title for a while was the Remnants; they were briefly signed to the now-defunct Momatone Records under that name.

Childs, Sixwire’s lead vocalist, previously had a solo career as both a contemporary Christian and a country artist in the early ’90s. He met some of the other Sixwire members when he opened for artists they were playing with.

The group’s rocking, eponymous debut album, is due Aug. 27 on Warner Bros. First single “Look At Me Now” is No. 33 on the Hot Country Singles & Tracks chart this issue.

Sixwire likes to refer to itself as “self-contained,” meaning the group played all the instruments and wrote all the songs on the album and band leader Mandile produced it.

“We just wanted to sound like a band,” Mandile says. “Some of these [producers] in town are my heroes, but they use a lot of the same players all the time.”

While Mandile is the group’s musical leader, he sought out Childs to be the frontman. “I just don’t feel like I have the ability to be a really good frontman,” he says. “Between songs, I didn’t have anything to say.”

While Childs was Mandile’s first choice, he turned down the gig at first. Mandile then offered the job to Brett James, now an Arista Nashville artist, who also turned it down. On the second offer, Childs said yes. He immediately began writing songs with Mandile, and Childs says that collaboration “changed the dynamic of what Steve was doing. We recognized it right off.” They knew they had hit on a sound that would define Sixwire.

That sound, Childs says, is “very guitar-oriented. We all play guitar, even the drummer.” It also includes harmony vocals mixed to sound like three-lead parts.

Childs calls Mandile “a tremendous producer. Everybody in this band has input in the studio. We have a chance to experiment with our sound. After we’ve done the [tracking], we turn it over to Steve, and he does that mad-scientist thing.”

Mandile spent a month just mixing the record.

Country radio is taking notice of the results. “We’ve been screaming for something different, and Sixwire certainly is,” WMYT Hartford, Conn., PD Jay McCarthy says. “The best part of the band is that they fit country music today, while pushing the envelope enough that they don’t sound like everyone else.”

“I can’t remember when I’ve seen the listeners get so passionate about a brand-new artist,” WMZQ Washington, D.C., assistant PD/music director Jon Anthony says. “They’ve got a real chance to just explode... and that would be great for all of us.”

The band has been out on a radio tour, something Childs says it chose to do “not so much because we wanted to go to radio stations and beg for adds, but because we wanted to tell our story—that we’re not some manufactured, put-together group singing other people’s songs.”

The group is booked by the William Morris Agency and managed by Enright in partnership with Borman Entertainment. Childs is published by Corleuw Music Group in a partnership with Windswift, and Mandile writes for Extreme Writers Group.

Warner Bros. GM/senior VP of marketing Chris Palmer says the group is embarking on a six-stop tour of Six Flags theme parks beginning July 14 in Atlanta.
Pulse Ultra In A Good ‘Space’

Ozzfest Bookings Help Expose Atlantic Act In Europe And The U.S.

BY ADAM G. KEIM

Headspace should be a comfortable fit as the title of Pulse Ultra’s Atlantic debut, due July 16. The title was previously the band’s moniker. Guitarist Dominic Cifarelli and bassist Jeff Feldman have been buds since childhood, but they got serious about music when their band started doing gigs at parties and competitions during their high-school years. After adding Maxx Zinno on drums, one element was still missing: vocals. Enter Zo Vizza, whom they met at party.

TAPPING A CONNECTION

“Once the lineup was formed, we had a one-track mind,” Cifarelli recalls. “We couldn’t mess around. We practiced four to five times a week and wrote like animals.”

Looking to move from the garage to the studio, the band was missing that important connection to get them there. One night, the guys decided to visit the tour bus of Taproot, and after hanging with its members for a few hours and giving them their demo, a connection was made. Taproot guitarist Mike DeWolf referred Pulse Ultra to Taproot’s managers at Velvet Hammer.

“I thought, I’m not going to call. I don’t want to ruin how special the day was,” Cifarelli notes. “The next day, the manager e-mailed me: called him back, we started talking, and the rest is history.”

Pulse Ultra to Taproot’s managers at Velvet Hammer.

“We’re going to do it. Only being in their early 20s, the Montreal-based foursome boasts a level of maturity in their personalities that shines in their material and music. With complicated rhythms and time signatures, they are able to create a high level of art.

Not wanting to be labeled, Pulse Ultra realizes that fans might need a point of reference for its unique style of music.

“It’s Tool meets System of a Down. They’re not as progressive as Tool and not as screechy as System of a Down. So we billed ourselves by Chamber of Chance, senior director of product development at Atlantic. “They use powerful melodic vocals without resorting to screaming and rapping.

Without the admission of obscurity of a typical Tool-esque song, Pulse Ultra displays its talented songwriting skills in such components as the intense harmonies of the song “Put It Off,” the balanced heavy/peaceful alternating guitar riffs of “Void,” and Zinno’s fiercely complicated drumming in the title track.

Headed by Cifarelli and Vizza, all four band members contribute to the songwriting process. Much inspiration comes from the idea of self-discovery and people trying to find themselves.

“A lot of it is based on the tension of what we want to be and what we actually are,” Vizza says. “There are a lot of messages of what we should be, which conflict with who we are.”

In addition to the album’s 14 tracks of heavy rock with invigorating melodies, Headspace will also contain two extra tracks, including clips of a live show filmed in Austin.

In preparation for its release, Pulse Ultra has been feverishly touring. (Four dates and more information on the group are listed at pulseultra.com.) Recently completing a tour with American Head Charge and Gravity Kills, it jumped right into the European rotation of Ozzfest and is slated to play on the second stage when the fest hits the States. After Ozzfest ends, Pulse Ultra will go on tour to continue pursuing a new album that fan support has welcomed.

Burrier notes, “They are not like any other group—you cannot read them off in with all of the others. Their biggest disadvantage is also their biggest advantage. The depth and soul to their record is going to carry them through future shows.”

Pulse Ultra is managed by David “Beno” Benveniste and Mark Wakefield at Velvet Hammer, Los Angeles. It is booked by Ron Opaleski and Ethan Rose at the William Morris Agency.

BY MELINDA NEWMAN

The Beat

‘PARDON MY HUNGARIAN’: Anyone who knew Timothy White frequently heard him utter the above phrase after muttering an expletive. Blurted out the way he did, “Pardon my French” was far too conventional for someone as unique as Timothy.

I first met Timothy in the early ‘80s (it would drive Timothy nuts that I can’t remember the exact date). I was at Nashville’s Vanderbilt University, and my parents lent me the money to attend an investigative journalism seminar in Europe. One of the more intense harmonies I heard was from a French fellow by the name of Vizza, whom Timothy and I later convinced to come back the way we had come.

They’re not your average college students. They’re not your average band. They’re not your average rock band.

As Tool and Pulse Ultra realize, no one’s going to carry their songs without them. People will be impressed by their skill and maturity, but others might not understand what they’ve been through.

“...to see how the situation was going… For all his seriousness, he did have a witty, sarcastic sense of humor, and I think it was one of his biggest weaknesses,” Vizza said.

Once the lineup was formed, we had a one-track mind,” Vizza recalls. “We couldn’t mess around. We practiced four to five times a week and wrote like animals.”

FLASH FORWARD TO 1991: Timothy began his 11-year reign as editor in chief at Billboard’s New York office, a position he had already been working for two years. From the start, Timothy really revamped much of the magazine. His voice was heard, his influence felt, on every page.

Timothy could be an infuriatingly difficult person to work for. There were issues on which he was absolutely immutable. When covering those topics for the magazine, you could voice your objections to Timothy, but ultimately, when he told you to jump, the only acceptable answer was how high. There were plenty of times, especially after I moved to Los Angeles to become West Coast Bureau Chief in 1998, that my stomach would be tied in knots after a conversation.

But more often than not, my dealings with Timothy left me inspired and charged to try even harder to chip away at the darkness and find the truth, to make that one last phone call no matter how tired I was, and to never, ever settle for mediocrity in my writing.

Timothy had a way of making you want to do your best. When you accepted a mutual goal, he could be so effusive in his praise that it felt as if the roof burst open, the sun flooded over you, the birds sang, and the flowers bloomed. Praise from him was one of the sweetest drugs I’ve ever known. And then when the magazine came out and you could both hold the evidence in your hands, it felt like nothing short of magic. And you couldn’t wait to do it again.

To Timothy,
Our Friend and Supporter,
“May your soul keep on singing”

From your friends,
Angelique Kidjo,
Jean Hebrail,
Peter Himberger,
Annie Ohayon and
Ed Gerard

A FEW RANDOM TIM-isms: After figuring out the logistics of how to cover a complicated story or working out the assignments on an issue, he would sometimes satisfactorily exclaim, “Pefl!”—short for perfect. …When he found something shocking or heard really loud rock music, he’d say, “That will put a new part in your hair!” …When you talked to him about complicated issues or family problems, he’d invariably listen sympathetically, then purse your lips, hold his head, and say, “Heavy.” And, without fail, he’d check back with you to see how the situation was going… For all his seriousness, he did have a witty, sarcastic sense of humor, and I think it was one of his biggest weaknesses.

SWEET BABY JAMES: I saw Timothy June 11, when we went out for lunch. We met at a downtown cafe. Timothy wanted to play me music, this time from James Taylor’s forthcoming album. Because of time constraints, I asked to hear just one song. Timothy would have none of it. He’d finish playing me one and would rush to the phone to play me another. Several songs later, I regretfully told him I was going to miss my plane if I didn’t leave. Looking back, my final in-person exchange with Timothy captured his very essence.

As much as music fed his soul, his true joy was in sharing and discussing it with others.

ONE LAST THOUGHT: On June 24, we had an hour-long conversation about possible stories. (He left a message for me June 27, saying he’d call me to discuss those ideas first thing when he returned from lunch. Obviously, that call never came.) During that talk, he also spoke of what a great time he’d had with his family the previous week in the Hamptons. His 10-year-old twins were still filled with such wonder. He then wistfully confided, “I wish I could just sit on the bed and play games with my kids all day.” My prayer is that in his slice of Heaven, he is doing exactly that.
"Though nothing can bring back the hour
Of splendor in the grass,
of glory in the flower;
We will grieve not, rather find
Strength in what remains behind."
- William Wordsworth
Hornsby Eschews Trademark Sound For RCA’s ‘Big Swing Face’

BY JIM BESSMAN
NEW YORK—With his first studio album since last year’s live Bring on the Noisemakers, Bruce Hornsby recognizes that he’s taken a dramatic stylistic turn.

“They certainly won’t accuse us of standing still,” says Hornsby, whose trademark acoustic piano sound is largely absent on Big Swing Face, which RCA Records released on June 25. He points his finger at his A&R rep (and album producer), David Bendeth.

“He threw down the gauntlet and sort of issued a challenge,” Hornsby continues. “He said, ‘Can you step outside your usual piano-based musical orientation and go to a new place?’ So I decided to try and make a record where if there was a familiar sound, we couldn’t use it.”

This involved “taking traditional electric instruments and manipulating them sonically in the studio to come up with new sounds where you couldn’t instantly go, ‘That’s what that is.’” Hornsby says, though he hastily adds that even with the techno-filtered “sonics,” he purposely stayed away from “what I call ‘fashion music’”—his focus being on songwriting.

“I’ve never thought that the lyrical content of fashion music had much to it—with some great exceptions,” notes the Warner/Chappell-administered Zappo Music (ASCAP) writer. “So I thought if I was going to be moved over to this stylistic area by my producer/A&R guy, I wanted to take it to a place that was interesting for me lyrically—that couldn’t be less about electronica or trendy musical consciousness. I took it to the country, basically.”

The athletic Williamsburg, Va., native says that he “dug back” to his days as both “the only white boy on the basketball team” and the only white player in local bands like the Dark Shadows of Funk. “No Home Training,” which features jive-talk by his 70-year-old family friend Floyd Hill, especially reflects this, while lead track “Sticks and Stones” is full of “very regional words” like “gousy,” which Hornsby defines as “sleazy, nasty, funky.”

Hornsby adds, “This is all stuff that people who know me well will listen to and go, ‘That’s Bruce.’”

Both the “Sticks and Stones” album track and an acoustic piano version have shipped to triple-A formats. RCA senior director of marketing Caron Veazey says. The label will back the Monterey Peninsula-booked artist (who’s now managed by Raleigh, N.C., firm Deep South) during current Hornsby touring through August. A special campaign in conjunction with Apple Computers, Veazey says, will see San Francisco State University students using Apple software to edit footage from Hornsby’s June 30 San Francisco showing for possible DVD and pay-per-view release.

Additionally, RCA has a bagstuffer campaign that includes a Hornsby sampler disc targeting concerts by such Hornsby-compatible artists as Elvis Costello, Bob Weir, and Bonnie Raitt, along with younger ones like Dave Matthews and Sheryl Crow.

“The Bruce Hornsby consumer is male, 30 to 50, but we’re looking for younger and more female ones on this one,” Veazey adds. “I held my own focus group in my living room with friends who only listen to electronica and artists like Tool and Alice in Chains and Ja Rule and Styles, and they all were incredibly surprised and liked it. I know the masses will feel the same way, my living room to the record store.”

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BY TOM DEMALON

Few people would expect an act that has been together for almost 30 years, sold millions of albums, and won three Grammy Awards to doubt itself. But when the members of Los Lobos—hardly just another band from East Los Angeles—gathered to record their first album since 1999's *This Time,* multi-instrumentalist Louie Perez admits: "It was almost as though [we had to ask ourselves], 'Do we still know how to do this? Can we still do this?'

The answer is a resounding yes, as evidenced by *Good Morning Aztlán,* which streeted June 4 on Mammoth/Hollywood.

The quintet's initial hesitation as recording began last summer at the house of guitarist Cesar Rosas is understandable. The tragic murder of Rosas' wife, though not mentioned, is certainly there when Perez says, "A lot of stuff has gone on since the last studio record. After all of that, it was a little peculiar going back to this work."

Recording at Rosas' studio—not the one in Hollywood that they had used for more than a decade—was one of several decisions geared to "reassemble all of this. It's good for all of us," Perez says. It was also mutually agreed not to work with longtime collaborators Tchad Blake and Mitchell Froom. When recording resumed last September, legendary British producer John Leckie came aboard.

"We moved all the furniture around," Perez continues, "but it's the same house. We realized that if anything's going to change, it's got to come from us." Relating the vibe to that surrounding 1992's acclaimed *Kiko,* Perez notes, "We were definitely going into another chapter, and when you move into the next chapter, you almost have to forget what happened in the last episode."

*Good Morning Aztlán* stands with the best titles in Los Lobos' catalog, eclectic and graced with a lot of soul. It is described by Hollywood Records VP Keith Hagan as "the most soulful record they've done yet." It's hard to disagree after hearing tracks like "Done Gone Blues" and "The Word."

Discussing "The Word," Perez says, "We lovingly called it 'Marvin Gaye,' because we didn't have a title and we were going after something like that. Cesar said, 'We need to do this thing for Marvin.'" Indeed, the socially conscious song does justice to the memory of the man who sang "Mercy, Mercy Me" and "What's Going On."

Among plans to promote *Good Morning Aztlán* is the distribution of samplers in coffeehouses and at JazzFest in New Orleans, a House of Blues Webcast, and an electronic press kit that will be broadcast on Delta Airlines' flights. The kit, which will include studio footage and interviews, will also be given out with the first run of CDs, as will a bonus disc of live tracks.

From the driving, resolute title track to the more traditional "Malaque," the uplifting shuffle of "What in the World" to the poignant, folk-tinged "Tony and Maria," *Good Morning Aztlán* is compelling and heartfelt.

Amoeba Music in Hollywood hosted an in-store on the street date. Head buyer Roxanne Pettersen expects the record to "do very well for Amoeba." Live, Los Lobos will be playing a mix of larger venues and more intimate settings, with retail appearances in many markets.

The group is booked by Monterey Peninsula Artists and managed by Kimiko Tokita of Fitzgerald Hartley in Ventura. Their music is published by Bug Music, BMI.
BY MICHAEL PAOLETTA
NEW YORK—Months before the July 30 release of her debut album, Learning From Falling, J Records’ Lamya could be found performing at trend-setting venues like Pez in New York and the Viper Room in Los Angeles. In March, MTV News profiled the singer/songwriter in its You Hear It First segment, which last year profiled J’s then-new, now multi-Grammy Award-winning Alicia Keys. Lamya has also received early praise from consumer publications like Vibe and USA Today.

“We’re letting critical mass build before taking a single to radio and a video to TV,” notes J VP of A&R Peter Edge, who signed Lamya to the label. “It’s a natural, organic way of getting the word out about her.”

While the set’s official first single, “Black Mona Lisa,” doesn’t ship to radio until mid-August, its setup track, “Empires”—replete with remixes by Sander Kleinenberg, Victor Calderone, and Bent, among others, as well as a Liz Freidlander-lensed video—has already been delivered to influential club DJs and such tastemaking radio stations as Santa Monica, Calif.-based KCRW, which featured the artist live May 2 on Nic Harcourt’s Morning Becomes Eclectic show.

Equal parts Kate Bush, Minnie Riperton, and Ambassadorsunshower, the 28-year-old Lamya—who was born in Kenya to Omani parents and raised in London, Cairo, and New York—prefers not to label her music, which is equal parts R&B, folk, alternative, world music, hip-hop, and dance/electronic. “I would hope my album shows my influences—the artists I grew up listening to,” Lamya says, reeling off names like Cut Stevens, Bob Dylan, Brook Benton, the Osmonds, Jimi Hendrix, Rickie Lee Jones, and Paul Weller.

“I listened to all the music my parents listened to,” she adds. “Unfortunately, there wasn’t much R&B, no James Brown, no Marvin Gaye, and only a little reggae and Motown in the house; I discovered these sounds later.”

The genre-blurring Learning From Falling finds the classically trained opera singer and her five-octave voice working with renowned producers Nellee Hooper (Björk, Massive Attack, Madonna), David Kahne (Sublime, Soul Coughing), and the team of Mark Ronson and Justin Stanley (Nikka Costa).

The album also finds her writing or co-writing all 12 tracks with tune-smiths like Rick Nowels and Patrick Leonard. While Lamya did not have a song publisher at press time, Edge confirms she is being wooed by several publishing houses: “The publishers want her.” And for good reason: Tracks like “Empires,” “Black Mona Lisa,” “Judas Kiss,” “Never Enough,” and “Full Frontal Fridays” are incredibly melodic and reveal an artist who isn’t afraid to share her thoughts with the world.

“Songwriting is like pulling teeth for me,” Lamya notes. “Each song is based on a poem of mine—some of which are 40 pages in length—which I then edit down to song length.”

It’s precisely her poetic lyrics that initially impressed J founder Clive Davis. “Her lyrics are haunting—they pierce the soul,” he offers. “No one sings or writes like her. She’s making her own kind of new music that is both special and original. You always hope that someone as unique as Lamya will find an audience.”

Len Cosimano, VP of multimedia at the Ann Arbor, Mich.-based Borders Books & Music chain, agrees. “For a pop record, Learning From Falling is both different and romantic,” he says. “The big challenge will be in finding out what consumer will buy this record.

“Of course, the right single will get people listening,” Cosimano adds. “I won’t sell this record short—it’s just hard to predict if it will be another Norah Jones or an Alicia Keys.”

Such words bring a smile to the face of Tom Corson, J executive VP of worldwide marketing and sales, who says, “Lamya is a unique artist, she’s definitely not like every other artist. She takes a variety of musical styles and makes her own brand of Lamya pop.”

In addition to targeting a variety of radio formats—as well as the gay and lesbian community—Corson says the label has partnered with the W Hotel chain for a “lifestyle tour,” which will find the singer, accompanied by two musicians, performing at numerous W locations. Corson also acknowledges that there is much interest from film and TV for potential licensing opportunities. He notes, “Her songs paint mental landscapes to many things.”

Lamya is no overnight sensation. She “ran away” to New York in the late ’80s in order to retrace Madonna’s steps from years before. Six months later, she scored her first professional gig. “I was hired by [producer] Vaughan Mason to sing the Spanish version of Raze’s [dancemfloor hit] ‘Break 4 Love,’ even though I knew not a word of Spanish,” Lamya says. Between then and now, she has worked with Soul II Soul, Duran Duran, David Bowie, and Paul Oakenfold, among others.

Reflecting on her journey, Lamya smiles and says, “It took a long time to get to this point, but I never lost faith. Deep in my heart, I knew it was only a question of when.”

Lamya is managed by Jason Herbert of London-based JD Management in association with Benny Medina and Jeff Norskog of Handprint Entertainment in Los Angeles; her bookings are handled by Rob Prince of UTF, also in Los Angeles.

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Mario Aims Wide With J Records Debut

BY GAIL MITCHELL

LOS ANGELES—Just because he’s 15, don’t dismiss Mario as another teen artist. According to J Records chief Clive Davis, Mario is special in that he also possesses adult appeal.

“Yeah, he’s 15, and teens and younger kids like him,” Davis notes. “But we know through call-out that we have mass appeal here. He’s an original with an amazing vocal range.”

Mario is currently making a name for himself with lead single “Just a Friend” from his eponymous July 23 debut.

An update of the 1989 Biz Markie hip-hop jam “Just a Friend” and produced by Warryn Campbell, the tune stands at No. 7 on Hot R&B/Hip-Hop Singles & Tracks and No. 17 on The Billboard Hot 100.

“It’s a hot record,” says Jay Rodriguez, buyer for Music Village in Newark, N.J. “They’re playing it all over the radio right now, so it should do well.”

Mario’s debut set also features production by Harvey Mason, Gerald Isaac, and award-winning labelmate Alicia Keys, who contributes two songs, including “Put Me On.”

Initially appearing on the Da Da Diddle 2 soundtrack (on “Tameeka” featuring rapper Fabolous), Mario came to Davis’ attention one year ago by way of a talent show in the artist’s native Baltimore—the breeding ground of such acts as Dru Hill and Ruff Endz.

“At the time, I didn’t really know who Clive was, so I had to do my research,” recalls Mario, who is managed by Tea-neck, N.J.-based Troy Patterson. “I went to his office and sang for him. After that, things just started taking off.”

Calling to mind a young Michael Jackson or Tevin Campbell, Mario’s asure vocals definitely belie the singer’s 15 years. That comes across particularly well on the simple yet deep ballad “Never” about not hurting or disrespecting a girlfriend.

Mario notes, “I know [the song] is a little mature, but I’ve already been through a couple of things. When I first heard the song, I could understand exactly what was going on. I also needed something like that on my album, because I don’t always want to attract listeners my age. I want to attract all ages.”

To help spread the word about its latest musical prodigy, J Records has staged Davis-hosted showcases in New York, Chicago, and Los Angeles. Earlier this year, Mario was a featured performer at Davis’ renowned pre-Grammy Awards bash. In addition to “Friend” video airplay on BET and MTV, appearances on the respective channels’ 106 & Park and TRL, and various radio dates, Mario will star in a half-hour Nickelodeon special this month and guests on the Luke Mike soundtrack.

Senior VP of urban music Ron Gilliard says, “At only 15, Mario is a consummate singer and performer, so our plan has been to put him front of as many people as possible. He’s the real deal.”

Sounding wiser than his age attests, Mario says he’s in “this for the girls, fame, or money. And I’m not trying to imitate anyone. I’m doing my own thing. That’s it.”

Additional reporting by Rushaan Hall in New York.

Mario Aims Wide With J Records Debut

PARTING GLANCES: Tim White always said that one of the things he enjoyed the most about Billboard was how it could give a band a great send-off.

Sure, he meant that with regard to the countless superstar and major label acts he covered under his leadership. Tim loved a good scoop just as much as the next journalist. But what he loved more was how Billboard’s unique structure allows us to be more than reactive to the industry. It allows us to be proactive—especially when it comes to young, up-and-coming bands.

Tim’s excitement any time I’d turn him on to a great new band on Billboard. It was palpable. He loved it. Inevitably, after a couple of tracks, he’d pause from rocking in his chair and bobbing his head to rap his fist down on his lap and declare, “Well, if I’m a motherfucker, we’ve gotta get them into the magazine immediately.” He said those words nearly every single time he found a new band he dug. It always made me chuckle to see him get so revved up about a demo.

It was in that spirit that he along with Los Angeles bureau chief Melissa Newman created Continental Drift. It was important to Tim that newcomers have a consistent space to call home in Billboard. It was a unique and refreshing mandate, considering the vast landscape of the music business that this magazine has to cover, but Tim always believed it was among the most important points on the Billboard agenda.

To quote Tim from a couple of months back, “For me, it’s never about what the music business wants. I believe in the band, then that’s good enough for me.” That was the other great thing about working with Tim: trust. He’d stand out on that edge with you. All you had to do was profess your true belief in the topic or band at hand.

I’m among the few editors on staff who worked with Tim through-out his entire tenure at Billboard. It was quite the roller-coaster ride. As I try to reconcile the abrupt and tragic twist of fate that took him from this world June 27, I’m left with a bittersweet memory.

I’m also reminded and heartened by the fact that his spirit will live on in many corners of Billboard. But I believe it will live perhaps most loudly here, because Tim understood and relished the powerful role that Billboard has played in the lives of musicians trying to make their way in this industry.

As I look toward the future without our favorite sounding board for new bands, I’m deeply sad. I already miss his passion and boundless energy about music. But I’m fortified by the continued spirit both as I strive to keep this column—as well as Billboard’s overall coverage of this important area of the industry—as plush as it would be in his physical presence.


This is not a band driven by time-sensitive trends. Rather, it’s propelled by the sound that set the careers of Bon Jovi and Def Leppard in motion—but with enough extra guitar crunch to remain relevant.

Atello is currently playing the East Coast club circuit in support of its latest self-made disc Welcome to the Wrecking Ball—a collection that firmly establishes the band’s technical chops, while also making it a formidable mainstream contender with songs that are, by turns, arena-ready anthems and glossy pop-rock fodder. Among the stronger, most infectious cuts are the playful “Feed My Head,” the romantic “I Wish I Could Love Her,” and the hyper-sexy “Too Bad to Be Good.”

The band is led by videojockey singer/primary tunesmith Larry Atello, who says that standing centerstage amid the clang of drums and guitars was his destiny.

“It’s how I breathe. Growing up, I can’t remember a time when I wasn’t surrounded by music,” he says. “It’s funny, but there was never another option for me. I knew that I was going to spend my life making music—not just any music, but the kind of music that I truly love.”

The lineup of Atello is filled out by R.A. Heiss (bass), T. Motto (drums), and Paul Danni (guitar).

For additional information, visit Atello’s Web site (atello.com).
A FEW CHOICE WORDS—The young British tenor Ian Bostridge is already well-known for the breadth and diversity of his repertoire, from sacred music by Bach to Romantic lieder by Schubert and Schumann and Baroque opera by Monteverdi to contemporary songs by Henze. He brings a formidable intelligence and keen insight to bear in every project he undertakes. So it’s a small wonder that for his first Mozart performance on record—the title role of the opera Idomeneo in a complete recording of the work issued by EMI Classics July 2—Bostridge put in a great deal of thought into recording a role he’d not yet performed onstage.

"Although I’d never performed the role professionally, it’s one of the operas I got to know when I was first becoming interested in performing opera in my mid-20s," Bostridge says. "I did workshop performances [in the role of] Idamante and a semi-amateur production in which I played Idomeneo, so I felt I had a relationship to the role."

When Bostridge recorded the work with the Scottish National Orchestra under the direction of noted Mozartian Sir Charles Mackerras last July and August, it was in preparation for subsequent live performances at the Edinburgh Festival. The starry cast of that production also featured on the recording includes mezzo Lorraine Hunt Lieberson as Idamante, soprano Lisa Milne as Ilia, soprano Barbara Frittoli as Elettra, and tenor Anthony Rolfe Johnson as Arbace.

In taking the role, Bostridge recognized that Idomeneo is usually sung by tenors older than the age of 50. The role was written for Munich tenor Anton Raaff, who was 66 when he sang the premiere in 1781; more recently, the 61-year-old Plácido Domingo has made the role a staple of his repertoire. "That’s one of those operatic traditions," Bostridge says, "but I was very heartened by the fact that in the second set of performances in Vienna, Idomeneo was played by someone who was 22."

Creating a role in the studio prior to taking it to the stage did not pose any special difficulty for Bostridge, though he admits that recording is a very different activity from live performance. "You’re singing for the microphone," he says, "and you’re more aware, perhaps, of an imperative for a certain degree of perfection. You push slightly in that direction and against taking a risk that might work in the flesh. You sometimes do things in a recital hall that you would never do on a recording."

The tenor revealed in the stormy drama of "Vedrommi Intorno" and the bravura demands of "Fuor del Mar." But for this production, Idomeneo’s final aria, "Torna la Pace Al Core," which was cut by Mozart for the premiere in 1781, was reinstated. "There’s a fantastic piece of recitative in which Idomeneo announces his retirement," Bostridge explains, "and then there’s this very sunny, bright aria, which actually taught me to sing in a different way, in a sense."

Idomeneo is the first of several new Bostridge recordings due before the end of the year. September will see the release of a complete recording of Britten’s The Turn of the Screw on Virgin Classics, as well as a disc of witty, sophisticated songs by Noël Coward on EMI. A month later, Bostridge joins forces with pianist Leif Ove Andsnes on an EMI disc that pairs Schubert’s Piano Sonata A Major, D589, with a selection of the composer’s lieder, the first release in a four-volume series that will culminate in the cycle Winterreise.

UNFINISHED SYMPHONY: When I was invited to contribute to Billboard last year, one thing I anticipated most eagerly was the opportunity to write for Timothy White. As a music-loving high-schooler in Houston, I’d deeply admired (and often clipped and saved) Tim’s articles and reviews in Rolling Stone and elsewhere. In college, his Bob Marley biography Catch a Fire sent me on a voyage of discovery that continues today. At Billboard, Tim’s uncommonly deft and wise mixture of clear-headed insight into the recording industry with a deeply felt passion for music and its makers set a standard to which I continue to aspire, even as I regret the missed opportunity to work more closely with him in years to come.

"I didn’t realize how much work it would be, but this was fun." —PAUL RODGERS, BAD COMPANY

...and then I’ll be meeting with the director here at The Graciela. I’m a little nervous because he’s supposed to be a genius (whatever that means), but also a real...

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REMEMBERING TIMOTHY: There are times when something hurts so bad, it just doesn’t seem as though it could really be happening. As I write this column, I still can’t believe our beloved editor-in-chief, Timothy White is gone, and I know I’m just one of many, many people who mourn this tragic loss.

As a leader, he was inspiring and encouraging. I will miss his tremendous enthusiasm for music and for life. He was an unparalleled champion for artists, a journalist who was known for giving newcomers and independent acts valuable exposure in the pages of *Billboard* alongside the industry’s legends. He made my life richer by introducing me to some wonderful talents that I probably wouldn’t have discovered on my own. Getting a CD with a note from Tim was always a treat, because I knew I was about to encounter something moving and wonderful, and I was never disappointed.

Tim was always generous in letting us expose music we were passionate about. Thanks to him, I’ve placed articles in *Billboard* on Native American artists, cowboy singers, and a multi-talented Christian artist. As busy as Tim was, he always had time to listen to an idea. He was always available to bounce thoughts around, and it wasn’t unusual for a quick question to turn into something longer.

Those discussions usually started about music but most always ended up being about our boys—his 10-year-old twin sons Christopher and Alexander and my 12-year-old son, Trey. He deeply loved his wife and sons and reveled in the joys of family life, from finding a specific toy at Christmas time to the excitement of seeing his boys learn to read. When I told him recently that Trey was learning to play the violin, he sounded more excited than if I’d told him I’d landed some major scoop.

I am going to miss him more than words can express. He was more than a brilliant journalist, more than a leader in the music industry. He was a kind, caring soul, and he had a tremendous impact on my life in many ways. I am blessed to have known him.

As I try to process this terrible loss, the only thing that helps is thinking of how much Tim loved great music and knowing that he’s in heaven now listening to the angels sing.

REACHING OUT: Michael W. Smith and legendary producer Phil Ramone were recently in Nashville’s Ocean Way Studio recording a song for an upcoming multi-artist album that will raise funds to help fight the AIDS crisis in Africa. Ramone produced Smith singing “Reach Out,” a song he co-wrote with pop songwriter Dan Hill.

The seeds for the project came about when veteran manager Richard Burkart met with King Mswati III of Swaziland. “The king is in his mid-30s and a very bright, scholarly man,” Burkart says, “but the thing that [catches] all of our hearts is when he looks at you and says, ‘Five years from now, I will have lost 30% of my people.’ That catches your attention.”

Up to 33% of the total population is currently infected with HIV, and the life expectancy is expected to drop from 59 to 38 years by 2005 and to age 30 by 2010. Armed with such sobering statistics, Burkart approached Ramone, who agreed to produce the album, tentatively titled *Songs for Life*. (That title will likely change, as it is too similar to Time-Life Music’s continuity series *Songskids*.) The album will be released this fall on Interscope and will include Mary J. Blige, Judy Collins, Gerald Levert, Luther Vandross, Patti LaBelle, George Benson, Wycklef Jean, and Willie Nelson.

“Testify” was a key draw in gospel circles, as it was not only a massive hit but also an album that helped to rekindle interest in classic gospel music. The album continued to receive critical acclaim and chart success, solidifying McKeever’s status as a chart-topping artist in the contemporary Christian music genre.

In The Spirit

The WAIT is OVER: With their Grammy Award-winning and platinum-selling debut release *Thankful*, Mary Mary bolted onto the gospel scene in 2000. Propelled to the top of the charts by lead single “Shackles (Praise You)” that netted high rotation on urban airwaves, gospel’s dynamic new sister duo of Erica and Tina Campbell’s became one of the genre’s most-sought-after acts inside of six months.

Now, after nearly nine months of delays, Mary Mary will release its long-awaited sophomore CD, *Incredible* (Sony, July 16, Bithyn, Rag, & the Blues, Billboard, June 26). That there is little pre-buzz for the album is hardly an indicator of market place receptivity.

As Erica points out: “It’s been a slow build, because we’ve been so back and forth. It’s like, ‘We’re coming, we’re not coming,’ so some people were like, ‘We’ll just wait until the album comes out.’ But I believe once they hear the music, it will be even bigger than ‘Shackles.’”

It was a slow, deliberate process that paid off, as the album eventually became a critical and commercial success, earning positive reviews and charting atop the gospel, R&B, and pop charts.

While that remains to be seen, what is clear is that the duo continues to be a key draw in gospel circles, as witnessed by the continued success of *Thankful*, which after 100 weeks continued to chart in the top 10 up until early May.

Credit the delay of Incredible to their perfectionism. “We had to get it right,” Erica says. “We’d done a first draft of the second record, and it wasn’t good enough in our eyes. Then, the label felt we should wait and we knew that our fans were waiting, so it was a struggle. But we got more songs—I believe better songs.” Among the new tunes are lead single “In the Morning” and the title track.

The new album—an extension of their infectious, hip-hop and R&B-flavored beats, edgy grooves, and undeniable spiritual message—includes a remake of the Hawkins’ classic “Thank You Lord,” a poignant reading of Stevie Wonder’s “You Will Know,” and the guest vocals of Fred Hammond on “This Love.” The project reteams the duo with producer Warryn Campbell (Erica’s husband; Tina also happened to marry a man with the surname Campbell) while also including some other cut produced by Rodney Jerkins.

As the street date nears, excitement for the project and lead single has grown. As part of the Sony’s promotional rollout, a sampler was included with the servicing of fellow labelmates Michelle Williams’ CD, and a full range of radio/interview and promotional dates are scheduled.

“We have a few dates with Mary J. [Blige] up until August, and we have some tours that are in the works,” Tina reports. “Right now, we’re just making sure our [bases] are covered. If nobody else supports us, we have the gospel and the Christian community, so we hit them early.”

What Erica and Tina won’t have to deal with this time around are those in gospel who would question their spiritual sincerity.

“One thing that we want to make sure people understand is that they are just a couple, they don’t have an entourage, they are just two people, singing great music. And we are on a mission to help others around the world.”

BOWING: Integrity Music has announced the launch of Integrity Gospel as the new label home for all future gospel and urban praise-and-worship albums. The imprint bows with the July 30 release of Joe Pace Presents—*Shake the Foundation* and will be followed by the September appearance of a new praise CD in the Azusa series, *We Cry Out*. Gospel veteran Jackie Patillo will serve as GM of the new label, whose roster also features Avin Slaughter.

BRIEFLY: Contemporary gospel pioneer-pastor Andre Crouch is back with the June 29 recording of a new live project, *Highly Wind*, to be released under Crouch’s newly formed label, Slave Records, at his Pacoima, Calif.-based church, The New Christ Memorial Church. It will include guest vocals from Crystal Lewis and Karen Clark Sheard. Finally in stores July 9 is *Praise & Worship Vol 12*. The collection—a collaboration between Gospel Today magazine and Ventry Records—features new music from Vickie Winans, Beverly Crawford, Desmond Pringle, Lecrae Campbell, and Bishop Paul Morton.
TOURING

Secondary Markets Bring In First-Rate Dollars

Eagles And Cher Tap The Forgotten Revenue Of Smaller Cities By Making Stops A Priority On Their Latest Tours

BY SUSANNE AULT

LOS ANGELES—Only when hell freezes over does a band as mighty as Eagles hit up secondary markets for a national summer tour.

However, neither the Concerts West-produced Eagles nor the Clear Channel Entertainment-handled Cher are anticipating weird phenomena as they hop around this summer to such outposts as North Little Rock, Ark., and Knoxville, Tenn. For Eagles, secondary markets were a primary target. “The concept was to avoid as many major markets as possible and concentrate on playing secondary and even tertiary markets,” says Randy Phillips, CEO of Concerts West parent company AEG Live. “It paid off, big time.”

“Secondary markets are a niche that people forget about when selling top-end ticket prices,” says Tim Reese, manager of Knoxville’s 2,000-seat Thompson-Boling Arena, regarding the rich business that acts like Eagles and Cher have come to expect. He nabbed Eagles’ 1994 Hell Freezes Over tour but still thinks it’s a coup to have again corralled them for July 4, admitting, “There is a safety factor [when getting your revenue] from primary markets.”

A BELIEvable STRATEGY

Clear Channel VP of touring Brad Wavara is also predicting healthy sales with the company’s secondary-only strategy for Cher, whose dates were booked by Tampa, Fla.-based Rock Steady Management.

“The demand is going to be high,” predicts Wavara, who is expecting 550,000 tickets to be sold overall on 46-dates of the 50-city tour that started June 14; a second leg that is expected to be tacked on will take the tour to the end of the year. “We’re doing 30% to 40% more business in markets over what they did in 1999 [on the Believe tour].”

“It’s a riot,” Wavara continues. “Secondary audiences can be just as interested and appreciative as the major markets.”

Many of the 32 William Morris Agency-booked Eagles dates are already setting records. Columbus, Ohio’s Key Arena, was packed with 18,700 people for its June 22 Eagles show, an attendance record for the 20,000-seat facility that opened in 1998. The tour started May 31 in Reno.

Although tours to smaller cities are often skipped over blue-ribbon tour vertices, arena managers Billboard surveyed say they can almost guarantee a full house when marquee performers do decide to stop by.

“There’s absolutely no question that you can sell out. There’s a huge appetite for tickets in these cities,” says Steve Hyman, executive director of Mark of the Quad Cities in Moline, Ill. Hyman, who sold out his Eagles show in about one day, is close to a sellout on Cher, with fewer than 750 seats open in his 12,000-seat venue.

Additionally, secondary dates often give healthy breaks on arena rental fees and merchandise contracts in order to score premium acts, so tour producers can potentially make up for any losses by playing fewer people.

“They slap you around pretty good,” Hyman says of his arrange-ments with his Morris clients. “It’s an added price, yes, but it’s worth it, because it’s better for us. The market is there. If we’re going to make money, we’re going to make money here.”

In Moline can be counted on to snap up concert gear, helping out his own bottom line, because it’s rare for them to see huge headliners.

Hyman says the venue managers expressed concern that the high ticket prices may deter customers—Eagles top out at $150 for the secondary markets and Cher at $175—so he told tour promoter that would draw fans. “The Eagles is a once-in-a-lifetime event for some of these markets,” observes Michael Marion, GM for North Little Rock’s 15,000-seat Alltel Arena. “With Cher, this is her last tour. That sounds like a once-in-a-lifetime event, too.”

Extraordinary demand granted the 11,500-seat Mississippi Coast Coliseum in Biloxi, Miss., not just the final date on the Eagles tour but the final two dates.

Coast Coliseum is no stranger to high-profile shows—it recently sold out a $300 ticket Luciano Pavarotti gig. Even so, Biloxi feels blessed to get the double booking.

“We’re proud that [Eagles] have chosen to play here,” says Holmes, the arena’s executive director, noting that the July 19 date sold out in an hour and the July 20 show is just about there.

Still, Holmes believes that the reason some of the meatier acts are showing less big-city favoritism is because some secondary markets have escaped past stigmas. Biloxi, for instance, has built its casino night life during the past few years and is becoming a magnet for A-list performers. Holmes says, “We’re trying to explain the world that Biloxi is a whole new world.”

Louisville, Ky’s Freedom Hall is courting major tours via a mailing to key tour producers that ties in the arena with the Kentucky Derby, which runs on a nearby track.

“We do special marketing highlighting the derby as a reminder that we’re out here,” Freedom Hall bookings director Debbie Burda says. “You need to stick your name out as much as you can.”

Some of the secondary market arenas, like the 25-year-old Coast Coliseum, are older than a lot of the flashier new buildings in the big cities; yet many have been upgraded to fit acts’ high-tech needs.

“Our big shows can rival those of many major markets,” Coast Coli- sion’s assistant executive director Matt McDonnell contends.

Hyman says Cher wants to bring in 18 semis like she did on her Believe tour stop in 1999, “that will certainly be something to see ... and something we can handle.”

However, Marion admits, “If you’re a smaller facility, you have to make sure you’re not blowing up fees if you’re going to host [effects-heavy] Janet Jackson or Britney Spears.” (Spears recently had to cancel a show after performing two songs in Lubbock, Texas, when her production overloaded the United Spirit Arena’s electrical system [Billboard, June 29]).

Nine Eagles shows, all sold out, landed on the Billboard Boxscore chart in the July 6 issue. The group’s top effort listed so far: A June 15 show at the Gorge in George, Wash., ranked in $1,621,900 with 19,998 in attendance.

Cher had two dates on the chart: Air Canada Centre in Toronto, which drew 14,736 out of a possible 15,829 for a gross of $764,144, and at Michi- gan’s Palace of Auburn Hills, where she grossed $816,903, with 12,079 out of 15,046 in attendance.

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BIllBOARd JULY 13, 2002

25

Bonnaroo Fest A Jam-Band Bonanza

BY RAY WADDELL

NASHVILLE—They came, they saw, they Bonnaroo’d. As much a sign of credence to the sheer magnitude and vitality of today’s jam-band scene, the debut Bonnaroo Festival attracted some 75,000 fans to rural middle Tennessee, grossing close to $9 million in the process.

With a lineup boasting a veritable who’s who of the genre, Bonnaroo sold out weeks ahead of time, bypassing the benefit of any traditional advertising [Billboard, May 11]. The June 21-23 event flew in largely under the mainstream radar, with local media only taking notice when interstate traffic heading toward the Manchester, Tenn., site stretched for 40 miles. Traffic snarls aside, the event came off well enough to ensure that producers Superfly Productions and A.C. Entertainment will revive the event for 2003.

“It came off better than we could have hoped for,” says Jonathan Mayers, president of New Orleans-based Superfly. “The feedback from the artists and talent people was amazing, and I think the people that came really had a good time.”

Performers included Trey Anastasio, Widespread Panic, String Cheese Incident, Gov’t Mule, Steve Winwood, Phil Lesh & Friends, Ben Harper, Les Claypool’s Pigs Pong Brigade, Moe, Karl Denson’s Tiny Universe, the Del McCoury Band, Béla Fleck, Galactic, Jurassic 5, Norah Jones, the Blind Boys of Alabama, and many others.

Music industry professionals in attendance were unanimous in their praise of Bonnaroo and the event’s production. “I think Bonnaroo went brilliantly,” says Buck Williams, president of Progressive Global Agency, booking agency and co-producer of Widespread Panic’s “It was a great show and very well-run, with very few exceptions.”

Initial tickets, which included camping space and all three days worth of music, were sold at $100, followed by a group at $125, and finally $140. With the blistering sell-out via the Bonnaroo Web site and other destinations, traditional promotion became a non-issue. The four 60,000 tickets went clean in about a week; where more space was secured at the site, another 10,000-plus tickets were quickly snapped up.

“I think it’s pretty self-apparent that this scene is vibrant,” says John Paluska, manager of Anastasio and his currently on-hiatus band Phish. “How many tickets sold is certainly impressive, but what’s really impressive is how many could have been sold.”

MORE TO COME

Given the “event” status of Bonnaroo, as well as some heralded performances, a spinoff product at retail is a natural. According to Mayers, Sanctuary Records will release a double-CD and DVD this fall. “The DVD is a full documentary, including the build through the live performances,” he says. “We even had a crew in traffic. This felt like an important event.”

The jam-band fans lived up to their reputation as a peaceable, if enthusiastic, lot; only 18 arrests were reported during the weekend. “The security was really respectful,” Mayers reports. “We proved you can put this many people together and have it come off smoothly.”

Bonnaroo also received kudos from attendees for the “non-gouging” price tactics for everything from tickets to food and beverages. “We were very price-conscious with folks,” Mayers explains. “We always tried to look at the big picture. We’re music fans and concert-goers ourselves, and we wanted to be a bargain.”

Mayers believes the fact that Bonnaroo was largely ignored by mainstream media is reflective of the entire contemporary jam-band scene. “Being under the radar is the story of a lot of these bands, mostly who aren’t on the radio or MTV. In its own way, this is the mainstream. People are going to take notice of these bands and this whole scene.”

Meanwhile, it now looks likely there will be a Bonnaroo II. “We’d like to do it in the same time frame, hopefully in the same site,” Mayers says. “We had a really great team, everybody pulled their weight, and everything came together. Hopefully this will become a brand.”

The production manager for Bonnaroo was Haddon Hipsley, a veteran of major Phish festivals like the Great Went and Luminem. Security was overseen by industry pros Rick Bentz and Bart Butler.

The term “bonnaroo” was pulled from a Dr. John record. According to Mayers, it is a slang creole term meaning “really, really good stuff.”
After a hiatus in the early ‘80s, Miller returned to touring in earnest in 1988 with intentions of playing jazz and blues. Fans wouldn’t let him get away with that concept. “We found out there were 14 songs and we expected him to do that,” Miller says. “It was the first gig at a basketball arena in Vermont, and about 3,500 kids started shouting ‘Jungle Love,’ ‘Jungle Love,’ and we were getting really mad and I was like, ‘That’s over, you’re out of there.’ So we ended up doing those 14 songs, and then I had nine more songs where I could sing whatever I wanted to.”

Miller became a summer shed tradition by the mid-1990s—money in the bank for promoters. “Yeah, and money in the bank for my band and crew; it was a very good touring time,” he recalls. “At the 1990s went on, Clear Channel (then SXF) came in, and things started getting real crazy, real quick. I looked up one day and said, ‘Who are these guys doing 11 of my songs?’ Then it was 12, then another year it was 38 of 42 gigs.”

Obviously, there was plenty of money to be made, “but the money wasn’t good,” Miller says. “I’m not talking about profits. I’m talking about where it was coming from. I don’t like the way they run their facilities, and I don’t like the way they treat me as an artist. Their lack of a sense of humanity is shocking.”

After a particularly aggravating experience in Nashville, Miller decided, “I’m done. It wasn’t worth doing, and it wasn’t any fun doing it. I was ready to do some reassessment anyway.” Miller, who still doesn’t divulge the meaning of “pompetus of love,” says he has loved every minute of his career. “It has been a beautiful thing. I love puttin’ on shows, designing the lights, getting the stage just right, and then it’s time for a joyful evening of music. I’ve been able to do that for a long time, and I look forward to doing it some more.”

Though a tour is not scheduled, Miller will play the San Francisco Blues Festival in September with such heavyweights as James Cotton, Otis Rush, Charlie Musselwhite, and other compatriots of Miller’s in the ‘60s Chicago blues scene.
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**ALBUMS**

Edited by Michael Paoletta

**POP**

**STEVE MILLER BAND**
Steve Miller Band
PRODUCER: Steve Miller, Steven Ship
Kevin Cain
King Biscuit Flower Hour/Razor & Tie 793018800

Before a remarkable run of three-chorde monsters, Steve Miller was a soulful, highly respected Bay Area guitar slinger operating mostly under the mainstream radar. This too-cool treasure chest of live performances from the noted radio show King Biscuit Flower Hour showcases Miller and his crack band as a crowd-pleasing act poised on the brink of stardom but still struggling to find commercial legs. Disc one comes from a 1975 Washington, D.C., performance and features exuberant, hard-rocking takes on concert staples “Space Cowboy,” “Gimme Some Lovin’” and “Living in the USA,” as well as well-executed blues and R&B cuts and a trippy, brilliantly flawed 11-minute early version of soon-to-be-hit “Fly Like an Eagle.” Disc two is from New York’s Beacon Theater in ’76 and finds Miller reconfigured band more rhythmic and a little less edge but nevertheless highly motivated. “The Joker” holds up well (though we still don’t know what the “pompetus of love” is), the thumping “Going to the Country” shows Miller’s love of the genre, and “Fly Like an Eagle” evolved into a confident, road-tested, thundering behemoth (expanded to less than five minutes). Miller may have found a reliable formula by the late ’70s, but he definitely had it going on live far earlier. —**RW**

**PIXIES**
The Pixies
PRODUCER: Gary Smith
SpinArt 109

Unbeknownst to the majority of Pixies fans, the March 1987 recording session that produced the band’s stunning debut album, Come on Pilgrim, also served as the spine for the rest of its career. Over folders tracks from that session found their way onto other discs that the pioneering alt-rock foursome released during the course of its five-year existence from: Surfa Rosa’s “Broken Face” to Bossa Nova’s “Down to the Well.” But among the most die-hard Pixies fans, there are no bands that have known first as songs from a rare bootleg called “The Purple Tape.” Now, SpinArt issues this historic nine-song collection, which features radically different versions of classics like Doolittle’s “Here Comes Your Man” and “Smoke Machine,” all of which are included on this stelring debut. The set’s official first single, the David Byrne fronted “Lazzy,” has already topped Billboard’s Hot Dance Music/Club Play chart. With support from radio, the infectious track could easily repeat the process on The Billboard Hot 100. As for future singles, the hypnotic “I Want You Back” (featuring Yolanda’s Didi Meier) and the Afghan-influenced “Call That Love” (featuring Steve Edwards) are ripe for the picking. —**MP**

**PETER GABRIEL**
Long Walk Home: Music From the Rabbit-Proof Fence
PRODUCER: Peter Gabriel, Richard Evans, David Rhodes, Stephen Hague
Real World 7243 Z 12238

For those who have long loved Passion — Peter Gabriel’s most commercially successful effort of the early ’80s — “Sledgehammer,” this album finds Miller and the band pared down to a more restrained, stripped-down bluesy nine-song effort. This too-cool radar. This too -cool operating monsters, Peter Gabriel finds Miller and his crack band as a crowd-pleasing act poised on the brink of stardom but still struggling to find commercial legs. Disc one comes from a 1975 Washington, D.C., performance and features exuberant, hard-rocking takes on concert staples “Space Cowboy,” “Gimme Some Lovin’” and “Living in the USA,” as well as well-executed blues and R&B cuts and a trippy, brilliantly flawed 11-minute early version of soon-to-be-hit “Fly Like an Eagle.” Disc two is from New York’s Beacon Theater in ’76 and finds Miller reconfigured band more rhythmic and a little less edge but nevertheless highly motivated. “The Joker” holds up well (though we still don’t know what the “pompetus of love” is), the thumping “Going to the Country” shows Miller’s love of the genre, and “Fly Like an Eagle” evolved into a confident, road-tested, thundering behemoth (expanded to less than five minutes). Miller may have found a reliable formula by the late ’70s, but he definitely had it going on live far earlier. —**RW**

**X-PRESS 2**
Muzik jednocześnie
PRODUCER: X-Press 2
Skit/Columbia CK 86652

Members of the global club community have been patiently awaiting a full-length from X-Press 2 since the early ’90s, when the British house trio — Ashley Beadle, Rocky, and Diesel — ripped dancefloors apart with its early singles, the power-packed “Muzik X-Press” and “Lovoxion X-Press.” Years later, at the start of this decade, X-Press 2 released three back-to-back U.K. club hits the tripped-jaled “ALDC,” “the eone “Muzikamaged,” and the siren-swalling “Smoke Machine,” all of which are included on this stelring debut. The set’s official first single, the David Byrne fronted “Lazzy,” has already topped Billboard’s Hot Dance Music/Club Play chart. With support from radio, the infectious track could easily repeat the process on The Billboard Hot 100. As for future singles, the hypnotic “I Want You Back” (featuring Yolanda’s Didi Meier) and the Afghan-influenced “Call That Love” (featuring Steve Edwards) are ripe for the picking. —**MP**

**TROMPE LE MONDE**
Subbacultcha

and as the studio version of the rare track “In Heaven.” While the majority of these songs are available elsewhere, presenting them together in their original versions gives the listener a much richer understanding of the evolution of the Pixies — and a deeper appreciation of the magnitude of its twisted punk-pop brilliance. —**BG**

**COUNTING CROWS**
Hard Candy
PRODUCER: Steve Lillywhite
Griffin 1993356

Playing the role of good-time guys is easier said than done for Counting Crows. While the band peppers its latest effort with a handful of sunny pop numbers (“American Girls”), such radio-friendly fare only tells half the story. Try as he might, frontline Adam Duritz, ever the hopeless romantic, can’t quite get past his sad-boy melancholia (listen to “Carrage,” “See-staters”). What’s more, when not attempting to rock the suburbs, the San Francisco six-piece is involved in more grown-up explo-

**HALFORD**
Crucible
PRODUCER: Bob Ezrin
Metal-Is/Sanctuary 06706-85233

Resurrection, the debut album of ex-Judas Priest frontman Rob Halford’s nameplate band. The group was formed in 1993 and spread head- banging approval from metal critics in 1996. The album’s first single, “Resurrection,” was a huge hit and helped establish Halford as a solo artist.

**VITAL REISSUES**

EARSOMETH
0, Yeah! Ultimate Aerosmith Hits
PRODUCERS: Various
Columbia CZK 86700

For many, this set’s key selling point is also its biggest flaw. 0, Yeah! was the first of the many Aerosmith col-

**CONTRIBUTORS:** Bradley Bambanger, Leila Cobo, Brian Garrity, Racham Hart, Jill Kipnis, Wes Orshoski, Michael Paoletta, Chuck Taylor, Christa L. Titus, Philip van Vleck, Ray Waddell. SPOTLIGHTS: Reprinted by permission to review the editor to delete special attention on the basis of the music/related and their chart potential. NOTeworthy: Reviews of critical merit, VITAL REVIEWS: Reissued albums of special status, archival, and commercial interest, and outstanding collections of works by one or more artists.

**PRODUCERS:** New releases predicted to hit the top half of the chart in the current format. CRITIC’S CHOICES (K): New releases, regardless of chart potential, highly recommended because of their critical merit. MUSIC/H M Y EARS (D): New releases deemed decked that were featured in the Music to My Ears column as being among the most significant recent records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paoletta, Billboard (770 Broadway, 6th Floor, New York, N.Y. 10003) or to the writers in the appropriate boxes.

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2000. While its follow-up, Crucible, is commendable, it nonetheless succumbs to the thematic turmoils of the predecessor. The more sophisticated, multi-layered track, “Habaneros,” is a highlight of the collection.

TWINEMEN
Twinemen
PRODUCERS: Twinemen
HI-N-Dry HND 002

Somewhat surprisingly, Dana Colley and Billy Conway have shown great determination and resilience in the three years since the death of their former Morphone bandmate, vocalist/ two-string bassist Mark Sandman. First they formed a nine-piece touring version of Ondine, and now they have one to pay tribute to their work with Sandman. Now, they return with a member of that act, singer Laurie Sargent, and a new project, Twinemen, on their own Caroline-distributed HI-N-Dry imprint. With a number of friends lending a hand, Colley and Conway ( saxophonist and drummer, respectively) amble through some of the same, smoked-out, dark alley sounds of Morphone, with Colley and Sargent at times sounding strikingly similar to Sandman and Cowboy Junkie Margo Timmins, respectively. While Boston’s Morphone prided itself on providing maximum soul through the most minimalistic of instrumentation, Twinemen embellish their songs with keyboards, organ, pennysnare, and guitar, which was rarely heard on Morphone’s albums. Colley and Conway don’t allow the playing on the album to overwhelm the songs; they continue to stretch and experiment with the traditional song structure. A solid chill-out record and a first step forward album-wise, this collection of often hypnotic cuts sees Colley and Conway trying different things. The soulful “Harper and the Midget” seems to point the way toward the obvious next step. —WO

R&B/HIP-HOP
SLUM VILLAGE
Dirty District
PRODUCERS: various
Sequence 8003

Gettin’ My Mind Right” is the mixtape sessions, Slum Village’s Dirty District takes you into the heart of Detroit. Like previous mixtape sessions from Dan the Automator and Baby, this set gives the Detroit-based trio (T3, Baatin, and Elzhi) the platform to promote its signature sound. But where the previous releases, the group also took the opportunity to use Dirty District as a platform for some Detroit-based rap acts that have yet to be given the chance to shine. The end result is a 16-track set that offers a little something for every hip-hop fan. On “VIP in,” newcomer Phat Kit attacks the track like a wily veteran. The album also fea-
tures bass-driven “One,” which also appears on Slum’s forthcoming Pri-

DANCE/ELECTRONIC
★ KOOP
Waltz for Koop.
PRODUCERS: Oscar Simonsson, Magnus Zingmark
JCR/Quango/Palm 5017

Swedish duo Koop—composers/ producers/ remixers Oscar Simonsson and Mag-

LUCAS ZINGMARK, and Darren Brown. Understood house and soulful se-

efortlesunions offers from the likes of Zero 7, Nuyorican Soul, and

r and producer; Baatin, along with the

Kronos Quartet. The resulting tracks are

the band for hip-hop doesn’t begin and end with a certain bland MC.—RH

Latin
★ EL GRAN COMBO DE PUERTO RICO
El Gran Combo de Puerto Rico 40 Aniversario
PRODUCERS: Rafael Itier, Freddie Miranda
BMG-U.S. Latin 74321 94429

How do you celebrate 40 years of mu-
sical output? In the case of seminal salsa
band El Gran Combo de Puerto Rico—

the album’s
cut-throat jazzy electronic landscapes that sit comfortably alongside offerings from the likes of Zero 7, Nuyorican Soul, and

kraut and Detroit, respectively. And

Cecilia and the recording;

singer Bernadette Peters on vocals) are

of various dates that constituted a

The Gran Combo’s greatest hits, includ-
ing “Un Verano en Nueva York,” “El Menú,” and “No Hay Cama Pa’ Tanta Gente.” More important than the material is the vibe of the recording:
ocular songs, such as “Over Run,”

and the title track have an under-

dancing to El Gran Combo live—a true

in the background. “Clementy,” “Unseen,” and “Predijo,” on the other hand, are muscled-up avant

and the recording; close your eyes and you might as well be
dancing to El Gran Combo live—a true

of tropical tracks currently in the

highlight. The margins of the record-
ing include a medley featuring former El

Gran Combo singer Anthony Martínez and

another featuring Gilberto Santa Rosa,

long a fan of the band. Equally strong

is “Medley A La Mujer,” featuring two of

the band’s current singers, Charlie Antonelli and Jerry Rocca.—LC

Country
★ ANTHONY SMITH
Anthony Smith
PRODUCER: Bobby Terry
Mercury 02237

Already a commercially successful
songwriter, East Tennessee native
Smith now seems to be a recording
actress, scoring strikingly similar

With a driving electric guitar that’s simply deli-
cuous under the cumbia rhythm. As

Bassist/ composer Oscar Pettiford, and it’s a very fine homage. The ten

originals— “Tampalas,” “Bohemia

After Dark,” and “Blues in the Clo-

c—are great choices, showcasing

Pething’s considerable talents in three
distinct moods. Carter recruited tenor

sax man Benny Golson, whose warm,

smoky tone is the perfect flavor for

“That Man I Love.” Vibes player Joe

Locke is a bright presence on several
tunes, most notably the bluesy Carter

original “Nearly.” Carter assembled a quartet for these sessions, though he

uses smaller configurations on several
tracks. He works the title track, for

instance, solely with Roland Hanna’s

piano, and Carter takes the melody as

well. Stardust is a superlative listening

experience; a mellow, thoughtful, con-

temporary jazz album.—PVV

BLUES
SUE FOLEY
Where the Action Is
PRODUCER: Colin Linden
Shanachie 3083

Ottawa-based blues artist Sue Foley is still being characterized as an up-and-

coming star, even though Where the

Action Is is her seventh album. This new
cd should help Foley move up a notch in the estimation of fans and critics, and it is the most impressive facet of the album. She wrote nine of the 12 tunes, and she has been much more comfortable on the
cuts that are as catchy as they are coher-
ent. Her guitar work is long on style
and short on pyrotechnics—Foley’s guitar

style remains consistently tuneful and

is always refreshing. She’s more of a

rock singer than a blues diva, though she
does from time to time deliver a song with

openness on Del Shannon’s “Run-

away” from the same midnight show.

Again, the live material is, in many cases, the most enjoyable, concluding with a manic “See

Me Run” and “The Strange Wonderful World” from ’68 juxtaposed against the insinuating “Guitar Music”

that’s vinyl. From there, out, a duet with Ann-Margret that appears as a solo performance in Viva Las

Vegas, is a lifting, melodic beauty, and

other songs are like on “That Dream” and “Roustabout” are as light and fluffy as popcorn. A 1969 live performance of Willie

Nelson’s “Farenheit” from the Tropicana (in Las Vegas, 1969) is a

review of this exciting singer/songwriter

appears to have been

have shown

a

great deal of

and

The

vocal take on

a

rock

rock

the

have

The

This album is accompanied by a bonus disc (a DVD-

the band’s
critic

and

other

is

a

brief

of

the

soul

the

“Harbor

Light” in 1954 and the hard-

charging “I Got a Woman” two

years later; each simple, straight-

the flat

some

is

ment. The life stuff is particularly

engrossing: A 1956 performance, even

though weak in audio quality, is

well worth preservation. In another

reason than to record a meteor

on the rise. To hear the local DJ intro-
duce “Heartbreak Hotel,” in case

Elvis’ contention that “Long Tall

Sally” is “real hot around the

national and some parts of Africa,”
is a trip. Hidden gems shine every-

where, like the false starts and fal-

tering narration on an otherwise

perfect “Are You Lonesome To-

ight?”—and the strange “Wonder-

ful World” from ’68 juxtaposed

against the insinuating “Guitar

Music” that’s vinyl. From there,

out, a duet with Ann-Margret that

appears as a solo performance in

Viva Las Vegas, is a lifting, melodic

beauty, and other songs are like on

“Farenheit” from the Tropicana (in

Las Vegas, 1969) is a

Review of this exciting singer/songwriter

appears to have been

have shown

a musical
determination

identities, at times revisiting

the compositional work of late-50s

Men and Iron Horse, sounds like

“One Will” “Holding Out but-

lows” and “Weaving Care” are

guests. In Mundo Colombia,

Improves on the formulation with an

even more organic and cohesive sound

and a most seamless, rocking fusion

applied to traditional and new tracks.

The album kicks off with “El Tren (Mr.

Cumbia Man),” a hip-hop cumbia that

features rapper Blanquita Man and a
driving electric guitar that’s simply deli-
cious under the cumbia rhythm. In

Barrio Bravo, Mundo Colombia is

more a collaborative than a solo effort,

and it is a terrific record. Francisco

de la Peña’s Adams are

greeted with

cuts from

anyway

for

As

also

by

Pinto

Spanish

at Blue Note 24345 37813

Vinyl obsessive Ron Carter

conceived this project as a tribute to

bassist/composer Oscar Pettiford, and

it’s a very fine homage. The ten

originals— “Tampalas,” “Bohemia

After Dark,” and “Blues in the Closet” —are great choices, showcasing

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tracks. He works the title track, for

instance, solely with Roland Hanna’s

piano, and Carter takes the melody as

well. Stardust is a superlative listening

experience; a mellow, thoughtful,

contemporary jazz album.—PVV
RODNEY HAYDEN You Don’t Talk!  
Don’t Listen (no timing listed)  
PRODUCER: Tony Brown  
WRITERS: R. Hayden, B. Whitbeck  
PUBLISHER: Rodney Hayden Songs, ASCAP; Reckage Songs/Bergeron, BMI  
Rosetta Records 20002 (CD promo)  
Signed to Bobbi Earl Kent’s Texased Records, Rodney Hayden is a gifted young singer/songwriter who puts his traditional country voice to one of the lesser little number. Produced by Tony Brown, the track is a warm, fiddle, piano, and steel guitar, and it sounds made for a two-stepping crowd on a Texas Saturday night. The lyric examines a classic case of love gone wrong and the damage done when communication breaks down in a relationship. This wonderful single perfectly integrates what makes a great country record—a solid song, engaging action, and vocal performance packed with personality. This is a newcomer to keep an eye on. He’ll remind you of the best of Merle Hagard, Buck Owens, and George Jones. This track wrapped up in a fresh-faced new package for today’s generation.  
—DEP

ROCK

JULIANA HATFIELD Every Breath You Take (3:47)  
PRODUCER: not listed  
PUBLISHER: Sting  
Debut album.  
While “Every Breath You Take” remains one of the most ubiquitous songs in pop culture, all this time around, it’s rock novel enough to shed some new light on this old friend. Taken from her Gold Stars 1992-2002: The Juliana Hatfield Collection, the song has an old-school punk-pop texture with a mean enough guitar signature to loosen teeth. Hatfield’s vocal is layered and sharp, and the guitar work a sweetness that works well in contrast with the foreboding instrumentation. Longtime fans will have fun with this one. It could stand alongside tracks that indulge 30-plus listeners. Nothing but a good time going on here.  
—R

RAP

TRICK DADDY FEATURING CEE-LO AND BIG BOI In Da Wind (4:20)  
PRODUCER: Jazzy Pha  
PUBLISHER: not listed  
Slip-N-Slide/Atlantic 300845 (CD promo)  
Trick Daddy’s back—and he’s got a brand-new bag. As the lead single to his forthcoming Thug Holiday set, “In Da Wind” showcases a soulful Trick Daddy teaming with Cee-Lo and OutKast’s Big Boi. The Miami MC and his rhyme gritty and real as always, but his ability to rhyme over the mellow, guitar-laced tracks of Jazzy Pha is unexpected. His verse, while Big Boi brings it home with the requisite pimp-inspired lyric. This triple threat should be a slam dunk at radio, as it offers something for everyone—and just in time for those dog (radio) days of summer. “In Da Wind” is a breath of fresh air.  
—R
THE MAN WITH THE WORDS: The word “passion” crops up frequently in the tributes I’ve heard and read about late Billboard editor in chief Timothy White. Since I could only have the opportunity to work with him for three years, I don’t have as long a history to draw from as do other Billboard staffers.

But looking back over those three years, Timothy’s love of music—something we all share here—as well as his talent in writing about it hit home for me with his Jan. 20, 2001, Music to My Ears column, “Miles Davis: Recalling the Man With the Horn.” In it, he reflects on a September 1981 visit with the jazz legend at Davis’ New York brownstone.

Reading this day-in-the-life piece transports you smack dab into the middle of that brownstone’s foyer with Timothy, listening to Davis “tow voice as snarly as a truck grinding into gear” and following “this slightly bent form ... hobbling forward in obvious pain” from serious leg problems. It’s history lesson, artist profile, and music appreciation (“I heard the crisply lobbing tempo of ‘Walkin’,’ with Miles’ prayerful trumpet prodding Horace Silver’s churchified piano counterpoint”) rolled into one illuminating story. An inspiring piece of journalism that underscores Timothy’s unbridled passion and the magic of music.

USHERING IN A GREAT CONFERENCE: Internationally popular Arista artist Usher goes one on one in an Aug. 9 Q&A keynote session at this year’s Billboard/American Urban Radio Networks (AURN) R&B/Hip-Hop Conference. This exclusive interview is only one highlight of the Aug. 7-9 conference at Miami Beach’s Roney Palace, capped by the second annual Billboard R&B/Hip-Hop Awards show presented in association with AURN and Heineken Aug. 9 at Billboard Live.

Usher leads the list of awards finalists with eight nominations, including “I Need You” for Video of the Year, “Vitamin C” for Best Dance Recording, “Confessions” for Best R&B Album, and “Yeah!” for Best R&B Song.

BOOK THE DATE: BMI presents an independent label seminar July 16 (6 p.m.) at its New York offices. Panelists include attorney Il Patrick Holness, Redistribution’s Alan Bcker, and Flipmode Records’ Brian Jones.

CONDOLENCES: Motown drummer Richard “Pistol” Allen died June 29 in Detroit following a long bout with cancer. Born in 1922, Allen was recruited to the label in 1962 by mentor Benny Benjamin and later performed on such classics as “Heat Wave,” “Baby Love,” and “How Sweet It Is.”

Additional reporting by Rhonda Baraka in Atlanta.

BY RHONDA BARAKA
ATLANTA—From the Dirty South to the dirty South, camps, cliques, and crews are as much a part of hip-hop as the beats and rhymes themselves. With that in mind, Empire Musicworks—BMI’s new South Florida-based label headed by president/CEO Paul Klein and executive VP Sharon Slade—has made a point of signing acts with strong family ties.

For instance, the Calhouns, the three-man outfit founded by Freddie “Cool Breeze” Calhoun, are members of Atlanta’s renowned Dunham Family (OutKast, Goodie Mob). Rapper Big Tray Dee, formerly of the Eastsidaz, has ties to Snopp Dogg and Dr. Dre. Releases by both acts are due Aug. 20.

Empire Musicworks national director of marketing and artist development Eric Turner says the label prefers acts with connections: “Every artist we have has got to have that. If they’re still from the same area, the whole game is affiliation, as well as regional proliferation. We love the Calhouns for the power they’re going to have right here in the Southeast. I love Big Tray Dee for the power he’s going to have on the West Coast. It reminds me of the old days when you could sell 100,000 records in your own state.”

According to Turner, “Slapped” and “Rap Game” will be the first two releases from the set. The lead single from Big Tray Dee’s The General’s List will be “Izawitit.” Dee wanted to ensure his album, which features appearances by Snoop Dogg and production by Dr. Dre, stayed true to its regional roots. He notes, “I wanted to more or less stick to the [West Coast] formula: hard, bass-driven beats; narratives about street life.”

Turner, who worked previously at Arista, Jive, and EMI, says his No. 1 goal at Empire is brand awareness. “The first emphasis is to create an identity for the record label. We want to be identified as a major player in the industry, and we want to promote the label and the vision.”

—ERIC TURNER, EMPIRE MUSICWORKS

‘The first emphasis is to create an identity for the record label. We want to be identified as a major player in the industry, and we want to promote the label and the vision.‘

Empire Musicworks Keeps It In The Family

Comprising Paul, Freddie, and Lucky, the Calhouns say upcoming album Made In The Dirty South is about family values—dirty South style. “It represents our way of life—how we eat, drink, and think,” Pauly says. The album is produced by Organiz Noize and Cool People Productions and features appearances by Slimm Calhoun and a host of other Calhoun “cousins, aunts, and uncles.”

BY RHONDA BARAKA

Rhythm, Rap, and The Blues

www.billboard.com
www.americanradiohistory.com
RIDING THE BEAT: Don’t tell world-champion skateboarder Chad Muska to keep it down. Words & Deeds has exclusively learned that the 24-year-old Los Angeles-based athlete is in New York trying his hand at a new field—record producing. Muska has enlisted the talents of the creative agency Frank151 to recruit his wish list of hip-hop artists and help him produce Musikbeatz, an album of all-new material. KRS-One, Prodigy of Mobb Deep, Raekwon and U-God of Wu-Tang Clan, Special Ed, Afrika Bambaataa, Flava Flav, Guru of Gang Starr, Biz Markie, and Jeru the Damaja have already recorded, and more MCs are scheduled to do so shortly. Muska and Frank151 will also develop a custom publication to assist in promoting the project.

Muska wanted the artists to be able to work in a relaxed, chill-out environment, so he rented a suite at New York’s SoHo Grand Hotel for a month and is recording the entire album there. Tentatively scheduled for a September release, Musikbeatz will be distributed exclusively through skate shops around the world.

AN ALBUM ABOUT ‘NOTHIN’: N.O.R.E., one-half of Capone-N-Noreaga, makes his Def Jam solo debut with God’s Favorite. The album has already gained attention via the song “Grimey” and current single “Nuthin,” which is currently No. 9 on the Hot R&B/Hip-Hop Singles & Tracks chart.

Released June 25, the 19-track set marks the Queens, N.Y., MC’s first offering since leaving Tommy Boy Records.

“For God’s Favorite, N.O.R.E. went back to the inspiration behind his first solo effort. ‘The last album [1998’s Meets Fear Front Da Hustler] wasn’t fun,’ he says. ‘N.O.R.E. was fun. If you’re listening to that album and just sitting there, you’re a boring individual, because N.O.R.E. is just the shit. I look at N.O.R.E. like I was 8 years old. When you’re 8, you come home dirty and you don’t care. You’re damn near impeccable—without sin. You just love to be a rule breaker. That’s what that album represents to me, and I want to recapture that fun feeling.’

HAPPY 40TH: Congratulations to Cornerstone Promotions, which celebrates its 40th year in Hip-Hop with the Cornerstone Mixtape 40 Bass Presented by Sprite at New York’s Peppers. Cornerstone, aka the “official mix tape of the music industry,” supplies mix tapes (for the industry and for the masses) featuring exclusive mixes by radio, club, and artist DJs across the country, including Mr. Choc, Tony Touch, DJ Muggs, Green Lantern, Revolution, Quietvole, Pete Rock, and most recently Jazzy Jeff.

“Fourty is a monumental number on many different levels. When Cornerstone VP of urban marketing and promotion Chris Atlas says, ‘We’re celebrating our 40th year of the Mixtape’ with special guest appearances from the DJ who is expected to be the hottest item in the entertainment industry? The DJ is the ultimate tastemaker, so the industry as a whole looks to him/her for the next big thing.”

GET WELL SOON: My thoughts and prayers go out to Goodie Mob’s Khuyo, who was injured in a car accident in Atlanta and lost his right leg below the knee.

REMINISCENCE: Unfortunately, I didn’t know Timothy White as well as some of my colleagues. Having only worked here three years, our relationship was still growing at the time of his passing. However, in the brief time that I did know him, he was known for his character and passion, and he had a true love for music, in all its many forms.

To his family—specifically his twin sons, Christopher and Alexander—as someone who lost his father at an early age, I know this time will be difficult. But always remember your father for his love, knowledge, and the music. He will be with you forever.
‘Lost’ & Found: SuperEgo’s Aimee Mann

Continued from page 1

of it, feeling content and more clear.”

To that end, the songs that comprise Lost in Space (SuperEgo, due Aug. 27) were assembled during the past year-and-a-half. “It was a good way to work,” she says. “We’d get a few songs together, then we’d go out and do some shows, and then we’d return to the studio and work on some more new songs. It made for a nice creative rhythm. There was no need to rush around and worry about not having enough songs for the album by the time we wanted to release something.”

The resulting collection shows Mann in top form—as both a performer and tunesmith. Such tracks as the acoustic-based “Guys Like Me” and first single “Humpity Dumpy,” with its clever, deceptively simple workmanship, are familiar without feeling redundant. Meanwhile, “High on Sunday St” and “Real Bad News” show the artist stretching into more challenging, experimental territory, with sharp-edged, often raw lyrics and instrumentation that occasionally dabbles in atmospheric ambient-pop.

Perhaps most striking about Lost in Space is that it unloads as a thorough, cohesive piece of work. Every song is tightly linked, serving a purpose in bringing the album to a satisfying conclusion. Eliminate any one track, and the set suffers. “This was intended to be an album for people who enjoy full-length albums of serious songs,” says Michael Hausman, Mann’s bassist and co-founder with the artist of SuperEgo Records. “We’re committed to the idea that there’s still a lot of good people out there who are interested in good, full-length albums.”

One of the first avenues of support for Lost in Space will likely be at the indie retail level, where album-driven acts that function beyond transient trends tend to thrive—and where Mann has long enjoyed a healthy and enduring fan base.

Aimee Mann is one of those rare artists who can make a commercial-sounding record and still earn respect as a grassroots artist,” says Roger Corley, manager of Baseamento Records in São Paulo.

“Aimee Mann is an artist that indies can claim as their own, and yet she’s also an artist of major proportions. That’s a neat little trick.”

Hausman notes that he and Mann will strive to continue walking the line between indie retailers and major chains for Lost in Space, which is distributed nationally by RED and supplemented by the efforts of the United Musicians Coalition.

As an added sales incentive, the album will offer a limited-run bonus CD of three songs. It will be offered initially to those who pre-order the CD and on a first-come basis in shops after street date.

Packaging will also be key to building interest at retail level. Lost in Space will be offered in a Digipak with a 40-page booklet filled with hand-painted illustrations that complement each song. Mann commissioned graphic novelist Seth to concoct the visuals.

“Aimee Mann is one of those artists who never let you down,” says Alex Cortright, music director/PD of WRNR Annandale/Baltimore.

“She makes music that is several notches above others, in terms of intelligence and overall quality. We always give serious consideration to her singles when they come our way. It’s a no-brainer, and this project seems like one of her strongest efforts to date.”

Ultimately, it’s Mann’s own best asset when it comes to selling her music. With all of Europe shows just ending, she is plotting a new tour that most likely will begin in October and run through the end of 2002. This trek will be booked by Frank Riley at High Road in Sausalito, Calif. Until then, Mann will focus on pre-release press and promotion, as well as a September spree of TV appearances that will be confirmed at press time. Although she admits that

Lost in Space is driven by a series of dark-hued compositions, Mann says that she didn’t intend to underlie the set with a specific tone or mood. “It really is just a matter of writing what comes naturally,” says the artist, whose songs are published by an eponymous ASCAP company. “I wouldn’t describe myself as a writer who is overly preempted.”

NO PRISONER OF EXPECTATIONS

She’s also not a writer who allows herself to be overly hindered or heavily influenced by the demands or desires of her listeners. “That’s honestly too distracting,” she says. “I write what I feel first, and then I determine if I’ve created something that I feel comfortable sharing. To work in any other way would seem odd to me. It recording artist—which is to make the kind of music she’d like to hear herself. “It’s not that I view myself as the greatest artist of all time,” Mann says. “But I do believe that it’s important to put all kinds of ideas and music out into the world. It’s good to feel like you’re making a contribution, even if it’s on some small scale.”

Mann has been making more than a small contribution to the general landscape of music for nearly 20 years. In 1982, she assembled her band with fellow musicians Joey Pesce and Robert Holmes to form Til Tuesday. Shortly after winning a battle-of-the-bands contest in their hometown of Boston, the quartet snatched a recording contract with Epic Records and issued Voices Carry, with its breakthrough title-track smash.

“We sorta came into prominence as a Thompson Twins-like band,” Mann recalls. “We weren’t great out of the box, but we did get better with every song and album. Unfortunately, the company we worked to get better, the less attention we got from our label.”

Til Tuesday then issued two critically hollied albums—Welcome Home (1986) and Every- thing’s Different Now (1988), before disbanding.

At times, Mann’s solo voyage has been her most personal. She signed with the now-defunct Imago Records and issued 1993’s Whatever (Music to My Ears, Billboard, March 20, 1993) seemingly minutes prior to the label’s descent into a merely heroic state of inactivity. It was later permanently shuttered.

Mann then linked with Geffen for 1995’s I’m With Stupid, which was the placement of the title track “That’s Just What You Are” on Giant’s Melrose Place soundtrack that year drew million.

Since forming SuperEgo with Hausman and taking control of her creative destiny, Mann has been on an upward spiral. She earned an Academy Award nomination for her work on the soundtrack to the Paul Thomas Anderson film Magnolia (which includes eight of her songs). She was also given marks for 2000’s Bachelor No. 2. As she moves forward with Lost in Space, Mann takes pride in a career that has seen its early bumps but now boasts impressive victories. “It’s hard to let go of the idea that you’re going to be on a major label and they’re going to do all that it takes to make your music happen,” she says. “It’s exhausting and embittering. But then you take your music back. You take your career back. And you do what you need to get your music out into the world. That’s what makes it all natural.”
Global Underground’s Tommie Has A ‘NuBreed’ Of Sound

BY TAMARA PALMER

If Satoshi Tomiie’s name doesn’t ring a bell now, it will by autumn. The New York-residing Japanese DJ/producer/label owner is currently working non-stop in the world of house music.

On May 31, Tommie embarked on a nearly four-month DJ tour that will take him to major U.S. and European cities. The itinerary, which began with a visit to San Francisco right-night institution Spundae, will conclude Sept. 22 at the Space Club in Ibiza, Spain.

This lengthy tour is to represent three separate Tommie-fueled projects: the notable 15th anniversary of Def Mix Productions; the launch of the New York-based production company helmed by industry veterans David Morales and Judy Weinstein, Tommie’s manager: the first birthday of Tomiie’s label, SAW Recordings; and the Aug. 20 release (July 29 overseas) of Tomiie’s two-disc NuBreed 6 (Global Underground/U.K., distributed in the U.S. by Studio), which spotlights tracks by Steve Angelo, N.T. Beats, Peers, and Tomiie himself.

Needless to say, it’s a busy time for both Tommie and booking agent Maria Hutt of ITB in London, who has the artist for the world except for Japan, where he’s handled by Tokyo-based Futique Management.

“We’re just a baby label,” Tommie says modestly, referring to SAW, whose releases from such acts as Madonna, Rino Cerrone, and Spundae resident DJ Jerry Bonham have helped the label quickly develop a reputation of being on a par with longer-standing dance labels like Redrock, Hope, Twisted, and Yoshitoshi.

Those who have been following Tommie’s lengthy career surely recall his late-’80s dancefloor hit “Tears” by Frankie Knuckles Presents Satoshi Tomiie (featuring the voice of Robert Owens), as well as his more recent full-length, 2000’s Full Lift. Such artistic endeavors represent Tommies’ smooth musical evolution from soulful to edgy, progressive house. In fact, his programming of NuBreed 6, coupled with his own productions and the tracks he signs to SAW, is tailor-made for fans of progressive sound purveyors like John Digweed, of whom Tomiie is a big admirer.

Although punners attending one of Tommies’ DJ performances may not have a clear sense of what to expect, Tommies has resulted in his clear dancedowns or anything of that nature.

“I’ve been playing at a party in Italy,” Tommie remembers, and they didn’t know what I [currently] play. They thought it was going to be very happy music, like the old songs. So I think I really surprised them, but they still had a good time.”

On his current tour, Tommie says he’s most looking forward to his July 6 gig at the Shindig club in Newcast-

tile, England. According to Tommies, it’s not the most glamorous city, but the people there know how to have a good time. Tommies acknowledges that his previous DJ spots at Shindig paved the way for his NuBreed 6 disc.

Global Underground managing director James Todd tells the label was already interested in having Tommies’ smooth evolution coupled with his own productions and the tracks he signs to SAW, is tailor-made for fans of progressive sound purveyors like John Digweed, of whom Tommies is a big admirer.

“Tommie’s ambition to win kudos from different sectors of the house community makes him a favorite with independent dance-specially shops. ‘We carry all the SAW product,’ says Shawn Schwartz, co-owner of Halcyon, who operates a record store/café in Brooklyn, N.Y. ‘This is our main appeal to the SAW fan of the house music scene.’ contemporary acts like Public Image Ltd., the Clash, and the Raincoats, the SAW sound, and ‘Turntable’ series, which includes the NuBreed artist will cover all dance music fans interested in house music.”

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Despite its 2000 delivery, SAW has been a vinyl-only label. But Tommies promises are turntable-less fans will be able to enjoy SAW CD compilations, beginning next spring.

• Cher, “A Different Kind of Love Song” (Warner Bros. single). Like its predecessor, “This Is A Song for the Lonely,” “A Different Kind of Love Song” finds the artist not rocking the “Believe” boat too much: The chorus is soaring, the beats are foot-stomping, and the singer’s vocals are gloriously affected. While the album version remains perfect, it may be too upbeat for clubland, which will certainly embrace the remixes by the likes of Mururuf and Craig J. Hopefully, this irresistible track will jump-start the artist’s stalled Living Proof.

• Eclipse, “The Music” (Ocean Rave single). This Bini & Mar-
tini-produced track beautifully combines melodic guitars à la Ultra Nate’s “Free,” with a hands-

in-the-air buoyancy styled after Lovelands’ “Let the Music (Lift You Up).” Providing the powerful vocals for this anthemic jam is Deanna DellaCippa, who added just the amount of sass to “Higher” by David Morales & Albert Cabrera Present Moca Featuring Deanna two years ago. Make no mistake: This is one serious peak-hour jam.

• Loveller, “How It’s Gonna Be” (Def Soul single). DJs with a fondness for quality R&B-infused club music will find much to admire in Pound Boys’ classic-sounding club mix. For something a tad deeper, investigate Phexux’s Luxtime Anyway Dub, steeped in Salsoul-era percussion and groovy keys. The Bastone & Burnz Club mix is perfect for big-room clubs.

• Bidlo Presents Rock Scissors Paper, “Wildlife” (Shanti/Shyshoyt Records single). Czech DJ Pavel Bidlo is responsible for the seriously pro-

gressive “Wildlife,” which first caught the ears of producers worldwide on Deep Dish’s ‘94 album. When it surfaced as a promotion al white label, newNO! arrived on Deep Dish’s label, “Wildlife” is joined by Bidlo’s brand-spanking-new “Hope.” Expect much DJ love from the likes of Roger Sanchez and Danny Howells.

MICHAEL PAOLETTA

Above the Clouds: I’m writing this column June 28, the day after my boss, editor in chief Timothy White, suddenly passed away from a heart attack. To say that my co-workers and I look and feel like the walking wounded would be an understatement. But carry on we do.

In times like these, I more often than not turn to music to pull me through—and more often than not, I reach for Gabrielle’s “Hit,” one of my most cherished discs. On this day, though, the album’s closing track, “Gonna Get Better,” takes on added meaning. By the time the song clos-es—with Gabrielle singing, “Just tell yourself it’s gonna get better”—I can’t help but think of a conversation I had with Tim during one of my first days on the job. He told me: “Take a step when you write. If you please everybody all the time, you’re not being yourself. That, along with the music, brings a smile to my face.”

PUNK GRRRL: Every time I play my much-coveted copy of the Slits’ 1979 debut, Cut (Antilles), particularly tracks like “Newton” and “Instant Hit,” I always think about the same thing: “Darn if these girls weren’t ahead of their time.” Contemporaries of acts like Public Image Ltd., the Clash, and the Raincoats, the Slits seam-

lessly fused dancehall, dub, and punk into one twisted whole. The U.K.-based trio’s soundscape was as func-
tional as it was dysfunctional. It was the stuff dreams are made of.

The Beat Box

Well, guess what? Slits ringleader Ari Up is ready for her (second) close-up: She’s preparing a solo album for an October release. (At press time, she was talking to several labels.) New dub-heavy tracks, replete with patina-

danced vocals, like “Blasphemy” “Kill Them With Love,” “True Warrior,” and “Can’T Have” reveal an artist who, thankfully, still insists on following the beat of her own drum.

“I couldn’t make music any other way.” Up says. “This is like a con-
inuation of the Slits. It retains that feeling of flamboyant humor mixed with aggression. It’s totally me.”

Reflecting on the past, Up acknow-
eledges that the Slits “hurt the other female artists of the time. We’re the missing chapter in the history of rock. We never really got our due, and this still affects today’s female artists. Of course, inroads have been made, but fights and struggles still exist. So, in the end, mission unaccomplished, which is why I have to stay out there.”

Born in Germany and raised in England, Up —the stepdaughter of John Lydon (a.k.a. Johnny Rotten)— was taught to play guitar by the Clash’s Joe Strummer—it spurred the bulk of the ’80s living in the jungles of Belize, Indonesia, and Jamaica. “I was living as raked as the day I was born,” she says, laughing.

In the ’90s, Up traveled between Brooklyn, N.Y., and Kingston, Jamaica, where she was known as the record-
ing artist Nudda. “I’m a Gypsy,” she explains. “I refuse to be boxed in.” My mother’s side of the family is Gypsy. We need to keep moving.”
**Club Play**

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<th>Label</th>
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**Maxi-Singles Sales**

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<td>YOU CAN'T GO HOME AGAIN</td>
<td>Mr. W</td>
<td>Defected</td>
<td>No. 8</td>
<td>15</td>
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<td>FREEZE</td>
<td>The Prodigy</td>
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<td>ONE MORE TIME</td>
<td>Faithless</td>
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<td>No. 10</td>
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<td>I'M A WOMAN</td>
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**Hot Dance Breakouts**

**Club Play**

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<td>SOMETHING</td>
<td>Alicia Keys</td>
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<td>GET ME OFF</td>
<td>Basement Jaxx</td>
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**Maxi-Singles Sales**

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<td>WE ARE ALL MADE OF STARS</td>
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<td>No. 1</td>
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<td>ONE MORE TIME</td>
<td>Faithless</td>
<td>Defected</td>
<td>No. 2</td>
<td>3</td>
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<td>A MAN IS ONLY AS GOOD AS HIS GIRL</td>
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<td>Mr. W</td>
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<td>No. 5</td>
<td>9</td>
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<td>WANT TO BE</td>
<td>Cassius &amp; Fatboy Slim</td>
<td>Defected</td>
<td>No. 6</td>
<td>11</td>
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<tr>
<td>I WANT TO BE</td>
<td>Cassius &amp; Fatboy Slim</td>
<td>Defected</td>
<td>No. 7</td>
<td>13</td>
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<td>I'M A WOMAN</td>
<td>Heaven 17</td>
<td>Defected</td>
<td>No. 8</td>
<td>15</td>
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<td>THE NEED TO BE NAKED</td>
<td>Amber</td>
<td>Defected</td>
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<td>17</td>
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<tr>
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<td>Defected</td>
<td>No. 10</td>
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Daniels’ New Blue Hat/Audium CD Is A Rockin’ Country Affair

BY DEBORAH EVANS PRICE

NASHVILLE—During the past four decades, Charlie Daniels has covered a lot of musical territory, from country and rock to blues and gospel. On his new Blue Hat/Audium release, Redneck Fiddlin’ Man, Daniels returns to the country fold. “It’s probably the most country album I’ve ever cut. I love them all,” Daniels says of the songs on this collection. “I had such a great time doing them and had fun with the band. Of course, I love the one we did with Travis [Tritt] and the one with Garth [Brooks]. That was a lot of fun.” Tritt duets with Daniels on “Southern Boy,” and Brooks duets with Daniels on “Last Fallen Hero.”

“I sent word to the guys asking if they’d like to cut a song with me,” Daniels says. “Travis and I wrote ‘Southern Boy,’ and Garth agreed to do ‘Waco’ with me. Travis and I are kind of on the same page with that particular music.”

Daniels also reprises some songs he previously recorded during his tenure with Capitol, such as “My Baby Plays Me Just Like a Fiddle.” “That was on the last Capitol album, he says. “I cut it with studio musicians the first time, and I wanted to do it with my band. I wanted to CDB [Charlie Daniels Band] it up.”

“Ain’t Nothin’ but a Blue Hat” includes Daniels’ version of “The Star-Spangled Banner,” which Audium has serviced to country radio in time for Independence Day. The label is also heavily promoting the first single from the album, “Last Fallen Hero,” a song Daniels penned in tribute to the victims of the Pearl Harbor attack.

His new release will be performed on a PBS Independence Day special, but when the producer said he could not play that song. Daniels wrote a new song for the record. He explains, “My statement was, I won’t go anywhere on the fourth of July where I cannot commend our troops or can’t even mention the people that died on Sept. 11.” Instead, Daniels played a July 4 show in Atlanta, and the local PBS affiliate aired him performing an a cappella version of the song following the national broadcast.

“Charlie is so articulate and so well-read. He’s a great American, because he stays involved and stays interested in what’s going on with the government,” says Blue Hat Records president David Corlew, who is also Daniels’ manager. “He’s also an incredible artist who loves what he does. That’s the root of success. He’s never broken stride. He’s never quit entertaining.”

The controversy regarding the July 4 show generated lots of media attention and consumer interest. Audium president Nick Hunter says, “We’re in the business of promoting music, that’s our job. We’re in the business of making a living doing what we do. It makes me feel real good.”

Joni Harms Leads AWA Nominees

BY DEBORAH EVANS PRICE

NASHVILLE—Singer/songwriter Joni Harms tops the list of nominees for the seventh annual Will Rogers Cowboy Awards, which recognize excellence in the Western arts. Presented by the Academy of Western Artists (AWA), the awards will be held July 9 at the Scott Theater in Fort Worth, Texas.

Harms leads the pack with five nominations, including nods for best female vocalist, best Western music album, and entertainer of the year. Other multiple nominees include R.W. Hampton and Curly Musgrave with four nominations each. Don Edwards, Rich O’Brien, Dean Prescot, and Red Steagall follow with three apiece.

The awards show will be preceded by the AWA’s second annual Western music conference, to be held at the Holiday Inn North in Fort Worth July 8. Topics to be covered include booking in the Western marketplace and garnering radio play for Western artists.

Awards will be presented in 19 categories. In addition to the music honors, awards are also presented to Western artisans in such categories as engraver, Western artist, and saddlemaker. A new honor, the Will Rogers’ Medallion Award, will be given this year to authors of books on cowboys and cowboy culture.

Following is a partial list of nominees for a complete list, visit billboard.com/awards.

Country Music DJ Hall of Fame

The five DJ inductees were Lee Arnold, J.D. Cannon, Billy Cole, Joe Hoppel, and the late Buck Wayne. CRB also inducted Doug Mayes and the late Jack Cresce into their Country Radio Hall of Fame, an award reserved for prominent broadcasters who were not air personalities.

Singer Sonny James received the CRB’s Career Achievement Award in recognition of his career. He has scored 16 singles in his three-decade career. The award honors an artist who has made a significant contribution to the development of country music and radio industry.

The evening’s musical highlight came from artists Jeff Carson, Steve Holy, and Elizabeth Cook, who each performed two of James’ hits. Also, 13-year-old newcomer Kaci Brown read James a letter from Marie Osmond and performed Osmond’s No. 1 hit “Paper Roses,” which James produced.

Arnold, currently host of the classic country channel at Sirius Satellite Radio, is well-known for his on-air work with WHN New York. As a DJ on WABC (now WHN), Arnold declared himself “very blessed and very lucky to be part of the golden age of country . . . Country has always treated me well. It was, is, always will be.”

Cannon is music director/afternoon personality at WFMS Indianapolis, where he has worked since 1979. He said of his show, “I have my own psychiatric practice every afternoon from three to seven just by answering the phone.”

Hoppel has been morning host at WCCS Norfolk, Va., for 47 years. Relating the sacrifices of working as a morning man at a time when air shifts were all live and local, Hoppel said of waking his children at 4 a.m. on Christmas Day so he could see them open their gifts before he went to work.

Cole hosted a trucking show at WHO Des Moines, Iowa, for many years and is also a songwriter, with cuts by Webb Pierce and Slim Whitman, among others. Wayne’s background includes stints as a country DJ, programmer, TV personality, musician, and songwriter, whose songs were recorded by Hank Snow, Floyd Tillman, and others. A member of the Western Swing Hall of Fame, Wayne died six months ago.

Mayes hosted a Saturday-night show on WBT Charlotte, N.C., and was a news announcer for many other radio stations, in addition to being an accomplished bass fiddle player who performed with Bill Monroe and other stars. Cresce worked in sales and management roles at several stations, most notably KVOO Tulsa, Okla., and was a former producer of the Oklahoma Broadcasters Assn.

When accepting the CRB’s President’s Award, Radio & Records publisher, where he has worked speech with an emotional tribute to Billboard editor in chief Timothy White, who had passed away earlier that day.
## HOT SHOT DEBUT

- **MARIA (SHUT UP AND KISS ME)**
  - **Artist:** Willie Nelson
  - **Label:** HANDS OF TIME

- **YOU DON'T PAINT YOURSELF INTO CORNERS**
  - **Artist:** Trisha Yearwood
  - **Label:** MCA NASHVILLE

- **I'M IN THE MOOD**
  - **Artist:** Alan Jackson
  - **Label:** EMI COUNTRY

- **TELL ME WHERE IT HURTS**
  - **Artist:** Tommy Shaw
  - **Label:** DREAMS

- **GOING AWAY**
  - **Artist:** The Clark Family Experience
  - **Label:** DUKE BROADCASTING

- **THAT'S WHY I SING THIS WAY**
  - **Artist:** Dayup Singletary
  - **Label:** AERIAL

- **MEMPHIS**
  - **Artist:** David Nail
  - **Label:** FREE FALLING

- **THE BALL**
  - **Artist:** James Otto
  - **Label:** MCA NASHVILLE

- **THE LAST MAN COMMITTED**
  - **Artist:** Eric Heatherly
  - **Label:** MCA NASHVILLE

- **GOOD TO GO**
  - **Artist:** Jeffrey Steele
  - **Label:** MOUNTAIN ALBUM

- **STRONG ENOUGH TO BE YOUR MAN**
  - **Artist:** Travis Tritt
  - **Label:** COLUMBIA

- **A LOT OF THINGS DIFFERENT**
  - **Artist:** Kenny Chesney
  - **Label:** EMI COUNTRY

- **LOVE IS A GAME**
  - **Artist:** Dean Miller
  - **Label:** ENCORE

- **EVERYTHING CHANGES**
  - **Artist:** Little Big Town
  - **Label:** CAPITOL

- **DON'T WASTE MY TIME**
  - **Artist:** Little Big Town
  - **Label:** EMI COUNTRY
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<th>Artist</th>
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**JULY 13 2002**

**TOP COUNTRY ALBUMS**

Sales data compiled by Nielsen SoundScan

**TOP COUNTRY CATALOG ALBUMS**

Sales data compiled by Nielsen SoundScan

**ARTIST | Imprint & Number/Distributing Label | Title | Price | Sales | Chart Position**

**1. RASCAL FLATTS | Long Yellow Road | Rascal Flatts | 109 | 109 | 110
2. NICKEL CREEK | Shut Up And Sing | Shut Up And Sing | 118 | 118 | 112
3. NICKEL CREEK | Home | Home | 119 | 119 | 120
4. DIXIE CHICKS | Fly | Fly | 120 | 120 | 122
5. NICKEL CREEK | Wide Open Spaces | Wide Open Spaces | 123 | 123 | 124
6. NICKEL CREEK | This Land | This Land | 125 | 125 | 126
7. BROOKS & DUNN | Greatest Hits | Greatest Hits | 128 | 128 | 130
8. LEE GREENWOOD | American Patriot | American Patriot | 132 | 132 | 134
9. Ty HERNDON | Every Road | Every Road | 133 | 133 | 136
10. WILLIE NELSON | Greatest Hits | Greatest Hits | 134 | 134 | 138
11. ALAN JACKSON | Greatest Hits Volume II | Greatest Hits Volume II | 135 | 135 | 139
12. LEANN RIMES | Can't Fight The Moonlight | Can't Fight The Moonlight | 136 | 136 | 140
13. SHANNAWAN | A Decade Of Hits | A Decade Of Hits | 137 | 137 | 141
14. JAMIE O'NEAL | Greatest Hits | Greatest Hits | 138 | 138 | 142
15. JASON ALDEAN | Greatest Hits | Greatest Hits | 139 | 139 | 143
16. TOBY KEITH | The Boys Of Summer | The Boys Of Summer | 140 | 140 | 144
17. GEORGE STRAIT | Greatest Hits Volume II | Greatest Hits Volume II | 141 | 141 | 145
18. GARY ALLAN | Greatest Hits | Greatest Hits | 142 | 142 | 146
19. KENNY ROGERS | Kenny Rogers Loves Songs | Kenny Rogers Loves Songs | 143 | 143 | 147
20. BRAD PAISLEY | Part II | Part II | 144 | 144 | 148

**JULY 13 2002**

**TOP COUNTRY CATALOG ALBUMS**

Sales data compiled by Nielsen SoundScan

**ARTIST | Imprint & Number/Distributing Label | Title | Price | Sales | Chart Position**

**1. JOHNNY CASH | American Vampires | American Vampires | 169 | 169 | 170
2. JERRY LEE LEWIS | Greatest Hits Vol. 1 | Greatest Hits Vol. 1 | 171 | 171 | 172
3. ROY ORBISON | Greatest Hits | Greatest Hits | 173 | 173 | 174
4. JOHNNY CASH | Greatest Hits | Greatest Hits | 175 | 175 | 176
5. JERRY LEE LEWIS | Greatest Hits Vol. 2 | Greatest Hits Vol. 2 | 177 | 177 | 178
6. ROY ORBISON | Greatest Hits | Greatest Hits | 179 | 179 | 180
7. JOHNNY CASH | American Vampires | American Vampires | 181 | 181 | 182
8. ROY ORBISON | Greatest Hits | Greatest Hits | 183 | 183 | 184
9. JERRY LEE LEWIS | Greatest Hits Vol. 3 | Greatest Hits Vol. 3 | 185 | 185 | 186
10. JOHNNY CASH | American Vampires | American Vampires | 187 | 187 | 188
11. ROY ORBISON | Greatest Hits | Greatest Hits | 189 | 189 | 190
12. JERRY LEE LEWIS | Greatest Hits Vol. 4 | Greatest Hits Vol. 4 | 191 | 191 | 192

**www.billboard.com**
ADIOS, TIM: I met Tim White while I was reporting on a showcase at a Billboard Latin Music Conference, long before I ever imagined I would be working for Billboard magazine. It wasn’t an interview but simply a conversation, and it was, of course, about music and musicians.

What struck me then wasn’t his knowledge of music; that was always obvious in his columns, which I read assiduously even then. Rather, it was that the editor in chief of Billboard had made a point of flying to Miami to be present at an event that dealt exclusively with Latin music—a small genre in terms of music share—and, moreover, a genre of music performed in a language that he did not speak.

But his presence there spoke loudly. This magazine and this man were committed to this music. The significance of that may not be obvious now that Latin music is “hot,” that crossovers are de rigueur, and that the people making the crossovers—most recently Shakira and Paulina Rubio—debut high on the Billboard charts and are suddenly media darlings adorning national magazine covers and such TV shows as The Tonight Show With Jay Leno.

But as someone who’s written about Latin music in the U.S. for the past nine years, I can assure you that this wasn’t always so. I— and others who’ve done this even longer than myself—can tell you that getting mainstream press to cover Latin acts was an ongoing struggle that perhaps would yield results every couple of months (with the very notable exception of The Miami Herald).

I cringe when publicists crow about the “support” they get from the mainstream press. If the sudden and still-sporadic interest can somehow rectify years of parsimonious press, particularly among such hotbeds of Latin music and Latino population as New York and Los Angeles.

In all this time, the only mainstream English-language publication that has permanently given space to the coverage of Latin music is Billboard.

During the past decade, that coverage has grown—exponentially—to the full section we have today, which is on a par with Billboard’s coverage of R&B and country. We run eight different Latin music charts per week. We publish six Latin-music special features per year. We host a flourishing and influential Latin Music Conference and Awards show, and we honor Latin musicians for their lifetime achievements and their social services.

And it wouldn’t have been possible without Tim’s foresight and his initiative. You see, Tim never said no to a story that was newsy.

"Do you like it?" he would ask.

"Do you feel it merits the space in Billboard?"

"Tim never said no to a story that was newsy. "Do you like it?" he would ask. "Do you feel it merits the space in Billboard?" If the act in question was relatively unknown, it was never a problem. We could, he said, "nominate" artists simply because they were good.

And this criterion applied to Latin music, because he considered it important, up-and-coming, and influential, even if it constituted less than 5% of the U.S. market share.

"Tim White was always open to new story ideas and editorial concepts, particularly if you presented them to him with enthusiastic conviction," says John Lannert, who was the Billboard Latin Music Bureau Chief for eight years. "That’s why Billboard’s coverage of the Latin music markets in the past 10 years has been second to none.

I came to Billboard exactly two years ago, after John’s departure. In that brief time, Tim provided unconditional support, unfailing encouragement, and an unprecedented understanding of the music I cover.

"When I corresponded with Tim, I would start my notes with "Hola, Tim. It is with great sorrow that this time I end with "Adios.""

BY LEILA COBO MIAMI—Last year, newcomer Bacilos—the acoustic, eclectic trio consisting of Colombian singer/guitarist Jorge Villamizar, Puerto Rican drummer/percussionist José Javier Freire, and Brazilian bassist André Lopes—somehow managed to garner two Latin Grammy Award nominations, for best new artist and best vocal pop recording, duo or group.

We say "somehow" because even though Bacilos’ eponymous, major-label debut album garnered critical praise, it was virtually unheard and unseen in the U.S. Latin market, despite scoring a No. 1 hit in Colombia.

But with its upcoming Warner Music Latin album, Carealuna (Moon Face), slated for release July 16, Bacilos plans to be unknown no longer, thanks to a heavy push from its label, Warner Music Latin, and a heavy push from its management, RLM—which has the group opening for Alejandro Sanz in the U.S.—and, more important, a heavy push from its music, including the title track and single.

Crealuna retains all the elements that made Bacilos critics’ darlings: the thoughtful songs, the acoustic format, the mesmerizing violin, and the fusion of styles, from tropical to rock to bossa. But it’s also lighter around the edges, more defined, more stylistically unified, and decidedly more commercial, thanks in part to the production work of Luis Fernando Ochoa (Shakira’s longtime collaborator, who produced Pies Descalzos and collaborated with her) and salsa maven Sergio George, who produced two tracks.

"I think this album is bigger," Villamizar says. "It has more elements, and it sounds more aggro than the previous album. The previous album was more introspective. This one has more pep."

Although Villamizar writes and sings virtually all of Bacilos’ material (he also writes for other people, and one of his songs is featured on Marc Anthony’s Libre), the band has nevertheless carved out a distinct sound.

For this album, Villamizar says, "we took care to preserve the development of our sound, and even though we worked with producers who have their own stamp, they also worried about maintaining the group’s stamp."

This is particularly true of the more upbeat, tropical tracks that are not traditional Bacilos fare, like "Buenavista" (Good), which features rappers Fulanito, and "Mi Primer Milon" (My First Million), a colloquial track that tells of the band’s desire to meet the right players and score a radio hit.

"I wrote it with Sergio George," Villamizar says. "He said, ‘Let’s write a song that’s real. What’s real? That you want to be on the air. And I was, like, ‘That’s just too obvious.’ But it worked, and it’s a fun song.”

If radio was the big obstacle to Bacilos’ success in the U.S. last time around, Warner thinks that will be different this time. “This time, we have a more commercial album as far as radio is concerned,” says George Zamora, president of Warner Music Latin.

na and the man who signed the band. “When I signed this group, I signed potential. I saw an international sound. And it should happen. The whole company is behind this group.”

Bacilos came to Warner’s attention through Warner/Chappell, which signed Villamizar as a songwriter in the mid-to late 90’s. Warner/Chappell senior VP of Latin music Ellen Moraskie says, “When I first signed Jorge, Bacilos was trying to be a Latin rock band. And later, when we were showcasing them for a label, I said, ‘I really don’t hear you as a rock band. I think you’re more acoustic, more folkloric, more organic.’ And before we did that showcase, they dropped the electric guitars. It was a very pivotal point in the creative evolution of Bacilos.”

Crealuna also marks a pivotal point in that the album was not produced by the band members themselves but by outside producers, after Warner suggested the idea to the group.

Bacilos agreed to use Ochoa as the main producer, as the members had admired his early work with Shakira. Ochoa’s influence can be heard in arrangements that are more rock-oriented and evoke the Beatles.

“Luís has class and taste, and we stand by that,” Villamizar says. “We have integrity, and that’s what makes Bacilos.”

He admits that seeing the previous album falter was worrisome. “But our desperation doesn’t compromise the music. I write these songs, and I sing them, and [Freire] plays the drums, and André plays bass. What can we do—play other people’s songs? Make this whole image thing? We can’t, really. I prefer to study law than do bad music.”

Millie in Madrid. After a stint with EMI, Millie Corretjer recently signed with BMG U.S. Latin. She is in the process of recording her first album for the label, and it is due out in September. The album is being produced by Rafael Pérez Botija, pictured here with the artist during a recording session in Madrid.
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Universal’s Rubio Aims To Cross ‘Border’

BY HOWELL LLEWELLYN

MADRID—Rarely has an album title so clearly hinted, “This is crossover material.” Triqui Music and Mexican singer Paulina Rubio believes her new album, Borrador Girl (a Universal U.S. and Universal Mexico joint venture), is her passport to the U.S., Europe, Australia, and Asia.

Released June 18 in the U.S., Latin America, Spain, and Italy, Border Girl entered The Billboard 200 at No. 11 and Spain’s charts at No. 14. Its release will be staggered worldwide through the summer until it reaches the U.K. in September.

New York-based Universal U.S. senior VP of international Andrew Kronfeld says, “Essentially, she is a brand-new artist in the U.S., and we’re just getting started. Her immediate success here is due to huge airplay since April with the single and lots of exposure in the English- and Spanish-language media. She’s a Universal worldwide priority and a very busy artist. We expect sales for this album to go into the millions.”

During a Madrid promotional visit, Rubio said of the album title: “I want to reflect what I am—a girl who has lived in Mexico, Spain, Italy, New York, and now Los Angeles and whose music carries a fusion of all those styles. My adolescence was a contrast of cultures.”

Border Girl contains 11 songs in English and four in Spanish. Rubio has been a star in Mexico and much of Latin America for a while, but until last year she was little-known in Europe.

Then last year, Universal decided to test Spanish waters and released the all-Spanish Paulina through Spain’s Muxic label, part of the Gran Via Musical conglomerate. It proved to be the year’s top-selling Latin album in Spain, and sales of 400,000 units worldwide made Spain her top world market.

Four of the songs on Border Girl are English-language versions of songs from Paulina. The rest are new, including two versions of the first single, “Don’t Say Goodbye” in Spanish. The tracks are the same as featured on the album, but in Spanish. “We know that in Latin America, when we asked for government’s help, it was to try and find a way to fight piracy,” Universal Music Brazil chairman Marcelo Castello Branco agrees: “What happens in Brazil nowadays is that the value is inverse. Those who produce are seen as suspect, and pirates are treated with complacency. Piracy is a case for the police, a matter of consciousness of society,” Joao Carlos Miller, a lawyer specializing in copyrights, observed difficulties of making the project a reality. “How is it possible to put a number on each CD when you’re talking about production in series, different machines, and even different industries? And what stops pirates from taking the numbers?” Industry representatives said that if the law is approved, buyers, artists, and record companies would feel the effects of the increase in production costs and that there would be a subsequent increase in the price for the consumer.

TOM GOMES

In Brazil: A controversial new law being considered by the Brazilian government would require that every CD produced bear an individual number. In a press conference held June 17 by Brazil’s Assn. of Record Companies (ABPB), label executives debated whether such a law would address their real concern: the fight against piracy. “There isn’t any law of this kind in any part of the world,” ABPB BMG Music Brazil chairman Rafael de Costa said. “When we asked for government’s help, it was to try and find a way to fight piracy.” Universal Music Brazil chairman Marcelo Castello Branco agrees: “What happens in Brazil nowadays is that the values are inverse. Those who produce are seen as suspect, and pirates are treated with complacency. Piracy is a case for the police, a matter of consciousness of society,” Joao Carlos Miller, a lawyer specializing in copyrights, observed difficulties of making the project a reality. “How is it possible to put a number on each CD when you’re talking about production in series, different machines, and even different industries? And what stops pirates from taking the numbers?” Industry representatives said that if the law is approved, buyers, artists, and record companies would feel the effects of the increase in production costs and that there would be a subsequent increase in the price for the consumer.

TOM GOMES

In Colombia: Siempre Queda Una Canción (A Song Always Remains), the first DVD by singer/songwriter Andrés Cepeda, is set for release this month. The DVD will feature 18 tracks from Cepeda’s live concert at Bogotá’s Teatro Colón in March, as well as videos of such songs as “Me Voy” (“I’m Leaving”) and “El Carpentero” (“The Carpenter”). Cepeda is also working on a new album. “With the current economic crisis, major labels are trying out new ways in which to develop artists. Warner Music has released Nación Pop (Pop Nation), a compilation album featuring tracks by 16 young artists, including Vicky Rueda, Mendoza, Karina and Sonorama. Warner execs will monitor which of the featured artists garner interest and radio play with a view to offering record deals to some.

GUSTAVO GOMEZ

In Spain: Latin music festivals have become a fixture of Spain’s summer cultural scene, and Trasmanacha Cáela Cruz is the star attraction at Malabu 2002, the July 11-13 Mundo Latino Benicassim festival at Benicassim on the eastern Mediterranean coast, north of Valencia. Also appearing are singer Selena, Dominican Republic band Sandoval y la Muralla Latina, and Spanish acts Ketama and Maita Vende Ca. Brazi and Cuba provide the main acts for the third Festival Latino Interna-

tional Para Vigo Me Voy July 29-Aug. 3 at the Galician port of Vigo. Named after the song written by Cuban piano maestro Ernesto Lecuano and made famous by Xavier Cugat in 1935—with later versions by Glenn Miller and the Andrews Sisters—Para Vigo Me Voy features Daniela Mercury and Gilberto Gil from the Brazilian music capital of Salvador de Bahía and Cuban nueva trova pioner Pablo Milanés. Among the Spanish acts booked are flamenco-salsa band Ketama and rock en español group Amal.

HOWELL LLEWELLYN

América Latina...

While the members of Fourplay—keyboard player Bob James, bassist Nathan A., drummer Harvey Mason, Jr., and guitarist Larry Carlton (who replaced Lee Ritenour in 1998)—periodically reconvened throughout the ’90s, they continued their individual careers: James and Carlton as solo artists, and Mason and East as first-call session players. The release of Heartfield (July 23), however, marks several important changes for the band. It is its first date for the Bluebird/RCA Victor label after a decade on Warner Bros., and it comes with an increased will-
ingness on the part of all four members to focus their time on promot-
ing the band with as much energy as they do their solo careers.

Heartfield also marks a change in Fourplay’s sound. Rather than bringing complete songs to the table, the band created Heartfield live in the studio, the culmination of recorded jam sessions where spur-

on-the-moment ideas were developed, improvised, and eventually edited into complete, structured songs. “We went into the project with the idea to just play without any preconceived notions,” East says. “When we kicked this band off in 1991, we were very happy with the way we were received, and we wanted to try to keep that level of energy and creativity.”

Heartfield erases any disparities between the smooth textures of the band’s previous studio recordings and their energetic live shows, where the smooth pop melodies that define the act’s radio-friendly sound are taken to a different level, played with unbridled enthusiasm and an improvisational flair born of the members’ jazz pedigrees. Heartfield’s melodies are as forceful as those on any of the band’s prior releases, but the overall feel is that of improvising

FOURPLAY

musicians caught in the act of interacting with one another.

For RCA Victor Group executive VP/GM David Weinner, signing Four-

play to the Bluebird label was a strategic move that paid dividends with a commercially and artistically satisfying release. When Fourplay was on Warner Bros., I was always awed by the way they commanded the smooth-jazz format. The idea was to let them reinvent themselves, as well as people’s concept of what smooth jazz can be.”

Radio promotion for Heartfield began June 17, when the song “Rollin’” was released to smooth-

jazz radio. On July 1, “Let’s Make Love” was sent to urban AC. Co-written by East and Kenneth “Baby-

face” Edmonds, the song (the sole track composed prior to the recording sessions) marks East’s bow as lead vocalist.

REMEMBERING TIMOTHY: Prior to becoming Billboard’s jazz editor, I was an aspiring writer on the maga-

azine’s staff. Timothy White recognized my enthusiasm for music and my journalistic aspirations and offered me the opportunity that would change my life and shape my career. Timothy was a beloved per-

son, a respected judge of talent, and a journalist who inspired others through his writing.

One of the many qualities that I believe fueled all three of these attributes was his innate ability to see the good in a person. Whether it was in the studio, in the office, or at dinner, Timothy could look beyond the superfi-

cial and see the best that people had to offer and the potential that resided within them. He will continue to inspire all who knew him and to urge us to be our very best. The lessons he taught me and the encouragement he provided we will stay with me for a lifetime. Thank you, Tim.
TIMOTHY WHITE: Tim White loved *Billboard*. With all his heart. And with all his hand.

And he loved to tell you why. But even though he told it to me at least three nights a week since 1991, I can't begin to do him justice in relating the heartfelt eloquence and boyish enthusiasm with which he spoke about his love for our paper and, by extension, this business of music.

But it can all be simply summarized: *Tim White loved music.* That's all. Big label, no label. Dinosaur act, baby band, American-made, foreign-born. Mainstream success, fringe genre. Tim listened to it all, supported it all, and without any hint of common music-business cynicism, encouraged us all to fully exploit the opportunities to love musical expression that *Billboard* so singularly affords.

Not that he didn't have a life outside the paper. He was a devoted husband and father—and dear, dear friend to very, very many. As the condolences calls continue to disrupt private grief, I'm constantly reminded of his humility and humanity in touching such a wide range of people, geographically and demographically.

But it will be his love of music that will forever inspire me personally. Tim tirelessly sought and found music from all sources, and I'll always cherish the unending adventure in accompanying him on his great quest. As an editor, of course, he was a rare visionary—though he never let his own vision get in the way of his writers. Indeed, he was happy to let us pursue even the most commercially inconsequential story, as long as we brought to it the same degree of passion that he demanded in his own work.

Truly, Tim White was one of a kind, whose commitment to artistry, integrity, and all things good in our industry—and our lives—will be an enduring challenge for all of us who, like him, simply love music.

UNDERGROUND RESURFACES: Nashville Underground, the label formed last year by husband-and-wife singer/songwriter/entrepreneurs Lari White and Chuck Cannon, to focus on top local songwriters singing their own songs, returned to the Fan Fair exhibit hall last month to support its current Nashville Under-

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**CHERRY LANE CELEBRATES ELVIS:**

Add Cherry Lane to the many companies observing the 50th anniversary of Elvis Presley's death with new product.

The publisher, which co-administers the Elvis Presley/Glady Ray Music catalog on behalf of Susan, Anne, and Jason Aberbach, has issued a promotional two-disc Presley sampler to the film, TV, and advertising communities.

In addition to 21 Presley classics, the set contains 16 hidden gems of this legendary catalog," Cherry Lane president Aida Gurwicz says. These include "Run On," which appeared on the recent movie soundtrack to *The Rookie*, and "A Little Less Conversation," currently a U.K. hit in a remixed version after getting play on a Nike commercial.

"We're thrilled that the catalog continues to have such worldwide exposure," Gurwicz notes. "We've also placed numerous Elvis songs in commercials in countries including Mexico, Italy, and Japan, and film and TV activity will continue to be significant in this commemorative year. As publishers, we continue to seek new and exciting exposure for these timeless songs, and we're happy to provide this sampler to the music community for just that purpose."

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**ASCAP Signs Chesney, Hayes and Gill:**

ASCAP/Pioneer singer/songwriter Kenny Chesney has signed with ASCAP. Pictured welcoming him to ASCAP's Nashville office, from left, are ASCAP senior VP Connie Bradley, manager Clint Higham, Chesney, and ASCAP VP of membership John Briggs.

Jo Jo Goes Global: Reach Global has signed songwriter/record producer Joe "Jo" Brim, senior director of A&R for Def Jam/Def Soul and co-writer of songs for the likes of Mary J. Blige and Montell Jordan—to a worldwide publishing administration deal. Pictured at the company's New York headquarters, from left, are Reach Global president Michael Cloeter, Brim, Brim's business partner, Randy Rivera of Nighth Group Music Group; and Reach Global VP of creative services Scott Rubin.

**BMG Songs Gets Ocasek:**

The Cars' founding vocalist/guitarist/dobro virtuoso Ric Ocasek, recently signed with BMG Songs, which administers his Lalo Music catalog and future works worldwide outside the U.S. (while also representing it for synchronization worldwide). Pictured at Ocasek's New York studio, from left, are BMG Songs A&R consultant Deborah Olson, BMG Songs president Scott Francis, Ocasek, and Ocasek's attorney, Peter Thall.

**SESAC Hails Hale:**

SESAC-affiliated songwriter Traci Hale, who enjoyed a huge R&B hit with Nya's "Case of the Ex (Whatcha Gonna Do)," was recently fêted by SESAC at a dinner in New York in her honor. Pictured, from left, are Hale and SESAC executive Trevor Gale, Pat Rogers, and James Leach.

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**O Jerry, Where Art Thou?**

BMI songwriter/artist/dobro virtuoso Jerry Douglas, a member of Alison Krauss & Union Station and a contributor to the *O Brother, Where Art Thou?* soundtrack, recently visited BMI's New York office after performing at Battery Park as part of efforts to revitalize the devastated downtown Manhattan area. Pictured from left, are BMI's Charlie Feldman; Douglas' wife, Jill; Douglas; manager DF McLaughlin; and BMI's Brooke Freimen and Antonella DiSaverio.
BY CHRISTOPHER WALSH

NEW YORK—Twenty-five years after Elvis Presley’s death, the magic of his music is to be revealed to a degree never before heard. The Sept. 24 release of a 30-track CD collection of No. 1 songs, Elvis 30 #1 Hits (BMG), represents another revisiting of classic catalog recordings. A multichannel release is also under consideration.

At New York recording facility the Hit Factory, BMG’s David Bendeth and engineer Ray Bardani have transferred and mixed original recordings from the mid-’50s to the mid-’70s, with the aim of presenting the King in a fuller, richer dimension. The timbre of Presley’s commanding vocal, the spirited performances of the rhythm section, the deft arrangements of his RCA hits—all are revealed with a clarity unheard on existing playback formats.

Master recordings, ranging from mono to 24-track analog tape, were transferred to a Sony 3348HR digital multitrack tape machine. In various Hit Factory rooms including Studios 4 and 7—April 24 session marked as the first for the new SSL K Series-equipped Studio 7—Bendeth and Bardani pored over mono, 3-, 4-, 8-, 16-, and 24-track tapes of various RCA studio recordings, made throughout Presley’s tenure with RCA.

The first 13 songs of the Presley compilation are mono recordings. Though the key attributes of the original mixes—mono and stereo—remain intact, the recordings benefit from new equalization and compression. While especially appropriate to do a new mix of it. We kept the pacing and integrity of what was there and just sonically brought out the best of his vocals and made sure the music was as clean and full-range as possible. Because disparate acoustic spaces, equipment, and techniques were used during Presley’s RCA period, different microphone preamplifiers and EQ were called for. “It was the color of trying to represent what was there.” Bardani says of the thought given to equipment choices. “Getting it through the piece of equipment prior to mixing to give it its fullest range without trying to make something happen that wasn’t naturally there.”

Bendeth adds, “Ray did such a great job of sitting there and working with the vocal until he really felt comfortable that we had done something that was important. Between the two of us, we did so many rides on the vocals—two or three hundred on some songs.”

Bardani says, “It was in very small detail, too. Also, because [Elvis] was in the room with the band, you had to make sure that when you did it, it all sounded natural, because the room could change. So it was a varied thing, getting the EQ and compression the way we felt comfortable.”

The remixed Presley tracks were mixed to an Ampex ATR half-inch analog tape machine. Both Ted Jensen and George Marino of New York facility Sterling Sound participated in the mastering, part of a team effort Bendeth credits with producing the sonically superior remaster.

“It was good having two people in the room,” Bendeth recalls. “I think for one person to deal with this, it would have been really hard to be objective. We bounced ideas off one another. You do a lot of second-guessing—I mean, this is Elvis Presley! No one’s ever touched this before.”

BMG’s Presley ‘Hits’ Collection Breathes New Life Into Music

TIMOTHY WHITE: On the beautiful, early summer evening of June 25, I watched as Timothy White moved through a palatial fourth-floor hall at the Russian Tea Room, where a crowd including Phil Spector, Paul Shaffer, and Allen Klein, along with former co-workers and good friends David McGee, Fred Goodman, Rich Toozli, and Kieran McCue was marvelling at the superb sonic quality of The Rolling Stones Remastered, the upcoming series of Super Audio CDs (SACDs) from ABKCO Records.

As with every other time I had seen him at a concert or similar event, Tim was besieged by friends and fans, and as always, he cheerfully, gracefully, and enthusiastically chatted with everyone. As the event neared its conclusion, I finally got a chance for a word with him myself. We hadn’t spoken in nearly three weeks; I had recently been out of town for 11 days, and when I returned, he was on vacation with his family.

In our brief conversation, during which I introduced him to Toozli, a talented recording engineer specializing in surround sound, Tim’s boundless enthusiasm for music—as always—poured out of him. We talked about our reverence for those early Stones records; the new consumer formats of DVD-Audio and SACD and the high-resolution audio and surround-sound mixes they deliver; and that wonderful Bonham song that had been booming from his office all day.

Almost two years ago to the day, former Billboard managing editor Don Jeffrey had introduced the nervous new pro audio editor to Timothy. The sudden introduction took me, and probably Tim, by surprise—Don was showing me the new offices at 770 Broadway; the staff still not quite settled in—and as I stepped into the office, overflowing with books, CDs, framed posters, and mementos from his artist, I exclaimed, “I loved that piece on George Harrison you did last year!”

Though I immediately thought it a silly, immature way to introduce myself, just quickly he told me instantly we were off and running, chatting about Harrison, the Beatles—an abundance of subjects. His enthusiasm, infinite and unambiguously infectious, I felt as though we were fast friends and that I was off to a good start.

Throughout the grinding 51-issues-per-year schedule of BILLBOARD, for inspiration one had only to read Tim’s latest Music to My Ears column or special report, such as the beautiful and moving appreciation he composed for Harrison last December or the equally stunning White Paper on James Taylor just last week. Week in and week out, his work was flawless. While I tried to make sense of and illustrate the essence of a new piece of recording technology—a task that can resemble torture—Tim was a few feet away, combining another informative, articulate, insightful, and witty essay. His precise analyses of the music industry, complete with obscure yet perfectly suited historical and cultural references, flowed without effort. Music to My Ears was like a John Lennon vocal track or a Stevie Ray Vaughan solo: a performance that effortlessly deliverys into a skillful, razor-sharp proclamation but a revelation of the true nature of soul. Even the outtakes surpass most others’ highest efforts.

Back at Rolling Stones event, Tim told Toozli that I was “doing a great job” and, somewhat embarrassed but glowing from the compliment, I told him how much I had enjoyed the June 15 White Paper, in which Taylor is pictured as a student at Milton Academy. I graduated from Milton in 1984; during the past several months I’d followed, through Billboard’s work, updates of the annual Mennson Report on Q Division Studios, the Boston-area recording facility founded by Milton alumnus Mike Denneen and John Luper. The success of my alma mater’s forerunner testifies is pleasing; I was truly thrilled that Tim had taken note.

“Our life is full of surprises,” my mother is fond of saying. The longer one lives, it seems, the more life confirms this. From the roof of my apartment building in Brooklyn, I saw the events of Sept. 11 unfold. Weeks later, Harrison—who I had revered since childhood—passed away. A close boyhood friend and talented musician died, at 37, in January. And today, I am stunned and saddened once more.

In spite of the grief, however, I am grateful for a wonderful two years. I am so fortunate to have known Tim and will always remember his kindness toward me, his infinite love of music, and his extraordinary talent, freely and generously offered to all of us. Though I will miss him dearly, to think of him will always make me smile.
From Sam Cooke and George Benson to Jefferson Airplane, from Chet Baker and Henry Mancini to Steely Dan and Diana Krall, Al Schmitt has been many artists' preferred architect of sound.

BY CHRISTOPHER WALSH

This is smooth as silk," says Al Schmitt, describing his work with Diana Krall, one artist with whom he has a long relationship. Romantic, sensual, intimate, soothing—however one describes it, Krall's music evokes another age, an era when Duke Ellington, Cole Porter, George & Ira Gershwin, and Rodgers & Hart were composing the American songbook. Musicianship was soaring to new heights, as the big-band orchestras of the day ruled, inevitably pushing the limits of improvisation and musical form. And, in the center of it all—New York City—demand for recordings of these popular artists engendered an abundance of recording studios.

It is from this fertile environment that Brooklyn-born Al Schmitt, 11-time Grammy-winning engineer and producer, derives a work ethic that consistently produces pristine, innovative and inspiring recordings, stretching across four decades and into the future.

PATCH CORDS AND FINE DINING

It was Schmitt's uncle Harry Smith who introduced him to this world. Prior to opening his own independent studio, Harry Smith Recording, Smith was a recording engineer for Brunswick Records—regarded by many collectors as among the best of its time, well-recorded and bright in the high-frequency range. "He didn't have any children of his own," says Schmitt, "so I was like a son to him. I was in the studio from the time I was 7 years old. I'd help set up chairs, clean patch cords, all kinds of stuff. And he made a lot of money back then—we lived over in Brooklyn, and he was living on Sutton Place in Manhattan and always had a wad of cash. He lived such an exciting life and took me to all the great restaurants in New York, to the fights at Madison Square Garden, to hockey games. I thought, 'This is what I've got to do. This is the way to live.'"

Many years and more than 150 gold and platinum recordings later, Schmitt continues on the path launched at Harry Smith Recording. Formative years under the tutelage of many of the era's legends at renowned and, now, mostly departed studios in New York provided a well-rounded schooling that would serve Schmitt throughout a career that extends to the apex of the recording arts. In fact, Schmitt's first employer after Harry Smith Recording

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Al Schmitt
Four Decades Of Grammy Hits

BILLBOARD JULY 13, 2002
Talking to people about Al Schmitt, there is a sense of not only admiration, but real affection among artists and other colleagues. The mention of “Schmitty” invokes a sense of trust, fairness and perfection. Those qualities have impressed generations of artists who, like Dee Dee Bridgewater and Diana Krall, do not want to make a move without him.

Fellow producer Elliott Scheiner has worked with Schmitt on many projects over the years, most recently on the latest Natalie Cole record. And, while Scheiner is first to praise him for his talents, he also loves to talk about how Schmitt has amused everyone with his stories over the years. One of Scheiner’s favorites was when Schmitt was on staff at RCA and working with Elvis. “Al had been dating a young actress just starting to make a name for herself. Her name was Ann-Margaret,” says Scheiner. “I think he was trying to impress her when he invited her to the studio one day to meet Elvis. I’m not sure what the length of time was, but he describes himself walking up Hollywood Boulevard one day toward the studio when he heard a car horn. When he looked around, he saw Elvis with Ann sitting next to him. He exclaimed, and I quote, ‘I knew it was over between me and Ann.’”

WHAT THE ARTISTS SAY

With a sound that is so crisp and clean, George Benson knew right away how incredible Schmitt’s talent was when he met him in 1975. “Al’s meticulous and understands all of the instruments he is working with, and he asks the musicians what they want,” Benson has said. “He’s a rock star who produces.”

Dee Dee Bridgewater says she won’t make a move without Schmitt. “Al is one of my sound-engineer gurus. He is one of the most generous people I’ve ever met. When he wasn’t free to do the projects, he suggested the engineers to use. And he talked with the engineers and the studios for me.”

Mac Rebennack, aka Dr. John, has much the same to say (“Everything I ever did with Al was great, ‘cuz it was all!”), as does U.K. superstar Robbie Williams, who credits Schmitt with being “a huge part of the successful recording of my album. The (weeks working with Al) were, easily, the best weeks I’ve ever had in the studio. It was an honor to work with him, and I hope to do it again one day.”

EXTRA HOURS AND LUNCH MONEY

Recording artist/actor James Darren first met Schmitt in New York back in the 1950s, when Schmitt was an engineer. Since that meeting, Darren says he won’t record without him. “You know you can trust him,” Darren explains. “He’s not going to ever sell you short or compromise you. No matter what. He has too much pride in his own work, and he’s not going to make any artist sound bad. On the contrary.”
CONGRATULATIONS AL!
Your friends at DH1 Studios welcome you to our family and wish you continued happiness and success.

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(Bop City Records: Pictured from left, Vice President Benjamin Osgood; Founders Al Schmitt, Elliot Scheiner, Steven Saxton & Ed Cherney)
Q&A
Continued from page 48

Jefferson Airplane, Pat Little liked me, to use an own, I knew what player. Pat said, "We're allowed to use an outside producer and wondered if you want to do it." I had met them and spent some time with them. They liked me, I guess. Pat agreed to let me produce them, so I did. After Batting at Bucker's, Gimme a Cremin', Bless It Hard In Little Head and Valuators. And I did the Hot Tuna album, the first acoustic album, which I still think is the best. I love that record.

How did you come to produce Al Jarreau's early albums?
A guy by the name of Pat Raini called my attorney and wanted my phone number. He got hold of me and said he had this artist he wanted me to hear. I went out to listen to this guy at the Blah Blah Cafe in the Valley. It was Al Jarreau, and he was just there playing with a keyboard player. Pat said, "This guy's got so much talent, but we don't know what to do with him." I said, "If I'm going to do anything with him, I'd do what he does." We got a rhythm section together, and I got a little money from Columbia Records to do a demo. We sent the demo to them, and they hemmed and hawed for a while. Finally, Al had an opportunity to play at a club on Santa Monica, and I called Tommy Lipuma, who was their producer at Warner Bros. He got everybody down to see him, and Al just blew the place apart.

They signed him right then and there. So I produced the first album, He Got By. Tommy and I produced the next two, Glow and Look to the Rainbow, the live album, which is a killer. Then I produced All Fly Home. Al was just such a wonderful talent and just a wonderful guy to work with.

The Grammys started coming in rapid succession with George Benson's Breezin', Steely Dan, Toto IV...

(Producer) Gary Katz called, so I mixed two of the tunes on 4ps, "Peg" and "Deacon Blues." I worked with Roger Nichols on "FM (No Static at All)—I recorded the orchestra with Johnny Mandel and asked that one. Those guys are so incredible; it was so much fun to work with them. The ears of those two guys are just something special. When we did "FM," Johnny Mandel had never worked with them before. We were at Capitol Studios doing the orchestra, and Donald Fagen and Walter Becker were picking things out, like the viola lines and stuff like that. At one point, Johnny Mandel said to me, "Are these guys for real?" I said, "You bet they are." He was blown away. Mandel is the ultimate pro, with incredible ears, and he was just blown away by these two guys and their musical knowledge. Toto IV was a ball. It was a crazy time, but really fun. I had worked with Jeff Porcaro. I did about nine albums in a row, and he was the drummer on every one of them. He was the one that recommended I do Toto IV.

Q: Can you describe how you fused Natalie Cole with Nat on her remake of "Unforgettable"?
When we first started, we were on a 3-track tape, and Nat was on the center channel by himself—except that, in those days, we didn't have isolation booths, so she was out in the room, so there was a lot of leakage into the vocal. We did some filtering out with that and got that all done. Once we had that onto a 24-track analog machine, there was a drummer named Sol Gubin, who has passed away now. He listened down and put a little click in to his brush. Johnny Mandel had done the arrangement. There were spots where we couldn't get the old arrangement out, totally, because there was so much leakage into Nat's vocal. Johnny wrote the arrangement very similar to the old one so that it covered up those spots. We were at Ocean Way in Studio B with the orchestra, and we played the tape, the orchestra played to it, and Natalie sang along with her dad all the way, so it was like a total dual all the way. When we were ready to mix, we took Nat's voice out in spots, like where she sang solo, and vice versa. Then we sampled him in spots so he could answer her on some things. We changed the echo around a little bit so it all matched up. It was the first time something like that had been done—not really the first time, I think there was a country record that was done before that one—but the first time that was a major success. And when people heard it—I had to go to Hawaii to do a record for George Benson at his studio, and his jaw dropped open. Everybody that heard it thought the same thing. They looked at me and said, "My God, how did you do that?" But it was a pretty simple process.

It was pretty much all I remember hearing on the radio in 1991.

Absolutely. Everywhere I went, I heard it. And that was true all over the world. I was in Europe for a while, I'd go...
Dear Al,

We are the fortunate ones, for we get to share your talent, friendship, and immense legacy of music. Congratulations on this honor so well deserved!

Your Capitol Studios and Capitol Mastering Family.
Q&A
Continued from page 50
into department stores and hear it. That whole album, Unforgettable, is beautiful-sounding.
To take Diana Krall as an example, how do you approach a recording project?
She works a little bit different than most people. After the songs are picked—and that's a lengthy process, she and Tommy [LiPuma] go over all that and pick the tunes—we go into the studio with just a rhythm section. We do all the basic tracks and her vocals. She plays and sings, and it's all live—we may punch in and fix something here and there, but generally it's all done that way. When that's done, it goes to the arranger, and they work on the arrangements there. Now, in some cases, like on the last album, The Look of Love, Claus [Ogerman] had a lot of input, so he was around to make sure it was the right chords and so forth. So there was a collaboration before we actually did the quartet, so to speak. Once that's done, on this last one, Claus did the arrangements, and we flew to London and did the orchestrations there. We came back, we did a few more orchestrations in Capitol Studio A and then mixed.

How long would that mix take?
The mixing on her records usually takes about a week. We usually do a couple a day, sometimes even three, and usually finish in five days, six at the most. It's not a lengthy process with her, and she's such a pro, she's just so terrific. We're working with the best people in the world, so it just clicks in and goes. It's not like some projects, which can be like pulling teeth.

When mixing an orchestra such as on The Look of Love, is it still done very much the way you learned at Fulton and Coastal back in New York?
Yeah, absolutely. I still do it the same way I did 30 years ago. It always works.

Has anything in your approach evolved over the years?
I don't get as nervous anymore, for one thing! I usually tried to be that the anxiety always there, but, after a while... Now I know exactly what I'm going to do in front. Even though I always try to be prepared, I think I'm better prepared today. I'm a little more aware of my own abilities and what I can and can't do. So I'm a lot less nervous, and, if there's something I'm not sure of, I make sure I have some expert help around. That's a big part of it.

You had a lot of training. The business is really changing, though, and, with the advent of smaller, cheaper, more powerful recording technology and the digital-audio workstation (DAW), people work in home and personal studios a lot more. Is the culture of apprenticeship and thorough training that you enjoyed being lost?
I agree with you. But I'm always working with the assistants, showing them things, how to make things, giving them pointers. You don't want this art to be lost. But I've got to tell you, I was just in a conversation with [producer/engineer] Joe Chiccarelli, who is working across the hall from me. He is a dear friend, and I respect him a lot. We were talking about how more and more guys that were totally into putting things in Pro Tools are now going back to doing stuff on analog, because they're all starting to realize that the analog really has got the great sound to it, and they're doing things on analog and then transferring into Pro Tools. That makes sense to me, because you get the analog sound, and still you're able to do all the things you can do in Pro Tools.

Speaking of gear, what do you especially like right now?
For large gear, I'm crazy about the Neve 88R. That board is terrific. I spent a month in Paris working with Dee Dee Bridgewater at Plus XXX Studios. That was the first time I worked on the board, and I just fell in love with it. Now they have one at Village and one at Conway here in L.A. They're just great, they sound wonderful. It's back to the old great sound plus the fact that they're a lot more versatile than the old boards. Another is TC Electronic System 6000 [multi-channel processor]. I don't know what I'd do without that; it's one of my all-time favorite pieces. The echoes on it are incredible. There are so many things you can do with it. I also use an optical compressor/preamp/ equalizer that John Oram and I designed. There's one prototype I'm using a lot, and I just love it. That will be out on the market, hopefully, in the next few months. Dbx has got the new compressor that's nice; I like that. Then I'm a microphone freak. Microphones are my favorite thing.

How many do you own?
I must have about 20, 25. Some of the new ones—like the new Neumann M 105—are just killer. The M 149, I use those a lot. I use Royer microphones—I had stopped using ribbon microphones, and then Royer came out with these things. The Soundelux 251 is really nice. I use that a lot, and I've lent it to people and always get great reports.

Do you use a DAW?
I don't do much of that, although, I've got to tell you, I'm doing more and more. My assistant, Bill Smith, has the new Pro Tools HD system. We're both really happy about that. Boy, it sounds good, and we have had no problems with it. I was always just a total analog guy, but now, I still record on analog, but I'll transfer stuff into Pro Tools—like vocals, do comping, tuning, whatever—and then transfer it back to the analog. It works out great. I used to think, "I'll never do anything digital," but I've certainly changed my mind about that.

On the occasions when you're not in a studio, what might you be doing?
I love to read. I read all the time, a lot of the great novels. I like to play a little golf. I love to fish, unfortunately I don't get the chance to do it that much, but that's one of my favorite things to do, it's so relaxing. I usually catch and release, but once in a while I'll go up to Canada and fish, and then I'll keep them. If we go for salmon and things, we'll cook them that night. My father and grandfather used

Congratulations on Four Decades Of Amazing Music
Al Schmitt
Co-Producer & Engineer

Les Brown’s Band of Renown

Les Brown’s
Band of Renown

Les Brown's
from count basie to elvis.

from the jefferson airplane to jackson browne.

from steely dan to barbra streisand.

from madonna to diana krall.

thanks for four decades of great recording.

from your friends at the Village

www.americanradiohistory.com
Here's to one of the great producers and engineer supremos of all time. It's been a pleasure to work with, and for you. You're the last of a breed of people who understand the true sound of music, and the instruments that play it. Thanks for your deep understanding of all the musicians and singers. It's worth layin' out the lace to put this in Billboard for you.

I love ya Al.

Dear Al

If I had known you were this old I would have stopped working with you.

Love,

Tommy

Q&A

Continued from page 52

to take me fishing all the time when I was a kid. You could go out bluefin fishing; we'd go out to Sheephead Bay [Brooklyn] or out at Montauk [Long Island]. It was great.

That's basically it. When I'm home I listen to some classical music, jazz. My wife and I will sit and read and listen to music at home. I like to cook—cooking has always been my hobby, except my wife is such an incredible cook that she doesn't let me anywhere near the kitchen anymore. But I do enjoy it once in a while when I get a chance to do it.

You're multitalented!

Yeah, well, it's just fun stuff. It's all creative stuff. Being in the kitchen was a lot of fun. Tommy LiPuma is an incredible cook. I love going out to his place. My wife cooks like that too, but it's just so much fun to watch Tommy go about it. He's so particular about everything, and it's just great.

You also have a collection of art.

I have an incredible collection of miniature musicians, a whole bunch of them from my travels around the world. None higher than two, two and a-half inches. My wife and I collect early-20th-century American art. Tommy got me into that. One day after I bought my first painting, he said to me, "You're going to need a bigger house," and he's right! Every wall in the house is full of paintings. It's a lot of fun. It beats the investment of the stock market, because it's a good investment, and you get to enjoy it.

What advice would you give to aspiring engineers?

When I go to the schools and talk, my No. 1 piece of advice is "Stay in school, get an education," because you never know what is going to happen. It's nice to have that foundation. The other thing is, "If you don't have a real, true passion for this business, forget it. Do something else." When you start out in this business, you don't make any money. The hours are nuts. All your friends are people you work with, because you never get to see anybody else. A social life, a dating life, is almost impossible. I can't tell you how many times I had dates and had to call at the last minute to break them because I was in the studio. It's a tough thing. But I don't have any complaints in life.■

WHAT THEY SAY

Continued from page 48

contrary, he'll work extra hours or extra days, whatever it takes to make the artist sound their best."

Bassist Christian McBride says Schmitt looks like he's in his 30s. "When he told me he recorded Charlie Parker, my eyes popped out," exclaims McBride. "I said, 'Man, how old are you? I just wanted to drop dead.' But Schmitt's working with people like Parker through the years just heightened McBride's admiration of the producer. 'Al's seen it all, the entire recording industry. He's one of the last engineers who really knows how to capture acoustic instruments."

MIKE AND AL

Perhaps one of Schmitt's greatest talents, according to colleagues and artists alike, is the way he mikes instruments and vocals. Verve Music Group chairman and producer Tommy LiPuma says, "Nobody can come close to his technique for placing a mic. When someone is recording and they want to bring the vocals up front, they'll put a compressor on the mic. Al, on the other hand, will go out and change the mic placement. He also goes out of the room to hear what the instrument sounds like, so that it will sound real."

Steve Lukather of Toto says Schmitt can move a mike half an inch and it will make all of the difference in the world. "He captures unbelievable sound," explains Lukather. "You can't learn that. It's instinct. He was making records when they did it live, and he moved through the technology seamlessly. He's always at the top of the game. I guess that's why Al's so relaxed when everyone else is freaking out. I can't say enough great things about him. I love him dearly."

"Al is mild-mannered and easy to get along with," says jazz great Horace Silver. "I found working with him in the studio very easy. Great engineers were born with great ears which are sensitive to sound. You've got to be somebody special to be blessed with those ears." Schmitt received one of his first Grammys for Henry
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AL SCHMITT

congratulations to a true master

Al Schmitt elevated engineering and mixing to an art form...

I was privileged that Tommy Lipuma chose Al for the eleven projects which brought the three of us together...

- Claus Ogerman

WHAT THEY SAY
Continued from page 54

Mancini's Hatari! album. Thus, when Mancini's daughter Monica was ready to record her own CD, there was no doubt that Al had to be her engineer, especially since she was recording her dad's music. "I knew no engineer could get closer to the music I wanted," she says.

DEFINITIVE ENGINEER

Producer George Massenburg says that, when he got to Los Angeles in the 1970s, Schmitt was on top of the list of people he wanted to meet, because he loved the sound of his recordings but also because Schmitt was one of the few leading engineers who crossed all genres of music. "I don't know of a better example of a guy who has given all of his heart and soul to music and the art of engineering," says Massenburg. "He really knows what it means to be an engineer-mixter. And he brings such joy to a session, and such great stories (just ask him about his 'starter marriages'). The career description of 'recording engineer' is not really that old. It runs approximately from when Al started working up to the present."

Dennis Turner of Turner Management Group says it was because of Schmitt he became George Benson's manager in 1977. "When it came time to do a PBS TV special for George last year, we, of course, couldn't have anybody but Al Schmitt be the sound engineer, so we flew him to Belfast. It was a wonderful experience. With his knowledge and grace, he is a wonderful, warm human being besides being the most talented engineer in the business."

COLLEAGUES' PRAISE

Producer/engineer Tom Dowd pinpoints the day he started working with Schmitt as April 1, 1950. "While he is on top of today's tools of the trade, Schmitty has never forgotten anything he has learned, and he employs everything," says Dowd. "He has a great depth of knowledge and esoteric taste. It's second nature to him to make good records."

Noted composer/arranger/producer Johnny Mandel has known Schmitt since the 1950s. "I was recording at that time with Gogi Grant," he recalls. "Al and I hit it right off. He's worked through all of the styles of music, but he is one of the few who can really record an acoustical orchestra. I used to ask him to come out of the room to hear what it sounded like. But he always knew what it sounded like before he got in. His patience is beautiful and I remember he came out once and said, 'That's what I was going for.' He played it back, and it was perfect."

The first time Tommy Lipuma worked with Schmitt was on a Dave Mason record in the early 1970s. The record, which was being engineered by Bruce Botnick, was taking longer than expected, and Botnick had another commitment, so a friend recommended Schmitt mix the album. "The record turned out brilliant," says Lipuma. "The rest is history. From that point until now, with the exception of a few albums where Al was on vacation or committed to something else, he has done every one of my projects. We're like brothers, and it has been one of my great pleasures being able to work with someone of Al's stature."

Described by producer Phil Ramone as "the ultimate engineer who can tackle all kinds of projects," Schmitt has his standards high. "He doesn't just spanned the decades that has spanned the engineering decades. He carries the laurel while other engineers stand by and around him. That's what the next generation of engineers looks up to."

"Al is, without a doubt, one of the greatest engineers of all time," says Verve CEO president Ron Goldstein. "No one puts a singer more in the 'right' place on a track than Al, and no one can match his ability to make every instrument sound as pure and clear."

Even those who have known him for a relatively short time are in awe of Schmitt's talents. "The one thing that I've done in my life—which was terrifying—was to go to produce a Barbra Streisand record a few years ago," says Tony Brown, senior partner, Universal South. "Her husband, James Brolin, wanted her to record a George Strait song. I got a call that she wanted to use the same person who did the Strait record and sort of copy that. As I booked the players, I got Al to engineer because I knew he had worked with her before. He gave me my comfort zone and made me relax. When it was over with, I wanted to go over there and hug him: Thanks for being so great!"
TO THE BEST OF THE BEST....
....HERE'S TO YOU AL!

Steve & Sam

MACKLAM FELDMAN MANAGEMENT

CONGRATULATIONS AL
WITH ALL MY LOVE

[Signature]

CONGRATULATIONS AI SCHMITT...
and thank you for bringing your creative vision into the exciting new world of 5.1 surround sound

dtsEntertainment.com
ARCHITECT OF SOUND

Continued from page 47

was Apex Recording Studios on W. 57th Street in Manhattan. "Tommy Dowd, who was kind of the head guy there, was my mentor," Schmitt recalls. "I learned from Tommy."

"Al was an obvious music enthusiast," Dowd recalls. "He liked a lot of records and a lot of artists—not just popular artists but the 'bubbling under' artists too—and was sensitive to music, whether it was jazz or gospel or blues or pop. He had quick hands and quick ears. They ran through the song once, maybe twice, and he had it down in his mind and in his hands and was able to fly with it right away. His

endear, at the outset, was to capture what the artists and musicians were doing. He has an unlimited horizon."

When Apex closed, Schmitt went to work at Nola Studios. "Tommy and I were both doing a lot of Atlantic stuff in those days," he says. "I was at Nola for a little more than a year, and I got a call from Tommy saying they were looking for another engineer at the studio he was at, Fulton Recording.

Fulton, on W. 40th Street, would be acquired by Fortune Pope, who also owned Coastal Recording on W. 52nd, as well as the Porgeso newspaper and radio station WHOM. "There were a lot of studios to work in," Schmitt explains. "There was a studio called Fulton by the name of Bob Doherty, who was an incredibly good engineer, especially for large orchestras. I learned how to record orchestra stuff from him—the French horns, all the woodwinds, the big orchestra setups. So that was a blessing too. I had some really great teachers.

Opportunity came knocking in the form of Richard Bock, owner of the Pacific Jazz label, who favored the Fulton studio. Schmitt recorded jazz legends such as Gerry Mulligan, Chet Baker, Bob Brookmeyer and Jim Hall. [Bock] said to me, 'Why don't you come to California?'" Schmitt recalls. "Then I won't have to fly to New York to use you.' I said, 'Get me a job out there, and I'll come.' About three weeks later, he called and said, 'I got you a job at Radio Recorders if you want to take it.'"

HIP COMPOSITIONS

At Radio Recorders in Hollywood, Schmitt added more jazz heavyweights to a growing discography, continuing to record for Bock, as well as musician/producers/handleader Dave Pell. Meanwhile, he was learning more recording techniques through teaching them to—West Coast based—engineers such as Bones Howe and Thorne Nogar, who recorded many of Elvis' records.

Bones Howe did this session with Henry Mancini, the Prior Gross record," Schmitt illustrates. "Evidently, he and the producer just didn't hit it off for whatever reason—hard to believe, because Bones was so easy to get along with. So I wound up doing the other half of the album."

With its marriage of Mancini's hip compositions and Black Sabbath's mystical private-eye creation, Prior Gross was a tremendous success on television. Meanwhile, RCA opened a studio: Schmitt was the first engineer hired. Mancini's new producer, Dick Pierce, also took a liking to Schmitt, using him on all of Mancini's recording dates at RCA. "It was a hit out of 'Mr. Lucky.' The Blues and the Best and Music from 'Mr. Lucky.' With 1962's 'Honeys!', Schmitt won his first Grammy. "I was doing everybody," Schmitt remembers. "Billy Eckstine and Billy May, a great album with Ray Charles and Betty Carter. I was doing all the Sam Cooke records, Ike and Tina Turner. It was great, just an incredible experience.

While demand for his engineering services grew, Schmitt also aspired to produce. When producer Bill Putnam was nearing retirement, he asked Schmitt if he'd come to work on Frank Sinatra sessions. "I went to my boss at the time, Steve Sholes, the guy who originally signed Elvis to RCA and was head of the West Coast at that point. I said, 'Look, I have an opportunity to make more money at another studio, but I would really like to get into the production end. Either way, you're going to lose me as an engineer.' RCA agreed to promote him once he'd found a replacement, which he did in Jim Malloy, a friend from Radio Recorders. In addition to recording all of Sam Cooke's last records, Schmitt worked with artists such as Ann-Margret, Eddie Fisher, the Wayfarers Trio and the first psychedelic group from San Francisco, Jefferson Airplane.

DUAL CAREER PATH

"When you were a staff producer at RCA," Schmitt explains, "you weren't allowed to touch the board, so I didn't do any engineering for several years." When producer and friend Tommy LiPuma asked if he would help on a project, Schmitt wasn't sure he had the chops after such a long layoff. The album, Dave Mason's 'More Than,' was another watershed moment. "I realized, 'Hey, this is what I grew up doing,'" says Schmitt. "This is what I loved about the business in the first place, capturing a sound.' That's when I got back to doing some engineering. Some records I'd produce, some I just engineered, and some I'd do both."

Dear Al,

For over 40 years in the studio, I've put my life in your hands and I'd do it all over again.

That's why you're the best.

Congratulations and Love
Johnny Mandel

Dear Al,

Proud to be your Mastering Lab since 1969.

THE MASTERING LAB
Hollywood, California

CONGRATULATIONS AL,

You've not only won nine GRAMMY® Awards and two Latin GRAMMY Awards for your creative and technical excellence, you also continue to provide leadership for the Recording Academy® as a Trustee and founding member of our Producers & Engineers Wing.

Thank you for being an advocate, a teacher, a leader and a friend.

With gratitude and admiration from your Recording Academy family.

Al,

You sure make us sound good.
You are THE best!

With love and respect,

George Benson & Dennis Turner
Al,

Just a note of thanks from the bullpen for all you've brought us...not only your ever-keen ear, but also your kindness & generosity, grace under pressure, warmth and intelligence, relentless good humor, and more than anything else, your spirit and integrity.

Thanks for giving us something to look up to in this sordid, all-too-often artless and always thankless business.

Love,

[Signature]
Europe Targets VAT
Sales-Tax Reduction Moves To Top Of Agenda

BY EMMANUEL LEGRAND
BRUSSELS—On July 10, a few hours before the leading lights of the European record industry rub shoulders with European bureaucrats and politicians at the International Federation of the Phonographic Industry (IFPI) Platinum Europe Awards dinner in Brussels, a delegation of execs representing that same body will be sitting down in a markedly different atmosphere at the offices of the European Commission (EC). The IFPI delegation will meet with European internal market commissioner Erkki Buzas, whose final preparatory meetings are made at Brussels’ Plaza Hotel for the glittering awards dinner, which key policy makers from Brussels such as EC VP Neil Kinnock are expected to attend. Brussels-based European indie labels trade body Impala plans to have a meeting with Buzas in September. The EC is the legislative arm of the European Union (EU).

The IFPI delegation will use the July 10 meeting to put forward to the commissioner the music industry’s views about reducing the level of VAT (sales tax) on recorded music as the EC prepares for the harmonization of tax rates across Europe in 2003. Currently, VAT on recorded music is based on a minimum 15% rate across Europe and is subject to higher rates in various EU member countries. The IFPI believes that this rate is unfair, as it puts recorded music in a different category from such other cultural goods as books, films, or newspapers, which are subject to a lower VAT rate. “We will certainly push the issue of a VAT reduction on music,” says Frances Moore, managing director of the IFPI’s office in Brussels. EMI Recorded Music senior VP Rupert Perry, who chairs the IFPI’s executive committee for Europe, confirms, “We will be very active on that subject. The issue is that we are consistently referred to as a cultural industry—which we are—but they put us in a different category when it comes to taxation. Why are we discriminated against?”

Impala general secretary Philippe Kern welcomes what he calls “the late entry” of the IFPI in the fight for a lower VAT rate and says that Impala wishes to bring together other sectors of the music community to tackle the VAT issue. Kern says Impala is already talking to some key retailers and retail groups, as well as the Music Managers Forum, with a view to enlisting them in a large coalition. “There is still a sense of skepticism when this issue is raised, but things are moving forward in a good direction—it’s tiring to keep repeating the same thing,” Kern says, noting that European commissioner for culture Viviane Redding has already announced her support.

The other cultural goods and services that are subject to a reduced VAT rate—in some cases as low as 5%—are included in a 1992 addendum to the EU’s VAT Directive, Annex H. “Our concern is that music is not listed in Annex H and [is] therefore not eligible for a lower rate,” Moore says. The IFPI and Impala’s aim is to get the EC to move VAT music to Annex H. But such a move requires a unanimous decision by the finance ministers of all EU member states on the matter.

At least two European countries may go their own way on VAT. Italy might unilaterally lower its rate from 20% to 15% (Billboard, July 6), despite such a move being against EU regulations, while the new government in France is said to be contemplating a similar measure to comply with election promises made by president Jacques Chirac. At July 1 discussions in Paris between a joint IFPI/Impala delegation and French minister of culture Jean-Jacques Aillagon, the VAT rate topped the agenda. One informed source says, “These moves might be challenged by the commission, but both France and Italy could agree on one or two years, awaiting a resolution of the issue at a European level.”

Kern says, “Since 1995, the industry has asked music to be added to Annex H, and the internal market administration has always been reluctant to do so. This time, France and Italy are committed to make some noise about this issue, so we won’t start empty-handed.”

——

DVD Boom, Cash Input From Flotation
Set Up HMV Expansion In U.K., Japan

BY TOM FERGUSON
LONDON—The English soccer team’s exit from the World Cup tournament June 21 may have sparked some of the music community’s unholy trinity of pubs, bars, and public spaces, but it surely brought a degree of relief to the management at HMV Group.

On June 27, the retailer published its financial results for the year ended April 27. They were the first since it floated on the London Stock Exchange May 15. Along with the annual figures, the group issued a trading update for the eight weeks ended June 22. That showed an 11.3% rise in €"like-for-like” (comparable stores) sales at its HMV Europe division—mainly U.K. outlets—“during May, followed by a 2.2% fall in the remaining period up until June 22, when the World Cup was at its peak. According to the trading statement, “The World Cup and, to a lesser extent, the Queen’s Jubilee celebrations have, as expected, impacted sales in June.” But it continued, “Trading has recovered since England’s defeat.”

HMV Group CEO Alan Giles comments, “As a football fan, I wasn’t cheering [at England’s elimination], but it did make me think that every cloud has a silver lining. Tourism certainly bounced back very strongly afterward.”

The group had total sales of £1.65 billion ($2.51 billion) in the year ending April 27, up from £1.54 billion ($2.34 billion) the previous year, with like-for-like annual sales growth of 6.4%. Earnings before interest, taxes, depreciation, and amortization totalled £145.1 million ($220.8 million), up from £119.3 million ($181.5 million).

“Having floated the company,” Giles tells Billboard, “we’re paying much less money in interest charges, and it’s freed up cash to reinvest in developing and growing the business.” He predicts HMV could open as many as 20 new stores in the U.K. this year.

The 147-store HMV Europe division delivered its traditionally strong performance, with total sales of £654 million ($959 million) to £744.4 million ($1.19 billion). Like-for-like sales grew 14%, boosted by demand for DVD. “Once again, we have to take our hats off to the HMV Europe team,” Giles says, “for delivering a 2% rise in like-for-like sales and moving our market share forward in all our principal product areas.”

HMV opened 14 new stores in the U.K. and Ireland in the period, and according to the Official U.K. Charts Co. raised its U.K. market share from 23.7% to 25.1%, cementing its position as market leader. HMV Europe has three stores in Germany, with the remainder in the U.K. and Ireland. Giles says the German business is “running close to break-even.”

The group’s performance in the troubled Asia Pacific and North American music markets continues to lag behind that of Europe, although it managed to increase both operating profit and operating margin in Asia Pacific to 4.8 million ($12.8 million) and 3%, respectively.

In comparison, the operating margin in Europe was 9.4% and 0.9% in North America.

“The markets have been very difficult in both territories, but we have outperformed the markets on music and DVD,” Giles says. “DVD’s been even more significant in Canada and Japan than in the U.K. We were much less of a player in the VHS markets in these territories, and we’ve used the move to DVD to grab ourselves a much higher market share.”

“Overall in Asia, we had a very good year in difficult market conditions,” he adds. “Some of our margin improvement has come through, virtually eliminating the losses we’d made on e-commerce in setting up the hmv.com site. Giles expects HMV’s four transactional Web sites (U.K., Japan, Canada, and Australia) to collectively become profitable during the coming year.

HMV’s Asia-Pacific sales fell 3.4% to £275.7 million ($419.5 million), despite the efforts of HMV Australia, which the group says delivered its best sales figures to date across its 30 stores. (HMV does not break out figures for individual markets.)

The company’s short-term focus for expansion is in the U.K., where it operates 34 stores, including two that opened during the trading year. This year, Giles says, “we may get another four or five open in the U.K. We could then be able to expand even more rapidly in Japan in subsequent years.”

During the past year, HMV increased its market share in Japan from 5.7% to 6.6%; it has been working to develop partnerships with increased campaign and promotional activity based on its successful U.K. model.

That HMV/CBS deal is also being agreed to the North America division; HMV currently has 10 stores in the Northeast U.S. and 59 in Canada, where it is market leader. Total North American sales fell 6% to £187.1 million ($292.7 million), although like-for-like sales showed a small rise of 1.3%, again boosted by DVD demand. That was offset by the impact of store closures in the U.S., where HMV says it has been “gradually reducing” its operations.

The performance overview that accompanies the figures states that HMV “only seeks to operate in attractive markets where it either is or could be, and has a realistic opportunity to become a market leader.” It continues: “We are reviewing the position of our businesses in Germany and the U.S.” In the U.S., one store was closed during the financial year, and a further two were closed after year-end.

Giles declines to comment on whether the chain might pull out of the U.S. or Germany, although he confirms that “for the foreseeable future, we’re not making any further investment in either market.”

Overall, the group’s net debt was reduced by £103.5 million ($157.2 million) to £404.4 million ($609.3 million) during the year. “After the [initial public offering],” Giles says, “the debt was further reduced to around £381 million ($580.4 million).” Professional fees and related costs incurred in setting up that May flotation totalled £6.6 million ($9.1 million) in the year.

“We’re very pleased with the figures,” Giles says. “It was a very strong year across the group, and it’s particularly pleasing to see a solid recovery [at U.K. bookseller] Waterstone’s, with a 20% lift in operating profit.” Waterstone’s achieved that figure despite registering a relatively minor 0.7% sales increase in the year to £607.3 million ($915.9 million).
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<td>3. PERDONO</td>
<td>3. JAI DEMANDE LA LUNE</td>
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<td>4. KOM NO MILEAGE</td>
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<td>4. LOVE DON'T LET ME GO</td>
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<td>5. BEVER DU GEIST</td>
<td>5. WHAHEVER, WHAHEVER</td>
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<td>6. MUGEN</td>
<td>6. WHERE YOU LOOK AT ME</td>
<td>6. MOONLIGHT SHADOW</td>
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<td>7. ANTHEM 2002 FIFA WORLD CUP OFFICIAL</td>
<td>7. WITHOUT ME (MADISON SQUARE GARDEN VERSION)</td>
<td>7. JUST MORE</td>
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<td>8. AMAI NO KAMI NO OTOME</td>
<td>8. LET THIS PAIN NEVER END</td>
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<td>1. PATRICK BRUEL</td>
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<td>2. MURDER ON THE DANCEFLOOR</td>
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<td>3. HITORIMUSHATTAN</td>
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<td>3. THE THREE</td>
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<td>5. KAZUMASA ODA</td>
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<td>1. PATRICK BRUEL</td>
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<td>2. MURDER ON THE DANCEFLOOR</td>
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<td><strong>HITS OF THE WORLD</strong></td>
<td><strong>INDEXED BY COUNTRY</strong></td>
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<td>Hits of the World is compiled at Billboard/London. Due to early deadlines this week, charts from some territories are repeated from last week. This also affects Common Currency. NEW = New Entry RE = Re-Entry</td>
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### Music & Media

#### EUROCART

**Singles**
- Without Me (Interscope/Epiphany)
- Underneath Your Clothes (Sony Music/Columbia)
- Je T'aime... Moi Non Plus (Sony Music/Columbia)
- Heaven Knows (Tigerline/EMI)
- If Tomorrow Never Comes (Elektra/Interscope)
- Mann Nott Mann (EMI/Polystar)

**Albums**
- Everything Changes (Mute)
- Heaven Knows (Tigerline/EMI)
- Destination (Korea)
- The Logical Song (Edel)
- Love When You Look (Korn)
- When You Look At Me (Atlantic/Reprise)
- Hot in Herre (Rollin' & Rollin')
- Cold Feet (EMI/EMI)
- Hot Novea Singles (Maxi)
- Love Don't Let Me Go (Sony Music/Columbia)
- Leap Of Faith/Just a Boy (Rollin' & Rollin')
- Kiss Kiss (Kiss Kiss)
- Ramp (Kiss Kiss)
- 2&1 (Kiss Kiss)

**Denmark**

**Singles**
- The Logical Song (Edel)
- Heaven Knows (Tigerline/EMI)
- Miracles (EMI)
- When You Look At Me (Atlantic/Reprise)
- Hot In Herre (Rollin' & Rollin')
- Love Don't Let Me Go (Sony Music/Columbia)
- Leap Of Faith/Just a Boy (Rollin' & Rollin')
- Kiss Kiss (Kiss Kiss)
- Ramp (Kiss Kiss)
- 2&1 (Kiss Kiss)

**Portugal**

**Singles**
- The Logical Song (Edel)
- Heaven Knows (Tigerline/EMI)
- Miracles (EMI)
- When You Look At Me (Atlantic/Reprise)
- Hot In Herre (Rollin' & Rollin')
- Love Don't Let Me Go (Sony Music/Columbia)
- Leap Of Faith/Just a Boy (Rollin' & Rollin')
- Kiss Kiss (Kiss Kiss)
- Ramp (Kiss Kiss)
- 2&1 (Kiss Kiss)

**Argentina**

**Albums**
- Chrome (Mute)
- Heaven Knows (Tigerline/EMI)
- Destination (Korea)
- The Logical Song (Edel)
- Love When You Look (Korn)
- When You Look At Me (Atlantic/Reprise)
- Hot In Herre (Rollin' & Rollin')
- Love Don't Let Me Go (Sony Music/Columbia)
- Leap Of Faith/Just a Boy (Rollin' & Rollin')
- Kiss Kiss (Kiss Kiss)
- Ramp (Kiss Kiss)
- 2&1 (Kiss Kiss)

### Global Music Pulse

**The Long March:** International record companies should not expect China to open up as a major market in the near future. Cui Jian, the father of Chinese rock music, has warned. During a speech in Beijing earlier this month, he also gave a damning report on the local live music scene: "There are just two or three places you can see regular live music in Beijing. And forget Shanghai and Guangzhou. You won't find anything there." Speaking to a mixed audience of locals and foreigners at Beijing venue the CD Cafe, Cui Jian complained: "Joke music is rampant in China. Here people prefer karaoke, which is all about limiting yourself and protecting talent. It kills every musical brain cell in your body." Cui Jian is sometimes referred to as "the Chinese Bob Dylan," his 1987 album, Rock'n'Roll on the New Long March, was credited with introducing Western-style rock'n'roll to China. But 15 years later in a country where most CDs are pirated and available for between 60 cents and $1.45 each, the obstacles facing the still nascent music industry remain huge. Cui Jian suggested the problem with cultural rather than economic. In a joke aimed at American students in the audience, he said: "We play Ping-Pong better. You guys do rock'n'roll better." Cui Jian followed the speech with a June 23 concert in Beijing.

**Adam Williamson**

**The Squeeze Is On:** The squeeze has been put on the Danish Official Hitlist by an easy-listening album of accordion tunes. Harmonika Trollefjord (Accordian Favorites) by Kristian & Jesper entered the charts at No. 22, bumping to the No. 7 slot one week later. Released on EMI-affiliated label CMC, the album’s success is partly a result of supermarket sales, which now account for more than 20% of all CD sales. Kristian Ruesjerg, one-half of the duo, says, "It’s really a delight that so many people like our music. We are very proud of our placement on the charts." The CD led such solid sales in its first two weeks that one out of every seven albums sold in the country was the accordion set.

### Common Currency

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

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**Hear & Now:** They are calling Paralise the most original pop band to come out of Sweden since Roxette. The group, signed to Reactive Music from Gotland, the "Island of Roxes" in the Baltic Sea, the band’s eight members have known each other since high school, when Daniel Gibson, the band’s founder and chief architect, joined forces with Johan Carlgren, keyboardist and son of famed lyricist Bosse Carlgren. Fronted by two female vocalists, the group’s debut single, "Spinnaing Bottles," enjoyed good airplay but poor sales, and the label put the act on hold. Then Gibson scored as a writer for Zomba singer Sila, co-writing her No. 2 Dutch hit "Hello." Now, Paralise’s debut album, Stayin’ Here, and single of the same name was released in June in Germany via A.i.de Distribution and this month in Scandinavia. "We recorded the album in Gotland in two small houses near the beach," Gibson says. "We also worked at San Diego Studios, which is the most beautiful studio in Sweden."
\[\text{Brazil Wins Again. Universal Music Brazil (UMB)\quad \text{teens\quad duo\quad Sandy & Junior\quad took\quad a\quad couple\quad days\quad out\quad of\quad their\quad busy\quad European\quad promotional\quad schedule\quad to\quad meet\quad execs\quad from\quad Universal\quad Music\quad International\quad (UMI)\quad in\quad Paris. The\quad promotional\quad tour—which\quad took\quad in\quad Spain,\quad France,\quad Portugal,\quad and\quad Italy—was\quad to\quad launch\quad the\quad single\quad “Love\quad Never\quad Fail,” which\quad the\quad duo\quad has\quad recorded\quad in\quad five\quad different\quad languages. The\quad single\quad has\quad been\quad released\quad in\quad Portugal,\quad Spain,\quad and\quad Italy,\quad following\quad major\quad airplay\quad support\quad in\quad those\quad countries. Sandy & Junior\quad have\quad released\quad 11\quad albums\quad in\quad their\quad home\quad market\quad and\quad sold\quad more\quad than\quad 12\quad million\quad albums\quad there,\quad according\quad to\quad Universal. An\quad English-language\quad album\quad is\quad set\quad for\quad a\quad staggered\quad release\quad across\quad Europe\quad this\quad summer\quad and\quad fall.\quad}
\]

\[\text{Pictured,\quad from\quad left,\quad are\quad UMB\quad marketing\quad manager\quad Luciana\quad Camargo,\quad UMI\quad senior\quad VP\quad of\quad marketing\quad &\quad A&R\quad Max\quad Harman,\quad UMI\quad VP\quad of\quad marketing\quad Kate\quad Parmer,\quad Sandy,\quad UMI\quad A&R\quad consultant\quad Tony\quad Swain,\quad and\quad management\quad consultant\quad Richard\quad Ogden.}\n\]
**ARIA Considers Introducing Airplay Monitoring Information In Charts**

By Christie Eizer

Sydney—The Australian Record Industry Assn. (ARIA) is in discussions with radio-monitoring firms from Europe and the U.S. about introducing airplay information into its existing range of charts.

Some six months ago, a number of U.S. and European radio monitoring systems approached labels body ARIA, individual record companies, and trade associations like the Federation of Australian Radio Broadcasters about setting up computerized monitoring systems here.

At that time, several members of the ARIA board suggested that the official ARIA singles chart, which is compiled from sales figures collected from 860 stores around the country, could be modified to incorporate radio airplay data. That provoked discussion within the industry about whether such a move would work for or against local acts and whether, if Australia followed the example of the U.S. by adopting single charts made up from airplay and retail data (such as The Billboard Hot 100), a smaller number of singles would end up being released.

ARIA chief executive Stephen Peach emphasizes to *Billboard* that although radio monitors are “still at a very early stage” and that any change to the singles chart would depend on the outcome of those talks.

Global sales estimates from the International Federation of Phonographic Industry for 2001 indicated a 16% fall in global sales of singles, based on trade shipments and scaled up. In Australia, however, singles shipments rose to 123.2 million units last year vs. 111 million in 2000, according to ARIA.

Industry insiders suggest that only 20% of singles released turn a profit, but record-company heads agree the format remains an effective marketing tool. “For consumers, they’re the trailer to an album,” Warner Music Australia chairman Shaun James says.

PPK Australia managing director Ed St. John adds, “When a single goes up the charts, the album follows.”

Currently, the only airplay monitoring carried out in Australia is by industry publication *The Music Network*, with listings collated manually based on playlists supplied by radio stations. The cost of setting up computerized monitoring would be high, industry insiders put the ballpark figure at $500,000 Australian ($280,000).

James, who is also chairman of the ARIA marketing committee, insists, “This not so much an issue about changing the charts, although more data is always welcome. To me, the issue is that Australia is one of the few (of the world’s) top territories that doesn’t have computerized airplay monitoring or data.”

James suggests that it would be beneficial for labels to see more quickly than at present where new tracks are breaking, in order to make for a smarter allocation of marketing and promotional dollars.

Among the prime concerns for independent labels is whether any chart they are considering buying into include major outlets for indie-sector music, such as the government-run alternative rock network Triple J and college stations, as well as the ratio of airplay to retail that any revised chart might contain.

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**Russian Duo PPK Importing Trance Back Home**

By Aleksey Kruzin

Moscow—The sound of young Rostov-on-Don is finding its way into Russian homes.

On the back of a unique breakthrough in the U.K. dance market, Russian trance duo PPK is enjoying newfound popularity in its homeland. The act’s single “Resurrection” on U.K. indie Perfecto peaked at No. 3 on the Official U.K. Chart’s top 40 last December and collected a British Phonographic Industry (BPI) silver disc (200,000 copies shipped). The track was originally recorded in 1998 by the duo—consisting of Alexander Polyakov and Sergey Pimenov—at their home studio in Russia’s southern industrial city of Rostov-on-Don.

Now based in Moscow, PPK is the highest-charting Russian act in the U.K. ever. “It has been really exciting working with PPK,” London-based Perfecto label manager Christine Wanless says. “Not only did they give us our biggest single last year, it has hopefully opened doors to similar artists in Russia, where dance music is finally being recognized.”

“Resurrection” features the theme to the successful 1979 Soviet film Shiriya and the sampled voice of cosmonaut Yuri Gagarin; it commemorates man’s first trip into space. Since its U.K. success, the single has charted across Europe. It also received a second chart success in the Russian market thanks to PPK Management, the act’s own label/studio/management company.

The label claims over 20,000 sales of more than 110,000 copies in Russia since the single’s release. The act also claims to have had more than 2.5 million downloads of its music from mp3.com (including more than half a million downloads of “Resurrection,” which appeared online in fall 2000) prior to signing with Perfecto last July.

But U.S. success has been elusive. “Resurrection” was originally licensed to a different label in the U.S. back in the time of PPK’s initial success on mp3.com (early 1998),” says Marychev, PPK’s Moscow-based manager. The track appeared in the U.S. on the Tommy Boy Silver label imprint in March as a one-off deal. “With Perfecto opening offices in the U.S. this year, we hope our next single and the album will get them all the attention they deserve.”

That second single, the double-A-sided “Reload Russian Trance,” is scheduled for international release through Perfecto in August and will be followed by an album. The pair released an album independently in 1999, but only 1,000 copies of *Feel Insomnia* were manufactured and distributed in Rostov-on-Don.

To meet Russian market demand, evidenced by several pirate compilations and new albums, PPK released a 13-track compilation album in May specifically for the Russian and CIS market. Titled *Russian Trance: The Forming*, it has shipped more than 130,000 copies to date. The collection, recorded between 1998 and 2001, will be offered internationally for sale via the Internet only.

“This release was long overdue,” Marychev says, “and it’s success shows that Russians like your music, they will want to have it at home, whether they have downloaded it before or not.”

Pimenov, himself a one-time local DJ in Rostov-on-Don, says, “We were forced into the Internet market very quickly and really didn’t have a choice to succeed abroad. We realized we’d be much better off doing it the independent way.”

At home, PPK have a similar do-it-yourself approach to their recording. Marychev says, “There’s not a single publisher here who can provide the same services to us as [those in] the West, and we are not even talking about things like creative development. So going any other way than self-publishing here would be counterproductive. PPK is, however, considering several direct offers from major international publishers to get the services Russia cannot offer.”
JULY
July 9, Will Rogers Awards, presented by the Academy of Western Artists, Scott Theater, Fort Worth, Texas, 800-398-5350.
July 9, 42nd Songwriter Showcase, presented by the Songwriters Hall of Fame, Pizz Under Time Cafe, New York, 212-957-9230.
July 15-17, National SGA Week, sponsored by the Songwriters Guild Foundation, various venues, Nashville, 615-329-1782.
July 16-18, 2002 Video Software

LIFE LINES

BIRTHS
Girl, Gia Maxine, to Nelu and Jonathan Levy, June 12 in Los Angeles. Father is CEO of Moonshine Music.

Boy, Zachary Marty, to Adam and Karen Waldman, June 22 in Livingston, N.J. Father is sales director of Concrete Marketing.

Boy, Clyde Henry, to Amanda and Steve Toland, May 2 in Los Angeles. Mother, known professionally as Mandy Brix, is former singer of the Lame Flames. Father is VP/GM of Bug Music.

Boy, Pierce Stanton, to Laurie and Todd Rubenstein, June 1 in New York. Mother is senior VP of public relations for Vivendi Universal Net USA; Father is a partner in music law firm Selverne, Mandelbaum & Mintz.

DEATHS
Matt Dennis, 88, of pneumonia, June 21 in Riverside, Calif. Dennis was a composer whose songs were performed and recorded by such artists as Frank Sinatra, Tony Bennett, Peggy Lee, and Jo Stafford. The former member of ASCAP, AFM, and AFTTRA also played piano, sang, and recorded for RCA Victor. Dennis is survived by his wife and four children.

William Ruford Waddell, 68, of complications from emphysema, June 24 in Tennessee. A retired furnace operator at the Ford Glass Plant, Waddell was the father of Billboard senior editor of touring Ray Waddell. He is survived by two sons, one daughter, and five siblings.

MUSICALE BID: Sheryl Crow and Vanessa Carlton are among the musical artists donating their time and belongings to VH1’s Save the Music Foundation. Fans can go to ebay.com/vh1 to bid on a chance to appear in a Boyz II Men video, take a private singing lesson from Carlton, or to own such items as a guitar signed by Crow. Proceeds will go directly to the foundation, a nonprofit organization aiming to restore music programs in public schools. Contact: Tracy Huber at 212-221-1713.

DOUBLES, ANYONE? Country star Andy Griggs will perform at the opening-night charity gala Night at the Net, which will kick off the Mercedes-Benz Cup and also feature tennis pros Andre Agassi and Lleyton Hewitt paired against each other in a doubles tournament with as-yet-unnamed celebrities. The event takes place July 22 at the Los Angeles Tennis Center of the Straus Stadium. Proceeds will benefit the MusiCares Foundation, established by the National Academy of Recording Arts and Sciences to utilize the resources and attention of the music industry to create a support system in times of medical, financial, or personal crisis. Contact: MusiCares at 310-392-3777.

UPDATE

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Solution to this issue’s puzzle (page 98)

Boucher Wants Consumers’ Fair-Use Rights Protected
Democrat Advocates Prominent Labeling Of Copy-Protected CDs, Balancing Of Current Laws

BY STEVE TRAIMAN
U.S. Rep. Rick Boucher, D-Va., will deliver a keynote address at the seventh annual PlugIn Forum in New York held July 8-9, hosted by Jupiter Media Metrix in association with Billboard and Digital Club Network.

Serving his 10th term, representing the Ninth Congressional District, Boucher has served as an assistant whip since 1985. As a member of the House Energy and Commerce Committee, he sits on two subcommittees: Telecommunications and the Internet, and Energy and Air Quality. He also sits on the House Judiciary Committee, serving on the Courts, the Internet, and Intellectual Property subcommittee.

As an outspoken proponent of fair-use music rights for Internet users while assuring protection to the owners of intellectual property, Boucher is currently authoring legislation that will establish fundamental federal policies for the Internet. Billboard asked him to share some of his candid views on the digital-music marketplace.

How do you view the fair-use rights of consumers to make musical recordings for personal use of their own CDs, radio, and the Internet?

Consumers have a fair-use right to make personal-use copies of music and other content they have lawfully acquired. Fair-use copies may be made for the personal convenience of the consumer, and the copies must be noncommercial in nature. Individuals who purchase music CDs have and should continue to have the right to rearrange the tracks on those CDs and perhaps blend into their own home recordings music from other CDs so that they can listen to exactly the music they desire in the order in which they desire to hear it. This fair-use right of “space shifting” is widely acknowledged and must be preserved.

I am concerned by the announced intention of a number of record labels to undermine this historically protected fair-use right by introducing copy-protected CDs to an unsuspecting marketplace. At a minimum, it is essential that the government guarantee that any CDs that are copy-protected be prominently labeled so that consumers will know precisely what they are buying. Labeling is particularly important in view of the fact that many of the copy-protected CDs will not play on [some] personal computers, Linux computers, DVD drives, or even in some portable or automobile CD players. Fairness requires that consumers have notice of all such disfunctionalities.

With reference to the Internet, it is now apparent that millions of consumers are eager for legal, innovative, easy-to-use online music services that will allow them to obtain permanent portable downloads of songs at an affordable price. When such a service is finally launched—making the most popular music of the day available across the Internet at a fair price—millions of Americans will enthusiastically respond. Consumers will pay a reasonable amount [of money] for a convenient, quality-assured product that is easily accessible, contains a full inventory of music, and preserves longstanding personal uses of high-value content.

How do you view the protection of intellectual property rights and royalties for artists, songwriters, music publishers, and record labels?

Rigorous intellectual property protection is essential both for the creators of entertainment and for all citizens who enjoy the creative works. From the earliest days of our nation, creative works have enjoyed federally granted exclusivity for a limited period of time in recognition of the need to assure fair compensation to creators as an incentive to the origination of new creative products.

Our current challenge is to find the appropriate balance in our intellectual property laws, which will continue to incite the creation of new works and will simultaneously preserve the fair-use rights of consumers, while encouraging the introduction of useful new technologies for the consumer market.

Unfortunately, that balance is now tilted toward granting innovators and creators nearly unbounded rights to control their output to the detriment of the fair-use rights of citizens. The intellectual property laws now provide the creator far more control over the work than is necessary to assure fair compensation. A rebalancing of the law is required, and the legislation to achieve a rebalance will be one of the central themes in the congressional information technology policy debate for the next few years.

How do you view the survival of the many small-business independent music retailers that are seeing sales decline steeply?

The Wal-Martization of the retail record industry is a boon to consumers, who can now purchase the most popular music for lower prices than were previously available. However, the trend is damaging to our culture as a whole, because it diminishes diversity and may harm local artists.

I suspect that the independent music retailer, who survive the trend toward centralization in retailing and who survive the technological challenges—such as music retail and distribution across the Internet—will be those that provide the most value to their customers by focusing on new or niche music or other value-added services while working closely with local artists and local performance venues.

How do you see the future of the $12 billion retail U.S. music industry evolving in the next decade?

Due to technological advances and unfolding distribution models, we are now in a decade of experimentation, innovation, and turbulence, which will ultimately usher in successful new business models. I have no doubt that creative musical personalities will continue to be valued by consumers and that many of these trailblazers will reside inside major recording companies.

However, the Internet enables these trailblazers to be anyone whose personalities and tastes can be communicated directly to attentive consumers. The Internet offers unprecedented opportunities for independent artists and new songwriters and entertainers to reach an audience without the necessity of signing up with a major record label. As the decade progresses, a wider variety of truly independent songwriters and performers will enter the market via the Internet.

As consumers learn that a vast array of interesting independent musical material can be found throughout the Internet, they will look less and less to the major-record-label system as the sole supplier of the music they acquire. As a result, the music industry will be larger, more exciting, more diverse, more energetic, and far more decentralized. I am excited by that future prospect, and I believe that emerging artists are as well.
In the News

- **RED Distribution** has laid off 12 staffers as part of a restructuring of the company. The downsizing mainly affected back-office personnel at the New York headquarters and branch offices in Los Angeles, Chicago, and Atlanta. The cuts were expected, as RED's market share and label roster have waned during the past 18 months following the distributor's return to 100% ownership by Sony.

In related moves, RED is moving its merchandising functions to Chicago and is promoting Chicago regional director of product management services Jolene Nixon to national director. RED's production department will report to L.A. and will report to Dean Fine, who has been upped to VP of inventory management from senior director.

- **Koch Entertainment Distribution** has inked exclusive distribution pacts with three labels: Houston-based Draper, Boston-based Amigo, and Orlando-based Wright National Records and Entertainment (WIRE), which was founded by artist/manager Johnny Wright (Briody精神文明, N Sync). Initial releases due in August, are an 8Ball's "Lay It Down (Draper), Rockapel's "Smoke" (Amigo), and Triple Image's "Celebrate" (WIRE).

- **Private-equity fund Blackstone Capital Partners III** has completed its acquisition of most of Columbia House. Terms were not disclosed. The firm was an affiliate of the New York-based Blackstone Group, is believed to have paid about $420 million for an 85% stake in the record-and-movie club. Former owners Warner Music Group and Sony Music Entertainment retain minority interests.

- **Philips Electronics** has filed a complaint with the U.S. International Trade Commission (ITC) against 19 disc manufacturers, all located in the U.S., Taiwan, Korea, and China. Among them are California-based manufacturers Bregusa Micro International, JDE Enterprises, and QTC Computer Systems. Philips is seeking to ban on certain patents that are related to CD-R and CD-RW technologies by manufacturing or selling those types of discs in the U.S. without a license. Philips seeks an ITC ban on the unlicensed discs and cease-and-desist orders.

**Declarations Of Independents™**

LOVE SUPREME: I write these words only 24 hours after the death of my editor in chief, as John Coltrane's *A Love Supreme*—an album that has never failed to bring me solace in recent times of grief, anguish, or confusion—plays on my office stereo.

I woke up today, and the sun was purple, and the trees were blue. Everything in my world looked different—all because of the passing of that maddening, impossible, quite gifted man.

My relationship with Timothy White was a complex, conflicted, and usually uneasy one. (He was above all things a believer in honesty, and I don't think he would want me to be dishonest on this point.) Tim was a complicated and volatile personality whose temper matched my own, and I felt his lash more than once over the course of 11 years. We disagreed on points both fundamental and consequential, journalistic and philosophical.

And yet we came from the same school. I first met Tim in 1980, at *Rolling Stone*’s old Century City offices. Los Angeles itself is a city I love, and so was Tim. He was an editor at the magazine and I was freelancing regularly there. Though our tastes in music were very dis-similar, we both were old-school rock realists whose work mattered, if that is the right word, in the late ‘70s and early ‘80s.

Not long after Tim became editor-in-chief of *Billboard* in 1981, he came to New York to attend a lunch. It was there that I first encountered what I came to feel were his greatest assets: a boundless mania for music in all its forms and a profound and essential belief that art at its best could animate and uplift the human spirit.

It is always easier to see where one’s beliefs diverge from another’s and more difficult to divine where they wholly merge. In meditating on Tim’s life and work during the last day, I’ve reached, perhaps more deeply than ever, a sense of what he held true—and that I hold true as well.

Foremost, Tim demanded passion—from musicians and from his editors and writers. He used that word affectionately, which would be a forgiving of the cautionous that moved him (He was the same way about books: When he’d poke his head into my cubicle on his visits to L.A., he’d always comment about some tome on my desk that he had read.)

In an era in which much of our music sounds increasingly facto-ry-made, disingenuous, banal, and blandly commercial, I think it’s critical that we embrace Tim White’s commitment to music that generates emotional heat and soulful force.

Moreover, Tim believed—to his core, and some thought to a fault—that music, and art in general, should bring with it a moral and spiritual center. It was this belief that led him to embrace such performers as Bob Marley and Georges Harrison. He understood that music has power—the power to heal and enlighten, or to mislead and destroy. And he marveled at the creative powers to keep music out of the darkness and in the light.

Apropos of this column—which he created for me, and named, 10 years ago—he was a believer in independence, as his outspoken involvement in the artists’ rights’ crusade of the past couple of years reflected. Just as he felt that music should liberate itself from the cradle to the grave, he felt that its creators should themselves be liberated from the indentured servitude often mandated by the industry’s standard operating practice. This notion did not win him friends in some enclaves of our business. I will always be proud of his stand.

He also allowed me my own independence, as a measure of the side of the business to me with no strings attached. I can think of perhaps three times in a decade when he nudged me in the direction of a column item. Otherwise, his hands remained folded.

Though he didn’t hire me at *Billboard*, Tim gave me the best beat I’ve ever had in my career. I am eternally in his debt.

Yes, he could piss you off, even drive you to tears sometimes. But Tim White was in the final analysis a unique and exotic specimen of that rare aves, the true believer. His love of music had an abiding intensity. When he spoke about a particular album or song he revered, he would virtually breathe with excitement. It was in-fec-tious, even thrilling. And those were the times, in spite of everything and anything else, that you felt you were loved, mad.

He was a terrible dancer, though. I’ve got some Marley on the box now: ‘*This Love*’. I hope Tim’s tuned in. And dancing...
Abandoned Pools is participating in the Breakout Artist program. "They give us an opportunity to brand ourselves with Target and Launch and get media attention. It also fit well as a warm-up for Abandoned Pools' opening slot on the Lenny Kravitz/Pink tour."

According to Launch's head of label relations Jay Frank, the Breakout Nights idea came out of a collaborative brainstorming session between Launch and Target. He explains, "We wanted to be able to further extend the brands and create more awareness for these new artists in the program."

In addition to the Target gift certificates distributed at the shows, Launch has also introduced online coupons that can be printed and put toward purchases of Breakout Artist albums. "We debuted a $1-off coupon in April, and it has been very successful as an additional driver," Frank observes. "As most of these artists are at developing-artist prices already, that $1 off makes a tremendous difference for younger consumers."

Label representatives report that the initiatives—which are nearing their one-year anniversary—are paying off for artists. According to Matt Shay, senior director of marketing and new media at J Records, Target was responsible for about 21% of total album sales for one of its acts in the program. Soil. The promotion for Soil was so successful that the band is being featured as a Breakout Artist again this year to promote an upcoming stint at this summer's Ozzfest.

Shay adds that he hopes to enter other J artists in the program. "It makes sense for developing artists. It gives them a new place to go to sell records. It gives great visibility and gives a big online push that leads people to the store. I think this campaign shows that Launch really believes in emerging artists, and that helps in this tough climate."

While the notion of a brick-and-mortar retailer giving an Internet music site a branded endcap is unconventional, executives associated with the alliance put on display that both parties win in the pairing: Target gets access to Internet-savvy consumers via Launch, as well as association with up-and-coming acts. Meanwhile, Launch is brand- ed and promoted in one of the nation’s hottest discount mass-merchants.

Plans are currently in the works to expand the Breakout program to other artists and other genres.
TAKING AIM AT NAPSTER: The U.K.'s Assn. of Independent Music (AIM) has been appointed chair of the unsecured creditors committee for the Napster bankruptcy proceedings. AIM—which is owed $3.79 million—is the top unsecured creditor of the file-sharing operation, ahead of law firm Boies, Schiller & Flexner LLP at $2.14 million. AIM is responsible for representing the interests of parties with money and/or assets tied up in Napster but with no pre-arranged guarantee of recovery of those investments. The company's secured creditors—a group that includes lead investor Bertelsmann—are likely to have the greatest influence over the bankruptcy court's division of Napster's assets. Napster filed for Chapter 11 bankruptcy protection June 3, in a move intended to pave the way for Bertelsmann's acquisition of the assets. In papers filed with U.S. Bankruptcy Court in Delaware, Napster claims $7.9 million in assets and $101 million in debt as of April 30.

PRESSPLAY/REAL OK MINIDISC: Pressplay has inked a deal with Sony Electronics that will allow subscribers to burn tracks to Sony MiniDiscs. The deal marks the first portable announcement from a subscription service provider relating to a function other than traditional CD burning. The MiniDisc transfer option applies to Sony Net MD Walkman player/recorders. Pressplay partner Roxio will provide special plug-in software that will allow for MiniDisc burns. Pressplay says the feature will be available with the release of version 2.0 of the service, which is set to bow later this fall. The company plans to announce other transfer-to-device deals ahead of the 2.0 launch. In other MiniDisc news, RealNetworks has forged an agreement that makes its RealOne Player software compatible with the Net MD Walkman and more than 20 other Sony devices. Starting July 8, RealOne users will be able to download free plug-in software that enables the transfer of digital music to Sony audio devices. Additionally, Sony will promote its Net MD product line across Real's Web sites.

LOUDEYE CUTS DEALS: Digital-media services provider Loudeye has bought the assets of technology firm Digital Media Broadcast. Terms were not disclosed. A source says 10 Digital Media staff will join Seattle-based Loudeye, including CEO Steven Samuelson as CM of Los Angeles operations. In another Loudeye news, the company has laid off 27% of its staff, including CFO Bradley Berg in an effort to reach a break-even operating cash flow by year's end. The cuts, which Loudeye says will save it $10.2 million, leave about 130 full-time employees. Earlier this year, Loudeye trimmed 12% of its staff, including president/COO David Welden.

YAHOO SILENCES RADIO: Yahoo is dropping its retransmissions of terrestrial radio-station broadcasts. Visitors to radio.yahoo.com will now be able to access only streams of the company's own Internet radio service. Launchcast, Yahoo says newly established Webcasting rates did not have any impact on the decision. Sources familiar with the situation say Yahoo remains committed to Internet radio. However, the company views real-world radio stations' Internet streams as competitors to its Launchcast product—both in terms of listener traffic and potential Internet advertising dollars. The sources say it no longer makes strategic sense for Yahoo to provide the simulcast services. The ability to access terrestrial broadcast streams is a holdover function of Broadcast.com, an early pioneer in Internet radio that Yahoo adopted when it acquired the company in the late '90s. However, the service took a backseat to music offerings from Launchcast. Following Yahoo's acquisition of that company last year.

BOWWOW CLUB BOWS: Columbia Records has launched an online sub-label called Bow Wow. Members of Club Bow Wow receive advance ticket offers and access to exclusive tracks, behind-the-scenes video footage, and interactive chats with the artists. Membership is open to consumers age 13 and up and costs $9.99 for three months.

ZEPHYR LIKES NICHE GROOVE: In a market where music companies are increasingly struggling to make money, some start-up indie labels are attempting alternative models for powering business. Philadelphia-based Zephyr Media, for one, is using its independent radio promotion company—Zephyr Alternative Media (ZAM)—to help financially support three new imprint labels distributed through Beyond Records/Universal Distribution—Rhythm & Groove Records (smooth jazz), Red Rocket Records (rock), and Black Rock Records (rap). Not only does ZAM—a specialist in quarter-billing the promotion strategies of projects from independent adult contemporary artists and labels among Zephyr's primary revenue generator—but it also serves as a cost-effective promotion machine for label-related projects.

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However, a year-and-a-half into its existence, Co-Op—home to former

TRAFFIC TICKER

Top Music Info Sites

<table>
<thead>
<tr>
<th>Site Name</th>
<th>Traffic in May</th>
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<tbody>
<tr>
<td>1. mysn.com</td>
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<td>3. mp3.com</td>
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<td>12. music.jpc.com</td>
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<tr>
<td>13. allmusic.com</td>
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<tr>
<td>14. hob.com</td>
<td>238</td>
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<td>15. sononet.com</td>
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AVERAGE MINUTES PER VISITOR PER MONTH

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</table>

Source: Nielsen/NetRatings, May 2001. Sites categorized by Billboard. Data is based on audience measurement of more than 62,000 U.S. households who have home Internet access.

WOMEN OF ENRON

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Digital piracy of music may be running rampant, but, if the music industry has its way, that won't be the case for long. The major labels and their retail and technology partners are fighting back, pursuing a myriad of judicial, legislative, technological and commercial strategies designed to get the average consumer to stop taking free music from the Web. There are even hopes some may actually pay for digital content, too.

When looking at the music industry's war on piracy, it's better viewed in the context of "theaters" than as one-off skirmishes. There's the legislative theater on Capitol Hill, in which Congress and regulators are considering everything from the application of fair-use laws in the digital realm to brokering licensing rates on audio streams. There's also the judicial theater, in which the RIAA and publishers, among others, are suing operators of peer-to-peer networks—Morpheus, Kazaa, Aimster, Audigalaxy and Grokster—for copyright infringement.

Then there's the technology theater in which labels are working with a host of companies to create secure music formats—with everything from DRM-wrapped digital files and streams, to copy-protected CDs, to next-generation products like Data-Play, DVD-Audio and SACD. There's also the commercial theater, in which record companies are offering lower prices, new legitimate digital services and a host of value-added features—ranging from bonus tracks to DVD extras to special Web-based content that can only be accessed by purchasing the CD—as an incentive to help spur music sales.

The trick, say industry executives, is to remember that no one front (especially so in the judicial and legislative arenas) is ultimately a cure-all in the battle against burning and file-sharing. Rather, the key to stemming such activities is to fight back with a holistic strategy.

"We have to confront this on all levels," says president of VMG labs Larry Kenswil. "There are a lot of fronts, and there is no silver bullet, and there's no one answer for stopping it."
Subscriptions Still Struggling

Although constantly competing in a world of free downloads, digital-music services are gaining ground.

BY BRIAN GARRITY

IN THE ACT

The concept is extending into the subscription arena as well. Liquid Audio is expected to announce it in conferences, such as the Vault, that are launching a subscription service, known as the Vault, for Roadrunner Records. The offering will sell full ownership downloads at bulk prices, as well as an a la carte basis. Liquid Audio launched a service called Burn It First for EMI Christian earlier this year.

Labels are understanding that they are going to have to start embracing this distribution platform, says Richard Conlon, VP of marketing and business development at BMG. "Labels are understanding that they are going to have to start embracing this distribution platform," says Richard Conlon, VP of marketing and business development at BMG.

Likewise, other subscription services are looking to get in on the act. MusicNet senior director of business development and strategic planning, Mark Mooradian, says that the next iteration of the MusicNet service will focus on rental models, the notion of full ownership of digital music is now gaining momentum.

Revamped offerings are rolling out at a time when major labels are rethinking efforts to sell digital singles—a business line launched and almost immediately abandoned two years ago. In a shift in strategy, Warner Music Group is now selling one-off tracks for as low as 99 cents through AOL and MP3.com. Universal Music Group and Sony Music Entertainment have also announced plans to team and offer a wide array of low-cost digital singles through the likes of Amazon, SamGoody.com and BestBuy.com.

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GENIUS OBSERVATIONS
THROUGH HISTORY

"We don't like their sound. Groups of guitars are on the way out."
Decca Records, rejecting the Beatles, in 1962

"A period novel! About the Civil War! ...who cares?"
Herbert R. Mayes, Editor of the Pictorial Review, turning down a chance to serialize Gone with the Wind, 1936

"England has plenty of small boys to run messages."
Sir William Preece, Chief Engineer of the British Post Office, on the telephone

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Really, Really Big Financial Journal, March 2002

"World Class Losers of the Year... MusicNet and Pressplay..."
PC World, July 2002

"The music industry lives in fear..."
San Jose Mercury News, May 2002

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The Hardware-Technology Trend

With the continuing development of new digital-entertainment technologies for music, video and interactive games, digital hardware is spreading to more music and video retailers who continue to morph into total entertainment destinations. Consumers can find more portable, in-home and auto hardware for downloading, recording and/or playing all formats of digital entertainment.

While "big box" chains like Best Buy and Circuit City have always been into "razors and blades," other entertainment retailers are expanding their offerings, including TWEC (FYE, Strawberries, Coconuts), Musicland Group of Best Buy (Sam Goody/Oncue, Media Play), Wherehouse Entertainment, Tower Records and Hastings Entertainment.

"MP3 players are just the first stage of a larger trend towards portability of music content," says Sean Wargo, senior industry analyst for the Consumer Electronics Assn. (CEA). "Consumers desire and need to interact with their music, rather than be limited to radio airplay or prerecorded media. It's a mix-and-match culture."

With the first Rio MP3 players sold in the 1998 holiday season, most recent figures from CEA report factory sales of 900,000 MP3 players in the U.S. in 1999 at an average price of $118. By 2005, annual sales are projected to hit 1.8 million units for an installed base of more than 7 million. "At the same time, about 45% of all households have CD-burning capability, mostly on their PCs," adds Wargo. "With consumers age 15 to 35 being most interested in music and the biggest buyers of prerecorded music as well."

Amplifying this theme, RioPort president and CEO Jim Long notes that, after selling the Rio line to Sonic Blue, the company has focused on functionality in developing its PulseOne service. It provides partners, including hardware firms like Sanyo, Samsung and Compaq and e-tailers such as BestBuy.com, MCI.com, VH1.com and SourceNet.com, with an outsourced music-content delivery service that lets its customers "try, rent, buy and access digital music anywhere."

"MP3 players have evolved into digital hi-fi components, boom boxes, car stereos and now cell phones," Long notes. "All have the ability to download music from the Internet, with the most important factor of handling 'secure' content. By year-end, our PulseOne service will offer legal, secure music from the big five label groups via a number of compatible, portable, home and car devices."

DATAPLAY OPPS

As an example of digital-music technology, the official launch of the Dataplay digital-music format is set for Aug. 20, with Dataplay chief marketing officer Pat Quigley. The innovative quarter-size recording/playback media can hold up to 500 megabytes (MB) of music, the equivalent of five CDs, or nearly 11 hours of MP3 files.

"We have commitments from BMG, Universal Music Group, EMI and five, among others, for their top artists, including Pink, Usher, OutKast, Adema, Britney Spears and 'N Sync," he says. Discussions continue with Sony and Warner, with no commitment from Samsung at this time. Initial Dataplay-enabled hardware will be available from Riva America, among others, with prices ranging from $299 to $349 for player/recorder models. In addition, the main media supplier will be offering a 500MB 3-pack at $29.95, or $10 per disc, with "reward points" on special packages.

Retailers are directly involved with the Dataplay launch as the entire online database of available artist tracks will be customized to each chain. A customer will go to Whereshouse.com, for example, click the Dataplay icon and get all available tracks to sample, then order the new album at or below the current front-line price, and two or three catalog albums at a significantly lower price," Quigley explains.

"Initially, we see Dataplay as a new portable format to replace the disappearing cassette business. However, the singles option is in place from day one," he emphasizes, "as soon as each label determines secure delivery and pricing. This would mean that any consumer would be able to order any single from an album, rebuilding the significant drop in singles sales."

EXPANDING MARKET

Retailers who are committed to expanding their consumer-electronics offerings have a good opinion of the Dataplay concept, with several caveats.

"With the continuing convergence of digital technologies, we are constantly analyzing and looking at the best ways to capitalize," says TWEC executive VP, merchandising and marketing, Fred Fox. "We've had great success with personal CD and MP3 portable players from Samsung, among others, driving incremental sales and profits on top of our core business. Dataplay has the potential to be a great portable DVD format, as well as a music carrier, but it is dependent on major-label support and the launch marketing program." TWEC will test the new system in selected FYE, Strawberries and Coconuts locations among its 900 U.S. stores.

Equally enthused is Wherehouse business development VP Brad Tait. "All our [405] locations offer consumer electronics, and we've expanded our MP3 models this past year from Sony, Rio and Samsung," he says. "We've seen a definite upswing in sales, and I think the opportunities from Dataplay are terrific. I like the format and features and, from an execution standpoint, hope they pull it off with our support and [that of] other retailers. Consumer education is a vital aspect to make it succeed.

Wherehouse will be carrying several models for its tests and is looking at a few in-store options, including different types of displays and programs such as good POP and demo kiosks.

CEA's Wargo offers the following scenario for the success of a digital-music marketplace: "As an industry, we have to be concerned about protecting copyrights and know that all partners are adequately compensated for creative content," he says. "Otherwise, the industry will fall on its face. We have to balance this [protection] against how consumers want to interact with content, and provide them with legal ways to do that."
Get the new album “Lenny” in stores now.

Congratulations, Lenny, on being the first recipient of the Windows Media Innovation Award.

As an artist, Lenny Kravitz is no stranger to innovation. His signature blend of soulful funk and driving rock is ingrained on the face of modern pop.

As a pioneer in the use of digital music and the Internet, Microsoft® Windows Media® has been with Lenny from the start. He recently became the first artist to qualify for a Grammy Award nomination through online sales of music downloads for his hit single “Dig In.” He was also one of the first to offer a music video download on the Internet via MTV.com and VH1.com. Both were made possible using Windows Media from Microsoft.

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July 12 Virginia Beach, VA
July 13 Atlantic City, NJ
July 14 Washington, DC
July 17 Holmdel, NJ
July 19 Wantagh, NY
July 20 Boston, MA
July 22 Cleveland, OH
July 23 Detroit, MI
July 24 Chicago, IL
July 27 Indianapolis, IN
July 29 Cincinnati, OH
July 30 Toronto, Canada

August 1 Charlotte, NC
August 2 Raleigh, NC
August 4 Palm Beach, FL
August 8 Atlanta, GA
August 9 Nashville, TN
August 11 Columbus, OH
August 12 St. Louis, MO
August 14 Kansas City, KS
August 16 Dallas, TX
August 17 Houston, TX
August 18 San Antonio, TX
August 20 Albuquerque, NM
August 21 Denver, CO
August 23 Seattle, WA
August 24 Vancouver, BC
August 25 Sacramento, CA
August 28 San Francisco, CA
August 29 Irvine, CA
August 31 Las Vegas, NV

Sept 1 San Diego, CA
Sept 2 Phoenix, AZ

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WAR ON PIRACY
Continued from page 72

Meanwhile, on the copy-protection front, Will Poole, VP of Microsoft's digital-media division, has publicly stated that, with upwards of 49% of consumers now using PCs to listen to CDs, simply blocking computer playback of albums is not practical.

FINDING A SOLUTION
Microsoft, a leader in rights management, is working with such copy-protection specialists as Macrovision and SunnComm to embed enhanced features in secure CDs—including lyrics, liner notes, discographies, videos and still images—as well as DRM-wrapped versions of tracks that can be transferred to a user's digital jukebox. The DRM, in some cases, would require a serial number from the secure CD before special features could be accessed. SunnComm is also developing technology that allows for ripping and peer-to-peer file-sharing of DRM-wrapped content.

Executives at the majors are sympathetic to the need of consumers to use their computers for playback. As one major-label source says, "We have no intention of putting out what is essentially a crippled disc. We want people to do the legitimate things they are doing and only stop the illegitimate things. It isn't so much copy protection as it is distribution protection—CDs you buy in the store should be used to redistribute. But we will allow people to play music on their computers and be able to transfer to portable devices. We want them to do all that."

But record companies are still waiting for copy-protection technology to come up to speed in order to deploy it widely. (When it does happen, the move likely will be accompanied by a firestorm of criticism. Lawsuits challenging the legality of copy protection are already being filed.) For now, most labels—particularly BMG and Sony—are largely experimenting with promotional material sent out to DJs, retailers and press.

With copy protection still waiting in the wings, labels in the meantime are hoping to use added incentives to inspire sales. A bevy of new product is now bowing, with bonus materials ranging from enhanced content embedded on the CD itself to special Web offerings that can be unlocked with a CD to bonus DVD products.

A longer-term strategy in the piracy battle are legitimate digital-music services now in development.

"It's a lot harder to do it legitimately than just do it without permission," says Kenaiwil. "But, in time, they'll be more perfected.
And legitimate services—though they'll charge—will have to offer something more than free services.

However, digital-music executives caution that the way to solve the problem of piracy is not to try to recreate file-sharing services as legitimate services. As AOL Music head Kevin Conroy told Billboard earlier this year, "We need to address the fundamental issue: How do we use technology to reach lots of people, give them choices about how to consume media legitimately and enable them to share an experience that goes well beyond downloading an audio file?"

ON CAPITOL HILL

As the industry works to come up with a compelling answer, the most visible elements of the piracy fight figure to be centered in courtrooms and in Washington, D.C.

While the industry's copyright-infringement litigation against Napster has been finally frozen, with the file-swapping service filing for bankruptcy and striking a deal to have its assets acquired by Bertelsmann, its chief financial backer, the larger fight against peer-to-peer piracy continues. Earlier this spring, the RIAA and publishers filed suit against Audiodagalaxy and has court actions pending with the Fast-Track-based services and Aimster, which now operates under the name Madster.

Meanwhile, on the Washington front, issues range from a proposed bill from Sen. Ernest "Fritz" Hollings (D-S.C.) that would require electronics manufacturers to install software that will block illegal copying of movies and music on computers and CD and DVD players, to the setting of rules designed to help facilitate the creation of a legitimate digital-music marketplace. Among those concerns, possible amendments to the 1995 Digital Millennium Copyright Act (DMCA) continue to be considered. The Music Online Copyright Act (MOCA)—introduced by Rep. Rick Boucher (D-Va.) and Rep. Chris Cannon (R-Utah) and still stalled in a subcommittee—calls for sizable changes to the DMCA. In the meantime, legislators remain involved in negotiations over the setting of Webcasting rates.

While there's still a long way to go in the piracy war, Microsoft's Poole argues that there are positives to be taken from the current environment.

He acknowledges that, while consumers have no comparable alternatives to pirated content, the illegitimate means of distribution will certainly continue to dominate. But, he argues, the industry has taken some important first steps toward providing a legitimate experience for consumers, as demonstrated by the launch of online digital-music services, in addition to the roll out of an increasing number of digital downloads, various online promotions and physical format enhancements such as additional content on secure CDs.

"In my mind, the question is: How is piracy driving adoption of legitimate digital-music distribution models?" Poole asks. "If consumers can get access to the music they want as easily as they can buy other goods over the Internet, our research indicates that the majority will be willing to pay for the improved quality and convenience."

SUBSCRIPTIONS

Continued from page 72

stuff at a monthly fee is great. On the other hand, if someone is more into building a collection, then that model isn't so good."

Beyond the rental-ownership debate, another concept gaining momentum among service providers is that of subscription radio—a feature pioneered by jukebox software specialist MusicMatch and now being co-opted by a host of companies. Among the appeals of subscription radio is that it doesn't suffer from the content shortages that on-demand services have. At the same time, the perceived value from subscription radio comes from tailoring the offering so that advertising messages can be minimized if not wholly eliminated; programming can be based on genre/artist preferences; and tracks can be passed over.

Believers in the feature include Listen.com, which now offers premium radio as the entry-level package for its Rhapsody subscription service. "It's not just an on-demand world, it's a digital-music world," says Listen CEO Sean Ryan. "You need to be able to offer something to anybody and everybody who is looking at digital music. That ranges from free radio to subscription radio to digital singles to on-demand services. However, digital-music executives note that no one has the ideal service yet. And, until that gets figured out, expect marketing and consumer awareness of commercial digital-music services to be minimal.

Jonathan Usher, director of Windows' digital-media division, Microsoft Corp., asks, "The question is: How do [service providers] build up an experience that supercedes the range of content that's already available and creates a compelling experience from the user standpoint so that they want to keep investing as members of the subscription services?"

In the eyes of some, the answer is pairing with other forms of media. "Over the long-term, music subscriptions won't be a big business at all. Media subscriptions will be the big business," says David Del Beccaro president/CEO of Horsham, Pa.-based Music Choice. "People who sell music subscriptions will have to join forces with other media in order to reach economies of scale." However, service operators are still figuring out what works and what consumers are interested in—a process that remains ongoing.

"It's still awfully early to say whether or not these businesses are going to pan out and, if so, which models will work," says Liquid's Wingate. "There are a lot of different models being attempted, but none of the services yet have everything people want. We're still in the earliest days."

Will File-Sharing Kill the Copyright Industries?

A Forum on the Digital Threat to the Music, Film, Software, Publishing & Television Industries

Robert M. Schwartz, Esq., O'Melveny & Myers, LLP
Fred von Lohmann, Esq. Electronic Frontier Foundation (Morpheus)
Richard P. Moore, Vice President, Cyveillance (Electronic Countermeasures)
Joseph D. Schleimer, Esq., Moderator

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The titles feature such brand-name preschool franchise properties as Sesame Street, Dr. Seuss, Richard Scarry, and Arthur. The pack is just released: Buddy & Bert’s Word Play ($12.98 DVD, $9.98 VHS), the first full-length home video starring Sesame Street’s longest running puppets. Other releases include Arthur: Great Summer Vacation, and Arthur: The Good Sport. (June 11), Arthur’s Scary Stories (July 16), Dr. Seuss’s ABC and two sets of Scary titles: Best Sing-Along Meets Video Ever! and Best Silly Stories and Song Video Ever! (Aug. 13), and Best Kids Video Ever!, Best Counting Video Ever!, and Best Learning Songs Video Ever! (Oct. 16).

While a number of industry observers observe that VHS will remain the No. 1 format with preschool children simply because it is easier to operate than DVD, Sony Music Distribution VP of marketing and promotions for Okin says DVD has its preschool appeal as well. "Young children watch videos over and over again, and DVD is a format that is indestructible—unlike VHS. While probably no 3-year-olds will be able to operate a DVD remote, the format is definitely versatile, and the value equation is great for preschool product." Okin notes that VHS will continue to be dominant in children’s programming if for no other reason than that as more families buy DVD players, the old VCRs end up in the kids’ rooms. In fact, preschool video may be the last big genre for the VHS format. Son’s Wonder Video’s DVD prices are only a few dollars higher than those of its corresponding VHS titles—$12.98 as opposed to $9.98. This is due to the fact that Sony Wonder does offer extra DVD features. Okin says, "With properties like Sesame Street, Arthur, Dr. Seuss, and Richard Scarry, the programming itself is the value—they’re educational in and of themselves.”

As summer progresses, Sony Wonder will develop promotional opportunities for this new crop of DVDs. "The children’s video business has never been stronger, and the fiscal year that just ended March 31 has been the best year of Sony Wonder’s history," Okin says. "Some kids’ fare is fun, some is nutritious, but ours is both.”
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<td><strong>BLACK HAWK DOWN</strong></td>
<td>Columbia TriStar Home Video</td>
<td>Josh Hartnett, Ewan McGregor</td>
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<td><strong>#3</strong></td>
<td><strong>ORANGE COUNTY</strong></td>
<td>Paramount Home Entertainment</td>
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1000 - $120
Upkeep sizes & other available sizes
Please include shipping & handling in check: B&R
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**ROEME ON THE RISE:** Lil’ Romeo has been tapped to star in two upcoming Universal Pictures movies: *Honey* and *Shorty*. *Honey* is steeped in music-industry connections. The film will be directed by music-video veteran Bill Woodruff, who makes his feature-film directorial debut with *Honey*, and co-produced by music executive Andre Harrell. *Honey* is the name of a young dancer (played by Jessica Alba) who finds success as a music-video choreographer. Lil’ Romeo plays a dancer named Benny who befriends Honey.

**In Brief:** ABC is preparing a docudrama on the Go-Go’s that is expected to premiere next year. Later this year, the network will air a Paul McCartney documentary that will focus mainly on his recent “Drive USA” tour. As previously reported, Music & Showbiz, Billboard, May 18, a documentary of the tour will be released on VHS and DVD and is expected to feature more footage than the ABC show.

**Brito Spares** is developing a still-untilled film with the National Assn. for Stock Car Auto Racing (NASCAR) through her newly formed Brito Spares Productions. The dramatic film will reportedly star Spears as the daughter of a NASCAR driver.

**TRIBUTE:** Words can’t describe the shock and sadness we felt about the sudden death of Billboard editor in chief Timothy White, who died of a heart attack June 27. For those of us who were touched by his generosity, compassion, and integrity, his passing is an irreversible loss. People who knew him — whether they agreed with his viewpoints or not — respected the conviction he held in his beliefs, as well as his admirable support for those from all walks of life. Our deepest condolences in particular go to the White family. Tim, thank you for your spirit, your kindness, and your fearless leadership. You will be greatly missed and always remembered.
**Over The Counter**

**by Geoff Mayfield**

**HOT, INDEED:** Nelly falls shy of 800,000 units but still leads The Billboard 200 by a handsome margin. With 714,000 sold, he more than doubles the sum of runner-up and prior champ Eminem (308,000, down 19%). Indeed, this will be a week that St. Louis’ favorite rapper will remember, as he simultaneously leads 10 Billboard charts, including Top R&B/Hip-Hop Albums, Hot R&B & Hip-Hop Singles & Tracks (see Singles Minded, this page), Hot R&B Airplay, Hot Rap Tracks, The Billboard Hot 100, Hot 100 Airplay, Top 40 Tracks, Top Pop Catalog Albums, and Top R&B/Hip-Hop Catalog Albums.

Nellyville is one of four hip-hop albums to bow among the big chart’s first 13 slots, with the second-highest new entry belonging to the rapper formerly known as Noreaga, formerly of Capone-N-Noreaga, who formerly recorded for Patrick Traymoy Boy. Known as N.O.R.E., his Island Def Jam debut starts at No. 3 (119,000), which beats the peak of either album with Capone but matches his solo career peak, albeit with a smaller total than the 153,000 units that placed 1998’s N.O.R.E. at the same rank.

**Rookie Truth Hurts** starts at No. 5 (89,000), while Warren G will Smith enters at No. 13 (60,000), eight places lower than the opening placement of his previous album in 1999. But with the July 4 theatrical bow of Smith’s Men in Black II, do not underestimate his ability to grab the media’s lime-light and keep this album in play.

**GIRL POWER:** Away from the juiced-up climate of November or December, it is unusual to see an album post three consecutive growth weeks after bowing in the top 10. It’s even more unusual to see an artist’s first album garner such increases, yet that is the story that unfolds for 17-year-old Avril Lavigne, who makes the feat even more impressive by earning The Billboard 200’s Greatest Gainer (5-4, up 29%). A 250,000-unit uptick yields a sum of 135,000, her first week above the 100,000 mark.

A Line With Regis and Kelly visit fuels the bump. Lead track “Complicated” is No. 4 on MTW with 38 plays and has been a top-five constant on the video channel’s Total Request Live.

Meanwhile, girl group Play becomes the first act to chart with a mini album, the price-conscious vehicle that labels have brought to market.

With seven songs and an $8.98 tag, its eponymous set hits Heatseekers at No. 3 and the big chart at No. 182.

**HALF-STAFF:** Timothy White would be upset with us. Although I imagine he’d be flattered that Billboard put news of his death on page 1, as a passionate champion of music and its purveyors, I can hear Tim argue that the obituary of the Who’s John Entwistle should have been our priority.

Although the care and feeding of Billboard’s charts were not in his immediate purview, as editor in chief, Tim made some invaluable contributions to our lists. He was part of the brain-trust that formulated the Heatseekers chart, which placed a spotlight on albums by developing artists. Tim also took a personal interest in the launch of Top Reggae Albums, Top Blues Albums, and the soon-to-come Top Bluegrass Albums, and he allocated space for several other new charts, including Top Pop Catalog Albums, Top Electronic Albums, Top Independent Albums, Top Rap Tracks, Top DVD Sales, and Top Kid Audio.

Tim considered the charts to be essential ingredients of this magazine’s legacy. He was one of the biggest chart fans I’ve known, eagerly anticipating their arrival each week to see the stories those numbers revealed.

There were times Tim and I did not see eye to eye, but I always knew the charts department could count on him to be a staunch ally whenever the launch of a new policy—or adherence to a longstanding one—incited anger from labels or artist managers.

More than anything, I’ll miss Tim’s ongoing tales of a family man who reverently referred to marriage as “a wonderful institution”; the way he swelled with pride when he described the professional accomplishments of his wife, Judy Garlan: his grin the night he told a table of co-workers, “I knew I would forever love this woman the first time I saw her, I just can’t imagine him ever being happier than he sounded that day—” an audio snapshot I will keep as long as my memory serves.

There was a time I spoke to Tim, who was vacationing in Florida, where he and Judy took their boys on an annual trip to Walt Disney World. I can’t imagine him ever being happier than he sounded that day—an audio snapshot I will keep as long as my memory serves.

**Singles Minded**

**WE HAVE A SIGHTING:** Elvis Presley returns to The Billboard Hot 100 for the first time in 20 years, thanks to the remix work of Dutch DJ/artist DJ2K on “A Little Less Conversation”; it’s the Hot Shot Debut at No. 50. Presley last appeared on the Hot 100 in 1982 with “The Elvis Medley,” a mix of nine of his most famous recordings, which peaked at No. 71. “Less” was a relatively minor hit for Presley in 1989 (see Chart Beat, page 4) from the movie Live, A Little, Love a Little.

“Less” means more on Hot 100 Singles Sales, debuting at No. 1 with sales of 26,500 units. It is the first single to debut at No. 1 on the sales chart since Janet Jackson’s “Someone to Call My Lover” in the Sept. 1, 2001, issue. “Lover,” however, scanned 46,000 units. The sum of “Less” is the chart’s highest since the March 2 issue, when B2K’s “Uh Hu” also moved 26,500 units. At radio, “Less” accumulated 4 million audience impressions one week before the label targeted airplay.

The debut of “Less” on the Hot 100 follows a recent surge in all things Elvis, some of which can be attributed to the savvy marketing of RCA Records, while others owe more to perfect timing. The song’s initial exposure in this country came via a pair of Nike commercials that premiered during the recently concluded World Cup tournament. During that run, the press picked up on the single’s No. 1 peak on the U.K. chart, and word of its impending release to retail and radio in the U.S. soon began to spread. RCA has more powerful angles in the works, including a Sept. 24 release of the album Elvis: 30 #1 Hits, including a network TV special, an awareness partnership with AOL, and even the creation of a line of Presley teddy bears by the Vermont Teddy Bear company.

Meanwhile, the boxed set Elvis: Today, Tomorrows, and Forever enters The Billboard 200 at No. 180. Indirect support for Elvis infiltrates the younger generation thanks to Presley’s music being featured in Disney’s Lilo & Stitch, and skewing a bit older (but not as old as those who remember the day the King passed). Eminem compares his shock value to that of a young Presley on his No. 2 hit “Without Me,” impressing upon today’s teen that the man their elders listened to was just as controversial for his time.

**TWIN TIME:** Just in time for the summer heat wave, Nelly’s “Hot in Herre” slides into the top slot on Hot R&B/Hip-Hop Singles & Tracks, matching its rank on The Billboard Hot 100. “Herre” takes the former chart’s crown with an audience increase of 7.2 million. “Hot in Herre” is Nelly’s first No. 1 R&B single as a solo artist; he accompanied Jagged Edge to the top on “Where the Party At” for three weeks in September 2001. Nelly did have a song titled “#1,” from the Training Day soundtrack. It, however, peaked at No. 20. Nelly’s last “hot” single, “Hot S**t (Country Grammar),” peaked at No. 5. “Dilemma” by Nelly featuring Kelly Rowland of Destiny’s Child, which advances 66-46, is also from his sophomore effort Nellyville (see Over the Counter, this page).

**FULL NELSON:** Willie Nelson posts his highest debut in nearly a quarter-century on Hot Country Singles & Tracks as “Maria (Shut Up and Kiss Me)” bows with Hot Shot Debut honors at No. 46. “Maria” is Nelson’s biggest opening week (including duets and vocal collaborations) since “Mammas Don’t Let Your Babies Grow Up to Be Cowboys” (with Waylon Jennings) bowed at No. 36 in the Jan. 21, 1978, issue. Nelson’s all-time high debut is “Red Head,” his second charted single, which bowed at No. 27 (on the 30-position chart then called Hot Country Singles) in the May 26, 1962, issue.

This year marks 40 years since the Country Music Hall of Fame member first appeared on our country singles chart with “Willing,” a duet with his former wife, Shirley Col- liedie, in March 1962. Written by Rob Thomas of Matchbox Twenty, “Maria” is the second single from Nelson’s The Great Divide and brings Nelson’s total number of charted singles and tracks to 116.

**NOTHIN’ DOING:** Noreaga of Capone-N-Noreaga, who now goes by: N.O.R.E., earns his first top 10 single with “Nothin’,” which jumps 11-9 on Hot R&B/Hip-Hop Singles & Tracks, propelled by a 3.5 million gain in audience at R&B radio. Before this, N.O.R.E.’s most successful single was “Superfugly (What What),” which peaked at No. 15 in October 1998. It is the third charting single from his latest, God’s Favorite (see Over the Counter, this page), following “Live My Life” and “Grimey.”
## Billboard Chart Analysis

### Top Artists

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
</table>
| Nelly | Nellyville | Atlantic
| Eminem | The Eminem Show | Interscope
| Various Artists | Disturbing The Peace | Atlantic
| Nickelback | Silver Side Up | Roadrunner
| P.O.D. | Satellite | Hollywood
| Soundtrack | The Spirit Room | Geffen
| Michelle Branch | Hit Me Like A Train | Atlantic
| Anastacia | Freak Of Nature | Columbia
| Various Artists | This Is Ultimate Dance! | Chrysalis
| Tweet | Come To Rejoice | Interscope
| Jennifer Lopez | On the 6 | Universal
| Moby | Play | Mom + Pop
| Various Artists | Room For Service | Interscope
| Craig David | Bored To Do It | Sony
| Crooked I | BOO | Aftermath
| AAYS | Wild | Sire
| Everclear | October 10 | Atlantic
| Everclear | Nutshell | Atlantic
| Shinedown | The Leaf | Virgin
| Robby Benson | Perfect | Columbia
| Various Artists | J To The L-O! I The Remixes | Geffen
| Various Artists | Steve Harvey Compilations: Sing Of Things To Come | RCA
| Various Artists | Box Car Racer | Universal
| Various Artists | No More Drama (2002) | BMG
| Various Artists | The Fallout | Universal
| Los Temerarios | Una Laguna No Basta | Viva
| Cipha Sounds/Mr. Choc | Raveus Records Presents: Soundbombing III | BCM
| BARRY MANILOW | Ultimate Mani | A&M
| Moby | Play | Virgin
| Various Artists | A*Teens | EMI
| Mary J. Blige | No More Drama (2002) | BMG
| A*Teens | Pep 'Til You Drop | Virgin
| Various Artists | The Leaf | Universal
| Usher | Yes | Jive
| Cipha Sounds/Mr. Choc | Raveus Records Presents: Soundbombing III | BCM
| Barry Manilow | Ultimate Mani | A&M
| Various Artists | N,E,R,D | Jive
| Various Artists | In Search Of... | Columbia
| Various Artists | Songs In A Mirror | Interscope
| Amy Grant | Legacy. / Human. / Faith | Arista
| Various Artists | Spirit: Stilfifer Of The Cameron | BMG
| Kid Rock | Cocky | Geffen
| Various Artists | Degradation Trip | BMG
| COLUMBIA | MCA | Universal
| Various Artists | The True Meaning | BMG
| Vans Warped Tour 2002 Compilation | Vans Warped Tour 2002 Compilation | BMG
| Goo Goo Dolls | Mr. Beeds | RCA

### New & Rising Artists

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
</table>
| Avril Lavigne | Let Go | Epic
| Truth Hurts | Truthfully Speaking | Interscope
| Sheryl Crow | C'mon, C'mon | A&M
| Wyville Jean | Masquerade | BMG
| John Mayer | Room For Squares | Epic
| Celine Dion | A New Day Has Come | Sony
| Various Artists | Come Away With Me | BMG
| Shedadys | Knock On The Sky | Epic
| Various Artists | Now S | BMG
| Various Artists | Spider-Man | BMG
| Various Artists | Josh Groban | BMG
| Various Artists | Dirty Vegas | BMG
| Vanessa Carlton | Be Nothing | BMG
| Cam'ron | Come Home With Me | BMG
| New Found Glory | Sticks and Stones | BMG
| Our Lady Peace | Gravity | BMG
| Shakira | Loundry Service | BMG
| Soundtrack | Scooby-Doo | BMG
| Jimmy Eat World | Jimmy Eat World | BMG
| Music | Jackson (Just Lately) | BMG
| Enrique Iglesias | Escape | BMG
| Alan Jackson | Drive | BMG
| Nicky Dufort | Border Girl | BMG
| Puddle Of Mudd | Come Clean | BMG
| Marc Anthony | Rock Steady | BMG
| Various Artists | Off The Hook | BMG
| Nickelback | Silver Side Up | BMG
| Creed | Weathered | BMG
| Creed | Weathered | BMG
| Soulfly | Revolutions | BMG
| Ladaric | Word Of Mouth | BMG
| Brandy | Full Moon | BMG
| Linkin Park | (Hybrid Theory) | BMG

### Remaining Artists

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
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</thead>
</table>
| Nappy Roots | Watermelon, Chicken & Grits | BMG
| System Of A Down | Toxicity | BMG
| Nonpoint | Development | BMG
| Kha Featuring DSD | Thug Misses | BMG
| P.O.D. | Satellite | BMG
| Soundtrack | The Spirit Room | BMG
| Michelle Branch | Words And Weapons (Part II) | BMG
| Anastacia | Freak Of Nature | BMG
| The Who | The Ultimate Collection | BMG
| Soundtrack | Divine Secrets Of The Yaku Sisterhood | BMG
| Various Artists | I The Remixes | BMG
| Tweet | Southern HummingBird | BMG
| David Bowie | Heathen | BMG
| Jennifer Lopez | J To The L-O! | BMG
| Moby | Play | BMG
| Various Artists | Room For Service | BMG
| Craig David | Bored To Do It | BMG
| AYS | Wild | BMG
| Various Artists | The Leaf | BMG
| Los Temerarios | Una Laguna No Basta | BMG
| Cipha Sounds/Mr. Choc | Raveus Records Presents: Soundbombing III | BMG
| Barry Manilow | Ultimate Mani | BMG
| Various Artists | N,E,R,D | BMG
| Various Artists | In Search Of... | BMG
| Various Artists | Songs In A Mirror | BMG
| Amy Grant | Legacy. / Human. / Faith | BMG
| Various Artists | Spirit: Stilfifer Of The Cameron | BMG
| Kid Rock | Cocky | BMG
| Various Artists | Degradation Trip | BMG
| COLUMBIA | MCA | BMG
| Various Artists | The True Meaning | BMG
| Vans Warped Tour 2002 Compilation | Vans Warped Tour 2002 Compilation | BMG
| Goo Goo Dolls | Mr. Beeds | BMG

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**Note:** The chart above includes a mix of new releases, rising artists, and remaining popular songs from various genres and artists. The chart reflects the Billboard Hot 100 and Countdown charts as of July 13, 2002, with genres ranging from pop, rock, hip-hop, and country. The labels listed include major record companies and independent labels, highlighting the diverse landscape of music at the time.
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<th>Week</th>
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<td>I'M ALREADY THERE</td>
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**Note:** This chart represents the top albums in the United States as of July 13, 2002, based on weekly sales data. It includes a variety of genres and artists. The chart is a snapshot of the music industry's performance at the time.
### Billboard Top Blues Albums

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### Billboard Top Contemporary Christian Albums

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<td>Heart To Yours</td>
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<td>Almost There</td>
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<td>Music Men (Mládu Kudamu)</td>
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### Billboard Top Gospel Albums

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<tr>
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### Billboard Top Reggae Albums

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### Billboard Top World Albums

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### Top Independent Albums

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<td>This Is The Life I Lead</td>
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<td>A Deeper Faith</td>
<td>Nielsen SoundScan</td>
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<tr>
<td><strong>NOFX</strong></td>
<td>45 Or 46 Songs That Weren't Good Enough To Go On Our Other Records</td>
<td>Nielsen SoundScan</td>
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<td><strong>VARIOUS ARTISTS</strong></td>
<td>Atticus:...Drugging The Lake</td>
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<td><strong>TOM WAITS</strong></td>
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<td><strong>VARIOUS ARTISTS</strong></td>
<td>Any Time Now</td>
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### TOP INTERNET ALBUM SALES

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### BEST SELLING GREATEST HITS

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Top Internet Album Sales reflects physical albums ordered through Internet merchants; based on data collected by Nielsen SoundScan. Unlike some Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. All albums with the greatest sales gain this week. Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 albums units (Gold) • RIAA certification for net shipment of 1 million units (Platinum) • RIAA certification for net shipment of 10 million units (Diamond) • Numerical following Platinum or Diamond symbol indicates releasing artist(s) reached milestone level for first week, and double albums with a running time of 180 minutes or more, the RIAA applies shipments by the number of discs and total songs. RIAA Latin awards • Certification for net shipment of 100,000 units (Gold) • Certification of 200,000 units (Platinum) • Asterisk indicates vinyl available. No sales past of previous Chartkerker title to 3002. Billboard Business Media Inc. and Nielsen SoundScan, Inc. All rights reserved.
Monchy & Alexandra
Moby: B200 65
Dean Tanto
Pat MDO:
Bob Marley:
Barry Manilow:
Kim:
J: Mosley:
JULY 13
Marley:
Montoya:
Hioo
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T.: Play: B2oo
Tom Perpetuous Dreamer:
Luciano Pavarotti:
James Brown:
Jesse Jackson:
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Artists Go To The Movies
Continued from page 1

(Epic Records [Billboard, May 4])—was seen in nearly 40 movie theaters in about 30 U.S. cities.

Korn’s groundbreaking concert moviestar (which was seen on at least one IMAX screen) was beamed to theaters around the country by satellite from New York’s Hammerstein Ballroom. Viewers got to see a 30-minute documentary of the making of Untouchables, which smoothly segued into the 60-minute live concert.

The concert was the culmination of a team effort that included Korn, the band’s management (the Firm), Epic, and Regal Entertainment Group, which operates movie-theater chains United Artists Theaters, Regal Cinemas, and Edwards Theaters.

“One of the reasons why we were able to pull this off so successfully was that everyone involved stuck to what they did best,” says Ray Nutt, Regal Cinemedia executive VP of business development. “You didn’t have one company trying to do everything: We stuck to our core competencies.”

Many of the tickets to Korn’s Untouchables movie event were given away through a nationwide radio and retail campaign, as well as via Korn’s official Web site. Tickets were also sold to the general public at $10 each.

Theaters that carried the concert had posters and movie trailers advertising the event in advance. Meanwhile, fans who attended the screening were able to purchase Untouchables CDs at the theaters.

“Korn has always come up with innovative ways to launch an album. We have soldouts in many markets, and it was a good story for the media. There were newscasts of people showing up in the morning to buy tickets.”

Korn guitarist James “Munky” Shaffer says the Untouchables movie event was “exciting, because we really wanted to do something special for our fans. One of the reasons why we did this was the band doesn’t want to do a lot of TV right now. We hold our music close to us, and we wanted to do something for the fans that was intimate but also a big event for them. I know that as a music fan, I’d love to see my favorite bands on the big screen, because I really like the way it looks.”

“The Korn event definitely enhanced the image of the band, and this. One of the things that was extremely important was that we made sure that there was a satellite feed of the theaters before we decided which theaters to use.”

In a statement, the Firm chairman/CEO Jeff Kwatinetz said of the Korn event: “We see this as an opportunity to dynamically merge two of the most powerful forms of entertainment: music and movies. This is a groundbreaking way to present Korn and other artists in a sonically and visually superior medium and to revolutionize the movie-theater business.”

Untouchables debuted at No. 2 on The Billboard 200; according to Nielsen SoundScan, the album sold 434,000 copies in the U.S. during its first week of release.

Korn is currently headlining arenas on its North American tour.

Partnership with movie theaters for events—particularly for an album launch—"is a perfect match," Nutt says. "Movie theater's lowest business days are Mondays through Thursdays. Album release days are Mondays and Tuesdays. When you have an event that brings more people into movie theaters and sells more records in the process, it’s a win-win situation.”

Greer says of the Untouchables event: “It’s an example of using technology to give added value for the fans. Not only was it great publicity for the album, but it’s also great advertising for the tour. Seeing Korn perform up on the big screen gets fans excited to see them in concert again.”

Cinema Presents president/CEO Mark Simmons believes that the live simulcast concert experience inside a movie theater is a cutting-edge marketing strategy that has untapped potential. “We like getting to the fan base in secondary or tertiary markets that may not be touched by standard tours. This is an ideal way for artists to reach their fans, especially when the artist isn’t able to tour.”

When Cinema Presents (which launched in 2000) did last year’s Sugar Ray moviestar from a concert in Atlanta, viewers not only saw the onstage action but also backstage footage that included Sugar Ray tour mate Uncle Kracker.

“It was a test event for us, but the response was still overwhelmingly positive,” says Marcia Beverly, Cinema Presents senior VP of programming and marketing. “One thing we learned in the exit polls was that, without exception, people were thrilled by the experience and blown away by the concept. A lot of people had no idea at first that it was a concert happening live as they watched it: They assumed it had been filmed in advance. No one had really tried something like this on this scale before.”

Veteran entertainer Pat Boone, one of the key investors in Cinema Presents, says, “I caught the vision of live satellite-transmitted events in movie theaters a couple of years ago and have been actively involved in the growth of this concept with Cinema Presents since then. My interest is not just in entertainment events—though I know that can be huge—but I’m more interested in the potential of staging wonderful educational events for unforgetable and enriching field trips.”

Seeing a concert moviestar has other benefits. Beverly believes fans feel good about dropping their kids off at a movie theater. It’s a good social environment that’s safer than a regular concert venue. The artists get to live it better than life on the big screen, and there’s a not a bad seat in the house.”

Beverly explains the business model for Cinema Presents: “The record company and the band keep the content, and we don’t charge record labels for our services. We provide the equipment for the event. Our revenue comes from ticket sales and merchandise sales. We also support the record labels by tagging the artist’s new album on the movie trailers we provide for the event.”

Cinema Presents also supplies point-of-sale displays and kiosks for the artist’s CDs and merchandise at the movie theater. For the Sugar Ray event, movie trailers promoting it began running about four weeks in advance at the host theaters.

Music Videos Also Making Their Way To The Big Screen

BY CARLA HAY

NEW YORK—Ever since the music-video revolution of the 1980s, artists’ promotional clips have been occasionally shown in movie theaters as pre-show entertainment. But with the advent of digital technology, movie theaters are offering new ways to present music videos.

More theaters, such as those in the Regal Entertainment Group family, are showcasing music videos on closed-circuit TV sets placed strategically in theater lobbies and near concession stands.

Unlike retail stores or dance clubs—which usually have middle-men video pools servicing them with music videos—movie theaters are selling this advertising space directly to record companies. Currently, the videos are beamed nationwide from the company headquarters to the theaters that carry the closed-circuit TV sets.

Billboard has learned that Regal, the movie-theater industry leader, is developing a new type of video screen for its theaters, which will eventually be able to carry custom-made content per market and even per theater.

Regal executive VP of business development Ray Nutt explains, “The end result will be content being displayed on flat screens in theaters. If there are music videos that appeal to a certain demographic, those videos can be seen in theaters that have those demographics. It’s an ideal way for music videos to be marketed locally. Instead of theaters seeing the same thing around the country, it will be custom-fit to the local market.

“The same will go for videos seen on the big screen as part of the [pre-show] intermission,” he continues. “We have the digital infrastructure already on our big screens. We’re test-marketing it in Denver right now, but it will be rolling out to the top 10 [U.S.] markets by the beginning of next year. By the end of 2003, the top 50 markets should have this technology.”

Nutt predicts that digital technology will eventually make pre-show advertising obsolete.

National Cinema Network (NCN) VP of marketing Laura Adler says that NCN currently works with about 105 movie screens nationwide for its Digital On-Screen Entertainment program. In recent months, the program has showcased videos from Enrique Iglesias, Tim McGraw, Vanessa Carlton, Willie Nelson, and Hoobastank.

“People come to the movies anytime and hear music in the film,” Adler notes. “But it’s another thing to see what artists look like outside of a movie soundtrack. It makes an impact, especially on people who normally don’t watch TV for music videos.”

(Continued on next page)
Artists Go To The Movies
Continued from preceding page

Beverly adds that a middle-man company like Cinema Presents is essential to making a concert moviecast a success: “The bottom line is we have the network, the relationships with the movie exhibitors, and the expertise to make this work.”

ADDS ON THE BIG SCREEN

Even though many parts of the entertainment industry (including the music business) are currently facing an economic slump, business in movie theaters is still going strong.

According to the Motion Picture Assn. of America (MPAA) and the U.S. Economic Review, U.S. movie box-office revenue in 2001 reached an all-time high of $8.4 billion, up 9.8% from the previous year. Movie box-office revenue has consistently increased for the past 10 years. This year is shaping up to be another winner, with expectations of one of the biggest movie-going summers in recent history.

It makes sense to go where the money is, and some people in the music industry are viewing the growth of movie audiences as an ideal opportunity to showcase artists. Another avenue is via commercials shown in theaters before a movie. These commercials have included artists being featured in ads for albums as well as ads for other products and services.

Jive Records took a step in this direction with commercials and marketing in movie theaters for the soundtrack to Jimmy Neutron: Boy Genius (Billboard, Dec. 29, 2001).

In general though, movie-theater commercials for albums are still a rare occurrence, says Tracy Kain, account director at Screenvision, a company that plans all advertising in movie theaters. “Record companies usually have a certain marketing budget for albums, and it can be very expensive to place a commercial in a movie theater.”

“It’s premium space, almost like the last commercial before Super Bowl kickoff,” Regal’s Nutt adds. “These theaters, Regal says, ‘are our bread and butter.’

Enter the deep pockets of corporate sponsors, which can present lucrative offers to artists who want a commercial showcase in movie theaters. (These 30- or 60-second commercials are not to be confused with pre-show slides, which sell for considerably lower rates than trailers shown after the lights go down.)

Aerosmith was engaged in a Dodge movie promotion called “Legends of Rock—Legends of Roll.” A commercial starring the band was shown in more than 2,400 U.S. movie theaters (more than 18,000 screens) from May 24 to June 28. In addition, the theaters featured an Aerosmith displays (or “stannees”), which, just like the commercial, directed people to the Dodge Web site to enter a contest with weekly giveaways. The grand-prize winner will enjoy a private Aerosmith concert later this year.

The Dodge/Aerosmith movie commercial, featuring the band’s song “Just Push Play,” had montages of our American artists and scenes from the band in concert, all in a fast-paced format. (“Just Push Play” was featured in a Dodge ad for TV, although Aerosmith did not appear in it.)

Aerosmith bassist Tom Hamilton says, “We’ve been playing and touring for 30 years and we have never had a corporate sponsor. But when Dodge asked if we would be interested, we thought it would be a great fit for a touring band like us. Cars, trucks, and racing. It’s all rock ‘n’ roll.”

Dodge director of marketing communications Julie Roehm says, “Aerosmith exudes the same brand identity as Dodge: street-smart, powerful, full of life, and being able to stand the test of time. We knew the [movie-theater commercial] was a must-buy. It’s about brand building, and emphasizing it to the greatest extent possible.”

As for the value of commercials on TV vs. commercials in movie theaters, Roehm says, “I wouldn’t sacrifice one for the other, because any way to maximize exposure is good. You may have more repeat impressions on TV, but if you’ve found that commercials in movie theaters tend to have a more memorable impact on viewers. We’re extremely pleased with how the Dodge/Aerosmith movie-theater campaign turned out. It exceeded our expectations, because more people went to movie theaters during the campaign’s run than the industry had anticipated.”

Knoxville, Tenn.-based Regal Entertainment Group is currently involved in movie theaters-

likely than adults to be frequent movie-goers. 51% of teens said they were frequent movie-goers, compared with 24% of adults. Teenagers less than 18 years old who attended movies at a record rate in 2001, and this age group comprises the fastest-growing group of movie-goers.

Meanwhile, people in the 12-24 age group constituted the second-highest number of movie-goers last year, at 30%. The study also found that males tend to go to the movies more often than females. Last year, 60% of males aged 12 or older were identified as frequent or occasional movie-goers, compared with 56% of females.

Epic’s Greer says concert moviecasts also work for artists who “stand out, are visually exciting, and have a die-hard, enthusiastic fan base.”

Country trio Shedadys as the group’s label, Lyric Street Records, took a different approach in deciding which audience they wanted to target. When the group came time to introduce Shedadys’ 1999 Lyric Street debut album, The Whole Shebang, instead of doing a tradition- al promotional tour of radio stations, Lyric Street rented out movie theaters across the U.S. to show a Shedadys promotional film approximately 15 minutes in length. Key industry tastemakers in different cities were invited to watch the film. Lyric Street even provided free food and drinks—an enticement that Lyric Street senior director of product development Greg McCann says worked, for the most part.

“For the best of my knowledge, no other record label had done this before,” McCann explains. “We were able to compress the time that it would take to do a promotional tour to the time effectively. People who attended said going to a movie theater to see a new act intrigued them because it was so different. Compared to the cost of doing a promo tour, it made sense to do this for a variety of reasons. There were no broken guitar strings, no loud days, stress on artists or worn-out voices. We were able to showcase the group in a very powerful way.”

McCann notes there was an essential reason why the movie-theater campaign worked: “Disney [Lyric Street’s parent] helped us secure the theaters. For any other record company, doing this may have been cost-prohibitive, but having Disney in our corner made the difference. We had programmers telling us they were going to play the record after they saw the Shedadys film. We even had a trailer for the Shedadys album, which showed during Disney movies. Two million

Shedadys records sold later, I think it worked.”

Shedadys member Kristyn Osborn says that for a country act newly introduced to the industry, this marketing strategy had its pros and cons.

“The advantages outweighed the disadvantages,” she notes, “but one of the things we had to deal with was a backlash from some people thinking it was all a marketing ploy, and they perceived us as being untouchable. I can’t speak for rock and pop artists, but country programmers like having that personal contact with artists. But we’ve proved to people that we can perform live, and the movie-theater campaign was a way for us to stand out.”

For Shedadys’ current album, Knock on the Sky (Billboard, June 29), the group is participating in a Coca-Cola/Screenplay promotion, which will have slides advertising the album at more than 20,000 movie screens across the U.S.

Roehm says that artists marketed in movie theaters “shouldn’t over-complicate the message. Simplicity is key to having a bigger impact. It’s also important to have a clear way to measure how the campaign worked. With the Dodge/Aerosmith movie ad, we were able to measure it by the number of people going to our Web site and entering the contest.” (At press time, the figures were not available.)

So now that such acts as Korn have raised the bar on how they can present themselves in movie theaters, what could be next? Shaffer offers a prediction for live concerts and other music showcases: “Doing it in 3D.”

Nutt concludes, “When the music industry partners with movie theaters, it’s about marrying our needs to help both of our causes. The migration of the music industry to movie theaters is about doing something with a big bang and choosing a venue that’s second-to-none.”

Now www.americanradiohistory.com
Usher To Take Spotlight At Billboard R&B/Hip-Hop Meet

R&B hitmaker Usher will be the focus of an exclusive Q&A session at the 2002 Billboard/AURN R&B/Hip-Hop Conference & Awards, presented by Heineken. The event, which brings together the biggest names in R&B and hip-hop for three days of networking, business, and entertainment, will take place Aug. 7-9 at the Roney Palace in Miami Beach.

Usher will give conference attendees the inside scoop on his career, his views on the R&B/hip-hop scene, personal advice on making it in the music industry, and more. During this one-on-one interview with Billboard rap/R&B associate editor Gail Mitchell, Usher has made a huge mark on the charts over the last year with his multiplatinum selling album 8701, which includes the chart-topping hits "U Remind Me," "U Got It Bad," and "U Don't Have to Call." The Atlanta-bred singer/songwriter/actor/producer is a finalist for eight Billboard R&B/Hip-Hop Awards this year.

Now in its third year, the Billboard/AURN R&B/Hip-Hop Conference will focus on issues and opportunities in urban music. Panels will examine critical topics relating to radio programming, the current financial and legal terrain, urban music in the digital age, and more. The event will also include a Heineken lounge, networking receptions, artist showcases, and the star-studded awards show on Aug. 9.

For more information on the conference and the awards program, visit www.billboardevents.com or call Michele Jacangelo at 646-654-4660. For conference registration, contact Phyllis Demo at 646-654-4643. For sponsorship and exhibitor information, contact Cebelle Rodriguez at 646-654-4648.

upcoming events
Billboard R&B/Hip-Hop Conference & Awards
The Roney Palace • Miami Beach • Aug. 7-9

Billboard Dance Music Summit
Marriott Marquis • New York City • Sept. 30-Oct. 2

Hollywood Reporter/Billboard Film & TV Music Conference
Renaissance Hollywood Hotel • Los Angeles • Oct. 10-12

Billboard Music & Money Symposium
The St. Regis • New York City • Nov. 12

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

BOOK OF THE WEEK

THE REAL DEAL

Now this summer from Billboard Books/Watson-Guptill is The Real Deal: How to Get Signed to a Record Label by Dayelle Deanna Schwartz. Just revised and completely updated, this book is the musician’s definitive step-by-step guide to getting a record deal.

The Real Deal focuses on the business, creative, and marketing strategies musicians need to thrive in the music industry. This expanded volume features expert advice from dozens of successful managers, record producers, publicists, and artists. There are also three new chapters: “Tackling Business,” “Making Money Promoting Your Talent,” and “Using Your Songwriting Talents.”

The Real Deal: How to Get Signed to a Record Label (ISBN: 0-8230-8405-1, $19.95) is available wherever books are sold. For interviews, contact Lee Wiggins at 646-654-5455. To excerpt, contact Sheila Emery at 646-654-5463. For more information, visit www.watsonguptill.com
Joe Lamond: Beating The Drum

Joe Lamond has a handy prescription for life: "Pick up a Fender Stratocaster, play for two hours, and call me in the morning."

It's an order that the president of the International Music Products Assn. (NAMM) can fill, too, thanks to an innovative program he's put together called Weekend Warrior. In his pre-NAMM days as executive VP of Skip's Music in Sacramento, Calif., Lamond observed his baby boomer customers longingly gazing at the instruments the retailer sold. In response, he established a clearinghouse of sorts for individuals to hook up with others with the same itch and formal bands. Skip's provided rehearsal space and helped match would-be guitarists with drummers and bassists.

"We removed all reasons that people had stopped playing music—or never did—by giving them a place to play and helping put them together with others who like the same music," Lamond says. "The next thing, all these bands started forming at our store. These were people who wanted to feel young again; they'd be transformed back to fraternity house when they were 18 or 19."

He adds with a chuckle that many mirrors were removed from rehearsal spaces "to keep from reminding them that they're actually 50."

The Weekend Warrior program was such a smash that it was adopted nationwide, into Canada and Australia. To date, 5,000 musical prescriptions have been filled around the world. "Playing music makes you feel special, and it can represent so many things to different people," Lamond says. "It offers even greater benefits than I think we are able to understand."

For that reason, more recently, Lamond has directed his efforts at integrating music into the lives of young people. "Research shows that there is a magic window of development in a child, from the ages of 3 to 6. We need to fund more research to fully understand the link between music and a child's capacity to learn and grow, and pass that to decision makers."

Lamond was instrumental in drafting a Congressional Resolution HR 266, requesting $2 million in federal funding to support music education—half for the International Foundation for Music Research, which funds academic research into the benefits of music-making, and half for VH1's Save the Music. In fact, to add a little color to the appeal, Lamond testified before Congress alongside Elmo from Sesame Street (above) in support of the PBS children's program's initiative to utilize the arts as a means to develop stronger cognitive development in math, English, and science.

"Instead of thinking that the arts are a frill, the message that we took to Capitol Hill is that a well-rounded education is instrumental in increasing test scores," Lamond says. "Recreation, diet, and exercise—and music. If we can create another generation of music makers out of this Sesame Street initiative, the world will be a better place."

In his own life, Lamond plays drums (he was a member of Tommy Tutone in the '80s), while his two kids have already taken up drums and piano. "We're not quite the Osbournes, but there are real benefits."

CHUCK TAYLOR

The solution to this week's puzzle can be found on page 66.

Reservations Required

She sings, she dances, but can she cook? Britney Spears celebrated the opening of her own New York restaurant, Nyla, last week with a star-studded crowd and finger foods for everyone. Above is a peek inside the bubble-gum-pink-hued new haunt—uh, apparently after the beer had run out.

A Nubian Night On Broadway

Star of Broadway's Aida, Simone, left, and Stephanie Stokes, author of the recently published Daily Compendium 365 Secrets for a Healthy Mind, Body and Spirit, hung out on stage after a recent performance of the hit Elton John/Tim Rice show to chat with the audience for "Nubian Princesses of the Night," a celebration of women of African descent. Simone is the daughter of celebrated singer Nina Simone.

KISS And Make-Up

The members of KISS broke out their makeup bags and groovy, shimmering costumes for an appearance as themselves 25 years ago on the upcoming season opener of Fox TV's That '70s Show. Above, the foursome poses at Hollywood Studios in Los Angeles with the cast of the series, from left, Ashton Kutcher, Laura Prepon, Topher Grace, Wilmer Valderrama, Danny Masterson, and Milla Jovovich.
Danny Yarbrough and Larry Magid cordially invite you to compete for the Martell Cup at the Ridgewood Country Club, Paramus, New Jersey Site of the 2001 Senior PGA Championship August 5, 2002

Contact Peter L. Kauff, c/o The T.J. Martell Foundation 555 Madison Avenue, 3rd Floor, New York, NY 10022 Telephone queries: Bridget Baughn 212-833-5444

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