Latin Market Seeks Lift From Warner’s Maná

BY LEILA COBO
MIAMI—With his intense gaze and long, curly locks, Maná lead singer Fher has the looks of a present-day messiah, a fact that he—perhaps inadvertently—capitalizes on when he stands on stage with head thrown back and arms outstretched.

It’s fitting, then, that many are looking to Maná’s upcoming album—Revolución de Amor (Revolution of Love), due Aug. 20 (Continued on page 68)

Nü-Electro Sound Emerges

DJs, New Acts Spark Fresh Dance Mix In Europe And U.S.

BY MICHAEL PAOLETTA
NEW YORK—It’s Saturday night. Club Luxx, located in the Williamsburg section of Brooklyn, N.Y., is filled to capacity. The club’s intimate dance floor overflows with a feisty mix of fashionistas, alt-leaning rockers, and disaffected house/trance punters who can’t get enough of the electro-splashed, synth-happy grooves—replete with deadpan, often austere vocals—played by DJ/producer Larry Tee, also the promoter/organizer of this weekly party called Berliniamsburg.

For some, Tee’s 10-month-old Berliniamsburg bash—which spotlights new music heavily influenced by the sights and sounds of ’70s punk and disco and ’80s electro, new-wave, synth pop, and techno—is akin to a step back in time. For others, the contemporary beats and rhythms Tee offers are a welcome respite from bland house and trance music.

But Club Luxx’s Berliniamsburg party—and its Friday-night offshoot, Mutant—is not alone. In bars, lounges, and clubs around the world—from Le Pulp in Paris to Arrow Bar in San Francisco; from the Soho Grand Hotel and Tribeca Grand Hotel, both in New York, to the weekly Trash party at the End in London; from the Parlor in Los Angeles to the Blacklight soiree at Culture Club in Ghent, Belgium—people are lining up for this new sound, which goes by numerous names, including “nü-electro,” “neo-electro,” “tech-pop,” “synthcore,” “electrocra$h,” and “electroclash.”

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Clear Channel Stock Under Pressure

BY MATTHEW BENZ

NEW YORK—Stock in Clear Channel Communications (CCC) has fallen some 35% since late May, but some investors say concerns about the drop are overblown. “I think there’s been an overreaction to the meltdowns in the stock,” says Richard Steinberg, president of Boca Raton, Fla.-based Clear Channel Global Asset Management. It now trades at around $33 per share. He says that CCC’s decline stems from a “ready, aim, fire” mentality among inves- tors, who are punishing the shares of those companies with even a hint of impropriety or complicity.

On June 27 alone, shares closed down 12.7% amid rumors of accounting con-

cerns at the company and news of the introduction of legislation by Sen. Russ Feingold, D-Wis., that would examine business practices in the two industries in which CCC is king: radios and concerts.

“The market is definitely making people pay for complex stories,” says Alex Motola, portfolio manager at Santa Fe, N.M.-based Thornburg Investment Management, which owns about 13,000 CCC shares as of June 30.

Motola notes that CCC, like other media companies, is often measured on the basis of earnings before interest, taxes, deprecia-
tion, and amortization, rather than net income—the latter of which skittish investors seem to prefer at the moment.

One real issue for Motola and other investors is whether CCC can digest and make the most of its many acquisitions. Motola says a depressed advertising market—central to CCC’s radio and outdoor advertis-
ing businesses—has made it “really hard to know if they’re getting the full synergies.”

Like AOL Time Warner and Vivendi Uni-

versal, CCC grew large in recent years through acquisitions but has seen its stock fall this year on questions about its finan-
cial stability, strategic direction, and gen-
eral market fears about large-company stocks. In May, it posted a first-quarter net loss of $16.7 billion on a $17 billion charge relating to declines in the value of companies it acquired (Billboard, July 1). CCC earned $17 billion and raised its acquisition gains to gain market-leading positions in particular industries.

Deals for Jacor Communications and AMFM transformed it into the country’s largest radio operator, with about 1,225 stations; its 2000 purchase of SFX Entertainment made it the largest concert promoter.

Feingold’s bill, the Competition in Radio and Concert Industries Act, is meant to address any abuses of power in these busi-

nese and promote greater scrutiny of future mergers. Yet, as Steinberg and Moto-

la note, the bill does not appear to have much support on Capitol Hill (Billboard, June 29) and thus does not pose a threat to CCC.

CCC defends itself by noting that it owns 11% of the radio stations in the country, whereas the top five record companies ac-
count for 84% of album sales and the top 10 studio owners reap 99% of film rev-

enue. Still, observers note that the gap is significant between CCC and Infinity Radio, the next-largest radio operator, which has only 183 stations.

Of greater concern may be the com-

pany’s debt, which stood at $9.5 billion at year’s end. There have been rumors of a potential bankruptcy crunch at the company or debt downgrade—which would raise CCC’s cost of borrowing money—but investors say that, for now, both are unlikely.

Should the current crisis of confidence in large-company stocks, Motola believes CCC shares could rise $10; a rebound in the advertising market could boost its shares into the $50 range.

Steinberg, whose firm now owns only 1% of CCC shares, may buy more if that happens. “It’s on our radar screen,” he says. “It’s still a fantastic franchise.”

Broadcasters Appeal Royalty Rulings

BY BILL HOLLAND

WASHINGTON D.C.—Big radio broadcasters, along with their powerful trade group, the National Assn. of Broadcasters (NAB), asked a federal appeals court July 15 to rule that they do not have to pay musicians and record companies for dig-
tal “simulcasts” of their terrestrial radio programs on the Internet.

NAB and the radio giants—Clear Chan-

nel Communications, Emmis Broadcast-

ing, Susquehanna Broadcasting, Bon-

neville Interests, and Radio and Enter-

com Communications—said in their joint filing that they should not have to pay digital royalties to labels and artists because they do not pay similar royalties for over-the-air broadcasts.

In a 60-page appeal brief, the groups said the Copyright Office and U.S. District Court misinterpreted the law last year, when both rejected entreaties by broad-
casters to give them a digital royalty carve-

out for streamed simulcasts: “Congress did not intend to impose sound-recording public-performance copyright liability upon terrestrial broadcasters that simul-

aneously stream their radio programming to listeners via the Internet.”

The Copyright Office and a U.S. District Court found that Congress mandated that simulcasters would be required to pay roy-
alties to labels and artists for streamed audio over the Net in both the Digital Mil-

leum Copyright Act of 1998 and the Digital Performance Right Act of 1995. Broadcasters contend that Congress intended the law to apply only to services that would enable users to select and download songs, not streamed, online radio-style broadcasts.

Steven Marks, Recording Industry Assn. of America senior VP of business and legal affairs, comments: “We are hopeful that the court will reject the broadcasters’ appeal for the same reasons that the Copyright Office and the District Court did. Rather than seek special treat-

ment from the courts, we encourage the broadcasters to work with the labels and
time and $1 billion to the labels. Each individ-

dual company or label may be seeking as much as $33 million in damages, or as much as $500 million if the jury rules in favor of the labels, which is unlikely.

The Muller court in 1927, the Supreme Court of the United States, heard a case involving the notation of an owner’s name on phonograph records. The court found that ownership of a phonograph record did not mean ownership of the copyright and that the owner of a phonograph record was not entitled to receive royalties from the use of the record.

Even a casual look at phono-

raph record sales suggests that the Muller case was correct. The phonograph record business in the United States was worth $33 million in 1927, and the phonograph record industry employed more than 100,000 people. It is clear that the phonograph record business was a thriving industry at that time. The Muller case therefore seems to have been a wise decision by the Supreme Court of the United States.
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May your light continue to shine.
Sincere condolences from the BET & BET Digital Network Family.
Tractor Launches Label

BY DEBORAH EVANS PRICE
NASHVILLE—Steve Ripley, founder and lead vocalist of the Tractors, is partnering with Audium Records and Koch Entertainment to launch Boy Rocking Records. Based in Tulsa, Okla., the label will bow Oct. 8 with Ripley’s first solo album, Ripley, followed by a new Tractors Christmas album.

“This was my destiny,” Ripley says. “One of the things waiting at the end of the path was to have a record company.”

Ripley says he’s always viewed singer/songwriter Leon Russell—who launched Shelter Records—as a role model. “Uncle Leon is a Tulsa guy,” Ripley says. “He had a lot of success in the ’70s with Shelter Records. That was always a model that was in the back of my head.”

Ripley formed the Tractors in 1988, and the band signed with Arista Nashville in the early ’90s, storming the country charts in 1994 with the single “Baby Likes to Rock It,” which peaked at No. 11. After leaving Arista, the Tractors signed to Audium, which released the band’s Fast Girl CD last year.

Ripley says one factor that spurred his interest in launching a label is consolidation among the majors. “There are now just four or five record companies. It’s a great time to start an independent label. The big, slow-moving beasts that record companies have become are so large they can’t react in a quick fashion to markets or to artists.”

Ripley says he was impressed by Audium president Nick Hunter’s knowledge of the business, and the admiration is mutual. “I like Ripley, and when we sat down and talked, his goal has always been to have his own label.” Hunter says, “I think he’s a genius and with all the things he’s going to bring to the label, this makes a lot of sense.”

Ripley eventually wants to sign and produce other acts on Boy Rocking. Hunter says Ripley’s Tulsa roots will give the label a unique flavor: “Instead of coming from Austin, where most everyone else is bringing something new, we’re coming from Tulsa, which is different.”

According to Ripley, the name “Boy Rocking” was inspired by a picture in a coloring book his daughter Angelena (now 29) did as a child. He liked the caption “Boy Rocking” and saw the way she colored outside the lines exemplifies the Tractors’ approach to making music that is different and unique.

The label will be manufactured, marketed, promoted, and distributed by Audium Records in conjunction with its parent company, Koch Entertainment. This is the second partnership Audium has formed with an artist-owned label. The company also has a joint venture with Blue Hat Records, a label owned by Vince Gill and his manager, David Corlew. Hunter says Audium is also in negotiations with another veteran artist who will be launching a label in conjunction with Audium.

2002 DVD Sales Soaring

BY JILL KIPNIS
LAS VEGAS—With the DVD Entertainment Group’s (DEG) announcement that a record 270 million DVDs shipped in the first half of 2002 and the Video Software Dealers Association (VSDA) report indicating that consumers spent $5.4 billion on DVDs last year—both given at the VSDA’s 21st annual Home Entertainment Convention at the Rio Hotel & Casino here—statistics are proving that the home-video industry is not slowing down and that the DVD format is largely spur- ring its growth.

While last year’s sales figures can be traced to the release of such blockbusters as Shrek, Star Wars: Episode I—The Phantom Menace, and Pearl Harbor, and this year has started out with impressive numbers from The Fast and the Furious and Harry Potter and the Sorcerer’s Stone, 2002 stands to earn even more revenue with its fourth-quarter media-releases.

The DEG and the VSDA reported that the 1 billionth DVD will ship this month and that half of U.S. homes will have the capability to play DVDs by the end of the year. It also states that more than 947 million DVDs and 40 million DVD players have shipped since the format’s inception in 1997. The DEG estimates additionally indicate that 2 million DVD players will ship to retailers this year. About 39 million players have been sold to U.S. consumers, the DEG reports.
VAT Campaign Sees Results

BY EMMANUEL LEGRAND and GORDON MASSON

LONDON—The European music industry’s campaign to have recorded music treated in the same way as other cultural products with regard to VAT (Value added tax) sales tax has already begun to see results on the Continent. During its fourth Platinum Europe Awards ceremony in Brussels July 10, the International Federation of Performing Rights Societies (IFPI) urged bureaucrats to tax CDs at the same rate as other cultural goods rather than at a much higher rate (see story, page 40). Responses have, so far, been mostly positive.

At the opening of music festival Francofolies in the city of La Rochelle, French minister of culture and communication Jean-Michel Aillaugon expressed his support for the music industry’s VAT campaign. Aillaugon has already met with music industry reps to discuss VAT, and although he admits the problem has not been committed to raising the issue with his colleagues from other European Union (EU) countries in an effort to gain unanimous support on the matter.

“The dialogue will take a few months, maybe years, but I hope we will succeed,” Aillaugon said. “Recorded music, like books, is a cultural good. There is no difference.”

Finland’s Ministry of Culture is reportedly willing to accept the introduction of a lesser VAT rate, according to IFPI local managing director Arto Alaspaa, who says the issue is “a high priority. The only thing we need is an approval [from the Ministry of Finance]. The recommendations by the European Parliament are of course highly valuable in this work, and Finland should definitely vote in favor of this change next year, when the EU is expected to make a decision,” he said.

Moore reports, “Progress [on cutting VAT rates on recorded music] is also being made in Italy, and there are some positive noises coming out of Spain, too—but nowhere near what we’re hearing from France.”

Not every government is backing the initiative. In Sweden, “The politicians are generally highly negative about all sorts of tax decreases,” according to IFPI managing director Lars Gustafsson. “Our Ministry of Culture even opposed the introduction of a lower VAT on books, which was implement- ed at the beginning of 2002,” he added—admitting that, nonetheless, IFPI Sweden has a dedicated working group lobbying the government.

In the U.K., Europe’s biggest music market, the IFPI also has its work cut out. Moore says that although the British government seems unwilling to change its stance on VAT, the IFPI hopes it can persuade politicians to at least agree in principle that other governments should be allowed to set their own VAT rates for music products. “We need a managed vote to add music as part of the [cultural products] annex for VAT,” Moore explains. “That doesn’t mean all the member countries have to comply, but it does allow individual countries the choice of altering their VAT rates.”

Additional reporting by Kai R. Lofthus in Stockholm.

UMG’s Piracy Czar An Industry First

BY BRIAN GARRITY

NEW YORK—In a move that underscores the major labels’ growing concern about the impact of piracy on business, market leader Universal Music Group (UMG) has named former ClickRadio executive David Benjamin to serve as the company’s anti-piracy czar—the first such position created within the ranks of the majors.

In the newly created role of senior VP of anti-piracy, Benjamin will work with the company’s labels and publishing companies, as well as its Internet division eLabs, business and legal affairs department, and other departments to coordinate anti-piracy activities. He will also work in cooperation with Vivendi Universal sister companies and industry trade associations. Based in New York, Benjamin reports to UMG president/COO Zach Horowitz.

Benjamin says his new role has arisen from the majors’ realization of the extent of the danger piracy poses to the future of the music business. The creation of a dedicated anti-piracy executive at the world’s biggest record company comes amid reported sales data from the first six months of 2002 suggesting that the music industry is on its way to its worst annual decline in two decades. Much of that is being attributed to piracy.

Horowitz echoed a similar sentiment in a statement: “At a time when two out of every five albums sold globally are pirated recordings, and online piracy jeopardizes the livelihood of artists, songwriters, and all those who work in our industry, we believe it is especially critical to have a fully dedicated position to focus on protecting creative content.”

With the Recording Industry Assn. of America (RIAA) pursuing an extensive litigation strategy against a host of pirate peer-to-peer net-works on behalf of the majors, UMG experimenting with CD copy protection, legislative issues at play in Washington D.C., and long-term efforts being waged against file sharing—not to mention a still-active market for physical piracy—there’s more than enough to worry about on the piracy front. Benjamin acknowledges, “Pirates control the seven seas.” He says he will be equally focused on combating physical and digital piracy.

That said, digital piracy issues are bound to place the biggest demands on Benjamin’s time. He notes that while the RIAA’s litigation efforts against the likes of Napster and Audigalaxy have proved successful in certain cases, “the issue is: Does that get us where we need to be?”

He argues that the answer at this point is no, given the ongoing popular- ity of file sharing. Benjamin adds that piracy touches industries beyond music, from hard drive manufacturers to Internet service providers to film companies.

Benjamin also co-founded ClickRadio, which he recently served as senior VP. Prior to that, he worked as an attorney; his clients have included Bruce Springsteen, Paul Simon, LL Cool J, Mary J. Blige, Sony Music, and DreamWorks Records.
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Mattea Blooms On Narada Debut 'Roses'

**BY PHYLLIS STARK**

NASHVILLE—After a long and very successful career as a country artist, Kathy Mattea is branching out musically with her Narada Records debut, *Roses*, due July 30.

To help further her musical evolution, she signed with a label located far away from the Music Row scene of her previous label, Mercury Records. In Nashville, Mattea says, "we did have some interest from Music Row labels, but I've done that. I'm coming from 30 years old. My navel is not pierced. You get to a point where [you're thinking], 'If I'm not going to make these records that have been rolling around in my head for years now, when am I going to do it?'"

**IDEAL MATCH**

In choosing Narada, Mattea says, "I felt like the business was changing, and I was interested in finding people who didn't see my musical restlessness as a liability. I was looking for people who were excited about what I was doing."

The label, meanwhile, was "looking for someone like me with a bit of a high profile but who wasn't going to make formula records." Mattea says.

While she hasn't turned her back on the country format, Mattea says, "I feel like there is a trap in thinking that you have to keep playing that mainstream game. I'm not going to do it. The trap is thinking I have to keep doing it over and over again.

With Narada, she says, "I feel like I've found people who wanted to give me a chance to show a little different angle and allow me to make different kinds of music. What they did was take the music and say, 'We'll figure out where to put it.'"

Richard Tobin, senior director of A&R at Narada, says, "Kathy brings an audience base with her, but we also think we can expose a whole bunch of people who aren't as well known. Kathy's doing that. Denhart says, 'we will be making sure she's represented well with price and positioning at stores.'" A lot easier.

In recording the album, Mattea says, "I wanted to make a record that was contemporary folk, that was acoustic-based but still rocked, and that had some Celtic influence to it."

**MISSION ACCOMPLISHED**

Mission accomplished on all fronts. Among the album's best tracks are a remake of Kim Richey's "I'm Alright," as well as "The Slender Threads That Bind Us Here," one of two songs Mattea wrote for the project with Marcus Hummon. Mattea, who produced the album with Ed Cash, continues on *Roses* the exploration of Celtic music found on her last few albums, with the two-part instrumental "Isle of Inishmore."

The album's first single, "They All Ripe," is being worked to AC radio and was also recently serviced to country stations. The label is servicing "I'm Alright" to triple-A and Americana stations.

Her tour to support *Roses* will take her to her preferred venues—performing arts centers—as well as theaters around the U.S. Her tour kicks off in October and runs through the spring.

Mattea is managed by Marc Dobtore at TBA and booked by David Lloyd at International Music Network. She retains her self-publishing.

Among Mattea's other recent projects is the starring role in The Nashville production of the play *The Vagina Monologues*. She previously had a cameo role in the film *Maverick* and a guest spot on TV's *Touched by an Angel*. But while she enjoys acting, it's not something Mattea would like to aggressively pursue. "Professional theater is hard work," she says.

**Oates' 'Phunk' Finds Home On Rhythm & Groove**

**BY BILL KIPNIS**

LOS ANGELES—Though John Oates—one half of the rock era's most successful duo, Hall & Oates—has been thinking about making a solo album for years, it was a rather spontaneous chain of events that led to the creation of his project *Phunk Shui*, due in stores Aug. 20 on Rhythm & Groove Records.

While Oates, a rhythm guitarist/singer/songwriterwriter, was on a touring break with Hall & Oates in February, he started digging through old demos he had recorded 10 years ago. "On it were four songs that jumped out," he says. "The odd thing was the songs was that not only did they seem to sound right together, but they sounded exactly like what I was writing at the moment. I've always thought about writing, regardless of what I'm doing with Hall & Oates. (The duo is No. 8 on the Adult Contemporary chart this issue with "Do It for Love.")"

It was one of the old songs in particular, "Love in a Dangerous Time," that Oates says was the catalyst for the formation of his album. The track was recorded with percussion groove with a jazzy keyboard accompaniment. "When I heard that, I thought, 'Wow, I wrote it in '91, and what I was thinking about was AIDS,'" he explains. "Even though that was the original inspiration for the song, it speaks to the times today just as well."

After listening to the demo featuring this Oates took several songs that he had recently written and put them and the demos on one CD. "It sounded like an album," he says. "Not only did the music mesh well together but the lyrics all had a great consistency about self-discovery, about balance, and about keeping things in perspective."

Within two weeks, Oates had booked studio time and signed a record contract with indie label Rhythm & Groove, which will distribute the album through Universal. By April, the entire album was finished. "It's not overproduced, and it's certainly not overthought," says Oates, who is managed by Brian Doyle of New York-based Tobin Artists Group. "I wanted to put a band together and play the songs. When we were in the studio, I said that it was kind of like that Feng Shui thing. Then I went, 'It's not Feng Shui, it's Phunk Shui.' It's about harmony and balance and putting the funk in all the right places."

Rhythm & Groove album—produced by Oates and Jad Leiber—include "All Good People," which has a pleasing AC feel with a beautiful melody and opportune lyrics that reach out to people coping with the craziness of the world. On "Color of Love," Oates sings about love being colorblind, on top of funky guitar and keyboard work.

Oates' work reflects a sound similar to the soulful hits perfected by Hall & Oates. The duo earned six No. 1 hits on The Billboard Hot 100, including "Manater" and "Kiss on My List." They also saw four consecutive albums make the top 10 of The Billboard 200, beginning with 1983's Private Eyes. The duo's last hit from the BMG Heritage/RCA album VHI Music First: Behind the Music—The Daryl Hall and John Oates Collection, which was released this year. Think that Hall & Oates' past and current success will translate to note to his new project. The label's promotion plan will begin by sending the full album to triple-A, Americana, and AC radio stations nationwide.

Martin Bandky, music director for Detroit's triple-A station WDET, says that he thinks "radio might be a little more interested in checking out [Oates' solo work] based on the song that's [now] doing well from their hits album. With those leaves, people can rebrand themselves with an artist who has got a hit used to not hearing anything from him in a while."

Rhythm & Groove will also be working Phunk Shui at major retailers through price and positioning and listening post programs. While Oates will not be mounting a solo tour, he will play "Color of Love" on the Hall & Oates tour, which resumes this month. He will promote his solo project on local TV and radio as the duo hits each city.
Filter More Like Family These Days

Patrick's Bandmates Share In Songwriting On Act's Third Reprise Set

BY ERIC AASE

"I am the boss—I have to admit that," Richard Patrick, founder of Filter, says. "But I always wanted to be in a band. After 22 years of looking, I finally feel like I'm in a band, with the four guys I'll be with for a long time."

Filter's third album, _The Amalgamut_, is due July 30 on Reprise. Filter has continued its evolution from a solo project (for one-time Nine Inch Nail Patrick) into a cohesive band. The act's debut, 1995's _Short Bus_, spawned the hit single "Hey Man Nice Shot," which reached No. 10 on the _Billboard_ Modern Rock Tracks chart.

Still, the Filter of 1995 comprised Patrick, who played almost all the instruments on the album, and programmer Brian Liesegang. Having developed into a quartet by the time of 1999's _Title of Record_, which was a career platinum, Filter featured songwriting from Pat- rick's bandmates.

After that "litmus test" proved his bandmates' potential, Patrick encouraged them to write for _The Amalgamut_. This time, Patrick was more confident with his support, telling them, "You can write, you are good—go for it!"

Guitarist Geno Lenardo says, "I can't wait to try out the new material. As a rhythm section, I wrote a lot more songs this time around. I want to see how people respond.

One of Lenardo's collaborations with Patrick, first single "Where Do We Go From Here," was serviced June 18 to active and modern-rock: the cut is currently at No. 14 on the _Billboard_ Modern Rock Tracks chart.

Modern-rock station WBCN Boston has had a greater listener reaction to the single, music director/assistant PD Steven Strick says: "The song sounds great on the radio. It's long overdue; we haven't had anything from these guys in a while."

The concept for _The Amalgamut_ grew out of Patrick's adventures on a cross-country road trip. While traveling the U.S., he began to appreciate the juxtaposition of fast-food culture alongside the local charms of the country's different regions. "The Amalgamut is the harmony of the diverse, the melody of the different regions of the country," Patrick says.

"We'll do anything musically. We'll show our soft underbelly. We'll be hard, we'll be tough, melancholy, or sad. I wanted "Picture" to be a gorgeous, lush song, and that was it. It wasn't planned to be a top 10 hit."
—ROBERT PATRICK

Each nominator will nominate five albums in August. The albums must have been released in the U.S. between July 2001 and August 2002 and must not have sold more than 500,000 copies at the time of their nomination. From a long list that includes each nominator's five selections, the listmakers then select their top 10 albums. The top vote-getters become the Shortlist finalists. The winner is then selected by the listmakers on a night of the awards ceremony. The winner's prize is still being determined.

"This award is for the most creative and accomplished record by an emerging artist," says MAC VP of A&R Tom Safford. "The Music Project with marketing consultant Greg Spotts. Artists who are gold and platinum are already being honored by the Grammys. We're trying to shine a light on new artists."

This year, the pair sought to widen the selection panel. Spotts says, "This time, we had more lead time and we were able to look at different genres of music and find some of the most thoughtful people in each of the genres."

Sponsors are still being lined up for the Shortlist Music Prize, including music and lifestyle retailers who would distribute a CD sampler featuring music from the finalists. Last year's major sponsor, Virgin Megastores, is not involved this year. "They were a terrific sponsor for us," Spotts says, "and we envision working with them again in the future.

This year's awards ceremony will be taped for possible airing on MTV2. The cable outlet produced a one-hour special highlighting last year's finalists that aired seven times.

Sarig and Spotts have expanded their Shortlist concept to include fiction and are working on a Shortlist Music & Fiction Prize that will be announced in July.

MAKING THE LIST: The Shortlist Music Project, which debuted last year, will return for its second annual awards ceremony and concert Oct. 29 at Los Angeles' Knitting Factory.

For more info, or to see the U.K.'s Technics Mercury Music Prize, honors albums solely on their creative merit—will highlight dozens of projects as selected by more than 15 "listmakers."

This year's listmakers include Beck, Mos Def, Sonic Youth's Kim Gordon, directors Baz Luhrmann and Spike Jonze, Metallica's Lars Ulrich, India.- a's Rohit Chopra, LabelHead Inc.'s Jr. and Nick Valensi, the Neptunes production team, and producer Gustavo Santalla.

(Short-List)

Filter's _Short Bus_ has received a nomination for the Rhythm & Blues Foundation's New Artist of the Year award. The album has sold more than 100,000 copies in the U.S. and is the first R&B album to exceed 100,000 sales since Prince's _Rave Un2 the Joy Fantastic_ in November 1999.

Each album nominated will be considered for the Rhythm & Blues Foundation's New Artist of the Year award. The album has sold more than 100,000 copies in the U.S. and is the first R&B album to exceed 100,000 sales since Prince's _Rave Un2 the Joy Fantastic_ in November 1999.

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(Short-List)
BY ADAM G. KIRM

After scoring high marks in their native Australia, the Vines seem on the cusp of a successful U.S. run with the July 31 release of the much-anticipated Highly Evolved (Capitol).

“You have seen Capitol turning around lately,” notes Rob Gordon, VP of global marketing for the label. “[The Vines] are one of the first big things that show we are going to have a great summer.”

Most new bands dread being categorized, but the Vines have no problem being compared to the style and dreamy harmonies of the Beatles. Once you add their twist of punk and quirkiness, you have the unique quality that has carried the Vines up the international charts.

“Get Free,” the first single from Highly Evolved, is already getting substantial radio airplay on mainstream- and modern-rock stations. (It’s currently No. 11 on Billboard’s Modern Rock Tracks chart). The track is accompanied by a Roman Coppola-directed video that has been slotted as “Buzzworthy” on MTV and MTV2.

The craftsmanship of the 13-track set, produced by Rob Schnapf (Beck, Foo Fighters), shines from the alternating hard/easy song variation. One minute, listeners are invited to bang their heads with edgy guitar-driven jams; the next, those same heads are whimsically swaying.

Though there are some mediocre moments, and the brevity of the album leaves the listener hungry for more—all in all, the material is solid and pleasing.

Highlights include the raw edginess of the title track and the wistful guitar playing and vocals of “Mary Jane.”

“They’re like a nice painting to look at,” singer/guitarist Craig Nicholls says of the band’s songs. “It’s all very intelligent; it’s not just aggression. There is some of that, because that is reality. But overall, it’s really melodic and tasteful.”

Garnering some highly desired upcoming spots on several late-night talk shows is only one element of the marketing plan for Highly Evolved. Having wrapped a club tour, the Vines seem to be working their way up by landing gigs with skate parks and venues that cater to their current demographic, 14- to 24-year-old males.

“What we look at is the overall imaging of the act, and a lot of this marketing is building the fan base from the touring,” Gordon claims.

Nicholls and bassist Patrick Matthews grew up listening to music and playing other people’s songs together.

“We started writing songs and did a lot of demoing,” Nicholls says. “We liked the songwriting, and we wanted to play in a band that was fun.”

The Vines are managed by the Los Angeles and Australia-based Winternor & Goldstein. They are booked by Rick Roskin at Creative Artists Agency, also in L.A.
**ARTISTS & MUSIC**

**Rounder's Thompson Returns After 17 Years**

**BY JIM BESSMAN**

NEW YORK—There's more than just a little irony in the title of Linda Thompson's new album, *Fashionably Late*. The CD, which Rounder issues July 30, is her first album of new material since *One Clear Moment* came out in 1985. Since that time, Thompson has suffered from hysterical dysphonia, a psychological disorder that prevented her from producing speech. “I suppose it’s still a factor—a bit like stage fright,” she says, noting that reactions to her performances in Pere Ubu frontman David Thomas's musical *Mirror Man* in England and on the production’s 1999 soundtrack album have been “incredibly supportive.” Whatever foibles I have now,” she adds, “I work them into the show.”

Booked by High Road Touring and managed by Jake Guralnick, Thompson is looking ahead to September for her first U.S. tour dates since she joined her ex-husband, Richard Thompson, in support of their 1982 masterpiece, *Shoot Out The Lights*. Fashionably Late, she notes, “harks back to the earlier things I did with Richard, back to where my heart is in music; pretty firmly lodged in acoustic stuff, story telling, and good, old-fashioned melodies and lyrics.”

Thompson, a Hatfish Music (ASCAP) writer, redirected her energies back to music following her mother’s death three years ago. “I started writing a bit and decided to put some tracks down,” continues Thompson, whose initial demos for the disc were covers. “But me and [son Teddy Thompson] started writing a few things together, and it escalated from there.”

Most of the material on the Edward Haber-produced *Fashionably Late* was co-written by Linda and Teddy, who also performs on the album, as does Linda’s daughter, Kamila. Other notable guests include Van Dyke Parks, Rufus Wainwright, fellow Brit-folk alumni Martin and Eliza Carthy, and even Richard Thompson, who pitches in on guitar and vocals on lead track “Dear Mary.”

“I’m the only Thompson [currently] with a recording contract,” she gloats, and Rounder is clearly just as proud. “There’s tremendous out-of-the-box support at retail and an overwhelming commitment between press and NPR,” says GM Paul Foley, who has focused on “Dear Mary,” “All I See,” and “Evanna Darling” for the upcoming tour. “Our goal is maximum visibility in the first 60 days.”

“It’s a great story,” Foley adds. “Seventeen years since her last album, the fact that she lost her voice and was able to overcome it and not only record but tour again, and having her kids and ex-husband on the album—it’s a pretty special event and probably the most anticipated record we’ve had in quite a long time.”

John Eaves

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**Continental Drift**

**AN AMERICAN GIRL**

It’s been a long time since we’ve heard a female rocker with real grit and conviction. On her eponymous EP, *Lorraine Lewis* shoots out with gusto the kind of strong material associated with early *Melissa Etheridge*. Quite simply, you have no choice but to sit up and take notice.

“There’s a common thread that runs through my music,” she says, “it’s a woman who has learned about her own empowerment and wants to share it.” She says, “Writing and singing songs that tell it like it is from a woman’s perspective are ultimately what my music is all about.”

Indeed. Her EP is stacked with eight songs that are designed to give the listener a bird’s-eye view into her life. And there are few punches held. She whips through tracks like “American Girl!” “Helena Woman,” and “Desire” with a ferocity and brutal honesty that is, at times, breathtaking. The only thing better than consuming these songs on disc is witnessing them in person, where Lewis is bound to excel. Be sure to check her out as she embarks on a club tour to promote the CD.

For additional details, visit lorainecafe.com.

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**Better Days for Lijoi**

We’ve been following the progress that Boston-to-New York transplant Ernie Lijoi has been making for several years now. It’s been fun to watch him evolve from a promising tunesmith with a minor nod for stylistic focusing into an assured artist with unwavering creative vision. With his new CD, *Better Days*, he proves just how much he’s grown in the past couple of years.

After previously wavering between mainstream pop and cabaret, Lijoi has fine-tuned his sound so that the two have merged into a lush, more jazz-leaning pop sound. *Better Days* has a warm, consistent feel that allows the listener to spend less time wondering which side of the fence the artist is on and more time consuming his smarter-than-average lyrics and wonderfully complex melodies. He’s particularly strong on “Every Time You Say You Love Me” and “The Sweet Side of Goodbye,” both of which have lovely, piano-driven arrangements that seem tailor-made for either AC or being covered by a diva in need of a hit.

That said, though, the real gem of this set is “The Right Kind of Home,” an intimate acoustic love song that shows Lijoi at his most vocally restrained and ultimately most emotionally effective. This is the song that transforms the artist into a bona fide star. All he needs are a few champions at radio—and a major-label A&R exec with some vision.

For more information, check out the artist’s Web site (lijoi.com).

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**On Their Own Again**

Here’s a lesson for unsigned bands aching for that golden major-label deal—sometimes, it just doesn’t work out. The Badlies went from doing it themselves to recording for PolyGram. It should’ve been a highpoint for the band. But it wasn’t. They got crushed in the now-legendary merger. From there, they moved to Ark-21. Although the band doesn’t go into details of the situation, again, it didn’t work out as expected.

After taking a break from working together as a band, the members of the Badlies have reconnect for the appropriately titled *Reconnect*. It shows the Pennsylvania-based band in fine, firm form. There’s a relaxed tone that pervades the material, which hangs along the jangly twang-rock that has become the band’s signature for six albums. Bret Alexander, the band’s lead guitarist and primary songwriter, has matured into a fine story teller with a keen ear for infectious pop hooks. Singer Pete Palladino breathes depth and personality into Alexander’s songs, while bandmates Paul Smith (bass), Jeff Fichtenberger (guitar), and Chris Simasek (drums) prove to be as tight an instrumental unit as ever. There’s plenty here for mainstream rock and triple-A programmers to chew on, starting with the hard-driving title cut and the smooth, easy-paced “Four Leaf Clover.”

For more information on this notable project, contact Chris Fetchko at 917-854-7504. Also, investigate the band’s Web site, badlies.com.

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Darius Rucker Goes Home On Hidden Beach

Songs Of Hootie Frontman’s Childhood Influence His Solo Debut, ‘Back To Then’

BY MELINDA NEWMAN

The songs that framed Darius Rucker’s childhood in South Carolina are indelibly etched in his brain. It was the memory of those tunes that Rucker—best-known as frontman of pop/rock quartet Hootie & the Blowfish—drew upon as he was making his first solo album, Back To Then (Hidden Beach, July 30).

“How much of my life is that stuff that people think is just this goofy stuff? I grew up listening to all this R&B stuff and wanting to be Al Green. This record is something I always wanted to do,” says Rucker of the project until he was making his first solo album, Back To Then (Hidden Beach, July 30). “This record has been in me. I grew up listening to all this R&B stuff and wanting to be Al Green. This record is something I always wanted to do.”

But Rucker had to wait until the time was right. Challenge one was delaying the project until Hootie decided to take a break. Challenge two was that his (and Hootie’s) label, Atlantic, didn’t like the direction Rucker was taking. “They said, ‘We’re giving it back to you,’” Rucker says. “They didn’t hear ‘Let Her Cry,’ [but] if I was going to do another ‘Let Her Cry,’ I’d just have done another Hootie record.”

Enter Hidden Beach, which became interested after label artist Jill Scott raved about working with Rucker on “Sometimes I Wonder,” a Steve-Wonder-ish duet on the album. The Santa Monica, Calif.-based company took the finished record, did some tune-ups and additions, and slapped a release date on it—but not before signing Rucker to a multi-album deal. “I was proud to see this guy walk through some of the color barriers in the business as head of Hootie & the Blowfish,” Hidden Beach founder Steve McKeever says. “But like so many people, I didn’t give Darius voice the attention it deserved because he got popular so fast.”

As Hidden Beach (with Epic as a marketing partner), got ready to take first single—the horn-rimmed, midtempo, soulful “Wild One”—to urban AC radio in June, there was trepidation that Rucker might not be accepted by the black community. “There’s no such thing as ‘too R&B’ for the pop world, but the real worry is trying to get urban radio,” admits Rucker, who is managed by Jeff Smith at Haskell Entertainment.

One of the first stations on the track was KJLH Los Angeles. “We had him on our show and the listeners loved him, they went crazy for the single,” PD Cliff Winston says. “We just love his style. It’s fresh, it’s unique, it’s real progressive neo-soul.”

The single—which, like many on the album, was produced by The Touch of Jazz production collective—will ultimately be worked to AC and Hot AC as well, where Rucker has a fan base from Hootie. Rucker co-wrote eight of the album’s 13 tracks. His songs are published by EMI Music Publishing.

Rucker, who will play solo gigs until November, says reuniting with his Blowfish bandmates earlier this year to work on the band’s 2003 Atlantic release could have been an anxiety-inducing exercise, but to his surprise, it wasn’t. “I really worried, after being in total control, about going back to a four-man democracy, but as soon as we got back together, it was easy.”

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**In The News**

- NewSong's multi-format hit "The Christmas Shoes" is being made into a CBS-TV movie of the week. Slated to air this holiday season, the movie will star Rob Lowe (The West Wing) and Lauren Lane (Father of the Bride). The Christmas Shoes will be based on Donna VanLiere's novella of the same title, published by St. Martin's Press last October. Toonacious, including SoundScan, recalls, "They were in the beginning stages of looking for distribution opportunities, and I gave them some information that they were looking for. They explained their company to me as well."

Toonacious was founded by three partners: Tony Barone, Ben Charles, and Bo Ferger. Bowles found "their mission" and product very intriguing, and they stayed in contact. "Later on we all realized that there might be an opportunity for us to work together in some capacity," he says. "The initial discussion was for me to consult in sales and marketing. When I made the decision to leave GMA/CMTA it was mainly to start my own consulting company— including consulting for Toonacious and doing some consulting for CMTA as well—but as things progressed, Toonacious asked me to join them full time. I have decided to do that. I will also fulfill my short-term consulting commitment to CMTA.

Bowles is looking forward to his new relationship with Toonacious. An animation company geared toward developing faith-based, uplifting product for children, plans call for Toonacious to introduce a new series to the children's market next spring. Lenny & Sid is a mouse and Lenny is a shy rabbit.

Bowles will remain based in Nashville, where he will serve as Toonacious VP of sales and marketing. "I will be hiring and directing the appropriate people and firms to provide the best possible team to launch the first several albums with Toonacious. I look forward to working with the company and to grow sales."

Bowles says initially he was just going to start his own company, but talking to the folks at Toonacious changed his plans. "About a year ago, two of the partners called me up out of the blue from their offices in Burbank, Calif., and asked if they could ask me some questions about the Christian music industry, including SoundScan," he recalls. The partners were in the beginning stages of looking for distribution opportunities, and he gave them some information that they were looking for. They explained their company to me as well.

**NEW LEASE ON LIFE: Second Chance**, the July 30 release from Karen Clark-Sherd, has been a hit in the singer's nearly three-decade-long career. But the title has little to do with the fact that following in the footsteps of Yolanda Adams—the youngest of gospel's famed Clark Sisters signed with high-powered Elektra Entertainment in an effort to secure enough backing to broaden her commercial base. Nor does it have anything to do with the fact that after shedding a great deal of weight, she's got a whole new image. But it does have everything to do with the fact that after being given a 2% chance by doctors to survive a coma that wracked her body just last year, she is alive and well with not only a new album but also a powerful testimony and a bona fide second chance.

Henceforth, the rollout of a new release was a somewhat perfunctory chore for Clark-Sherd, who recorded more than a dozen albums with her siblings before going solo with the release of her first album, Second Chance, in 1997. The singer's career has included tours with the likes of 10cc, Juice Newton, and Tony Orlando & Dawn. She has recorded three albums with her siblings before going solo with the release of her first album.

- Sparrow's teen pop group Jump5 has reentered and sold a video for the Disney hit "Beauty & the Beast," featuring its hit single, "Beauty & the Beast: Special Edition from Buena Vista Home Entertainment." The video was directed by Brandon Dickerson and features special appearances by film characters Cogsworth and Lumiere. Jump5, comprising Chris Fedun, Brandon Hargest, Brittany Hargest, Libby Hodges, and Lesley Moore— is preparing for the release of its sophomore album, The Beast: Another World, in the world in the world, due Aug. 13. The first single, "All I Can Do," is airing on Radio Disney and is being included on a compilation CD being given away with 3 million McDonald's Mighty Kids Meals this summer.

- Mobile, Ala.-based Integrity Music, Inc. has changed its name to Integrity Music, Inc. reflecting the company's growth in music/book publishing. The music subsidiary will remain Integrity Music Inc., which includes the Integrity Music/Vertical Music, Daywind, Integrity Music, Integrity Gospel, Integrity Just for Kids, NOJO, and M20 labels. Integrity also announced that the company's acquisition of M2 Communications, which includes NOJO and M20, (Billboard, June 1) has been completed. As previously reported, M2 Communications will continue to operate as a separate entity. Current staff under the leadership of founder and president Jeff Moseley.

- Amber Franks joins Michael and Kim Lord in the Daywind Music Group trio LordSong. The Warners, Robbins, GA., native fills the soprano position that was vacated when Kelli Shaw left the group. Franks had been filling in since Shaw's departure.

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**The Spirit**

**NEW LEASE ON LIFE: Second Chance**, the July 30 release from Karen Clark-Sherd, has been a hit in the singer's nearly three-decade-long career. But the title has little to do with the fact that following in the footsteps of Yolanda Adams—the youngest of gospel's famed Clark Sisters signed with high-powered Elektra Entertainment in an effort to secure enough backing to broaden her commercial base. Nor does it have anything to do with the fact that after shedding a great deal of weight, she's got a whole new image. But it does have everything to do with the fact that after being given a 2% chance by doctors to survive a coma that wracked her body just last year, she is alive and well with not only a new album but also a powerful testimony and a bona fide second chance.

Henceforth, the rollout of a new release was a somewhat perfunctory chore for Clark-Sherd, who recorded more than a dozen albums with her siblings before going solo with the release of her first album, Second Chance, in 1997. The singer's career has included tours with the likes of 10cc, Juice Newton, and Tony Orlando & Dawn. She has recorded three albums with her siblings before going solo with the release of her first album.

- Sparrow's teen pop group Jump5 has reentered and sold a video for the Disney hit "Beauty & the Beast," featuring its hit single, "Beauty & the Beast: Special Edition from Buena Vista Home Entertainment." The video was directed by Brandon Dickerson and features special appearances by film characters Cogsworth and Lumiere. Jump5, comprising Chris Fedun, Brandon Hargest, Brittany Hargest, Libby Hodges, and Lesley Moore— is preparing for the release of its sophomore album, The Beast: Another World, in the world in the world, due Aug. 13. The first single, "All I Can Do," is airing on Radio Disney and is being included on a compilation CD being given away with 3 million McDonald's Mighty Kids Meals this summer.

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ALBUMS

Edited by Michael Paoletta

POP

- GRAHAM NASH

Songs for Survivors

PRODUCERS: Graham Nash, Russ Kunkel, Nathanial Kunkel

Artemis 6996751130

Graham Nash's fourth solo album and first in a decade reveals the songwriter's ability and musical insight that earned Crosby, Stills, and Nash legendary status. Nash comes full circle on Songs for Survivors, which relates back to his 1971 solo debut, Songs for Beginners. Survivors is steeped in universal tales, from loss ("Lost Another One") to overcoming personal struggles ("Blizzard of Lies"), with the support of soft guitar rhythms, banjo, drums, and keyboards that provide varied tempos. Love, pain, and evolution coalesce on "The Chelsea Room," wherein Nash sings, "We've been here before/Searching for truth with perpetual youth that will be gone/While the."

- ROBERT PLANT

Dreamland

PRODUCERS: Robert Plant, Phil Brown

Universal Records 314-586-962

Rare among '70s hard-rocker, Led Zeppelin icon Robert Plant has led an exemplary solo career, with his previous six albums all marked by broad musical sympathies, exquisite taste, and a yen for experimentation rather than rest on these laurels, or his well-received second album with Jimmy Page, Plant has convened a great-sounding new band for an in-depth set of covers, spiced with a pair of swarthy originals. Favoring obscure blues and late-60s/early-70s folk rock, the singer fully reanimates Jesse Colin Young's "Darkness Darkness," Bob Dylan's "One More Cup of Coffee," and Mooby Grape's "Skip's Song." Plant and company confabulate several blues standards for "Win My Train Fare Home," and they locate the scary murder-ballad essence of "Hey Joe." And rather than mirror the original neo-medieval cast of Tim Buckley's haunting "Song to the Sirens" (or copy the more baroque This Mortal Coil version), Plant files the tune down to a sparse, rustic plane. The dynamic range of Plant's vocals may have narrowed, but his emotional range has only widened, with his singing intimate and detailed throughout. Dreamland is an object lesson in maturing with grace, guts, and gray matter intact. — BB

- XAVIER CUGAT

The Original Latin Dance King

VITAL REISSUES

CONTRIBUTORS: Bradley Bambarger, Leila Cobo, Larry Flick, Steven Graybow, Jill Kipnis, Gail Mitchell, Wes Orshoski, Michael Paoletta, Dana Pettinelli, Phillip van Veck, Ray Waddell. SPOTLIGHT: Releases deemed by the reviewer editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. NOTeworthy: Releases of critical merit. VITAL REISSUES: Reissued albums of special interest, archival, and commercial interest, and outstanding collections of works by one or more artists. NEW releases are noted to the top half of the chart in the corresponding format, ORIGINS (ORI): New releases, regardless of chart potential. HIGHLY recommended because of their musical merit; MUSIC TO MY EARS (LTE): New reissues (remixed/remastered) that were featured in the Music to My Ears column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paoletta (RECORD, 770 Broadway, 6th Floor, New York, NY 10003) or to the writers in the appropriate categories.

FANA ALL-STARS

Quit Paso!—The Best of Fana All-Stars

COMPILATION PRODUCER: Jerry Rappaport

ORIGINAL PRODUCERS: various

Columbia/Legacy CK 85671

XAVIER CUGAT

The Original Latin Dance King

MACHITO & HIS AFRO-CUBAN ORCHESTRA

Mambo Mucho Mambo—The Complete Columbia Masters

COMPILATION PRODUCER: Jerry Rappaport

ORIGINAL PRODUCER: Machito

Columbia/Legacy CK 62097

VITAL REISSUES

Cugat's Legacy's four albums celebrating pivotal artists in the history of Latin music in this country, simply put, a real treasure. Not only because of the quality of the music included in these collections but also because the discs serve as a reminder that Latin music is not simply today's fad—it's the result of decades of phenomenal musical inspiration from such acts as Tool and the Smashing Pumpkins, this 11-track product is a coursing blend of keyboard/drum-heavy riffs and emotional lyrics that ring true because of their intense rawness. Lead singer Terry Abbott brings listeners into his world of fixations on such tracks as "Dermo," "Itch," and "The Cloister," which is about his fiancée asking him to choose between her and his band. "Can't Smile," an epic-sounding song discussing a guy's messy relationship, alternates between fast and slow verses to great effect. The punchy aftermath of floods through the album's heavy little track, while "Bully Me" similarly expresses angst but with a slow-building melody.—JN

BUTCH WALKER

Left of Self-Centered

PRODUCER: Butch Walker

Arista 07822-14743

After some brief experiences with a few major labels and his own band, the Marvelous 3, Butch Walker decided to go solo with Left of Self-Centered, the follow-up to his 2002 album which he wrote and produced. Overall, the album is a cross-breed of metal and rock that pumps energy into the ears and melodic verses into the mind. The songs are an amalgam of Walker's life experiences, from falling in love with a sales clerk (“Alicia Amnesia”) to living in conformist neighborhoods (“Suburbia”) and losing a friend to disease (“If Jeannie’s Song”). On “If,” he says, “And if I could be the chairman I’d fall from you/And let you fly like an angel/And if I could be the pain’d run away from you/So far away.” Left of Self-Centered showcases an individual who isn’t afraid to follow his own path. Some songs are sarcastic and witty, accentuated by fast-moving guitar and drum beats, while others provide soft vocal tonality and milder beats while maintaining quick tempos. From his previous albums that bordered on hard-banging, Walker shows lyrical precision and sensitivity. —DP

VITAL ARTISTS

The Queen's Golden Jubilee 2002: Party at the Palace

PRODUCER: Gies Martin

Virgin 12833

This keepsake CD recording of the much-touted concert to celebrate the 50th anniversary of Her Majesty Queen Elizabeth II’s ascension to the throne should be an essential purchase. And it is quite good in places. But there’s also something innately dated about the entire collection. Dominated with performances by the likes of the Royal Family, all of the Queen’s courtiers, Cliff Richard, Phil Collins, and Bryan Adams, the set sounds a bit (Continued on page 16)
too nostalgic and too far away from current trends to sound electric as it seems intended to be. A few young turks snuck into the show, but one hipster baby, Emma Bunton, Atomic Kitten, and the Corrs merely leave the listeners noting how quickly they whiter alongside such veterans. There are some balance issues in the mix—most notably Ozzy Osbourne & Tony Iommi's riotous “Paranoid,” Elton John's heartfelt “I Want Love,” and Annie Lennox's “Ev'ry Little Thing,” but her performance also leaves the listener wondering if we're ever going to hear her back on tour again. Maybe next time.—LF

DANCE/ELECTRONIC

T.H.E.M. (THE HUMAN EGO MANIACS) Sin, Win & Grip PRODUCERS: Arthur Barrow, Justin Nylander Electronovens 0269 With its nu-revolution movement making huge strides (see story on p. 11), along comes the full-length debut from West Coast-based duo T.H.E.M., an acronym for “The Human Ego Maniacs,” the better-known as singer/songwriters Christiana Eastman and Justin Nylander. Heavily influenced by the sounds of '80s bands like Techno Bandits and his native and social scene of the San Francisco Bananarama, Dead or Alive, Stacy Q, and Young MuteLeague—T.H.E.M. is the type of act that most likely had much fun in the studio. Bubbly tracks like “Voices” (the set's first single), “Wicked,” “Live for Today,” and a just-left-of-center cover of the '70s, mid-'80s animation hit “Obes-

COUNTRY

THE WAYBACKS

Talent Agency, Church PRODUCER: Bruce Kahan, The Waybacks Fiddling Cricket Music 002 The Waybacks are a West Coast acoustic quintet that blends ample humor and freewheelin' spirit with fine musical chops and keen melodic instincts on this primarily instrumen-

WORLD MUSIC

SHARON KATZ & THE PEACE TRAIN Imbube

PRODUCER: Sharon Katz

Mylka Aptel

South Africa: native social and activist Sharon Katz formed the Peace Train band in 1993. This is the first of two true ech-}

FLAT & SCRUGGS. “Brandyleely” and the trippy “Temporary Cheese” are more atmospheric, jazz-y workouts, while the fiddle-laced “Bright Place” and Billy’s “Police Dog Blues” are more light-hearted, rural honk in style. Elsewhere, an effective take on Floyd Cramer’s “Last Date” comes off like backwoods lounge, and more steady backbeat infatuation of “Swing Island” is a big, anemic feel. These guys can play like bandits. Call 415-820-7328.—RW

GREY DE LISCLE

Home Wrecker

PRODUCER: Marvin Etzioni Hummin’Bird Records 91452 The retro CD cover and killer Bobbi Gentilly hain’t don’t fully set the tone for what Grey De Liscle is all about on this genre-hopping head-scratcher. The opening narration and smoldering musicality of “Buried and Blue,” an ambitious blend of adventurous production, impressionistic images, and passionate vocals, are 1970s country, but this change feels more with “Usted,” a Spanish-language powerhouse. Later, “Beautiful Mis-
take” quite effectively taps into De Liscle’s Tammy Wynette impulses but leans way too heavily on country lyric clichés to the point of conde-
sension; the punkish “The Hole” may be more indicative of De Liscle’s true musical leanings. Too often, De Liscle’s intriguing vocals are overshadowed by distracting studio trac-
tics, ify musicianship, and a mudda mix. There’s some strange stuff here, too: De Liscle manages to make a “Dead Cat” sexy, and “Showgirl (I’m Sorry)” takes on a country soap-opera vibe that might sound more appropriate on a ‘70s record. Conversely, “Twas Her Hunger” effectively melds strong lyrical con-
tents with its playful use of vocal effects and an understated acoustic backing. She also crams heart and passion into the self-

JAZZ

FOURPLAY

Heartfelt

PRODUCERS: Fourplay

Bluebird/RCA Victor V23916

Who says contemporary jazz can’t be as spontaneous and intrinsically cre-
tive as traditional jazz, while still retaining the melodic sensibilities that endear it to radio? Not Four-

PLAY, which reinvents its smooth, R&B-inspired sound while breaking down the parameters of how con-
temporary jazz is composed and recorded. The material was largely improvisational in the recording studio, with the resulting jams edited into cohesive compositions. As a result, keyboardist Bob James, drummer Harvey Mason, bassist Nathan East, and guitarist Larry Carlton have never played with more impassioned freedom on a group effort. Still, the final editing process gives the band a set of highly melodic songs that will alienate neither radio nor longtime fans. East’s lead vocal bow on the sultry “Let’s Make Love” (the only song brought to the sessions in complete form) was co-written with Babyface and sounds primed for multi-format airplay.—SG

RICK HOLMSTROM

Hydraulic Groove

PRODUCER: Rob Schnapf

Tone Cool 751 134 Rick Holmstrom is well known to blues fans as the lead guitarist in the award-winning West Coast band Rod Piazza & the Mighty Flyers. He’s also released two solo albums prior to Hydraulic Groove, but they don’t bear much resemblance to what he’s done with his latest project. Holm-

stom hooked up with engineer/pro-

ducer Rob Schnapf (Beck, Foo Fight-

ers, R.L. Burnside) and together they laid a major tweaking on Holm-

stom’s blues sensibilities. Looping, elec-

tronics-laden, samples, and a

healthy dose of funk combine with Holmstom’s taste for jump blues to produce a sound that might well be labeled dub blues. For definitive info on what’s up here, check out “Pee Wee’s Nightmare” and “My Maria.” Both tunes are deep into electronica and sonic layering; very much blues filtered through a wall of dazzling digital processing. This is blues for the avant mind.—PPV

CLASICAL

ALEXANDER-SERGEI RAMIREZ

Agustin Barrios Mangoré: Confesión

PRODUCER: Holger Urban

Deutsche Grammophon 457-931-522 Dubbed “the Paganini of the guitar,” the Paraguayan composer/guitarist Agustin Barrios Mangoré (1885-1944) composed Confesión for his instrument, many of which haven’t survived. But those that have endured into the 21st century hold a rare allure among guitar pieces as “La Catedral,” “Aire de Zamba,” “Choro de Sauade,” and “Mano Abajo” and concur in the nocturnal Romanticism of Chopin than the devi-
lush pyrotechnics of Paganini. Such world-class virtuosos as David Rus-

sell have recorded Barrios pieces to great effect, yet Peruvian guitarist Alexander-Sergei Ramirez’s own

selection is individual and utterly persuasive. To single out one performance, his interpretation of the melancholy “Mano Abajo” is a tour de force that effectively conveys an acute emotion-
alísh, as if the piece were a particularly intense romance. Ramirez also has an finely tuned quality and packaging, this album should appeal far beyond classical guitar fans to guitar lovers of all stripes.—BB

SPECIAL RENDEZVOUS

Pavane: Tharpicharpischo PRODUCER: Jean-Pierre Lelot Astrée/Naive E 8841 The virginal (i.e., early kind of harpsi-

chord) was the instrument of choice for a school of Renaissance-era English composers, from Byrd and Gibbons to Bull, Morley, and Tomkins—thus the group's nickname of "the English virg-

inalists." They penned pieces especially for the keyboard, along with arranging popular polyphonic works for the instrument that were originally written for lute, voices, or consort of violins da gamba; so, a famous lute piece like Dowland’s “Lachrymae Pavane” finds its way on this album, joining Byrd’s gravelly beautiful “Pavana: The Earle of Salisbury.” As the music filled the room, I understood the ears of this particular group of people who had produced a fluid and involving con-

nects of Renaissance sounds, with the instruments, recording, annotation and packaging all of the highest stan-
dard. Distributed in the U.S. and the U.K. by Harmonie Mundia.—BB

NOTES WORTHY

I AM THE WORLD TRADE CENTER

The Tight Connection

PRODUCER: D. Keller, A. Dykes

Kindercore KC075 Three years ago, singer/songwriter Amy Dykes and musical technician Dan Gel-

ner, who record collectively as I Am the World Trade Center (IATWTC), issued their debut, Out of the Loop. With the help of a Gateway laptop, the Athens, Ga.-based duo created a quirky, high-

Not exactly a showpiece for recording pop songs. For The Tight Connection, production values have improved a great deal, and the final product is one of the most memorable of the year. —LE

Dave Pirner

Faces & Names

PRODUCERS: D. Pirner, O. Leiber, D. Garnick

Ultimatum/Ardena 665907 6672-7 The latest project from the former Hooters frontman Pirner and company seem out of new ideas. But with Faces & Names, Pirner has created a work that is at least partially. The organ-led old-school cut “Feel the Need,” punctuated with muted staccato strumming and handclaps, is one of Pirner’s favorite mistakes for its magic. The instrumental “Song” is so good that it leaves nearly everything else sounding mediocre. Other highlights include “I’ll Be” and “Prince-like (Ias)” are also results of Pirner flitting with ‘70s soul, making it all the more clear that he need look no further than “Feel The Need” for he and/or his band’s future.—WD

www.americanradiohistory.com

www.billboard.com
SINGLES

SPOTLIGHTS

Edited by Chuck Taylor

POP

★ HOOBASTANK Running Away (2:58)

WRITERS: J. Destrin, D. Robb

PUBLISHERS: not listed

Island 15478 (CD promo)

The debut single from Southern California-based band Hoobastank—which has already ticked the top of the modern-art rock charts—is making its bid for top 40 acceptance with the melodic “Running Away.” The song starts with a soft acoustic guitar, accompanied by singer Doug Robb, then surges the listener with a transformation into heavy guitar licks, overarching vocals, and driving drum beats. Lyrically, “Running Away” is a jilted lover’s anthem of empowerment: “Why are you running away from me, it is me, it is you/Nothing that I can do to make you change your mind.” The four band members—three of which have been playing together since high school—show off a wide range of musical influences here, from Phish to Metallica to Matchbook Romance/nearly McAlhaney, and while it may not distinguish the band from many of its current rock peers, it is an energizing and euphonic blend of sounds that should cash in at the rock-rabid top 40 format. Meanwhile, the band’s eponymous major-label debut is already glistening gold at Amazon.com. Catch Hoobastank on tour this summer with Jay-Z, 311, and N.O.R.E.—DP

★ SCAPEGOAT WAX Lost Cause (3:39)

PRODUCERS: Dave Cooley, Marty James

WRITERS: M. James, D. Cooley

PUBLISHERS: Watch the Saxophone/Warner-Tamerlane, BMI

Hollywood 11464 (CD promo)

There’s no doubt that the coming months are going to be challenging to differentiate the scores of faceless rock bands charting these days, and radio’s not helping; programmers seem more than content to champion the status quo, oh, but not Scapegoat Wax, a rainbow among the gray granite skies of rock. With a wink in the rocking-and-cutting-edge influences from pop and hip-hop, lead and SWAX mastermind Marty James serves up a sort of millennium-brand Sugar Ray/Swamp Mouth in “Lost Cause.” Spiced with slips and tics alongside solid guitars and a head-banging beat, James sings like a flat-house favorite with his loose, good-timing vocal style.

Summertime is just reaching its mid-point, so there’s plenty of time for this one to cook as one of the season’s beach anthems. Pop-radio programmers looking for a little spice to add to their rock mix and rap will find a joyous noise in burning through this Wax. Fun, singalong stuff.—CT

JEWEL This Way (4:08)

PRODUCER: Rick Nowels

WRITERS: J. Kichler, R. Nowels

PUBLISHERS: WB Music/Wiggy Tooth Music/EMI/Future Furniture Music, ASCAP

Atlantic 300751 (CD promo)

The title track from Jewel’s current set showcases the softer side of the singer/songwriter, as she serves up a sweet song of affirmation to her lover: “Don’t move, don’t breathe/Don’t change, don’t leave/And promise me, say you’ll stay/Oh, we’ll stay this way.” The lyric is embraced by a subtle palette of acoustic guitars, drums, and some nice background vocals from Jewel. But, overall, “This Way” doesn’t stand distinctly apart from much of the artist’s recent material, and it likely faces an uphill climb at radio—even at adult top 40—which gives a cool reaction to the previous and awfully similar “Break Me.” It seems as though Jewel has hit a creative wall. Her messages continue to offer great appeal, and her performances are unaltering. But melodically, much of the current album is beginning to sound like business as usual—which, in this business, can be devastating. Time for a new game plan.—CT

COUNTRY

CAROLYN JAYNE One Day Closer to You (3:05)

PRODUCERS: Paul Worley, Carolyn Dawn Johnson

WRITERS: C.D. Johnson, M. Danna

PUBLISHERS: EMI Full Keel Music/Blakemore Music/April Blue Music, ASCAP/Donegas/Insignia Music, BMI

Arista 696147 (CD promo)

The winner of the Academy of Country Music’s top new female vocalist accolade in May has established herself as one of the country format’s most potent new singer/songwriters. Carolyn Johnson’s “One Day Closer to You” shows the singer’s gifts again on this impressive new single. Her emotion-packed vocals soar on this well-produced track, replete with saucy mandolin flourishes and driving guitar. Lyrically, the song is a refreshing take on single life. When confronted by friends who encourage her to settle down and marry, Johnson responds with a chorus that says, “I’m not gonna worry/In no hurry/It’s in the hands of fate/There’s nothing I might be tomorrow or the one that follows/I’ve got the rest of my life to look forward to/’cause every day is one day closer to you.” It’s a buoyant song with an encouraging message about believing there’s someone out there for everyone and that love could be just around the corner. Johnson delivers an impassioned performance and further solidifies her growing reputation as a songwriting force. Quite possibly, Johnson’s producers could make this the next hit in her growing parade.—DEP

NEW & NOTEWORTHY

DANIEL BEDFORDING Gotta Get Thru This (2:42)

PRODUCERS: Daniel Bedfiding, D’D Productions

WRITERS: D. Bedfiding, D’D Productions

PUBLISHERS: Reverb Music/Relentless/Island 15667 (CD promo)

Even before its official release, more than 70 radio stations are spinning this infectious hit, which is skillfully penned by cowriter Pete Huttlinger, the artful dance vibe comes together with a catchy hook and synth rhythms and a British 2-step feel. For reference, think Craig David, “Gotta Get Thru This” is one of those all-too-rare tracks that instantly retooled listeners in. Its Ping-Pong beat structures and rubbery bassline, coupled with new, cutting-edge, cut-to-the-chase vocals, make for a wholly compelling journey—and a hasty one at that (the track is 17 seconds shy of three minutes). Bedfiding was born in New Zealand and raised in London. When issued in the U.K. late last year, “Gotta Get Thru This” topped dance music singles charts, paving the way for an appearance on the much-watched Top of the Pops. In a perfect world, the deserving “Gotta Get Thru This” would also top The Billboard Hot 100, Hot R&B/Hip Hop Singles & Tracks, and Hot Dance Music/Club Play charts.—MP

RECORDS & NOTeworthy

Rashid Raun, Paulio Paedella, Dana Pettinelli, Deborah Evans Price, Chuck Taylor

SPOTLIGHT: Reviews deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. NOW = NOTeworthy

EXCEPTIONAL releases by new or upcoming artists. PICKS 1: New release predicted to hit the top of the chart in the corresponding format. CRITICS’ CHOICES 2: New, releases, regardless of chart potential, highly recommended because of their musical merit. Send review copies to Chuck Taylor (Billboard, 7703 Broadway, 6th floor, New York, N.Y. 10033) or to the appropriate在乎
**Sept. 11 Shows Will Be Scarce**

By Susanne Ault

LOS ANGELES—Last year on Sept. 11, Americans were glued to their TV screens as the day’s horror unfolded. As its one-year anniversary nears, concert-business executives and touring acts are choosing instead to remain silent on that date.

Summer through early fall is peak touring season, and 2002's stretch is no exception. Yet very few artists are playing Sept. 11, choosing instead to remain silent on that date.

For instance, Cher stops at the Conseco Fieldhouse in Indianapolis Sept. 10; the Kohl Center in Madison, Wis., Sept. 12; and Mark of the Quad Cities in Moline, Ill., Sept. 13. The Rolling Stones play Chicago's United Center Sept. 10, taking a break until Sept. 13 to play that city's Comiskey Park. Goo Goo Dolls go Sept. 10 at Las Vegas' Mandalay Bay Resort; Sept. 12 at Concord, Calif.'s Chronicle Pavilion; and Sept. 13 at Los Angeles' Greek Theatre. Aerosmith visits Scanton, Penn.'s Montage Mountain Sept. 10, picking up where it left off Sept. 14 at East Troy, Wis.'s Alpine Valley Music Center.

Other tours are taking a prudent break between legs or delaying startups. Breaks of a few weeks between summer and fall runs are nothing unusual, and the timing seems particularly judicious this year. George Strait will sail until Sept. 12 to start his arena trek, and tours by Bruce Springsteen, the Who, Jimmy Buffett, Santana, and Creed all have scheduled multi-week breaks that keep them off the road until Sept. 11.

This scheduling pattern makes perfect sense to the touring community, which believes that many concertgoers will want to spend Sept. 11, 2002, quietly and at home with their families.

"I think that everyone—agents, artists, promoters—all felt the same way; We should not be playing that night this year," says Larry Vallon, senior VP of House of Blues Concerts. "The country’s attention will be diverted elsewhere. They'll be solemnly reflecting, not partying down with rock stars doesn't seem to be the most appropriate thing."

Or as Rob Henson, director of the BancorpSouth Center in Tupelo, Miss., puts it: "I wouldn’t want to book a date for profit's sake. That would be insensitive. I think people would show up."

Both Vallon and Henson predict people will be tuning in to various TV news specials recalling that day—and tuning out strictly entertainment-oriented activities.

Also not playing Sept. 11 tour stops are Nederlander Concerts, which manages L.A.'s Greek Theatre and books such venues as the city's Forum and Anaheim, Calif.'s Arrowhead Pond.

A company spokeswoman says that Nederlander chose to "black out the date, thinking that there is going to be a lot of national services that [people will be watching] that day."

**INDIVIDUAL PREFERENCE**

Event giant Clear Channel Entertainment didn't make a corporate policy for the date; however, few of its venues are booked for Sept. 11. One exception is Saratoga, Calif.'s Mountain Winery, which has slotted four for the date.

Explaining its policy, a Clear Channel spokeswoman says the company "let everything up to the individual artist on how they wanted to commemorate that day."

Goo Goo Dolls bassist Robby Takac says he wouldn’t have minded playing that day and that he was not involved in the decision to not perform.

"I don’t think that we were going to do anything. We’re just going about business as usual," he says.

Conversely, bluegrass singer Rhonda Vincent says she made a conscious decision to skip Sept. 11 during her current national tour, because "this will be a date that people will want to give serious thought to."

But Vincent remembers how she went ahead with performing next to Andrews Air Force Base only four days after last year’s tragedy—"I thought there would be not one person there. But it was absolutely packed. It was the most incredible day"—so she’s not dismayed by those artists who are stepping out Sept. 11, like Jewel or Kenny Rogers, who is performing at the Kennedy Center, from hosting anniversary events.

"Staples Center VP of operations Lee Zeidman says that while he would have liked to have kept the date open in case of a possible memorial, Toyota has the facility booked Sept. 1-13 for its annual convention. The car dealer’s event was canceled last year because of Sept. 11.

**Venues Opt For Tributes**

By Susanne Ault

LOS ANGELES—Although many acts are opting to suspend their tours Sept. 11, some of the country's major venues are crafting musical tributes for that day.

The Laura Bush-chaired President’s Commission on the Arts and Humanities is developing A Concert for America 2002 at Washington, D.C.'s Kennedy Center. Pop and classical artists will be on the bill, but other details are not yet available.

New York's Madison Square Garden has put a hold on Sept. 11. Although a spokeswoman for the facility declined to comment, Creative Artists Agency's John Huie says some of his artists have been asked to participate in a gospel-oriented affair, called An Evening of Hope and Grace, tentatively planned at the venue.

Huie says, "It would be a celebratory evening about how we as a country banded together and stuck it through."

Certain pre-existing commitments are keeping some buildings, including Los Angeles' Staples Center, from hosting anniversary events. Staples Center VP of operations Lee Zeidman says that while he would have liked to have kept the date open in case of a possible memorial, Toyota has the facility booked Sept. 1-13 for its annual convention. The car dealer’s event was canceled last year because of Sept. 11.

Similarly, Louisville, Ky.'s Freedom Hall will host the National Quartet's annual convention; North Little Rock, Ark.'s Alltell Arena will stage a city Chamber of Commerce gathering.

Directors for the Thompson-Boling Arena in Knoxville, Tenn., and the Mark of the Quad Cities in Moline, Ill., have debated not planning events, figuring residents would be transfixed by major city happenings, such as the anticipated televised Kennedy Center show in D.C. However, Pargo Parks and Recreation Department in North Dakota has contacted the city’s Fargo Police to hold a tribute, free to the public, involving New York firefighters.

Paul Johnson, the building's executive director, says plans for the event are progressing, and while it's automatic to think about security, he says the event will go on no matter what.

"We're not going to let the terrorists control our activity. In my mind, there is no need to skip this date."

Even Zeidman says he wouldn’t be fearful if he were able to present a tribute at the much-higher-profile Staples Center.

"Since Sept. 11, we upgraded everything," he says. "So we already have good security measures in place."

King of Concerts. Old and new friends gathered June 30 at the Fillmore Auditorium in San Francisco for the premiere of the M&E Networks Biography episode on the life of concert impresario Bill Graham. The film, produced by Clear Channel Entertainment’s (CCE) Black Canyon Productions (BCP) TV unit, was screened to benefit the Bill Graham Foundation, a charity dedicated to continuing Graham's philanthropic vision. Pictured, from left, are BCP co-president George Roy, CCE Television president/executive producer Joel Feld, Jefferson Airplane bassist Jack Casady, BCP producer Marc Kinderman, singer/songwriter Carlos Santana, Jefferson Airplane guitarist Jorma Kaukonen, and Bill Graham's sons, Alex and David Graham, sons of Bill Graham and trustees of the Bill Graham Foundation.

King of Concerts. Old and new friends gathered June 30 at the Fillmore Audito-
FAST OUT OF THE GATE: At a time when many markets and tours are finding the going tough, Palace Sports & Entertainment (PSE&I) Michigan venues—the Palace of Auburn Hills, DTE Energy Music Theatre, and Meadow Brook Music Festival—have enjoyed their busiest start to the summer concert season in years. In the first five weeks, the Detroit-market facilities hosted 55 total events, including six sold-out shows. The event load included 10 days when events took place at all three facilities and six double-featured dates. "We're off and running," says Marilyn Hauser, PSE&I senior VP of booking and marketing. "Every year the balance of shows varies, but it worked out where we had a lot of doubles and triples this year."

Hauser says PSE&I works closely with Clear Channel Entertainment (CCE) and CCE's longtime Detroit market promoter, Rick Franks, and also is proactive in seeking out dates on its own. "We try not to have too many dark days around here, because the summer season is so short," she says. "I don't know if all venues are seeing the same numbers we are—it's our understanding that a lot of the dark spots are down in bookings."

The six full houses to date are Sammy Hagar & David Lee Roth (May 31), Poison with Cinderella, Winger, and Faster Pussycat (June 21), and the DRQ Summer Heat Rave 2002 featuring Ja Rule, Ashanti, P Diddy, DJ Essence, Fat Joe, and Michelle Branch (23) at the DTE Energy Music Theatre and the Blink-182/Green Day Pop Disaster tour (June 11), Cher with Cyndi Lauper (15), and Britney Spears with 3rd Faze and LMNT (24) at the Palace. Many of these shows are doing far better in Detroit than elsewhere. "We're actually trying to book another Sam [Hagar] and Dave [Roth] show for the first week in September," Hauser notes. "The show is great, and the response in the market was fantastic."

AEG VS. NEDERLANDER: Attorneys for Southern California promoter Nederlander filed a countersuit July 15 in response to a lawsuit by Musical Group's (AEG) July 12 breach-of-contract action. Affiliates of AEG filed the initial lawsuit against Nederlander, citing breach of contract regarding the latter's exclusive promoter rights at AEG-operated Los Angeles-area venues the Staples Center and the Great Western Forum. Prior to filing the suit in California Superior Court in L.A., AEG gave formal notice to Nederlander that the latter's exclusive promoter's contract, which commenced in January 2000 and was set to run through 2004, was being terminated. That deal had netted AEG $2.4 million per year. The AEG suit seeks more than $6 million in defaulted payments and guaranteed future payments.

"Unfortunately, we were forced to initiate this lawsuit against Nederlander because of their failure to meet their financial obligations, despite being given repeated opportunities to do so," says Barry Mallen, attorney for AEG. "They left us no choice."

Meanwhile, Nederlander attorney Adam Burke counters that AEG has been violating the exclusive contract "for approximately two years," with more than 10 specific concerts cited in the suit, which Burke says cost Nederlander millions and absolves Nederlander from making payments. Nederlander has several concerts listed on the books for the two venues, including upcoming shows by Cher, John Mellencamp, Rush, Bruce Springsteen, and the Rolling Stones. The Staples and the Forum are now considered "open" buildings to other promoters, according to Burke. "The AEG suit takes away the exclusivity of the promoter's contract, which was terminated by AEG," Burke says. "It's a case of entrenchment by AEG, because they've been the exclusive promoter for years.

"The AEG suit would have us all doing the same thing, which is deciding who the promoter is going to be," Burke says. "AEG is trying to take a step backwards and force us to do that."

AEG is seeking a preliminary injunction to prevent Nederlander from making payments. Nederlander seeks specific performance and the return ofצוaires, which were "withheld" because of AEG's breach of contract.

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Losses Do Not Deter Mean Fiddler’s Expansion Plans

BY JULIANA KORANTENG

LONDON—U.K.-based Mean Fiddler Music Group (MFMG) is going ahead with its ambition to become a leading operator of music venues and festivals in Europe despite reporting an operating loss of £1.5 million ($2.1 million) in the financial year ended Dec. 31, 2001.

Chairman Vince Power attributes the loss, on a turnover of £3.7 million ($5.5 million), to the reverse takeover of Mean Fiddler Holdings (as the company used to be called) by meanfiddler.com last November and the costs incurred as a result.

He admits business in MFMG’s venues and bars was hit by the dive in international tourism following the Sept. 11 terrorist attacks in the U.S. and the cancellation of several major tours by American acts. And he emphasizes that the figures represent 12 months of meanfiddler.com’s trading and only two months of the expanded company.

But he remains optimistic about the group’s future: “I believe that the current year should show strong growth, as Mean Fiddler seeks to cement its position as the U.K.’s fastest-growing integrated music group with more acquisition opportunities complemented by strong organic growth.”

That optimism emanates from the recent acquisition spree MFMG has embarked upon, helped by the £5 million ($7.5 million) raised during the reverse takeover.

This year alone saw the group buy a 16% stake in the Glastonbury Festival, one of the world’s biggest annual music events. MFMG has an option to increase its stake to 40% in 2005. “For the first time, the festival’s 105,000 tickets sold out well in advance of the date of the festival,” a company document says.

On the music-venue front, the group bought British venue company Finlaw 279, which owns dance-music nightclubs Media in Nottingham, North England, and the Tunnel in Glasgow, Scotland. This was followed by the June acquisition of bar/restaurant Manto in the Soho district of central London, in a bid to capitalize on London’s well-established gay community. The gay night at the MFMG-owned Astoria, a leading London music venue that has booked such top performers as hitmakers Kylie Minogue and Westlife, will be cross-promoted at Manto.

Another foray into the venue arena will include the launch of a private members club in a joint venture with British band Manic Street Preachers; details of this deal remain unclear.

FUTURE STRATEGY

What is certain is the future strategy to exploit its existing U.K. brands—including the Jazz Café and the Reading and Leeds festivals—on Continental Europe.

“We would like to develop the [concepts, such as Jazz Café] into cities in mainland Europe, particularly Paris, Barcelona, Berlin, and Amsterdam,” a spokesperson says.

And by expanding its chain of festivals throughout Europe, the Mean Fiddler organization hopes to offer artists a one-stop shop for reaching more fans throughout the region.

The live-music setting of its existing business has prompted the company to expand into media and the recording business, in an effort to develop more cross-promotional opportunities aimed at the 5 million fans that attend the venues and festivals annually.

The first move into the radio business came in May, when it purchased Ritz 1035 AM, a U.K. station that will be rebranded Mean Country. Additionally, it has a stake in Storm, a consortium that bids for regional radio licenses.

And should the group successfully launch a record label, it will develop a catalog of CDs and DVDs by acts performing at the venues and promoted on the radio services. Negotiations with possible partners to start a label and expand into Europe are under way, the group says.

The international multimedia concept behind these ventures could possibly see the Mean Fiddler over-reaching itself. Yet, by bringing in such new investors as brewery group Bass Brewers, now a subsidiary of U.S.-based Coors Brewing Co., with an 8.75% stake, Power says he’s convinced of a secure future.

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More Supply Than Demand?

Numerous Tours And High Prices Show Industry Growth But Outpace Attendance

BY RAY WADDELL

NASHVILLE—The concert industry may be crazy, but it appears to be relatively healthy, at least in terms of gross dollars and traffic.

Everything came to a screeching halt last fall, and things were slow to get started in 2002, but the business swung into action this spring, and now dollars and touring volume are up over the same time frame last year. Unfortunately, attendance has not kept pace and is down both overall and on a per-show basis.

Early winners are easy to find, including Paul McCartney; the Rolling Stones, Billy Joel and Elton John; Dave Matthews Band; Crosby, Stills, Nash & Young; Creed; the Eagles; Cher; Kenny Chesney, Neil Diamond; Barry Manilow, and Brooks & Dunn.

Disappointing, however, is the ongoing trend of dollars outpacing attendance, meaning fewer people are going to more shows. Whether that trend, in evidence for the past few years, is indicative of higher ticket prices, increased touring volume or a combination of both, depends on whom one talks to, but most would agree that the touring industry in general has shown remarkable resiliency in weathering a stuttering economy, catastrophic events and internal shake-ups.

According to numbers reported to Billboard's Boxscores from January through the end of May, the global concert business topped half a billion dollars at $502,233,508, up 3.3%. But attendance, at 12.04 million, is down 4.2%, despite the fact that 135 more concerts were reported for the time period.

Still, tours that should be blockbusters indeed are, and the industry has responded to uncertain times by developing innovative packages and price structures. Even old warhorses like the Rolling Stones will reach into their bag of tricks when they trot out their multi-venue concept this fall.

"I'm certainly optimistic," says Dave Lucas, president and co-CEO for the music division of Clear Channel Entertainment (CCE), far and away the world's largest promoter, amphitheater owner and tour producer. "Obviously, after Sept. 11, things slowed down..."
Group Efforts
IAAM's Annual Convention Focuses On Security And Streamlining

BY RAY WADDELL

Matters both internal and external made the past year a very busy one for the International Assn. of Assembly Managers (IAAM), the world's top professional organization for managers of public assembly facilities, which convenes in Atlanta, July 26-31, for its 77th Annual Convention & Trade Show.

The devastating events of last Sept. 11 caused particular concern for an industry that specializes in, as its name would indicate, the assemblage of large crowds, primarily concerts and sporting events at performing-arts centers, theaters, civic centers, auditoriums, arenas, amphitheaters and stadiums. Always a top concern, security and crowd-control issues have moved to the forefront in the past months.

Additionally, IAAM has undergone the appointment of new association leadership in the past year. Industry veteran Dexter King moved from the professional ranks to association administration when he was named to head the IAAM as executive director, working from the association's home office in Coppell, Texas. King, who officially came on board last September, is a longtime IAAM member, a past president of the association and former arena manager.

"As a 28-year member of this association, even as past president, I saw issues I wanted to address," says King. "I am now in a unique position to see that we address the needs of this industry and our members. I want to collaboratively energize the home office to accomplish these tasks."

Outgoing IAAM president Lionel Dubay, a 31-year industry veteran and director of the O'Connell Events Center at the University of Florida in Gainesville, described his tenure as president as offering "never a dull moment," a run that has been both challenging and rewarding. The terrorist attacks of last year had "a tremendous impact and changed the way we do business and serve our customers," says Dubay. "We have always recognized security as a primary concern, but after terrorist attacks hit American soil, this is something we now have to be prepared for in the future."

Toward that end, IAAM established the Safety & Security Task Force (SSTF), conceived as a vehicle for IAAM members and other similar associations internationally to establish best practices for the industry regarding security. The task force is chaired by Frank Poe, IAAM past president and director of the Birmingham-Jefferson Convention Center Complex (Birmingham, Ala.), and vice chaired by Larry Perkins, assistant GM of the Raleigh (N.C.) Sports & Entertainment Center and chairman of the International Crowd Management Committee, which meets in Reno, Nev., in November.

"We had our largest attendance ever at the International Crowd Management Seminar in San Diego last November, and that's where we had the first meeting of this task force," says Dubay.

Perkins says the task force has enlisted the participation of other public-assembly associations and the major professional sports leagues and is working with Homeland Defense. "We have a lot to consider and go through to get everyone on board, but it's going terrific," says Perkins. "We're trying to keep everyone informed of what we're doing, and these issues will definitely be a focus in Atlanta [at the national meeting] and in Reno [at the Crowd Management Seminar Nov. 10-13]."

As an offshoot of the SSTF, the IAAM board of directors established an external-affairs committee at the I.A.A.M. conference. Poe set up a public-advisory and public-relations task force, which has already recommended five issues on which IAAM will take an official position.

Dubay, who will be replaced as president by Joe Floreano, director of the Rochester (N.Y.) Riverside Convention Center, is appreciative of his time moving through the officer chairs at IAAM. "Coming up through the chairs has allowed me to visit all of the district meetings, specialty meetings and related industry association meetings."

It's A Small World: IAAM's International Element

The International Assn. of Assembly Managers (IAAM) has increased its focus on the "international" side of the organization under the tenure of outgoing president Lionel Dubay, and that trend is expected to continue.

Following the events of Sept. 11, the IAAM established an International Safety & Security task force and set meetings with leadership from two of its international associations to discuss a partnership in a European venue-management school.

Discussions in June addressed the partnership agreements and a timeline for that effort, with the goal of launching the venue-management school in June 2004. The two participating European associations are the Assn. Internationale des Palais de Congres (www.aipc.org) and the European Arenas Assn. (www.eaaoffice.org).

Another initiative of the past year was an attempt to help us redefine our role and involvement with the World Council of Venue Management, a consortium of international like-minded associations," says Dubay. "The IAAM serves as secretariat for the WCVM (www.venue.org) in a contract that was recently renewed."

The WCVM was conceived during a meeting in Barcelona, Spain, on June 25, 1996, following IAAM's leadership role in initiating discussion of the issue. The WCVM was formally launched in Orlando, Fla., in 1997, and includes the Asia Pacific Exhibition & Convention Council (www.apeccon.org), the Assn. Internationale des Palais de Congres, the European Stadium Managers Assn., the European Assn. of Event Centers (www.evec.org), IAAM, Venue Management Assn., Stadeleliga Managers Assn. (www.stadionnet.com), Brazilian Assn. of Convention Centers and the European Arenas Assn.

The WCVM is intended to be an umbrella organization that brings participating organizations together for the purposes of communications and does not supplant the activities of any organization. The chairman of the WCVM is Cliff Wallace, director of the Hong Kong Convention Center.

During the IAAM annual conference in Atlanta, July 26-31, the World Council of Venue Managers will meet for the first time, on July 27, says Dubay. "We will have a global summit session on that day," he notes. "I suspect, with the World Council meeting then and afternoon sessions on global issues, as well as Atlanta being an easily accessible major city, there should be a very good contingent of international members."

—R.W.
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More Bang For The Buck
Technology And Economy Lead To Downsizing The Extras For Big Production Effects

BY RAY WADDELL

In the world of concert production today, “louder,” “brighter” and “versatile” coexist with “compact,” “efficient” and “economical.”

This environment is a reflection not only of technology’s impact but also the fact that manufacturers have responded to tour managers’ needs to cut labor and transportation costs by maximizing truck space and improving the ease and stagehand requirements of load-ins and load-outs.

“Everything is a lot easier than it was 10 years ago,” notes John Page, senior VP/GM of First Union Center in Philadelphia. “With technology, there is a lot less equipment at the end of the day, and production is 100 times better than even a few years ago.”

Indeed, even with streamlining, production quality has not suffered but instead has improved. “With lights, for example, you can have less and do more,” says production guru Steve Lawler, senior production director for Clear Channel Entertainment. “It seems that [most bands] still want to be theatrical, and the fans expect it.”

Lawler says tour production managers “are getting smarter” about generating the most bang for the buck. “Over the last three to five years, with moving lights and computers, fewer lights can look better,” he says. “And the audience has no idea the tour has gone from six trucks to five. Trucks cost about $3,000 a week, and, if you can cut five stagehands out, that’s a huge reduction in expense. I’ve definitely seen that trend, where these big stagehand calls have been reduced.”

The trend is basically geared toward return on tour investment, more important to some acts than others. “Some of these acts that have been out there a long time are going with streamlined packages that maximize their earning potential,” says Page. “On the other hand, some of these younger acts go for the gusto, with people like ‘N Sync and Britney Spears going out with 15 or 16 trucks. Other acts tend to be lean and mean, with five or six trucks, like Kid Rock, Alan Jackson or Incubus.”

SOUNDS GOOD

In an attempt to create value-oriented touring packages, multi-act tours are all over the road this summer. While these packages were once a nightmare for tour managers, technology has again come to the rescue.

“These new [sound] boards are smaller, because they’re digital,” says Lawler. “I saw one the other day where each band carries their own floppy disk, and the [production manager] walks up to the board at sound check, slips the disk in, and they’re ready to go.”

Showco has developed a board that a lot of acts can use, which is particularly effective when you have three or four bands on a festival. Each band has a floppy with all their pre-sets.”

Sound also looks better, cleaner. “With sound, a lot of acts have gone to a line array, which is good for everybody,” says Lawler. “It’s less trucking, better sight.

Continued on page TQ-6

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CHICAGO FORT WAYNE CLEVELAND

INDOORS OR OUT

Conventional touring wisdom has it that modern arenas offer more production capabilities, in general, as opposed to outdoor amphitheaters. "Acoustically, if three boxes of pyro, total. These boy bands definitely have theater in mind when they produce their shows, and Kiss the last time out had one truck just for pyro."

Pyro hasn't been affected much by technology, remaining fairly consistent over the years. "It's just bigger and more extreme," says Lawler. "They haven't perfected digital fireworks yet."

"Some of these younger acts go for the gusto, with people like 'N Sync and Britney Spears going out with 15 or 16 trucks. Other acts tend to be lean and mean, with five or six trucks, like Kid Rock, Alan Jackson or Incubus."

—John Page, First Union Center

[designers] put the time and effort into building the arena, the production is better," says Page, adding he believes the concert experience is better, as well. "Everybody has a seat, it's air-conditioned, there are no weather concerns."

Adds Lawler, "Some acts will stay in arenas because they can't produce their shows outside. They want bigger sets, bigger theatrics. But some shows are built for the sheds."

An indoor show can definitely "look bigger," Lawler believes. "Sheds are confined to a prosce-nium opening; when you get into an arena, you've got that 110-foot rally by 200-foot building. Most have their own stage and hydraulics, and sheds aren't built for a lot of hydraulics."

That said, "Sheds are built for just shows, as opposed to a basketball arena. With sheds, the stage is the focal point."
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INTERNATIONAL SITES
(Continued from page TQ-9)

of the country. Open-air concerts are focused on the 65,000- capacity Milton Keynes Bowl and 70,000-capacity Donington Park, both in the center of the country.

CCE holds an annual management contract for Milton Keynes Bowl (in conjunction with Gaming International for English Partnerships), owns a 25-year lease on Donington Park (with 21 years remaining) and is midway through a five-year management contract for Sheffield Arena that runs through March 31, 2003.

None of the venues have been recently upgraded or renovated. This is because, apart from Wembley and Donington, they were all built as dedicated multipurpose venues within the last 20 years, and any modifications to the original design have been made within the past decade. The oldest of the venues, London's famed Wembley Arena, which opened in 1934, will be redeveloped when a decision is finally made on the fate of the adjacent Wembley Stadium, which has stood empty for several years.

Milton Keynes Bowl first opened in 1980 but was upgraded in the mid-'90s. The opening of the Sheffield Arena in 1991 spearheaded a relative boom in modern arena construction across the U.K., followed by the NEC arena in Birmingham in 1992, and the Manchester Evening News Arena in 1996.

The biggest contrast with U.S. venues, according to Paul Latham, COO for CCE, U.K. Music, is the widespread presence in the U.S. of professional sports teams as 'anchor tenants' for venues to support development of new buildings. In the U.K., this arrangement is not so well-established. "This is a luxury not available in the U.K.," says Latham. "The only people who suffer are the concert-goers, who have to put up with inadequate facilities. Only on new-builds are the latest designs and comfort factors incorporated." However, when it comes to accommodating the same tours as U.S. venues, Latham confirms that is not a problem for promoters. "All tours are scaled to the venues that are on their schedule, whether in the U.S. or the U.K.," he says.

BIGGER AND BETTER?
According to leading German concert promoter Marek Lieberberg, the concert halls are older than those in the United States. "But they have [historic] charac-
ter," says Lieberberg, "something most U.S. venues are lacking."

However, says Lieberberg, the most common advantage of U.S. halls is their greater capacity, particularly with those fitted with seats, as opposed to general-admission style venues. As far as the venue facilities themselves are concerned, says Lieberberg, Europe is absolutely on a par with the U.S. "However, the staff—ushers and organizers—are far more professional in the United States," says Lieberberg. "This also applies to the way catering is organized and the range of services offered."

The three largest concert halls in Germany are the Kölnarena in Cologne, with a capacity of 16,000, the Festhalle in Frankfurt, with a capacity of 14,000, and the Olympiahalle in Munich, with a capacity of 11,500.

In the Netherlands, Mojo Concerts, founded in 1968, is one of the largest promoters, organizing 95% of the market's concerts, says Jan Willem Luyken, Mojo's head of marketing and communications. Mojo also is now a division of Clear Channel.

Although many concert venues in Europe are much older than those in the U.S., that's not the case in the Netherlands, says Luyken.

The two most important large-scale venues in the Dutch market are the Ahoy in Rotterdam and the Heineken Music Hall in Amsterdam. They are situated in the two biggest cities in the north of Holland. The Ahoy (10,000 capacity) was built in 1971 as a sports stadium but was completely renovated in 1987; the indoor cycle track was removed, and it was converted into a music venue. The Heineken Music Hall in Amsterdam is the newest large-scale purpose-built music venue in the Netherlands. It was built in 2000 with a capacity of 5,000. The Amsterdam Arena, a football stadium, also hosts major shows and was built in 1996, with a capacity of 50,000.

"In general, the venues in the Netherlands can handle the same scale of production as in the U.S.,” says Luyken.

The Nordic region boasts some of the largest and most modern venues in Europe, thanks in part to avid Scandinavian ice hockey and soccer fans and the kind of support from sports teams that is notably absent in the U.K. All the venues are well maintained, most of them relatively recently renovated, and can easily handle elaborate productions, says Thomas Johansson, managing director of EMA Telstar, a division of Clear Channel Entertainment. The region's most important venue is Ullevi, a 50,000-capacity outdoor stadium in Gothenburg, Sweden's second-largest city. Built in 1958 for the world soccer championships, the stadium was completely retrofitted in 1986. In 2000, Copenhagen's Parken (45,000 seats) was totally rebuilt in time for the 2001 Eurovision Song Contest.
"The good thing is that we can play the year round," Johansson says. "It's got a rolling roof that takes about half a day to convert it to a covered stadium." Other major outdoor venues are the Olympic Stadium in Helsinki (43,000 capacity) and the Valenhov Skating Arena in Oslo (40,000 capacity).

Major indoor venues in the region include The Globe in Stockholm (12,500 capacity), Helsinki's Hartwall Arena (12,000), the Spectrum in Oslo (8,000 capacity), and Gothenburg's Scandinavium (10,000 capacity).

Even with plans for a new 10,000-seat arena due in 2004 in Malmö, Sweden's third-largest city, Johansson has his eye on other venues in the region. "After we had Hartwall and The Globe built, Stockholm, Helsinki, Oslo and Copenhagen became a very strong four-city circuit. But we are looking at developing this circuit towards the east, into the Baltics and the western part of Russia."

—Thomas Johansson, EMA Telstar

This story was written by Thom Duffy, international editor, special sections, with reporting from Camilla Phelps in London, Wolfgang Spahr in Hamburg, Jennifer Dempsey in Amsterdam and Jeffrey de Hart in Stockholm.
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**TQ-12**

**Omniglow**

Note:

Tri whatever colors?
For just about everybody, but we saw things start to really come on strong about January.
Heading into last fall, CCE business was strong, Lucas says, and for summer '02 the number of shows booked is "slightly ahead" of last year. "Now it's down to execution time, advertising, marketing, promotion and selling the tickets," he says. "But the number of shows we have booked in our facilities and others is ahead of last year."

**MORE SUPPLY**

Continued from page TQ-

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**TOO HIGH?**

For others, particularly those outside the CCE network, the continuing trend of decreasing attendance in the face of increasing volume and dollars cannot continue without long-range negative impact. "I don't know of one promoter that can sit here and say they're up this year as opposed to last," says Jerry Mickelson, co-president of Chicago-based independent promoter Jam Productions. "Ticket prices are too high. They're up 60% since [promoter] consolidation started in 1997. We're in a cycle that's not a good cycle. We're seeing the fact that people can't afford to go to these shows." Mickelson doesn't believe the decrease in attendance is a concert-volume issue. "Even if the number of shows stayed the same, ticket prices are keeping people away, and that's not good for business,"

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think about us, we came from being invisible to being a true alternative in this country to the 800-pound gorilla,” he says. “This summer, we’ll be working with Neil Diamond, Britney Spears, a bunch of Korn dates and a couple of Who dates. We’re doing a lot.”

Lucas thinks that, on the whole, ticket prices have stabilized. “There has been a little talk about some of the Triple A [superstar] artists, but what happened in the past, when a Triple A act went out with a $95 ticket, is that scalpers would scoop them up and then turn around and sell them for triple that price,” he points out. “We feel the real fan standing in line should have an opportunity to get the best seats], and that puts more money in the artist’s pocket, as well. And if you compare our prices to a lot of other sports and entertainment events, we were low for a long time.”

SAFETY IN NUMBERS

History shows that any year that boasts a Rolling Stones tour is a pretty good year, and the band should have huge momentum heading into the fourth quarter of 2003. With a sold-out, $33-million-grossing, Paul McCartney tour already in the books (with more dates likely on the way), such acts as the Who, Elvis Costello and Robert Plant under way and rumblings of tours by Peter Gabriel and Fleetwood Mac, 2003 looks like a banner year for British rock royalty. This year also looks like a good one for creative multi-artist bills. Ozzfest and the Vans Warped tours have turned into metal and punk franchises, respectively, and both Brooks & Dunn’s Neon Circus & Wild West Show and Moby’s Area2 have gained momentum in their second years. Classic rock and metal packages are everywhere this summer, and, even more importantly, new conceptions like the Jeep World

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Amerie Offers ‘All’ She Has

Rise Entertainment/Columbia Artist Leaps From Student To Singer/Songwriter

BY RASHAUN HALL

NEW YORK—For most people, college offers the opportunity to find a path in life. For 22-year-old Amerie, that path has led to her Rise/Columbia debut, All I Have (July 30).

"I'm a senior year of college, I met [producer] Rich Harrison through a mutual friend," Amerie says. "We were feeling each other's work, so we decided to record together to see how it would come out. We recorded a song, and it came out OK—we could see the potential. We did another song, and the growth was exponential, and that was only in a matter of two weeks. We started getting somewhere, and he already had Jeff Burroughs and Darryl Williams of Rise Entertainment looking at him, and since we finished a five-song demo we took it to Columbia."

Although Columbia wasn't the only label they met with, Amerie knew it was the right one. "My mind was already made up after I left Columbia that day," says the songstress, who is managed by Edwin Holmes of Washington, D.C.-based Edwin Holmes Management. "We met for an hour-and-a-half, and that made me feel good, because it wasn't just an in-and-out process. I had been to other labels before, and the meetings were quick and impersonal. At this meeting, we sat and talked, and I just knew that's where I wanted to be."

"We felt as though they understood our vision," Amerie adds. "We wanted them to understand that we had something special. When we spoke to [Columbia chairman] Donnie Jenner, he talked about how he wanted to make music for the people, how he wanted to be careful of certain pitfalls, [and] we just felt like he was really getting into us."

Amerie and Harrison began recording what would become All I Have. One of the last songs recorded for the 12-track set was lead single "Why Don't We Fall In Love." "Usually, Rich will have a vision and tradition up himself," says Amerie, who publishes her songs through MI Suk Music (ASCAP). "When he played me 'Why Don't We Fall In Love,' I couldn't really get it, but I had learned to trust his ear. We did it, and it was incredible. There's a lot of energy and passion in that song.

"It's so short because it's an intro," the producer explains. "We didn't want it too long. Of course it was supposed to be. We thought that mix-shows would appreciate [it]. We took it to mix-show and to DJs, and it was getting such a good response that it was commercialized. Columbia started spreading into regular rotation. Columbia still wasn't sold on having it as a single for that long, but Jeff Burroughs and [Amerie's manager] Ed were going to just let it play out. Columbia finally agreed. They just let it go, and it's become a big success."

It looks as though all of their diligence has paid off, as the single—commercially available in the 12-inch vinyl format only—has been a hit item at retail. "The 12-inch [single] has been very big for us," says Carlton Tucker, owner of Washington, D.C.-based retailer Madd T's. "The single is definitely strong."

Columbia Records president Will Borden is also happy with the success of the single, which currently No. 13 on the Hot RB&Hip-Hop Singles & Tracks chart. "We are surprisingly pleased at the success of the single, considering it was supposed to be our warm-up single," Botwin says. "We think that this is only the beginning for Amerie and this album."

In recent months, Amerie has been marketing tools. Botwin noted that the label has particularly focused its efforts on new media campaigns and cross-promotions such as an upcoming contest with the Dollhouse clothing chain. Booked by Mark Cheatham at International Creative Management, Amerie is currently touring with labelmate Nas on his current tour. She will follow that with her own promotional tour beginning in mid-July.

With influences ranging from Marvin Gaye to The Week, Houston, Amerie has drawn from a wealth of artists. But "Mary J. Blige is one of my biggest inspirations. I've loved her since 'Real Love,'" says Amerie. "She's incredible, and she really lets her feelings out on the track. You can actually feel her in her music. That's ultimately what I want people to feel like when they hear my records. She's my teacher; she just doesn't know it yet."
Refunds after cancellations: All fees are due and are subject to a 20% cancellation fee. No cancellations accepted after July 24 and no refunds will be issued. Solicitors may be made at any time. Refunds will be processed after the conference is over.

CONFIRMED PANELISTS

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Catherine Brenton, BMI
Derrick Brown, WHO/MIAMI
Lauren Coleman, Epic
Chonita Floyd, Island Def Jam Music Group
Gene Griffin, Sound of Atlanta
Jerome Hipp, Mama's Boys Management
Cedric Hollywood, WEDR/MIAMI
James McMillan, James E. McMillan, P.C.
Cynthia Johnson, J Records
Derrick Joyner, Sheridan Gospel Network
Mart Kahane, GoodVibe Recordings

Jaz King, Independent consultant
Matthew Knowles, Music World Ent.
Rita Lee, NoFace Entertainment
Frank Lwll, The Royalty Network
Al Manerson, Real Deal Records
Mike McArthur, Mama's Boys Mgmt
C.C. Mcklond, Arista
Max Siegel, Verity Records
Jerry Smith, Radio One Gospel Stations
Men Spellman, Sound Check Inc.
Carla Williams, ENI Gospel & Dexterity Sounds
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KID-FRIENDLY HIP-HOP: Rap legends Doug E. Fresh and LL Cool J are among the artists featured in a series of read-and-rap-along books and CDs written and performed by rappers. The first two installments in the Hip Kid Hop series are And the Winner Is by LL Cool J and Think Again by Fresh.

The book series is the brainchild of Hollywood music supervisor Karyn Rachtman (Balburch, Reality Bites, Clueless, The Rugrats Movie). She says she was "mesmerized" by hip-hop's "unique style of poetry set to music.

Think Again teaches a lesson about friendship, a topics that can be a challenge. Fresh explains, "Me being a father, plus me loving children in general, made me really put together something that could help people. The book deals with the feelings of a child when they are being left out over a period of time," and And the Winner Is is a story about a young athlete who learns a lesson about good sportsmanship. Describing the series as "Dr. Seuss with a hip-hop twist," Fresh explains, "Me being a father, plus me loving children in general, made me really put together something that could help people. The book deals with the feelings of a child when they are being left out over a period of time," and And the Winner Is is a story about a young athlete who learns a lesson about good sportsmanship.

The first release from the Hip Kid Hop series is scheduled to appear in bookstores nationwide.

SCORING OFF THE GRIDIRON: Atlanta Falcons quarterback Ray Buchanan returns a party. July 2 at Atlanta's ESPN Zone to celebrate the release of his eponymous EMM album, an 11-song set of inspirational rap songs distributed by EMM/EMI. Buchanan, who says he has always had a love for music, stresses, "He's happy about his record. But doesn't plan to quit his job day when, "I'm getting into this to make money." Buchanan notes, "I got it because he has something to say." Buchanan says he has always wanted to do something with a lot of today's popular rap songs, noting, "It's not about the Hennessey." The first release from Buchanan's album is "Hold On."
Touring Joggs Tiësto’s ‘Memory’

BY JONATHAN COMEN

NEW YORK—It stands to reason that touring extensively behind a new album is crucial to its commercial fortunes. But at a time when the heavy hitters of trance are not to be found on radio playlists, changing up the place they once were, Dutch DJ/producer Tiësto (real name: Tijs Verwerst) has instead been plugging away on the road in support of his debut Netwerk album, *In My Memory*, issued last year.

Thanks to his blend of luscious female vocals and anthemic melodies, Tiësto—whose albums are published by 21stw Music—has become one of the biggest names in trance in recent years. Aside from his high-energy live sets, he has been in constant demand as a remixer for artists ranging from Sarah McLachlan to Chicane and Dave Matthews Band.

Tiësto, managed by Neil DeGuzman of Netwerk Management, lately made particular inroads in North America, having played his most-high-profile gig here in late April at the annual Coachella Valley Music & Arts Festival in Indio, Calif.

In a set highlighted by his now ubiquitous remix of Moby’s “We Are All Made Of Stars,” Way Out West’s irresistible “Mindcircus,” and a host of tracks from *In My Memory*, the DJ made his mark amid a lineup that featured such mainstays as Paul Oakenfold and Sasha & Digweed.

Tiësto concedes that “the dance scene in the States is still really small compared to other places.” But at Coachella, he relished the opportunity “to get exposed to another audience than you have on the club circuit. You meet a lot of new people who hear you play for the first time.”

The DJ’s audience is primed to grow to an even greater level this summer, when he heads out on the road as part of Moby’s Area1 tour. The trek, which winds through North America from July 28 to Aug. 16, will find Tiësto—who earlier this month took home the award for best Club DJ at the Dance Music Awards in London—anchoring a dance stage that also features Carl Cox, among others.

Nettekw is also Armed with Tower Records for price-and-positioning programs with *In My Memory*. “He is clearly the next big trance act,” says Bill Hutchcroft, sales manager for Tower’s Washington, D.C., outlet. “We have people snapping up everything he’s put out almost immediately. And now he’s remixed Moby.”

Although Tiësto’s next artist album is still some way off (“I have two tracks which sound pretty good, but I haven’t tested them out on the clubs yet”), fans will be tide over by Gabriel & Dresden’s remix of “In My Memory,” which will appear on Nettekw’s Plastic Vol. 6 compilation, due Tuesday (23).

At the end of July, Tiësto will roll out his own mix show, initially set to air once a month on WKTU New York, WPYM Miami, and WR1E Chicago. Brodsky says all future advertising for *In My Memory* will reference these shows.

Oceana, Tiësto regularly DJs in Ibiza, Spain; he will also be on hand for the Dutch Lowlands festival (Aug. 23) and the Liverpool, England, edition of Creamfields (Aug. 24). On Monday (22), the third volume of his *In Search of Sunrise mix series* will arrive internationally on his own Black Hole imprint, which is handled in the U.S. by Studio Distribution. “That’s busy enough,” Tiësto says, before adding, “I think...”
### Club Play

<table>
<thead>
<tr>
<th>#</th>
<th>TITLE / ARTIST</th>
<th>WEEKS AT NUMBER-1</th>
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<tbody>
<tr>
<td>1</td>
<td><strong>THE NEED TO BE NAKED</strong> (ROBBIE RIVERA’S PIERCE REMIX)</td>
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<td>2</td>
<td><strong>I’LL BE WAITING (BROTHER BROWN REMIXES)</strong></td>
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<td>3</td>
<td><strong>LOVE AT FIRST SIGHT</strong></td>
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<td>4</td>
<td><strong>SHIFT TO THE RIGHT</strong> (TOMMY BOY REMIX)</td>
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<td>5</td>
<td><strong>RAINTY DAZZ (THUNDERPUSS REMIX)</strong></td>
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<td>6</td>
<td><strong>CUT THROAT</strong></td>
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<td>7</td>
<td><strong>BLAME (GOODRICH VS. TREEZRAY RAY)</strong></td>
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<td>8</td>
<td><strong>TRIPPIN’ (BROTHER BROWN &amp; AGENT SUMO REMIXES)</strong></td>
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<td>9</td>
<td><strong>I FEEL SO FINE</strong> (KMC REMIX)</td>
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<td>10</td>
<td><strong>ONE STEP TOO FAR</strong> (DREY DIXON REMIX)</td>
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<tr>
<td>11</td>
<td><strong>A DIFFERENT KIND OF LOVE SONG</strong></td>
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<tr>
<td>12</td>
<td><strong>YOU ARE ALL MADE OF STARS</strong> (D.J. TISTO, TIMO MAAS, &amp; BOB SINCLAIR REMIXES)</td>
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<tr>
<td>13</td>
<td><strong>I GOT THE MUSIC IN ME</strong></td>
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<tr>
<td>14</td>
<td><strong>ARREST</strong></td>
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<tr>
<td>15</td>
<td><strong>BURN FOR YOU</strong></td>
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<td>16</td>
<td><strong>MORE THAN A WOMAN (RICHIE SANITANA MIXES)</strong></td>
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<tr>
<td>17</td>
<td><strong>ONE DAY IN YOUR LIFE</strong></td>
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### Maxi-Singles Sales

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<th>TITLE / ARTIST</th>
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<tr>
<td>1</td>
<td><strong>HEAVEN (REMIX)</strong></td>
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<td>2</td>
<td><strong>SOME ONE TO LOVE (THUNDERPUSS, ILLICIT &amp; ALMIGHTY REMIXES)</strong></td>
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<tr>
<td>3</td>
<td><strong>DAY IN THE NIGHT</strong></td>
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<td>4</td>
<td><strong>DON’T LET ME LOSE MY REMIXES</strong></td>
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<tr>
<td>5</td>
<td><strong>LOSE CONTROL</strong></td>
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<tr>
<td>6</td>
<td><strong>YOU CAN’T GO HOME AGAIN</strong></td>
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<tr>
<td>7</td>
<td><strong>THEY SAY VISION (DANCE REMIXES)</strong></td>
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<td>8</td>
<td>** środków (REMIXES)**</td>
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<td>9</td>
<td><strong>FULL MOON (ERNIE LAKE &amp; FULL INTENTION REMIXES)</strong></td>
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<tr>
<td>10</td>
<td><strong>TREAT ME RIGHT (THE REMIXES)</strong></td>
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<tr>
<td>11</td>
<td><strong>TIME FEELS LIKE A GIRL</strong></td>
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<tr>
<td>12</td>
<td><strong>MAKE ME SICK (HIT REMIXES)</strong></td>
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<td>13</td>
<td><strong>ONE STEP TOO FAR (THE HUBB REMIXES)</strong></td>
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<td>14</td>
<td><strong>WHAT IF FEELS LIKE FOR A GIRL</strong></td>
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<td>15</td>
<td><strong>WILL I COME AGAIN</strong></td>
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<td>16</td>
<td><strong>EARTH (BEN WATT REMIX)</strong></td>
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<td>17</td>
<td><strong>GET ME OVER (SUPERCHUMBO &amp; PEACHES REMIXES)</strong></td>
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<td>18</td>
<td><strong>FEEL GOOD (DON’T WORRY BOUT A THING) (KELLY G. CLUB MIX)</strong></td>
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<tr>
<td>19</td>
<td><strong>LOVE AT FIRST SIGHT</strong></td>
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### Billboard Top Electronic Albums

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<th>#</th>
<th>ARTIST</th>
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<tr>
<td>1</td>
<td><strong>DIRTY VEGAS</strong></td>
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<tr>
<td>2</td>
<td><strong>VARIOUS ARTISTS</strong></td>
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<td>3</td>
<td><strong>MOBY</strong></td>
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<td>4</td>
<td><strong>OAKENFOLD</strong></td>
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<td>5</td>
<td><strong>THE HAPPY BLOW</strong></td>
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<td>6</td>
<td><strong>DJ SHADOW</strong></td>
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<td>7</td>
<td><strong>DJ ENCORE</strong></td>
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<td>8</td>
<td><strong>LOUIE DEVITO</strong></td>
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<td>9</td>
<td><strong>FATBOY SLIM</strong></td>
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<td>10</td>
<td><strong>VARIOUS ARTISTS</strong></td>
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<td><strong>ZERO 7</strong></td>
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<td>12</td>
<td><strong>DJ RENE</strong></td>
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<td>16</td>
<td><strong>SOUNDTRACK</strong></td>
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<td>17</td>
<td><strong>JAZZANOVA</strong></td>
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<td><strong>APRHYDIETE</strong></td>
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<td>19</td>
<td><strong>SOUNDTRACK</strong></td>
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<td>20</td>
<td><strong>DAFT PUNK</strong></td>
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<td>21</td>
<td><strong>AVARON</strong></td>
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<td>22</td>
<td><strong>VARIOUS ARTISTS</strong></td>
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<td>23</td>
<td><strong>BASEMENT JAXX</strong></td>
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<tr>
<td>24</td>
<td><strong>VARIOUS ARTISTS</strong></td>
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<tr>
<td>25</td>
<td><strong>VARIOUS ARTISTS</strong></td>
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</tr>
<tr>
<td>26</td>
<td><strong>JESSICA SIMPSON</strong></td>
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### Billboard Top Dance Breakouts

<table>
<thead>
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<th>#</th>
<th>TITLE / ARTIST</th>
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<tbody>
<tr>
<td>1</td>
<td><strong>BREAK OUTS</strong></td>
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<tr>
<td>2</td>
<td><strong>BEYONCE</strong></td>
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<td>3</td>
<td><strong>IN THE UNDERGROUND</strong></td>
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<td>4</td>
<td><strong>SLEEP</strong></td>
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</tr>
<tr>
<td>5</td>
<td><strong>KISS KISS KISS</strong></td>
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</tbody>
</table>

### Breakouts

- **HOT DANCE MUSIC**: Billboards that sell the greatest singles and play the greatest dance tracks. This week: **NEW ENGLAND FOLK BLUES** (KMC REMIX) and **HEAVEN (REMIX)** (KMC REMIX) were the top-breaking tracks.
- **WORK IT OUT**: Beyoncé
- **IN THE UNDERGROUND**: Prince
- **SLEEP**: Mattafix
- **KISS KISS KISS**: Oneness

**SHOW ME**: Suzanne Palmer (COLUMBIA)

**FIRST KISS (PRIMER BEGO)**: Newcastle

**I’M A WOMAN**: Cassius And Jocelyn Brown

**RELATIONS**: Fatboy Slim

**A LITTLE LESS CONVERSATION**: Elvis Presley Vs. JLC
NEW ARTIST DISCOVERY CONTEST
The winner will receive a free registration to DMS2002, as well as perform at one of the showcases. For more details, log on to billboardevents.com.

DMS2002 NATIONAL RECORD POOL MEETING
Pool members from across the U.S. will meet with record label executives in this closed-door session to discuss the current state of record pools. In the afternoon, the session will open to all registrants and attendees.

NIGHTLY EVENTS
Badges-wearing attendees will have access to all DMS2002 parties, at which an international lineup of artists and DJs will work more than a few nerves.

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dance@billboard.com

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Cook Aims For Attention With 'Hey Y’all' On Warner Bros.

BY PHYLLIS STARK

NASHVILLE—Elizabeth Cook isn’t just a country singer—her life is a stereotypical country song. Fortunately, there is nothing stereotypical about her music, as evidenced by her debut Warner Bros. album, *Hey Y'All*, due Aug. 27.

The album’s styles range from the old-school country of “Blue Shades” to the gospel-tinged “God’s Got A Grill” to the poppy “Everyday Sunshine” and “Stupid Things.” The latter is the album’s first single, going to country radio July 29. Whatever the style, Cook’s distinctive drawl and hard-core country delivery provide the album’s core.

Her family history is so movie-of-the-week that you have to meet her to believe it’s actually true. Her mother, once a country performer in West Virginia, had five children with a man who Cook says gave her a single song as a “deadbeat dad.” After years on welfare, Cook’s mother relocated with their children to Florida. There, she met Cook’s father, Tom Cook, a single man with five children of his own who had once served eight years in prison for smuggling moonshine as part of an organized crime ring. While in prison, he learned to play in one of an all-inmate band called the Melody Boys. (Cook’s current band is called the Model Prisoners, a homage to her father.)

Cook’s parents married in 1971, and she was born one year later. Before she was 12, Cook had released three singles on a Florida-based label. All of the songs were written by her mother. The single “Love the Bottle (More Than He Loves Me),” a song Cook says finally encouraged her heavy-drinking father to give up alcohol for good. Her parents now live in a single-wide mobile home in Tennessee.

A one-time Miss Georgia pageant contestant, Cook continued performing throughout her college years at Georgia Southern University, where she earned an accounting and computer information systems degree. At this point, Cook’s story takes a weird turn for a future country singer. She gave up music and took a job as an auditor for Price-Waterhouse—a job, she says, that lasted “18 grueling months.”

“I was trying really hard to be normal,” she says. “I wanted to have a straight job and the white-picket-fence thing, I thought I wanted something different from what I grew up with: ‘Stupid Things.”

Already living in Nashville by this point, she took a staff songwriting job at a small publishing company—along with a huge payday—and redirected herself to a music career.

An independent album she recorded in 1999 and sold on the Internet and at local retail show in Nashville helped land her a deal with Atlantic Records. She got as far as one well-received industry showcase in Nashville before the label folded, and she was absorbed into the Warner Bros. artist roster.

Then came the 16-month waiting period until the album’s release. During this time, her most steady employment came from the Grand Ole Opry, where she has been invited to perform nearly 100 times, all before the release of her first major-label single.

The friends she has made among the Opry cast, she says, “embody the spirit of the professional country music show, and that’s been educational for me on so many levels. Standing on the side of that very intimidating stage and having one song to make it happen in front of 3,000-4,000 people who don’t know who I am has toughened me up.” She recruited some of her Opry friends to appear on her album. The Carol Lee Singers provide vocals on “Blue Shades” and her cover of Jessi Colter’s “I’m Not Lisa.” Bill Anderson does a recitation on “Don’t Bother Me,” and the Whites sing on “God’s Got A Plan.”

Peter Strickland, national director of sales and marketing at Warner Bros. in Nashville, says the label will make a big push around Cook’s 100th Opry appearance, scheduled for Aug. 24. “We really would like to target the Opry audience and see if we can activate their wallets,” he says. “We’ll build the whole campaign around that 100th performance press-wise and make it a big event.”

IN-YOUR-FACE COUNTRY

Some of Cook’s music falls into that hard-to-explain category of being potentially “too country” for country radio. Cook admits, “It’s not for everybody, because it does have a very country, in-your-face sound.” For that reason, Strickland says, the label will pursue “a grassroots campaign” to market Cook: “We’re really going to focus on making sure where we feel we can get traditional music played.”

Even without a single out yet, Cook has already caught radio’s attention. J.D. Cannon, music director at WFMJ Indianapolis, says, “Her album is the reason I’m in country music. I predict we’ll play the death out of ’Stupid Things.’ She’s kind of like the Loretta Lynn of the 2000s. She’s such a breath of fresh country air. I do hope she succeeds big-time.”

R.J. Curtis, operations manager at KZLA Los Angeles, also says the single “of potential that it’s real, it’s real,” he says. “I can hear an Emmylou Harris influence.”

A video for “Stupid Things” will go to the country video networks in mid-September.

POTENT SONGWRITING

Cook says her goal for the project was “to make an album that has artistic integrity, that is well-rounded from first to last, and has potential for commercial success.”

“I’m Not Lisa” is the only song on the album Cook did not have a hand in writing. She is pictured among her musical collaborator, Hardie McGehee; three she wrote solo; and one was co-authored with singer/songwriter Tim Carroll, her fiancée of three years. She says she drew her inspiration, Parton as an inspiration in the funny send-up of the music business, “Dolly,” which features the repeated lyrical question, “Dolly, did you spill my breath?”

Cook says, “I really spill my guts in my songwriting, and that makes it potent.”

She chose Richard Dodd to produce her album. While he is well-known for his production and engineering work with Tom Petty, George Harrison, and Joe Cocker, he had never produced a country album before. “I didn’t want to go to one of the obvious, go-to guys with my album, because I felt like a lot of the current production was sounding a little tired,” Cook says. “I had songs that were special to me, and I wanted someone who would treat them special.”

While Cook knows her music is different from a lot of what is passing for country these days, she stays true to herself in recording the album. “It will either be really, really successful, or it will be defeated, but on my own terms,” she says. “I made the record I wanted to make.”

Cook is managed by Bill Mayne of Mayne Entertainment and booked by Buddy Lee Attractions. She is a Warner/Chappell writer.

GETTING SIURUS: Sirius Satellite Radio has launched the Sirius Soundtrack Board, a panel of music makers and celebrities that will have a role in programming the Sirius’ 60 music channels. Country artists on the panel are Tracy Lawrence, Wynn Edwards, Ricky Skaggs and Randy Travis. They join fellow pan- elists Al Jarreau, Grandmaster Flash, Ray Manzarek, BeBe Winans, Dan Aykroyd, and numerous others.

ARTIST NEWS: Mark Chesnutt, Joe Diffie, and Tracy Lawrence, who are currently touring together on the Rockin’ Roadhouse tour, have recorded a cover theme song of an original song written by Diffie and features vocals from all three artists. The song, “Rockin’ the Roadhouse Down,” appears on a Rockin’ Roadhouse tour compilation CD, which also contains three of each artist’s biggest hits. The disc, on the Sony Music Special Products label, is available for sale only at tour stops. Among the tracks is an exclusive live version of Diffie’s “John Deere Green.”

Junior Brown exited Curb Records, effective July 1. He has recorded three albums and an EP for the label since joining its roster in 1992.

Broken Bow artist Chad Brock generated controversy at a July 5 show in Greeley, Colo., where he said, in part, “If you want to be an American, Does My Eng Scream Like and learn the language.” In a statement issued several days later, Brock apologized to show sponsor KUAD Fort Collins, Colo., and to concert attendees and clarified his comments, noting, “I am by no means a racist nor did I intend my comments to reflect or advance any racist views.”

Earl Scruggs will be honored with a star on the Hollywood Walk of Fame next year, according to the Hollywood Chamber of Commerce.

Texas country artist Kevin Fowler will release his third album, *High on the Hog*, Aug. 6 on his own Tin Roof Records label, distributed by Southwest Wholesale. Fowler, a former member of the hard-rock band Dangerous Toys, is joined on the album by guests Willie Nelson, Tejano artist David Lee Garza, and former Dangerous Toys lead singer Jason McMas ter. Fowler and his current band also appear in the upcoming Screen Gems film *Lone Star State of Mind.*

Lyric Street Records has pushed back the release date of Aaron Tippin’s new CD from July 30 to Sept. 10 and renamed the project, former ly titled I Believed, to Stars & Stripes. A camera crew taped Travis Tritt’s sold-out July 2 concert in Chattanooga, Tenn., for a concert DVD to be released later this year.

SIGNINGS: Audium Records has signed singer/songwriter Rodney Redman to its artist roster. The Arkansas native will release his eponymous debut album Aug. 27. First single “These Days” is due this month. This is the first debut artist signing for Audium, which previously signed only artists who had already recorded for other labels.

Writer/artist Jamie Hartford, son of the late John Hartford, has signed an exclusive songwriting agreement with New Sheriff Creative Enterprises in Nashville. In addition to fronting the Jamie Hartford Band, he has had his songs cut by Andy Griggs, Deryl Dodd, and Sawyer Brown.

Bill Anderson has signed with the Bobby Roberts Co. for booking representation.

ON THE ROW: Janene Remondino joins Bremen Music & Entertainment in Nashville as creative director. She previously was owner and director of J-Bird Music and held creative roles at “It’s a great opportunity,” he says.

Gary Kranitz has been elected president of the Country Radio Broadcasters (CRB) board of directors. He succeeds Ed Salamon who, as previously reported, will now helm the CRB as executive director.

Carolyn Tate has been named director of exhibits and production at the Country Music Hall of Fame and Museum. She most recently was involved in the museum services division at Looney Ricks Partnership.

The Country Music Assn. (CMA) has promoted three staffers. Cindy Miller is upped from director of finance and administration to senior director of the department. Daphne Larkin is named director of new media and technology services. She previously was the CMA’s information systems coordinator. Andrea Westerman is elevated from manager to senior manager of finance and administration.

Eldridge Records has entered into a distribution agreement with Houston-based Southwest Wholesale for national distribution of its first release, *Michael Mason’s For All It’s Worth*. The album is due Sept. 17.
### Albums

**JULY 27, 2002**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
<th>Week</th>
<th>Peak Position</th>
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<tbody>
<tr>
<td><strong>No. 1</strong></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>KENNY CHESNEY</td>
<td>No Shoes, No Shirt, No Problems</td>
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<tr>
<td><strong>Hot Shot Debut</strong></td>
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<td></td>
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<tr>
<td>DOLLY PARTON</td>
<td>Halos &amp; Hones</td>
<td>4</td>
<td>8</td>
</tr>
<tr>
<td><strong>Newly Listed</strong></td>
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<td></td>
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<tr>
<td>TEDDY AITKEN</td>
<td>Dude</td>
<td>34</td>
<td>3</td>
</tr>
<tr>
<td>JON BON JOVI</td>
<td>Livin' On A Prayer</td>
<td>53</td>
<td>4</td>
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<tr>
<td>GEORGE STRAIT</td>
<td>The Best Of George Strait: 20th Century Masters The Millennium Collection</td>
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**Greatest Gainer**

**This Week**

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<th>Title</th>
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<tr>
<td>LONE STAR</td>
<td>I'm Already There</td>
<td>5</td>
<td>1</td>
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<tr>
<td>BLAKE SHELTON</td>
<td>A Shot In The Arm</td>
<td>17</td>
<td>2</td>
</tr>
<tr>
<td>ALISON Krauss &amp; Union Station</td>
<td>New Favorite</td>
<td>19</td>
<td>3</td>
</tr>
<tr>
<td>TRICK PONY</td>
<td>Trick Pony</td>
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<td>4</td>
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**Last Week**

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<td>Trick Pony</td>
<td>20</td>
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**Catalog Albums Removed**

Heatseeker Impact shows albums removed from Heatseekers this week.

**Top Country Catalog Albums**

**July 27, 2002**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
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<tr>
<td>HANK WILLIAMS JR.</td>
<td>Room With A View</td>
<td>53</td>
<td>1</td>
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<tr>
<td>TIFT Merritt</td>
<td>Tift Merritt: A Country Road</td>
<td>52</td>
<td>2</td>
</tr>
<tr>
<td>REBA McEntire</td>
<td>Greatest Hits Volume III - I'm A Survivor</td>
<td>51</td>
<td>3</td>
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<tr>
<td>DIAMOND Rio</td>
<td>Greatest Hits</td>
<td>50</td>
<td>4</td>
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<tr>
<td>TOMMY SHANE STEINER</td>
<td>Then Came The Night</td>
<td>49</td>
<td>5</td>
</tr>
<tr>
<td>MONTGOMERY GENTRY</td>
<td>Carry On</td>
<td>48</td>
<td>6</td>
</tr>
<tr>
<td>KASEY CHAMBERS</td>
<td>Battle Creek</td>
<td>47</td>
<td>7</td>
</tr>
<tr>
<td>STEVE ARAR</td>
<td>Warin' On Joy</td>
<td>46</td>
<td>8</td>
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<tr>
<td>CHRIS LEDoux</td>
<td>Sharp Dressed Men: A Tribute To ZZ Top</td>
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**Top Country Catalog Albums**

**July 27, 2002**

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Airpowe awarded and records showing.

JULY 15 31
30 28 26 24 22 16 14 12 10 8 6 4 2
39 37 35 33 31 29 27 25 23 21 19 17 15 13 11 9 7 5

CD, DVD, or analog format. Sales data compiled by Nielsen SoundScan.

ARTIST IMPRINT & NUMBER/DESCRIPTIVE LABEL
1. SOUNDFX "7 THOSE WHO DREAM"
2. ALISON KRAUSS + UNION STATION "HEARTS FULL OF RAIN"
3. VARIOUS ARTISTS "TIME:LESS TRAVELER OF BLUEGRASS"
4. SOUNDFX "LONE HEARTS (YOU MEAN"
5. PATSY LOVELESS "EPIC RHYTHM & RIDE"
6. RALPH STANLEY "HOOTIN' IN THE DUSK"
7. VARIOUS ARTISTS "O SISTER! O SISTER"
8. HAYSEED DIXIE "COUNTRY ROADS"
9. RICKY SKAGGS "BAREFOOT FREEDOM 2000"
10. RICKY SKAGGS + FRIENDS "LITTLE THINGS"
11. VARIOUS ARTISTS "BILLY JOEL'S ANAMALZ"
12. RHONDA VINCIENT "POTATO HEAD"

TOP COUNTRY ALBUMS SALES™

ARTIST IMPRINT & NUMBER/DESCRIPTIVE LABEL
1. THE IMPOSSIBLE "UNIVERSAL, SOUTH TEXAS"
2. CHASIN'/AMY "VASSA'S ARMS (A SONG FOR TANIA)"
3. HALFWAY HOME CAFE "SLEEP NUMBER (I'M IN LOVE)"
4. STARS ON THE WATER "SHINE ON"
5. A FEW SHORT YEARS "EVERYTHING'S FINE"
6. EVERYDAY ANGEL "BABY COME TO ME"

TOP COUNTRY SINGLES & TRACKS

ARTIST IMPRINT & NUMBER/DESCRIPTIVE LABEL
1. MY TOWN "MT. KENNY CHESNEY"
2. FORGIVE "MT. REBECCA LYNN HOWARD"
3. LOOK AT ME NOW "MT. WANDA MARIE BIRD"
4. THESE DAYS "MT. RACEL FLATTS"
5. IF THAT AIN'T COUNTRY "MT. ANDREW SHANNON"
6. COUNTRY BY THE GRACE OF GOD "MT. CHRIS Cagle"
7. ONE MORE DAY "MT. SHE DUNCAN"
8. I'M GONNA "MT. CYNDI THOMSON"
9. SING ALONG "MT. RODNEY ATKINS"
10. CADDILLAC TEARS "MT. TAMMY CATCHER"

TOP COUNTRY SINGLES SALES™

ARTIST IMPRINT & NUMBER/DESCRIPTIVE LABEL
1. FALLIN' INTO ME "MT. KENNY & DELO"
2. TELL ME WHERE IT HURTS "MT. TOMMY SAUK
3. EVERYTHING CHANGES "MT. LITTLE BIG TOWN"
4. HARD CALL MAKE "MT. J MICHAEL HARTER"
5. THE LAST MAN COMMITED "MT. ERIC HEATHERLY"
6. THAT'S WHY I SING THIS WAY "MT. DAVEY SINGLETARY"
7. STRONG ENOUGH TO BE YOUR MAN "MT. TRAVIS TRITT"
8. THE BALL "MT. WILSON NELSON"
9. MEMPHIS "MT. JAMES OTTO"
10. I DON'T PAINT MYSELF IN CORNERS "MT. DAVID NAIL"

TOP COUNTRY ALBUMS SALES™

ARTIST IMPRINT & NUMBER/DESCRIPTIVE LABEL
1. THE IMPOSSIBLE "UNIVERSAL, SOUTH TEXAS"
2. CHASIN'/AMY "VASSA'S ARMS (A SONG FOR TANIA)"
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4. STARS ON THE WATER "SHINE ON"
5. A FEW SHORT YEARS "EVERYTHING'S FINE"
6. EVERYDAY ANGEL "BABY COME TO ME"

 Nielsen Broadcast Data.

 Nielsen SoundScan.

 Nielsen Broadcast Data.

 Nielsen SoundScan.

 Nielsen Broadcast Data.

 Nielsen SoundScan.
THE SOUND OF LATIN: In a joint venture with the Latin Alternative Music Conference (LAMC), set to take place Aug. 8-10 in New York, EMI Latin will release its first LAMC compilation album. "The Sound of Latin Music and featuring bands as diverse as the U.K.’s Gorillaz (performing "Latin Simore") with Ibrahim Ferrer), Café Tacuba, La Ley, Cypress Hill, El Gran Silencio, and Aterciopelados, it will hit stores July 30.

Although EMI has six tracks on the album, seven labels are involved. Tags are under way regarding a TV campaign, according to EMI Latin label manager Rebeca Leon. This would give the disc unprecedented clout.

"A lot of people have done [alternative-music] compilations like this, but we’re marketing it like a Billboard compilation," Leon says, noting that in addition, several special promotions are planned around the release in conjunction with retailers and radio stations.

In other EMI Latin news, French-Spanish alternative star Manu Chao will release his first live album, which was recorded at a concert last September in Paris. The disc, due Sept. 17, will feature songs by Manu Negra (Manu Chao’s former group), as well as some from his albums Clandestino and Praxima Estación: Esperanza and two previously unreleased tracks. A U.S. tour planned for September has been postponed until 2003.

PIRES PAIRINGS: Brazilian singer Alexandre Pires—who’s eponymous Portuguese-Spanish-language debut is No. 11 this issue on the Billboard Latin Albums chart (after 44 weeks on the chart)—has recorded "Pena," a duet with disco queen Gloria Gaynor, which will be included on Gaynor’s upcoming Spanish-language album. The disc is tentatively scheduled for release Oct. 8 in the U.S. Latin market on BMG U.S. Latin. Immediatley after that, it will be released throughout Latin America. There are also plans for Pires to team with Latin Lover for the release of a Latin rap and R&B album, which will be recorded in English.

Arbitron Results: The results of Arbitron’s spring 2002 survey—which tallies exactly who is listening to radio in the months of April, May, and June—are trickling in. At Regis Latin Radio, for the week ending Sept. 21, 2002, according to Arbitron, Brazil, Spain and Argentina are the most-listened-to countries by Hispanic listeners in the U.S., despite the fact that Miami, San Antonio and Houston are the top-ten Hispanic markets.

In Argentina, Universal Music has moved its offices in Buenos Aires. It will now share its office with book publishers and now Vivendi Group company Editorial Larousse. The new address is Valentín Gómez 3530, zip code 1198, Buenos Aires, Argentina. The company’s main office is located in the Buenos Aires area.

In Mexico, with a career that spans more than a decade and sales of millions of albums, Brazilian teen brothers Sonia and Sandy have released their first bilingual (English-Spanish) project. Latin American promotion kicks off July 21 in Mexico, where the first single, "El Torito," is already No. 1 on the top 10 of the local radio charts. Sandy & Junior, the TV show that airs weekly on Brazil’s TV Globo and has made the siblings superstars in their own country, will also be premiering in Mexico toward the end of the year. Network Televisa, which will broadcast the show, is working on translating it from Portuguese to Spanish.

In Chile: After playing in 13 Chilean cities, rock-pop group Los Prisioneros will kick off the international leg of their comeback tour July 19 in Lima, Peru. Lead singer Jorge González, guitarist Claudio Narea, and drummer Miguel Tapia will tour in Peru and a number of other countries, including Argentina, Brazil, Chile, Colombia, Ecuador, and Peru.

MTV Latin America Defies Slump And Expands

MTV Mexico, originally set up in 1999 with a staff of about 10 people, now has an all-Mexican staff of 40 and new VJs. Production kicked off last week on Conexión, a show that was previously produced in Miami and is now also being produced regionally in Chile and Argentina. The Mexico version, which launched July 13, is recorded in front of a live audience of 150 (the now-defunct Miami version included remote guests but no live audience) and airs Saturdays at noon, with reruns on Sunday.

"Our audiences want to see pop culture reflected in their show," Zel says. "The format really lends itself to let-ting the audience touch and feel MTV in a really big way."

Conexión is being sponsored by the Doritos brand, which will send contest winners to the show on a regular basis. Videología will feature both national and international videos and airs Tuesday through Friday at 6 p.m. and 10 p.m.

Key personnel changes in Mexico include the announcement of Manuel Alvarez as director of production in Mexico with responsibility for MTV’s and Nickelodeon’s local production. He reports to Charlie Singer, senior VP of programming in Miami. Also moving from Miami to Mexico are Javier Anaya, who will continue as director of distribution and new media—with Adelín Delgado Ferro, senior director of distribution/new media—and Patricia Pérez as marketing manager.—reporting to Juan Meyer, marketing director of Northern Cone. Julio Muñiz returns to MTV in Mexico as director of programming and artist relations, reporting to Jose Tillas, VP of music and talent in Miami.

América Latina...
### LATIN POP AIRPLAY

<table>
<thead>
<tr>
<th>WEEK</th>
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<td><strong>Y U TÉ VAS</strong></td>
<td><strong>Chayanne</strong></td>
<td>Universal</td>
<td>1</td>
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<tr>
<td>27</td>
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See chart for a national array of sources updated by Nielsen Broadcast Data Systems' Radio Track service. A panel of 91 stations (339 LPIS, 58 Market Mags) are electronically monitored 24 hrs a day, 7 days a week. Votes ranked by Audience Impressions. Records showing an increase is any in over the previous week, regardless of cpi mover. A record which has been on the chart for more than 28 weeks, in general, derates a bullet, even if the station is placed top. Records below the top 20 are removed from the chart after 28 weeks — Video. Updated by Nielsen (2002), VNU Business Media, Inc. All rights reserved.
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**Latin Pop Albums**

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**Regional Mexican Albums**

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**Billboard** July 27, 2002

www.billboard.com
Méndez Takes Up Musimundo Chapter 11 Challenge

April, proved successful in figures: continued mining the selling electronics and music out of the country, now makes its way into the world of music.-alex new business model has been taken up in the challenge with a bold business plan.

"We have already reduced costs by 22% and changed the stores' layout to put a new emphasis on the music—which is our true core business, although we'll continue selling electronics and computers," Méndez says, speaking extensively for the first time since taking over Musimundo.

"More than 30 outlets have been closed, because they were part of an absurd expansion plan that undermined the company," he says, "and many stores in shopping malls have changed location to continue operating more efficiently with fewer square meters. There are fewer employees, the repair service was discontinued because it's too expensive, and the deposit and distribution have also changed."

These first changes have already proved successful in figures: Sales have grown slowly and steadily. In April, gross sales were $5 million Argentine pesos ($1.4 million)—75% less than in 2001. In May, sales were $5.5 million Argentine pesos ($1.6 million)—69% less, and in June, they reached $6.5 million Argentine pesos ($1.9 million)—64% less. It is forecast that a break-even point will be reached in August.

NEW ATTITUDE
Musimundo's main challenge is to regain the confidence of the record industry's major players, which are now providing albums on a hard-cash basis. Only Universal Music is working with two-week payments. Diego Villanueva, Universal general director in Argentina, estimates that his artists account for 40% of Musimundo's sales.

"This system was a decision for all the region," he says. "Musimundo's attitude has changed since Méndez's arrival. They now even look more like a record store, while before electronics and computers were the priority. We now have meetings with store managers to showcase new releases and help them provide better customer service."

Though Méndez has the unique perspective of arriving at the retail giant after working for Warner Music at the other end of the business, he now strives for similar deals with the other majors—three of them (Sony, BMG, and EMI) united in a joint-venture-style sales unit. "We are working hard to give positive signs to the industry and find a way to pay our former debts," Méndez says. "We aim to be an efficient company that works with the record companies for the benefit of both parties. Meanwhile, we have our series of concerts. We're meeting to try to explain the changes and regain their confidence. Maybe we can work out a gradual plan or even a two-step plan with specific artists." EMI record executive Alejandro Varela admits that the industry needs a retail channel as big as Musimundo. But, he says, "during the recession, we also learned to survive without them."

Albums by best-selling artists León Gieco and Charly García have been bought in cash by Musimundo, and Varela explains that "the delay payments would mean a risk that we are not ready to take." Sony Music Sur managing director Jorge "Pepo" Ferradas welcomed the revival of Méndez but is also cautious.

"For the first time in many years, Musimundo has taken steps in the right direction, but we still have to see how its structure withstands such an adverse economic situation," Ferradas says. "This team is a great effort, and we surely will find some kind of solution at the end of the road. Meanwhile, we are only making sales to them in cash." Méndez provides another example of Musimundo's powerful presence in the record industry, with the recent sales of 30,000 units during Father's Day. "There is no other client who can offer that," he proudly says. "And my plan is to ensure that Musimundo is growing in a solid manner that will ultimately benefit all players."
Peermusic Salutes Bristol Sessions
Indie Publishers Remember The Event That Spawned Country Music

BY JIM BESSMAN

NEW YORK—As Peermusic looks to the 75th anniversary of the venerable family-owned indie publishing company next year, it is now commemorating the landmark event that directly brought about the firm’s formation.

On Aug. 1, the Los Angeles-based company is going to Bristol, Tenn., home of the historic Bristol Sessions, the field-recording sessions that took place during a 10-day period in late July and early August, 1927, starring the legendary likes of Jimmie Rodgers, the Carter Family, and the Stonemans.

Peermusic will host a special dinner that evening in honor of the 75th anniversary of those sessions, which were engineered by Peermusic founder Ralph S. Peer. It is virtually certain that what soon became the commercial country music genre. Attending the event, which falls in the middle of an annual anniversary music festival sponsored by the Birthplace of Country Music Alliance, will be leading country music industry dignitaries, along with descendents of the country music pioneers that Peer recorded.

“It was ‘the big bang’ of country music,” says Peermusic chairman/CEO Ralph Peer II—son of the firm’s late founder—of his father’s sessions. “We’ll be celebrating a legacy: the talents of our forbears that ran so deep that they make us stand tall today, and the style of music that they gave birth to, which has so permeated the American musical culture that it is indeed the music of our country.”

But the dinner will also celebrate the enduring relationships among families and companies, Peer continues, “that were built on a combination of talent, trust, and commercial savvy, and that have proved of remarkable benefit for our families, the region, our nation—and music lovers everywhere.”

Peer notes that Rodgers will be represented at the dinner by fourth-generation family members and that there will be “enough Carters to make it tough to count.” Peer himself is among the “senior generation” of Bristol progeny and will be joined in this regard by performers Janette and Joe Carter, two of the children of the Carter Family’s A.P. and Sara Carter, who also operate the Carter Fold music store. "One of the finest traditional roots music presentations in the U.S.," is also planned.

The dinner is being co-sponsored by BMI. “My father produced the sessions for the Victor Talking Machine Co., which soon became RCA Records—now owned by BMG,” Peer says. “They weren’t the first commercial country recordings, as he recorded ‘The Little Old Log Cabin in the Lane’ by Fiddlin’ John Carson a few years earlier in Atlanta. But the Bristol Sessions are generally considered to be the birth of country music as a national genre.”

Peer notes that Peermusic still publishes the entire Rodgers and Carter Family catalogs, as well as a portion of the Stonemans’.

“Historically, this music has been very successful in its own right and the inspiration for countless artists, in country music and beyond,” he says, noting that “the confluence of blues” manifested in Rodgers’ music “helped integrate the African-American music tradition into the whole different flow of mainstream America.”

But the songs also formed the foundation for the firm, Peer adds. “Their great success allowed my father to start it in a strong manner,” he says, noting that the company continues to promote the Bristol-derived catalogs.

“Those records are recorded and re-recorded,” he says, pointing to their strong showing on the soundtrack to "O Brother, Where Art Thou?" “I don’t think there’s another story of publishing success with traditional material that’s stronger than O Brother. We actively pitched 100 titles to the Coen Brothers and got six on the soundtrack. That makes our bedrock music come alive again.”

Peer anticipates other activities next year in celebration of Peermusic’s 75th anniversary. Meanwhile, he notes that the two-disc The Bristol Sessions, which contains the pivotal Bristol recordings, remains available via Country Music Foundation Records.

Roth ‘Jumps’ to Chrysalis. Chrysalis Music has signed David Lee Roth to an exclusive worldwide agreement, whereby Chrysalis will administer Roth’s catalog of hits. They include “Jump,” “Hot for Teacher,” and “Running With the Devil,” which he co-wrote as a member of Van Halen. Pictured at the signing, left, are Chrysalis Group chairman Chris Wright, Roth, and Chrysalis executive Mark Friedman.

HAROLD ARLEN

Harold Arlen Now! Modern Recordings of Timeless Classics contains 10 Arlen tunes recorded by such notable as Faith Hill, Tony Bennett, Eric Clapton, and B.B. King. The songs include “I’ve Got the World on a String,” “Stormy Weather,” “Come Rain or Come Shine,” “I’ve Got That Thing Called Love,” and “Over the Rainbow.” All are available for use in film, TV, radio, and other media, says Sam Arlen, owner of S.A. Music and son of the composer, who salutes Arlen’s timeless nature.

“Arlen’s songs are just as cool today as when they were written,” says Arlen. “The artists on this CD skillfully demonstrate just that.”

According to project coordinator Sharon Zak Marotta, the CD has already garnered “overwhelmingly positive response.” People keep telling us they love it and that it’s an incredible compilation,” Marotta says. “They want to know where to buy it, but unfortunately, it’s only for internal distribution.” Interested industries can obtain a copy by contacting Marotta at esgenterprises@haroldarlen.com.

In addition to Harold Arlen Now!, S.A. Music has established an official Harold Arlen Web site (haroldarlen.com). It features an in-depth biography, a photo album, and a listening lounge where visitors can hear streaming media clips of Arlen songs.

Both activities herald the upcoming year-long centennial celebration, to include a gala benefit concert in New York, various concerts, revues, and exhibits honoring Arlen.

In addition, several Arlen musicals are slated for revival in theaters across the country as part of the festivities, as are special showings of films for which he wrote the music. Documentaries, CDs, and books are also in the works, to be released beginning this year through 2005. Further information about Arlen and the centennial can be found at the Web site.
AES Finalizing Fall Convention

Robbie Robertson, Geoff Emerick To Be Honored At TEC Awards

BY CHRISTOPHER WALSH

NEW YORK—Planning is under way for the 113th Audio Engineering Society (AES) Convention, to be held Oct. 5-8 at the Los Angeles Convention Center. The 113th AES will be the first held in the U.S. since last autumn’s 111th AES, which had been postponed in the wake of last September’s terrorist attacks.

That convention, significantly smaller than anticipated because of its postponement, proxied to other pre-sound events, and travel concerns, was nonetheless a success, given extraordinary circumstances.

That achievement, an intimate yet productive show for exhibitors and attendees alike, is largely the result of AES executive director Roger Furness. In the face of a difficult situation, thereby enabling the convention’s eventual realization, Furness recently shared observations of the pre-audio industry at the 113th AES Convention approaches.

Unlike the 111th convention in New York, Furness expects attendance at the 113th convention to rebound to a more typical level, usually in the 18,000 to 20,000 range during the four-day event. “People are wanting to get out and see what’s going on,” Furness says. “Obviously, there’s going to be new product releases. We’ve got a very powerful program, so we’re confident that’s going to make people excited and want to come. I think we’re going to see a good turnout—certainly, that’s what we’re hearing at the moment.”

In addition to traditional convention events—technical papers, workshops, and the exhibition floor—the 113th Convention will include a two-session workshop, the Line Array Symposium. While recent AES Conventions have devoted greater attention to recording and post-production than sound reinforcement, the Line Array Symposium will include discussion of the history and contemporary application of loudspeaker line arrays.

The Platinum Producer Series, always a popular element of an AES Convention, will be presented in two parts. Producer/engineer Jimmy Douglass will present “Producer, Engineer, Studio Technician—Blurring of Roles,” while pro audio consultant/technical writer Howard Massey will moderate “Past, Present, and Future of Recording.” Massey will also moderate the 14th Annual Technical Excellence & Creativity (TEC) Awards, scheduled for Oct. 7. Robbie Robertson will be given the Les Paul Award, while engineer Geoff Emerick, best known for his work with the Beatles, will be inducted into the TEC Awards Hall of Fame.

The proliferation of high-resolution, multichannel audio delivered on DVD-Audio and Super Audio CD will be reflected at the 113th AES. Furness says, “People are beginning to listen on higher-quality formats than the CD,” he states. “Of course, this greater awareness of multichannel recording is also generated with DVD-Video. People are beginning to think very seriously about the right and wrong way to record multichannel. We’ve got a couple of workshops in that area that I think will be very popular.”

88 AIR: Although the degree to which the pro-audio industry employs and relies upon the digital audio workstation (DAW) is continually expanding, major commercial studios continue to equip their control rooms with large-format analog consoles. Though some recent large-format analog—and particularly—digital consoles have not met with wide acceptance in the music recording sphere, others have enjoyed rapid acceptance. The 88R from AMS Neve, introduced at the 199th Audio Engineering Society Convention in 2000, has garnered an enthusiastic response from many of the nation’s top audio engineers. The 88R made its debut following five years of research and development and nearly 20 years after the introduction of the V Series. An audio professional who surely needs no introduction, Sir George Martin was recently involved in the decision to install an 88R at AIR Studios. Founded by Martin in 1969, AIR (Associated Independent Recording) moved to its present location—a converted Victorian church in Hampstead, London—in 1992. As AIR chairman, Martin continues to be involved in the production, more than 50 years after entering the music industry.

AIR Studios’ Lyndhurst Hall was recently renovated, re-opening in the spring with a 96-channel 88R—the largest in the world—featuring the JSP film matrix and 48 channels of “AIR Montserrat” remote microphone preamplifiers. “AIR Studios has always been connected with Neve,” Martin says. “Rupert Neve designed a special desk for me at the old AIR Studios, of which only three were built, and they became classics. His fine design work lives on in the present-day team. Certainly the sonic characteristic was a major factor. The new 88R has a lower noise floor, and the sonic performance is superb. We were looking for a scoring console with full surround sound and monitoring facilities, and my team finally opted for the 88R as being the best for our needs.”

“The design really was a replacement for a first-class console,” Martin continues, “and we were going for a new one that incorporated the latest technology. That ruled out the [Solid State Logic] G Series, although an SSL 900 J console is very popular in mixing stages in the States, and it was going very carefully, but the Neve won the day by a narrow margin.”

While Sir George Martin explains, was not a viable option, as film scoring engineers tend to shun the multi-function features of an assignable work surface. “They need to see every detail in the moment, regardless of having to move anything.”

Pleasing film-scoring clients is critical for AIR Studios: given its enormity and superb acoustics, Lyndhurst Hall is world-renowned for its recording dates, accommodating up to 100 musicians or choirs of more than 120. Film scores recorded in the Hall include The Lord of the Rings: The Fellowship of the Ring, Moulin Rouge, Harry Potter and the Sorcerer’s Stone, and Gladiator.

“Ninety percent of our film clients are American,” Martin confides, “and a lot of them bring over American engineers. We wanted to offer our clients an alternative to the J Series, and the number of re-bookings with this evidence that we are satisfying our customers with Neve design.”

A growing number of facility owners are similarly satisfied. A major New York facility recently installed an 88R, as did relative newcomer Chalice Studios in Los Angeles. Meanwhile, the Village and Barefoot Studios in L.A. feature an 88R, as do Sphere Studios in London and Studios 301 in Sydney, Australia. Sony Music Japan owns three, and Allied Studios in London will install an 88R later this year. Plus XXX Studios in Paris was the first facility, eliciting a very positive response.

“In the film field, engineers have to be top-notch people who have a good ear for live music,” Martin affirms. “In the rock field, I have come across one or two who have never balanced a live sound but are hot stuff on mixing discrete sounds from computers or samplers. Technology is advancing so rapidly that techniques are bound to change, but the basic rules will always apply.”
Mixed Fortunes For Music In Brussels

BY EMMANUEL LEGRAND
BRUSSELS—The 400 guests assembled at Brussels’ La Plaza hotel for the fourth International Federation of the Phonographic Industry (IFPI) Platinum Europe awards July 10 heard the “boundless creativity” of music makers praised by one of the European Commission’s (EC) top names. But the glittering evening took place against a grim background of warnings about the stark future facing the record industry if a “free-music culture” is allowed to prosper.

If the industry was in a celebratory mood at the evening event, earlier in the day it was very much in a survival business mode. Before the biannual awards took place, IFPI chairman/CEO Jay Berman and a delegation from the IFPI’s European executive committee sat behind closed doors with Frits Bolkestein, the European commissioner in charge of the internal market. The commissioner’s department is working on the forthcoming European Union Directive on the Enforcement of Intellectual Copyright and is also looking into the vexed issue of the high rate of VAT (sales tax) applied to recorded music (Billboard, July 13).

The IFPI is calling for enforcement of anti-piracy legislation to be implemented at a Pan-European level. But according to those at the meeting, Bolkestein created the impression that the directive would incorporate a degree of flexibility, leaving important decisions on enforcement to individual member states. In the words of one participant, the bureaucrat “played his role—he did not promise anything.”

A member of the IFPI’s European executive committee reveals that, on the VAT issue, Bolkestein simply told us if we had no power and that the decision was not up to him but to the council of ministers of finance—which was a way of telling us that he was not really interested.

Another executive concluded, “It was a disappointing meeting.”

Prior to the evening’s main event, which honors artists who have sold more than 1 million euros in Europe, Universal Music International president John Kennedy said at a briefing for the gathered international media that if the industry’s prosperity continues to be eroded by the music-for-free culture, record companies would no longer be able to maintain their investment in the production of new talent. “If we cannot prosper, there will be no investment in music.”

Berman expressed similar concerns. “Music for free’ may sound attractive,” he said, “but when it is taken without the permission of artists, it comes at a high price for the entire music business and society in general.”

Later that evening, European Commission VP Neil Kinnock delivered a welcoming speech to IFPI’s guests, who included EC commissioner in charge of competition Mario Monti, several members of the European parliament, and policymakers from various EC departments. The audience also included a strong showing of senior music industry executives, including Warner Music Europe president Paul-René Albertini, Kennedy, BMG Europe COO Tim Bowmen, Sony Music Europe president Paul Burger, and EMI Recorded Music Europe chairman/CEO Emmanuel de Buret.

“It is right that we honor the boundless creativity of the musicians, the writers, the composers, performers, and producers who make music,” Kinnock said. “The Platinum Award is special, because it gives clear recognition to European artists in their own home territory.”

Kinnock reassured his audience that Europe’s legislators are concerned with the challenges the music industry is facing. “The European Union has to play a role in safeguarding the industry and the genius, talent, and enterprise that makes it great. . . . That means having sensible laws to deter copyright abuse and combat music piracy. . . . We need to stop the piracy before it starts, by getting rid of the current weaknesses and inconsistencies in the laws of Europe.”

Kinnock says he found the evening “wonderful, presenting ‘a mixture of music from different genres and from different nationalities.’ He adds: ‘There is a wide diversity and creativity in Europe. The world should watch out—the Europeans are coming.’

Greeks Go Mad For Music TV

BY MARIA PARAVANITIS
ATHENS—Greek 24-hour free-to-air music channel Mad TV is looking to carry its success in its homeland and the surrounding Balkan region into new areas. Basking in the net profits of 300,000 euros ($298,000) on a consolidated turnover of 2.5 million euros ($2.48 million) in 2001, Mad TV’s 27-year-old founder and CEO, Andreas Kouris, plans to get involved within the next 12 months in local concert promotion, open a commercial radio station, create a youth-lifestyle Internet portal, and develop a licensing/merchandising entity.

Since it first went on the air in 1995, Mad TV has established itself as the most popular music channel in Greece, towering the 15- to 25- year-old demographic. Offering a split of 65% foreign and 35% domestic repertoire, Mad TV claims to reach 30% of Greek households on a daily basis—a penetration three times greater than that of MTV Europe, which also has a free-to-air service in Greece.

Currently employing 70 people, Mad TV is broadcast in Cyprus, Albania, the former Yugoslav republic of Macedonia, Bulgaria, Romania, Australia, and the U.S. through various free, pay, analog, or cable TV deals. The station’s PD is Konstantinos Borounis.

Based in the northwestern Athens suburb of Pallini, Mad TV’s other activities include a music Internet portal (mad.gr), a digital radio service (MadMusic).

Cosostas Spyropoulos, new-media manager/product manager for EMI Recorded Music in Greece, says: “The combination of TV, radio, print, Web, and e-shop all makes up a complete music group, which goes beyond Greek borders.” Spyropoulos describes Mad TV Group as “a local monopoly,” adding that it plays an integral role in the promotion and marketing of artists.

But Kouris says he is far from satisfied with the treatment that the station gets from local labels, describing the situation as being similar to that of an “open-air flea market.”

“Most labels in Greece work haphazardly, with short-term logic and isolated from international developments, as if mere receivers of commands,” Kouris says. “Under these circumstances, they don’t build long-term relationships, nor do they help put things right in order to develop the recording industry in Greece.” Kouris notes that Mad TV pays to use music videos; other channels do not.

International Federation of the Phonographic Industry (IFPI) Greece GM Ion Stamoulsis admits that “at this point, no other TV station [in Greece] pays for rights.” But he stresses that all the other stations have been subjected to legal action initiated by IFPI Greece. He also points out that Mad is the only channel relying solely on music for its 24-hour programming.

TV regulation is a complex issue in Greece, where most of the commercial channels currently on air are unlicensed. The situation is unlikely to change until the next general election in April 2004. But there are plans for a maximum of six commercial terrestrial licenses to eventually be issued to stations that meet the appropriate criteria set by the local TV and radio watchdog.

Most of the commercial TV channels in Greece are owned by the country’s wealthiest businessmen, mainly from the publishing sector. “Those who don’t have the backing of these funds might find themselves in a painful ordeal [over regulation],” Kouris comments. Mad TV itself is owned by the Makis Kouris Group—headed by Kouris’ own father, Makis—which includes the Kouris Publishing House.
### JAPAN

| 1 | A LITTLE LESS CONVERSATION | CLUE PRESENTS INC. RECORDINGS |
| 2 | HOT IN HERE | NAI007 |
| 3 | BY THE WAY | REEL/UNIVERSAL |
| 4 | RED HOT CHILI PEPPERS | NO ANGELS |
| 5 | BABY'S GOT A TEMPER | NELLY |

### UNITED KINGDOM

| 1 | WITHOUT ME | MADONNA MAVERICK/WARNER |
| 2 | UNDERNEATH YOUR CLOTHES | MORCHEEBA |
| 3 | MOONLIGHT SHADOW | SOPHIE ELLIS-BEXTOR POLYDOR/UNIVERSAL |
| 4 | LOLO | NAS |
| 5 | LET THIS PARTY NEVER END | NELLY |

### GERMANY

| 1 | WITHOUT ME | MADONNA MAVERICK/WARNER |
| 2 | UNDERNEATH YOUR CLOTHES | MORCHEEBA |
| 3 | MOONLIGHT SHADOW | SOPHIE ELLIS-BEXTOR POLYDOR/UNIVERSAL |
| 4 | LOLO | NAS |
| 5 | LET THIS PARTY NEVER END | NELLY |

### FRANCE

| 1 | WITHOUT ME | MADONNA MAVERICK/WARNER |
| 2 | UNDERNEATH YOUR CLOTHES | MORCHEEBA |
| 3 | MOONLIGHT SHADOW | SOPHIE ELLIS-BEXTOR POLYDOR/UNIVERSAL |
| 4 | LOLO | NAS |
| 5 | LET THIS PARTY NEVER END | NELLY |

### CANADA

| 1 | A LITTLE LESS CONVERSATION | CLUE PRESENTS INC. RECORDINGS |
| 2 | HOT IN HERE | NAI007 |
| 3 | BY THE WAY | REEL/UNIVERSAL |
| 4 | RED HOT CHILI PEPPERS | NO ANGELS |
| 5 | BABY'S GOT A TEMPER | NELLY |

### SPAIN

| 1 | A LITTLE LESS CONVERSATION | CLUE PRESENTS INC. RECORDINGS |
| 2 | HOT IN HERE | NAI007 |
| 3 | BY THE WAY | REEL/UNIVERSAL |
| 4 | RED HOT CHILI PEPPERS | NO ANGELS |
| 5 | BABY'S GOT A TEMPER | NELLY |

### AUSTRALIA

| 1 | A LITTLE LESS CONVERSATION | CLUE PRESENTS INC. RECORDINGS |
| 2 | HOT IN HERE | NAI007 |
| 3 | BY THE WAY | REEL/UNIVERSAL |
| 4 | RED HOT CHILI PEPPERS | NO ANGELS |
| 5 | BABY'S GOT A TEMPER | NELLY |

### ITALY

| 1 | A LITTLE LESS CONVERSATION | CLUE PRESENTS INC. RECORDINGS |
| 2 | HOT IN HERE | NAI007 |
| 3 | BY THE WAY | REEL/UNIVERSAL |
| 4 | RED HOT CHILI PEPPERS | NO ANGELS |
| 5 | BABY'S GOT A TEMPER | NELLY |

### ALBUMS

| 1 | RED HOT CHILI PEPPERS | RED HOT CHILI PEPPERS |
| 2 | NELLY | NELLY |
| 3 | AVRII LAVINIAR | AVRII LAVINIAR |
| 4 | OUI PARK DEE JEE | OUI PARK DEE JEE |
| 5 | CELINE DION | CELINE DION |

### CANADA

| 1 | RED HOT CHILI PEPPERS | RED HOT CHILI PEPPERS |
| 2 | NELLY | NELLY |
| 3 | AVRII LAVINIAR | AVRII LAVINIAR |
| 4 | OUI PARK DEE JEE | OUI PARK DEE JEE |
| 5 | CELINE DION | CELINE DION |

### SPAIN

| 1 | RED HOT CHILI PEPPERS | RED HOT CHILI PEPPERS |
| 2 | NELLY | NELLY |
| 3 | AVRII LAVINIAR | AVRII LAVINIAR |
| 4 | OUI PARK DEE JEE | OUI PARK DEE JEE |
| 5 | CELINE DION | CELINE DION |

### AUSTRALIA

| 1 | RED HOT CHILI PEPPERS | RED HOT CHILI PEPPERS |
| 2 | NELLY | NELLY |
| 3 | AVRII LAVINIAR | AVRII LAVINIAR |
| 4 | OUI PARK DEE JEE | OUI PARK DEE JEE |
| 5 | CELINE DION | CELINE DION |

### ITALY

| 1 | RED HOT CHILI PEPPERS | RED HOT CHILI PEPPERS |
| 2 | NELLY | NELLY |
| 3 | AVRII LAVINIAR | AVRII LAVINIAR |
| 4 | OUI PARK DEE JEE | OUI PARK DEE JEE |
| 5 | CELINE DION | CELINE DION |

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Hits of the World is compiled at Billboard/London.
Music Pulse

BACK TOGETHER: Seven years after singer David McAlmont and former Suede guitarist Bernard Butler first collaborated on the 1995 album The Sound of McAlmont & Butler, the duo is set to release its sophomore album, Reaction, in August, 12 in the U.K. via EMI/Chrysalis. Despite the success of the debut album and hit single “Yes,” the partnership soon collapsed acrimoniously, and both turned to solo careers. Following a string of collaborations that saw Butler work with Burt Bacharach and McAlmont with composers Craig Armstrong and David Arnold, the two have reconciled their differences. McAlmont revealed, “I was on one deal and so was Bernard, there was room for something to happen. There’s a bit of West Coast, a bit of Motown in [the new album]. It’s like a history of classic American soul.”

KYLIE FEVER: Australians can’t seem to get Kylie Minogue out of their heads. Her “Fever” (Festive) Mushroom Records has sold 390,000 units (five-time platinum) and is set to top her 1988 debut, Kylie, as her best-selling album in the country. Two shows at Sydney Entertainment Center and Melbourne’s Rod Laver Arena in August for Frontier Touring have ballooned into eight shows. Three hours after tickets went on sale June 17, 56,000 tickets had shifted, earning Australian dollar $8 million ($3.42 million).

SCOOTING UP THE CHARTS: Hamburg-based technology act Scooter (Kontor Records/Edel) has reached No. 2 on the American singles chart with their version of Supertramp’s “The Logical Song” (Edel UK). Kontor Records’ Hamburg-based managing director Jens Thiele says, “The British label really did a great job, and the song is being played at major clubs all over the nation.” Within three weeks, the single sold more than 180,000 units to beat the success of the Supertramp original, which peaked at No. 7 in 1979. During the past nine years, the Scooter trio of Rick Jordon, H.P. Baxxter, and Jay Frog has accumulated numerous platinum hit singles and monster dance hits.

ISLAND SONG: Seven-piece rock band Clickhaze from the tiny Faroe Islands undertakes its ambitious tour this summer, with live dates spanning the Nordic region, including the Roskilde Festival, Stockholm’s 750th anniversary celebrations, and appearances in Greenland. The tour coincides with the low-budget release of an LP on the Pítáluflágur Tútuf label, which was funded by the Faroese Ministry of Culture after the group beat 40 other entries in the Prix Fargor Contest. The music combines ethnic Faroese music with rock influences ranging from Björk to the Doors. “There are a lot of creative musicians in the Faroes,” the band’s guitarist and producer, Jón Túrfil, explains. “There’s only one live club in the whole of the islands, but there are now other clubs on the way.” Clickhaze is an Anglicized version of the Faroese word kløkhæs, a peculiar, slang term that translates as “nuthead” or “nervous.” The band plans to release their album in December 2002. Tutl’s distribution partners include Nordic Sound in Japan and the New Haven, Conn.-based cdRoots in the U.S.}

Music & Media

EUROCHART

SINGLES

1. WITHOUT ME
2. UNDERNEATH YOUR CLOTHES
3. GREAT
4. CAMERA
5. I’LL BE WAITING FOR YOU
6. 138
7. ZABO
8. RED HOT CHILI PEPPERS
9. BILLBOARD
10. BLACKHOLE RED

ALBUMS

1. RED HOT CHILI PEPPERS
2. BILLBOARD
3. ST. MONICA
4. LESS
5. PAPAYA
6. WITHOUT ME
7. LAUNDRY
8. KENT
9. RED HOT CHILI PEPPERS
10. CUM CUM MANIA

NEW ZEALAND

SINGLES

1. WITHOUT ME
2. UNDERNEATH YOUR CLOTHES
3. GREAT
4. RED HOT CHILI PEPPERS
5. BILLBOARD
6. I’LL BE WAITING FOR YOU
7. ZABO
8. 138
9. PAPAYA
10. RED HOT CHILI PEPPERS

ALBUMS

1. BILLBOARD
2. RED HOT CHILI PEPPERS
3. ST. MONICA
4. GREAT
5. UNDERNEATH YOUR CLOTHES
6. RED HOT CHILI PEPPERS
7. CUM CUM MANIA
8. WITHOUT ME
9. PAPAYA
10. 138

DENMARK

SINGLES

1. WITHOUT ME
2. UNDERNEATH YOUR CLOTHES
3. BILLBOARD
4. 138
5. GREAT
6. PAPAYA
7. KENT
8. RED HOT CHILI PEPPERS
9. BILLBOARD
10. ZABO

ALBUMS

1. BILLBOARD
2. BLACKHOLE RED
3. PAPAYA
4. UNDERNEATH YOUR CLOTHES
5. BILLBOARD
6. GREAT
7. RED HOT CHILI PEPPERS
8. BILLBOARD
9. 138
10. RED HOT CHILI PEPPERS

ARGENTINA

SINGLES

1. 138
2. GREAT
3. BILLBOARD
4. RED HOT CHILI PEPPERS
5. UNDERNEATH YOUR CLOTHES
6. KENT
7. 138
8. BILLBOARD
9. GREAT
10. RED HOT CHILI PEPPERS

ALBUMS

1. BILLBOARD
2. GREAT
3. UNDERNEATH YOUR CLOTHES
4. BILLBOARD
5. GREAT
6. 138
7. UNDERNEATH YOUR CLOTHES
8. GREAT
9. BILLBOARD
10. RED HOT CHILI PEPPERS

COMMON CURRENCY

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

ARTIST

1. COUNTING CROWS
2. THE SMITHS
3. THE SMITHS
4. BANDA A TONIC
5. CHUCK 

SMITH

6. CELÍNE DION
7. CELÍNE DION
8. CELÍNE DION
9. CELÍNE DION
10. CELÍNE DION

CREDITS

1. Lyrics
2. Lyrics
3. Lyrics
4. Lyrics
5. Lyrics

BILBAO JUPE

6. NELLY
7. NELLY
8. NELLY
9. NELLY
10. NELLY

NORTHWEST TOWNS

11. OASIS
12. OASIS
13. OASIS
14. OASIS
15. OASIS

NORTHERN INTERSTATE

16. RED HOT CHILI PEPPERS
17. RED HOT CHILI PEPPERS
18. RED HOT CHILI PEPPERS
19. RED HOT CHILI PEPPERS
20. RED HOT CHILI PEPPERS

BY THE WAY (L)

21. SHAKIRA
22. SHAKIRA
23. SHAKIRA
24. SHAKIRA
25. SHAKIRA

LATIN AMERICA (R)

26. SHAKIRA
27. SHAKIRA
28. SHAKIRA
29. SHAKIRA
30. SHAKIRA

LATIN AMERICA (R)

31. SHAKIRA
32. SHAKIRA
33. SHAKIRA
34. SHAKIRA
35. SHAKIRA

LATIN AMERICA (R)

36. SHAKIRA
37. SHAKIRA
38. SHAKIRA
39. SHAKIRA
40. SHAKIRA

LATIN AMERICA (R)

41. SHAKIRA
42. SHAKIRA
43. SHAKIRA
44. SHAKIRA
45. SHAKIRA

LATIN AMERICA (R)

46. SHAKIRA
47. SHAKIRA
48. SHAKIRA
49. SHAKIRA
50. SHAKIRA

LATIN AMERICA (R)

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52. SHAKIRA
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55. SHAKIRA

LATIN AMERICA (R)

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57. SHAKIRA
58. SHAKIRA
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60. SHAKIRA

LATIN AMERICA (R)

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63. SHAKIRA
64. SHAKIRA
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LATIN AMERICA (R)

66. SHAKIRA
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68. SHAKIRA
69. SHAKIRA
70. SHAKIRA

LATIN AMERICA (R)

71. SHAKIRA
72. SHAKIRA
73. SHAKIRA
74. SHAKIRA
75. SHAKIRA

LATIN AMERICA (R)

76. SHAKIRA
77. SHAKIRA
78. SHAKIRA
79. SHAKIRA
80. SHAKIRA

LATIN AMERICA (R)

81. SHAKIRA
82. SHAKIRA
83. SHAKIRA
84. SHAKIRA
85. SHAKIRA

LATIN AMERICA (R)

86. SHAKIRA
87. SHAKIRA
88. SHAKIRA
89. SHAKIRA
90. SHAKIRA

LATIN AMERICA (R)

91. SHAKIRA
92. SHAKIRA
93. SHAKIRA
94. SHAKIRA
95. SHAKIRA

LATIN AMERICA (R)

96. SHAKIRA
97. SHAKIRA
98. SHAKIRA
99. SHAKIRA
100. SHAKIRA
White, in a comment to Billboard, says, "We're trying to focus on the artist and what's best for him or her. This is a very difficult time for the music industry, and we want to ensure that the artists we work with are treated fairly and that their art is presented in the best possible way."
**Roberts Set For ‘Inhuman’ Success**

**BY LARRY LEBLANC**

TORONTO—Both Canadian singer/songwriter Sam Roberts and the music industry here have been astonished by his ascent from obscurity following Canadian rock radio’s embrace of his single “Brother Down.” It arrived prior to the July 16 release of Roberts’ debut six-song EP, *The Inhuman Condition*, by MapleMusic Recordings.

“I went away for two weeks on holiday to Mexico, and when I returned, the song had been added to stations across the country,” the 27-year-old Pointe Claire, Quebec, native says. “Everything in my life is now upside down.”

**SIX SONGS, SIX HITS!**

One month after release, the pop-styled, hook-laden rock single reached #10 on the new Broadcast Data Systems rock airplay chart in Canada for the week ending July 8. The track is also garnering impressive airplay at top 40 and alternative stations.

“We’ve had incredible response from the single,” reports Paul Jessop, director of promotion at Universal Music Canada, which distributes MapleMusic in Canada. “The most frustrating thing about the EP is that it is too short. That’s OK. There’s six songs—six hits.”

Roberts has had a gut feeling that something big was going to happen with the song, and I didn’t want to be a bystander,” recalls early supporter Christian Hall, assistant PD/music director at modern rock CFox Vancouver. “He held back the Tragically Hip and went with Sam Roberts instead.”

Wayne Webster, music director at 40 CKPM Toronto, “The song has a good feel to it, and it appeals to several formats.”

Roberts had previously recorded two independently released EPs with Toronto band Northstar: *Pirahna* in 1997 and an eponymous EP in 1998, the year in which the band broke up. Roberts then recorded a solo album titled *Brother Down*. He says that record was only “released to my mom and dad and a few friends who were willing to listen to it,” but it did lay the groundwork for his current success. “His music was conceived as a demo to attract music industry interest.”

Produced and engineered by Jordan Zadorozny at his home studio in Peterborough, Ontario, for which Roberts contributed all of his vocals, *Brother Down* was released in September 2000. The low-fi release features Roberts performing all the music himself. Questioned about the cost, Roberts replies, “Zero. We recorded it at Jordan’s house and nobody charged us a cent!” Zadorozny is frontman of Ontario band Blinker the Star. Roberts says, “We did a song a day and mixed and mixed.”

Roberts now acknowledges Ray Davies, Beck, Elvis Costello, and Paul Simon as key songwriting influences. “I love the edge of rock, but the musicality of a song is very important to me,” he says. “Melody is at the forefront of everything I write.”

Canadian major-label A&R disregarded Roberts as he and his manager, Dave Spencer of Toronto-based Secret Weapon Management, sought a record deal with the EP. But a champion for the project arrived in the form of Linda Bush, creative manager of Universal Music Publishing Canada. Bush began working with Roberts after seeing him perform at a Toronto club in March 2001, signing him to a worldwide co-publishing agreement one year later. Roberts is co-published by his own company, Secret Brain Publishing.

“It was a ruse watching him and the band perform that night,” Bush recalls. “We started working toward getting a label deal, but nothing happened. When we came home [from the] South by Southwest [testival] in Austin this year, MapleMusic wanted to put the EP out.”

Launched in February by Toronto entertainment company MapleCore with financial backing by Universal Music Canada, MapleMusic Recordings was set up to exclusively release recordings by Canadian acts. Its Canada-only agreement with Roberts is solely for *The Inhuman Condition*.

Roberts readily agreed to let MapleMusic release the rough-hewn EP pretty much as it was. He says, “It is not something I had intended to be my first real foray into the music world, but I couldn’t turn my back on such a chance.”

MapleMusic representative Kim Cooke says, “It’s hard to believe that our first official promo, an on-the-road EP, has gone to Canada, the United States, and the UK. I’m giving Canadian radio the best of both worlds.”

“The Melody music we have been listening to on the radio lately is much more than the pop mainstream, which is getting to be more and more homogenized. The sounds are strong, fresh, and infectious. The EP is not an expensive producer job, and the musical quality of the music is overriding.”

Industry buzz and radio airplay has led to demand for Roberts as a live act. He and his band—bassist Dave Nugent, guitarist/keyboards Steve Dunlop, and drummer Corey Zadorozny (Jordan’s brother)—recently toured Canada’s eastern coast with Canadian act *Divine Right*, and they will perform Aug. 18 at the Toronto *Globe*.

“My phone is ringing off the hook,” reports Toronto-based booker Jack Ross, VP of the Agency. “It’s amazing how all of the Canadian bands are still here. I am not sure how they missed it. The whole package is there.”

Meanwhile, Spencer is wary of Roberts shining too bright, too early. “I released Edel/Warner’s debut single, and he was a genius out of the bottle” phenomenon,” the manager says. “His career has gotten a bit ahead of itself, and we are trying to catch up.

**Norway Loses Four Of Five Major Publishers’ Offices**

**BY KAI R. LOTHUS**

OSLO—Although countries like Denmark, Norway, and Finland may occasionally produce global hits, it seems that the Stockholm-based head offices of multinational publishers are no longer willing to finance full-fledged affiliate offices in the other Nordic capitals.

In the Nordic region, the administration/licensing of songs has traditionally been centralized in Stockholm, while the signing of local talent has been also handled centrally. However, for a greater or lesser degree—depending on the individual countries of the region. But for a variety of reasons, the publishers are now realigning their creative operations and developing different strategies to nurture relationships with local songwriters and producers.

Industry sources say multinational publishers in Scandinavia are realigning those strategies for both financial and creative reasons. For example, although maintaining local contact on the ground may be important, the perception of being signed to a small publishing outpost can be off-putting for a writer. One industry executive notes, “There are Norwegian songwriters who simply don’t want to be associated with a Norwegian publisher, because it can limit their international appeal.”

The Norwegian capital of Oslo has long been a publishing haven for songwriters in recent times. Warner-Chappell Music Nordic, for example, re-evaluated the status of its local office earlier this year. The company’s old Oslo office had been closed, and its former professional manager, Jon Johannessen, and independent publisher Steinar Fjeld have joined forces—while retaining their respective company names, Storyteller and Oslove—and have taken over Warner/Chappell’s creative operations in Norway, based at new offices in the center of Oslo.

Johannessen puts a positive slant on the new setup, suggesting that “it’s great for our Norwegian songwriters that Warner/Chappell is upgrading its activities in Norway rather than just putting it to sleep.” He declines to comment further.

A similar partnership between another Norwegian independent and a major publisher took effect in April, when BMG Music Publishing eliminated the position of Norwegian GM, which until then had been in its sister record company’s offices in Oslo. Instead, the catalog is now administered by BMG Music Publishing in Stockholm, while local signings in Norway are made through indie Oslo Recordings, which is owned by that former GM, Ken Ingwersen.

**BMG Integrates Top-Level Management in Benelux Countries**

**BY JENNIFER DEMPSEY**

HILVERSUM, the Netherlands—BMG’s decision to integrate its top-level management in the Benelux countries will leave EMI Recorded Music as the only major label to have stand-alone operations in both Belgium and the Netherlands.

BMG Netherlands managing director Rob Schouw takes up the newly created role of managing director of BMG Benelux Aug. 1. He will oversee the BMG companies in both Belgium and the Netherlands and will be responsible for overall general management. He will continue to be head of BMG Benelux and will report directly to BMG’s London-based Continental and Eastern Europe director VP Maar- tein Steinkamp.

According to Steinkamp, “We’re not merging companies here, we’re merging experience. We need to stay ahead of the game. This is the perfect time to act in a proactive way. By combining knowledge and experience at an executive level, we can quite easily harmonize some senior management roles, while the companies maintain full independency and flexibility on a national level.”

Commenting on the restructuring, Schouw says: “The music business is under so much pressure that further restructuring or efficiency restructuring will be part of everyone’s life.”

“On operations and on the marketing side, Belgium and the Netherlands have a lot in common,” Schouw continues. “And especially since the business is getting tougher, smaller countries and ter- ritories have to work more closely together. This includes more efficiency of back-office services, better re- lease timing, and avoiding parallel imports to each other while we have cross-border retailers.”

The restructuring leaves single offices for Edel Benelux GM Bart Beusseleers appointed as GM of BMG Benelux (with offices in Amsterdam and Hilversum) and BMG Belgium managing director Thierry Thielens part-time executive director at BMG Benelux, based in Brussels. Guy Goedzeelzschap, Brussels-based finance director of BMG Bel- lux, stays within that division but adds responsibilities as director of finance and operations.

BMG is following the lead of the other majors by having a combined structure for the region—with the exception of EMI, which still has two stand-alone operations. Warner, Sony, and Universal all have a Benelux managing direc- tor or president. None of the majors actually have stand-alone operations in Luxembourg, the third Benelux country.
CROSSING THE POND
The Blind Boys of Alabama took in the English countryside with Peter Gabriel recently, after a recording session for Gabriel’s forthcoming album, The Blind Boys’ new set, Higher Ground, will be released Sept. 3 on Gabriel’s Real World Records. Pictured, from left, are Blind Boys Clarence Fountain, Tracy Pierce, and Jimmy Carter; Gabriel and Blind Boys Joey Williams, George Scott, and Bobby Butler.

CAREER SPANNING MORE THAN 55 YEARS

In 1954, he began an editorial-talk show host for the CHJ Radio Montreal, where he held the position of news director until his death. The son of news broadcaster/publicist, representing such acts as the Allman Brothers Band/Freddy Weller, William Bell, Gov’t Mule, Warren Haynes, Every Mother’s Nightmare, and Bertie Higgins. He is survived by his son, Dylan Field. Field said contributions must be sent to an educational fund that has been established for Dylan, called the Dylan Field Fund, c/o First Tennessee Bank, 8160 Sawyer Brown Road, Nashville. TN 37221.

KNX in Phoenix and WOGK in Gainesville, Fla. Kramer, whose legal name was Bill Russell, is survived by two children.

GILBERT CHRYSLER “DOC” FIELD, 61, of a heart attack, July 1 in Nashville. Field was a well-known manager/publicist, representing such acts as the Allman Brothers Band/Freddy Weller, William Bell, Gov’t Mule, Warren Haynes, Every Mother’s Nightmare, and Bertie Higgins. He is survived by his son, Dylan Field. Field said contributions must be sent to an educational fund that has been established for Dylan, called the Dylan Field Fund, c/o First Tennessee Bank, 8160 Sawyer Brown Road, Nashville, TN 37221.

A LESSON IN MOBILITY: The John Lennon Educational Tour Bus will accompany parts of the Warped tour, as well as Wyclef Jean and Mary J. Blige, as they tour together through the U.S. this summer. This is, in fact, an offshoot of the non-profit John Lennon Songwriting Contest, a mobile recording studio that visits schools, boys’ and girls’ clubs, music festivals, conventions, and concerts to encourage the pursuit of music. The bus offers free programs that range from songwriting to the production of music-video projects. Contact: George Bendle at 818-903-5511.
Retailers See Live Music Events As Marketing Opportunities

**Such Chains As FYE Target Potential Customers By Tying Into Events Like Ozzfest In Order To Promote Product**

BY AMY WAN

In a move to further distinguish their brands, a number of major music retailers have upped their participation level in live music events, branching out from their traditional roles as purveyors of strictly packaged music to promote events ranging from local club shows to multi-artist festivals to major artist tours. While this trend toward retail sponsorship of concerts is not new, many retailers are looking to make an extensive involvement with live music an integral part of their marketing strategies, citing consumer trends and the tenuous economic climate at retail as reasons for a move beyond more time-proven marketing methods.

Virgin Megastore, Trans World Entertainment, Best Buy, and Musicland/Sam Goody all have major plans in place that involve live music as part of their long-term positioning and branding. Venturing a step beyond traditional in-store performances, retailers are also taking on larger roles and responsibilities in live shows as an opportunity to directly target active music consumers and distinguish their brands by association with renowned events. Involvement with live music differs from store to store and show to show and can entail monetary sponsorships, organizing events like autograph-signing tents, and selling product at venues, all of which provide rich promotional opportunities for retailers.

“Live music is an important part of the overall music experience, and we wanted to be closer to the customer who loves music and lives live shows,” says Duane Huff, VP of new-business development at the Musicland Group in Minneapolis. “We want to offer the customer a richer experience than just buying the CD and going home with it.”

Many retailers believe live music programs offering bonuses to their consumers will help distinguish music retailers from mass merchandisers and extending their brands beyond the four walls of their store. In exchange for access to potential new customers, stores supply events with retail tables and extensive, multi-artist signing tents like Virgin’s at this year’s JazzFest and FYE’s at Ozzfest.

**TRANS WORLD’S PLANS**

Trans World Entertainment has also used a live-music marketing strategy to strengthen consumer awareness of their rebranded FYE retail outlets. Targeting certain markets, Trans World has positioned FYE as a key live-music sponsor in areas where their stores have a wide geographic coverage and presence. Like Philadelphia, Cleveland, and Albany, N.Y., Trans World VP of marketing Mark Hogan says, “We think there’s a lot of benefit of positioning in consumers’ minds that when they think FYE, they think live entertainment, so they see FYE as an entertainment resource.”

In Philadelphia, FYE will exclusively sponsor all Clear Channel shows for the next year, which includes venues like the Tweeter Center, Tower Theater, and the Theater of the Living Arts.

FYE is also the official retail sponsor of the summer’s Ozzfest for a second year, and Hogan cites positive trends in the heavy-metal genre at FYE outlets since its involvement last summer. But in addition to the sales gains, he also notes, “there’s a publicity value around it as well. When you are associated with the artist, the event, the coverage—it becomes additional awareness for your store.”

Vinnie Birbiglia, director of special events at Trans World, explains that when business is weak, “we found that in order to get sales for the artists, it was imperative that we get out to them,” since concerts have a built-in customer base.

Ultimately, retailers seek marque events that are appropriate for their target demographic groups in hopes of positively associating themselves...
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BILLBOARD DIRECTORY
THE DEFINITIVE SOURCE FOR INDUSTRY INFORMATION

In The News
• Citing “continued softness in music sales,” Borders Group lowered its second-quarter comparable-store sales forecast at its supermarkets. The retailer now expects comparable-store sales to fall 1%-1.5% from the same period last year; it previously expected growth of 1%-1.5%. However, Borders raised its estimate for earnings per share to 3 cents-4 cents from 2 cents-3 cents, thanks to expense controls and improved inventory management. In the same period last year, the Ann Arbor, Mich.-based books and music retailer broke even on an earnings-per-share basis. Borders is due to report second-quarter results Aug. 22. For the first quarter, Borders reported a 7% dip in music sales.

• Virgin Entertainment Group (VEG) North America says it will open its 23rd Virgin Megastore in November in Salt Lake City’s new open-air shopping complex, the Gateway. The new Megastore will be one of the key tenants inside the Gateway Pacific Depot—a recently renovated depot that will serve as the entrance into the Gateway. With more than 250,000 music titles, 200 DVD/DVDS, 500 gaming titles, and a specialty book selection, Virgin says the store will represent the largest music/entertainment retail destination in the Salt Lake City area. It will feature VEG’s new MegaPlay Web-enabled kiosks, as well as CD listening stations and videogame demonstration stations. VEG plans to open a second Virgin Megastore in Toronto in 2003 and expand to 35 stores in North America by 2007.

• Pressplay has named Mike Bebel president/CEO, succeeding Andy Schuon, who is exiting to join Infinity Radio as president of programming. Based in New York, Bebel, who has been COO of Pressplay, will report to Universal Music Group (UMG) chairman/CEO Doug Morris and Sony Music Entertainment chairman/CEO Thomas D. Mottola. UMG and Sony are equal partners in Pressplay.

• RealNetworks reports a second-quarter loss of $3 million, or 1 cent per share. This compares with a net loss of $19.2 million, or 12 cents per share, in the same period last year. Sales fell 8.6% to $43.8 million.

Declarations Of Independents

A SELECT MOVE: Rounder Records has moved most of the distribution of its indie Rounder Select line to Innovative Distribution Network (IDN). The shift took effect July 15.

Bayside Distribution, which sold Rounder Select (a line that encompasses some of the Cambridge, Mass.-based label’s more esoteric folk titles) exclusively following the sudden demise of DNA last year, has continued to service its sister company Tower Records; other accounts will be handled by IDN.

The move took Bayside some surprises, according to a source. The label gave the distributor only two weeks’ notice about the shift to IDN.

Universal Music & Video Distribution continues to distribute the majority of Rounder’s titles.

NAILING DOWN NEW LABELS: NAIL Distribution in Portland, Ore., a division of Allegro, has brought several new labels on board as exclusives. They include Washington, D.C.-based Beatville Records, which specializes in ska and punk, Santa Cruz, Calif.-based Love Rock Records, a punk imprint co-owned by Russ Rankin of Fat Wreck Chords band Good Riddance; and U.K. labels Setanta and Swim. NAIL has also swooped up several marketing DNA and sales labels, including K, Knitting Factory, Rubric, and Amulet, for a majority of retail accounts.

MORE ABOUT RED: RED Distribution initiated several staff changes in tandem with its recent layoff of 13 employees (Billboard, July 13). In addition to the previously announced promotions of general national director of product management services Jolene Nixon and VP of inventory management Dean Fine, the distributor is replacing senior director of urban marketing and promotion Brenda Hazel, who exits this month. To fill her role, the company is promoting urban marketing manager Maria Brown and Wardell Mahone to co-national directors of urban marketing and promotion.

JOB MART: David “Chava” Chavez, former marketing and label relations manager at DNA in Woodland, Calif., is looking to get back in the game and wants to relocate to Southern California. He can be reached at 916-952-1405.

FLAG WAVING: A couple of weeks back, we caught a last-minute set by singer/songwriter Mike Stinson at the Derby in Los Angeles and were duly impressed when we bought his debut album Jack of All Heartache, on his own Big Of! Records imprint.

Stinson is still pretty much a local phenomenon on the L.A. country-rock scene. A Virginia native, he moved to Southern California 11 years ago and played in what he calls “country-fried rock bands” like the High Horses and the Second Fiddles before striking out on his own about a year ago.

A regular performer at the Derby and Culver City’s Cinema Bar, he first set up shop at the Silverlake Lounge, which he describes as “kind of a cocktail joint, [so] my music fits very well there.”

Fit well, it does. Stinson is a class-A songwriter in the old-fangled honky-tonk mode; he cites rock models as varied as Willie Nelson, Merle Haggard, George Jones, and Ray Price alongside such adept rock songwriters as Neil Young and Bob Dylan. Naturally, as he lives in L.A., Gram Parsons has a key position in his style. His brand-of-foot-in-the-break-keeps-tunes-ace-clear-debt-to-the-late-Flying-Burrito-Brothers-maestro, physically, Stinson resembles a pup-dog version of Parsons.

Stinson is a formidable songsmith, and there’s nary a crinkler among the nine originals on his album. The title cut, “Late Great Golden State,” and “When My Angel Gets High” lead the pack qualitatively.

He is backed on the album and live by a top-flight band fronted by guitarist Tony Gilkyson, a do-anything picker best known (for his stint in X) “We did a couple of coffeehouse things acoustically,” Stinson says of Gilkyson. “He volunteered his band to back me up and do some proper gigs. It was ‘instant band.’ He’s an absolutely perfect complement.”

Jack of All Heartache is available through Miles of Music and at Amoeba Music in L.A. Stinson is seeking distribution for the album; contact him at 818-769-6559.
PRICE WARS: Music merchandisers across the land, whether they be in retail or on the label side, are fretting about the possibility of a price war exploding in the U.S., although most would point out that prices are already the lowest they have been since 1994-1996 price war.

That price war was led by Circuit City and Best Buy, with the former being the aggressor, as the two went to the knockout punch. This time the two accounts are involved, although Best Buy is currently seen as the aggressor.

Circuit City’s actions day by day, and no one knows where it’s headed, but we know what it means, one senior distributor executive says. “How long can you operate a business where you lose money to gain market share?” That executive says the independents would be the first to be hurt if the entire marketplace degenerates into a loss-leader mentality.

Another distributor adds, “We can see where it’s headed. Best Buy came out with the Red Hot Chili Peppers’ [new album, By the Way] last week and the Dave Matthews Band’s [new album, Busted Stuff] this week, both at $9.99 for the first day of release.” And now it’s rumored that Circuit City will go to the $9.99 price point on one superstar new release for three days. That distributor asks, “How long do you think it will take before the two have the whole store priced at $9.99?”

In fact, Best Buy is already reacting to anticipated moves by Circuit City by pricing the entire Dave Matthews Band catalog at $9.99 for the week of July 15. Circuit City, meanwhile, is not standing still. In both weeks, when it was caught with its pants down, it chose to sell the albums in-store at $1 below the advertised price of $11.99 and $10.99, respectively.

A Wall Street analyst who follows consumer electronics says that Best Buy has been aggressive for a while and not just on music. The chain has been offering no-interest financing of 18 months, vs. Circuit City’s 12 months, on a range of products including TVs.

The analyst states, *“Best Buy is very focused on putting Circuit City on the ropes, which they can’t do because it has a lot of liquidity [cash], so Best Buy is very focused on market share.”*

To make matters worse, worried distribution executives point out that Target watches very closely what Best Buy does and is likely to follow its lead, while Wal-Mart has a policy of matching the competition. In addition to front line, Best Buy and Circuit City also have been sparring on developing-artist pricing, having anywhere from five to 10 titles in the $5.99-$8.99 range in their weekly circulars. What’s more, two weeks ago, Best Buy printed April Lavigne to 10 City, which formerly carried a developing-artist price point of $13.98 but had been repriced to $17.98—at $5.99, which means it lost $5.42 per CD.

“I want to puke,” the head of one large account says. “Last weekend was not a pretty picture.” That executive says Best Buy’s actions are not good for the industry. “I don’t know what Best Buy’s motives are: Is it to drive traffic or stick it to Circuit City? But you can’t sell at a loss and then expect to make money.”

A senior distribution executive says that Best Buy and Circuit City may not be trying to beat each other up, observing, “They have been losing market share to the racks and the discount department stores, and they hate that.”

That executive disagrees that the price war could escalate further, noting, “They have been limiting it to one record a week. In this kind of economy, you need something to drive traffic.”

But like others, the exec adds that if the price war could escalate, “with the way the music business is now, that would really push us over the edge.” Executives for Best Buy and Circuit City declined to comment on pricing.

WORD FROM THE WESTERN MIDWEST: Harmony House president Bill Thom has announced that the 21-unit chain’s cutoff will be 30 days immediately and probably to live stores in 30 days. Thom says Harmony House “as we know it could be out of business by the end of the year.” Not all the scenarios we have run show little hope [for the chain].” Apparently, a consultant has recommended shuttering the operation, although Thom says he has not made any decisions yet. The mayor says the announcement surprised them, because the company is well-financed. They speculate instead that the stores will be sold.
MUZE STREAMING MANN: Muze is streaming Aimee Mann’s new album, *Lost in Space* (SuperEgo Records), in its entirety for more than a month ahead of its Aug. 27 release via retail partners including Amazon.com, Best Buy, Tower Records, VH1, and MTV. The offer is the latest offering in an increasingly aggressive promotional environment for music on the Internet. While labels are no strangers to hosting free “listening parties” for albums, such previews tend to run for shorter periods or are confined to individual tracks doled out on a piecemeal basis—a strategy being used by Geffen Records for the as-yet-untituloed Beck album due in September. Also, such previews are more often offered through artist/label sites or Internet portals. The promotion also marks the first time Muze has offered a complete album through its MuzeTunes audio sampling service. The company typically offers 30-second song samples.

Michael Hausman, Mann’s manager and co-founder of her SuperEgo label, argues, “What better way to promote the album than in an environment where [fans] can pre-order the CD?”

TONOS TREATMENTS: Online musicians’ network Tonos Entertainment has forged deals with Atlantic, Columbia, J, DreamWorks, Jive, and Interscope Geffen A&M, under which the labels will be able to award artist-developed agreements to artists from the Tonos community. Under the deals, the labels can select Tonos artists and cut demos for them, with the right to sign them. Artists become eligible by joining the TonosPro subscription service.

Tonos was founded in 1999 by Carole Bayer Sager, David Foster, and Kenneth “Babyface” Edmonds.

The move comes as the digital music format prepares to launch later this summer. Quigley recently told *Billboard* the format is scheduled to launch in May, with 26 *Billboard*, July 13).

Industry executives are hoping that Dataplay will ignite consumers’ desire for a portable format that can replace the cassette. The quarter-sized recording/playback media can hold up to 500 MB of music, the equivalent of five CDs or nearly 11 hours of MP3 files.

The company has pacts with BMG, Jive, Universal Music Group, and EMI to release prerecorded titles from their top artists. Artists in May said it would release titles from Sarah McLachlan, OutKast, Usher, and Adema, among others. (To date, the company’s launch forecasts have proved overly aggressive. Earlier launch windows of late last December and late May had to be scrapped because the product and its partners were not yet ready to go.

Quigley explained in an earlier interview that the rollout is largely dependent upon the readiness of device manufacturers and label partners. “It’s their launch schedule now, not ours,” he said.

CERAMI RAP: Priority Records co-founder Mark Cerami has launched M.C.S. Music & Entertainment, a Los Angeles-based rap label. Cerami has named David Weiner senior VP of A&R and marketing and Robert Grossi senior VP/CM, both worked at Priority. A staff of 17 is productive for the new label.

Seven acts have been signed to M.C.S. The label’s first release will be *Absolute Power* from Kansas City, Mo.-based artist TechN9ne, due Sept. 10. Cerami is in discussions with three labels for distribution.

CASTLE THE NEW COUNSELOR: Looking to expand its music practice, the Washington, D.C., corporate law firm Akin, Gump, Strauss, Hauer & Feld has named Christian Castle senior counsel in its Los Angeles-based entertainment practice group, effective July 15. Castle—who was with Wilson, Sonnini, Goodrich & Rosati, the Palo Alto, Calif., firm currently defending peer-to-peer network MusicCity in file-sharing litigation against the record and film industries (*Billboard* Bulletin, Oct. 4, 2001)—will join music attorneys David Braun, Greg Lapidus, and Channing Johnson to help grow the firm’s transnational and litigation music division.

MAG-A-MUSIC MAKES A MOVE: More than 20,000 drug, discount, and supermarket chain stores have begun distributing a new retail concept, Mag-a-Music. Developed by Los Angeles-based ASC Entertainment, the cardboard foldout “magazine” features posters, tour schedules, stickers, sweepstakes, and coupons for music, along with a CD-ROM that includes music tracks, interviews, Web links, and screen savers.

Debut issues of the publication feature Lee Ann Womack, Aaron Carter, and a rock compilation with System of a Down, Adema, and others. Each is priced at $8.99 and designed to be sold near checkout counters to promote impulse buys. ASG has a multiyear distribution deal with Anderson News, which will place Mag-a-Music in Wal-Mart, CVS, Rite Aid, Kroger, and other chains.

Mag-a-Music intends to publish new issues monthly. Lynn Haller, former EMI-Capitol special markets senior director of business affairs, is VP/publisher.

MERGER AMENDED: Liquid Audio has amended its merger agreement with Alliance Entertainment Corp. (AEC) in order to buy back 10 million of its 22.75 million shares at $3 per share. After the buyback and AEC merger, Liquid shareholders will own 26% of the combined company, rather than the 33% proposed under the original agreement (*Billboard* Bulletin, June 14). In addition, Liquid has rejected as “inadequate” a buyout offer from Steel Partners of $2.75 per share (*Billboard* Bulletin, June 17). Steel Partners did not return a call for comment.

The buyback addresses concerns raised by two large dissident shareholders: Steel Partners II, which, with a 9.1% stake, is Liquid’s largest shareholder, and MM Co., formerly musicman.com, which, with related entities, owns 6.9%. They claim Liquid has not done enough to share its $82.3 million in cash with shareholders. Liquid shareholders will vote on the AEC deal at a special meeting Sept. 26.
Concerns Rise About Recordable DVD

BY STEVE TRAMAN

NEW YORK—Through their parents in the Motion Picture Assn. of America (MPAA), home-video companies have already been arguing against the legality of Soni-blue and ReplayTV recorders, which enable users to blanket out commercials and transmit recorded programs to others via the Internet. They are now having to contend with DVD copyright issues, as a growing number of households have access to more affordable, multi-format DVD- recordable computer drives and DVD recordability software.

At the recent TechExpo at New York’s Javits Convention Center, Tony Jasonowski, North American ID for the Recordable DVD Council, research and development manager for Panasonic, aimed to deluge concerns about recordable DVD even as the council introduced DVD Multi-record/player specifications that will handle all three incompatible DVD recordable technologies—DVD-Ram, DVD-R (rewritable), and DVD-RW (rewritable)—in the internal or external computer drive. (The specifications will also enable users to play any DVD Video disc.)

“We are very strong on content protection and have worked closely with the MPAA from the start to ensure authorized recording and playback of copyrighted video and audio content,” said Jasonowski. “The new multi-drive system is designed to deal with future digital content, including ‘copy-once’ limited copies, with the understanding that the mechanics will offer a certain flexibility for consumer copying for their own personal use. We have incorporated such technologies as serial copy protection.

Panasonic, Hitachi, LG, and Samsung all demonstrated production prototypes of the DVD Multi-units. Dazzle, which should be available at many consumer electronics stores this fall, is its 12-month sales forecast. The companies incorporated such technologies as serial copy protection.

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Suggested retail prices for selected titles:

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- **BLACK HAWK DOWN** - $29.99
- **HARRY POTTER AND THE SORCERER'S STONE** - $22.98
- **MONSTER'S BALL** - $24.99
- **HARRY POTTER AND THE SORCERER'S STONE (WIDESCREEN)** - $22.99
- **GODFATHER ROLL** - $26.99
- **HARRY POTTER AND THE SORCERER'S STONE (WIDESCREEN)** - $26.99
- **I AM SAM** - $24.99
- **HANGOVER** - $25.99
- **ITS cRULICAT** - $25.99
- **CELEBRATION SHOWDOWN** - $22.99
- **LADY AND THE TRAMP** - $22.99
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- **MAX AND CUBBY** - $22.99
- **LADY AND THE TRAMP** - $22.99
- **GOLDIE** - $22.99
- **WIGGLES: HOOF-DEE-DOO! IT'S A WIGGLES CHRISTMAS** - $22.99
- **NAUTICAL NONSENSE** - $22.99
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AMC MUSIC MARATHON: Music films of the '70s will take center stage on TV network American Movie Classics (AMC), when it presents its 10th annual Film Preservation Festival Aug. 30-Sept. 1.

The Labor Day weekend event is also a fundraiser for such film archive organizations as the Film Foundation. According to AMC, the network has raised more than $2 million for the foundation.

Movies to be shown as part of the festival include the restored versions of The Last Waltz, Ziggy Stardust and the Spiders From Mars, and Gimme Shelter. The Rocky Horror Picture Show, Saturday Night Live, and A Star Is Born will also be shown. Among these films, Gimme Shelter—a documentary about the tragic 1969 Altamont concert featuring the Rolling Stones and Jefferson Airplane—is one of the most influential in cinema verite, revealing the dark side of entertainment. Directed by Albert Maysles, the late David Maysles (Albert’s brother), and Charlotte Zwerin, Gimme Shelter chronicles events leading up to the widespread violence at Altamont, including the unexpected murder of a man during the Rolling Stones’ headlining performance.

Because of the disturbing and controversial subject matter, the Rolling Stones were initially reluctant to have the movie released, Maysles says. It was originally intended to be a feel-good documentary focusing on the concert’s significance as the last big music event of the ‘60s. But Gimme Shelter, which was released in 1970, stands as an example not only of a hand willing to expose its vulnerability but also of the trust placed in a filmmaker to reveal.

Speaking at the Tribeca Film Festival earlier this year, Maysles talked about how trust is essential and that he believes that his experiences in making Gimme Shelter have taught him that “it’s important to connect with [your subject]” with empathy, no matter what methods are used.

As part of the AMC fest, the network will feature the original documentary special Hollywood Rocks the Movies: The Seventies, hosted by David Bowie.

IN BRIEF: Madonna will have a small role as a fencing instructor in the next James Bond film, Die Another Day, which opens Nov. 22 in theaters. She will also sing the film’s theme song.

‘N Sync’s Joey Fatone makes his Broadway debut Aug. 5 in the musical Rent. He will play Mark Cohen, the narrator of the production. Fatone’s stint with Rent is expected to last through December. Fatone’s next movie will be The Cooler, co-starring Alec Baldwin.

MOS Def has landed roles in four upcoming feature films. The Italian Job, Welcome to Collinwood, From the Outside Looking In, and Ghostship.
Radio Evaluates Jackson’s Claims

BY DANA HALL
Airplay Monitor
NEW YORK—Nearly one year after the release of the first single from Michael Jackson’s Invincible, the artist himself is more in the headlines than ever (see The Beat, page 10).

In recent weeks, news reports have had him picketing outside Sony headquarters and holding a press conference to lash out at Sony chairman Tommy Mottola, calling him “the devil” and “racist.” He has also joined forces with the Rev. Al Sharpton and lawyer Johnnie Cochran, who recently formed a coalition to investigate whether recording artists are being financially exploited by record labels. Jackson stated at his press conference that labels are conspiring against the artist. They steal. They cheat ... especially against black artists.”

Jackson’s allegations came amid reports that the artist’s fans felt that Epic had not done enough to promote Invincible, working only two singles from the project. Billboard asked rhythmic top 40 and R&B programers to evaluate the legitimacy of Jackson’s attacks and if they thought the label could still do more to promote Invincible.

While R&B PDs, who did better with the album’s two singles, felt there were at least two more songs on Invincible that they would have played, most stopped short of saying Epic didn’t do its job. Programmers on the rhythmic top 40 side were less enthusiastic about the album and overwhelmingly felt the label did all it could.

Bruce St. James, PD of KKFR (92.3 Phoenix), said, “It went above and beyond. They tried to position him in a new light, to show how he was contemporary and that he could get airplay on the rhythmic format. But Epic and R&B that he wasn’t a freak show. Radio gave it a shot when it came out, but unfortunately, the feedback from listeners was not positive. That’s not our fault as programmers or the record company’s fault. If Michael’s unhappy about that, he should sue the American public for not liking his stuff.”

R&B/Soul programmer manager Shelbie Hart agrees. “Fans are smart. If they love Michael Jackson, they will go out and buy his album, whether or not there is a single out there. But his audience isn’t as large as it once was. The key is if the hits were there, the fans would have let radio know. We would have been forced to play more songs, whether or not the label was promoting them or not.”

Elroy Smith, operations manager of WGCI-AM-FM and adult R&B WVUZ Chicago, says, “Epic did an incredible job of re-introducing Michael. The setup was great, and everyone was playing the record. But within a matter of weeks, the excitement for the first single dwindled.”

Smith believes that “even though the video was good, it was still the Michael of yesteryear. It looked dated.” He also says the lack of a video may have hurt the second single, “Butterflies.”

Smith says he would have played another track, “Break of Dawn,” if it had been released as a single. “But I disagree that Epic made a mistake. If they felt it wasn’t worth the investment, who am I to argue?”

WLLD (Wild 98.7) Tampa, Fla., PD Orlando was told by people at the label that “Epic wanted to do to the right thing with Michael—an MTV special with Michael behind the scenes, at home, and in the studio—but Michael didn’t want to do it.” He also says, “Michael was the one who picked ‘You Rock My World’ as the first single, which was not the best song, and he spent something like $10 million on the video, which is ridiculous.”

But Ken Johnson, director of R&B programming for Cumulus, echoes the feelings of many R&B programers. “I disagree that his product isn’t as good as other product out now but it’s not bad enough to be broke.”

Keiland Landecker, PD of mainstream R&B WJTG Chattanooga, Tenn., says, “Michael’s Invincible was one of the best albums he has done in a long time. I felt Epic could have released at least two more singles that I would have played and listeners wanted to hear. In fact, if you look at [Nielsen Broadcast Data Systems], I’m playing them now—‘Heaven Can Wait’ and ‘Break of Dawn.’” [Michael] was right on track with the neo-soul sound that is so popular on R&B today. And heritage-wise, you can’t go wrong with Michael.

“I have all the respect in the world for record companies, especially the folk I deal with at this end—the regions, nationals, and VPs,” Landaeker continues. “They’re working their ass off and making a living. But [as for] what happens at the corporate level, I wonder sometimes. All I know is one day my rep is working me on ‘Butterflies,’ building the spins for two to three weeks, then out of the blue, they tell me, ‘Forget about it.’

Orlando says that while politics may play a role in label decisions, it’s more the financial concerns that rule today. And he asks if certain superstar acts are still worth the investment. “I doubt I will ever play another Michael Jackson record,” he says. “I don’t think my listeners care about him anymore. These kids are into Janet and Eminem. Michael has pretty much fallen off, and this happens to almost every artist at some point, no matter how large they are. So the question is, should the label be sinking $30 million into him in the first place?”

And what about the claims that Jackson and other artists are victims of racism in the music industry? Programmers agree that racism exists in the business, as well as in society overall, but they say Jackson’s claims seem to be a little self-serving.

Johnson says, “Michael isn’t really saying anything new, and that’s one reason he’s not getting a lot of sympathy. He’s part of the system, and he has benefited from it. So now that he isn’t selling as much as he once was, now he’s complaining?”

Johnson adds. “Racism does exist in the music industry, though. It starts with the initial deal an artist makes. And usually, those deals are a little sweeter on the pop and rock side, compared to the R&B and hip-hop side. So, yes, many R&B Artists are behind the curve, because they aren’t getting anything.”

Landecker says, “We ain’t got no chance to start with Michael to know that there is racism in the music industry. Let’s go back to James Brown, Little Richard, and even Marvin Gaye. But why is Michael talking about it now? Well, maybe he feels he’s in a powerful enough position to make a difference. The only argument you can make against him on this is why didn’t he speak up sooner.”

St. James argues, “We need to consider the source. Anyone who says that Michael was being wronged can now confirm that he has a questionable background, in my opinion, and now that his Q rating has gotten so low, he shows up on a street corner in New York just to get attention. His claims of racism against him are odder than his claims that Epic didn’t get behind his record. My impression of the record industry is that it will take advantage of any artist it can get away with, not just one race over another.”
**Over The Counter.**

Hotter Than July: A full 15 years after the band’s first appearance on The Billboard 200, Red Hot Chili Peppers are hotter than ever. With first-week sales of 282,000 units, their *By the Way* roars in at No. 2, representing a career-high peak on the big chart and beating the band’s previous best Nielsen SoundScan tally by almost 100,000 units.

*Californication*, the Peppers’ last album, caught the band’s previous best-ever start when it started with 189,000 units in 1999. That album and 1991’s *Blood Sugar Sex Magik* each peaked at No. 3. Both make noise on this issue’s Top Pop Catalog Albums, as *Californication* scores Greatest Gainer (39-2, up 86%) and *Blood* makes its first appearance on that chart (No. 19, up 126%).

The new album’s title track helps spark the band’s best-ever sales week. “By the Way” has been No. 1 on Modern Rock Tracks for six weeks and climbs 45-57 on the all-formats Hot 100 Airplay chart.

Beyond the lead track, 150 stations were enlisted for a 15-day preview campaign that led up to the album’s July 9 release, in which a different song from *By the Way*, plus interview clips, was featured each day.

Radio, though, is just part of the equation. Warner Bros. embraced a huge prerelease campaign on the Internet and at retail, sold downloads of the title track for 99 cents on AOL, and received wall-to-wall support from MTV, VH1, and MTV2. All three channels kicked in specialty programming, including an updated version of VH1’s *Behind the Music*. VH1 is also conducting a contest, which will have the Chili Peppers play for a barbecue at the winner’s home.

Rap’s Run: Despite Red Hot Chili Peppers’ fast start, Nelly easily holds The Billboard 200’s top slot, as a 24% decline yields a sum of 340,000 units. His *NellyFied* has sold 1.5 million copies during its three-week reign.

Nelly’s run, adjacent to the five-week *Eminem* at No. 1 and for P. Diddy, means The Billboard 200 has been led by a rap album for nine straight weeks. Get any idea how long it’s been since that’s been true? The answer might amaze and even scare you.

From November of 1999 through February of the following year, one album ruled for 16 straight weeks, and that’s the last time the chart sported as much as a nine-week rap run. That album? Here’s the scary part: *To the Extreme* by Vanilla Ice.

**Singles Minded.**

*Can’t Get Much Hotter:* Nelly’s “Hot in Herre” holds at No. 1 on The Billboard Hot 100 for a fifth consecutive week and is in the process sets a new audience mark on the chart with 163.3 million listener impressions. “Herre” bests Ashanti’s “Foohish,” which reached a high of 152.3 million in the May 18 issue and is the third title to set a new standard in 2002. Usher got the year rolling with “U Got It Bad,” which hit 149.9 million in the Jan. 19 issue.

Meanwhile, “Dilemma” by Nelly featuring Kelly Rowland rockets into the top 10 (28-9) on an increase of 28.9 million listener impressions, the largest one-week gain recorded by a Great- Gainer/Airplay winner since the Hot 100 panel expanded to include all radio formats in December 1998. The largest increase for a non-debuting title was previously held by Destiny’s Child’s “Survivor,” which had an audience jump of 259.3 million in the March 24, 2001, issue. The 18-position climb to No. 8 is also the largest jump into the top 10 for an airplay-only track since the December 1998 expansion.

**Complicated Maneuver:** Avril Lavigne vaults to No. 1 on Top 40 Tracks with debut single “Complicated,” knocking Nelly’s “Hot in Herre” to No. 2 even though it is still gaining listeners. “Complicated” climbs 4-3 on The Billboard Hot 100 and should move into the runner-up slot next issue, surpassing Eminem’s “Without Me.” A chance at No. 1 on the big chart seems out of reach, however, as the track’s total audience of 98.7 million is a far cry from the 163.3 million of “Herre.”

“Complicated” is the lead track from Lavi- nge’s album *Let Go*, which matches its prior peak of No. 4 on The Billboard 200 in its sixth week on the chart—a run during which the album has improved on its scanned units in each of those weeks. The song has been No. 1 on MTV’s *Total Request Live*, and Lavigne has a concert set to run Aug. 4 on Nickelodeon.

**Take the Fifth:** With 5,489 detections and 42.2 million audience impressions, Kenny Chesney dominates Hot Country Singles & Tracks for a fifth time, as “The Good Stuff” unseats Toby Keith’s “America’s Heritage” for 19 weeks at No. 1. Keith’s single continues to be a strong third, with 520 spins and 41.5 million listener impressions. Chesney’s odds for a second week at No. 1 could be threatened by Jason Aldean’s “No. 1” which topped 800 spins and 415 million listener impressions.

Chesney’s odds for a second week at No. 1 could be threatened by Jason Aldean’s “No. 1,” which topped 800 spins and 415 million listener impressions.

**Back in the Saddle:** Three veterans of Hot Country Singles & Tracks return after extensive absences from the chart. Mark Chesnutt earns Airpower stripes with his first top 20 title in three years, as “She Was” rises 22-20. John Michael Montgomery takes Hot Shot Debuts honors at No. 4 with his first Warner Bros. single, “Till Nothing Comes Between Us.” Montgomery previously scored 19 top 10 singles, including seven No. 1 songs, on Atlantic between 1992 and 2000. Finally, Ricky Skaggs ends a five-year absence from Hot Country Singles & Tracks with “Halfway Home Cafe,” which enters at No. 26. It’s the first single issued on his Skaggs Family imprint and comes from History of the Future, which is No. 10 on Top Bluegrass Albums.

Additional reporting by Steven Graybow in New York.
<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Release Date</th>
<th>Last Week</th>
<th>This Week</th>
<th>Change</th>
<th>Peak Position</th>
<th>Title</th>
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<th>Last Week</th>
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<td>112</td>
<td>+13</td>
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**Legend:**
- **#** indicates artists have gone gold or platinum.
- **The Fading Industry Era:** Most albums were released on compact discs (CD), but some were released on cassette tapes, vinyl records, or other formats.
- **Certifications:** The chart provides information about album certifications in the United States, Canada, and internationally. It lists the number of sales achieved by each album in each region, as well as the certification status. The certification levels range from Gold (500,000 copies sold) to Diamond (10 million copies sold). Albums that have achieved these certifications are listed in the chart.
- **Additional Information:** The chart also includes information about the album's chart performance, including peak chart positions, weeks on the chart, and weeks in the top 40. This information helps users understand the album's popularity and success.
### Billboard Top Blues Albums

<table>
<thead>
<tr>
<th>Artist/Label</th>
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<tbody>
<tr>
<td>Etta James &amp; The Roots Band</td>
<td>Bustin' Down The House</td>
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<tr>
<td>Various Artists</td>
<td>Get The Blues!</td>
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<tr>
<td>Etta James</td>
<td>Love Songs</td>
</tr>
<tr>
<td>Coco Montoya</td>
<td>Can't Look Back</td>
</tr>
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<td>Steve Ray Vaughan &amp; Double Trouble</td>
<td>Live At Montreux 1982 &amp; 1985</td>
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<tr>
<td>Delbert McClinton</td>
<td>Northern Personal</td>
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<td>Maria McCall</td>
<td>Undiscovered</td>
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<td>Various Artists</td>
<td>Pure Blues</td>
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<tr>
<td>Peggy Scott Adams</td>
<td>Hot 'N Sassy</td>
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<tr>
<td>Jimmy Thackery &amp; The Drivers</td>
<td>We Got It</td>
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<tr>
<td>Corey Harris</td>
<td>Downtown Sophisticate</td>
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<tr>
<td>WC Clark</td>
<td>From Austin With Soul</td>
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<tr>
<td>Robben Ford</td>
<td>Blue Moon</td>
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<td>Tab Benoit</td>
<td>Wetlands</td>
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<td>Buddy Guy</td>
<td>Sweet Tea</td>
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**Note:** For sales data compiled by Nielsen SoundScan.

### Billboard Top Contemporary Christian Albums

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<td>P.O.D.</td>
<td>Across The Snow</td>
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<tr>
<td>Various Artists</td>
<td>Greatest Gainer: A Time To Love</td>
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<tr>
<td>Amy Grant</td>
<td>Sacred Harp</td>
</tr>
<tr>
<td>MercyMe</td>
<td>The Substitute</td>
</tr>
<tr>
<td>Michelle Williams</td>
<td>Main Lover, Main Lover</td>
</tr>
<tr>
<td>Michael W. Smith</td>
<td>Mission: Impossible</td>
</tr>
<tr>
<td>Kirk Franklin</td>
<td>God's Not Dead Again</td>
</tr>
<tr>
<td>John Tesh</td>
<td>A Deeper Faith</td>
</tr>
<tr>
<td>Yolanda Adams</td>
<td>Act Like You Know</td>
</tr>
<tr>
<td>Various Artists</td>
<td>Spirit &amp; Truth商务信息</td>
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<tr>
<td>Donnie McClurkin</td>
<td>Come Together</td>
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<td>Steven Curtis Chapman</td>
<td>Revelation</td>
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<td>Plus One</td>
<td>L.A. Symphony</td>
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<tr>
<td>Zoegirl</td>
<td>Giver</td>
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<td>Pillar</td>
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<td>Nicole C. Mullen</td>
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<tr>
<td>Rebecca St. James</td>
<td>Right At The End</td>
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<tr>
<td>Various Artists</td>
<td>Love Christ/Spreading Love Throughout The World</td>
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<td>Newsboys</td>
<td>Thirst</td>
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<tr>
<td>Marvin Sapp</td>
<td>I Believe</td>
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<tr>
<td>Jars Of Clay</td>
<td>The Eleventh Hour</td>
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<tr>
<td>Giny Owens</td>
<td>Amazing Grace</td>
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<tr>
<td>Donnie McClurkin</td>
<td>Ave Maria/For The World</td>
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<td>TobyMac</td>
<td>Supernatural</td>
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<td>Salvador</td>
<td>In The Moment</td>
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<tr>
<td>Dorinda Clark Cole</td>
<td>Every Breathe You Take</td>
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<td>Various Artists</td>
<td>Where The Fire Is</td>
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<td>The Katinas</td>
<td>A Love So Deep</td>
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<td>Rachael Lampa</td>
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<tr>
<td>Rejoicent K</td>
<td>The Anatomy Of The Tongue In Church</td>
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<tr>
<td>Kurt Carr &amp; The Kurt Carr Singers</td>
<td>Forever Gold</td>
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<tr>
<td>Norman Hutchins</td>
<td>Nobody But You</td>
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<tr>
<td>Audio Adrenaline</td>
<td>A Road Not Taken</td>
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<td>The Benjamins</td>
<td>Contact</td>
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<td>Bob Fitzs</td>
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<td>Various Artists</td>
<td>Essential Worship: Welcome Home</td>
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<td>Out Of Eden</td>
<td>Every Chord</td>
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**Note:** For sales data compiled by Nielsen SoundScan.

### Billboard Top Gospel Albums

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<th>Artist/Label</th>
<th>Title</th>
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<tr>
<td>Michelle Williams</td>
<td>Music Like You Never Heard</td>
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<tr>
<td>Kirk Franklin</td>
<td>Heirectional</td>
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<tr>
<td>Yolanda Adams</td>
<td>Light Of The World</td>
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<tr>
<td>Keith &quot;Wonderboy&quot; Johnson &amp; The Spiritual Voices</td>
<td>Send A Revival</td>
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<tr>
<td>Various Artists</td>
<td>Love Christ/Spreading Love Throughout The World</td>
</tr>
<tr>
<td>Marvin Sapp</td>
<td>I Believe</td>
</tr>
<tr>
<td>Donnie McClurkin</td>
<td>Giver</td>
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<tr>
<td>Dorinda Clark Cole</td>
<td>Live In London And More</td>
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<td>Shekinah Glory</td>
<td>Praise To The Name Of Jesus</td>
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<td>The CCM Singers</td>
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<td>Kurt Carr &amp; The Kurt Carr Singers</td>
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<td>Norman Hutchins</td>
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| Donald Lawrence & The Tri-City Singers | Strong Inside Gospel S

**Note:** For sales data compiled by Nielsen SoundScan.

### Billboard Top Reggae Albums

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<td>Rayvon</td>
<td>My Bad</td>
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<tr>
<td>Bob Marley &amp; The Wailers</td>
<td>Legend (Deluxe Edition)</td>
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<td>UB40</td>
<td>The Very Best Of UB40</td>
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<td>Shaggy</td>
<td>Mr. Lover Lover (The Best Of Shaggy)</td>
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<td>Bounty Killer</td>
<td>Ghetto Dictionary: The Art Of War</td>
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<td>Bounty Killer</td>
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<td>Damian &quot;Jr. Gong&quot; Marley</td>
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<td>Various Artists</td>
<td>Reggae Hits 30</td>
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<td>Various Artists</td>
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<td>Buju Banton</td>
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<td>Various Artists</td>
<td>Best Of Reggae: 20 Forever</td>
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<td>Bob Marley &amp; The Wailers</td>
<td>Tenstown Rock: The Anthology 1968-74</td>
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<td>Bob Marley &amp; The Wailers</td>
<td>Exodus (Deluxe Edition)</td>
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<td>Augustus Pablo</td>
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**Note:** For sales data compiled by Nielsen SoundScan.

### Billboard Top World Albums

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<td>Alone In This World</td>
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<td>Baha Men</td>
<td>Move It Like This</td>
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<tr>
<td>Pilar Montenegro</td>
<td>Desahora</td>
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<tr>
<td>Angelique Kidjo</td>
<td>Black Ivory Soul</td>
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<td>Soundtrack</td>
<td>Hawk Down Doves</td>
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<td>The Chieftains</td>
<td>The Wide World Over: A 40 Year Celebration</td>
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<td>Soundtrack</td>
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<td>David Víazan</td>
<td>Buddha-By IV</td>
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<td>Various Artists</td>
<td>Evangelique Mode: A Tribute To Cajun Music</td>
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<td>Tabla Beat Science</td>
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**Note:** For sales data compiled by Nielsen SoundScan.

### Billboard Top Gospel Presentation Albums

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<tr>
<td>Various Artists</td>
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<tr>
<td>Joann Rosario</td>
<td>Heavenly Everything</td>
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<td>Rev. Clay Evans &amp; The AAC Mass Choir</td>
<td>Holy Love</td>
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<td>Bishop T.O. Jakes</td>
<td>Forever Young: Slightly Slightly</td>
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<td>Vanessa Williams</td>
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| CeCe Winans | Healin' Up Gospel S

**Note:** For sales data compiled by Nielsen SoundScan.

### Billboard Top Gospel Inspirational Albums

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<td>Doug &amp; Melvin Williams</td>
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<td>Take 6</td>
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<td>Woody Rock</td>
<td>Sobe Daddy Grandma</td>
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<td>The Brooklyn Tabernacle Choir</td>
<td>Never Ever Know How Wonderful Kids</td>
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<td>Be Glad</td>
<td>Meet The Emmanuel's</td>
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<td>Elder Jimmy Hicks &amp; The Voices Of Integrity</td>
<td>Anointing</td>
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<tr>
<td>Vanessa Williams</td>
<td>Forever Young</td>
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<tr>
<td>Joann Rosario</td>
<td>Heavenly Everything</td>
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</table>
| CeCe Winans | Healin' Up Gospel S

**Note:** For sales data compiled by Nielsen SoundScan.
### HEATSEEKERS (July 27, 2002)

#### ARTIST & IMPRINT & NUMBER/DISTRIBUTING LABEL

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<th>Title</th>
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<th>Title</th>
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<td>The Places You Have Come To Fear The Most</td>
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<td>4. <strong>DJ ENCORE</strong></td>
<td>DJ Encore Presents: Ultra.Dance 02</td>
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<td>5. <strong>12 STONES</strong></td>
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<td>6. <strong>JENNIFER PENNA</strong></td>
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<td>7. <strong>THALIA</strong></td>
<td>Through The Eyes</td>
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<td>8. <strong>DJ PAUL</strong></td>
<td>Triple 6 Mafia Presents DJ Paul — Underground Vol. 16: For Da Summa</td>
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<td>9. <strong>KEITH &quot;WONDERBOY&quot; JOHNSON &amp; THE SPIRITUAL VOICES</strong></td>
<td>Send A Revival</td>
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<td>10. <strong>CHRIS CAGE</strong></td>
<td>Play It Loud</td>
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<td>11. <strong>BUTCH WALKER</strong></td>
<td>Left Of Self-Centered</td>
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<td>12. <strong>CHAYANNE</strong></td>
<td>Grandes Exitos</td>
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<td>13. <strong>NORMAN BROWN</strong></td>
<td>Just Chillin'</td>
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<td>14. <strong>JAMES ONAT</strong></td>
<td>The Very Best Of James Galway</td>
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<td>15. <strong>AUDOVENT</strong></td>
<td>Dirty Sexy Knights In Paris</td>
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<td>16. <strong>JAVIER</strong></td>
<td>Un Dia Normal</td>
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<td>17. <strong>ZOE GIRL</strong></td>
<td>Life</td>
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<td>18. <strong>PILLAR</strong></td>
<td>Fireproof</td>
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<td>19. <strong>NICOLE C. MULLEN</strong></td>
<td>Talk About It</td>
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<tr>
<td>20. <strong>DANIEL RODRIGUEZ</strong></td>
<td>The Spirit Of America</td>
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<td>21. <strong>SOLUNA</strong></td>
<td>For All Time</td>
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<tr>
<td>22. <strong>THURSDAY</strong></td>
<td>Full Collapse</td>
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<tr>
<td>23. <strong>RAYVON</strong></td>
<td>My Bad</td>
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</tbody>
</table>

### TOP INDEPENDENT ALBUMS (July 27, 2002)

#### ARTIST & IMPRINT & NUMBER/DISTRIBUTING LABEL

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Sales data compiled by</th>
<th>Nielsen SoundScan</th>
<th>Title</th>
<th>Artist &amp; IMPRINT &amp; NUMBER/DISTRIBUTING LABEL</th>
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</thead>
<tbody>
<tr>
<td>1. <strong>VARIOUS ARTISTS</strong></td>
<td>Foolishly Devoted To You Vol. 4</td>
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<tr>
<td>2. <strong>THE DAYTON FAMILY</strong></td>
<td>Welcome To The Dope House</td>
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<td>3. <strong>MC EITH</strong></td>
<td>Underground Hero</td>
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<td>4. <strong>SUGARCULT</strong></td>
<td>Start Static</td>
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<td>5. <strong>VANS WARPED TOUR 2002 Compilation</strong></td>
<td>Vans Warped Tour 2002 Compilation</td>
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<td>6. <strong>PUNK-O-RAMA 7</strong></td>
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<td>7. <strong>THE MIGHTY MIGHTY BOSTONES</strong></td>
<td>Jackknife To A Swan</td>
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<td>8. <strong>DASHBOARD CONFESSIONAL</strong></td>
<td>The Places You Have Come To Fear The Most</td>
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<td>9. <strong>DAZZ DILLINGER</strong></td>
<td>This Is The Life I Lead</td>
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<tr>
<td>10. <strong>THE FLATLANDERS</strong></td>
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<td>11. <strong>ISRAEL KAMAKAWIWO'OLE</strong></td>
<td>Alone In Iz World</td>
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<td>12. <strong>DJ ENCORE</strong></td>
<td>DJ Encore Presents: Ultra.Dance 02</td>
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<tr>
<td>13. <strong>NORMAN HITCHCINS</strong></td>
<td>In The Mood</td>
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<td>14. <strong>LOUIE DEVIITO</strong></td>
<td>Louie DeVito's Dance Factory</td>
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<tr>
<td>15. <strong>VARIOUS ARTISTS</strong></td>
<td>Atticus: Dragging The Lake</td>
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<td>16. <strong>JIMMY BUFFETT</strong></td>
<td>Far Side Of The World</td>
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<td>17. <strong>THE TRUE MEANING</strong></td>
<td>The True Meaning</td>
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<tr>
<td>18. <strong>DJ PAUL</strong></td>
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<td>20. <strong>REGGAE GOLP</strong></td>
<td>Reggae Gold 2002</td>
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<td>21. <strong>PIKES</strong></td>
<td>Plies</td>
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<td>22. <strong>WILD GREENLEAF</strong></td>
<td>Wild Greens</td>
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### BILLBOARD July 27, 2002

The Billboard Heatseekers and Top Independent Albums charts are based on sales data compiled by Nielsen SoundScan. The charts reflect the performance of music albums, both current and retrospective, that are not available in retail stores, including those which are filmed for TV special or airing in a limited run. **Artist Name (with the greater sales per week)**. **The Heatseekers chart has been compiled with the addition of new artists.** Any sales or changes in the list reflect the performance of new music albums, not previously available in retail stores. **The Top Independent Albums chart has been compiled with the addition of new artists.** Any sales or changes in the list reflect the performance of new independent albums, not previously available in retail stores.
**BILLBOARD**

**THE WEEK OF JULY 27, 2002**

**MODERN ROCK TRACKS**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>Artist</th>
<th>Imprint/Promotion Label</th>
<th>Number</th>
<th>Top 40 Tracks</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>DRIFT &amp; DIE</td>
<td>Puddle of Mudd</td>
<td>1</td>
<td>2</td>
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<td>2</td>
<td>LIES I TOLD YOU</td>
<td>Candlebox</td>
<td>2</td>
<td>4</td>
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<td>3</td>
<td>AM I THE Only ONE</td>
<td>Train</td>
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<td>4</td>
<td>OCTOBER</td>
<td>The Living End</td>
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<td>5</td>
<td>BLAME</td>
<td>Temple of the Dog</td>
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**ADULT CONTEMPORARY**

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<tr>
<th>TITLE</th>
<th>Artist</th>
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<th>Number</th>
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<tr>
<td>1</td>
<td>SAY YOU, SAY ME</td>
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<td>WITH YOU</td>
<td>LeAnn Rimes</td>
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<td>WHO am I</td>
<td>Sheryl Crow</td>
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<td>4</td>
<td>SONGS OF CAIN</td>
<td>Third Eye</td>
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<td>LULLABIES FOR THE LADIES</td>
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**CHARTS**

Compiled from a national sample of Airplay as supplied by Nielsen Broadcast Data Systems' Radio Tracks service. 106 markets with rock stations. 64 market with top 20 stations in all. 35 contemporary stations and 77 Adult Top 40 stations. The Top 40 Tracks stations are electronically monitored 24 hours a day, 3 days a week. Top 40 Tracks awards is based on increase in average audience impressions. The reranked edition-based charts, tracks with inclusions in the previous weeks were excluded. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it regains an increase. Records below the top 30 (15 for AC and Adult Top 40) are removed from the chart after 30 weeks. Airplay awards to songs appearing in the top 30 both in the Nielsen BDS Airplay and Audience charts for the first time with increases in both listeners and audience (Top 40 Tracks). Only active tracks are included. © 2002, Viacom International, Inc. All rights reserved.
WEA Awaits Caparro’s Impact
Continued from page 1

Caparro will replace WEA chairman Dave Mount, who has announced that he will retire at the end of the year. Caparro joins WEA the week of July 22, and there will be a transition period to enable the newcomer to study the organization and its operations. Caparro, who was chosen as chairman of the Island Def Jam Group last December, will report to WMG chairman and CEO Roger Ames.

WEA consists of WEA Corp., the distribution company; WEA Manufacturing; the Alternative Distribution Alliance, the independent distribution company; and Westland Graphics/IVY Hill, a graphics and packaging company.

In addition, Caparro has been named chairman of WMG’s Global Media Manufacturing and Distribution Committee, a newly created task force that will provide strategic direction to the company’s distribution and manufacturing operations around the world.

Unlike Mount—who works out of WEA’s headquarters in Burbank, Calif.—Caparro, with his global responsibilities, will be based in New York. This has sparked speculation that the distribution company headquarters will move to New York or that Caparro will seek someone to head WEA Corp. if it should remain in California. But Caparro tells Billboard that there are “no plans” to move WEA to New York.

Speculation remains that Caparro could turn over management of the distribution company to one or more of his former associates—specifically John Esposito, former GM of Island Def Jam, who worked with Caparro at PolyGram Group Distribution (PGD), or John Madison, who was executive VP of PGD before landing a high-profile position with AMPM and then becoming CEO of ClickRadio. Currently, Michael White, an executive VP, handles day-to-day running of WEA Corp., while senior VP Bob Carlton heads up sales.

“I have committed to Roger Ames that I would be completely open to evaluating the company and the people here, and I will live by that,” Caparro says. “I am aware [that] there are many good people within the WEA organization.

Esposito and Madison were involved in Caparro’s gambit to launch an independent start-up company with the aim of consolidating the majors’ manufacturing and fulfillment (Billboard Bulletin, May 11), but that effort was abandoned. “I was so close and yet so far [from] revolutionizing the model of the business,” Caparro says. “Unfortunately, the timing was not in our favor.

At WEA, Caparro says he initially plans to spend twice as much time listening as talking. “I don’t want to come in thinking about change’s sake,” he says. “The only thing that should remain as it is today is the artist and their art. Every traditional approach must be challenged: How to make it better, more effective, with reduced costs. It’s ours to redefine going forward.”

Indeed, retail accounts expect Caparro to install change at WEA—something that he consistently did at PGD while leading that company to win the National Assn. of Recording Merchandisers’ coveted distributor of the year award five times. During his PGD tenure, Caparro took the lead among distribution hubs in issuing new policies and business terms, a distinction that was previously held by WEA Corp. and Sony Music Distribution. He became known as the distribution president who was willing to address retail issues first and who tried to meet accounts halfway.

Caparro will work through a transition period with Mount. “The industry has the utmost respect for Dave, and he deserves to leave the WEA organization in the way that he feels most comfortable,” Caparro says. “I will look to Dave to dictate the transition. He deserves every respect and courtesy.”

Mount, who has helmed WEA since 1993, said in a statement that guiding WEA “through a period of profound change in the industry has required enormous energy and focus, sometimes at the expense of the two most important things in life: family and well-being.” He tells Billboard, “I will be 60 next year and have been on a pretty grueling pace, on a plane to somewhere almost every weekend. I now look forward to spend time with my wife, work on my golf game, maybe teach a class or two, and continue his involvement in charity work. ‘I am sure I won’t be bored,’” he says. After retiring, Mount will stay on as a consultant.

Mount is widely respected among merchants. The head of one of the largest U.S. accounts says, “Mount has done a great job. He clearly made changes and did what needs to be done to make WEA a better place.”

Currently, Mount is leading a charge to upgrade WEA’s systems, which had fallen behind the times. Mount is also ahead of the curve in offering source tagging for electronic article surveillance tags and providing shelf-ready product and is a pioneer in embracing everyday low pricing. Mount says, “We really have tried to address industry issues.

Nonetheless, music merchants agree that, despite the respect they have for Mount, WEA is the most in need of further change among the major distributors. Music merchants feel that WEA is not as proactive as the other distributors in working product.

Others say that WMG in general has been the last of the majors to shred “old-school” business philosophies and that it needs to continue moving away from them. For instance, some of the Warner labels have been known to have unrealistic initial shipment expectations.

One merchant offers the view that WEA’s difficulties may be a result of the decentralized nature of WMG. “If you look at that organization, the labels are the least controlled, [by corporate management], and distribution is viewed as a slave instead of enjoying a synergistic relationship with them,” he says.

Retailers acknowledge that Ames has begun to change the WMG culture and improve the company’s competitive position, and they see the addition of Caparro as a further part of the process.

Caparro expects changes at WEA to be customer-driven. “When I take a look at the industry and its companies, what excited me about coming [here] is that the Warner Music Group and the greater AOL Time Warner seems ideally positioned for the evolution of the music [business],” he says. “They have tremendous resources, which will help to redefine how music gets to the consumer. But the consumer will dictate the change, and we need to satisfy wherever the consumer is going for their music.”

While acknowledging that digital distribution will have an important future and that he hopes he can help AOL Time Warner leverage its online assets, Caparro adds that “all hyped expectations where digital was going to have been proved to be false. The role of retail is much more important than many made it out to be or believe it to be today. For the rest of our careers, [brick-and-mortar stores] are going to be a critical component of entertainment sales.”

CD Warehouse On Chapter 11 Brink?

CD Warehouse is experiencing a liquidity problem that might be the precursor to a Chapter 11 filing.

According to a statement issued July 16 by the company, it faces two issues that “threaten the longevity” of the chain. First, its lender, GE Capital Corp., amended its loan agreement covenants and reappraised the chain’s inventory, reducing the amount available under the loan by $1 million. This left the company maxed-out on its secured revolving credit facility.

Second, the company has been hit with lawsuits from franchisees seeking to terminate their relationships with CD Warehouse, which could result in a $400,000 royalty payout.

Also, the company had $175,000 garnished from its bank account earlier this month to pay an outstanding judgment in another unspecified suit. The combination of these events has intensified the need for a substantial capital injection to meet the company’s current debts and obligations,” the company said, adding that it is pursuing various financing alternatives.

In its most recent Securities and Exchange Commission filing, CD Warehouse (which owns 64 stores and counts a total of 279 in its system) reported net income of about $25,000 on revenue of $5.2 million. Executives could not be reached for comment.

Ed Christman

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BILLBOARD JULY 27, 2002
Nü-Electro Sound Emerges

Continued from page 1

wares at such annual music events as Berlin’s Love Parade, Barcelona’s Sonar Festival, and the Liverpool, England edition of the Creamfields Festival—as well as in traditional concert settings: Omaha, Neb.’s the Faint recently opened for No Doubt on the latter’s Rock Steady tour.

Figuring into this musical mix are numerous electro-skewed artist albums, compilations, tributes, and soundtracks.

“Traditional dance music has been abused for far too long,” Tee observes. “Electroclash plays up the fact that dance music’s status quo needs to be shaken up.”

Tee, founder of Mogul Electro Records, describes the ways in which electroclash differs from earlier styles of club music. “Many who heard early house music confused it with disco, but to the trained ear, the drum programming was totally different,” Tee explains. “The equipment used to create the music heavily influenced this then-new dance format.”

Unlike an electronic act such as Fatboy Slim—who relies on than-life beats and samples—nü-electro acts rely on sparse arrangements and robotic beats. And unlike house and trance styles—which are known for soulful and melodic vocals, respectively—nü-electro artists sound downright bored and detached. A prime example of this is Miss Kittin & the Hacker’s “Prank Sinatra” or Chicks on Speed’s cover of the B-52’s “Give Me Back My Man.”

“Electroclash doesn’t have the same rules or four-to-the-floor mentality of techno, house, or trance,” Tee continues. “Lyrically, it has a lot of irony, attitude, and an opinion. In other words, and unlike much dance/electronic music today, it has lyrical content. Furthermore, it has sexy star power, which is missing from many electronica acts and house divas.”

THE MUSIC MACHINE

Tee is not alone. “A lot of [nü-electro] artists are making this music because they are bored with generic dance music,” notes Belgium’s David Dewaele, who along with his brother Stephen records as Soulwax and 2 Many DJs.

“The industry is being injected with a new cast of characters, as well as hype, which you need to create awareness,” offers Montreal-based producer Tiga, who is also a co-owner of Turbo Recordings. Earlier this year, Tiga and Zyntherius (aka DJ/producer Jori Hulkenborg) scored a crossover hit in Germany and the U.K. with an electro-sploded cover of Corey Hart’s 1984 pop hit “Sunglasses at Night.”

Providing much fodder for the hype machine is 4-year-old Fischer/Spooner, a duo (Warren Fischer and Casey Spooner) signed to Ministry of Sound (MOS) reportedly for a $2 million, two-album world-wide deal (Billboard, June 8).

MOS recently entered into an exclusive North American licensing agreement with MCA (Billboard, June 29). Fischer/Spooner’s debut album, #1, arrives in the fall via MOS/MCA, and according to MCA senior VP of A&R Gary Ashley (who recently signed Nashville-based nü-electro duo Venus Hum to the label), the album has its work cut out. “They’re the lead group in this new genre of music,” Ashley notes. “Casey and Warren are making music that’s fresh and new, but it’s always cool to break fresh and new in the U.S. England could very well end up leading the way.”

Last month, Fischer/Spooner sold out several shows at the Bridge in London and performed at David Bowie’s Meltdown at the Royal Festival Hall. “It was the most spectacular and grand space we’ve performed in,” Fischer says, referring to the Royal Festival Hall, which he likens to performing at Lincoln Center in New York. “During our performance, I ended up surfing, which never happens at that venue.”

Long before Tee—who co-wrote RuPaul’s early ’90s hit “Supermodel (You Better Work)”—coined the term electroclash in October for the Mogul Electro-produced five-day Electroclash Festival in New York, numerous artist/producers and labels were already hard at work creating some of the newest out of the not-too-distant past.

Among acts in the category are DJ Hell, Fischer/Spooner, Adult, Chicks on Speed, Dave Clarke, Sven Vath, Chicks on Speed, and David Shepard Control (founded/helmed by Allien); the U.K.’s City Rockers; U.S.-based Emperor Norton, Ersaart Audio (founded/helmed by Adam Lee Miller and Nicola Kuperus of Adult), and Ghostly International.

Adult’s Miller is bored by all the talk of electroclash. While he can’t feel like he’s been jumped on by the media, he feels like he’s been jumped on by people associated with the genre, he easily reels off the negatives: “Having complete strangers tell you that you are part of a movement,” he says, “Having asinine comparisons of us to ‘80s lost boys in hot pink and leg warmers’; ‘Seeing new bands form that are trying to be part of a so-called ‘genre’; and ‘Having people assume they already know what we are about when we only have one album [Resuscitation] out.’”

The Faint’s Todd Baechle can relate. “We like all musical styles, too,” he says. “We don’t want to alienate or try to be part of any one musical genre. It’s dangerous to consider yourself a certain type of band. There’s always too much expectation and not enough room for excitement.”

Alex Murray-Leslie, one-third of Berlin-based Chicks on Speed, offers a more tempered take on what it feels like to be lumped into an electroclash movement that didn’t exist one year ago. “We’ve never fit into any one scene,” she offers. “But then, we don’t see ourselves primarily as a music group. We have a clothing line, we do graphic design, we run a Web site, and we have our record label.”

The nü-electro scene in Berlin, Murray-Leslie says, has been germinating for the past 10 years, “with everybody working together on music, clothes, graphics, and parties. It’s an open scene where collaborations are very normal and exciting. It’s not about competition, but fun!”

Nu-electro—and for good reason. His label, International DeeJay Gigolos, began issuing electro-leaned tracks in the mid-’90s.

One of the label’s earliest singles—1997’s “Frank Sinatra” by Miss Kittin & the Hacker—has only recently reached a wider audience, thanks to its inclusion on the duo’s First Album, issued earlier this year by Emperor Norton, which licensed the album from Gigolos.

International DeeJay Gigolos is also responsible for taking a chance on Zombie Nation’s “Kernkraft 400” in 1999. One year later, the athenic track exploded around the globe: released on Radikal in the U.S., it peaked at No. 3 on the Billboard Hot Dance Music/Mix Singles Sales chart.

Gigolos was also the first label to release Tiga & Zyntherius’ “Sunglasses at Night.” London-based imprint City Rockers followed suit. Now, Tiga says, Turbo Recordings has licensed the track to labels in France, Spain, and Italy. Additionally, Gigolos issued Fischer/Spooner’s #1 album (albeit unmastered, Spooner says).

“DJ Hell is the Berry Gordy of electro,” notes producer/DJ Felix da Housecat, whose Kittenz and Theeheadz debut album (Beat Box, Billboard, Feb. 9), issued last year via City Rockers U.K. and this year by Emperor Norton, is a critics’ darling—and who is currently producing a new girl group, Glamarama. “Without much attention or fanfare at the beginning, his label is now pretty much the center of it all.”

France’s Miss Kittin offers, “His label is like his baby, a projection of what he is—a bit punk, a bit fashion victim, too. Gigolos has been big in Germany since its first release. Here, we’re all so amazed by how long it took other countries to discover it. Although DJ Hell receives much attention, he remains rather cool. “We are not part of this so-called electroclash movement,” he says. “A lot of people are doing the same thing at the same time. So, right now, everybody’s moving in a Gigolos direction.”

After passing for a moment, he continues, “But don’t worry: We will (Continued on next page)
Continued from preceding page

tell you when it's time to move in a new direction. Our Kontrollmaschiner: is working day and night.

Gigolos recently signed its first Los Angeles-based artist, Mount Sims (aka Matt Sims). Emperor Nor-
ton will issue Mount Sims’ full-length Sept. 3 in the U.S.

Of course, as with any musical phenomenon, today's fashion can become tomorrow's faux pas. "It can become dangerous when you get too much, too fast," Tiga offers. "A backlash to all things electro is immin-ent. At that point, it will be survival of the fittest. The artists who really have something to say and offer will still be around in a few years."

LOOKING BACK

Still working is British duo Soft Cell, which along with the likes of the Normal, Flying Lizards, Kraft-werk, Depeche Mode, Visage, Ultra-vox, Arthur Baker, Bobby O’Brien, Orlan-
do, Human League, Fat Gadget, New Order, Afrika Bambaataa & the Soul Sonic Force, Gary Numan, Yazoo, Pet Shop Boys, Sparks, Gior-
mo Moresco, Patrick Cowley, and Mar Parrish pioneered synth-savvy electro grooves in the early-’80s, thus greatly influencing many of today’s nü-electro artists.

Cooking Vinyl/SpinArt will issue Soft Cell’s Cruelty Without Beauty Oct. 8. It’s the first album of new music from the duo (Marc Almond and Dave Ball) since 1984’s This Last Night in Sodom. Almond wonders aloud, “Things really do come full circle, don’t they?”

Almond says he’s flattered that many artists have apparently been influenced by Soft Cell. “These new artists are taking the minimalism of Soft Cell and other early-’80s stuff and injecting it with a new attitude,” he explains. “They’re taking some-thing familiar and completely rein-
vent it with new twists. In that way, the new music isn’t retro at all.”

When asked about the potential of nü-electro acts having success stories to early-’80s acts, Almond’s optimism wanes. “They probably won’t have the same type of chart successes,” he says. “The ’80s brought an end to the golden age of radio. I’m not sure that we’ll see lasting hits like ‘Cars’ [by Gary Numan] and ‘Don’t You Want Me’ [by Human League] from these new artists.”

Agreeing with Almond is original electro pioneer Arthur Baker, who produced the revolutionary “Planet Rock” by Afrika Bambaataa & the Soul Sonic Force and co-produced New Order’s “Confusion,” both in the early ’80s. “You definitely need personalities,” he notes. “But you also need acts that make good, com-
mercial-sounding songs. In the end, it’s about singers and songs.”

DJ/producer Erol Alkan, responsi-
ble for the nearly 6-year-old week-
ly Trash party at the End nightclub in London, believes the potential is definitely there for crossover success stories. “Fischer Spooner could cross over,” Alkan offers. “And I’d love to hear Adult. on the radio.”

Those who tune into Jason Bent-
ley’s Metropolis show on KCRW Los Angeles have heard both Adult. and Fischer Spooner. In addition to host-
ing Metropolis, Bentley handles some programming chores at Los Angeles’ commercial-alternative giant KROQ; he’s also the A&R director of Maverick Records. “It’s all very exciting music, and

happen overnight.”

Fischer Spooner, he explains, “has an intellectual air about it, so it will take time for people to digest this. We’ll have to work that much har-

er to win fans over. But at the end of the day, it’s about the music. Plain and simple.”

BREAKING THROUGH

Los Angeles-based Emperor Nor-
ton has licensed for the U.S. Felix da Housecat, Ladytron, and Miss Kittin & The Hacker, among others. Label president Steve Gross sees nü-
electro’s mainstream appeal this way: “In America, it lends itself to both genres of music that break through but a few artists. All this scene needs are one or two artists to break out. We could then have another De-

Duke Vox on our hands.”

And this, many retailers say, could very well happen. “Sales are up,” says Tom Maffei, buyer of dance/electronic music at Ameoba in San Francisco and Berkeley, Calif. “We can’t keep albums by Adult., Fischer Spooner, Chicks on Speed, Peachess, Crossover, the Faint, Ladytron, and Felix da Housecat in stock. It’s interesting—

12 months ago nobody really cared about this music, and then seven months ago, everybody started inquiring about it.”

Some of these artists are respon-
sible for the genre’s best sellers, including the Faint (Dance Macabre, which moved 27,000 units, ac-
cording to Nielsen SoundScan), Ladytron (26,000 units), and Felix da Housecat (Kittenz and Thee Glitz, 16,000), and Peachess (Teach-
es of Peachess, 15,000).

Several of these acts have been picked up by Korean SSK label for approximately 10 Asian countries (Beats Box, Billboard, June 22), a U.S. label is forthcoming.

Whether or not this music becomes a defining moment in pop music remains to be seen,” acknowled-

ges Felix da Housecat collaborator Tommie Sunshine, who helms Xylo-
phone Jones Recordings and recent-
ly remixed tracks for Soft Cell and Human League. “But the people mak-
ing the music are doing what comes naturally. The music’s coming from a very pure place.”

This fall, Mogul Electro and the Electrocaylorville, Cali-based Kork Agency—which handles bookings for Chicks on Speed, Peaches, Gonzalez, and Soviet, among oth-
ers—will present the Electrociosk 2 tour. The two-week tour commences Oct. 12 in Philadelphia and winds its way through major markets, includ-
ing Detroit, Montreal, Chicago, Seattle, San Francisco, and Los Angeles. Kork owner/producer Christian Bernhardt says Peaches, Tee, Chicks on Speed, Soviet, W.I.T., and Tracy & The Plastics are con-
formed for the tour. He also promis-
es that local electro acts will be spot-
lighted in each city.

“There’s such excitement sur-
rounding this music,” Bernhardt says. “It’s almost like the promot-

ers are throwing money around, which wasn’t always the case. In the last three months, it’s become much easier to book these acts. This music is very much on the verge, and this tour will only help the situation.”

And therein lies the rub. Perhaps Chicks on Speed’s Murray Leslie sums it up best: “Punk’s downfall was that it turned into a fashion and joke perpetrated from the insecur-
ities of [Sex Pistols manager] Mal-
colm McLaren’s plan. When the money becomes more important than the art form, the creativity will die. Big business is sometimes too strong and tempting; it can crush an innovative idea—one that could’ve had major social and political impact.”

She continues, “Electro-
clash is escapism from today’s uncomfortable world—a world that nobody feels they can change. Electro looks back on all the bad architecture, failed politicians, faceless con-
venience, useless tech-
ology, and greed that still exists today. It combines all these things and makes it glamorous. It’s the ulti-

mately para-

BILLY JOEL

MISS KITTIN

EROL ALKAN

MARK ALMOND

GARY ASHLEY

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Latin Market Seeks Lift From Warner’s Maná

Continued from page 1

on Warner and the group’s first studio effort since 1995—"as the gravy in an apple pie—allugious sales. The mantle of responsibility sits well on Latin rock’s biggest-selling band, a group whose stature in the Latin region parallels that of U2 in the mainstream music world. The success of the songs as for what the band has stood for in its 15 years of existence.

“I have expectations, but no neuroses about what can happen,” Fher says, during a break from taping a Coors Light commercial. “Maybe people won’t like it, and that will be different. But we worked with so much heart, with so much passion. It’s an album that’s with much ours, and we like it, we have faith in it.”

VINTAGE MANÁ

Revolución de Amor is the seventh studio album by Maná, the Mexican-based band comprising Fher (given name: Fernando Olvera), bassist Juan Calleros, guitarist Sergio Vallén, and drummer Alex González, the only non-Mexican member. Having released their first two albums in reliance on highly melodic songs that are anchored by Fher’s trademark high, breathy voice (which is often compared to Sting’s), a sound that blends the format of a rock quartet with Caribbean elements and lyrical content that touches on love as often as it does social and political issues.

On Revolución de Amor, Maná once again scores a coup with guest appearances by long-time friends Ruben Blades and Carlos Santana. The latter featured Maná and its track “Corazón Espadín” on his 1995 album, Avancemos, and the group’s new album is a fireworks supernatural. Santana returned the favor, guesting on the band’s new album.

Super Friend. During a concert in Italy last month, longtime friend Carlos Santana joined members of Maná. After Maná appeared on Santana’s 1999 smash Supernatural, Santana returned the favor, guesting on the band’s new album.

with an accent. We don’t want to be like any other band we see on MTV or on the radio.

“And you look at some Latin acts who record in English and they stop looking Latin because they’re so Americanized, because they’re into making things sellable. And even how they look. They start looking American. So, right now, it’s not in our plans. Right now we want to see how far we can take it doing it in Spanish.

If Maná decided to do anything in English, it would do so through the Atlantic Group, whose co-chairman/ co-CEO, Val Azzoli, became interested in the group after seeing it play live last year.

“It’s important that we do as the Warn- er Music Group explore this band at a higher level than the Spanish-language markets,” Azzoli explains. “And what we decided is, English is important, but it’s not an end-all. So, we’ll have a meeting and maybe take two to three songs and maybe rerecord new songs. We haven’t figured this out yet.

The band that Maná remains committed to recording in Spanish at a time when many major acts are recording in English fuels expectations of what the debut of its new album can do for music in Spanish as a whole.

“We take it as the best possible,” the group’s lead singer, Fher, told Billboard at the Super America show, adding that the group’s new album can do for music in Spanish as a whole.

For us, it’s the best release for the remainder of the year,” says Alberto Uribe, head buyer for the Ritmo Latino chain. “People are desperately wait- ing for it. And their older albums, all of them, are among the top-30 sellers in all my stores.

Ritmo Latino is working on several marketing strategies with Warner and earlier this year launched a campaign promoting the Maná catalog to warm fans for the new album. “Their return will not only help our [Spanish-language] radio, but also the genre of young music,” says Nestor Rocha, PD for Los Angeles-based hits station Super Estrella.

“They’re a very popular band, and we need someone [this popular] to concentrate on Spanish. After Maná’s last album, there was nothing really interesting for young listeners, be- cause the artists that followed—Ricky Martin, Shakira, Marc Anthony—they went to the Anglo side, and it was no longer exclusive to Spanish radio,” Rocha explains. “Maná’s album will make people think Spanish-language music is hip.” Rocha goes as far as crediting Maná with having much to do with the rise of the Super Estrella format, which launched four years ago as an edgier alternative to traditional Spanish-language stations.

MEXICAN GENESIS

Ironically, Maná initially garnered a following in Mexico, and later in the U.S., through heavy touring without the benefit of radio play. Originally called Sombre Verdes (Green Hat), the group’s first lineup in 1984 in- cluded Fher, González (who answered a newspaper ad), and Calleros (whose brother Ulises is still the group’s manager). The band played rock with Caribbean and Latin beats that, while not radical, was decided not the thing in Mexico at the time. In 1987, the group changed its name to Maná, a word with many defini- tions, one of which refers to the cognitive energy Polynesian use for the good of all things.

Following its 1987 eponymous debut, Maná took off with its 1989 show effort, Amor (Love), which included the hit “Rayando el Sol” (Approaching the Sun). In the ensuing years, the group has racked up five Billboard Latin Music Awards and five Grammy Awards for Best Latin Rock, Pop, Urban, and through a series of highly successful tours, opened the realm of possibilities for Latin rock bands in the U.S. and abroad. A 20-0z U.S. tour is scheduled to kick off in October in support of Revolución de Amor, continuing in Mexico in late November and later, throughout Latin America.

But parallel to its musical growth, Maná has made a point of bringing its social and political preoccupations to the forefront. Chief among these are songs and you say, ‘Wow, pop music is meant to be shared.’ In Mexico, they’re now airing [really show] Big Brother on TV. And they played Viva Sin Aire, which we put out in ‘92. That happened. And that’s my biggest satisfac- tion: Being able to share the music.”

Environmentally Friendly. Maná lead singer Fher is on hand to release newly hatched endangered turtles in Mexico, as part of the band’s Selva Negra Foun- dation’s work for the environment.

Dolce Jarmel Soria Remembered As Angel Co-Founder

BY STEVE SMITH
NEW YORK—During a career that spanned more than a half-century, Dolce Jarmel Soria was killed July 7 at her Manhattan residence at age 101—played a wide variety of roles in the classical music business. Per- haps her most significant legacy is as a mentor to her husband, Dario, of Dolce & Gabbana, of Angel Soria, of Angel Records. Though her tenure at Angel lasted only four years, her influence can still be profoundly felt today.

“My wife was of tremendous importance in our history,” says Mark Forlow, VP of EMI and Vir- gin Classics North America. “They only worked for the label for four years, but Dolce’s influence was lasting for many years, and they got about 500 releases out before they departed.”

Born in 1909 and educated at Columbia University, Dolce initially embarked on a career in journalism before promoter/artist manager Arthur Judson hired her to work for his company as well as the New York Philharmonic and such maestros as Arturo Toscanini and a young Leonard Bernstein.

In 1942, Dario married Dario Soria, a music-loving Italian entre- preneur and member of a prominent upper-class family, who had escaped from Italy to escape the Nazis. Dario founded the pioneering Cetra-Soria record label in 1948, releasing—for the first time—greatly rare performed operas by Giuseppe Verdi, during a golden age of Verdi performance. According to author William Weaver in an essay written for New York City Opera, it was Dolce’s insistence that Cetra-Soria releases included both complete Italian librettos and English translations, setting the standard to which modern operatics are measured.

Dolce left Judson and the New York Philharmonic in 1953 to join her hus- band in founding a new label, Angel, to license and domestically release records for RCA and Capitol. RCA’s rich catalog of early recordings was to Dolce’s insistence that Cetra-Soria was the Angel for us.

Most of these recordings, by such artists as Herbert von Karajan, Elis- abeth Schwarzkopf, Giuseppe di Ste- fano, Walter Gieseking, and the La Scala and the London festivals, were to be performed by operatic stars.

Dolce returned to her journalistic roots in the ’70s, contributing regul- arly to the Carnegie Hall program, High Fidelity, Musical America, and Opera News.

Dario became the head of the Met- ropolitan Opera Guild and produced its broadcast recordings in the ’70s. He died in 1980, sharing her hus- band’s interests to the end. Dolce wrote a history, The Metropolitan Opera: A Guide, in 1982.

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BILLBOARD JULY 27, 2002

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Billboard Adds Star Power To R&B/Hip-Hop Awards

Legendary New York radio personality Wendy Williams will host the 2002 Billboard R&B/Hip-Hop Awards on Aug. 9. The award show will cap off the 2002 Billboard/AURN R&B/Hip-Hop Conference, presented by Heineken, and slated for Aug. 7-9 at the Roney Palace in Miami Beach.

Williams, who has been a presence at some of the top urban radio stations on the East Coast the last decade, is well known for her bold and unique interviewing style, as well as her deep involvement in the R&B and hip-hop community. A fan favorite, Williams is currently the host of WBLS New York's popular afternoon drive show. Williams has her own daily entertainment gossip feature "On the Down Low With Wendy Williams," which is nationally syndicated by American Urban Radio Networks.

In addition to Williams, many other notables in R&B and hip-hop have signed on to participate in the show. Among the confirmed presenters for this year's event are R&B superstar Ginuwine (Epic), NBA star Jalen Rose, Mr. Cheeks of Lost Boyz fame (Universal), up-and-coming hip-hop rocker Martin Luther (Good Vibe Recordings), Jarvis Church (RCA), and Iconz (Slip-N-Slide Records/Atlantic). Additional presenters and performers will be announced soon.

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 includes a Heineken Lounge, Networking receptions, artist showcases, and the star-studded awards show.

For more information on the conference visit billboardevents.com. For registration, contact Phyllis Demo at 646-654-4643.
Health & Welfare

The Society of Singers is a nonprofit organization benefiting the health and welfare of professional singers in need of assistance because of financial, family, or medical crises. At its recent 11th annual fundraiser at the Beverly Hilton, its Ella Award—named in honor of first recipient Ella Fitzgerald—was presented to Placido Domingo for his involvement in humanitarian causes and community support. Pictured at the event, from left, are SOS president/CEO Marc Stenberg, performer Patti Austin, RIAA senior VP for artists and industry relations and SOS board member Joel Flitow, and singer/songwriter Vincent Covello.

Rucker Gives A Hootie

Darius Rucker recently performed songs from his upcoming solo turn Back To Thee at a benefit for Rock and Wrap It Up! (see story, page 13). The honorees—columnist Liz Smith, world-class chef Michael Lomonaco, and parents du jour Ozzy and Sharon Osbourne—were cited for their contributions in the fight against world hunger. Rock and Wrap It Up! is an international volunteer hunger-relief organization that works with the music industry and others to deliver school meals to events and the tables of families and individuals who truly need it. The event took place at Chelsea Piers in New York.

Remembering Richard Rodgers

A&E's Breakfast With the Arts series assembled musicians from the pop, jazz, and classical music worlds to pay tribute to composer Richard Rodgers, resulting in a two-hour concert special, Richard Rodgers: Falling in Love. Gathered at the event, from left, are Grammy Award nominee Teresa Blanchard, Rodgers & Hammerstein Organization president Ted Chapin, A&E Film, Drama & Performing Arts VP Delia Fine; jazz pianist Barbara Carroll; Elliott Forrest, host of A&E's Breakfast With the Arts; and Jay Leonhart, bassist for Carroll.

Diane Warren: In The Wings

Diane Warren has a foolproof change for knowing when she's come up with a memorable melody: Her birds whistle it back to her. "I trust them. If they sing it, I know I'm onto something good," says the prolific songwriter of nearly 90 hits in the past 20 years, including pop staples "Un-Break My Heart," "Because You Loved Me," "How Do I Love," and "I Don't Want to Miss a Thing." Warren currently has three songwriters in her constant company: a 9-year-old Senegal parrot named Buttwings, a 12-year-old Miniature Macaw called Catso (which sounds like a word in Italian that's best translated in a private setting), and an 11-year-old white Cockatoo, Yankovic.

Besides music, animals are a passion," she says. "I never thought I'd be into birds, but 12 years ago, someone gave me a parrot." When that bird flew away, Warren went in search of another at a local store. She deadpans, "A white bird said, 'I love you.' This being Hollywood, I didn’t think he meant it, but I bought him anyway. I've had them as pets ever since. Warren admits that the birds serve in direct contrast to the soothing melodies she writes: "If it's not the birds, then it's my two cats or raccoons beating at the doors to feed them. It's like Animal Planet at my house. And Cockatoos are awful; I've gone halfway to the microwave with Casper." Pause. "Kidding." Warren was recently honored with the the Spirit of Rhiannon award by the Gabriel Foundation, a Colorado-based operation promoting education, rescue, rehabilitation, and sanctuary for parrots, acknowledging her involvement in Wildlife Waystation, which saves abandoned birds. In fact, Warren's own Diane Warren Foundation features a Hirschfield drawing of the songwriter with Buttwings perched on her shoulder (inset). "Animals offer so much to people," notes the honorary committee member of PETA and founder of a weekly entertainment series at the Jewish Home for the Aging. "They can be so healing and such a good company for those who are lonely." And, she adds with a wink, "they don’t care if you’ve written a hit song."
The Hollywood Reporter and Billboard join forces for a 3-day event examining the role of music in film and television.

This event provides a dynamic networking opportunity for executives who create film and television content to meet and exchange ideas with suppliers of music for future projects.

**HIGHLIGHTS**

**OPENING KEYNOTE:** The view from the executive suite on the sometimes rocky relationship between the music business and Hollywood.

**WELCOME RECEPTION:** Your chance to network with top film, television, and music executives over drinks, food, and music!

**EQUIPMENT DEMO ROOM:** Vendors display the industry’s latest technology, products and services.

**COMPOSER & SONGWRITER WORKSHOPS:** Full day of programming focusing on the use of original music in film and TV production. Featuring special workshops on scoring and writing for visual media.

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**PANEL TOPICS**

**O SOUNTRACK, WHERE ART THOU?**
As the cost of acquiring music rises, we’ll look at the tough choices soundtrack producers and music supervisors face in dealing with music collections that balance creative and commercial values.

**PRIME-TIME TV: THE NEW RADIO:**
Prime-time TV is increasingly an essential platform for showcasing new artists and potential hits. We’ll explore the success stories and the mutually beneficial ways music and TV can work together.

**THE COMPOSER-DIRECTOR RELATIONSHIP:**
In this freewheeling dialogue, a top director and composer will describe the collaborative process and the special challenges of mating music to filmed and televised entertainment.

**GETTING IN SYNC:** Music supervisors are always looking for that musical diamond-in-the-rough. Record labels and music publishers control catalogs that are gold. This session on the fundamentals of music licensing will examine how these two worlds are making beautiful music together.

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