L.A. Acts Foster Blues Traditions

BY CHRIS MORRIS
LOS ANGELES—Tradition is a delicate thing, especially when it comes to the blues. Certainly, no American musical form has roots as deep as the blues, and contemporary musicians playing it must display both formal and emotional fidelity to those origins. At the same time, the music will wither and expire unless it is played with vitality, originality, and inspiration. That blues quandary is being confronted today in Los Angeles by musicians—indie-label acts usually playing in out-of-the-way venues, sometimes for tips alone—who seek to individualize and transmit the (Continued on page 64)

Indies Gain Ground In DVD Marketplace

BY JILL KIPNIS
LAS VEGAS—As U.S. consumers widen their DVD collections, it isn't only the major studios' blockbuster films that are reaping home-video profits. Independent home-video companies that release special-interest titles in the film, family, fitness, and music categories are placing themselves in enviable positions, with increasing demand for a variety of product. A group of independents at the Video Software Dealers Assn.'s (VSDA) 21st annual Home Entertainment convention here acknowledged that while they may be forerunners in the special-interest market, competing with major theatrical releases posed challenges in terms of retail shelf space, price competition, and available promotion dollars. The DVD Entertainment Group recently released statistics stating that 40 million DVD players have shipped since the format was launched in 1997 and that 20 million are likely to be shipped this year alone (Billboard, July 27). Accompanying software (Continued on page 65)
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Chontia Floyd, Island Def Jam Music Group
Max Gouse, Epic Records
Gene Griffin, Sound of Atlanta Records
Deitrick Haddon, Verity
Rashan Hall, Billboard
Jerome Hips, Mama's Boys Management
Cedric Hollywood, WEDR/Miami
Rodney Jerkins, Darkchild Inc.
Cynthia Johnson, J Records
Parrish Johnson, The Cipher
Derick Jayner, Sheridan Gospel Network
Matt Kahane, GoodVibe Recordings
Jim Kennedy, Cumulus Media
Rudi Kidd, Gray & Co.
Jay King, DPH Entertainment
Mathew Knowles, Music World Ent.
Al M. Manerson, Real Deal Records
James McMillan, James E. McMillan, P.C.
Michele Williams, Destiny's Child
Betty Wright, artist
Doc Wynter, Clear Channel Radio

Mike McArthur, Mama's Boys Mgmt
Gail Mitchell, Billboard
Fred Munao, Select Records
Max Siegel, Verity Records
Jeff Sledge, Jive Records
Jerry Smith, Radio One Gospel Stations
Ken Spellman, Sound Check Inc.
Kevin Thomas, ZOOM CULTURE
Gary Wade, Omni Music Distribution
Johnnie Walker, Def Jam/Def Soul/IDJMG
Carla Williams, EMI Gospel & Dexterity Sounds
Damon Williams, Music Choice
Michele Williams, Destiny's Child
Betty Wright, artist
Doc Wynter, Clear Channel Radio

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Senate Bills Sail Past Committees

BY BILL HOLLAND
WASHINGTON, D.C.—Two legislative initiatives affecting the recording industry during the first session of the 110th Congress sailed past the Senate Judiciary Committee on Friday afternoon, heading toward the Senate floor and likely the House of Representatives. But, as with any legislation, the fight is just beginning and there are still many hurdles to overcome.

The Senate’s Anti-Counterfeiting Initiative of 2002, introduced by Sen. Joseph R. Biden, Jr., D-Del., would give record companies and movies studies the same counterfeiting protections now afforded to computer software companies. The bill, S. 2305, would expand current law to make illegal the duplication of watermarking, holograms, and other management technologies. It also allows the attorney general before the attorney general’s alleged pirates and gives federal prosecutors authority to prosecute repeat offenders.

In written remarks, Biden said the measure is needed because “in addition to the financial loss to artists and innovators and to entire industries, the creative talent of thousands of Americans is being stolen, and we ought to do everything in our power to encourage and support American ingenuity and creativity.” The Senate Judiciary Committee July 17. The bill currently has 13 co-sponsors from both parties.

Also gaining committee approval last month and awaiting a full Senate vote is the Reducing Underpayment of Artists and Creators (R-UAC) Act, by Senatorsproto (D-Conn.), Durbin (D-Ill.), Murray (D-Wash.), McCaskill (D-Mo.), Feinstein (D-Calif.), and Hatch (R-Utah).

Another bill that was introduced by Biden, S. 2633, expands the current crack-house law, which makes it a felony to provide a space for the purpose of illegal drug use. The measure would give funding to states that pass the legislation following the state legislature.

Opponents—including the American Civil Liberties Union—fear this legislation could allow police to arrest other than the actual criminals, since it should apply to those hosting future events and drive rave culture underground without adequate health safeguards. Biden’s staff released a point-by-point analysis of the bill’s provisions, saying the criminal provisions of the RAVE Act “have nothing to do with dancing, music, or any other form of expression. Rather, the criminal provisions target people who promote events for the purpose of distributing or using illicit drugs, regardless of whether or not there is any dancing at the event or any music played at the event.” Insiders privately say now that the acronym RAVE,” for the bill’s title caused alarm and was not a good idea.

The bill’s co-sponsors are Sens. Patrick Leahy, D-Vt.; Orrin G. Hatch, R-Utah; Richard J. Durbin, D-Ill.; and Charles E. Grassley, R-Iowa.

Hill veterans say that political arm-wrestling over Bush administration judicial nominees could jell in the way of the passage of the Bush administration’s pro-industry音乐 bill, a pro-media bill with the Senate of Howard Coble, R-N.C., the chairman of the Subcommittee on Courts, the Internet and Intellectual Property. (Berman is the ranking Democrat on the subcommittee.)

The measure would help the music industry—nearly $2 billion in revenue—by allowing the copyright owner to demand that the ISP share the names of its customers who committed acts of piracy. If the ISP refused, the court could order the ISP to disconnect the customer’s service. The bill would also create a small claims court to hear cases, allowing the copyright holder to pursue damages and costs without going to court.

Senate Bills Hold Labels ‘Accountable’

BY TAMARA CONNIFF
LOS ANGELES—A number of artists’ representative groups, including attorney Don Engel and certified public accountant Fred Wolinsky, referred to the recording industry’s accounting practices as “intentionally fraudulent” during testimony before the California Senate Judiciary Committee hearing July 23 in Sacramento.

Label reps, on the other hand, maintained that audits of royalty rates and offers are common. “It is simply a part of the negotiation process,” said one.

The testimony was held by Judiciary Committee chairman Martha Escutia, D-Monterey, and Sen. Kevin Murray, D-Cusher, City, who invited an array of artists’ royalties by record labels. A number of artists, most recently Dixie Chicks, have filed suit against their labels, claiming underpayment (Billboard, July 29, 2001). Artists have long harbored suspicions that labels are underpaying artists, and have even been allowed to know that some labels are not properly compensating their artists.

The senators hearing, giving artists the chance to testify in person, was an opportunity to appeal the industry while allowing the labels to make their case.

Murray suggested that legislating a penalty for labels found guilty of fraudulent practices might prompt the adoption of more rigorous accounting standards. He added that a set of such standards for music companies would provide more certainty for both labels and artists and make the entire process more transparent. “The record labels, however, argue that any recommended standards would likely become the object of haggling during the contract-negotiation process. Murray has also spearheaded the possible repeal of a California labor law bill that allows record labels to sue for damages if artists decide to leave their labels after seven years while still under contract. California workers in other fields are held to contracts for more than seven years. In addition to Engel and Wolinsky, testifying on the musicians’ behalf were artists Sam Malone and Montell Jordan, attorney Londell McMillan, and American Federation of Television and Radio Artists national executive director Greg Hessinger. Representing the record labels were Recording Industry Assn. of America (RIAA) senior VP of business and legal affairs Steven Marks and RIAA outside counsel Steve Marenberg.

Jordan touched on recoupment issues during his testimony. For example, he said that record costs, marketing budgets, video shoots, and other promotional costs are generally tagged on to an artist’s bill with out the performer’s input. Jordan said that artists can only make money by paying such other avenues as touring, merchandise, and publishing—and revenue streams the labels generally do not touch.

Marenberg and Marks also argued that artists usually renegotiate their deals for higher advances and royalty rates after their first hit album. The label reps did not get the chance to directly address the issue of alleged fraud accountants: The artist representatives had the opportunity to testify to the recording industry only 20 minutes to discuss contract fairness. The label reps then left before the Redditual period in order to catch planes. Another hearing is likely to be scheduled to give labels further time to address the artists’ reps’ allegations.

"The creative talent of thousands of Americans is being stolen, and we ought to do everything in our power to encourage and support American ingenuity and creativity.’’

—SEN. JOSEPH BIDEN, D-DEL.
AUGUST 3, 2002

Top Albums

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<td>By The Way</td>
<td>30</td>
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<td>AVRIL LAVIGNE</td>
<td>Complicated</td>
<td>29</td>
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<td>MARY MARY</td>
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<td>Reggae Gold 20</td>
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<tr>
<td>ISRAEL KAMAKAWIWO OLE</td>
<td>Alone Is It World</td>
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CHART BEAT

RISING/HGT: Bruce Springsteen has his highest debuting single in slightly more than 10 years, as "The Rising" (Columbia) hits the ground running at No. 52 on The Billboard Hot 100. The best Springsteen single with a higher first-week position was the double-sided "Human Touch/"Better Days," which opened at No. 26 in March 1992. "Human Touch" is his highest debuting Springsteen single of all time, winning by a hair over "Hungry Heart," which entered at No. 30 in November 1980. "The Rising" is his first song to chart in the 21st century, and the first to appear on the Hot 100 since "Secret Garden" peaked at No. 39 in May 1997.

Only five titles have debuted higher than "The Rising" in 2002. The year's highest debut is Brandy's "What About Us?" a new entry at No. 42 in January. That same month, B2K's "Uh Huh" started at No. 43. In May, Eminem's "Without Me" (which slides 2-3 this issue) opened at No. 4. The current No. 1, Nelly's "Hot In Herre," debuted at No. 49, also in May. Three weeks ago, "A Little Less Conversation" by Elvis Presley vs. XLI was a new entry at No. 50. "The Rising" is the 23rd chart single of Springsteen's career, which spans 26 years and 11 months, dating back to the debut of "Born To Run" in August 1975. That means none of the American Idol contestants were born when Springsteen first charted on the Hot 100.

AGE GAP: What could be the widest ever difference in ages between artists debuting on Billboard charts exists this week, thanks to a song entering Hot R&B/Hip-Hop Singles & Tracks and a CD debut on Top Classical Albums. Halle Jade is only 6 years old (born Dec. 25, 1995), but that's old enough to be featured on her father's new single. "My Dad's Gone Crazy" (Web/Alternate/Interscope) by Eminem featuring Halle Jade opens at No. 74, of two debuting Eminem tracks this issue. ("Cleavin' Out My Closet" is now at No. 61.)

At the opposite end of the scale is a man born 122 years and 10 months before Halle Jade. The late Italian tenor Enrico Caruso is now at No. 14 with Italian Songs (RCA Victor).

If "My Dad's Gone Crazy" makes it to No. 1 on the R&B chart, Halle Jade would be the first artist born in the '90s to top that chart.

POETRY IN MOTION: Look for the artists in the top two of next issue's Hot 100 to have first names that rhyme. Nelly is almost certain to be No. 1 and No. 2, with "Hot In Herre" (For Real/Universal) and the follow-up, "Dilemma," which features Kelly Rowland. There's a strong possibility that "Dilemma" will dominate, making Nelly the sixth artist to have two consecutive No. 1 hits, following Elvis Presley, the Beatles, Boyz II Men, Puff Daddy, and Ja Rule.

NOT A BRIT: Thanks to U.K. author Dave McAleer for pointing out that Daniel Bedingfield was born in New Zealand, not Britain, as mentioned last issue.

**Structural Issues Addressed At AOLTW**

**CEO Dick Parsons Says New Appointments Mark 'A True Turning Point'**

BY MATTHEW BENZ

NEW YORK—With the appointment of former HBO chairman/CEO Jeff Bewkes as chairman of the new entertainment and networks group within AOL Time Warner (AOLTW), oversight of the Warner Music Group (WMG) falls to a creative-minded executive. Yet keeping the creative businesses on track may be the least of the concerns for Bewkes and other AOLTW brass, who continue to grapple with structural and financial problems.

Bewkes’ appointment was part of a larger restructuring at AOLTW that includes the departure of COO (and former AOL exec) Robert Pittman, to whom WMG chairman/CEO Roger Ames had been reporting since May (Billboard, July 27). Bewkes also gains oversight of AOLTW’s film and TV assets. Don Logan, formerly head of Time Inc., now chairs a media and communications group that includes AOL, Time Warner Cable, and Time Inc.

In a memo to employees, AOLTW CEO Dick Parsons wrote that achieving “unity of vision and execution” within AOLTW “has proven harder than we first thought,” but that “the appointments of Don and Jeff mark a true turning point.”

**Carlos Vives Leads Latin Grammy Nominations**

BY LEILA COBO

MIAMI—Colombian Carlos Vives, whose Caliban and Dejame Entrar (EMI Latin) won a Grammy Award in February for best traditional tropical Latin album, has the opportunity to duplicate his feat, thanks to six Latin Grammy Award nominations.

Vives leads an eclectic pack of nominees that includes veteran salsa queen Celia Cruz (with four nominations for the very hip La Negra Tiene Tumbao), former Latin pop stylist Miguel Bosé, Miami-based producer Emilio Estefan Jr., Colombian Juanes, Venezuelan newcomer Gian Marco, and multiple Latin Grammy nominees Alejandro Sanz, with three nominations each.

In keeping with what has quickly become the Latin Grammy tradition, the nominees—announced July 24 at a press conference in Beverly Hills, Calif.—represent a wide variety of countries and styles, many of them decidedly uncommercial outside their places of origin. But this year’s nominee list is particularly note-worthy for the many new artists it contains, including Mexican pop duo Sin Bandera, Puerto Rican rock band Circo, and Mexican rock band Elefante, which have two nominations each.

A newcomer of a different sort, newly established label Maverick Música, garnered nods for three artists (DJ José Padilla, Nicole, and Jorge Moreno) in three different categories.

For Vives, who missed his flight to Los Angeles and received news of his nominations in Colombia, the accolades are a welcome cap on a year that has seen him rack up more than 50,000 concert tickets in Latin America and Europe, and parts of Asia (Billboard, July 24).

As part of the new agreement, Mike Curb will become a partner in and chairman of Word Entertainment, the Christian music label/publishing company that Warner purchased in January. Curb Records was among the companies competing to acquire Word but was edged out by WMG.

The Word reporting structure remains unchanged, with Malcolm J. Minns continuing to report to Warner Bros. Nashville president Jim Ed Norman, who reports to Warner Bros. Records chairman Tom Whaley. On the publishing front, Warner/Chappell will administer Curb Music’s interests outside the U.S., Canada, and Japan; Curb will continue to self-administer domestically.

**Market Watch**

A Weekly National Music Sales Report

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<td>11,642,000</td>
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<td>This Week</td>
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<tr>
<td>Change</td>
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<td>Change</td>
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**Curb Named Chairman Of Word Entertainment**

BY DEBORAH EVANS PRICE

NASHVILLE—Ending speculation that Curb Records might take its distribution elsewhere, founder and chairman Mike Curb has expanded his company’s relationship with Warner Music Group (WMG). WEA will continue to manufacture and distribute Curb product in the U.S., while Warner Music International will continue as Curb’s exclusive distributor in Latin America, Europe, and parts of Asia (Billboard Bulletin, July 24).

As part of the new agreement, Mike Curb will become a partner in and chairman of Word Entertainment.
YOU WILL BE MISSED.
ALL OUR LOVE,
ELTON AND BERNIE
Central South, Value Music Retail Chains To Merge

BY ED CHRISTMAN
NEW YORK—The planned merger between Central South Music Sales and Value Music marks the second time this summer that a marriage between two independently financially sound chains has occurred, as music specialty merchants attempt to negotiate the increasingly tough retail market.

The deal, which has a signed letter of intent with a closing expected in late summer, will create a new company with 123 stores and about $140 million in revenue. Nashville-based Central South runs 73 stores under the logos of Sound Shop and Music for Less; Valley Music operates 50 stores, mainly under the name Music for a Song, with two locations carrying the Spin Street logo.

Also this week (29), the merger between CD World and Streetside to create a 19-store chain with $33 million in revenue (Billboard Bulletin, May 9) is expected to close.

In the deal announced July 23, Central South will own 60% of the new company, with Value Music owning the rest, although the board of directors will be split evenly between the two parties. Central South president Randy Davidson says the new entity will include Central South’s one-stop operation but not the Christian and gospel music distribution business, which Central South will wholly retain.

The company will use the Central South warehouse and the Value Music computer network, Davidson confirms. The new company will have a $25 million revolving credit facility, supplied by Fleet Financial.

Davidson says the merger will result in the adoption of the best business practices of both chains. Rob Perkins, president/CEO of Atlanta-based Value Music, adds, “When you put these companies together, one plus one equals three.”

South powerhouse will be split evenly between the board’s two companies.

Discussing how the merger came about, Davidson says, “Everyone knows the state of the industry. It became necessary [for] the two companies to come together to form a much stronger organization.” Similarly, David Lang, who will head the merged CD World/Streetside chain, agrees that the environment is forcing strong chains to merge in order to remain competitive with discount department stores and consumer electronic chains.

ExecutiveTurntable

BROADCASTING: Andy Schuon is named president of programming for Infinity Radio in New York. He was president/CEO of Pressplay.

RECORD COMPANIES: Dan Cohen is named head of marketing for Palm Pictures in New York. He was head of marketing for Grilie Action. Lillian Matulic is promoted to senior VP of publicity for MCA Records in Santa Monica, Calif. She was VP of publicity. MCA Records also names Michele Smith to director of music video production and broadcast media in Santa Monica, Calif. She was senior director of marketing for Virgin Records.

Robert Koch is promoted to VP of international for Koch Entertainment in New York. He was managing director of Koch Records Germany.

The BMG/Atlantic/Fontana Group names Susan Jacobs to VP of worldwide publicity and David Einstein to VP of promotions in New York. They were, respectively, an independent consultant and editor of CMR.

Siegfried H. Dannhausen is promoted to VP of production for BMG in Weaverville, N.C. He was senior director of central manufacturing for BMG International.

Greg McCann is promoted to VP of marketing for Lyric Street Records in Nashville. He was senior director of product development for BMG International.

When you put these companies together, one plus one equals three.

—ROB PERKINS, VALUE MUSIC

Alan Lomax’s Musical Legacy Endures

BY CHRIS MORRIS
LOS ANGELES—In his 1980 biography of folk singer Woody Guthrie—one of several artists whose story was advanced by Alan Lomax—writer Joe Klein describes Lomax as “a promoter as well as a collector; someone who found ways to bring the music and the message to the widest possible audience.”

Lomax died July 19 in Safety Harbor, Fla. He was 87. The cause of his death was unreported, but the legendary folklorist's health had declined after two strokes in 1985.

Born Jan. 15, 1915, in Austin, Lomax was the son of John Lomax, an academic-turned-song collector and author of the seminal Cowboy Songs. As a teen, Alan accompanied his father on field trips for the Library of Congress in the South and West. On one 1933 trip to record convicts at Angola State Prison Farm in Louisiana, the Lomaxes discovered Huddie Ledbetter, a convicted murderer known as “Leadbelly”; after John Lomax helped secure the singer and 12-string guitarist’s release from prison, the Lomaxes helped bring his music to international fame.

Alan continued to record for the Library of Congress into the 1940s. His 1938 interviews with gourmets New Orleans jazz pioneer Jelly Roll Morton resulted in a 12-LP set and the book Mister Jelly Roll. He secured national radio exposure for Guthrie, whom he recorded for the national archive, and he also produced Guthrie’s classic 1940 RCA Victor album Dust Bowl Ballads. He found bluesman Muddy Waters on a Mississippi plantation in 1941 and became the first to record him.

As both a performer and presleytizer, Lomax was associated with the American folk movement of the ‘40s, then linked to the political left. His championing of Guthrie, along with Pete Seeger and Seeger’s group the Weavers led to Lomax’s ostracism during the McCarthy era of the ‘50s. From 1950 to ’57, Lomax lived in England and recorded the folk music of Spain and Italy.

In later years, the venerable archivist continued to collect, record, publish, and popularize folk music of all stripes. His 1969 book The Folk Songs of North America is a standard text. His 1959-60 Southern field trip resulted in 19 albums issued by Atlantic and Prestige. He produced the documentary The Land Where the Blues Began (also an award-winning book) and PBS’ American Patchwork.

In recent years, his work was sampled by Moby on the hit album Play and anthologized on the O Brother, Where Art Thou? soundtrack. Rounder Records has been reissuing Lomax’s archival work since 1997.

Lomax is survived by two daughters and his sister, Bess. Funeral services were held July 23.

Elton John Producer Gus Dudgeon Remembered

BY PAUL SEXTON
LONDON—Calling him “an incredibly talented producer and a very dear friend,” Elton John said in a statement that he was “devastated” to learn of Gus Dudgeon’s death. Dudgeon, 59, was best-known for his 1970s production for John, which yielded such hits as “Your Song,” “Rocket Man,” and “Goodbye Yellow Brick Road.”

Dudgeon, a veteran record producer, was killed July 21 when his car veered off a road in England near Reading, Berkshire. His wife, Sheila, was also killed in the accident. They were returning home from a 50th birthday party for Chris Hook, formerly of 1970s band Voyager, which Dudgeon produced.

Dudgeon was a founder of the Music Producers Guild (MPG), whose Chairman Andrew East, says the producer “never lost sight that it was the music that was important and continually supported new talent.” Williams’ colleague Robin Marill adds: “We are being suitablygrave about Gus’ death, but I stayed up till 2 last night listening to his stuff, and I don’t think you can be depressed after that.”

Born in Surrey, England, Sept. 30, 1942, Dudgeon began his career as a tea boy at Olympic Studios and by his early 20s was an in-house engineer at Decca Records’ studios in West Hampstead. Early sessions there included the Rolling Stones and Marianne Faithfull.

The first album to credit Dudgeon as producer was U.K. rock act Ten Years After’s 1967 debut on Deram. The following year, he set up his own production company like Pete Townshend and became one of the U.K.’s earliest freelance producers. In 1969, he was at the desk for David Bowie’s first hit, “Space Oddity.”

His relationship with John began with the artist’s eponymous 1970 set. The first of 12 they made together. Dudgeon also oversaw albums by, among others, Chris Rea and XTC.

He had lately been working with British band Slidewy and on a tribute album to east-Western musical comedy the Bonzo Dog Band, whom Dudgeon produced in the 1960s.

The funeral service will be held at St. Andrews Church, Church Street, Cobnut, Surrey, England, at 1:30 p.m. on Thursday (1). A memorial service is planned for September.

Additional reporting by David Stark in London.
‘Everything Is Good’ For New-Look Gaither Vocal Band

BY DEBORAH EVANS PRICE

NASHVILLE—Change is inevitable, particularly in the music business. When longtime Gaither Vocal Band member Mark Lowry announced he was leaving the award-winning Southern Gospel quartet, patriarch Bill Gaither enlisted new member Russ Taff and forged ahead. The first fruit of the new configuration—which includes David Phelps and Guy Penrod—is *Everything Good* (Aug. 13, Spring House). “Losing Mark was a big loss for us, but you don’t ever replace anybody—you go somewhere different,” Gaither says. “That’s what we are doing.”

Long known as the driving force in the Southern gospel music community, Gaither is responsible not only for penning such classic tunes as “He Touched Me” and “Because He Lives” with his wife, Gloria, but also for giving the entire Southern gospel world a boost with his top-selling series of Homecoming videos.

On *Everything Good,* the Gaither Vocal Band once again serves up traditional Southern gospel music yet incorporates other styles and influences to create a rich musical stew. “There are three or four tunes that have a Mills Brothers feel to them,” Gaither says. “‘I’m Not Going to Worry’ is one of them [as is] ‘Forgive Me.’ It’s a gentler and friendlier Vocal Band because we know how to belt, but I also let’s find some gentler sounds,’ and I think we did.”

Gaither is excited about the dimension Taff brings to the group and says they were careful about integrating his talents. “He’s been a free agent, and it was time to put a harness on him but still keep his energy,” Gaither says, praising the “character” in Taff’s voice.

“When people hear him they say, ‘He’s been through some pain—you can hear it in his voice.’ He’s been around for a while and already had a major solo career.”

Indeed, Taff is one of contemporary Christian music’s most acclaimed artists, with five Grammy Awards and eight Dove Awards to his credit. He began his career with the legendary Imperials, then went on to record eight solo albums. He had a brief country career, recording for the Warner Bros. country division in the mid-90s. Taff filled in on some Vocal Band dates in the mid-90s, when Michael English left the group, and says the main reason he joined the group was how much he enjoyed working with Penrod, Phelps, and Gaither. That camaraderie grew during the studio experience.

“It was uncharted territory for me. I’m being back in a group again, but Bill, Guy, and David allowed me to be me and didn’t try to put me in a box. I was thrilled,” says Taff, who will continue recording solo projects. (Phelps has recorded two sets and this spring received a Dove nomination for male vocalist of the year for his solo efforts.) One of the highlights on *Everything Good* is Taff’s lead vocal on the Larry Gatlin-penned “Heartbreak Ridge and New Hope Road.” Taff says, “It’s great. When life has been hard on you, that song so fits.”

Gaither, who received ASCAP’s first Christian songwriter of the century award in 2000, says one of his goals on the project was to lift spirits. “We tried to get out some of the depression of last fall,” he says. “We decided to send out some positive messages that say, ‘I’m not going to moan and groan about it the whole time. I’m going to keep singing the message of the gospel and enjoying life even in bad and tough times.’”

Brian Smith, VP of store operations for Marvista, Ga.-based Value Music Concepts, says, “It’s terrific. I’m spreading the word.”

*Everything Good* marks the Gaither Vocal Band’s first release on the Spring House label, of which Gaither is the sole owner. Previous projects were issued on Spring Hill Music Group, a label owned by Gaither and several partners. “Spring House has had so much success with the [Homecoming] videos, and we haven’t done that much audio stuff. Since the Vocal Band is such an important part of the video sales, we thought it made sense to put the Vocal Band with the same marketing people. This fall, we are also coming out with the two videos that we did at Carnegie Hall. We’ll get some synergy that way, combining efforts.”

Let Freedom Ring and God Bless America are the two video projects taped last spring featuring the regular cast of *Homecoming* performers and special guests. “They are both patriotic and tied into the whole spirit of the country,” Gaither says of the Video/DVD releases due Sept. 10.

According to Spring House director of marketing Christine Baily, the label plans to aggressively market the release to both Christian and general-market retail. “In [the Christian Bookellers Assn. market], we’ll be featuring the new release on the Gaither permanent display in 700 stores. It will also be featured on the Chordant [Spring Hill’s distributor] Interactive display,” Bailey says, adding there will also be visibility in Target, Best Buy, Kmart and Wal-Mart. According to Bailey, two singles will be issued. “I’m Gonna Sing” will go to Southern gospel radio and “When the Rains Come” will be served to inspirational stations.

The Gaither Vocal Band is managed by Bill Gaither and booked by Spring House. Gaither also owns his own music publishing companies.

‘Tracks’ Leads Kortes To A Deal With Bar None

BY JIM BESSMAN

NEW YORK—Mary Lee Kortes was reluctant to tackle Bob Dylan’s 1975 album *Blood on the Tracks* at Soho club Arlene’s Grocery (Words & Music, *Billboard*, Jan. 26), but the resulting live album with her band, Mary Lee’s Corvette (originally released on her own Leonora Records earlier this year), has brought her a new record deal—not to mention a new manager and booking agent.

Kortes, whose acclaimed previous album True Lovers of Adventure came out on Wild Pitch in 1999, has now signed with Weechnaw, NJ-based Bar None Records, which is rereleasing *Blood on the Tracks* Aug. 13. The Koch-distributed indie label looks to release Kortes’ band’s next album next year.

Meanwhile, Kortes has also signed with Mike Maska of Big Hassle Management, and she has a new agent in Mike Leahy of Concentrated Efforts, both based in New York. She’s preparing a short tour for the end of August, and she will also go out in September and October.

Kortes’ heightened career activity is largely due to heavy Internet response to the disc’s initial release, “I sent it to dylancoveralbums.com; it got a good review and it got posted on other sites,” says Kortes, who also credits notice from *Billboard* and radio airplay by veteran New York area personality Vin Scelsi for spreading the word. “I started getting e-mails from Iowa, California, Italy, Sweden, and Japan and was pretty astonished that people had gotten to my Web site.”

The disc was even picked up by Dylan’s official Web site, bobdylan.com, which has it on the home page with an upload of “You’re a Big Girl Now.”

Kortes quickly learned the nuts and bolts of Internet marketing, and among the increasing orders that came in was one from Bar None head Glenn Morro. She says, “He called a few weeks later and wanted to license it and hear the next record.”

Morrow notes, “I loved the idea. Hearing the songs sung from a female perspective brought a whole new twist to a classic record. The fact that it’s a live recording and so ‘in the moment’ is very much the way Dylan music records.”

Lincroft, N.J., NPR-affiliated non-commercial triple-A station WBJB music director Jeff Raspe agrees that covering Dylan is “a pretty petrifying situation to put yourself into. But she and Michael have more than pulled it off. From ‘Tangled Up in Blue’ to ‘Bucket of Rain,’ they simply pay homage to one of the rock era’s most classic of ‘classic’ albums by one of history’s finest songwriters.”

Kortes—a guitarist/vocalist who is joined on *Blood on the Tracks* by noted guitarists Andy York and Brad Hoh, bassist Brad Alberita, keyboardist Andy Burton, and drummer Diego Vogligio—was originally eager to perform the album when she learned that the club hadn’t found anyone to cover it at its three-part “classic album nights” last fall.

“Martin’s Folly was going to perform *After the Gold Rush,* and George Gilmore was doing the Band’s [self-titled] Brown Album,” she recalls. “I called Owen Comaresky over at Arlene’s and naively said, ‘I’m your man!’ I don’t know if nobody else wanted to do it because it was too daunting, because I then realized just how many of the words I actually knew—which was fewer than I thought. I started practicing and practicing, and I thought, ‘Who am I kidding? It’s too difficult to memorize all the words and sing them in a way that’s not an imitation but has emotional impact.’”

Overcoming her impulse to back down, Kortes decided she’d be featured playing harmonica three days before the gig and after one full band rehearsal went through with it. It was midnight on a rainy Sunday, two hours later than scheduled. “I was afraid it would be horrible, but it ended up being glorious—one of those nights where magic happens,” says Kortes, who has fortuitously given the soundman a cassette for recording the performance.

“It’s amazing how she’s taken these songs and pulled the real cohesive melodies out of them,” says Fred Osuna, owner of Laser’s Edge Compact Discs in Birmingham, Ala., who will promote the album in listening posts and with Dylan product.

Bar None is pursuing aggressive retail at aggressively, says Morrow, who hopes also for “an NPR story” and anticipates great press response. “People have heard *Blood on the Tracks* a million times, he says, and suddenly you hear it again—but it’s new.”

Having heard four new Mary Lee’s Corvette tracks that “sound like hits to me,” Morrow adds that the Dylan disc is the first half of a “great one-two punch” for Magda Lane Music (ASCAP) writer Kortes at Bar None.

“We’ll introduce Mary Lee through the Dylan record,” he says, “but she has a body of work that’s very strong right now that we’ll unleash on the world next year.”
The Beat

BY CHARLES KAREL BOULEY

British newcomer Daniel Bedingfield is shaking up the somewhat over-analyzed, preformatted, almost cookie-cutter process of releasing a single from a new artist.

His British smash “Gotta Get Thru This” (Island in the U.S., Polydor in the U.K.) raced up the U.K. pop charts, landing at the No. 1 position, and it’s now blowing away listeners and programmers at top 40 and rhythm/crossover radio in the U.S. It jumps 77-46 on this issue’s Hot 100.

It all started a little over a year ago, when Bedingfield took a rather obscure (and affordable) computer program called Making Waves audio and crafted “Gotta Get Thru This,” as well as four other songs, on a wallowing £1,000 budget (about $1,500).

“I make a track. I pitch the vocal up because I’m not expecting anyone to give it to anybody apart from a DJ,” Bedingfield recalls. “I gave it to the world’s biggest label group, DJ Z2, he put it on the Pure Garage 4 compilation and poof, it becomes a big dance track and goes to No. 1. It’s crazy. It’s absolutely crazy.”

What’s even crazier is that Bedingfield didn’t think the infectious, soul-inflected single was even the right song to release.

“I was ready for success, but not with that song,” he says with a laugh. “If I had to pick the first single, knowing what I know now I would have picked ‘Gotta Get Thru This.’ Trying to pick another single off the album that will be representative of what the album is about will be tough. It’s like Stevie Wonder. A lot of these programs now just mix up tracks and create a new track. The Beatles had four tracks on tape. They had to make vital decisions about what to save, what to mix down. Sometimes, they’d make mistakes. But that’s what’s great: that’s music. But, nowadays, you’ve got so many choices that it’s very important to keep the feel of music.”

REACTING TO DEMAND

While Bedingfield concentrates on the music, Island has had to shift into high gear quickly to keep pace with the song’s immediate U.S. appeal. Given that some labels take almost a year to set up an artist and Island had mere weeks, it can present challenges.

“Instead of taking time, we’re going to take care in setting this up. We will be fanatical about the detail on this,” explains Stu Bergen, executive VP of Island Records. “We believe in him as an artist, not as a song. A single wasn’t all we were interested in. In fact, we’re not releasing a commercial single on this. He’s an artist with amazing songs. The acoustic version shows what a great song ‘Gotta Get Thru This’ is. He’s an artist who can write and produce.”

Writing and producing was something Bedingfield had to do in a hurry. After the song went to No. 1 in Britain, labels were clamoring for him. But the song wouldn’t wait for him to write an album; it kept building a fan base quickly.

“The labels seem to trust me. They let me write it all, choose the producers, even choose what the album sleeves look like. I’m going to try hard to not misplace that trust. I can say this: I’ve spent more than a £1,000 now, that’s for sure!” Bedingfield says with a chuckle.

NOT JUST A DANCE ARTIST

The first single could easily be categorized as a dance single—a genre that doesn’t often carry the credibility of pop or label appeal for an album commitment. But Bedingfield isn’t worried about being seen as a dance-music artist.

“‘The cool thing is people seem to be getting my songs without me really having to do much. All I need to help them understand is that I’m not just a dance artist; I’m more of an R&B artist with a lot of dance and guitar chucks in.’

He continues, “If the next song is just as good and is not dance, you won’t get labeled as strictly a dance artist. I’m pretty much an R&B artist with a lot of dance and guitar chucks in.”

FAMILY STAND:

When Robert Randolph & the Family Band take the stage, virtually anything can happen. Randolph starts off calmly enough, seated behind a pedal Steel Guitar, his nimble fingers flying over the 13 strings. But, eventually, at some point during the night, he’s going to kick the chair out from under him and dance around the stage as if he’s a marionette on strings. ‘There are times when I’ll look at a videotape after the show is over and I won’t even remember what
yet on which Universal Music Group-owned label will release the band in the U.S. Also, no word on what this means for Warner Bros., which made a two-record deal with the current U.S. album, Veni Vidi Vicius and the band’s next release. A Warner representative declined to elaborate. A Universal Music U.K. spokesman says, “Universal does not reveal the terms of its artists’ contracts.”

The closing of Gold Circle Records, Meredith Brooks, whose album Bad Had One had just been released, has moved over to BMI. The U.K., due to a charter that is distributed via RED. The record company has already begun working single “Crazy.” Brooks is also producer and co-writer of Jennifer Lopez’s current single “Jenny, Don’t Get Hurt.” Redline has signed the Black Crowes’ Chris Robinson… New Zealand singer/songwriter Greg John- son, who has released a number of albums through his Redline label, has formed a worldwide joint venture with Los Angeles-based Imagemargent Records (exclusive of New Zealand).

40 OVER AND OVER AGAIN:

The upcoming months offer about 40 different opportunities for Beatles fans to celebrate the formation of the Fab Four. First course for celebration is this month: On Aug. 18, 1962, drummer Ringo Starr played his first gig with the band, replacing Pete Best. In the little-known fact department: Some case, which formed the basis of the song, was written by Johnny Hutchinson of the Big 3 passed on the gig, according to Rock Stars Encyclopedia.

The next obvious anniversary date is in 1965, and a live album and DVD of the release of the Beatles’ first single, “Love Me Do,” in the U.K. If that doesn’t work for you, there’s always the 40th anniversary of the Feb. 25, 1963, U.S. release of “Please Please Me.”

However it came, the Beatles story is a timeless one. The first hit for the band was “From Me To You,” released in early 1963.

I did,” he says with a laugh. “I hurt my foot doing that. I’m in pain right now.”

Some folks are familiar with Randolph through his appearance on坳Rockville’s ‘99 Sacred Steel Live, or through his participation in the Word, a collective that also includes John Medeski, and members of the North Mississippi Allstars. “I’m still basically new,” says the 24-year-old New Jersey native, who began playing in the Pentecostal church.

Randolph, whose music sounds like a jumbled alliance of Stevie Ray Vaught, Jimi Hendrix, and the Allman Brothers Band, is beginning work on his Warner Bros. debut, which will be the followup to the astounding Live at the Fillmore, released on his own Dare Records. (Warner has picked up that album for a September release.)

But don’t expect Randolph to stray too far from his church upbringing. “There are things I won’t sing about. I won’t be talking about violence or cuss words,” he says. “We’ll try to keep it positive and uplifting and about how people should love each other and not about how much money we’ve got now.”

STUFF: Fred Croshal, GM at Maverick Records, has decided to leave his post when his contract is up at the end of the year. Croshal started at the label six years ago as head of sales. “I’m just ready to explore the next chapter of my life,” he says. His position is expected to be filled by a Swedish rock band the artists have signed with Universal Music U.K. for a multi-album worldwide deal. No word
BY JONATHAN COHEN

Some of the best music is the kind that can’t be described easily—or better still, can’t be described at all. Over the past two decades, Oklahoma City’s Flaming Lips have produced plenty of it, guided by an oftbeat creative yearning with seemingly boundless ambition.

**Yoshimi Battles the Pink Robots**, which stroked July 16 via Warner Bros., is the latest supernatural sonic salvo fired by a band responsible for everything from an enduring all-rock anthem (1994’s top 10 airplay hit “She Don’t Use Jelly”) to 1997’s *Zaireeka*, a single album split onto four separate CDs.

The album debuts this week at No. 50 on The Billboard 200, marking the group’s first appearance on the chart since 1995. The new set expands on the gloriously widescreen experiments of 1999’s *The Soft Bulletin*, which despite having sold only 100,000 units in the U.S. (according to Nielsen SoundScan), was ballyhooed by many critics as one of the most compelling albums released in the last decade. Again working in tandem with producer Dave Fridmann, the Lips spent more than a year crafting the skewsed masterpiece that is *Yoshimi*.

Indeed, since the late ’90s departure of guitarist Ronald Jones, Lips principals Wayne Coyne, Steven Drozd, and Michael Jones have operated less and less like a traditional band. For one, a song must be finished from beginning to end (including recording and mixing) before work on another commences. Idea fragments are paired with outlandish and complex counterparts, with no regard for the difficulty of eventually reproducing them live.

“We decided, let’s think of us as being a studio creation,” Coyne says. “For better or worse, I think our best moments are something intangible that comes out of the speakers. It’s not a set of performances. In a sense, because we work with Dave Fridmann and he’s our friend, he freed us of worrying about reproducing it. He said, ‘Look, (expletive). Let’s make music. It’s your problem to present it to people later.’”

Like its predecessor, *Yoshimi* is crammed with curious details (a booming announcer’s voice, a live audience that repeatedly applauds for no apparent reason, the hyperactive circling of Boredom’s drummer Yoshimi P-Wey). Yet somehow, the songs overflow with beautiful melodies, from the gently grooving artificial-intelligence rumination “One More Robot/Sympathy 3000-21” to the heart-heavy “It’s Summertime” and “Pig” to the tender, reflective “Fine Again.”

“With *Yoshimi*,” Coyne says, referencing the *Zaireeka* era, “we’ve taken it all a step further. We’re playing pop songs, but they’re not pop songs.”

**BY CATHERINE APPLEFILD OLSON**

Although, collectively, the song titles on Seether’s Wind-Up Records debut, *Disclaimer*, (Aug. 20), suggest a bleak outlook on life, Shaun Morgan, the rock act’s singer/songwriter, insists it’s really quite optimistic these days.

“I wrote some of the songs on the album when I was 16, so I’ve distilled myself from those experiences,” the 23-year-old Morgan says. “And when I revisit the songs, it is actually quite cathartic.”

Indeed, accounts of a painful coming of age in his native South Africa in tracks like “Driven Under” and “Pig” are interspersed with letter-day messages of healing and redemption, such as first single “Fine Again,” which shipped to mainstream and modern rock radio formats June 25 and has been lighting up the phones at some stations since late spring.

“Seether that goes beyond hearing their music on the radio or listening to the CD.”

Or, as *Disclaimer* producer Chris Lord-Alge puts it: “There are multiple songs worthy of airplay.”

It was the songs—Morgan’s potent lyrics magnified by swelling instrumentation—that landed Morgan and bassist/vocalist Dale Stewart the attention of Wind-up president Steve Lerner. After hearing an album Seether recorded on South African label Mulkeetra, Lerner brought the band to the States. Drummer Nick Oshiro soon joined, and the three headed into a Los Angeles studio with producer Jay Baumgardner to begin recording.

“Tow delivered a very important record to us,” Lerner says. “Now it’s up to us to deliver for them.”

To heighten awareness on a broad scale, Seether will hit the road in August with the Ozfell troupe (singer/ songwriter Dwight Frye) on the *Wind-Up unplugged* tour. Wind-Up act Drowning Pool will play the main stage. It is a far cry from the intimate shows the band played back home in Johannesburg.

“Our country is so small that you could do a tour of every major city in two or three weeks,” Morgan says. “We mostly played places with 300 or so people, and we would make friends and see familiar faces at all the shows.”

That kind of intimacy is being cultivated via an unusual marketing campaign Seether conceived while filming the “Fine Again” video with director Paul Fedore. The concept of featuring “sign people”—anonymous men and women holding soul-baring signs such as “I Used to Be Them,” “Guilty,” and “I Hate You— I Hate Myself”—carried over to teaser ads currently airing on MTV, MTV2, and MuchMusic, a Web site (peoplewithsigns.com) where fans can share their own demons, and album artwork.

In fact, Wind-up will release 10 different album covers—each featuring a different sign person conveying a different message—when *Disclaimer* hits retail.

“Wind-Up has been to the States, and look, it’s the band’s debut, this is the album when the record commences. We’re trying to get the band airplay, and it’s the band’s debut.”

For Morgan, the more ways to bring the band’s messages out from within, the better. “My hope is that we get taken seriously based on our songs—that people like what I have to say.”

Seether is managed by Jeff Hanson at Orlando, Fla.-based JHMP. The band is booked by Vicky Wenzel at New York-based Pinnacle Entertainment. The group’s songs are published by Seether Publishing and Dwight Frye Music. All rights are administered by Dwight Frye Music.

**FLAMING LIPS’ NEW WARNER SET REMINDS US TO LIVE FOR THE NOW**

Flaming Lips’ new Warner set reminds us to live for the now.}

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**ARTISTS & MUSIC**

**Signs Pointing To Success For Wind-Up’s Seether**
Haven Finds Sanctuary In U.S. On Virgin

BY CHARLES DAUGHERTY

With specialty-radio support and natural cross-market appeal, U.K. rock act Haven's Virgin debut, Between the Senses (Aug. 27) is virtually guaranteed sanctuary on mainland shores. The Cornwall-born quartet has amassed an impressive, well-earned line of industry support since being discovered by original Smiths manager Joe Moss in 1998. After moving to the more urban Manchester and being introduced to ex-Smiths guitarist-turned-producer Johnny Marr, Haven quickly yielded a return on the investment with the set of songs that became Between the Senses, released in the U.K. Feb. 4 on Radiate/Virgin. Lead singer and songwriter Gary Briggs explains, "Everything came together so quickly; it was clearly inspirational. So many ideas were born in the studio. It was amazing to spend time feeling our way around the music and seeing where it would take us." The collaboration spawned four well-received singles. It was only a short matter of time before plans were cemented to formally introduce Haven in the U.S., notes Jay Schatz, its stateside manager.

Haven's sound on Between the Senses is a partnership between the haunting falsetto of Briggs' voice and a steady, persistent guitar presence. The set balances rock ballads with a folk-like delivery. Briggs delivers soul-searching questions and angst-ridden regret on standout gems like "Let It Live," "Out of Reach," and "Say Something." The U.S. version of the album will feature a remix of "Let It Live," the first U.S. single, and two tracks not available on the U.K. pressing.

Up next for Haven is a U.S. tour in September, following a run of U.K. summer festivals. Haven is managed by Joe Moss internationally and by Jay Schatz at Firsthand in America. The band's booking agent is Jon Pleeter at the Agency Group. Haven's songs are published by Universal Music U.K.

TV THEMES AND 'DEXTER': On Aug. 20, Rhino Records is giving music buyers a double-dose of TV soundtrack music, with two sets on the opposite end of the musical spectrum. First is an album of songs from past TV shows, while the other is a collection of hip-hop music from the Cartoon Network series Dexter's Laboratory.


Several of the songs make their CD debut with this collection, including the theme from The Brady Bunch, Hawaii Five-O, I Love Lucy, and The Golden Girls. Much of the marketing for the album will be done on TV, says Warner strategic marketing product manager Komeka Freeman. "There will be a direct-response TV campaign, and the spots will start running in August on channels like TV Land. We've found that direct-response ads do well for these kinds of albums. This album is the perfect example of the world's greatest reissue label teaming forces with the world's greatest rerun network."

Freeman adds that unlike other TV theme compilations, Rhino's Favorite TV Theme Songs is not the likes of themes as they were recorded for the shows; the songs on the album aren't rerecordings of the originals. Each promotional item for the album as refrigerator magnets will be distributed to retailers. There will also be cross-promotion for the album on rhino.com and tiviland.com.

The appeal of the album, says Freeman, is the same reason why people watch TV Land. "People love it because it reminds them of their childhood." The first soundtrack to Dexter's Laboratory is an EP called Dexter's Laboratory: Horse Boy Genius, The Hip Hop Experiment. The set's seven songs are "Dexter's Laboratory Opening Theme," "Dexter (What's His Name)" from Coolio, "Love According to Dexter" from Pife Diggy, "Man's Plan" from YZ, "Singing Rivalries" from De La Soul, "Secrets" from the Black Eyed Peas' Will.I.Am, and "Back to the Lab" from Prince Paul.

Coolio says that he was happy to come up with a song for the Dexter's Laboratory soundtrack since he's a fan of the show. "I watched a lot of cartoons because I have kids. I actually watch more cartoons than movies," he says with a laugh. "They called me to do a song for Dexter's Laboratory and I didn't really know what I wanted to do at first, but I knew I wanted it to be positive and lively." A commercial for Coolio will be the release of El Culo Magnifico (Oct. 15, D3 Entertainment in the U.S./Canada; ZYX label in Europe).

There will be three music videos released to promote the soundtrack: "Dexter (What's My Name?)," "Secrets," and "Back to the Lab." The Cartoon Network will air the videos beginning in August.

An additional soundtrack is being released for The Powerpuff Girls movie, which is currently in theaters. The ad will also be on The Powerpuff Girls DVD Video and VHS home video, due for release in November. Ads for the EP will appear in various media, from the Cartoon Network to such hip-hop magazines as The Source and Urban. Cross-promotions for the soundtrack will be made with Dexter's Laboratory trading cards, books, and Game Boy products.

Club DJs and college radio will get a limited vinyl edition, adds Rhino senior marketing manager Pamela Morrison.

By Carla Hay
Vai Launches Favored Nations Subsidiary For Acoustic Music

BY CLAY MARSHALL

Five months after winning a Grammy Award, Favored Nations, the indie label founded by guitar virtuoso Steve Vai, has announced it will soon launch an imprint devoted purely to acoustic music. Like its parent label, Favored Nations Acoustic will be distributed by RED.


Last year, the label released Intimate, an instrumental set by acoustic guitarist Pierre Bensusan. Vai says that album served as the catalyst for starting Favored Nations Acoustic. “There’s an intimacy in listening to someone that has a beautiful command over their instrument,” he says. “That’s the kind of artistry I want to cultivate within this label.”

Favored Nations Acoustic will issue its inaugural titles this fall. Sept. 10 sees the release of Invisible Threads, a collaboration between Andy Summers (ex-Police) and jazz guitarist John Etheridge, as well as Peter Huttlinger’s Naked Pag, which sees the famed fingerpicking tackles works by such acts as the Beatles, Sting, and Stevie Wonder. Two weeks later, the label will release sets by two internationally renowned acoustic virtuosos: Ital’s Pepino D’Agostino and Australia’s Tommy Emmanuel.

“An acoustic guitar has a tendency to touch certain buttons that other kinds of music don’t,” Vai explains. “These people are very well-respected in their communities, and there’s an audience for it, too. Granted, it’s not yet a tremendous audience, but it’s got a great music, and it’s something we can build an awareness of.”

David Counter, director of marketing for the label, wants to build the new imprint’s reputation using similar methods applied to its parent. “Once people see that logo, they know it’s quality music by people that Steve Vai picked,” he says, adding that the label will likely release titles every two months.

Steve Vai

Also featured in Billboard’s Sept. 21 issue:
A special grand opening celebration of GIANT CENTER the newest venue at the HERSHEY SPORTS & ENTERTAINMENT COMPLEX

Issue Date: Sept. 21
Ad Close: Aug. 27

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The Classical Score

TRUE COMPANION: For nearly seven decades, The Oxford Companion to Music has played an important role in the lives of countless students and music lovers worldwide. Created single-handedly in 1938 by British musicologist Percy A. Scholes, the project sought to provide a comprehensive overview of music that was intended primarily for the layman. Scholes offered entries on an expansive range of topics, occasionally touched by a quirky, irreverent wit. After many updates, in 1983 editor Denis Arnold introduced The New Oxford Companion to Music, a two-volume edition that used multiple contributors and included extensive entries on popular music and non-Western musical traditions.

This month, a new edition of the venerable tome reaches bookstores, combining aspects of both previous editions. Overseen by critic/editor Alison Latham, the new book reverts to the single-volume format (at 1,400 pages, a little more than 600 pages fewer than its predecessor). Like Arnold, Latham employed numerous contributors. In returning to the original scale, however, Latham had to redefine the book’s mission for a new generation that enjoys access to a greater variety of resources, not to mention the Internet.

“Oxford wanted me to reuse and revise as much of the Arnold edition as possible,” Latham says. “But Arnold’s edition included an enormous amount of articles on non-Western music. I decided it would be better to give priority to Western art music. This book really could be called ‘The Oxford Companion to Western Classical Music.’”

Latham was able to rein in the book’s scope due to the availability of academic courses and the bodies of literature devoted specifically to ethnomusicology and popular music that have arisen since the last edition.

“I included those topics inasmuch as they impressed on the general music lover’s experience and interest but gave them rather less coverage,” she explains. “Instead of a lengthy overview of gamelan music that explains medas, slendrens, and the differences between Balinese and Javanese traditions in minute detail, for example, the new edition provides a concise entry that provides basic information and a bibliography for further investigation—considerably more useful to a reader who encounters a passing reference to gamelan while studying Debussy.”

Latham introduced a handy index of significant figures (musical and otherwise) who were mentioned in the text but did not merit an entry of their own, from Shakespeare to Eminem. As an additional space-saving measure, illustrations were largely omitted. Even so, her version of the companion includes more than 8,000 entries covering composers, performers, musical styles and terminology, instruments, and significant compositions, some 70% of which are new or completely rewritten. More extensive articles are devoted to the most prominent composers and topics, such as Mozart and opera. Broader social and historical relationships are also investigated, including “Women in Music,” “Politics and Music,” and “Music on the Internet.”

Like many classical music resources that hail from England, The Oxford Companion to Music occasionally reveals a British slant. Though most of her contributors were British, Latham employed American and Canadian specialists to balance coverage. The guide covers a wide range of American subjects, including a useful explanation of minimalism and entries for such contemporary artists as Bang on a Can composers David Lang and Michael Gordon (though curiously, third partner Julia Wolfe is omitted).

When it came to covering pop music, Latham didn’t have to look far for guidance. “I went to people who currently teach those subjects and asked their advice about updating,” she says. “But living in [my] house is a bit like a Charles Ivesian experience, because I’ve got three sons who all listen to different things.” Brief entries include basic working definitions of such genres as salsa, grunge, and rap.

Also among her priorities was downplaying technical jargon and emphasizing clarity in the writing, a goal Latham achieved admirably. “I was determined that this book should not be a dictionary as such,” she says. “Although it obviously has a lexicographical function, I wanted it to be extremely readable, to make it useful both for students who need a reference book and also families who go to concerts or have CD collections. The spirit and tradition of The Oxford Companion is that it has a wide appeal.”
McCartney Back In The U.S. For The Fall
Clear Channel Entertainment, AEG Reunite And Are Joined By House Of Blues Concerts For 'Joyful Tour'

BY RAY WADDEL
NASHVILLE—The return of Paul McCartney to U.S. shores for another run of arena dates this fall also heralds another unlikely collaboration between competing promoters: Clear Channel Entertainment (CCE) and AEG Live, both of which promoted dates on McCartney's hugely successful spring tour.

As expected, McCartney announced another round of U.S. arena concerts for September/October (Billboard, July 6), with the 23-date Back In The U.S. tour set to begin Sept. 21 at the Bradley Center in Milwaukee and wrap at the America West Arena in Phoenix Oct. 29. The tour will primarily play markets that were missed years ago, and McCartney is春

Drivin' USA tour; the only repeats are Chicago (Sept. 24), Boston (Oct. 1), Cleveland (4), and two Southern California dates (Oct. 25 and 26).

The tour-promotion model has been somewhat unique but ultimately successful. "This has been a very good collaboration between everyone," says McCartney, who co-produces the tour with his long-term production head, Willi Halsey. "Mr. Tour dates and all of their missions, plus many more than were not in the London-based Marshalls Arts. "It was very important that we didn't have any sort of point scoring. Everyone understands that Paul runs the tour and his business, and we all work for him. We leave the egos at home and put our abilities to work." Once again, McCartney's tour will be weighed toward CCE promotions, although AEG Live has a proportional role in those around, with involvement in nine shows. Also on board is House of Blues (HOB) Concerts, which will promote an Oct. 18 concert at the Rose Garden in Portland, Ore.

Marshall says he was thrilled that HOB was involved this time. "I've admired the House of Blues team a long time; they're very good. They do things the way we would like them to. They're really keen. Likewise, John Moglen and Paul Gongaure [co-presidents of AEG Live subsidiary Concerts West], along with [AEG Live CEO] Randy Phillips, all took a personal interest."

Phillips is the co-founder of sports and entertainment giant Anschutz Entertainment Group, nailing down more McCartney dates. The company will promote concerts at Xcel Center in St. Paul, Minn. (Sept. 23); Boardwalk Hall in Atlantic City, N.J. (24); Raleigh Entertainment & Sports Arena in Raleigh, N.C. (Oct. 7); Savvis Center in St. Louis (9); Schottenstein Center in Columbus, Ohio (10); Ford Center in Oklahoma City (15); and the Tacoma Dome in Tacoma, Wash. (19), and will co-promote with CCE dates at Staples Center in Los Angele (28) and the Arrowhead Pond in Anaheim, Calif. (25).

Phillips sees working with McCartney again as a validation of sort for his company's niche in the marketplace. "I know for a fact that the artist, tour director Barry Marshall, and his people were blown away by the job we did. At least that's what was expressed to us," Phillips says. "In fact, we have a bigger share [of dates] this last time than we did last spring, and Barry put the right people in the right spots from the beginning. And that translated [into] magic every night out there."

Perfect Magic

From Marshall's perspective, routing and producing the tour was a matter of combining the right promoter with the right building in each market. "To me, it just felt right. We had a fantastic relationship with people, and these are great people who still take a lot of pride in what they're doing," he says. "We'd like to have more people involved, but the trouble is if you get too many people, it gets complicated."

The touring process has gone smoothly partly because the cast of characters didn't turn over completely. "The tour is about people," Phillips says. "The production head is a different experience. They production director is a different person, but the production team was the same, and they're excellent at what they do."

The tour hits major markets in the Northeast, Midwest, West Coast, and Northwest. "We only had a certain time frame, and we wanted to cover those regions," Marshall says.

The tour begins Sept. 20 at the Palais Royale in Toronto and plays Boston (22); New York (23); Chicago (24); Minneapolis (25); Anaheim, Calif. (27); Los Angeles (28); San Francisco (29); and Seattle (30) before wrapping at the Rago in Vancouver Oct. 2.

Chad Queirolo, talent buyer for the 1,200-capacity Showbox in Seattle, believes: "Geldof's show has strong potential in the market but isn't given. "At first I wasn't sure it was a big enough play for this room," he admits. "Instead of that after talking to lots of people, I said that's the spot to be we feel better about being somewhat of a test market for the show. 'I'll accept that. Seattle has a great music scene, with a ton of great bands. When influential people like Geldof come in, you see a lot of famous faces, and a lot of people come out of the woodwork. I think we'll fill the room.'"

Tickets range from $15 to $35. Promoter House of Blues, Clear Channel Entertainment, Jam Productions, and in-house promoters at clubs.

For a complete itinerary, check out billboard.com/tours.

Geldof Views His U.S. Visit With Some Trepidation

BY RAY WADDEL
NASHVILLE—Bob Geldof will play a rare slate of North American dates this fall in support of his intensely personal new release, Sex, Age & Death (Global Music Pulse, Billboard, July 6). While only 10 large clubs/mall-theater concerts are currently booked, hopes are that Geldof will return to the continent in early 2003.

The North American dates are Geldof's first since the early 1990s, although he tours Europe regularly. The former Boomtown Rats frontman recently wrapped up a successful European leg, will play London in October, and will then return to Europe for Christmas. In total, Geldof will play some 120 concerts in 2002.

That's the most in a while, but I play a few every year," Geldof says. "It's rather self-indulgent, because [playing live] is the thing I love best.

"Sex, Age & Death is Geldof's first record in five years, a hiatus he attributes to "my life going into a freeway for about five years, rather than artistic laziness." His lack of new product and a statewide touring presence leads Geldof to question his box-office status in the U.S.

While admitting he may sound "woefully pessimistic," Geldof wonders: "Will there be people that want to see me in the South? I'd love to go to Texas, Florida, but will people want to see me? The thing I envision is a poster on the street saying, 'Bob Geldof appearing,' and the universal response being, 'Bob Geldof doing what?' Over here, people have different ideas about me. There's the Bob, The Live Aid Bob, the wagon club, the people who followed my solo stuff."

Even so, the critical acclaim that has been heaped on the new album should be gratifying. "The record itself is the end achievement, and everything else is academic and a bonus," he says. "After 27 years of songs, I'm not particularly flattened or dismayed by good or bad reviews at this point."

Geldof says he loves playing in North America and whether he returns does not depend on how profitable the shows are. "If they break even, I'm cool."

Sets on the upcoming shows will span Geldof's entire career, and the ought to be elated: "I'm going to hear songs they know, but I can only do songs I feel myself I won't pantomime," he says. "These particular songs [on the new album] are so emotional, I think they have not received the objectivity others have over the years, and I doubt they ever will."

Geldof adds that he is able to perform the new songs "by internalizing" and indeed opens shows with three strong from Live, Sex & Death. Audiences respond enthusiastically, he observes. "I don't know if it's the personal element or people applying it to their own lives."

When can you see Bob Geldof in concert? For a complete itinerary, check out billboard.com/tours.

WAVRA

TOURING

www.americanradiohistory.com
This year’s tour was booked by the William Morris Agency and produced by Concerts West. Given that most shows sold out quickly, marketing and promotion was geared to hit hard upfront. “We had great ad materials to work with, and the band and management put their faith in us to market aggressively,” Concerts West director of marketing Amy Morrison says. “We approached it on a regional basis, which we wouldn’t do in a primary market tour. We went with radio, TV, and print out into tertiary markets as far as a 200-mile radius.” A market-specific Internet presale campaign via Yahoo accounted for as much as 35% of sales and sold out Yahoo’s allotment in each market.

North American arena managers have reason to rejoice, because Azoff promises that Eagles will hit it hard next year. “Based on the response we just saw, this band is bigger than ever,” he says. “This was just a tune-up tour to get them tight to finish the album and tape a TV special. There will be a new album and tour, starting in the spring of next year. We’re going to do at least 100 shows in major markets. It will be an all-arena tour, except for a few special instances.”

The best generated this time out bodes well for next year, but beyond saying that tour merchandise Fingeret will be back on board, Azoff plays it close to the vest in terms of players in the 2003 trek. While a new label deal is under consideration, the tour promoter would he has not been disclosed.

ROUTEBOOK: The Back to the Few tour will feature Relient K, Bleach, Philmore, and Holland. The 40-plus date tour begins Sept. 21 at Park West in Chicago and will play such markets as Minneapolis, Seattle, Houston, Dallas, Denver, Nashville, Atlanta, and Boston before wrapping at the Agora Theatre in Cleveland Nov. 10. The tour is all over the map, including high schools, auditoriums, clubs, and churches.

30 Seconds to Mars will spend four weeks this summer opening for Incubus, beginning Aug. 31 at Lawlor Arena in Reno. The band spent six weeks earlier this year opening for Puddle of Mudd. A debut album on Immortal/Virgin is due Aug. 27.

Spurred Records act the Elms have been tapped to open for Peter Frampton for several of Frampton’s August and September tour dates. The Elms are booked by the William Morris Agency in Nashville.
DUKE ELLINGTON/CHARLIE JOHNSON/MASS MAX ROACH
Money Jungle
REISSUE PRODUCER: Michael Cuscuna
ORIGINAL PRODUCER: Alan Douglas
Blue Note 5232 5 38227 2 9
Although long controversial for several reasons—such as disappointing sales and rumors of Nash-Who's that Youngellie & Youngellie
World's Real World match!
Havens and Ford—his hit is off of nearly a decade—The release of a new Richie Havens album has become both a genuine treat for his devotees and yet another chance for him to easily win lifelong fans. Havens has long been one of that rare breed of troubadour that needs only a single exposure—a concert, a live TV or radio performance, whatever—to win over a listener/viewer completely. And his rich baritone, one of the most memorable and distinctive voices of the past 40 years, and strikingly unique strumming doesn't disappear point here, especially on the perfectly Middle Eastern-tinged “The Well” and his take on “Love Is Alive.” With all respect to the artist’s self-penned arrangements, six of the 10 cuts, including “The Well,” are his—the most exciting moment arrives at the end of the disc, where Havens delivers a stunning cover of Pink Floyd’s “On the Turning Away.” Havens and Floyd—what a perfect match! “Slow Down,” ironically the most upbeat track on the disc, is a wonderful change of pace, the type that Havens should try more often. However cliched it may sound, this acoustic guitar—a truth seemingly beingget more inspiring and graceful with age.—WO

**PIÑA**
Quick Look
PRODUCER: Ben Findlay
RealWorld 7243 5 37480
Austrian-born singer/songwriter Piña Kollar came to the attention of RealWorld’s Peter Gabriel via her duet with Carla O’Connor (“On the Thoroughbreds”) on Afro Cell Sound System’s Volume 3: Further In. Her debut for RealWorld is not world music, however. The album Porches, whose influences show up widely across the folk rock hero heroine. Emmylou Harris.—KIT

**SAM JONES**
My Front Porches
PRODUCERS: Sam Jones, Tim Bomba
NTRD 7580
If you came of age in the ’70s or ’80s, chances are good that you don’t see the divide between the type of sweetly soulful Americanized by the Jayhawks and the dramatic, whiskey-bent electricity of the Afghan Whigs to be all that vast. Like many of his peers, Sam Jones doesn’t drive a wedge between the two bands, whose influences show up in varying degrees on his debut disc, My Front Porches. Like so many of his singer/songwriter peers, Jones—who has made a name for himself as a rock photographer and as the director of the new Wilco documentary I Am Trying to Break Your Heart—no doubt builds the line between blues, jazz, R&B, and hip-hop. Actors Mos Def and Bookriddock the set with two new tracks that serve as natural complements of their respective characters. Mos Def’s “3-Card” embodies both the aggression and brazen qualities of his character, while White reinterprets “Leanin’ Blues,” which sheds light on his character’s broken-down spirit. Other highlights include “God Song,” a song that was “stolen” from it by such icons as Ron中共中央 and Judas Priest. Fozy serves up his likes Scorpios’ “Big City Nights” and W.A.S.P.’s “Love Machine” in an entertaining mix of testosteronerock, theater, and impressive skill that joyfully embraces the over-the-top vocals and power chords of the era. The four original tunes, especially the fantastic “To Kill a Stranger” and the sublime “Cruify Yourself,” pay homage to progressive acts like Fates Warning and Dream Theater. Keeping pace with this charismatic tale is a guitar hero Lord Edgar Bayden Powell (formerly Sir Galahad) who lists—guitarist George Benson and sax man Stanley Tremorell.—BB

**FREDDIE HUBBARD**
Red Clay
REISSUE PRODUCER: Didier C. Deutsch
Original PRODUCER: Creed Taylor
Epic/Legacy 85216
By far the best item in Legacy’s reissue series devoted to the late-’60s/ early-’70s fusion label CTI is the 1970 Freddie Hubbard disc Red Clay— which is, by the way, also the virtuosic trumpeter’s most consistently compelling album by a long shot. Featuring a killer band of Herbie Hancock on electric piano, Joe Henderson on tenor sax, Billy Hart on drums, and the 20-year-old Lenny White on drums, the widely influential Red Clay comprises five tracks of funky yet ambitious post-bop blues. The 12-minute title track is a soulful avant-blues classic, while Hubbard and company’s late saxophonist John Lenin’s “Cold Turkey” is one of the most mesmerizing jazz covers ever. Included as a bonus on this superlative reissue is a 15-minute jam on Red Clay featuring Hubbard’s squawking trumpet juxtaposed with the moody electronics of guitarist George Benson and sax man Stanley Tremorell.—BB

**VITAL ISSUES**

**DEBBIE HARRY**
Documentary
PRODUCER: Todd Haynes
Bild 840
On the Trail of Debbie Harry, the enigmatic singer of Blondie and pop music’s preeminent anomalous icon, this documentary is even more compelling because of its the music industry had never experienced. The album’s best track to bounce off Beach Boys’ Brian Wilson pop (“Smile When You Frown”). And that is perhaps what sets this group of songs apart from the pack right now. While the generation of artists to whom he belongs was most certainly exposed and influenced by perhaps the most diverse group of rock and pop music in the history of rock and roll, too few have the courage to embrace and showcase their various influences on disc. Jones’ courage comes through loud and clear, and it’s that courage that makes the album a winning debut.—WO

**FOZZY**
Happening
REISSUE PRODUCERS: Rich Ward, Shawne Grove
Megatone 1981
Fozzy, the greatest heavy-metal band you never heard, returns to the U.S. after being enveloped by a 20-year recording contract in Japan. And artists here thought they set the seven-year statute in California was a crime.) Mongoose McQueen—who bears a suspicious resemblance to Worldwide Wrestling star Chris Jericho—leads this quintet in its quest to reclaim the music and substance of the ’80s that was “stolen” from it by such icons as Ronnie James Dio and Judas Priest. Fozzy serves up his likes Scorpios’ “Big City Nights” and W.A.S.P.’s “Love Machine” in an entertaining mix of testosteronerock, theater, and impressive skill that joyfully embraces the over-the-top vocals and power chords of the era. The four original tunes, especially the fantastic “To Kill a Stranger” and the sublime “Cruify Yourself,” pay homage to progressive acts like Fates Warning and Dream Theater. Keeping pace with this charismatic tale is a guitar hero Lord Edgar Bayden Powell (formerly Sir Galahad) who lists—guitarist George Benson and sax man Stanley Tremorell.—BB

**CONTRIBUTORS**
Bradley Bambarger, Leila Cobb, Gordon Ely, Larry Flick, Rasahall, Wes Orbinski, Chris L. Titus, Karen Iris Tucker, Phillip van Vleck, Ray Waddell, SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. NOTEWORTHY: Releases of critical merit. VITAL REVIEWS: Reviewed albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. POPS: ( ): New releases predicted to hit the top half of the chart in the corresponding format. ORCHESTAS: ( ): New, reissues, editions of orchestral format. MUSIC TO MY EARS: ( ): New, reissues, editions of albums 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 Hinkle (Billboard, 727 Broadway, 6th Floor, New York, N.Y. 10013) or to the writers in the appropriate departments.

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tar. Excalibur, and chainmail as its instrumental credit — an acquired Foxy—the greatest band to ever share a name with a Muppet.—CLT

KRISTIAN HOFFMAN & PRODUCERS: Earle Monkey eggBERT 0032
Add an album’s name to the ever-growing list of tunesthings getting out to establish themselves as intriguing artists in their own right. Hoffman is a Los Angeles writer whose claim to fame is penning the 80s-era cult fave "Total Eclipse." The next Hoffman is not his first crack at performing he’s also helmed several avant-garde bands that include the Mumps and winging Mathmos; it is his best shot at introducing his music to a sizable audience—thanks in large part to a plethora of outtake but engaging duets with such artists as Rufus Wainwright, Paul Reubens (yes, Pee Wee Herman), and Lydia Lunch. Hoffman’s creativity acquired—taste, but his gift for sticky-sweet melodies and clever lyrics is undeniable. In all, a fun and festive breather from the major label factory belt of wannabes and soundalikes. Contact: 323-663-4082.—LF

R&B/HIP-HOP

► MARIO Mario PRODUCERS: various J 0020
With the recent revival in teen R&B, it might be easy for an act to go lost in the shuffle. J newcomer Mario has nothing to worry about, thanks to an impressive eponymous debut. For starters, the 15-year-old Baltimore native had the guts to cover Biz Markie’s “Just a Friend” which, as the set’s lead single, is a certified radio smash. The age-appropriate “Braid My Hair” proves that the singer can also slow things down; at the same time, the love song is a fine showcase for his youthful tenor. Mario dabbles on a non-sexual Alicia Keys-played, piano-fueled “2 Train.” Here, Mario may remind some listeners of a young Dr. Dre. Surely the album’s highlight, “2 Train” is what separates Mario from the rest of the pack—proving that he is about more than just sweet hooks and schoolyard crises.—RH

MISTY IN ROOTS Roots Controller PRODUCER: Misty in Roots RealWorld 2453 E 16200
Misty in Roots’ 12-track comeback album of the year. It’s been 12 years since this seminal U.K. roots reggae act released a studio album. Roots Controller restores Misty in Roots to the primacy the act enjoyed in the 1980s. The band was not inactive during the intervening decade, gigging in Africa and at Peter Gabriel’s WOMAD festival, so the superb musicianship is not surprising. However, the root-roots working its in-the-pocket dancehall sound again.—PVV

MERCEDES

NOTO

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enlighten the sense of retro country and drinkin’ songs, blended with a rebel spirit and tattooed-rocker mentality. Watson and his crack outfit rip through 20 real country songs, including the pining tip of the hat “Real Country Song” and pulling “Lonesome Fool in the Sky.” “Can’t Be Satisfied” is a Waylon-esque twangfest, and then “Heart of Stone” and the gorgeous “I Hate These Songs” are lonesome & countrypolitan. When Watson steps outside his own stellar material, he opts for such writers as Jimmie Rodgers, Merle Haggard, and John R. Cash, and does them proud. He shifts into contemplative country butt-kickin’ mode with “Nashville Aftergether—Lost in Country My Ass” (with Hank III) and pours more heat into a four-song encore than some acts do into a career. The result is Watson right in a time-warp, but he is absolutely one bad-ass country singer.—RW

LATIN

► TOBY KEITH Unleashed PRODUCERS: James Stroud, Toby Keith Dreamstreet 50254
Toby Keith’s ninth album makes a statement right out of the gate with the gutsy, powerful “Of the Red, White and Blue (The Ameriky Angli- can).” Things lighten up with the likable country funk of “Who’s Your Daddy” and the jumpy “Mexicali Romp.” “Good to Go To Bed for the Horse” is a tough, Western-themed duet with Willie Nelson. His supercharged vibrate is built for a ballad, and here he serves up the melancholy “ Losing My Touch” with worldweary aplomb. “Huckleberry” is a romantic, big-hearted midtempo, “ Ain’t It Just Like You” is a polished gem, and the softly percolating “ Rock You Baby” is a country power ballad. Toby Keith has developed into a superstar for a reason, and he keeps getting better.—RW

► DAVE WATSON Live in London / England! PRODUCER: Chuck Rhodes Audion Stev 17799
Dave Watson is a fearless Texas singer/songwriter/guitarist with a strong reverence for retro country and drinkin’ songs, blended with a rebel spirit and tattooed-rocker mentality. Watson and

The group’s social conscience is also on point with the live track “Ghetto of the City” and “Dance Hall Bab- byon.” It’s such a fine experience to hear this relentless reggae force working its in-the-pocket dancehall sound again.—PVV

ARMLE

Amie All I Have PRODUCER: Rich Harrison Rio/Columbia 5959
The recent success stories of Stashan- ti and Tiësto may have some wonders if Sheet Music hereabout R&B chanteuses on the charts. Well, with an artist like Amie, who arrives with a powerful debut, the charts are surely hers for the taking. The 22-year-old Washington, D.C., resident offers a combination of midtempo blues number, animated by a rolling bass line and a sharply phrased Walker guitar solo. Another definitive moment comes with his acoustic rendition of the country blues number “Strangers in Our House.”—PYY

GOSPEL

► KAREN CLARK SHEARD 2nd Chance PRODUCERS: various Elektra 2A-62767
For years a solo departure from gospel’s legendary Clark Sisters, Sheard returns with a big, bold effort and all the right pieces in place. One of the shining stars of gospel’s golden era, Dr. Mattie Moss Clark, Sheard truly gives life and breath to the old adage, “gospel in her blood.” A formidable production team mans the boards, including PAUM (Paul Allen and J. Mossy) “Mistress” Elliott, Donald Lawrence, and Karen herself. The material they sink their teeth into is strong from the first bite to the last. “Brand New Day” is smooth R&B, “Be Somebody” has a jazzy, uptempo vibe, and Lawrence’s “If I Can’t Say a Word” is an angelic ballad. The album closes with Sheard’s stirring announcement, “It’s Not Over.” One can only heartily agree. 2nd Chance, in fact, sounds like a brand new day.—GE

CLASSICAL

► RICHAFTOF: Requiem, Motets Huelgas-Ensemble/Paul van Nevel PRODUCER: Markus Helinand Harmonia Mundi 901730
Although little is known about his life, Franco-Flemish composer Jean Richafort was a mainstay of the 16th-century French court, where his motets and scores in high circulation across Europe but with other famous composers basing works on his themes. His 15-minute “Mass in D”—dedicated to that greatest of late-medieval/early-renaissance composers, Josquin Desprez—is still a occasions piece, and it certainly sounds like one in the hands of Belgian conductor Paul van Nevel and his Huelgas-ensemble. The group sings Richafort’s dandy, melodic, chart-laced polychony with a sound like modern Arabic. Although the record world is a span of the required weight of the Requiem, several lovely motets and chansons balance out the disc, which was atmospherically but clearly record- ed by the ace engineer Markus Heliland van Nevel. —BB

NOTO

ARY

beauty, style, and sweet R&B on the appropriately titled All I Have. Lead single “Why Don’t We Fall in Love” has already broken through at radio. Smooth and sweet, the track clocks in at less than three minutes—it is well on its way to becoming a summer anthem. Warner evokes a bit of Janet Jackson on the sensually “Nothing Like Loving You.” With its syn- copated bassline, the song is a perfect mood-enhancer. Other tracks include “I Just Died” and the Mary J. Blige-inspired “Need You.” R&B chanteuses on the foot- steps of Blige, Amie mixes sensual- ity and honesty into her own

brand of hip-hop soul.—RH

BILDBOARD AUGUST 3, 2002
www.billboard.com
www.americanradiohistory.com
through the song... a lightweight little ditty, not particularly worthy of his impressive pipes. On the chorus, he croons, “There ain’t been no trash in my trailer since the day I threw you out of here.” It’s humorous, and Watson delivers a wink-in-the-eye performance. Perhaps every song doesn’t have to be the caliber of “I Hope You Dance.” So for those who

like their country with a sense of fun and cheeky humor, this should garner interest. —DEP

**ROCK**

**BREAKING BENJAMIN** Polyamorous (3:04)

**PRODUCER:** Ulrich Wild

**WRITER:** B. Burnley

**PUBLISHER:** Breaking Benjamin, ASCAP

**Hollywood Records** 11519 (CD promo)

Among the scores of releases aiming on the topsy-turvy to the most active and/or modern-rock charts, Breaking Benjamin possesses a track that will ensure that jarring Nitzer Ebb before Nickelback. As a result, “Polyamorous” sounds almost like a throwback to the days when bands were trying to get their songs heard, and the group is a band that has earned its stripes over the years. Lead Ben Burnley also handles songwriting duties for the band—and, so the story goes —band guitarist Aaron Pauch and bassist Mark Klepaski were so convinced by his talent that they flew Universal signing Lifesong to join along (up with drummer Jeremy Welch). The quartet is produced by Ulrich Wild, who has worked with Static X and Powerman 5000—so the sound throughout the forthcoming Saturation is bound to be hard and fast. Rock stations are already painting the town red with this track, making the group’s name a quickly self-fulfilled prophecy. This Benjamin has broken. —CT

**DANCE**

**MAD’HOUSE** Like a Prayer (3:16)

**PRODUCERS:** M. Bambi Mukendi, Stephane Durand

**WRITERS:** Madonna, P. Leonard

**PUBLISHERS:** Bie Blaque Music/Johnny Yuma Music/WB Music/Webo Girl Music/Jeffrey L. Radikal Records 99125 (CD promo)

High-energy remixes of hit songs are a dime a dozen among a certain club of dance hit makers. But every once in a while, that dime turns to gold. For one, DJ Sammy & Yazou are meaning their thistle as they catapulted the Hot 100 with their respective remix of Bryan Adams’ “Heaven.” Now, from New Jersey-based Radikal records, comes a bouncy, bubbly Belgian import of Madonna’s “Like a Prayer,” which has hit up the charts in Germany, France, and the Netherlands—and now is stirring up the airwaves at stations in New York and Miami. French producers M Bambi Mukendi and Stephane Durand are behind the mix, which features 20-year-old Turkish singer Buse Uru, who sounds so much like Madonna here that you’d be hard-pressed to know that it’s not. The result is a light, tuneful anthem—available in three mixes on the CD single—that adds a Saturday night party zing to the ubiquitous Madonna classic. With Kenny "Babyface" Edmonds, "Dads Don’t Preach," earning some respect out there, could we be in for a full-fledged attack of the Madonna clones? Oh, why not? —CT
KNOCK-TURN'AL

The decision to release a mini-
album was made because of the
amount of anticipation for my
album, Knock-Turn'Al says. "I
really wasn't ready to put my full-
length album out, because I
needed to make sure that I did what I'm
supposed to do on my end—
deliver to the fans the best music I
can give them.

"What ended up happening was that I had 17 songs that were out on the Internet, but only six of those
were on the album," the MC contin-
ues. "So I took off my album and
kept the other songs. From the
remaining songs, I chose the best
six and put them on the mini-album.
We also enhanced the CD so that
you get live and raw footage from
different cities and tours that I've
been on. You also get an enhanced
version of the 'Knock' video.

Among the six songs are
the aforementioned "The Knoc,"
his debut Elektra single that features
Missy "Misdemeanor" Elliott and
Dr. Dre, as well as "Muzik," which
features a sample of Paul McCart-
nedy's "Old Siam, Sir.

"It must have been a favor from
God," the MC says of how he
acquired the hard-to-get sample
from McCartney. "He must have
liked the song. They told him it was
a rap song that the sample needed
to be cleared for, and he wasn't par-
ticularly fond of a rapper trying to
use his music. But he was unbiased
enough to listen to it, and it turns
out he liked the song. I just appre-
ciate the fact that Paul McCartney
would take the time out to listen to
something that he thought he
wouldn't like.

"I will also be featured on the soundtrack to the forthcoming
Luc Besson-written film, The Transporter.

Knock-Turn'Al expects to have his full-length debut ready to go by the
fourth quarter. "I'm trying to be here for a while," he says. "I'm
trying to be an icon. I'm not trying to just
get this quick money and leave. I
love and enjoy music, and I have a
passion to do this. This is something I've
always wanted to do.

IS THAT YOUR FINAL ANSWER?: You think you know R&B and hip-hop
music? Well, let Scott Poulsen-
Bryant and Smokey D. Fontaine
give you the test with an exclusive
book, What's Your Hi-Fi Q? From
Prince to Puff Daddy, 30 Years of
Black Music Trivia (Fire/record/Simon
& Schuster). The founding editor
of the Rock and former music editor of The Source, respectively, have
compiled thousands of R&B/hip-hop-
based trivia questions to boggle,
difficult, and just plain befuddle
music lovers.

To celebrate the release of
the book, the duo will co-host an
in-store launch party/book signing Aug. 8 at the MTV Store in New York.
The party will include a special photo exhibit by Ernie Paniccioli, "the dean
of hip-hop photography.

FUBU'S FIRST: With the ink barely
dry on its recently signed distrib-
tion pact with Koch Entertain-
ment (Billboard, July 13), FUBU
Records, a division of FB Enter-
tainment, has signed New Orleans-
based rap group 54th Platoon
as its first act.

Although the group was featured
on the label's previously released
The Goodfellow—distributed by Uni-
versal Records—54th Platoon,
along with the other acts on the
album, was never officially signed
to the label.

The four-man outfit, consisting
of JS, Nu Black, Nut, and T.L., are
hard at work in the studio on their
forthcoming debut set, due this
fall. The album will feature produc-
tion from Master Fresh, Try
Fyfe, Megahertz, Epitone, and
many others.

"Holdin' It Down," produced by
Lil Jon of Lil Jon & the Eastside
Boyz, will serve as the set's lead sin-
gle. A video for the track has been shot by director J. Jesse Smith.

Look for both the single and video
to drop in early August.

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BILLYBOARD AUGUST 3, 2002 www.billboard.com

www.americanradiohistory.com
BY TAMARA PALMER
SAN FRANCISCO—Future Sound of London (FSOL), consisting of Brian Dougans and Gaz Cobain, returns to the recording world for the first time in six years with *The Isness.* It arrives Aug. 13 via Hypnotic/Cleopatra and follows 1996′s *Dead Cities.*

Since FSOL’s relationship with Virgin U.K. (Astralworks in the U.S.) officially dissolved last year, The Isness marks a new chapter in the duo’s history. At the same time, the new disc is also a triumph and progression for two very different partners tempestuously bonded by a very special project.

In 1997, Cobain went to India to explore both the limits of his perception and physiology, attempting to find the source of a mysterious current he had discovered. This current was attributed to the mercury fillings in his mouth.

The more reclusive Dougans, who rarely consents to interviews, remained in London. Dougans proved his studio craft, researching new software and recording techniques. When Cobain returned the following year, he showed Dougans that he had mastered the instrument, embodying by withdrawing from the studio they had created together to write songs at home on his guitar.

Rather than let it discourage him from the partnership, Dougans decided to turn Cobain’s songs into acoustic and electronic collaborations. But, in signature fashion, Cobain was thinking along slightly different lines.

“Gaz had more grandiose ideas, which involved orchestras, drummers, bass players, star players, and choirs,” Dougans recalls. “FSOL's first six years—making the set was complete, the contributors were many, ranging from former Captain Beefheart guitarist Gary Lucas to the curiously modern Electric Gospel Choir.”

“FREE HAND TO JAM”

According to Dougans, one of the most exciting collaborations occurred with Donovan. The ‘60s pop idol does not appear in any recognizable form on the album, yet their studio sessions yielded several versions of different songs that may prompt the beginning of a new project at some point, Dougans acknowledges.

Some retailers even believe that Cleopatra’s simultaneous release of *Papua New Guinea Translations* (featuring new FSOL remixes of the duo’s 1992 hit “Papua New Guinea”) and a reissue of the act’s debut album, *1992′s Accelerator,* could fare better with the dance/electronic contingent than the new album. The reissue of *Accelerator* includes a bonus CD featuring remixes of “Papua New Guinea” by Satoshi Tomie, Blue States, Hybrid, and Andrew Weatherall.

“When people get wind of how different the new album is from previous works, the old stuff might sell a little better,” Mike Battaglia of Amoeba Music in San Francisco predicts. “I think a lot of hardcore ambient and techno freaks won’t feel the new album, but pop people who have been waiting for six years, so that could be reason enough for it to sell well.”

Cleopatra owner Brian Perera says the label will market and advertise *The Isness* alongside *Papua New Guinea Translations* and *Accelerator.* Record-release parties are planned for clubs in New York, Chicago, Los Angeles, and San Francisco. The first single to be released from *The Isness* is “The Mello Hippo Disco Show,” which is scheduled to street in September.

Perera believes the new album has the potential to expand beyond the club music realm. “I see it crossing over to progressive rock and new-age fans,” he notes. “[FSOL] has only done a few club tracks over the years but nothing on the chill-out tip. With this in mind, I don’t see them losing old fans, only gaining new ones.”

FSOL’s longtime manager is Mike Bizarri, the former London’s Freedom Management. The duo’s songs are handled by Skratch Music Publishing.

**FSOL Resurfaces On Hypnotic**

**FSOL**

**The Beat Box Hot Plate**

**The Best of**

**Layo & Bushwacka!**

“Love Story” (XL Recordings/Beggars Group single). Blissful, piano tinged, for days, and a leather-smacked, rocky-road bass line merge for one of the most psychadelic acid-house trips to emerge in a while. Expect this antemlock peak-hour slab of house music, which samples Captain Beefheart, to be heard on all dancefloors; a track like this knows no boundaries. Layo & Bushwacka’s “Living For The Perfect Perfection Sound” features, while Tim Deluxe creates progressive mixes for extra-large dancers. Major.

**Percy X**

“Time to Jack” (Soma Recordings U.K. single). The retro-stacked “Time to Jack” is proving to be a monster in nu-electro environments. Percycrane’s “The Beat Box” is a perfect match for the dancefloor.

**Liberty X**

“Just a Little” (V2 single). The track from the wildly successful U.K. reality-based TV show *Popstars* hand to form a group? Hit singles “Thinking It Over,” “Just a Little” and a smash album (Just a Little) hit. Now, Liberty X makes its U.S. debut with this perfect R&B/pop jam. Bump & Flex provide a bumpin’ 2-step remix that sounds very comfortable alongside Daniel Bedingfield’s “Gotta Get Thru This.”

**TFM**

“Treat Me Right” (21st Century, Karmak records). TFM’s “Treat Me Right” is a perfect match for the dancefloor.

**P.O.D.**

“Boom” (Atlantic single). P.O.D. and Crystal Method are quite the perfect match, as evidenced by thisamped-up re-tweaked track. The track’s in-your-face attitude is only heightened by Method’s bombastic beats.

**Cure**

“Terrence Rode” (London Records). Cure’s new single is a perfect match for the dancefloor.

**JAM’N**

“4 The Love Of Money” (JAM’N). JAM’N’s “4 The Love Of Money” is a perfect match for the dancefloor.

**T.M.O.**

“Street Life” (Universal). T.M.O.’s “Street Life” is a perfect match for the dancefloor.

**Soulx2**

“Outta Your Mind” (Deeper Thought). Soulx2’s “Outta Your Mind” is a perfect match for the dancefloor.

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**Michael Paolotta**

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### Club Play

**Title** | **Artist**
---|---
**Maxi-Singles Sales**

**First Kiss (Primer Beso)** | Nayran
**Tremble** | Marc El Claudio (Remix)
**Show Me** | Suzanne Palmer
**Trip** | DJ Marc Aurel
**Work It Out** | Victor Calderone & Maurice Joshua Mixes
**More Than a Woman** | Richie Santana Mixes

**August 3, 2002**

**Club Play**

**Title** | **Artist**
---|---
**Walking On Fire** | Evolution Featuring Jayo Hanna
**Safe From Harm** | Narcotic Threat Featuring Tyele John Lewis
**I Never Knew** | Gloria Gaynor
**Take Me Where You Are** | Fine
**Objection (Tango)** | Gypsy

**August 3, 2002**

**Hot Dance Breaks**

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song that has something of a Matchbox Twenty-ish lyric filtered through Vassar’s own inimitable style. “We both use a lot of words,” Vassar says. “That’s one of the things I love about writing with him.”

Before launching his career, Vassar was already known as one of Music Row’s top songwriters, having penned such hits as “I’m Gonna Make Them Love Me,” “I’m Alright” and “Bye, Bye.” Tim McGraw’s “My Next Thirty Years,” and Alan Jackson’s “Right on the Money.” He was named ASCAP’s country songwriter of the year in 1999 and ASCAP’s country artist/songwriter in 2001.

Launching a successful artist career often takes a toll on a songwriter’s productivity, but it hasn’t on Vassar. “I write on the road all the time; that’s actually when I write now,” says Vassar, who is signed to EMI Music Publishing. “It took me about a year or eight months to get used to it. Then once I really got into the routine, to me, it’s the best place to do it. Craig Wiseman comes out on the road, and we just write. Then when I get home I can enjoy that. I can go out and cut my grass or something.”

AS VISIBLE AS POSSIBLE

Arisa Nashville director of artist development and marketing Cindy Wiseman says Vassar took a step forward on this album. “He had nothing but hits off that first album,” Mabe observes. “But he’s branching out a little bit more, and it shows his growth as an artist.”

RCA Label Group executive VP Butch Waugh says, “The tour has been incredible; to get the reaction and to listen to the audience has given him confidence not just in himself as a songwriter but as a performer and artist. Now he’s going to be a headliner.”

“Tour exposure has helped out Vassar a lot,” says Brian Smith, VP of store operations for Marriott, Ga.-based Value Music Concepts, adding that Vassar’s first album sold well for his first album. “The exposure was right on that first album. It was upbeat, and it was one of those records where everything just clicked.” He anticipates the second one will follow suit.

Booked by Creative Artists Agency, Vassar will headline a tour of theaters and small arenas this fall with Carolynn Johnson joining him on the bill. In advance of the excitement, Vassar has generated extra visibility via his participation in Walmart’s campaign to promote literacy. Vassar wrote and performed the single, “Words Are Your Wheels,” for a fundraising effort and was joined by special guests Chesney, Brooks & Dunn, Martina McBride, and Sara Evans. The song is available exclusively at Wal-Mart locations.

“The main goal is to keep Phil as visible as possible during the life of this project,” Waugh says. “Phil has so much energy. He’s up for anything.”

Clark, Brandt, Johnson Among The Top CCMA Award Nominees

BY LARRY LeBLANC

TORONTO—The nominees for this year’s Canadian Country Music Awards were announced in Toronto July 22 with five nominations each for veterans Terri Clark, Paul Brandt, and Carolyn Dawn Johnson and five nominations for Alberta newcomers Emerson Drive.

The annual awards, presented by the Canadian Country Music Assoc. (CCMA), will be held Nov. 16 at the Saddledome in Calgary, Alberta, Sept. 9 and televised live nationally in Canada on CBC-TV and in the U.S. on CMT, with a later rebroadcast on CMT Canada.

Also released was the CCMA’s 2002 Fans’ Choice category finalists. The fan-voted finalists are Brandt, Clark, Johnson, Adam Gregory, and Jason McCoy. The winner will be announced during the awards show. As of Aug. 1, fans can vote online at ccma.org.

While a talent lineup has not been finalized, the CCMA indicates the show will feature guest appearances by such U.S. country acts as Kenny Rogers, Diamond Rio, and Keith Urban. The following is a partial list of nominees:

Female artist: Lisa Brokop, Terri Clark, Patricia Corroney, Carolyn Dawn Johnson, Michelle Wright.

Male artist: Paul Brandt, Adam Gregory, Jason McCoy, Duane Steele, Rick Tippe.

Group or duo: Doc Walker, Emerson Drive, the Ennis Sisters, the Good Brothers, Poverty Plannen.

Producer of the Year: Tim Nichols of Nashville, Bill Watson of Campbells, Big Sea, Natalie MacMaster, Mike Plume Band, Jimmy Rankin.

Rising Star Award: Doc Walker, Emerson Drive, the Ennis Sisters, Aaron Lines, Jake Mathews.


Band: “Vassar, Doc Walker, Emerson Drive.”


For a complete list of nominees, go to billboard.com/awards.
**ALBUMS**

**TOP COUNTRY CATALOG ALBUMS**

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**SPECIAL GREATEST GAINER**

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MEXICO'S BANDA EL RECODO GOES FOR MORE TERRITORIES

Recently, though, the focus of the project shifted from a straightforward Fernández tribute to a collection of established rancheras hits. Fonovisa senior label manager Sara Eva Perez says, "They've sung rancheras that have been performed by Vicente Fernández but that have also been performed by other artists.

While Banda el Recodo's last album included previously unreleased material, in the past the band has covered the hits of such artists as Jose Jose and Juan Gabriel. This time, though, the band included several dance remixes, designed to highlight how the banda genre can work with a variety of musical styles.

Perez says, "We basically wanted to reach a broader market, because the banda genre doesn't lend itself to certain places. She adds that Banda el Recodo's audience had been requesting that the group do remixes for a while. The album's title track is being released in its original banda format and as a dance remix version.

Lizárraga, who played seven years in the group, was honored June 19 at a massive concert in Mazatlán, Sinaloa, which was attended by more than 16,000 people and featured guest performances by such acts as El Chavo de la Mancha, Su Banda, and Pilar Montenegro. During the event, the group received a gold album for U.S. sales of its album Contigo Por Siempre, which has sold more than 1 million copies in the U.S. and Mexico. It was the latest tribute to a banda that has gained the title of La Madre de Todas las Banda (the mother of all bands) since it was founded in 1958. Lizárraga, who lived in the Northern Mexican state of Sinaloa, decided to change the structure of the then-traditional groups of four or five musicians that he had heard during his childhood into a huge band full of instruments with the aim of conveying a more fun, optimistic sound. He brought together 10 other adventurers—the ensemble would eventually grow to 16 members—teaming the existing tenorú (a big vertical drum) more trumpets, trombones, tubas, and his trademark clarinet. He named the band Banda el Recodo.

The group traveled the country until 1952, when it was signed by RCA and began the decades of ranchera stars—from José Alfredo Jiménez to Juan Gabriel—who sought their "bandsmanship" accompaniment. In the '90s, the band added its own lead singer, Julio Preciado, to the original instrumental ensemble and signed a successful deal with Fonovisa that has yielded numerous hits. Preciado now has a successful solo career.

Following Lizárraga's death at 77, his widow, Maria de Jesus Lizárraga, took over the band's management. She and her two children are all involved in the band, giving the group a new look by adding two young singers with distinct personalities: Carla Saravia and Luis Antonio Lopez. After a tour of the band, the group will visit China and India early next year.

The new album titled "Perro Malagracido" is a 12-track album filled with the corrido sound that has made Los Originales de San Juan infamous across the country and Mexico.

LATIN LEGACY: A veritable history of Latin music in the U.S. is to be found in Columbia/Legacy's releases of catalinas, or traditional Mexican cover versions by the likes of the Recodo, the Mexican Orchestrás, and the family All-Stars (Quién Paso? The Best of Familia All-Stars), as well as in a Latin jazz compilation featuring recordings spanning several decades, Ritmo de la Noche (Rhythm of the Night).

The idea of doing compilations is certainly not new, particularly at a time when Latin music is enjoying renewed interest from the mainstream and catalog releases are more popular than ever. But this collection concentrates on Latin music produced in the U.S. and on acts whose historical significance is rarely mentioned anymore—even though in their heyday, they were mainstream stars, particularly Machito and Cugat—and musical careers.

My recollection growing up was seeing Cugat on The Ed Sullivan Show with [wife] Charo, and it was a bit of a joke," says producer Jerry Rappaport. Says, "I think most people forgot he had one of the big Latin jazz bands. After going into this project, I have much more respect for Xavier Cugat than I did before."

Rappaport, who has worked on most of the reggae and Caribbean reissues for Sony and who last year worked on two Mongo Santamaria projects, went through Cugat's very extensive Columbia repertoire to come up with a 20-plus track collection that includes the original version of "Babalu" and features several of Cugat's big band vocalists, including Miguelito Valdés.

The Machito project, which includes everything the Cuban-born singer/arranger/bandleader recorded for Columbia Records in the early '50s, is presented as a reminder of the birth of Afro-Cuban jazz through Machito's work with his brother-in-law, Mario Bauzá. The more surprising find is a disc called hits Afro cubanos from four albums the group recorded for Columbia in the '70s with the intention of crossing over into the English-language market. The period was noted for the most disco-itis tunes were somewhat dated, but if you focused on the more R&B hybrids, those songs stand the test of time. Radically different from the straight-ahead, hard-hitting salsa with which Fania is associated (although that can also be found on tracks like "Juan Pachanga," featuring Rubén Blades on vocals), the disc boasts a strong R&B fusion sound, from the jazzy influences of singer Celia Cruz and Johnny Pacheco, along with instrumentalists Steve Winwood and David Sanborn. All titles were released July 23.

POSSE POST: As expected, Adrian Posse has been confirmed as the new managing director for BMG U.S. Latin, based in Miami and reporting directly to Rodrigo Lopez Negrete. Posse was appointed interim managing director in May, following the departure of Gabriel Alvarez. In addition to his managing director duties, he will continue as BMG VP of A&R for the Latin region.

CHART NEWS: Rogelio Martínez debuts at No. 18 with Amor de Olvido (Fonovisa), while Celia Cruz re-enters at No. 37 with La Negra Tiene Tumbao (Sony) after a successful European tour. Los Temicarios hold steady at No. 6 with their new studio album, Una Lígrima No Basta (Fonovisa), while their greatest-hits collection, Historia Musical, stays at No. 6. This brings to five the number of Univision Music Group albums in the top 10 slots of the Billboard Top Latin Albums chart, as Jennifer Peña (UMG) is at No. 3, Pilar Montenegro (UMG) is at No. 7, and Grupo Bryndis (Disa) is at No. 10.

PIRACY COUP: Earlier this month, California law-enforcement agencies, with assistance from the Recording Industry Assn. of America, executed a series of raids in Westwood, San Mateo, Fresno, and Alameda County that resulted in the seizure of thousands of counterfeit CDs and numerous arrests. Six arrests were made at the Cherry Auction and Selma Swap Meet in Fresno for failure to disclose the origin of a recording. In San Mateo, 13 street vendors were arrested and are being held without bond pending trial, on charges of failing to disclose the origin of a recording and criminal conspiracy. Additional charges are pending by the San Mateo County District Attorney's Office.
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**RANKING**

1. Los Temerarios
2. Chayanne
3. Jennifer Peña
4. Los Teneros
5. Los Bukis
6. Mono y Alexandra
7. Los Teneros
8. Various Artists
9. Los Bukis
10. Grupo Brynys

**HOT SHOT DEBUT**

11. La Mission 3
12. Various Artists
13. Intocable
14. Los Gran Combo Del Sureste
15. Los Bukis

**GREATEST GAINERS**

16. Various Artists
17. Los Originales de San Juan
18. Vicente Fernandez
19. Manny Manuel
20. Sin Bandera
21. Rocío Durcal
22. Various Artists
23. Various Artists
24. Ricardo Montaner
25. Various Artists
26. Celia Cruz
27. Various Artists
28. El Poder del Norte
29. Los Teneros
30. Los Teneros

**TOP LATIN ALBUMS**

31. Chayanne
32. Jennifer Peña
33. Los Teneros
34. Various Artists
35. Various Artists

**TROPICAL/SALSA ALBUMS**

36. Various Artists
37. Various Artists
38. Various Artists
39. Various Artists
40. Various Artists

**REGIONAL MEXICAN ALBUMS**

41. Various Artists
42. Various Artists
43. Various Artists
44. Various Artists
45. Various Artists

---

**Note:** The table above represents the top Latin albums as of August 3, 2002, according to Billboard magazine. The ranking and sales data are based on Nielsen SoundScan's tracking of sales and airplay data for Latin music albums. The chart includes various categories such as Greatest Gainers, Hot Shot Debuts, and the Top Latin Albums. The list is subject to change weekly based on the latest sales data.
Brauer, Kahne Transferring McCartney Live Magic To Disc

BY CHRISTOPHER WALSH

NEW YORK—Often found in an SSL 9000 J Series-equipped room at Quad Recording Studios in New York, producer/engineer Michael Brauer has spent most of July in the 9000-equipped Studio One at London’s Sarm West, Armed with a sub-

asternal arsenal of eclectic and vint-

tage outboard gear, Brauer and producer Dave Kahne are mixing 36 live -tracks from Paul McCartney’s recent Driving USA tour for several upcoming releases.

Brauer, who spent several years in the 1980s mixing and producing for London-based labels, is creating a two-channel mix of the live tracks while simultaneously preparing for a sub-

sequent 5.1 mix for a DVD release documenting the tour.

“The tour is so good,” Brauer en-

thusizes. “It’s beyond the imagination that he could have written that many hits. When I saw him [at Madison Square Garden], I got a rush from my head down to my feet.”

Concerts were recorded direct to Tuscan MX-2424 hard-disc record-

ers. Brauer explains, then transferred to Steinberg’s Nuendo digital and giving tracks to Brauer to mix. “Nora-

mally,” Brauer says, “everyone’s been doing [Pro Tools] HD, but the Nuen-

do sounds great. Brauer is adding compression to

McCartney’s vocal and bass with hardware from his own tracks, process-

ing two multitracked vocals on separate tracks. “The main one was through the [Inward Connections] VAC Rac [TLM-1] limiter/eq; the second was either a Decca, [Empirical Labs] Distressor, or Dept. of Com-

merce, an old vocal compressor that is vicious!” On the bass, he used either the E.A.R./Moog EQ and/or the Avalon 737 (tube preamplifier/compress-

or/eq). “I put the bass up on two channels: the 737 was put up for fat-

ness and the E.A.R. for definition.”

Brauer is mixing to half-inch analog tape for scanning on ProTools reso-

lution for DVD, the 5.1 mix will go to Pro Tools HD. His objective, he ex-

plains, is to put the listener 10 to 15 rows from the stage. Along with the concert experience the CD and DVD will replicate, he adds, mixing decisions are made in no small part by the songs as originally recorded by the Beatles. “I grew up with these songs, and maintained their integrity.” Brauer says. “David also makes sure that the spirit of the song is again brought about. And Paul is happy to listen to it. I’ve got all the original songs from the show on my iPod, so I’ll listen to it, ask myself, ‘What were the elements that made it so cool?’ A classic is a classic—you don’t want to mess with it.”

Kahne, who produced McCart-

ney’s Driving Rain (Capitol) at Hen-

son Studios in Hollywood, Calif., does any editing in Nuendo before giving tracks to Brauer to mix. “Norma-

ly,” Brauer says, “everyone’s been doing [Pro Tools] HD, but the Nuendo sounds great. Brauer is adding compression to

McCartney’s vocal and bass with hardware from his own tracks, process-

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August 3, 2002

Billboard’s No. 1 Singles (July 27, 2002)

K-CI and K-SERIES: Solid State Logic’s latest offering, the XL K Series analog console, has quickly come to be seen as a worldwide, installed—or soon-to-be-

installed—in 13 studios. An evolu-

tion of the popular 9000 J Series, the K Series, designed to fulfill all re-

quirements for the DVD-Audio and Super Audio CD (SACD) formats including surrounding mixing, is prov-

ing popular with top mix engineers.

K-Octave Mix engineer Rob Chiarelli, seated, with producers Gregg Pagani, left, and Pete Amato at Larrabee Stud-

ios in West Hollywood, Calif. (Photo: David Goggins)

Los Angeles-based Larrabee Sound Studios, comprised of seven studios in three locations, was the first facil-

ity to install a K Series console, fully renovating Studio A at its original location, known as Larrabee West, to accommodate the new board. Since its May installation, engineer Rob Chiarelli has logged considerable time in Studio A, mixing projects for K-CI & JoJo, LeAnn Rimes, interna-

tional artist Laura Pausini, and Will Smith, including Born To Reign and a 5.1 mix for Men In Black II.

“The best thing about this,” Chiarelli says, “is it sounds even better than the J. The sound of it is a little more open than the J, which is cool. The computer is 100% faster. I can work and save, and compare multiple mixes, or try different things and compare them a lot easier. The flex-

ibility is better because of that.”

While he, like most engineers, has been asked for only a modest num-

ber of 5.1 mixes, Chiarelli has util-

ized the K Series’ UtitPan spatial panning software, also giving it high marks. “It’s pretty crazy how you can automate the panning for the 5.1 matrix,” he says. “The ability to con-

nect Pro Tools to the center section monitor is also incredible. I guess the best thing is it’s not a total departure from the J, so everything about it is familiar. The computer is not very different. The look and feel of the board is the same.”

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Reach out to North America

Online and specialty retailers seek to sell Asian music to a growing population

BY MIKE LEVIN

Among North America's multiple ethnic groups, Asians are a marketer's dream: more affluent, technologically savvy and willing to consume. Yet even though the Asian-American populations in the U.S. and Canada more than doubled during the past 20 years, mainstream retailers have rarely dissected, or efficiently tapped, the tastes of this varied group.

The music industry in North America has largely failed to tap this market with Asian repertoire to any great degree. The story of that failure spotlights a confusing mix of perception, priorities and piracy, and whether the plot changes will depend on how well record labels learn that buying Asian music today and how they want to get it.

Throughout the '80s and early '90s, Cantonese-language pop (Cantopop), produced in Hong Kong, was huge in demand in Asian communities on the East and West Coasts. Major-label affiliates in Hong Kong shipped about 10% of their product to New York, Los Angeles and San Francisco through independent distributors. Almost all those records ended up in mom-and-pop shops in Chinatowns, because major retailers and distributors didn't see the value in securing sourcing and marketing for this musical niche.

By mid-decade, retail sales of Cantopop and its sibling Mandarin pop were decimated by bootleg product that bumped legitimate records out of most retail shops. Japanese pop (J-pop), with its sophisticated diversity of styles, became the new focus, partly because it appealed to non-Asians, as well as non-Japanese, and partly because its availability from legitimate sources improved dramatically.

Today, the Internet is the primary avenue for Asian music into North America. Much of the Asian music sold online is legitimate, with sites offering an excellent selection and prices lower than imports. Yet the majority of Asian music acquired online through file-swapping networks like AudioGalaxy, which compensates no one. Estimates from record companies and retailers on both sides of the Pacific put the genre's piracy rate at about 50% to 60% of overall sales, with the main target for online pirates because it is the most transient and price-sensitive.

Asian new-age, world and traditional crossover music—distributed primarily by independents—are current examples of repertoire that is finding legitimate sales niches. Yet some mainstream pop selliers, like Tower Records and online retailer YesAsia.com, also believe they are well along in understanding attitudes among consumers of Asian music in North America.

They may succeed where labels and their distributors failed.

"Asian music has always moved in cycles, with certain areas breaking out," says Paul Kennedy, national imports coordinator for Tower Records. "Three years ago, it was Chinese pop making waves. Then this sort of idol pop dropped right off, which catalyzed J-pop with its hipper, more cosmopolitan style. But it's still a struggle. The hardest thing to do is develop a stable customer base because, if you have a big selection, you end up sitting on most of it. And the stores in Chinatowns can really undercut you with bootlegs." A concern heard throughout the industry.

Expanding Asian populations tend to migrate to specific communities in North America, and with them comes an incredible proliferation of local retailers catering to local sensibilities, especially in cultural industries like music, movies and food. Price sensitivity in these communities is generally higher than in the rest of America.

The most affluent groups are Chinese, Koreans and Japanese. As the U.S. ethnic-Asian population rose from 6.9 million in 1990 to 10.2 million in 2001, 65% of the newcomers were Chinese. Filipinos were second, followed by Koreans, South Asians (Indians) and Japanese, according to the U.S. Census Bureau.

California has always been the top destination for Asian immigrants. Today, 4.2 million Asian-Americans live in the state, mostly in San Francisco and Los Angeles. New York is second, with 1.2 million, followed by Hawaii, with about 700,000. While these centers are not likely to lose top ranking, they are no longer the only destinations. Seattle, Las Vegas, Atlanta, Dallas, Houston and Phoenix are attracting new waves. In fact, 7.6% of Seattle residents were ethnic Asian in 2001. The Canadian
The Specialized Market Of
Chinese-American Music Buyers

Exporting Chinese repertoire to the U.S. is a low priority for Asian labels

BY WINNIE CHUNG

HONG KONG—The Chinese music market in Asia is plagued by one inherent problem: the fact that there are so many different Chinese dialects. Although Cantonese and Mandarin (or Putonghua) are the two most common dialects, it means that a market that wasn’t quite that big to start with is already divided in two.

Transplant that scenario to North America and the numbers of potential music buyers dwindle to negligible figures, record executives in Asia say, which is the main reason why distribution of Asian—or Chinese—products to North America isn’t exactly high on the priority list for Asia’s record companies. “It’s a very specialized market,” says Sony Music Asia president Richard Denekamp. “The Chinese population is very small in the U.S.”

Chinese (including Taiwanese) accounted for only 2.5 million of the 287 million U.S. population, according to the 2000 U.S. Census, and only 0.9 million of Canada’s 31 million.

Most of the Chinese population is concentrated in New York, Los Angeles, San Francisco, Toronto and Vancouver. “These cities illustrate the potential to sell Chinese music in North America is rather small, and that reaching these people—who have no [dedicated] radio or TV—is difficult and probably expensive,” says Denekamp, who points out that Sony is seeing more of a buying trend among the older generation of Chinese who still have a connection to the Chinese media. “The younger generation isn’t as connected. They want to know [more about] what’s going on in America with the Eunims and Linkin Parks.”

THE INDIE NETWORK

Sony Music in the U.S. has a division, Sony Music Imports, that deals with specialized wholesalers and distributors to import and sell repertoire not directly released by Sony’s U.S. labels, knowing that these specialty markets will pay better for the mom-and-pop-music shops in the nation’s Chinatowns and other ethnic communities. Sony Music Imports coordinator Will Farnan says Asian music accounts for some 10% of the division’s sales, mostly through specialty retailers Accounts.com and the World Journal, a mandarin-language publication which has retail shops in 14 U.S. markets.

Warner Music had previously imported Asian repertoire through its Canadian affiliate but found it more economical to deal directly with Asian wholesalers, who, in turn, work with the specialty retailers.

“Mainly, Hong Kong wholesalers will handle distribution for Cantonese products while Taiwanese wholesalers will handle the Mandarin products, but they’ll both deal directly with the people in the Chinatowns,” says Calvin Wong, Warner Music Southeast Asia’s VP of marketing. “Of course, we also work with online retailers like Yesasia.com, but the numbers are very small.”

Most labels move about 6,000 to 8,000 units from Hong Kong and Taiwan to the U.S. annually. Of these, the biggest sellers—such as Sony’s Coco Lee and Warner’s Summi Cheng—move only about 2,500 units per release. “It’s really nothing major,” says Wong, “but there are a few niche channels where potential buyers can be exposed to Chinese artists.”

For Sony’s Coco Lee, sales were boosted because the L.A.-based singer has already released an English-language album through Sony in the U.S. Warner’s Cheng and NMG’s Lai have benefited more from their popular appearances in hit Chinese movies that, more than often, feature singers. Wong says, in the films.

“It’s one of the reasons why we’re very keen on developing our Web sites, as they represent a very subtle form of publicity for artists,” says Wong at Warner, which recently worked with cn.com on a full Webcast of a concert by new sensation Stefanie Sun-Yan-Zi. But one of the biggest problems facing North American distribution, says NMG’s Lee, is the lack of visibility of pirated Chinese artists. “We don’t have as many CDs, so it seems like an easy target.”

While some of the latest arrivals are being bundled with video compact disc of the movie Crouching Tiger, Hidden Dragon and an audio CD of its original score, others are being pushed on the radio. HMV Radio is seen as a better channel to push international repertoire more than local, and, although it is on an AM frequency, it provides some exposure to Hong Kong’s very limited English-language broadcasting channels.

The radio channel helps, but, basically, it is not something that customers are after. For instance, we had a great campaign with Moby where every buyer also got a free T-shirt. You need that extra something to get customers to the checkout counter,” says Tolly’s Butt.

PUSHING PRODUCT

The banners and the display booths are some of the main attractions that pull the EGG and Music Plus labels to HMV, says EGG managing director Gordon Chan. EGG and Music Plus are both owned by the Emperor Entertainment Group and have the biggest stable of local artists in Hong Kong.

“These are good avenues of promotion for our stronger singers, such as Joey Yung and Nicholas Tse. We don’t need to do that much for the idol singers. The bigger displays attract buyers because it sends a psychological message out that the label is really putting its resources behind that particular singer,” says Chan. “The budget for a new album between 10% and 20% of its promotion budget goes toward retailer promotion.”

The dedicated listening booths at the display stands also help to move the product. “With the Joey Yung album, for instance, I think there are about five really great singles there. The displays include a free T-shirt, a free zip drives for a slice of the promotion budget these days. Traditional radio and television and karaoke houses have joint promotions with labels for promotions and they’ve also proven to be an effective advertising and promotion method. But one thing remains: As far as promotion goes, it all boils down to how far the dollar can stretch in difficult times.”
No need to urzi. We're talking about musical exposure here. MTV hosts a variety of far-reaching concerts and events that expose artists to more than 150 million households in Asia.

Like the MTV Asia Sessions, which have featured Mandy Moore, Travis and Darren Hayes. And who could forget Ricky Martin's Live & Loaded or MTV's Sixth Anniversary? Then there's the CCTV-MTV Music Honors, one of the most highly viewed events in the Chinese music industry. And MTV Summer Summit, an annual musical extravaganza in Taiwan featuring a host of north Asia's top artists.

Finally, you have the MTV Asia Awards, one of the biggest and most talked about music events ever to take place in Asia.

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Music Retailers
A selective guide to noteworthy retailers in six key Asian markets

HONG KONG
A&BB Sound
Stores: 5
Top executive: Derek Au Yeung, manager

CD Warehouse
Stores: 5
Top executive: Louis Lam, owner

HK Record
Stores: 3
Top executive: May Wong, administration manager
Email: hmrk@hmrk.com.hk

HMV Media
Stores: 4
Top executive: Emily Butt, director & GM
Email: customerservice@hmvm.com.hk
Web site: www.hmv.com.hk

KOREA
Hot Tracks
Stores: 4 (within Kyobo Bookstores)
Top executive: Jin Hong-Hyun
Web site: www.hottacks.co.kr

Shinmara
Stores: 3
Top executive: Kang Youn-Shan, VP

SKC Plaza
Stores: 10
Top executive: Yeom Ju-Wang
Web site: www.skcplaza.co.kr

MALAYSIA
Salem Cool Planet
Stores: 6
Top executive: Elaine Yap, director of parent company, Ultimate Vista
Email: surfb@jdjarin.my
Web site: www.surfb.com.my

SINGAPORE
HMV Singapore
Stores: 2
Top executive: Emily Butt, director & GM
Email: customerservice@hmvm.com.hk
Web site: www.hmvs.com.hk

REACHING NORTH AMERICA
(Continued from page APQ-1)
cities of Toronto and Vancouver also rank high, each with about 500,000 Chinese, Korean and Japanese residents.

American numbers are predicted to grow to 14.5 million in 2010 and 18.8 million by 2020. The statistics are all the more important when put together with earnings. Income in Asian households averaged about $44,000 in 2001, ahead of second-place Caucasians, at about $39,000. But high income doesn’t always translate into sales, especially for music.

The poor selection of legitimate mainstream repertoire meant, until recently, Asian-music fans had to rely on imported CDs and tapes, which often cost twice as much as local product. “For folks in the U.S. who complain about CD prices being $17.99, there’s no way they’re going to dig into their pockets to pay $30 to $55,” says Kunti Iida, president of Asian MusicSource.com, a San Francisco–based company specializing in Asian-American culture.

The HMV chain in the U.S. and Canada has, for many years, considered importing more Asian repertoire at the behest of major labels. But, as U.S. purchasing manager Jeff Davidson puts it, “Lots of small independent stores located in Asian communities are purchasing at the rates they do that we don’t think we would be able to compete.”

FINDING NEW FANS
There is, however, a niche for higher-priced imports from Japan, which can also include reissues and compilations of Western artists that aren’t readily available via North American retailers. Tower’s Kennedy calls the fans of this repertoire the “purists” who will pay a premium to make sure their collections are complete. Tower has a solid sourcing pipe from Japan. But Asian repertoire remains more miss than hit, as much a victim of inconsistent supply and marketing as music quality.

“I would like to feel more with Asia, but the U.S. market is so hard to crack. J-pop has more range and is more likely to get a break,” adds Kennedy. “But marketing [Asian music] is difficult because it’s so sporadic and area-specific.”

In March 2001, Tower bet it could tap the market by opening a dedicated world-music store in New York’s East Village—a purist’s dream, with prices to match.

“A large percentage of our stock is imports, and the Japanese, Indian, Thai and Korean labels are the main reason J-pop is finding new fans among non-Asians,” says the store’s world/Latin buyer John Coughlan. “Our volume is going up slowly because this [repertoire] is definitely a world-of-mouth thing. To make it work, you’d need more in-stores and more advertising.”

Coughlan credits the rise of Japanese animated entertainment (anime) and the band’s mass success for J-pop to finding new fans among non-Asians. Anime movies, games and soundtracks of videos on local Public Broadcasting stations are driving North America’s first real taste of non-Asian pop.

“It’s hot right now, but so was [Japanese hitmaker] Hikaru Utada when she did R&B. Taste does always shift, and it’s very tough to keep up with specific titles,” says Coughlan, adding that the outlet stocks limited Chinese and Korean pop.

“I use Amazon labels for the most part because they have a few more Asian albums, but, overall, overkill and 20s. To make it work, you’d need more in-stores and more advertising.”

Yet, as Asian communities full of young, cash-rich, pop-music fans that offer the best potential for future sales. And it’s a market tasters believe that the main demographic driving sales of Japanese repertoire in North America is Chinese from Hong Kong and Taiwan, followed by Koreans.

Korean pop now outstrips Chinese pop because of its freshness and quality, notes Lam. YesAsia bought K-pop retailer Angelpop in 2001 and will open a business development office in Korea later this year. Japanese- and Korean-language Web sites were added in June.

While Asian-pop sales are dropping a bit, I think our penetration rate can be increased through partnerships with Yahoo! and Chinese magazines,” Lam adds. “We’re going to step up our marketing efforts there. We’re not the market [in North America] is there, but do we have the energy to get it right?”

That’s the question first asked by the major labels in the early ’80s and a thousand times since by every distributor watching as the Asian-American population rises steadily. Solving piracy may seem an insurmountable task, but guiding perception and prices to unleash the potential of Asian music in America should be far easier.

Mike Levin (mlevin@saltspring.com) is a former Far East bureau chief for Billboard.

LARGEST ASIAN-AMERICAN GROUPS IN THE U.S.

<table>
<thead>
<tr>
<th>Country</th>
<th>Group</th>
<th>No. of People</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chinese (including Taiwanese)</td>
<td>2.5 million</td>
<td></td>
</tr>
<tr>
<td>Filipino</td>
<td>1.2 million</td>
<td></td>
</tr>
<tr>
<td>South Asian (Indian)</td>
<td>1.7 million</td>
<td></td>
</tr>
<tr>
<td>Korean</td>
<td>1.2 million</td>
<td></td>
</tr>
<tr>
<td>Vietnamese</td>
<td>1.1 million</td>
<td></td>
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</tbody>
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Fasted-GROWING ASIAN-AMERICAN GROUPS IN THE U.S.

<table>
<thead>
<tr>
<th>Year</th>
<th>Group</th>
<th>No. of People</th>
<th>% Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>1990</td>
<td>Chinese (including Taiwanese)</td>
<td>1.6 million</td>
<td>56%</td>
</tr>
<tr>
<td></td>
<td>Filipino</td>
<td>1.2 million</td>
<td>56%</td>
</tr>
<tr>
<td></td>
<td>South Asian (Indian)</td>
<td>1.7 million</td>
<td>42%</td>
</tr>
<tr>
<td>2000</td>
<td>Korean</td>
<td>1.4 million</td>
<td>40%</td>
</tr>
<tr>
<td></td>
<td>Taiwanese</td>
<td>0.8 million</td>
<td>14%</td>
</tr>
</tbody>
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EMI Faces Distribution Revamp
Shareholders Hear Plans For Europe At Annual General Meeting

BY GORDON MASSON
LONDON—Phase two of the “new” EMI Group redesign will include a major overhaul of its European distribution network, chairman Eric Nicoli told shareholders July 19 at the company’s annual general meeting in London.

Phase one, Nicoli explained, involved restructuring EMI Recorded Music to compete effectively in today’s market—including shedding 1,800 employees and dropping 25% of the record labels’ acts. Phase two will focus on ensuring EMI is shaped to effectively compete in the future. This will see the group reconfiguring information technology systems to allow better financial reporting and forecasting, developing more efficient marketing and promotion campaigns, and rationalizing distribution, especially in Europe.

Nicoli pledges the group’s strategy will also rely on the aggressive exploitation of such new formats as DVD and other revenue channels such as the Internet, broadband, and wireless.

The key goal, according to Nicoli, is to “develop from a record company to a music company.”

Shareholders used the forum to launch some blistering attacks on the board and former EMI Recorded Music chairman Ken Berry and his wife, Nancy, former vice chair of Virgin. The $6 million ($9.5 million) severance package for Ken Berry came in for particular scrutiny, but Nicoli countered criticism by explaining that the deal, although “unusual,” was in line with the terms and conditions of Berry’s contract and was below the levels that counterparts elsewhere in the music industry might expect. Nicoli says that the remuneration system for EMI Recorded Music executives has since been overhauled, with lower base salaries introduced and bonuses tied to performance. Berry’s successor, Alain Levy, has agreed to such terms.

Nicoli also notes that EMI’s share-price slide of 70% from its peak in January 2000 is consistent with other publicly traded media companies, adding that EMI outperformed rivals AOL Time Warner, Vivendi Universal, and Sony.

Non-executive director Dominic Cadbury admits it is now the job of the board of directors to restore shareholder confidence by improving the group’s financial results. “It’s all to play for this year,” he says. “If [the company] doesn’t achieve a turnaround [in results], this board has a very dim future.” But he adds, “I would be pretty confident about the results coming through.”

While not revealing figures, Nicoli says results during the first quarter of EMI’s financial year were in line with the group’s expectations and possibly ahead of what people outside of the company expect: “We are on course to produce a substantial improvement in operating performance.”

Backed by EMI’s music, the company is targeting operating margin of 11%-13% within three years. Levy assured shareholders that inroads are being made into the issue of piracy, with new technology being utilized for both physical and online theft, while Levy himself is lobbying governments that he believes are not doing enough to help combat piracy.

Calling EMI Music Publishing chairman Marty Bandier “the best music publisher in the world,” Nicoli revealed at the meeting that the completion of the 2004 release of the Jobete song catalog in early 2003 by purchasing the 50% that it currently does not own from Motown founder Berry Gordy. Nicoli noted that Jobete contains “the classic standards of the Motown era.”

Shareholders also heard that Peter Georgescu, chairman emeritus of Young & Rubicam, will become a non-executive director of EMI Group Sept. 1. He succeeds Hugh Jenkins, who is retiring from the board.

South Korea Under Scrutiny
Prosecutors Probe Corruption In Nation’s Music Business

BY MARK ROSS
SEOUl—South Korea’s music industry has become the target of a sweeping government investigation into alleged bribery and corruption.

Since July 15, the Seoul District Prosecutors Office has been issuing summons to officials from various talent agencies, record labels, and TV music programs for questioning about large sums of money moved in dubious transactions.

Prosecutors searched four offices of the nation’s largest entertainment agencies—SM Entertainment, Sidus, GM Planning, and Doremi—July 12. Eight executives from those companies have since been banned from leaving the country. One prosecutor says the office plans a wide-ranging continuing investigation, which could take a couple of months. “It will be in depth,” the prosecutor says, “and will not involve just a token slap on the wrist.”

Industry insiders claim the investigations are part of “conflict of interest” stock sales, chart fixing, payola, and inappropriate lobbying for talent. Prosecutors have arrested Kim Jong-ki, managing director of M-NET, Korea’s leading music-video cable channel. They allege he received more than 50 million won ($40,000) in bribes from various managers to promote their artists.

At the same time, the Fair Trade Commission (FTC), a state regulatory body, has announced that it is investigating SM Entertainment and eight other management companies for collusion and anti-competitive practices. The FTC is looking at the management companies to see whether they bought favors for their clients from the PIDs and executives of broadcasting companies.

Italian Government Rejects Motion To Lower CD Taxes

BY MARK WORDEN
MILAN—The Italian record industry, battered by piracy and slumping sales, has expressed its disappointment with the decision by the Italian government to reject a parliamentary motion, presented by opposition parties here, to lower the current level of VAT (value-added tax, or sales tax) on CDs from 20%. The government move came despite assurances made to industry representatives in March by culture minister Giuliano Urbani that the government would lower the tax to 10% by the summer (Billboard Bulletin, March 15). Urbani made his commitment at a meeting following this year’s annual Sanremo Festival, which the industry used to bring attention to its problems. But it proved to be one promise that his colleagues were unable—or unwilling—to keep, given that the government is under pressure both from the European Union and the International Monetary Fund to get its financial house in order.

The parliamentary motion called for the sales tax on records to be lowered to 4%, the same level as that for books, another “cultural product.” That level already applies to the increasing number of (mainly catalog) CDs sold as supplements to magazines and papers through the country’s newsstand network. A cut to 4% was seen as an ambitious target; several industry insiders had privately expressed the view that a compromise level would be reached.

But speaking in parliament July 16, the government’s under secretary for economics and finance, Daniele Molgora, rejected the motion as being out of line with EU practice. He cited the European Commission’s VAT directive No. 388/77, which allows individual members to lower the sales tax on certain products, listed in Annex H of the document. The International Federation of the Phonographic Industry (IFPI) and European independent labels body Impala are lobbying for recorded music to be added to the list. The Italian parliament is decided to cut the tax to 10% in 2002, which it believes will help the industry compete with other cultural products.

Molgora did, however, express support for the motion’s call for CDs to receive the same treatment as other cultural products, and added that the government will support EU plans to unify the sales tax on CDs. That in itself should mean a reduction in the case of Italy, which has one of the highest levels in Europe.

Emanuele Mazza, director-general of the IFPI-affiliated Italian major-labels body FIMI, tells Billboard: “The government’s rejection of the motion is obviously very disappointing, given the industry’s current crisis—even if its support for the EU plan to unify the sales tax has to be seen in a positive light.” Nor is the battle entirely lost. Mazza says: “The Italian parliament still has to discuss the [budget], and another motion could be introduced.”

The week in politics wasn’t entirely negative for Italy’s beleaguered record industry. On July 11, the country’s ruling right-wing coalition, led by media magnate prime minister Silvio Berlusconi, passed a tough Immigration Bill, part of which includes immediate deportation for immigrants arrested for copyright and trademark infringement. As Sengalese street vendors play a key role in the distribution of pirate CDs, the move was welcomed by anti-piracy group Federazione Contro la Pirateria Musicale.

Down London Way: Red Hot Chili Peppers played a recent string of European dates to coincide with the release of By the Way, which is currently topping U.K. album charts across Europe. Leading ex-Red Hot Chili Peppers-Impala (WMI) and with the band shortly before it hit the stage at the 12,500-capacity London Arena. Pictured standing, from left, are WMI VP of International Marketing Thomas Starkhilmann, Warner Music Europe executive VP Cora Custod, band member Flea, Warner Music Europe senior director of marketing Jevon Dean, band member CU. Smith, and Anthony Kiedis, and Warner Music Europe president Paul Hend-Arletti. Encouraged in front is band member John Frusciante.
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**HITS OF THE WORLD**

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**SPAIN**

**AUSTRALIA**

**ITALY**

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**EUROCHART**

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Netherlands Slump Adds To Sales Fears

Europe Wonders Whether Decline Reflects Things To Come Across Continent

This story was prepared by Emmanuel Legrand in London and Menno Visser in Amsterdam.

As disappointing sales figures for the Netherlands—traditionally one of Europe's more vibrant markets—emerge, one of Europe's most experienced music executives has described the situation facing labels there as "frightening."

Across the European record industry, executives are anxiously eyeing the Netherlands' dramatic slump in shipments during the first half of this year, wondering whether the pattern there is a sign of things to come elsewhere on the Continent. During the January-June period, according to figures based on shipments from local trade body NVPI, Dutch album sales experienced a 14% slide in unit terms. The singles market there dropped by 35%. The market was hit especially hard in June, with album shipments down a massive 35% and singles dropping 46% in units, compared with June 2001. Value figures are not available.

That news followed recent figures from the International Federation of the Phonographic Industry (IFPI), scaled up from trade shipments reported by its members, showing that sales in the Dutch record market shrank at retail value by 1.4% to $435.7 million in 2001, compared with the previous year. Unit sales fell by 8% during the same period. Of the Dutch market, London-based Sony Music Europe president Paul Burger says: "What is happening there is absolutely frightening."

Burger is in Amsterdam in June to meet with Sony's senior executives there, as well as with executives at Sony's competitors. "It's interesting to see how others are reacting to the situation," he says. "But I don't think we will see a significant increase in sales in the Netherlands anytime soon."

The Netherlands' dramatic slump has been blamed on a variety of factors, including a shift to downloading and online music sales, as well as increased competition from discount stores and other retailers.

Burger notes that the Dutch situation adds to fears about the declining market in Spain—though especially hard by piracy in recent times—and a continuing poor performance in Germany. Other parts of Europe, notably Scandinavia, are also struggling.

"We are in a very difficult period, and there are no signs that we are anywhere near coming out from the dark," says Burger. "The situation is getting worse, and I don't see any signs of recovery anytime soon."

In Berlin, Universal Music Germany chairman/CEO Tim Renner adds that the first half figures for Germany are "even worse than last year."

THE GREATER SIDE

On a more positive note, the two European markets that bucked the downward trend in 2001—the U.K. and France—look to be repeating the trick. While British half-year figures won't be available until mid-August, a spokeswoman for U.K. trade body the British Phonographic Industry confirms that May was "good," after a "slow" April. In France, according to figures from labels organization SNEP, shipments grew 6% in value and 5% in units during the first six months of 2002. Singles performed extremely well in France, with an 8% increase in both value and units. Even CD album sales grew by 3% in units and 5% in value. Full figures will be disclosed in August by SNEP.

Paris-based SNEP director general Hervé Rony acknowledges that those figures are "almost indescent, compared to what other countries are going through."

In terms of repertoire, domestic artists accounted for 60.5% of French shipments during that period, and Rony suggests that the strength of domestic repertoire is one reason for the market's growth. But mindful of the threat of illegal copying, he adds: "I don't see any drop in sales of blank CD-Rs. It could be that the people who buy records in France are in the age group where downloading and CD-burning is not part of consumer habits.

Burger concludes: "The current crisis forces us to rethink the way we do things. There are already significant changes under way in the industry. Clearly, the old model will not be supported by the declining market, and the new model still needs to reveal itself. In the meantime, we have to deal with the old model."

Wolfgang Spann
Tough Times Continue For Laid-Off Music Executives In Canada

BY LARRY LEBLANC
TORONTO—The concept of “career planning” may be virtually unknown within Canada’s music industry, but with the market continuing to endure slow music sales, it’s rapidly becoming essential for major-label executives.

Heavy industry staff cuts here within the past five years—notably at Universal Music (following its 1998 merger with PolyGram), Warner Music, Sony Music, and HMV—are still fresh in the memories of Canadian music execs. Other job losses followed last year’s bankruptcy of Epic Records. What’s more, the corporate revolution becomes available, it’s filled within a minute. When someone phones asking if there’s something available, the answer is always, “Not at this time.”

And some execs hope to return to the music business face another problem: There are few prospective employers. Music distribution here is primarily handled by three multi nationals plus a handful key independents, and there is only a small number of appropriately sized domestic indie labels.

“The older you are, the more understanding you are that the reason downsizing was to bring in younger, stronger, ‘one process when layoffs comments. ‘You see yourself as unavailable for positions you once held,”

Several industry figures note that it can be daunting approaching a prospective employer. ‘Maybe you are a business friend—or closer. People take your first call only because they are curious,” recalls PolyGram Group Canada former VP of finance Gary Humber (who left the company in 1991). “You find that you are not a play anymore. People you thought were buddies are business acquaintances.”

Randy Wells, former senior VP of A&M Records (Canada) a casualty of the Universal/PolyGram merger, says: “Once you were on top of the world; then you’re not. It’s like starting all over.”

Forde, who now works as a music industry consultant, following 18 years at Warner Music Canada, says, “My advice is to network immediately.”

When Forde left last year, he was part of a management and representation for its domestic, international, and classical divisions. “As long as you’re quick to say you are not looking for work and would just like to spend time talking with people, they will keep in contact with you. Try to get your resume in front of them, and then see if you fit into their world.”

Former Sony Music director of artist marketing Amber Meredith, who left that company after five years in 2001 and now manages Crash Test Dummies singer Ellen Reid, says, “There is a growing process when layoffs happen, but afterwards, it’s important for people to know what they want before they pick up the phone and make calls.”

Most corporate music executives agree they did little to plan their managerial careers. As Meredith notes, “Because it is such an all-consuming business, many people spend time doing one thing until something happens, and then they change careers.”

KULANOW

Company MapleCore with financial backing from Universal Music Canada. “I didn’t expect to work in the music industry again,” Cooke confesses. “There aren’t many positions open even in the good times. Fortunately, I had some strong supporters at Universal, but I also brought experience in marketing, A&R, promotion, and senior management with me. They really helped me out in finding a job.”

Royalty Deal Means More Cash For New Zealand Songwriters

BY JOHN FERGUSON
AUCKLAND—A new two-tiered royalty agreement has finally been hatched out between the Australasian Performing Rights Assn. (APRA) and New Zealand’s Radio Broadcasters Association (RBA). Negotiations concerning what royalty stations should pay for the right to broadcast music have been ongoing for 2½ years with the RBA, which represents New Zealand’s non-commercial stations, the RBA had wished to retain the status quo, but the two bodies last week announced a new agreement—with immediate effect—that will see royalties determined by the fair market value of the content. The tariff for a station with music content between 0% and 49.9% of airtime will now be 1% of gross advertising revenue; for a station with 50% or more music, the rate will be 2.6% of ad revenue. Under the old system, the rates were 2.3% for FM stations and 2% for AM broadcasters. When those tariffs went into effect in 1984, FM stations intended to have a higher music quota than AM outlets. The new agreement provides another broadcasting boost for New Zealand artists; in April, the RBA agreed to apply a voluntary local music quota scheme (Billboard, April 20), under whose terms commercial stations will aim to achieve 20% local content levels by 2006.

Mike Chunn, director of operations for the New Zealand arm of APRA, says the new approach reflects the fact that a music station should pay more than a talkback station. “The radio industry’s voluntary code for playing new music looks set to increase the royalty pool for New Zealand music writers,” Chunn says. “Coupled with the new tariffs, New Zealand music writers stand to increase the royalty pool and many would say may fare even better on their creative work.”

RBA executive director David Innes admits that the deal was the result of a long, drawn-out negotiation. “We thought there was a strong case for no change at all,” he says. “The final outcome is more than we wanted to pay and less than APRA wanted, so it is probably a reasonable deal.”

The deal only covers RBA members; APRA has separate royalty agreements with state broadcaster Radio New Zealand and some smaller commercial operators. Chunn says no other new royalty deals are planned at present.
Billboard honors Mexican music legend Vicente Fernandez with this 35th career anniversary supplement. With millions of albums sold worldwide, “El Rey” continues to reign as one of Latin music’s biggest superstars. Join us for this special tribute! Call today!

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Daisy Ducret 323.782.6250 • dducret77@hotmail.com

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KENNY G: 20TH ANNIVERSARY

Billboard magazine pays tribute to Kenny G on his 20th career anniversary. We look at his illustrious career, future plans and his most memorable career highlights. We also provide a complete Kenny G discography and look at his success on the Billboard charts over the years.

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New Wave Of Digital-Music Hardware Hitting Retail

Products Like Escient’s Fireball And Audible.com’s Otis Enable Consumers To Download, Record, Or Listen To New Sounds

BY STEVE TRAUMAN

NEW YORK—In-home and home audio hardware for downloading, recording, and/or playing digital music is becoming available at more music and video retailers, which continue their transformation into total entertainment destinations.

Many of those devices were on display at the recent TechExpo at Javits Convention Center and at separate press events around New York. Included were Escient’s FireBall digital-music system, audible.com’s partnership with Roxio to burn downloaded audiobooks, Escient’s Mini CD/MP3 Player, Casio’s Exilim Digital Camera with MP3 Player, Kyocera’s SmartPhone with MP3 player, Olympus Digital Voice Recorder/MP3 Player, Xite’s Hi-Fi Link, Verbatim’s 48x CD-R recordable blanks, and the first DataPlay-enhanced hardware production prototypes.

The MP3 revolution began less than four years ago with the October 1998 debut of the first Rio player, and this year alone the Consumer Electronics Assn. (CEA) is forecasting sales of nearly 1 million units at an average $118 retail. At the same time, the CEA estimates that about 45% of all households have CD-burning capability, mostly on their PCs.

PRODUCTS FOR EVERY BUDGET

At the higher end of the market, Escient’s FireBall system ($1,999 suggested retail) includes a CD/DVD player, burner, catalog, and manages both CDs and digital-music files, with a CD-R/RW drive for copies at six times normal speed.

A 40 GB hard drive, with compression, provides up to 700 hours of music and works with a wide variety of leading changer brands. Escient senior VP Cat Fowler says that this June, FireBall added free access to 60 Sirius satellite radio stations, in addition to the 40 already being carried.

Toshiba’s “technical evangelist” Brian Foster demonstrated the Magnia SC62 Wireless Media Center, which lets users mix and match stored albums and digital, WMA, and MP3 files to create personal playlists. Offered with 15, 30, or 60 GB hard drives, it is priced between $1,499 and $2,100. A Voyetra Turtle Beach Audiotron “disconnected digital music player” ($299 suggested retail) allows the stored music to be played on digital music systems, theater setups, or computers.

Kyocera’s new SG-20 Smartphone ($500-$600 suggested retail) has Palm PDA functions and 16 MB of memory, with an onboard MP3 player that enables users to download and listen to CD-quality sound with a stereo headset and remote. Slightly bigger than a credit card and about a half-inch wide, Casio’s Exilim EX-M1 digital camera has 12 MB of internal memory. “It will be available this month for $349 [suggested retail] at Sam’s Club and Fry’s,” business director Gary Schultz says, “with an MP3 player, movie player with sound, and voice recorder.” Olympus DM-1 Digital Voice Recorder with MP3 Player ($199 suggested retail) includes WOW software by SRS and a 64 MB SmartMedia Card to store and play up to an hour of CD-quality MP3 or WMA audio.

The biggest exit from the digital music market is a result of the recent Hewlett-Packard (HP)/Compaq merger. “After careful review during the integration planning process,” an HP spokesperson says, “the new HP has chosen to discontinue its digital entertainment line. This includes the HP Digital Entertainment Center [introduced one year ago at $999 and $1,099], the Compaq iPAQ Music Center, portable MP3 audio players, and CD players.”

On the more affordable side, audible.com introduced its Otis digital audio player. “It’s free with an 18-month subscription to our audiobook download program, $99 with a one-month purchase, or $189 with no commitment,” audible.com public relations director Jon Korzen notes. “Costco will be testing our subscription program at eight stores later this summer.” Roxio corporate communications manager Kathryn Kelly adds: “Our new partnership will provide a software solution to Audible—Man ager to allow audible.com members to burn downloaded audiobooks to most CD-R/RW drives.

Australia-based Xitel supplies a range of PC-to-MiniDisc connected interfaces to Sony, managing director Barry Davis notes. At a $495 estimated street price, HiFiLink is a simple hardware unit that plugs into any USB port on a computer and into the RCA inputs of any stereo system. It then processes digital audio directly from the USB without any signal degradation, allowing consumers to turn their computers into powerful hi-fi components.

TWO NEW TECHNOLOGIES

Late last year, Yeac introduced its proprietary format Mini CD/MP3 Player, which product development marketing manager Scott Ehrlich describes as “a new way to deal with MP3, with our eight-centimeter Mini CD-R offering 200 MB capacity for about 210 minutes of MP3 music.” Available at CompUSA, Fry’s, and J&R, among others, the player with Sennheiser earbuds is $89.95 suggested retail or $129.95 with a carry bag and CD-R 10-pack (retail $7).

An array of Dataplay hardware and initial software from Universal Music Group, BMG, and EMI was demonstrated at Dataplay media supplier Imation’s booth. The launch of the innovative new technology—a quarter-sized, 500 MB optical disc able to store four CD-quality albums or up to 11 hours of MP3 files—is set for Aug. 26. Included were Dataplay-enabled recorder/players from little, Evolution/MTV, and Musical for Circuit City, plus drives from Hyundai and several other Asian vendors. “It’s the only new technology to bring consumers into stores for the holidays,” Imation marketing manager Jane Payter predicts. “We’re working on a number of chain-specific integrated displays.”

ARRAY OF NEW SOFTWARE

New audio software runs the gamut from prosumer to consumer interest, giving retailers some broad options for high-margin impulse items.

SmartSound SonicFire Pro’s new versions for both Windows and Mac computers allow for quick and efficient creation of customized music and sound-effect soundtracks, operations director Sharon Morgan notes. There are 43 content CDs—each $129 suggested list—and the basic software package at $349 includes two CDs. “It’s all licensed music,” she says, “acquired from Music Bakery, Sound Ideas, and Nightingale Music, among others, and it’s sold royalty-free.”

Apple’s iPod MP3 player for its Mac computers has won high marks for performance. Now, Mediafire president Brian Landwehr reports that his company has released its XPlay software at $29.95 suggested retail, which makes the iPod a tightly integrated peripheral for Windows PCs. Based on the company’s MacDrive technology, which lets PC users open and save files on Mac discs, XPlay makes the iPod appear to users as both a portable music player and a normal hard drive.

“Integration with Windows Explorer makes it easy to access and manipulate songs, playlists, and albums,” marketing manager Megan Keene points out. Perhaps the biggest impact on the digital music market is provided by the Verbatim subsidiary of Mitsubishi Chemical. The firm’s patented Super Azo technology was reformulated to produce DataLifePlus 48x-certified CD-R discs. “Each disc can burn full 700 MB of data—or 80 minutes of CD-quality music—in about two minutes,” product manager Dean Linker says. The new discs already have been tested and certified by leading 48x CD-RW drive manufacturers and are available at street prices of 99 cents for a single disc or $8.99 for a 10-pack.

“It’s a mix-and-match culture,” CEA senior industry analyst Sean Wargö emphasizes. “Consumers desire and need to interact with their music, rather than be limited to radio airplay or prerecorded media. MP3 players were just the first stage of a larger trend toward portability of music content.”

Apple of Their iPod. Mediaroom marketing manager Megan Keene shows how new XPlay software lets Windows PC users access and manipulate Apple iPod MP3 player files. (Photo: Steve Traiman)
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R.I.A.A. JUNE CERTIFICATIONS

Following are the June Recording Industry Assn. of America certifications of album shipments:

MULTI-PLATINUM ALBUMS

Dixie Chicks, Fly, Monument/Sony, 10 million.
Aerosmith, Toys in the Attic, Columbia, 8 million.
ABBA, Gold—Greatest Hits, Polydor/Atlantic, 6 million.
Eminem, The Eminem Show, Web/Aftermath/Interscope, 4 million.
Enrique Iglesias, Escape, Interscope, 3 million.
Soundtrack, Charlie's Angels, Columbia, 2 million.

PLATINUM ALBUMS (1 million units)

Lauryn Hill, MTV Unplugged 2.0, Columbia, her second.
Eminem, The Eminem Show, Web/Aftermath/Interscope, his third.
Various artists, P. Diddy & Bad Boy Records Present... We Interted the Rems, Bad Boy/Arista.

GOLD ALBUMS (500,000 units)

The Who, 30 Years of Maximum R&B, MCA, its 16th.
Lauryn Hill, MTV Unplugged 2.0, Columbia, her second.
Lil Jon & the Eastside Boys, Put Yo Hood Up, TVT, their first.
Bonnie Raitt, Silver Lining, Capitol, her ninth.
Vanessa Carlton, Be Not Nobody, A&M/Interscope, her first.
Moby, Almost There, INO/Word/Warner Bros., its first.
Weezer, Maladroit, Geffen/Interscope, its fourth.
Various artists, P. Diddy & Bad Boy Records Present... We Interted the Rems, Bad Boy/Arista.

CLASS AND COURAGE: "Important" is a word too often abused in journalistic and musical circles. But that's the word that can be most specifically applied to the work of Vanguard Records founder Seymour Solomon, who died July 18 in Lenox, Mass., at the age of 80 after suffering a heart attack.

Solomon and his brother Maynard founded Vanguard in 1950 as an outlet for their enthusiasm for classical music. Taking advantage of the then-nascent LP format, they recorded artists like Alfred Brendel, Peter Serkin, and Mischa Elman, for that label.

These records—impeccably recorded and performed with vigor and grace—set the template for the label's future efforts in other genres. (Solomon would later release albums on his Omega Classics and Vanguard Classics labels, which he established in the late '60s.)

It was Vanguard's forays into all facets of folk music that set the company apart from most other labels of the era. Like their contemporary Mo Asch of Folkways Records, Seymour and Maynard Solomon swam against the political tides of the time, and in 1967, when signing a controversial artist was a potential one-way ticket to ostracism and bankruptcy, Vanguard courageously promoted that artist.

In the late '50s and '60s, the label became one of the major outlets for contemporary folk and folk-blues recordings. The Solomons issued priceless sets culled from performances at the Newport Folk Festival, the seminal three-LP anthology Chicago/The Blues/Today!, and classic studio albums by Joan Baez, Richard & Mimi Farina, Ian & Sylvia Tyson, Odetta, Buddy Guy, Junior Wells, Charlie Musselwhite, Skip James, and Mississippi John Hurt, among many others.

The Solomons sold Vanguard to the William Morris Agency in 1988, under that aegis, the label remains independent, and the label continues to issue distinguished music.

Vanguard Solomon's legacy is best defined by a few other words frequently misused in our business: Guts. Taste. Excellence. And most of all: class.

FLAG WAVING: Mary Gauthier has a simple but highly effective approach to songwriting. "When I sit down to write, I try to capture the world around me," she says. "I try to capture the world around me, and try to write about things I don't know. . . . There's sort of a journalistic quality." That quality is ingrained in the affecting, powerful originals on Filth & Fire, her third album and her first for Whality, Mass.-based Signature Sounds. It arrived in stores July 9.

Gauthier (pronunciation note: "Say 'Go-Shay,' y'all," her album jacket says) grew up as a hellion and an addict, and her finest songs consider the rough underside of life. One potent song, "Cameol Motel," surveys sex, crime, and despair in a typical no-name motel. Another of the album's highlights is "Christmas in Paradise," of which the vocalist says, "That's a true story about some guy who lives under a bridge in Key West, Fla. He stumbled across them on Christmas day. There really was a Christmas tree hanging from the bridge. . . . I put words in their mouth, but basically that's the truth." Another standout, "After You're Gone," is an irresistible honky-tonk tune that reflects Gauthier's affection for country weepers. "I loved the obvious—Waylon Jennings and Willie Nelson," she says. Now based in Nashville, Gauthier cut Filth & Fire in Austin with producer/musician (and former Flag Waver [Declarations of Independents, Billboard, March 11, 2000]) Greg Murlow, that association and the singer's Louisiana roots have summoned comparisons to Lucinda Williams, who worked with Murlow for years. "I think that's gotten out of control," she says, while acknowledging some basic similarities to the much-acclaimed performer. "But it's an honor. I'll take it." Gauthier tours endlessly (see her Web site, marygauthier.com, for her entertaining road journals) and will play festivals and clubs around the country through the fall. After a stint in Holland in early October, she will play dates opening for Guy Clark.
Applause CEO Acquires Djangos Assets

BY MATTHEW BENZ

NEW YORK—Alan Brown, CEO of St. Paul, Minn., retail chain Applause Music and a leading investor in CD Warehouse, has acquired for $1 million the assets of bankrupt Portland, Ore., retailer Djangos.

According to Brown, there were no other bidders for all of Djangos' assets, though other parties were said to be interested in parts of the business. Djangos' lawyer confirms the sale; Djangos executives did not return calls.

The purchase, via U.S. Bankruptcy Court in Oregon, gives Brown the djangos.com Web site, as well as stores under various names in Portland, Seattle, Los Angeles, San Diego, and Chicago. Brown, who has eight stores in the Twin Cities area, says he intends to keep Djangos' Web site and stores running under their current names.

As of April 1, Brown also owned a roughly 14% stake in CD Warehouse, which recently indicated a need for a "substantial capital injection" to stay afloat. He declined to comment on CD Warehouse's situation.

A proposed acquisition of CD Warehouse by Djangos fell apart earlier this year when Djangos filed for bankruptcy in March. At the time, Djangos executives insisted the merger deal could still be salvaged. Company chairman/CEO Steve Wood described the bankruptcy filing as "an opportunity to regroup, [which] actually could potentially enhance the opportunity to get a deal done with CD Warehouse." CD Warehouse chairman/CEO Christopher Salyer had also expressed interest in seeing the deal completed.

The premise of the merger was that djangos.com's e-commerce business would complement CD Warehouse's retail presence, which consists of some 47 stores selling new and used CDs. Geoffrey Madden (the investment banker from New York firm Christman Peters & Madden who has been advising Djangos) had said that the combined firm would be profitable. (CD Warehouse has 54 separately owned franchise stores that were not part of the deal.)

Founded in 1999, Wood has described Djangos as "a small, developmental-stage company" in need of balance-sheet repair. Djangos made its initial $1-per-share offer for CD Warehouse last October (Billboard, Oct. 27, 2001). Later that month, the purchase price was raised to $1.50 per share, or $5.49 million. Following the offer, the letter of intent was twice extended to give Djangos time to secure the financing it needed for the purchase. However, those funds never materialized, and Djangos filed for bankruptcy, citing the need for what Wood called "breathing room from creditors that are applying pressure."

CD Warehouse apparently will have a "going concern" warning in its next filing with the Securities and Exchange Commission, as the company has issued a statement saying that two situations threaten the chain's longevity (Billboard, July 18). CD Warehouse says its lender, GE Capital, amended the loan agreement covenants and reappraised the chain's inventory, reducing the amount available under the loan by $1 million and leaving the company maxed out on its revolver. Also, lawsuits from franchisees seeking to terminate their agreements are hurting the company financially. $175,000 was garnered from its accounts to pay an outstanding judgment; a further $460,000 in royalty payments is to be paid out, pending resolution of another suit. In a statement, CD Warehouse says, "The combination of these events has intensified the need for a substantial capital injection to meet [our] current debts and obligations."

Additional reporting by Ed Christman in New York.
Play The Music, Light The Lights: The Muppets Celebrate 25 Years

BY CATHERINE APPLETIELD OLSON

Though silver and gold are the colors most often associated with big anniversaries, the entertainment industry is seeing green as it embraces the 25th anniversary of The Muppet Show.

Kermit the Frog, Miss Piggy, Fozzie, and company, who first won the hearts of U.S. and U.K. TV audiences in 1976, have been the subject of a campaign lasting more than a quarter of a century. Orchestrated by Jim Henson Co. The strategy stretches into the entertainment and merchandising realms and includes the release of new and nostalgic video programming, as well as the development of a new weekly Muppets TV series.

“Our objective with the anniversary program is to help platform the launch for new Muppets content,” says Michael Polis, Jim Henson Co. senior VP of marketing worldwide and head of home entertainment.

“The worst-case scenario is that we have a fantastic program that helps invigorate the Muppet brand. And if we achieve what we set out to do, we end up having a new ongoing television series, too.”

MUPPETS GO MULTI-MEDIA

While the anniversary campaign has been building for nearly a year, the video and music industries will throw their hats into the ring in earnest this fall, with VHS and DVD releases on tap from Columbia TriStar and a new commemorative album from Rhino Records.

Columbia, which picked up rights to the Henson home entertainment library in 1997, will bring two Best of the Muppet Show collections to retail for the first time Sept. 3 ($14.95 VHS, $24.95 DVD). Until now, the titles—which contain three classic episodes each—have been sold only via direct response as part of a Muppet TV campaign orchestrated by Time-Life.

“The direct-response campaign was a really successful one for Time-Life, and the videos have had so much exposure in television. So we thought it was the right time to bring them to retail,” Columbia director of marketing Suzanne White says. “They really remind consumers of the great nostalgia of the show; and they have a variety of appeal to several markets.”

White notes that the two initial releases were selected for their episodic content, as well as the appeal of their guest stars. Featured episodes include appearances by Julie Andrews, Elton John, Mark Hamill, and Paul Simon.

Columbia thus far has released all six of the Muppets feature films, including the most recent movie, Muppets From Space, as well as select Muppet specials. White also says the company will probably bring additional Muppets to territory with upcoming releases, including the television series and the popular Muppet-branded line of apparel, which is due to debut in the fall.

During the opening ceremonies, VSDA president Bob Andersen praised the studio’s courage in launching the DVD format five years ago. He received an award for having started making LPS, it was a way of having a semi-permanent [record of my material],” he says. “Home video is just another form of this. It is nice to have your stuff.

The future of VHS was discussed during the panel “DVD & VHS—Balancing the Product Mix.” The retailers focused on whether they should carry both wide-screen and full-screen DVDs.

The two-disc DVD, available in widescreen or fullscreen with differential packaging, will include such extras as pop-on production notes and historical facts; director, visual effects designer, and producer commentary; music videos of “Hero” by Chad Kroeger Featuring Jossie Scott and “What We’re All About” by Surni 41; and a collectible film cell from the movie Spider-Man.

The convention closed with the Home Entertainment Awards, determined by ballots sent to regular VSDA members. Eligible videos had to be released between Dec. 1, 2000, and March 31, 2001. The winners include:

Rental title of the year by a major: The Fast and the Furious (Universal).

Rental title of the year by an independent: Traffic (VHS/RLA).

Sell-through title of the year by a major: Shrek (DreamWorks).

Sell-through title of the year by an independent: The Sopranos (Paramount).

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<thead>
<tr>
<th>Title</th>
<th>Principal Performers</th>
<th>Price</th>
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<tbody>
<tr>
<td>1. Jimmy Neutron: Boy Genius</td>
<td>Animated</td>
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<tr>
<td>2. A Walk to Remember</td>
<td>Mandy Moore, Shane West</td>
<td>PG 22.99</td>
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<td>5. Air Bud: Seventh Innning Fetch</td>
<td>Kevin Negandhi</td>
<td>G 22.99</td>
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<td>7. Getting There: Sweet 16 and Licensed to Drive</td>
<td>Marcy Kate &amp; Ashley Olsen</td>
<td>G 19.96</td>
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<td>9. Scooby-Doo's Original Mysteries</td>
<td>Scooby-Doo</td>
<td>NR 14.95</td>
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<tr>
<td>12. Stuart Little</td>
<td>Gene Davis, Michael J. Fox</td>
<td>PG 14.95</td>
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<td>13. Oceans Eleven</td>
<td>George Clooney, Brad Pitt</td>
<td>PG 22.08</td>
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<td>14. Disney's American Legends</td>
<td>Animated</td>
<td>NR 19.95</td>
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<td>15. Scooby-Doo Goes Hollywood</td>
<td>Scooby-Doo</td>
<td>NR 14.95</td>
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<tr>
<td>17. LEGALLY BLONDE</td>
<td>Reese Witherspoon</td>
<td>PG 13.95</td>
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<td>19. Sponge Bob</td>
<td>Spongebob Squarepants</td>
<td>NR 12.95</td>
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<tr>
<td>20. The Saddle Club: Adventures at Pine Hollow</td>
<td>Mandy McCallan, Sophie Bennett</td>
<td>NR 14.95</td>
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<tr>
<td>22. Dragonball Z: Fusion-Losing Battle (Edited)</td>
<td>Animated</td>
<td>NR 14.95</td>
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<td>23. Taxi</td>
<td>Amy Smart, John Choisy</td>
<td>NR 13.95</td>
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<tr>
<td>26. SAV THE LAST DANCE</td>
<td>Julia Stiles</td>
<td>PG 13.95</td>
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<tr>
<td>27. The Method Pilates: Target Specifics</td>
<td>Not Listed</td>
<td>NR 12.98</td>
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<tr>
<td>28. The Majestic</td>
<td>Jim Carrey</td>
<td>PG 23.98</td>
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<tr>
<td>29. Nautical Nonsense</td>
<td>Spongebob Squarepants</td>
<td>NR 12.95</td>
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<tr>
<td>30. Dora's Backpack Adventure</td>
<td>Dora the Explorer</td>
<td>NR 12.95</td>
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<tr>
<td>32. Oliver &amp; Company</td>
<td>Animated</td>
<td>1986 G 22.99</td>
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<tr>
<td>33. Wiggles: Hoop-Dee-Doo! It's a Wiggly Show</td>
<td>The Wiggles</td>
<td>NR 14.95</td>
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<tr>
<td>34. American Pie 2 (Rated)</td>
<td>Jason Biggs, Alyson Hannigan</td>
<td>R 19.98</td>
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<tr>
<td>35. Universal Soldier</td>
<td>Universal Soldier</td>
<td>1997 G 24.99</td>
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<td>36. Cinderella's Dreams Come True</td>
<td>Kristi Dunye</td>
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**Update**

**Events Calendar**

**July**
- July 31, 10th Annual 99X Atlanta Local Music Awards (ALMAs), Earthlink Live, Atlanta, 404-577-9868.
- July 31-Aug. 3, Atlanta Music Conference, Sheraton Atlanta Hotel, 770-499-8600.

**August**
- Aug. 6, BMI Urban Music Awards, Club Tropicana, Fontainebleau Hotel, Miami Beach (by invitation only).
- Aug. 14, Fourth Annual Recording Academy Golf Tournament, presented by the Chicago chapter of NARAS, Harborside Golf Center, Chicago, 312-786-1121.
- Aug. 15-17, Popkomm 2002 Trade Show for Pop Music and Entertainment, Cologne Trade Fair Complex, Congress Centre West, Cologne, Germany. popkomm.de.

**September**

**October**
- Oct. 5-8, 113th Audio Engineering Society (AES) Convention, Los Angeles Convention Center. 212-661-8528.
- Oct. 8-10, East Coast Video Show, Atlantic City Convention Center, Atlantic City, N.J. 818-385-1500.
- Oct. 19, Second Annual World Soundtrack Awards, Bijouxe Concert Hall, Ghent, Belgium. deschutter@filmedia.be.

**November**
- Nov. 4, ASCAP Country Awards, Opryland Hotel, Nashville (by invitation only).
- Nov. 5, BMI Country Awards, BMI Nashville office (by invitation only).
- Nov. 5, Christian Country Music Association, BMI Nashville office (by invitation only).

**Sin-Styled Benefit**

Las Vegas icon Wayne Newton will star in the Marshall Field department store's Sin-City-style production Glamorama. A hybrid of fashion and entertainment, the event will benefit the Children's Cancer Research Fund and the Art Institute of Chicago. In addition to a fashion and magic show, the evening will include live entertainment by new singer/songwriter Kina. The event can be seen Aug. 2 at the Historic State Theater in Minneapolis and Aug. 9 at the Chica-go Theatre. Contact: Jackie Schutty at 612-375-3617.

**Celebrating Learning**

Rapper Ludacris will visit the Boys & Girls Clubs of Decatur to discuss the benefits of staying in school. Going to School is Cool, sponsored by the Decatur Boys & Girls Club and Hope Records, aims to discourage students from dropping out of high school—the rate for dropouts is currently 65% in Decatur—with the back-to-school celebration, which includes an opening parade, basketball tournament, street-talk discussion, a fashion show, a car and talent showcase, and community organization information tables. Contact: Michelle "Hope" Iyus at 217-422-9616.
SWEET HIP-HOP MOVIE: Occasionally, Hollywood makes a feature film about the hip-hop industry in hopes that the movie will connect with fans and critics. Sometimes it's an intentional satire that gets mixed reviews (like the 1993 Chris Rock vehicle CB4), and sometimes it's just an embarrassing flop, like 1989's Arsenio Geefoot featuring Run-D.M.C. and the Fat Boys. But Brown Sugar, starring Taye Diggs and Sanoe Lake, gets it right on most levels. The Fox Searchlight romantic-drama/comedy, which opens Oct. 11, is about two best friends since childhood—Diggs (played by Diggs) and Lake (played by Lake)—who share a lifelong love of hip-hop.

Diggs is an A&R executive at a hip-hop label, while Lake is a hip-hop journalist. Their often complicated relationship is at the center of the film, but Brown Sugar also addresses such real-life music-industry issues as art vs. commerce and how greed and cynicism affect the artist-development process. Get past the When Harry Met Sally plot, and you'll see that Brown Sugar offers pointed commentary on how the music business is run.

"I think it's a pretty accurate portrayal of the current state of hip-hop," Diggs says. "I grew up with hip-hop, and I always saw it as music to enjoy. I never realized until I did this film that there are people who live and breathe hip-hop and take it so seriously that they feel they're nothing without it." Support among actors in Brown Sugar include Queen Latifah (who plays a friend of Lake's) and Mos Def, who plays an aspiring rapper trying to maintain his integrity while seeking a record deal.

To prepare for his role, Diggs says, "I watched some friends of mine in the record industry. I even chatted with P. Diddy and told him that I wanted to follow him around for research. But we didn't get the chance because of scheduling conflicts." With Diggs' musical background (he was part of the original cast of the Broadway hit Rent), has he ever wanted to be a recording artist? "I'm about it, and the main reason why I'm doing more acting is because doors opened quicker for me in this area. Fans will get to see more of Diggs' musical talent on display, when he is featured in the Miramax film version of Chicago, due in theaters Dec. 25.

PTV: Although Diggs was unable to follow around Sean "P. Diddy" Combs, TV viewers will get the chance to look into Combs' life as a music mogul through the new MTV reality series Making the Band II. The half-hour weekly program, which premiers Oct. 12, will follow the formation of a new R&B/hip-hop group mentored by Combs. Reps for the show say that although Combs will be involved in the new group's career, there is no guarantee that he will sign the act to his Bad Boy label.
WWPR Powers Up New York Ratings Battle

Clear Channel Outlet Nips At WQHT's Longtime Hip-Hop Dominance

BY DANA HALL
Airplay Monitor
NEW YORK—In its first Arbitron book, Clear Channel’s (CC) WWPR (Power 105.1) New York moved from No. 14 as adult R&B/Top 40 (Jamm’n 105) to No. 4, taking a sizable chunk out of longtime market dominator WQHT (Hot 97), which remains No. 2 in the market but has dropped to No. 11.

Four industry veterans led the charge for WWPR during its first four months—PD Michael Saunders, CC VP of urban programming Doc Wyn-ter, senior VP of programming (and former Hot 97 PD) Steve Smith, and senior VP of programming Tom Poleman. We spoke with them about strategy, the star power of old-school, and why New York is the ultimate hip-hop market.

Power launched with a somewhat older target audience than Hot 97, with more gold and more R&B. Usually a station has to launch younger to get its foot in the door. Why did Clear Channel choose this approach?

Smith: I was at Hot for seven years, and when I left, the research showed that Hot owned the young hip-hop position 50-1. It was locked up. So we didn’t feel that going directly at Hot would be the right move. But there was an opportunity to do a radio station that was more female-friendly, less rap-heavy, and less teen-targeted that played a better mix of hip-hop and R&B. The old-school hip-hop fell right into that.

Four months into the station, do you need to choose either the younger or the older demo, or can you satisfy both ends of the spectrum?

Wyn-ter: I don’t think we need to choose one or the other. The 18- to 24-year-olds, which is the younger segment of our audience, still grew up with these songs, and so they still have passion for them. There isn’t a line of demarcation that you might typically see at adult R&B.

Smith: I think the old-school hip-hop is appealing to both young and old.

So few radio stations were playing any hip-hop gold. Why did you decide to add it on Power?

Wyn-ter: The template for most hip-hop radio stations today is probably the template that Steve Smith started when he created Hot. Most R&B stations before that played hip-hop and R&B with a little gold, but it was with the debut of Hot that we started to see stations that played very little or no gold or gold that was only two to three years old. And that’s what we’ve been doing in radio the past few years, because it has proven to be successful. But when we were pondering the launch of Power and talked about adding all this old school, we thought, “This could be huge.” But I also wanted to see some research to be sure that there was still passion for these records: There was.

Smith: We needed a musical hook that would differentiate us. New York was and still is the epicenter of hip-hop, so we did some research between ’93 and ’94 that we have in New York, but you simply didn’t hear them anymore. I think people still believe that hip-hop is disposable.

Poleman: Anytime you have a monster in the market like Hot, you look for what the audience is currently associating with and figure out a product with a slight differential. For us, the flank position and the angle was to go off the old school was the way to do it without feeling too old.

What about balancing adults and young adults, presentationally? How “street” can your jocks sound without losing the adult demos?

Saunders: I’ve always been an advocate of reaching the streets but not the “sophisticated-listener.” I often refer to it as “going from the ghetto to the limo.” I want a 29-year-old to be able to listen and not get turned off or feel uncomfortable. There’s a fine line that jocks must walk. Yet, at the same time, you have to be real when doing the driving. I think that is street.

When you first signed on, you directly targeted Hot 97 with promo talking about being commercial.

Wyn-ter: When we signed on, we were in attack mode. It was our job to point out the commercial deficiencies. After that, we found that the listeners were pointing them out to us, so we no longer had to stress them.

Smith: One of the brilliant ideas we used in the launch, which was Doc’s idea, was to do “10,000 joints in a row,” which was totally a dig at Hot. It highlighted how many commercials they ran. But, after the initial impact of being commercial-free everyone thought that we would fall off. Instead, in the second and third phase of the book, we actually grew, and we weren’t doing 10,000 joints in a row at that time.

Wyn-ter: And I have to add that it took [CC market manager] Andy Rosen and [former CC Radio CEO] Randy Michaels to not blow the momentum right after that. They said, “The audience told us that they like the fact that we are playing more music, so let’s not change on them now.”

Michael, after your second stint as PD of WLBW Detroit, you were out of radio for almost a year. Did you gain any insight or new perspective on programming and radio?

Saunders: The one thing that I noticed was that listeners were not being entertained. Radio was becoming more and more like a jukebox. At Power, we’re giving them so much more. We give them history lessons about the music and the artists. My daughter is 18, and she and I can both listen to Power and get something different.

Are you surprised at the success the station has had so quickly? How do you expect Power to perform in the coming year?

Wyn-ter: We launched this station March 16 at 6:05 a.m. Later that night, Steve and I went to get pizza across the street. The radio was on, playing Faith Evans’ “I Love You,” and I remembered programming that song for this hour. Steve looked at me and said, “No way could that be Power on the radio.” But then we heard one of our sweeps. Just eight hours after we had launched, people were already tuning in.

Steve, is this the same Hot 97 that you helped create almost 10 years ago, or has the station changed significantly?

Smith: There are some things that are not very obvious—but that are still very important—that some programmers miss, especially when you have been on top for so long. It happens at all stations . . . The connection with the listeners and the emotion that they feel for a station is what can suffer if you don’t pay close attention to it.

Where do you see WBL's in this battle?

Smith: To me, WBL’s is not going to be able to play in this battle, because they are perceived to be an older-targeted radio station by the audience. And given the fact that Kiss has more playing field now, WBL’s would be smart to get back into that arena. That’s what the audience wants from them, and there is more room for growth there.

Was there any reluctance in the beginning on the part of Clear Channel to flip R&B oldies WTJM, when the perception was that it was growing and making money?

Poleman: The reality was we weren’t making money. If you look at WTJM’s ratings, it’s really not a huge change from where we were with Jammin’. But now, we’re actually on top 18-34, and that’s on track to be a far more profitable station.

Smith: When you have an opportunity to make your cluster stronger, as well as deepen a strong radio station on its own, that’s good business. [Center] WQHT can now do better than 18-34, while [AC] WLTW will stay on top consistently.

Michaels’ Exit Sparks CCC Sell-Off

BY MATTHEW BENZ
NEW YORK—The sudden news of Clear Channel Radio CEO Randy Michaels’ departure (Airplay Monitor, July 26) sparked a sell-off of the shares of parent Clear Channel Communications (CCC). In an effort to calm investors, the company advanced by one week the release of its latest quarterly results. CCC said July 22 that Michaels will become CEO of a newly formed new-technologies division focusing on interactive, wireless broadband, and satellite technologies. CCC President/ CEO Mark Myrs, who will oversee the radio unit until a permanent replacement is found, is said in a statement “to no sudden event or any poor performance” prompted Michaels’ move, which he termed a mutual decision.

But the next day, CCC shares closed down $4.54, or 16.5%, at $25. In a research note, Merrill Lynch analysts said it was “odd” that CCC did not have a permanent replacement for Michaels, whom they called “a very capable radio executive.”

CCC stock stabilized July 24, as CCC reported second-quarter net income of $238 million, or 40 cents per share. It had a net loss in the same period last year of $237 million, or 40 cents per share, including $104.9 million in depreciation and amortization expenses.

Total revenue was flat at $2.17 billion. CCC’s live-event arm saw revenue decline 11.2% to $101.2 million, while radio revenue rose 5.4% to $991.3 million.
Over The Counter

by Geoff Mayfield

BUSTIN' LOOSE: RCA played expectations for the new Dave Matthews Band (DMB) album close to its vest, as published reports stated the label and the group's management would be thrilled if the title beat the half-million mark in its first week. "Busted Stuff does even better, breaking through the gate with 222,000 units, the second-largest Nielsen SoundScan week in Matthews' career.

The band's last studio album, 2001's Everyday, was the only Matthews title to muster a larger sum—733,000—in its first week. Staff Matthews' third No. 1 on The Billboard 200 and the seventh to reach the top five. Beyond the fact that both hit the top rung, there is a weird link between the new album and Everyday: Most of the songs on Staff were premiered in the band's first album, as that was replaced by last year's Glen Ballard-produced set. The unreleased project, produced by Steve Lillywhite, was a hot download among Matthews' fans on file-sharing sites, but the songs were newly recorded for Staff by producer Stephen Harris.

Just as the arrival of a new Red Hot Chili Peppers set stirred last issue's Top Pop Catalog Albums chart, Matthews' earlier titles soar now, with Greatest Gainer ribbons on both The Billboard 200 (120-67, up 66%) and the catalog list (29-2, up 100%). Two more join Top Pop Catalog at Nos. 10 and 16.

A second week at No. 1 is unlikely. Everyday saw more than a 50% decline in week two. A similar erosion for Busted would enable two new releases to pass it by, as Toby Keith's Unleashed and multi-act hit compilation Now/10 both seem on target to beat 300,000 units.

PERCING THE GLOOM: Album sales still trail those of 2001 (see Market Watch, page 61), but The Billboard 200 does offer bright moments in the fast starts of rock bands the Vines and the Flaming Lips, gospel act Mary Mary, and country singer Darryl Worley.

The Vines are the first big signing during Andy Slater's tenure as president of Capitol. The band's "Get Free" bullets at No. 10 on Modern Rock Tracks and at No. 31 on Mainstream Rock Tracks, as their debut album Vines charted at No. 51, has "evolved" openings at No. 11 with 64,000 units.

Meanwhile, Mary Mary and Worley both avoid the dreaded sophomore jinx and, in fact, each exceeds their first album's peak, with the former opening at No. 1 on Top Gospel Albums and Top Contemporary Christian, No. 10 on Top R&B/Hip-Hop Albums and No. 20 on the big chart (42,500 units). Its 2000 outing, Thankful, did reach the top of the two religious music lists but peaked at No. 22 on R&B/Hip-Hop Airplay and No. 50 on The Billboard 200. That earlier collection sold 23,500 in its biggest sales week.

Riding the biggest radio hit of his career (see Single of the Week) Worley shows even bigger growth, starting at No. 21 on the big chart and No. 1 on Top Country Albums (42,000 units). His first album never sold enough to reach The Billboard 200 and stalled at No. 53 on the country list in 2000. The Flaming Lips hit a high note, too. After placing three albums on Heatseekers, including one that also reached The Billboard 200—where it peaked at No. 108—the Lips enter the big chart at No. 50. Incidentally, a refinement of our chart graphics brings a new symbol to our album lists to indicate titles that are, or once were, on the Heatseekers chart.

PROGRESS REPORTS: Kylie Minogue continues to stage a second act for her Capitol debut. This issue's 80-66 jump (up 16%) was aided by her visits to Live With Regis and Kelly and MTV's Total Request Live. Last issue's 167-80 leap was juiced by The Tonight Show and a repeat of her Saturday Night Live stop. It doesn't hurt that "Love at First Sight" is gaining traction at radio (33-28 on Top 40 Tracks), while Minogue and lead single "Can't Get You Out of My Head" are featured in a frequently seen Bally Total Fitness TV ad. This marks the album's fourth straight gain over prior-week sales.

A new single, a new movie, and TV scenes are the ingredients for a 10% spike by Celine Dion (24-23), her second straight increase following eight weeks of decline. Dion's "I'm Alive," featured in Stuart Little 2 and included in that film's soundtrack (No. 17 on Top Soundtracks), bullets at No. 16 on Adult Contemporary. Repeats of her appearances on 20/20 and The Rosie O'Donnell Show also ran during the tracking week.

The video release of Mandy Moore's movie A Walk to Remember brought that soundtrack back to The Billboard 200 last issue. It moves 64-62 with an 11% gain, while the cable bow of Moulin Rouge on Cinemax brings Pascketter honors to its soundtrack (143-107, up 44%).

BETWEEN THE BULLETS

Singles Minded

by Silvio Pietrobono, Ninel Patel, Wade Jessen

RISE AND WRONG: Bruce Springsteen returns to The Billboard Hot 100 for the first time in five years (see Chart Beat, page 5), as "The Rising" is the Hot Shot Debut at No. 52. The title track from his latest album—which hits stores July 30—makes its impressive chart entry thanks to the release of a retail CD single, which scans 13,000 units. While that total would normally be enough in the current sales climate to top the Hot 100 Singles Sales chart, "The Rising" comes in at No. 2, kept from the top slot by Springsteen's lauded working Wyclef Jean, who surges 25-1 with Two Wrongs.

"Wrongs," which features sampling from the Ortiz from City High, also had a CD single hit stores to complement its previously released 12-inch vinyl. They combine for 13,500 pieces. "Wrongs" also tops the Hot R&B/Hip-Hop Singles Sales chart and is the Greatest Gainer/Sales winner on both Hot R&B/Hip-Hop Singles & Tracks (21-16) and the Hot 100 (63-39).

On the Hot 100, "The Rising" is the 20th two slots on the Hot 100 Sales chart, "A Little Less Conversation" by Elvis Presley vs. JXL falls from the No. 1 slot after three consecutive weeks to No. 3. It scans 12,000 units, a 500-piece decline from last issue.

This is the first time in three months that the top three retail singles each scan more than 10,000 units. In the May 4 issue, "Next to Last Night" by GLove (a mix of the track that had not been cleared, still contributes to its rise, albeit minimally. An approved mix of "Don't Mess With My Man" on vinyl is slated to be reissued July 30. The title also gains points from a gain in airplay, reaching an audience of 3.7 million.

Nivea first stepped onto the scene in November 2000 with a featured guest on labelmate Mystikal's "Danger (Been So Long)," landing both their first No. 1 on that chart in the Jan. 27, 2001, issue. It is the third charting single for the 18-year-old singer, following "Don't Mess With the Radio." Her eponymous debut album is due later this year.

Also on R&B/Hip-Hop Singles Sales, Linkin Park makes a surprise appearance as "VH1 Vlogs Evidence," featuring Pharoahe Monch & DJ Babu, debuts at No. 59. The track is from Linkin Park's forthcoming Reanimation, which places some of the group's prior work into the hands of noted producers. The original version of this song, simply titled "High Voltage," was on the band's DVD Prat Party at the PunkFest Festival.
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**Artists with the greatest sales this week:**

- Britney Spears
- Various Artists
- Toby Keith
- Garth Brook
- Various Artists
- Joss Stone
- Dru Hill
- Kellie Coffey
- Lonestar
- ATT 'N'S
- Ying Yang Twins
- The Game
- Goo Gone Dolls
- The Strokes
- Aaliyah
- The Beatles
- Soundtrack

**Albums with the greatest sales this week:**

- Britney Spears' "...Baby One More Time" sales peaked at 84 units.
- "Vans Warped Tour 2K02 Compilation" from Various Artists sales reached 55 units.
- "Ultimate Manilow" from Barry Manilow hit 3 units.
- "The Rebirth Of Kirk Franklin" from Kirk Franklin reached 4 units.
- "Moulin Rouge" from Various Artists sold 3 units.
- "Baby One More Time" from Britney Spears sales peaked at 84 units.
- "Play" from Pussycat Dolls sold 97 units.
- "Beep" from Audio Video also sold 97 units.
- "Pull My Chain" from Toby Keith hit 9 units.
- "MRI" from Gary Allan reached 39 units.
- "Play" from Joss Stone sold 97 units.
- "The Places You Have Come To Fear The Most" from Dashew sold 108 units.
- "The Longview" from Rascal Flatts sold 11 units.
- "So Much Better" from Dru Hill sold 12 units.
- "When You Lie Next To Me" from Kellie Coffey sold 54 units.
- "Trance Party (Volume Two)" from The Happy Boys sold 135 units.
- "I'm Already There" from Lonestar sold 9 units.
- "Pop Til You Drop" from ATT 'N'S sold 45 units.
- "The Deck" from Various Artists sold 11 units.
- "All I Do Is Think" from Ying Yang Twins sold 73 units.
- "Let's Get It" from Yung Joc & Cie sold 12 units.
- "Let Me Haves" from The Game sold 13 units.
- "Got It Covered" from Goo Gone Dolls sold 4 units.
- "The End of the End" from The Strokes sold 33 units.
- "Miss You" from Aaliyah sold 1 unit.
- "A Hard Day's Night" from The Beatles sold 40 units.
- "Happy Feet" from Soundtrack sold 40 units.

**Certifications and Sales:**

- Britney Spears' "...Baby One More Time" achieved RIAA Gold certification.
- "Vans Warped Tour 2K02 Compilation" received RIAA Gold certification.
- "Ultimate Manilow" from Barry Manilow sold over 200,000 units.
- "The Rebirth Of Kirk Franklin" achieved RIAA Gold certification.
- "Moulin Rouge" from Various Artists sold over 200,000 units.
- "Play" from Pussycat Dolls sold over 200,000 units.
- "Pull My Chain" from Toby Keith sold over 200,000 units.
- "MRI" from Gary Allan sold over 200,000 units.
- "Play" from Joss Stone sold over 200,000 units.
- "The Places You Have Come To Fear The Most" from Dashew sold over 200,000 units.
- "The Longview" from Rascal Flatts sold over 200,000 units.
- "So Much Better" from Dru Hill sold over 200,000 units.
- "When You Lie Next To Me" from Kellie Coffey sold over 200,000 units.
- "Trance Party (Volume Two)" from The Happy Boys sold over 200,000 units.
- "I'm Already There" from Lonestar sold over 200,000 units.
- "Pop Til You Drop" from ATT 'N'S sold over 200,000 units.
- "The Deck" from Various Artists sold over 200,000 units.
- "All I Do Is Think" from Ying Yang Twins sold over 200,000 units.
- "Let's Get It" from Yung Joc & Cie sold over 200,000 units.
- "Let Me Haves" from The Game sold over 200,000 units.
- "Got It Covered" from Goo Gone Dolls sold over 200,000 units.
- "The End of the End" from The Strokes sold over 200,000 units.
- "Miss You" from Aaliyah sold over 200,000 units.
- "A Hard Day's Night" from The Beatles sold over 200,000 units.
- "Happy Feet" from Soundtrack sold over 200,000 units.
### AUGUST 3, 2002

#### HOT SHOT DEBUT

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<td><strong>13</strong> DEFAULT</td>
<td>The Fallout</td>
<td>8/3/2002</td>
<td>Warner Bros</td>
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#### NUMBER 1/1 GREATEST GAINER

<table>
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<tr>
<th>Artist</th>
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<th>Date Released</th>
<th>Label</th>
<th>Title</th>
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<td>Halos &amp; Horns</td>
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<td>BMG Rights Management</td>
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<tr>
<td><strong>16</strong> VARIUS ARTISTS</td>
<td>Vans Warped Tour 2002 Compilation</td>
<td>8/3/2002</td>
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<td>Punx - O - Rama 7</td>
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<tr>
<td><strong>18</strong> LOS TEMERARIES</td>
<td>Una Lagrma No Basta</td>
<td>8/3/2002</td>
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<td><strong>19</strong> DASHBOARD CONFESSIONAL</td>
<td>The Places You Have Come To Fear The Most</td>
<td>8/3/2002</td>
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<td><strong>20</strong> YING YANG TWINS</td>
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<td><strong>21</strong> DAZ DILLINGER</td>
<td>This Is The Life I Lead</td>
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<tr>
<td><strong>23</strong> ISRAELI KAMAKAWIWO'OLE</td>
<td>Alone In My World</td>
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<td><strong>24</strong> THE FLATLANDERS</td>
<td>Now Again</td>
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<td><strong>26</strong> SLIM VILLAGE</td>
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<td><strong>27</strong> NAUGHTY BY NAUPE</td>
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<tr>
<td><strong>28</strong> KEITH &quot;WONDERBOY&quot; JOHNSON &amp; THE SPIRITUAL VOICES</td>
<td>Send A Revival</td>
<td>8/3/2002</td>
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<td><strong>29</strong> LOUIE DEVIETO</td>
<td>Louie DeVito's Dance Factory</td>
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<td><strong>31</strong> THE MIGHTY MIGHTY BOSSTONES</td>
<td>Jackknife To A Swan</td>
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<tr>
<td><strong>33</strong> ZODO</td>
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<td>8/3/2002</td>
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</table>

The Billboard charts list the best-selling albums by key and charting artists. Definitions of artists who have never appeared on the top of the Hot Shot album chart are immediately available to appear on the Billboard charts. Top Independent Albums are based on sales of albums at albums-only outlets, excluding those with a significant proportion of singles tracks. Any album with a proportion of singles tracks over 5% is ineligible. For albums with 5% or more of singles tracks, the chart's ranking is not affected. For albums with 5% or more of singles tracks, the chart's ranking is not affected. The charts are published weekly, and data is available online. Billboard's charts are also used to determine the success of individual artists and songs.
<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Week(s) at No. 1</th>
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<tr>
<td><strong>BOB MARLEY AND THE WAILERS</strong></td>
<td><em>Legend</em></td>
<td><strong>10 Weeks At Number 1</strong></td>
<td>1975-1976</td>
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<tr>
<td><strong>DAVE MATTHEWS BAND</strong></td>
<td><em>Crash</em></td>
<td><strong>Greatest Gainer</strong></td>
<td>1999-2000</td>
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<tr>
<td><strong>RASCAL FLATTS</strong></td>
<td><em>Rascal Flatts</em></td>
<td><strong>4 Weeks At Number 1</strong></td>
<td>2000-2001</td>
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<tr>
<td><strong>CELINE DION</strong></td>
<td><em>All The Way...A Decade Of Song</em></td>
<td><strong>5 Weeks At Number 1</strong></td>
<td>1995-1996</td>
</tr>
<tr>
<td><strong>DIXIE CHICKS</strong></td>
<td><em>Fly</em></td>
<td><strong>6 Weeks At Number 1</strong></td>
<td>1999-2000</td>
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<tr>
<td><strong>KID ROCK</strong></td>
<td><em>Devil Without A Cause</em></td>
<td><strong>7 Weeks At Number 1</strong></td>
<td>1998-1999</td>
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<td><strong>DAVE MATTHEWS BAND</strong></td>
<td><em>Before These Crowded Streets</em></td>
<td><strong>8 Weeks At Number 1</strong></td>
<td>1998-1999</td>
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<td><strong>AC/DC</strong></td>
<td><em>Back In Black</em></td>
<td><strong>10 Weeks At Number 1</strong></td>
<td>1990-1991</td>
</tr>
<tr>
<td><strong>EAGLES</strong></td>
<td><em>Their Greatest Hits 1971-1975</em></td>
<td><strong>11 Weeks At Number 1</strong></td>
<td>1994</td>
</tr>
<tr>
<td><strong>NELLY</strong></td>
<td><em>Country Grammar</em></td>
<td><strong>12 Weeks At Number 1</strong></td>
<td>2000-2001</td>
</tr>
<tr>
<td><strong>BOB SEGER &amp; THE SILVER BULLET BAND</strong></td>
<td><em>Greatest Hits</em></td>
<td><strong>13 Weeks At Number 1</strong></td>
<td>1992-1993</td>
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<tr>
<td><strong>JAMES TAYLOR</strong></td>
<td><em>Greatest Hits</em></td>
<td><strong>14 Weeks At Number 1</strong></td>
<td>1997-1998</td>
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<tr>
<td><strong>DAVE MATTHEWS BAND</strong></td>
<td><em>Under The Table And Dreaming</em></td>
<td><strong>15 Weeks At Number 1</strong></td>
<td>2000-2001</td>
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<tr>
<td><strong>DAVID BOWIE</strong></td>
<td><em>The Rise And Fall Of Ziggy Stardust And The Spiders From Mars</em></td>
<td><strong>HOT SHOT DEBUT</strong></td>
<td>1972-1973</td>
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<tr>
<td><strong>RED HOT CHILI PEPPERS</strong></td>
<td><em>Californication</em></td>
<td><strong>2 Weeks At Number 1</strong></td>
<td>2002-2003</td>
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<tr>
<td><strong>SUBLIME</strong></td>
<td><em>Sublime</em></td>
<td><strong>3 Weeks At Number 1</strong></td>
<td>1992-1993</td>
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<tr>
<td><strong>MARC ANTHONY</strong></td>
<td><em>Marc Anthony</em></td>
<td><strong>4 Weeks At Number 1</strong></td>
<td>1999-2000</td>
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<tr>
<td><strong>METALLICA</strong></td>
<td><em>And Justice For All</em></td>
<td><strong>5 Weeks At Number 1</strong></td>
<td>1991-1992</td>
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<tr>
<td><strong>ENYA</strong></td>
<td><em>Paint The Sky With Stars – The Best Of Enya</em></td>
<td><strong>6 Weeks At Number 1</strong></td>
<td>1997-1998</td>
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<tr>
<td><strong>THE BEACH BOYS</strong></td>
<td><em>The Greatest Hits Volume 1: 20 Great Vibe</em></td>
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### Billboard Modern Rock Tracks

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<tr>
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<th>TITLE</th>
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<tbody>
<tr>
<td>1</td>
<td>THE WAY</td>
<td>Red Hot Chili Peppers</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>2</td>
<td>GOOD TIMES</td>
<td>Bryan Adams</td>
<td>Reprise</td>
</tr>
<tr>
<td>3</td>
<td>輪廻</td>
<td>John Mayer</td>
<td>Epic</td>
</tr>
<tr>
<td>4</td>
<td>WEEDS</td>
<td>Hoobastank</td>
<td>Epic</td>
</tr>
<tr>
<td>5</td>
<td>SWEETNESS</td>
<td>Dido</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>6</td>
<td>WARNING</td>
<td>The Verve</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>7</td>
<td>LIE TO ME</td>
<td>Hoobastank</td>
<td>Epic</td>
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### Billboard Adult Contemporary

<table>
<thead>
<tr>
<th>NUMBER</th>
<th>TITLE</th>
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<tbody>
<tr>
<td>1</td>
<td>A NEW DAY HAS COME</td>
<td>Celine Dion</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>2</td>
<td>TO WHERE YOU ARE</td>
<td>Josh Groban</td>
<td>Reprise</td>
</tr>
<tr>
<td>3</td>
<td>SUPERMAN (IT'S NOT EASY)</td>
<td>Heart</td>
<td>Columbia</td>
</tr>
<tr>
<td>4</td>
<td>HERO</td>
<td>Bruce Springsteen</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>5</td>
<td>WHERE ARE YOU GOING</td>
<td>Kasey Chambers</td>
<td>Sugar Hill/Great Scots</td>
</tr>
<tr>
<td>6</td>
<td>THE RED</td>
<td>Cher</td>
<td>Epic</td>
</tr>
<tr>
<td>7</td>
<td>STAND ALONE</td>
<td>Sheryl Crow</td>
<td>Reprise</td>
</tr>
<tr>
<td>8</td>
<td>EN EN</td>
<td>Sheryl Crow</td>
<td>Reprise</td>
</tr>
<tr>
<td>9</td>
<td>DO IT FOR LOVE</td>
<td>Sheryl Crow</td>
<td>Reprise</td>
</tr>
<tr>
<td>10</td>
<td>I NEED YOU</td>
<td>Sheryl Crow</td>
<td>Reprise</td>
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<tr>
<td>11</td>
<td>BRING ON THE RAIN</td>
<td>Joe Diffie</td>
<td>Reprise</td>
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<td>12</td>
<td>PHANTOM OF THE OPERA</td>
<td>Sheryl Crow</td>
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<tr>
<td>13</td>
<td>A THOUSAND MILES</td>
<td>Sheryl Crow</td>
<td>Reprise</td>
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<td>14</td>
<td>IF YOU'RE GONNA MOVE IN WITH ME</td>
<td>Sheryl Crow</td>
<td>Reprise</td>
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<td>I'M ALREADY THERE</td>
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<td>Reprise</td>
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<td>16</td>
<td>I HOPE YOU DANCE</td>
<td>Sheryl Crow</td>
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<td>DROPS OF JUPITER</td>
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<td>SUNSHINE OF YOUR LOVE</td>
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<td>Reprise</td>
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<td>19</td>
<td>THANK YOU</td>
<td>Sheryl Crow</td>
<td>Reprise</td>
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<td>20</td>
<td>I'M ALIVE</td>
<td>Sheryl Crow</td>
<td>Reprise</td>
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<td>ONLY A WOMAN LIKE YOU</td>
<td>Sheryl Crow</td>
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<td>22</td>
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<td>Reprise</td>
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<td>ON THE 4TH OF JULY</td>
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<td>Reprise</td>
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<td>24</td>
<td>NO SUCH THING</td>
<td>Sheryl Crow</td>
<td>Reprise</td>
</tr>
<tr>
<td>25</td>
<td>ALIVE</td>
<td>Sheryl Crow</td>
<td>Reprise</td>
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<td>26</td>
<td>ORIGINAL SONG</td>
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<td>27</td>
<td>CAN'T FIGHT THE MOONLIGHT</td>
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<tr>
<td>28</td>
<td>WHEREVER YOU GO</td>
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<td>Reprise</td>
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### Billboard Top 40 Tracks

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<td>DRIFTER</td>
<td>Red Hot Chili Peppers</td>
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<td>BY THE WAY</td>
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<td>3</td>
<td>SHE LOVES ME NOT</td>
<td>Cheryl Tweedy</td>
<td>Atlantic</td>
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<td>4</td>
<td>I STAND ALONE</td>
<td>Cheryl Tweedy</td>
<td>Atlantic</td>
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<td>5</td>
<td>HERO</td>
<td>Cheryl Tweedy</td>
<td>Atlantic</td>
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<td>6</td>
<td>GET AWAY</td>
<td>Cheryl Tweedy</td>
<td>Atlantic</td>
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<td>7</td>
<td>DON'T</td>
<td>Cheryl Tweedy</td>
<td>Atlantic</td>
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<td>8</td>
<td>THE MUCH</td>
<td>Cheryl Tweedy</td>
<td>Atlantic</td>
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### Billboard Adult Top 40 Tracks

<table>
<thead>
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<th>TITLE</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
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<td>COMPLICATED</td>
<td>Avril Lavigne</td>
<td>Wiseguy/Atlantic</td>
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<tr>
<td>2</td>
<td>SOAK UP THE SUN</td>
<td>Jimmy Eat World</td>
<td>Reprise</td>
</tr>
<tr>
<td>3</td>
<td>A THOUSAND MILES</td>
<td>Vanessa Carlton</td>
<td>Interscope</td>
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<td>4</td>
<td>HERO</td>
<td>Cheryl Tweedy</td>
<td>Atlantic</td>
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<tr>
<td>5</td>
<td>NO SUCH THING</td>
<td>Cheryl Tweedy</td>
<td>Atlantic</td>
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<td>6</td>
<td>WHEREVER YOU WILL GO</td>
<td>Cheryl Tweedy</td>
<td>Atlantic</td>
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<td>7</td>
<td>WHERE ARE YOU GOING</td>
<td>Cheryl Tweedy</td>
<td>Atlantic</td>
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<td>8</td>
<td>HOW YOU REMIND ME</td>
<td>Nickelback</td>
<td>Reprise</td>
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<td>HELLA GOOD</td>
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<td>BLURRY</td>
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<td>HERE IS ONE</td>
<td>Nickelback</td>
<td>Reprise</td>
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<td>12</td>
<td>ALL YOU NEED</td>
<td>Nickelback</td>
<td>Reprise</td>
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<tr>
<td>13</td>
<td>ONE LAST BREATH</td>
<td>Nickelback</td>
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<td>FLAKES</td>
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<td>DON'T LET ME GET ME</td>
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<td>DAYS GO BY</td>
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<td>Nickelback</td>
<td>Reprise</td>
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<td>FLY AWAY HERE</td>
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<td>Reprise</td>
</tr>
<tr>
<td>25</td>
<td>SOMEWHERE OUT THERE</td>
<td>Nickelback</td>
<td>Reprise</td>
</tr>
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<td>26</td>
<td>WALK WITH ME</td>
<td>Nickelback</td>
<td>Reprise</td>
</tr>
<tr>
<td>27</td>
<td>A LITTLE LESS CONVERSATION</td>
<td>Nickelback</td>
<td>Reprise</td>
</tr>
<tr>
<td>28</td>
<td>ADRENALINE</td>
<td>Nickelback</td>
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<td>29</td>
<td>AMBER</td>
<td>Nickelback</td>
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<tr>
<td>30</td>
<td>OUT OF MY HEART (INTO YOUR HEAD)</td>
<td>Nickelback</td>
<td>Reprise</td>
</tr>
<tr>
<td>31</td>
<td>TOO BAD</td>
<td>Nickelback</td>
<td>Reprise</td>
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<td>32</td>
<td>ESCAPE</td>
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<tr>
<td>34</td>
<td>UNDERNEATH YOUR CLOTHES</td>
<td>Nickelback</td>
<td>Reprise</td>
</tr>
<tr>
<td>35</td>
<td>SAVE IT FOR LATER</td>
<td>Nickelback</td>
<td>Reprise</td>
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</tbody>
</table>

Compiled from a national sample of airplay. Numbers in parentheses indicate singles that are not yet in regular rotation on the charts. Songs by artists that are primarily rock musicians, 45 adult contemporary stations, 77 adult Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks is compiled from a national sample of 1,000 records: Top 40, Hot 100, and Adult Top 40 stations. The Top 40 AIR基因 monitoring 24 hours a day, 7 days a week and tracks for Top 40 are not included in the sample. Records that have been on the chart for more than 20 weeks will generally receive a cutback, even if it achieves an increase. Records below the top 20 or 10 AC and Adult Top 40 are removed from the chart after 26 weeks. Airplay report samples Sophie appearing in the top 10 or both the Nielsen BDS Airplay and Audience charts for the last time with increases in both detections and audience (Top 40 tracks excluded). - Volumes will vary. © 2002, BMI Music Rights. INC. All rights reserved.
### Billboard 35th Anniversary

Billboard honors Mexico’s music legend Vicente Fernandez with this 35th Anniversary supplement. Over the years, “El Rey” has sold more than 45 million albums* with records going gold, platinum and diamond, his concerts remain consistently sold out, and he was recently honored with his own star on the Hollywood Walk of Fame.

*Source Sony Music International

Join us for this very special tribute to Latin music superstar Vicente Fernandez on his 35th career anniversary. Call now!

**ISSUE DATE:** AUGUST 31  
**RD CLOSE:** AUGUST 6

---

### Billboard 100 Airplay

<table>
<thead>
<tr>
<th>#1</th>
<th>Title</th>
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<th>Last Week</th>
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### Billboard 100 Singles Sales

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**Billboard** 60  **www.billboard.com**
Indies Gain Ground In DVD Marketplace

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sales have also increased dramati-
cally — very similarly to the special-
interest categories. Buena Vista Home Entertainment compiled its own report on the family category in June, stating that 37% of all DVDs are purchased for the entire family and that parents had purchased an average of 6.4 DVDs in the three months leading up to the report. The figures also pointed out that 36% of DVDs were purchased by the male head of the family and that an average of 7.5 DVDs were bought by non-parent DVD owners in the same three-month period.

While these numbers bode well for a major like Buena Vista—which distributes family-friendly Disney product—they also speak favorably to the many independents in the family market and in other niches trying to gain ground in the DVD marketplace. Glenn Ross, president of Family Home Entertainment (FHE)—a division of the independent Artisan Home Entertainment—and executive VP of Artisan, says: “If you looked at FHE four years ago and looked at [Nielsen] VideoScan ratings, we would have been nowhere. Last year, we were ranked No. 4 by market share after Disney, Warner, and Paramount.” FHE’s first release in its Barbie series, Barbie in the Nutcracker, had more than 2.4 million total home-video units since it debuted last fall. Barbie as Rapunzel will street Oct. 1, and the company expects at least 40% of its sales to be of DVD format.

For independent Koch Vision, music and fitness categories in particular have taken off as the DVD format has grown. “DVD has been a huge boon, particularly in the music area,” Koch Vision director Kris Tahmin says. The company also delves into family product, genre films, and TV series, including the upcoming release of Carl Sagan’s Cosmos (Sept. 24). “The music stores really embraced DVD early and quickly. While record sales have been somewhat stagnant in the last couple of years, DVD sales have been exorbitant.”

“Fitness also lends itself particularly well to DVD, because you can vary your routine every single day,” Tahmin continues. “Once you’ve done a fitness DVD five times and you’ve heard the instructor telling you to breathe, you don’t necessarily need to hear it every time you do the routine.”

In addition to retailers already expanding for room by independents by adding space to their DVD sections, John Thrasher, VP of video for Tower, says that “with stagnant music sales, we can move [space] out of our classical section [for example] to make room for [DVD] product. We have doubled or tripled inven-
tory in some instances.” At Musicland stores, which include the Sam Goody, Suncoast, and On-Cue chains, independent titles are increasingly stocked. Musicland spokeswoman Dawn Bryan says, “We often go out of our way to seek titles from independent home-video companies.” For example, Musicland recently sought out Backyard Wrestling titles through Ventura Distribution, which were originally marketed via infomercials.

DVDs in varying categories are doing well because the average DVD consumer is no longer the tech-oriented early adopter. “The significant difference between now and 15 months ago was that 15 months ago, everything had to be technology-driven, because that was the [DVD] buyer,” says Gary Jones, president of worldwide distribution for New Concorde Home Entertainment.

The PUSH & PULL OVER PRICE

In addition to competition for in-store space, independents are also constantly battling with retailers about pricing. Independent producers usually cost more than major studio titles, and many retailers, according to independent companies, are asking for lower asking prices in order to move more units. No retailers contacted by Billboard would comment on this issue.

For Steve Sterling, president of Ewan McGregor and Thomas Herzog’s newly music-oriented home-video company—this issue is a constant “push-pull” with retailers. “As an independent, we pay a lot less than do the major [for our product],” he explains. “It costs millions of dollars to mount the production and get the rights. On the music side, you are up against_derivations, from royalties to publishing. It’s very, very arduous to get that all done.”

People sometimes say, ‘There’s a $25 million movie selling for $9.99.’

‘An independent studio can turn on a dime. If it can recognize some consumer strength behind a niche or genre, it can leap into it.’

—BO ANDERSEN, VSDA

Why is a music title selling for $24.98, when a video title selling in the same niche is only $9.99? That, as a retailer, is very frustrating for us right now to be trying to do A-list titles that are very expensive to get under way and to have the retailers say they want to sell it for $9.99. It’s a difficult industry reality of music in the DVD format still has a good premium on it with consumers. We have to make sure we can get our money back. In order to do that, you have to generate the kind of revenue that a high price point gets you.”

Similarly, First Look’s Bromley notes that his company’s DVDs are priced at $24.98. “We can’t really afford to be much less than that and still make the model work,” he says. “However, you get some of the big mass merchants who have consumers coming in who just don’t want to pay $24.98, or even if they mark it down to $22 or $21 it’s too much money. They are trying to get us to drop the price by $5 here and there. I can’t lower the price just for them. How we compete is that people are always looking for something new. On the artsy, independent films, you can [therefore] keep the price a little higher.”

Stephen Nadelberg, chairman of Anchor Bay Entertainment—a company known for its variety of genre films (The Evil Dead: Book of the Dead, Werner Herzog Collection), family (Thomas & Friends), and fitness product (For Dummies series)—explains that while DVDs do not cost more to make than VHS enterprises and distribution—says: “We do not have gigantic marketing budgets. This is not a studio model. One of the advantages of working with an independent is that you get a certain personalized attention. The joy [that a retailer gets from] working with an independent is that you’re important to [the independent] company, and therefore you’re going to get a customized program you won’t get from a mega-studio.”

Showtime is best-known for its release of Queer as Folk and is currently preparing its First Season on DVD, and it recently signed a deal to distribute home-video product from the newly formed Sundance Home Entertainment company.

HOOKING THE MASS MERCHANTS

At this point in time, retailers of all shapes and sizes are taking notice—even the mass merchants. “A year or two ago, the mass merchants had no interest whatsoever in niche product,” says Tom Seaman, president of music specialist Music Video Distributors. “It’s very, very important for a retailer to say no. You’ve got to work for them to say yes. The marketplace is changing, and they can’t afford to say no.”

First Look’s Bromley points out one example that epitomizes the changing scene. “We’ve been try-
ing since we started the division 2½ years ago to get into Walmart, which has been very difficult. We just got in our first two titles. That caught us completely by surprise, especially with one of them. One of them was Asoko, which is an Indian movie. When we thought that Walmart would bring in an Indian-language film from us, we got thrillers, we got action films. That was really an eye-opener for us. We thought, ‘If Walmart can bring this in, there is definitely more of a customer base than we thought.”

Many independents ultimately believe that there is a higher value of their product that will help pull them through any potholes in the road. Because these companies put out fewer films a year than a major, they give each title more personalized attention and feel very passionate about each release. Showtime’s Frankehl says, “We love the films that we distribute. When you love the film, you put a personal touch to [them]. We are not a film factory. We don’t release 150 titles a year. By doing fewer films and really putting a lot into each one, we do get very involved in them.”

And by being invested in each film, independents try to maintain integrity in the home-video industry. Anchor Bay senior VP of acquisitions and distribution Michael Callahan says, “People who buy handbound books love to collect. People who still buy vinyl are collectors. They have a respect that’s taught. The [home-video] industry is very much about reiterating it over and over. Consumers are conditioned to find things collectible or disposable. I grew up putting a priceless value on music and movies. Seeing it become like a roll of paper towels is chilling.”
L.A. Acts

Foster Blues Traditions

Continued from page 1

blues tradition. Some of these musicians, like drummer Bill Bateman of the Blue Shadows and singer/guitarist Jake La Botz, learned that tradition firsthand from their master practitioners. On the other hand, Pasadena, Calif.-based bluesman Brother Yusef, a self-taught performer, is handing down the music on the streets and in the schools.

L.A. is the ideal platform for such work, notes Allen Larmar, head buyer at Rhino Records' Westwood store and a longtime observer of the L.A. scene. “L.A. has always been a blues town, more even than people give it credit for—going back to the ’50s, with Louis Jordan and all the peck that lived out here, then the ’60s, with Lowell Fulsion and all those people,” Larmar observes. “There’s always been a blues thing going on.”

He adds that during the roots- punk era of the early ’80s, “the Blasters and Top Jimmy really sparked people’s interest in that kind of music, and I don’t think it ever went away after that. It’s the kind of music people always go back to.

First-time filmmaker Jennifer Lee, who is attempting to pull together a documentary on L.A.’s roots acts, sees these musicians’ transmissions of the form as critical at this point in blues history.

“This is the last generation of musicians who have been in contact with, and/or connected with, or learned from some of the originators,” Lee says. “If this music doesn’t continue, we’ve lost an entire portion of American music history.”

ON A BLUE MONDAY

There’s no front door at the King King. To enter the Hollywood club, you thrust through a back door near the intersection of Hollywood Boulevard and Whitley Avenue. You walk down an unlit hallway, pay your $5—the cover on a “Blue Monday”—and enter a large room with a towering ceiling and exposed brick walls. Against one wall, owner Mario Melendez’s vintage jukebox spins blues, R&B, hard bop, country, and Afrika.

Some of those mingling at the central bar—old-school Hollywood types with street handles like Donnie Two-Beers, Dirty Ed, and the Pope—were habitues of Blue Mondays past. You could have seen them at Top Jimmy & the Rhythm Pigs’ storied early-’80s gigs at Hollywood hellholes like the Cathay De Grande and Raji’s or at the Blue Shadows’ memorable late-’80s and early-’90s shows at the original King King in L.A.’s Miracle Mile district. They mix with heavily tattooed and steeply pompadoured scene neophytes.

Between 10:30 p.m. and 11 p.m., the new-millionium edition of the Blue Shadows takes the stage, ornamented with the distinctive red-and-green trim that graced the old Sixth Street club. The band’s setup is unusual: Drummer Bate- man’s kit sits at the lip of the stage, feet away from lead singer/guitarist Jake Matson’s mike. John Bazz—Bateman’s rhythm-section partner in the recently reunited original lineup of roots-rock unit the Blasters—stands over the drummer’s shoulder, thumping an acoustic bass.

“It’s Bill’s band,” Melendez says. “That’s why he’s in the front.” The proprietor adds, “Bill Bateman is the future of the music. He’s the last of the hard-working musicians going forward with [that] type of music.”

Lanky, 32-year-old Matson, who finger picks a 1934 National steel bodied guitar, runs through covers of Delta blues by Robert Johnson, Charley Patton, Mississippi John Hurt, and Fred McDowell, as well as self-penned originals like “So Long,” “Pony,” and “Cotton.”

The songs are propelled by Bateman’s poised combination of power and finesse. A second guitarist sits in most nights; regular players have included Texas-bred master Denny Freeman, versatile local Jeff Ross, and Bateman’s old Blasters partner Dave Alvin. Reich Wyatt, who performs with singer Phil Alvin in the latter-day Blasters limbo, is the current second-lead player.

Like Bateman, Dave Alvin learned the music from a host of important black L.A.-based musi-

The Blue Shadows—who cut a live album at the old King King with the first lineup, billed as the Red Devils, for Rick Rubin’s American Recordings in 1992—are shopping a new studio album, which is an original, forceful melding of Delta tradition and modern power.

Bateman says, “I’ve listened to that music all my life. I’ve got enough years in it now where it’s more than second nature. It’s what I do. We’re just trying to make it a little more modern...We’re still working on the sound. It’s an ongoing process.”

Matson says his education is also ongoing: “I like learning, and the joy of discovery is fantastic—especially musical discovery or artistic discovery. It’s a fire under my ass.”

BLUES AND TATTOOS

Most Saturday nights, you can find Jake La Botz playing in the front room of the Shamrock Social Club, a tattoo parlor on the Sunset Strip. He sets up an old bullet mike and his amp opposite a wall lined with laminated specimens of the shop’s skin art. A small metal tip bucket and copies of La Botz’s self-released album Used to Be Sit on a rickety table next to him.

He sings and plays a broad reperoire of blues, country, gospel, and R&B covers, plus his own streetwise originals—“Riding the Dog,” “Sincerely Yours A87579,” “For the Brothers”—from 9:30 in the evening until 2:30 a.m. The buzz of a tattoo needle accompanies his performances. Sometimes there’s a little hammering of a nail shop employees shooting pool on the par- lor’s bar-sized table. Onlookers on the busy Strip peer briefly through the front window, then move on.

A Chicago native, the son of parents who divorced when he was three, La Botz was a footloose youth. “By 15, I was gone,” he says. “I was running around the country and hanging around the punk rock scene.”

He was based in Chicago, where he played on the streets and in subways and clubs. (His life during that period is chronicled in actress Brooke Smith’s funny, sometimes harrowing 1998 documentary Honky.)

There he rubbed elbows with some legendary bluesmen.

“The biggest one was a guy named Maxwell Street Jimmy Davis,” La Botz says. “We were really close. One day he took me to a window to another world. That guy was so African-sounding, so Delta. He learned how to play from John Lee Hooker. They were first cousins.”

“I also hung around with [Robert Johnson cohort David] Honeyboy Edwards a lot. Mostly I would go hang out at his house, and he would request some songs he could play ‘em... Those two guys and then also [slide guitarist] Homesick James [Williamson]. I used to hang around with him, ’cause he lived right down the street. So I would go over to his house all the time. He was the most guitar-playin’ motherfucker I ever met in my life.”

Along the way, La Botz acquired debilitating heroin and alcohol addictions. He moved to L.A. in 1996, where he lived the grimy life of the characters in his songs.

He’d hang up getting a room in the American Hotel [in downtown L.A.] in exchange for playing at Al’s Bar. I played once a week downstairs in the bar, which is a hell of a deal for an alco- holic—free beer, right around the corner from the welfare office, and right down the street from the dope spot.”

La Botz, who later served a long Blue Monday residency at Hollywood’s Lava Lounge, cleaned up his act in early 1999. He had already cut an album with full-band accompaniment, the album Comin’ Home, released in 2000 by the Danish label Storyville.

Bateman left L.A. in 1996 to straighten out his personal life at his sister’s home in Anchorage. He met Matson by chance in ‘99, when he sat down at a table during a blues jam at the Whaler, a local club.

Bateman recalls, “He looks up at me and, rubbing his face with kind of a worried look, he says, ‘Man, you don’t have an arm around here, do ya?’ Bateman—owner of one of the most formidable reps in L.A.—grins at the recollection. ‘I didn’t laugh. I just said, ‘I can play some drums.’”

Bateman and Matson began playing as a duo, and in late ’99 the musicians relocated to L.A. Their new Shadows set up shop at the now-defunct J. Sloane’s and subsequently took up residency at the King King in April.

The passersby probably don’t realize that La Botz, 33, learned his craft at the feet of the masters. “Jake’s great,” says Bruce Bromberg, the L.A.-based partner at Oakland, Calif., roots label HighTone Records. “He’s sort of like Phil Alvin on some levels... He’s got that old-time thing going. He writes contemporary songs, and he does it good. He’s got the groove.”
A STAR IS BORN

American Idol will forever be linked to the TV show Pop Idol in the U.K., where the series originated and became a ratings smash for the ITV network. (The Pop Idol season finale in February drew a remarkable 43% share of the U.K. TV audience.)

American Idol enters the U.S. market on the heels of two recent reality shows focused on discovering new talent: Poptars and Making the Band. Ironically, American Idol was initially offered to Fox before it aired in the U.K.

"Fox turned us down at first," says Michael Rapoport, CEO and founder of FremantleMedia Productions' North American operation, which helped bring the Pop Idol concept to the U.S. "They were nervous about it, because Popstars hadn’t been a big ratings success in the U.S."

Frot-Coutaz, along with Fuller and FremantleMedia’s Simon Jones, is one of the executive producers of American Idol. She adds, "Once the show went on the air in the U.K., it took a while for the ratings to build, so Fox still might have had some nervousness that this would be a reality-show import that wouldn’t translate to the U.S."

But in the wake of the show’s U.K. ratings success, Fox signed on for its U.S. rights at a reported $1 million per episode.

Pop Idol U.K. contestants have since gone on to notable success: Pop Idol winner Will Young and first runner-up Gareth Gates have had chart-topping, record-breaking singles in the U.K. Three other Pop Idol contestants have also landed deals with major labels.

Will the same thing happen for the contestants of American Idol?

"I have no doubt that there are about four or five of these contestants who will become big stars," says veteran musician/producer Randy Jackson, one of the American Idol judges. "The American public will pick someone who has the whole package: greatness in vocal talent, personality, looks, stage presence, and star quality."

The American Idol search began in April, as thousands of hopefuls auditioned in various major U.S. cities. Contestants had to be legal U.S. residents between the ages of 16 and 24, without talent representation or a record deal.

Three American Idol judges—Jackson (a former A&R exec for MCA and Columbia), singer/choreographer Paula Abdul, and BMG U.K. executive Simon Cowell—then whittled down the number of contestants to 30 semifinalists.

Viewers selected nine finalists via toll-free phone voting, while the judges chose a 10th " wildcard" finalist. The judges remain on the air throughout the season to give feedback on the contestants' performances. American Idol hosts Ryan Seacrest and Brian Dunkleman have the role of providing moral support to the contestants.

Voting is only open to U.S. residents, and a contestant can be voted for more than once by the same person. Each week the finalist that gets the lowest number of viewer votes is eliminated, until two remain. The American Idol winner will be announced in the Sept. 4 season finale.

The 10 finalists were the following:

- Christina Aguilera, a soulful singer with a powerful voice.
- Kelly Clarkson, who combines vocal youth exuberance with a down-home Texas style.
- Elay Day, an amnesiac-ark singer/dancer who became a last-minute replacement semifinalist when another contestant was disqualified for lying about his age.
- A.J. Gil, a relatively reserved singer with teen-idol looks.

THE JUDGES SPEAK

Because of the harsh criticism he often directs at contestants, Cowell has been dubbed "Mr. Nasty" and "Judge Dread" by some of the media. He acknowledges that his outspoken style has gained him and the show added attention.

"We’re just showing people the reality of the music industry," Cowell notes. "A lot of it is brutal, and if people can’t take this kind of public criticism, then maybe they don’t have what it takes to be a star." Jackson adds, "We tell it like it is. These contestants want to be the next Michael Jackson or Whitney. Carey. If they want to be like those extraordinary talents, they have to be judged by the same high standards. Still, I think there’s a way to give people criticism without being harshly critical, emotionally. I’m not trying to play God."

Jackson and Abdul have at times publicly voiced their dislike for Cowell’s abrasive judging style, and the three judges have openly bickered on the show.

Abdul says, "I’m a teacher at heart, and I’ve been rejectioned millions of times as an artist. I know what the contestants are going through. I probably come more emotionally attached to the contestants than the other judges."

"This is probably the harshest audition process these contestants will ever go through, so if they can survive it, they’ve got a great chance of making it in this business," Cowell adds. "I don’t make the rules in the music business; the public does. If I tell someone they need to lose weight or that they’re not attractive, it’s not my criticism, it’s their public criticism."
\textbf{'Idol' Weds Reality TV And Music}

\textit{Continued from preceding page}

star, it's because the public has shown they generally like their pop stars to be attractive and not overweight. It's easy to get uptight over this, but that's the world we're living in: Looks are important. People see entertainment as an escape, and they generally don't want their entertainers to be like their average person next door."

"It's not enough to win this contest by having a great voice," Abdul agrees. "It takes charisma and that 'X' factor, which you can't explain." Cowell, who is equally outspoken with his praise, notes: "The great thing about this competition is that—aside from the fact that we're looking for extraordinary people—the contestants will stand on their own individuality. I don't like the aspect of other reality shows in which part of winning has to do with how well you might get along with the other contestants. This show is more realistic about the 'survival of the fittest' part of the music business, and we're more about finding talent [that] isn't like everybody else."

\textbf{RISING ABOVE THE PACK}

So why has \textit{American Idol} captured the interest of so many more U.S. TV viewers than other reality-show talents of its kind? The first and most obvious reason is the TV audience participation in the voting. Timing could also be a reason; the show premiered during the summer months when networks typically schedule reruns.

\textit{American Idol} has another characteristic that is key to its success: "With other shows like \textit{Popstars} and \textit{Making the Band}, the audition process was only part of the show, and it ended before half of the season was over," explains Mike Darnell, Fox executive VP of alternative programming, specials, and movies. "With \textit{American Idol}, the whole show is about the audition process. \textit{American Idol} is also a harder talent contest because the contestants are being judged by millions of people, not just a few, select judges."

Culler is more blunt: "A show like \textit{Popstars} got less interesting once people saw who won."
Performers, Presenters Confirmed For Billboard R&B/Hip-Hop Awards

Tank, Martin Luther, Luther and other new urban music stars will participate in the 2002 Billboard R&B/Hip-Hop Awards on Aug. 9. The show caps off the 2002 Billboard/URN R&B/Hip-Hop Conference, presented by Heineken, which will run Aug. 7-9 at the Roney Palace in Miami Beach.

Among this year's confirmed award show performers are R&B crooners Tank (Blackground/Virgin), up-and-coming hip-hop rocker Martin Luther (Good Vibe Recordings), rising neo-soul singer Latham (Motown) and Anthony Hamilton (Atlantic), and new R&B trio lyric (J Records). Famed radio personality Wendy Williams will host the show.

Other previously announced participants for this year's conference and awards show are R&B superstar Ginuwine, NBA star Jalen Rose, Mr. Cheeks of Lost Boys fame, James Gang, Icanz, Eddie "F" Ferrell, Smiley & Southstar, Skip Cheatham, John Monos, 8Ball & MJG, and Usher, who will be the subject of a live Q&A session.

The 2002 Billboard/URN R&B/Hip-Hop Conference will focus on issues and opportunities in urban music. Panels will examine critical topics relating to radio programming, the current financial and legal terrain, urban music in the digital age, and more. The event will also feature a Heineken Lounge, networking receptions and artist showcases.

Also at the conference this year is a special film screening of Barbershop, the new comedy from MGM starring Ice Cube, Sean Patrick Thomas, Troy Garity, Leonard Earl Howze, Cedric the Entertainer, Anthony Anderson, Eve, Michael Ealy, Keith David, and LaTanya Tate. Registered conference attendees will have an exclusive opportunity to see the film on Aug. 7 at the Regal Theater in Miami Beach. The film is scheduled for release on Sept. 13.

For more information on the conference and the awards program, visit billboardevents.com. To attend, please register on-site at the Roney Palace, beginning Aug. 7.

COMING THIS WEEK: Public Enemy got its fans involved on its new Sleazoo/Koch album, Revolutionution, soliciting remixes of such tracks as "By The Time I Get To Arizona" and "9 Side Wars Again." A review of the set, which also sports new songs and a handful of live tracks, will appear exclusively on billboard.com.

Also this week, read the last of four installments in billboard.com's series of excerpts from Peter J. Levinson's new book, September in the Rain: The Life of Nelson Riddle.

Plus, billboard.com will offer reviews of Nettwerk's compilation, Plastic Vol. 6, featuring tracks from DJ Tiesto, Chemical Brothers, and Timo Maas; California rock outfit Hat Snakes' new album Suicide Invoice (Scream); and a live review from the Source Festival in Kilkenny, Ireland, featuring Paul Simon and The Blind Boys of Alabama.

upcoming events

Billboard R&B/Hip-Hop Conference & Awards
The Roney Palace • Miami Beach • Aug. 7-9
Billboard Dance Music Summit
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Dog Day Afternoon

Broadway songbirds Vanessa Williams, left, and Bernadette Peters made new friends at the 4th Annual Broadway Barks! pet adopt-a-thon benefiting Broadway Cares and local New York pet shelters. The event was held last month in New York's Shubert Alley.

Motor On

That's Charlotte Church putting around the streets of Marlow, Buckinghamshire, England, the locale of her first movie role. The opera star-cum-actress will make her debut in the romantic comedy The Family Business.

Divas In Waiting

Kylie Minogue, left, and Margaret Cho made a popular pair when they posed for photographers at the recent Outfest 2002: The Gay & Lesbian Film Festival at the Orpheum Theatre in Los Angeles. Cho is promoting her new CD/ DVD The Notorious C.H.O., while Miss Kylie continues to please the masses with her rejuvenated U.S. singing career and current single "Love at First Sight."

In The Bed With Barbara Skyel

For veteran talent agent Barbara Skyel, the sky's always been the limit. But she digs the earth, too.

As an avid gardener, the music division senior VP for the William Morris Agency maintains 10 vegetable and flower beds covering 300 square feet on the grounds of her Eastern Long Island, N.Y., home.

Skyel's hobby blossomed after she built her house 14 years ago in what was a potato field: "There was literally nothing there. Every tree and shrub had to be landscaped and brought in," she says. "I've been a vegetarian for 20 years, and I certainly had the space, so I thought it would be great to grow my own organic food in the summer."

Raising vegetables in organic fashion is more than a term à la mode—it is rooted in some serious guidelines. "Since there are no pesticides, you have to do other things to protect the vegetables," she says. Each individual bed is raised and ringed with onions, and the entire garden is surrounded with marigolds for pest control. To guard against hookworm, tomato virus is teamed with horticulture.

Skyel plows through her list of nutritious staples as if she's counting off her kids: asparagus, five kinds of lettuce, garlic, Heirloom tomatoes (picked above), onions, leeks, cucumbers, peas, beets, carrots, zucchini, beans, string beans, and yellow squash—which she harvests and then turns into designer meals. "You know, you think you're growing 30 squash and then you've got 110," she says with a laugh. "I've gotten very good at making curried squash soup."

Her successes in the garden aren't surprising, considering the musical careers Skyel has been cultivating for the past 30 years, first as a principal of New York's Premier Talent, which William Morris acquired in March. Among her current clients are Tom Petty, the Pretenders, Marianne Faithfull, the Who, Keith Richards, and Suzanne Vega. Among her awards are the 2000 Touchstone Award for "Women in Music"; Billboard's Agent of the Year, in 1970; and Performance magazine readers' poll's Agent of the Year, five times.

"I love the music business, but I love to escape as well," Skyel says. "I enjoy being outdoors, and gardening is the most relaxing thing I do. I can get lost for hours just weeding. I'm not sure just what that says about my mind, but it finds an incredible putstine."

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by Mark Parisi

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