Showdown Looms Over Digital Music Licensing

BY BRIAN GARRITY
NEW YORK—As fall-launch target dates loom for a host of digital-music subscription offerings, a showdown over royalties appears to be brewing between the two major-label services in development—MusicNet and Pressplay—and songwriters and publishers.

Honky-Tonks Endangered
Developing Artists Suffer As Country Venues Close

BY RAY WADDELL
NASHVILLE—Once a vital cog in career development for acts ranging from George Jones to Garth Brooks, the hallowed honky-tonk has become an endangered species as a viable country-music venue.

Chris Whitley Takes New Stand With ATO

BY BRADLEY BAMBARGER
NEW YORK—Like many a bluesman of yore, Chris Whitley has faced his share of demons—and stared at least most of them down. Since his still-revered Columbia debut of 10 years ago, Living With the Law, the Texas-born singer/guitar slinger has trod an utterly artful, individual path, sometimes troubled but never betraying the rare talent and authentic spirit that has won him friends and fans far and wide—including well-placed figures from Bruce Springsteen and Keith Richards to Alanis Morissette and Dave Matthews.

Whitley could have been lost in the wilderness after parting ways with Sony in 1997 after three albums. Instead, the artist continued to tour the world solo, and he forged links with various indie enthusiasts, producing a lauded trio of back-to-basics releases that solidified his fervent fan base, boosted his confidence, and bolstered his catalog. Now—in league with Dave Matthews and his ATO Records—Whitley has embarked upon the second stage of his career renaissance with Rocket House. Issued in early June, the album stands as both artistic epiphany and audience entreaty, as the age-old gut-bucket poetics of his solo shows shine in settings colored by contemporary studio sounds.

(Continued on page 82)
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Don’t Call It Content — It’s Substance Or Nothing

If you don’t turn a profit, you don’t have a business. If you can’t see beyond your own interests, you can’t create a future for others. And if you don’t stand for something, you’ll fall for anything. These, in brief, are the things I learned after talking with and listening to several keynote speakers at the 2001 Plug.In Conference, held June 23–24 in New York City, under the aegis of Jupiter Media Metrix in association with Billboard.

Rob Glaser, chairman/CEO of RealNetworks, approached this columnist at the convention to offer his business card and tell me that he always enjoyed the frank thoughts and ideas expressed in Billboard. As a writer of music, he told me in all candor that I could not return the compliment, because, as I’ve advised my own staff, Glaser and RealNetworks have shown bad form in misleading the public about the company’s current viability as an enterprise. As recently as May, Glaser was quoted about the economics of the Internet ... There are consumers who will pay for things on the Internet, particularly as the quality of programming improves. Perhaps, but Glaser’s own firm has yet to find the ingredient that makes any so-called network a real success: profits.

“Isn’t it true,” this writer asked, “that you lost $27 million [initially announced as $24 million] last quarter?”

“Yes,” he said, nodding.

“Haven’t you said you’re now posting a big loss [$19.2 million at last report] in the second quarter?”

“Yes, he said, with another nod.

“And that you’re projecting a larger loss for the third quarter?”

“Yes,” he repeated, backing away.

“Then why,” he was asked, “did you either persuade or allow USA Today to state in a lead story in its Life section that your company is seeing profits?”

The truth is that, notwithstanding any professed or intended notion of earnings, RealNetworks is employing the prevalent “pre-revenue pro forma” practice of deceiving investors and the public by claiming they are making money ($3 million in the first quarter).

Jonathan Potter denies a tactical deal with the RIAA in DiMA’s recent launch. For his part, Vivendi Universal executive vice chairman Edgar Bronfman Jr. announced at Plug.In that his pressplay, its Universal Music Group (UMG)/Sony-backed competitor, the proper publishing licenses have yet to be secured. MusicNet hopes to act as a sort of digital Web-based marketplace that will result, and succeed, if it can get the 500+ records of labels to subscribers for a monthly fee estimated at $12 to $15 with an option to buy permanent copies, possibly incorporating credit earned during the rental period.

Glaser, who prefers that third-party retailers set prices, has, on the MbM deal, a reduced cost-of-sell and a 0% sales tax. The MbM catalog will contain the available shopping list or degree of accessibility. He is also dogged by many analysts who doubt that consumers will pay $180 or more annually for access to a limited menu of aural and visual content and concur that this will not be cost-effective.

But as with Pressplay, its Universal Music Group (UMG)/Sony-backed competitor, the proper publishing licenses have yet to be secured. MusicNet hopes to act as a sort of digital Web-based marketplace that will result, and succeed, if it can get the 500+ records of labels to subscribers for a monthly fee estimated at $12 to $15 with an option to buy permanent copies, possibly incorporating credit earned during the rental period.

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UH-OH, SISQÔ & DOMENICO: Radio may not have taken to Mariah Carey's "Loverboy," her first single for Virgin, but now consumers have spoken, and they have the last word. As if they were telling radio to go to hell, they have sent Carey's latest single into the chart record books.

"Loverboy" had a six-week struggle as an airplay-only track on The Billboard Hot 100, peaking at No. 55 and then falling back to No. 61, with a slight rebound last issue to No. 60. And that's how Carey makes it into the record books, taking "Loverboy" to No. 1 for the first time.

As much as Carey wanted to hit No. 1, you can imagine how much more credit for Stevie Nicks (whose "Edge of Seventeen" is sampled) is due. Carey's act of 2001. Songs in A Minor entered at No. 1 and stayed there for a second week.

Fleetwood Mac's "Dreams" in 1977.

Scores: Composer Don Davis

Jurassic Park III.

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BY ED CHRISTMAN
NEW YORK—The Island Def Jam Group's acquisition of Roadrunner (Billboard Bulletin, July 26) bolsters the label's presence in rock music while reinforcing its strength in brand marketing.

Terms of the July 25 deal were not disclosed, but Billboard estimates that Island Def Jam paid $33 million for a 50% interest in the 20-year-old indie, a pre-eminent hard rock/heavy metal label whose roster includes Slipknot, Nickelback, Sepultura, Type O Negative, Coal Chamber, and Machine Head. Roadrunner had worldwide sales last year of about $75 million, of which $35 million in volume came from U.S. sales.

Lyor Cohen, president of Island Def Jam, says that a key reason for the acquisition was to strengthen his company's position in rock music. With the Roadrunner acquisition, Island Def Jam's U.S. market share in hard rock jumps from 6.3% to 8.3%, as of July 22, according to SoundScan, and its alternative rock market-share increases from 3.3% to 4.2%. Overall album market share for Island Def Jam goes to 5.82%, when Roadrunner's 3.3% is added in.

Roadrunner, however, will continue operating as a stand-alone entity, using its own marketing, sales, and radio promotion staffs to work records. Roadrunner has two big releases slated in upcoming weeks: Slipknot, scheduled for Aug. 28, and Nickelback, due Sept. 11.

In buying Roadrunner, Island Def Jam beat out other would-be suitors, including RCA, Atlantic, and Columbia, according to sources. Roadrunner was supposedly placed on the block because the label needed about $15 million to repel Edel Music money it owes due to an aborted deal, which called for Edel to receive a 25% stake in Roadrunner and a five-year extension to a distribution agreement with Edel-owned Red Distribution. But Ceas Wessels, Roadrunner founder and chairman, says that his differences with Edel have been settled in a "friendly fashion" that allows Roadrunner to switch distribution "immediately" to Island Def Jam's distributor/sister company, Universal Music & Video Distribution.

Wessels says, "The beauty of working with Island Def Jam, Lyor (Cohen), and Jim (Hewitt, Island Def Jam chairman) is that they recognize the unique franchise of Roadrunner and they want to build on what I have done in the last 20 years."

Roadrunner's strength in rock hard rock is so profound that the label has established itself as a brand, similar to what Def Jam has accomplished in urban music, Cohen points out.

Although Roadrunner will remain independent, both sides see ways of working together to break records. "If Roadrunner needs assistance with certain radio formats or particular stations where we have stronger relationships, we would be there to help," Cohen says. "But Roadrunner would lead the charge on their records." Similarly, he says there might be opportunities for Roadrunner to help Island Def Jam with its baby alternative rock acts.

BY RAY WADDELL
NASHVILLE—Management companies continue to consolidate, as TBA Entertainment conducts final negotiations to acquire Atlanta-based Alliance Artist Limited, management company for Styx, Survivor, and the Joe Stark Band.

Charlie Brusco, founder and president of Alliance, will join TBA as executive VP. Brusco will retain current clients and receive a broader corporate role within TBA. He will also continue to sign new clients for TBA's management division.

Brusco sees the consolidation trend among management companies—evidenced by recent moves by the firm and Robert Silberman's currently-stalled KFM roll-up—prompted him to analyze Alliance's opportunities. Talks began in February.

"There were a number of different deals getting done out there, and I became a believer that there would be some serious consolidation among management companies," Brusco says. "With my history of being involved in other areas of the business, particularly as promoter and talent buyer, TBA fit me very well."

TBA is a comprehensive entertainment company specializing in unifying the corporate and entertainment communities. Other clients include Brooks & Dunn, Chely Wright, Nine Days, Jaci Velasquez, 4FM, and Point of Grace.

BY GORDON MASSON
LONDON—A row is brewing over changes to the system that enables non-American acts to work in the U.S. Under old guidelines, acts visiting the U.S. for tours, promotional work, TV appearances, and the like were charged a basic $110 per application. Since most acts employ lawyers or special visas to secure their work permits, actual costs were often higher.

But under new guidelines that came into force June 1, those visiting the U.S. for activities classified as "sold out tickets" are charged a basic $1,000 per application. This fee—which has offices in both New York and London—welcomes the move. "I don't think the (U.S.) government is trying to generate extra money. I think the reality here is that they are genuinely trying to help," Tulipan specializes in visas logistics for the entertainment business.

But Paul Birch, chairman of the British Phonographic Industry's international committee, voiced his anger. "The fact is that the U.K. is able to clear non- American acts to work in the U.S. government is trying to generate extra money. I think the reality here is that they are genuinely trying to help," Tulipan specializes in visas logistics for the entertainment business.

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Simmons Urges Lieberman To Open Dialogue With Rap Artists

BY BILL HOLLAND
WASHINGTON, D.C.—Def Jam founder Russell Simmons was not formally invited to testify at a July 25 Senate Governmental Affairs Committee hearing on entertainment industry rating systems and how they work for parents. But Simmons attended the hearing anyway, and even managed to get the last word at the witness table.

With only minutes remaining in the four-hour hearing at which nine panelists testified, Simmons stood and asked chairman Joseph I. Lieberman, D-Conn., if he could make some comments. Lieberman agreed.

Simmons said he felt it was important and necessary for lawmakers contemplating reforms of ratings and violent lyrics to meet with rap and hip-hop artists. Through discussion, he said, legislators could try to understand how social reality influences those musical genres, which often contain profane and violent lyrics and end up with parental advisory stickers.

Simmons said that rap music leaders "understand the concerns of parents" and are "having dialogues about our responsibilities." One result: Parents can use the Web to check out lyrics. "About 70% of our lyrics are posted on our [artists'] Web sites."

Simmons continued: "We are working very hard to make sure that everyone understands what they're buying."

Pointing out that most rap record buyers are white, he said that despite the profanities, "the plight of the kids who live in Compton [Calif.] is a lot clearer now to the kids in Beverly Hills."

Simmons said he was concerned about what he termed "racial profiling" in last September's Federal Trade Commission report on marketing violence to children, where 23 of the 27 recordings flagged were rap records by black artists. "People work very hard to have integrity and honesty in their lyrics. The real issue is how to address the suffering in these communities."

In his impromptu talk, Simmons did not attempt to explain the misogyny, racially bigoted, or anti-gay themes of some rap lyrics.

Hilary Rosen, president/CEO of the Recording Industry Assn. of America (RIAA), acknowledged Simmons' desire to speak before giving her testimony, which centered on RIAA parental advisory program updates announced July 24, following a July 20 House hearing on the issue that was critical of the record industry, as well as of Rosen herself.

The RIAA plans to distribute a brochure about the parental advisory labels to U.S. schools; to update existing retailer countercrop displays and posters with the Web address parentalguide.org, which contains information about the advisory program; and to create a TV and radio-based public service announcement about the program, featuring Quincy Jones. But the new programs do not include any revisions to content-related or age modifications to the stickers.

Rosen also said that major labels are exploring the use of filters for upcoming online services "that will enable parents to block music identified by the parental advisory label if they choose to do so." She also reiterated the industry position that it is nearly impossible to have a music-oriented content warning: "Words are difficult to characterize. We do not attempt to dictate to parents whether that [advisory] information makes a product appropriate or inappropriate for any one age group."

Lieberman told Billboard after the hearing that the RIAA updates "are a good start. I've been dealing with this issue for so long, I sometimes get frustrated, but changes are happening, incremental changes. They add up. We'll get there." He is the principal sponsor of a bill that would allow the FTC to prosecute companies deceptively marketing violent content.

At the July 21 House Telecommunications Subcommittee hearing, Rosen's testimony did not go over well with Republican lawmakers. Committee chairman Fred Upton, R-Mich., said he was "deeply troubled" by the record industry's inaction to reform its parental advisory system.

Rep. Barbara Cubin, R-Wyo., asked Rosen to read a portion of the lyric to white rapper Eminem's "Kill You." Rosen read: "When you hear those words about raping your mother or killing your mother," Cubin said, "I think that the industry should be embarrassed that it's award-winning entertainment."

The FTC plans to issue a second, more comprehensive report on industry marketing practices in the fall, including an undercover shopping survey and detailed information of marketing plans initiated since the original report.

Obstacles May Stall Launches, Prevent Cooperation Between Online Services

BY MATTHEW BENZ
NEW YORK—Just two Plug-In conferences provided more details about the digital-music offerings due soon from the major labels and other firms. But it also exposed a rift between MusicNet (backed by BMG, EMI, Warner Music, and RealNetworks) and PressPlay (Sony and Universal) that, for now, appears to prevent the two from teaming up.

The conference, held July 23-24 in New York, was presented for the sixth year by research firm Jupiter Media Metrix in association with Billboard.

The sole artist's perspective on digital music services was offered on the first morning by Alanis Morissette. In introducing her, Billboard editor in chief Timothy White recalled copyright crusader (and musician) Noah Webster, noting that today, the "fundamental civil and creative rights" for which Webster fought must "be defended more vigorously than ever."

Morissette decried the music industry's co-opting of the digital-music space, which she said was once a "promising forum for unheard artists. "The options for these artists are becoming as limited as they were under the old paradigm. I believe that we have reached a point where legislative solutions have become necessary to acknowledge and protect our interests as artists."

In the meantime, the major labels continue readying their digital-music services for late-summer debuts. Speaking the day after Morissette, Vivendi Universal vice chairman Edgar Bronfman offered a firm launch date of the first half of September for PressPlay. But neither Bronfman, nor representatives of MusicNet and Napster (which is also planning a legitimate music service), indicated any progress toward securing licenses from music publishers, which they must do prior to launching. (See story, page 1).

In a panel on legislation and digital rights, Digital Media Assn. executive director Jonathan Potter and Recording Industry Assn. of America (RIAA) senior VP of government relations/legislative counsel Mitch Glazier confirmed talks on "common interests." But they also said there is no deal as yet to jointly support a proposed bill to amend the Digital Millennium Copyright Act. Glazier said, "It's very difficult to anticipate through legislation how to cure a marketplace that hasn't finished developing yet."

Bronfman noted that the labels behind PressPlay will set their service pricing, while MusicNet will let the retailers to whom it licenses its service set their own prices. "Until we can sort out those two fundamentally different approaches to distributing music," Bronfman said, "he—like Rob Glaser, CEO of RealNetworks and interim CEO of MusicNet—acknowledged that cross-licensing deals between the two services won't happen.

Meanwhile, Glazer announced that Zomba has agreed to license its content to MusicNet and has also made an unspecified cash investment in the service. Not to be outdone, Napster used the conference to introduce a permanent CEO: former BMG chief administrative officer Konrad Hilbers. He succeeds Hank Barry, interim CEO since May 2000, who returns to venture capital. "You won't find a more dedicated executive," Bronfman said of Hilbers, who now to the kids in Beverly Hills."

"We need to get Napster going before the consumers go somewhere else where you can't capture them anymore."
MTV.com Plans Overhaul

MTV.com expects to undergo a massive relaunch this summer, sources say. "The relaunch will be total: not a single page from the old MTV.com will be the same after the new MTV.com is launched," says one source. "The goal is to make MTV.com the most technologically innovative Web site, advanced technology and added elements for interaction among users, including instant messaging and communities. The relaunch will be a motion initiative that began several months ago and the result of the ongoing Warner Music Group restructuring brought on by Time Warner's merger with AOL last year, sources say. His title is to be eliminated; Reprise staffs will report to Kevin Warner Bros. Records Inc.

Klein To Exit Reprise Helm; No Replacement Is Seen

Reprise Records president Howie Klein is to resign this week, he confirms to Billboard. Klein's departure is in part the result of the ongoing Warner Music Group restructuring and the outcome of Warner Music Group's decision to sell its stake in Reprise. Klein, who is expected to continue to work for the company as a consultant, has been Reprise's president for six years. The announcement will be June 29.

BBC North America has restructured its U.S.-based arm, Billboard has learned. Stuart Fleming, formerly director of purchasing, has been named director of HMV U.S., overseeing all business in the country. He continues to report to HMV U.S. VP/GM Lesya.

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

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

Wenham tells Billboard that the "radical" concept may be a multi-format chart to cover the diversity of AIM's members. "Music comes in various different outlets to the consumer nowadays—singles, albums, EPs, vinyl—and we want to reflect the diversity and all the different genres and areas of the business.

Bebel To Join Schuon Atop Duet

Look for Mike Bebel, executive VP of business development at Universal Music Group's eLabs, to be named CEO of Duet, UMG's joint venture with Liquid Audio Japan. Bebel will work closely with Andy Schuon, the president of Universal's joint venture with Sony Music Entertainment, has stepped down as president of French industry body SNEP after just one year on the job. No reasons were given. Billboard has learned his successor is likely to be BMG France's president/CEO of Tokyo-based Liquid Audio Japan (LAJ). Abra- boff, formerly president/CEO of Mercury Music Entertainment, has been president of LAJ since September 2000. His resignation will take effect when LAJ holds a board meeting to choose a replacement.

Bebel will join Schuon atop LaDoo, which has been president of LAJ since September 2000. He will replace Richard Sanders, who is moving to RCA Records. Schuon, who previ- sably over the week- end, Billboard has learned. Sydney-based Michael Smellie, senior VP, BMG Asia Pacific, is rumored as a possible replacement. BMG Asia Pacific comment. Smellie, who previ- ously served as executive VP of Edel, will be named executive VP/chief administrator officer for BMG Entertainment in Asia.

Sources: Edel Putting RED On The Block

RED Distribution is being shopped by edel, sources say. Hamb- burg-based edel bought 80% of RED from Sony Music Entertainment in November 1999, paying $75 million. Edel chairman/CEO Michael Haentjes says talks that RED is up for sale is “not true. We have said we are going to sell non-core assets, but RED is a core asset.” However, execu- tives at two of the majors confirm to Billboard that edel has approached them to determine if they have any interest in buy...
BET R&B/HIP-HOP CONFERENCE

This report previews the critically acclaimed annual Billboard/BET R&B/Hip-Hop Conference and Awards. We'll deliver behind the scenes conference updates as well as the latest in R&B and Hip-Hop, featuring profiles of emerging artists, new music, and the companies on the move. Bonus distribution at the conference!

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Aki Kaneko 323.525.2299 • akaneko@billboard.com
Gillian Welch Goes Back In 'Time' On Acony Disc

BY JIM BESSMAN

Gillian Welch's third solo album, Time (The Revelator)—due July 31 from her new DNA-distributed label Acony Records—comes on the auspicious time for the lauded Americana artist.

Welch is still basking in the glow of her bit part in the hit film O Brother, Where Art Thou?, as well as major roles on both the film’s Mercury Nashville soundtrack and the just-released Lost Highway set Down From the Mountain—Live Concert Performances by the Artists and Musicians of O Brother, Where Art Thou? from Austin, Texas.

For Welch, the recent reissue of her two Almo Sounds solo sets, Revival (1996) and Hell Among the Yearlings (’98) And, she has been featured in a number of albums on Vanguard, including the soundtrack to the film Songcatcher and the new compilation Avalon Blues: A Tribute to the Music of Mississippi John Hurt.

The title of Welch’s new album is obviously derived from the old gospel-blues standard “John the Revelator,” made famous by the likes of Delta bluesman Son House. Welch says that she “picked up the word ‘revelator’ and reappplied it,” but the Almo Music (BMI) writer is reluctant to reveal too much more about her new songs. “I want people to hear what ever they want to hear, which is why there are no printed lyrics included: There are a lot of words on this album, but they shouldn’t be read—just heard. The meaning has to do with the way they sound.”

Sonically, Time (The Revelator) reflects the production values of Welch’s longtime partner David Rawlings, as well as the musicianship of the duo—the album’s sole players. “It just seemed like it was time to take full responsibility,” says Welch, whose previous albums were produced by T-Bone Burnett (producer of O Brother, Where Art Thou? for Universal Music Westwood, Nashville). "It was the quickest, most in-budget record we’ve ever made, but our goals were modest: We wanted to get the stuff on tape the way we know how to play." Welch and Rawlings recorded the disc at the historic RCA Studio B in Nashville. “It’s a good thing we finished it before visiting the new Country Music Hall of Fame Museum, because it was completely overwhelming to walk in and have it right in our faces how instrumental that room has been in the history of country music,” Welch says. She adds that she witnessed no studio "ghosts," but that one of the many legends who worked in the room does reappear on one of the album’s key songs—“Elvis Presley Blues.”

Welch says the song links “Elvis the tragic hero with John Henry, who was luckier in that he didn’t have to live through his obsolescence.” The Titanic began sinking the same date Lincoln was assassinated, she adds, and both events are commemorated in a pair of new songs.

Pam Hughes, GM for the Nashville-based Acony, says a documentary devoted to the making of Time (The Revelator) has been lensed in support of the album. “It shows people making music in a very traditional way, with no fuss or Pro Tools, in a studio with so much history.”

The Studio B setting has attracted Diesel Only recording artist Laura Cantrell, who also hosts the Radio Thirlday country show on Jersey City, N.J., free-form station WFMU. "I used to be a tour guide there and always imagined what it would be like to make a record in it," Cantrell says. "Gillian has such an awareness of country and really used that space to vibe up the music."

Andy Sigley, music buyer for Borders Books & Music, says “the risk is the limit” regarding the album’s retail potential, in that “her music reaches out to everybody—and she’s one of our favorite artists to work with.” Forradio, Acony is servicing the disc to album-oriented formats, including triple A, Americana, and public college stations. The label has also placed ads in roots-music and lifestyle publications. Tracks from the disc will be featured on various sampler.

Managed by DS Management and booked by Keith Case and Associates (both in Nashville), Welch will tour the album in the U.S. from the end of July through the end of September, prior to dates in Europe, where Acony is finalizing release deals.

Universal’s Juanes Gets His Feet Wet

BY LEILA COBO

MIAMI—The day before the Latin Grammy nominations were announced, Juan Esteban Aristizabal—better known as Juanes—arrived in Miami from his home in Bogota, Colombia, carrying only a gym bag and his guitar. He had been urged to attend the July 17 Grammy nomination press conference, but he was unsure about doing so.

“I kept asking them, ‘Why do I have to go?’" Juanes says. "What if they don’t call my name? I’ll just stand there like a fool’." Juanes had reason to be concerned. His solo debut album, Fijate Bien (Surco/Universal), was a critic’s favorite but hadn’t sold 100,000 units worldwide since its release last October. In the U.S., it had sold only 20,000 copies.

But management insisted that Juanes appear. So he bought a $12 T-shirt, and that evening, he washed the only shoes he had brought with him.

The next day, his shoes still wet, Juanes’ jaw dropped in disbelief as his name was called for seven nominations, more than any other artist. “I walked down,” he says, “and someone told me, ‘Remember this day. It’s the day you become a star.’”

Juanes’ stardom has already begun with the kind of media blitz only seven Grammy nominations can generate. More interesting, though, is how a relative unknown managed to land in the first place.

The answer lies in a slow, steady promotional campaign whose main thrust was to establish Juanes as “an artist—Gustavo Santaolalla—were known to stand there like a fool’.”

Juanes’ stardom has already begun with the kind of media blitz only seven Grammy nominations can generate. More interesting, though, is how a relative unknown managed to land in the first place.

The answer lies in a slow, steady promotional campaign whose main thrust was to establish Juanes as “an artist with mainstream appeal and credibility.”

In the words of Robbie Leary, director of Latin artist marketing for Universal Music Latin America, Juanes was helped by his stature as the lead singer for Colombian rock group Ekhymosis, because he had gained a certain reputation among rock connoisseurs during the past 10 years, even if his band hadn’t transcended Colombia.

But Juanes’ greatest asset was his album. “The CD spoke for itself,” says Haas Montoya, programming VP for Entertainment Radio. “It’s a great combination of style and substance, and the talent is evident from beginning to end. I never go out there and vouch for a CD as a personal sound I particular-ly like, but that CD has been a personal favorite in my collection—and I don’t even vote in the Grammys.”

Through his Superestrella stations, director/senior VP of the Latin Academy of Recording Arts and Sciences (LARAS) and now senior VP/GM of Crescent Moon Records. “A few weeks later, I saw him play at an event at the American Airlines Arena [in Miami], and I grabbed what he was about.”

Clearly, Juanes’ music had an effect. But getting people to hear it without airplay was a challenge.

“Our strategy was to get credibility and make that credibility known, which is strange in Latin pop where you always go for the big things first,” manager Fernán Martinez says. Fresh from handling Enrique Iglesias’ commercially successful Spanish-language career, Martinez took a different approach here. “We decided to go slowly, playing the album at small gatherings and listening sessions, doing small showcases, sending the album to key journalists, and the word started spreading.”

Considering that he wasn’t selling well, Juanes also had extraordinary support from Universal, which financed three videos, spurred by MTV Latin America’s support of its artist. (The network labeled him a “recommended” artist when Fijate Bien was released.)

“You can’t keep a good record and a good artist down,” says Marya Meyer, VP of artists’ marketing for Universal Music Latin America. We were convinced that this record and this artist will sell over the midterm and, especially, over the long term. And his body of work is going to be so strong, that this will be a strong call account for the rest of his career.”

For all the good intentions, Juanes’ marketing was, and still is, fraught with the problems that are typical for new alternative Latin acts here. “Fijate Bien,” the single, got on radio, then Fijate Bien, the album, was often absent from big retail stores. (On the week following the nominations, the album reportedly wasn’t on shelves at the Times Square Virgin Mega-store in New York.)

Still, Martinez kept sending his artist to gigs and radio stations in Mexico and Central America, where he would play live for programmers with his guitar. So by the time the Latin Grammys voting process occurred, the artist, the album, and its producer—Gustavo Santaolalla—were known to most cognoscenti. This was important, because while all LARAS members vote for the top semi-finalists, a nominating committee of experts determines the five finalists from that list.

“They listened to [Fijate Bien], and they thought it was excellent,” says Enrique Fernández, senior VP/executive director of LARAS. “And this is the judgment of very well-informed people, and that’s how it went.”

And so, the day the nominees were announced, a man with relatively few sales garnered the most acclaim. “He was the ‘smallest’ one,” Martinez says, “but he had the music.”

Since the Grammy nominations came out, sales of Fijate Bien have jumped—Trans World Entertainment reports sales having quadrupled—but not enough to make it to The Billboard Hot 100. Still, with Juanes scheduled to be on the Watcha tour and likely to perform at the Latin Grammys, rising sales seem inevitable.

“We haven’t marketed Juanes and made frivolous mistakes,” Meyer says. “We’ve done the right thing, and we think over time, we’re all going to win.”
The Crystal Method Keeps Busy
Weiland, Rage's Morello, Others Guest On New Geffen/Interscope Set

BY JULIE TARASKA

Who says you can’t be all things to all people? Not the Crystal Method. The Los Angeles-based duo has heated its cauldron of rock, hip-hop, and electronica alongside Limp Bizkit on the Family Values tour, then backed up Orbital on the rave-centric Community Service outing. The group continues to confound genres— and keep its fans. “We really didn’t expect it,” jokes partner Ken Jordan. “We have no direction.”

The Crystal Method

But that’s hardly the case. Like Moby, the band has survived the ebb and flow of electronica’s popularity by ignoring trends and consciously seeking alternative outlets for its music, including PlayStation games (Nitrous Oxide), film soundtracks (Spaun, South Park, Lost in Space), and TV commercials (The Gap). The strategy has paid off, winning the group a broad fan base. “We’ve never been strictly a dance act,” Jordan explains. “People who like [modern] rock generally like our sound, too.”

Geffen is utilizing similarly unconventional means to market Tweekend. One tenet of the campaign is a breakdancing, BMX-riding character called “Nosey,” whose face consists of a huge pair of nostriels. Nosey stars in the “Name of the Game” video, which debuted June 28 on MTV2, and will be used throughout the campaign. Nosey “is such a genius thing,” says Geffen president/Flip Records founder Jordan Schur. “He who showed up at the [Records & Retail] convention, and he’s going to be appearing at a lot of cool places, including TV events and radio stations. We’ve also made Nosey belt buckles, a Nosey mask...it’s insane.”

Schur says the label will begin marketing Tweekend with release parties in 20-25 markets. The first 200,000 copies of the album will have a special bar code allowing purchasers to access free downloads from the redesigned Crystal Method Web site (thecrystalmethod.com).

“It’s a cool promotion for an act that’s always been ahead of the curve on all possible levels,” notes Marlon Creaton, manager of San Francisco’s independent Record Kitchen. On the multimedia front, Sony will use an as-yet-undecided track from the album for the opening theme of a new PlayStation game. Details are still being worked out, but Schur assures that “it definitely is happening.”

Fans will get to see the band live on its 7-Day Tweekend tour, a two-month-long jaunt that begins Aug. 4 in Seattle. Numerous radio station-sponsored concerts are on the itinerary, as well as a pair of dates at the U.K. festival Creamfields. All performances will be filmed for a weekly diary that will be posted at indie movie site ifilm.com.

Despite the thoroughness of the label’s marketing plans, there is one strategy that it will not use: capitalizing on the album’s guest stars as selling points. “I want to be true to this band,” Schur says. “They’ve got a lot of amazing people on this record, but it really is about them.”

Noting that Vegas has moved 826,000 copies, he adds, “This time has come. Scott and Ken are not super-serious about anything, except the music they do.”

The group is managed by Richard Bishop at New York-based 3 Artists Management, and is booked by Sam Kirby at Evolution in New York.

Universal came calling. “They came to see the show eight or nine months ago,” Cassidy says. “They said, ‘No one has your material in the U.K.,’ and I said, ‘We can do something about that.’ ” The album will consist of new material that Cassidy has written (in some cases, with his wife, songwriter Sue Shifrin), his take on some classic tunes, such as Bill Withers’ “Ain’t No Sunshine,” and remixes of some Partridge Family songs.

Cassidy is on his first U.S. tour in 10 years and will play more than 50 dates before the current leg ends in the fall. He plans to tour England in November and possibly follow with his first tour of the Far East in 25 years. His U.S. dates included a July 21 show at Los Angeles’ Greek Theatre that left him glowing: “The audience wasn’t jaded at all; they were overly enthusiastic. I just wanted to go out and play and have a great time and celebrate the fact that I’ve been doing this for 30 years. I love that they were so open.”

ALL ACCESS: Dick Clark Productions (DCP) has launched a new record label, Access Records, with the signing of Russian pop group Na-Na! The Los Angeles-based label, which is still figuring out distribution, will be run by president Larry Klein, who also serves as producer of a number of DCP’s properties, including The American Music Awards. Partnered with DCP in the new label are Edward J. Fishman of Fishman-Freer Productions and Travis Shaw Del, co-founder of U.SSU Arts Group, which focuses on exposing Russian artists to an international audience. Na-Na’s album is slated for release next year.

CHANGES: Columbia act Evan & Jaron have parted ways with Direct Management... Warner Bros.’s Maverick Records, which is still laid off 10% of its 60-person, Beverly Hills, Calif.-based workforce July 19. Among those let go are president Bill Bennett, head of sales Tegra Little, and publicity head Kymn Britton. Sales will now be handled by Warner Bros. (which owns 50% of Maverick), while publicity will be outsourced. Maverick partner and head of business affairs Ronnie Dashew says the label roster remains intact and that Maverick’s 10-person field staff was not affected by the layoffs.

In The Works

• International pop siren Kylie Minogue will issue a new single, “Outta My Head,” in September. The club-oriented track is due on Parlophone in October. Members of the act that’s always been ahead of the game, “Over the Line,” are former Tears for Fears singer Curt Smith and Elektra singer/tunesmith Martin Fry of the UK & US band MFSB.

• Former Tears for Fears singer/tunesmith Martin Fry (aka My Life).”

By Melissa Newman

PEARL DROPS: The bad news is that the Pearl Jam hits collection Epic tentatively had slated for an October release has been taken off the schedule. The good news, according to the label, is that the band has instead decided to return to the studio in February to work on a new album.

Lead singer Eddie Vedder will take part in the upcoming alternative music festival All Tomorrow’s Parties, to be held Oct. 19-21 at the University of California Los Angeles. Curated by Sonic Youth, the event will also feature the Jon Spencer Blues Explosion, Stereolab, Stephen Malkmus, and Cecil Taylor. All Tomorrow’s Parties originated three years ago in London and marks the first State-side edition.

COMING ROUND AGAIN: David Cassidy will release his first album on a major label in 11 years this October when Universal Records U.K. puts out Then and Now. Cassidy, who is now signed to Universal worldwide, says a U.S. release has not yet been secured, but he’s hoping for a 2002 release.

“We’re going to meet with Universal’s [U.S.] team, when I deliver the CD in about six weeks,” says Cassidy from London, where he’s completing the project. “But I’m sure what they’re going to say is, ‘Let’s see how it does in the U.K. and the rest of the world.’ Whether they’ll be committed to it depends upon who’s there at the moment they get it.”

Cassidy’s last album, Old Dog New Trick, came out on his own label, Slarmajama, in 1998. It featured the track “No Bridge I Wouldn’t Cross,” which reached No. 23 on the Adult Contemporary chart. Prior to that was 1990’s David Cassidy, released on Enigma Records. Hit single “Lynn to Myself” was No. 27 on The Billboard Hot 100 when the Capitol-distributed label folded.

After that disappointment, Cassidy focused on the stage, including stints in Joseph and the Amazing Technicolor Dreamcoat and Blood Brothers on Broadway with his brother Shaun.

In the mid-’90s, Cassidy replaced Michael Crawford in the Las Vegas show EFX. His success there led to two other Vegas shows, At the Copa (with Sheena Easton), in which he performed as well as produced, and The Rat Pack Is Back, which he produced. It was during At the Copa’s run that Cassidy is on his first U.S. tour in 10 years and will play more than 50 dates before the current leg ends in the fall. He plans to tour England in November and possibly follow with his first tour of the Far East in 25 years. His U.S. dates included a July 21 show at Los Angeles’ Greek Theatre that left him glowing: “The audience wasn’t jaded at all; they were overly enthusiastic. I just wanted to go out and play and have a great time and celebrate the fact that I’ve been doing this for 30 years. I love that they were so open.”

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In The Works

• International pop siren Kylie Minogue will issue a new single, “Outta My Head,” in September. The club-oriented track is due on Parlophone in November. The set follows her successful 2000 project, Light My Life.

• Former Tears for Fears frontman Roland Orzabal has completed his first solo recording, Tomcats Screaming Outside, due in September on Gold Circle Records.

• Elektra singer/tunesmith Alana Davis follows her widely praised 1997 debut, Blame It on Me, with the Oct. 2 release of Fortune Cookies. Among the set’s high lights is the Neptunes-produced jam “Bye Bye (aka My Life).”

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Miami’s Finest. Emilio Estefan Jr. recently directed the videoclip for “I’m the Only One,” the first single by MSM, a next-generation version of Miami Sound Machine. The act has completed work on its first album, due on Crescent Moon/Epic in early 2002. “I’m the Only One” is slated to hit radio in late August. Pictured on the Miami set of the video, from left, are group members Lorena Pinot and Sohanny Gross, Estefan, and group member Carla Ramirez.
Career Drama Builds For Moyo's Bilal

BY RASHAUN HALL

Before a packed house at New York's S.O.B.'s, Bilal recently collapsed while performing, only to disappear moments later.

The singer's sudden collapse and exit concerned all in attendance, including his band. After a few minutes, though, he returned to the stage. With a sly smile, the 20-year-old singer cracked a joke and resumed the show. It's just another moment in a long day of promotion for his debut, First Born Second (Moyo/Interscope, July 31).

Like many R&B singers, Bilal started performing by singing gospel music in church. A graduate of Philadelphia's School of Performing Arts, he soon longed for more. He packed his bags and headed for New York, where he enrolled in the Mannes Conservatory of Music. It was there that he met the Spin Doctors' Aaron Comess and began demoing songs.

"I got signed pretty much the same way I met Ahmir [aka Questlove of the Roots] and Q-Tip—word-of-mouth," Bilal says. "We only made two copies of my demo originally. People just began to make copies. Next thing you know, we've got labels calling us."

The inspiration for many of the songs on First Born Second (which are published by Jazzmen/Moyo Music, ASCAP), were based purely on emotion. "I was in the vibe completely when I did it," Bilal says of the 17-track set. "I recorded a lot of songs for the album, but these songs are concentrated, special songs."

As for the album's title, Bilal, a second child himself, explains, "When I speak of 'second child,' I was speaking of second-class citizens as a whole—those people who are often forgotten. [With the title track], I was definitely focusing on the black experience specifically."

Managed and booked by Qualiff Jackson for the New York-based Brooklyn Entertainment Group, Bilal toured with Erykah Badu and Common earlier this year. "That was like a trip with the family—we had fun every night," he says of the outing.

Using his unique stage show to gain fans, Bilal recently wrapped a four-week promotional tour. He begins an international promo tour in August, which will include stops in the U.K., Amsterdam, France, and Japan. According to Interscope director of marketing Robert Caiaffa, interest from abroad has been encouraging. "The U.K. has dubbed him the 'savior of soul.' He has had equal success in Amsterdam and Japan. Every market he touches, he leaves something behind."

Some retailers also believe that Bilal has the potential to rise above the competitive pack of new artists. "This is a project that's smarter than most, and that instantly elevates him," says Jay Rodriguez, who runs the New York Office of soul.' He has had equal success in Amsterdam and Japan. Every market he touches, he leaves something behind."

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Super Furry Animals Storm U.K. Epic Issues CD/DVD Titles Simultaneously

BY TROY CARPENTER

Super Furry Animals (SFA) are an imaginative bunch.

After all, there aren’t many pop bands that will release six albums in two different languages, tour the European festival circuit in a tech-no-blaring tank, and issue a complete “visual album” on DVD.

The Welsh band adds the latter item to its résumé with the release of its Epic debut, Rings Around the World, simultaneously as a DVD and 5.1 surround-sound CD in the U.K., Europe, and Asia.

Upon wrapping production on the project in January, the group commissioned several indie film-makers to create visual representations of its 13 songs, filling out the rest of the DVD with bonus cuts, remixes, and assorted SFA extras.

“We wanted to make something cinematic,” lead singer/guitarist Gruff Rhys explains. “We’ve been doing a lot of our shows in surround sound over the past three years, so we felt we should mix the next album like that. Then we made the DVD, a chance for us to indulge in all our listening fantasies.”

Nominated for the U.K.’s Mercury Music Prize, Rings Around the World has yet to find a label in the U.S., but it’s high on Epic’s priority list abroad.

“To work with bands like [SFA] these days, to be perfectly honest, is a rarity,” Sony U.K. chairman/CEO Bob Stringer says. “They’ve got more ideas than most bands.

The quintet gained a £6,000 ($8,534) budget and didn’t slow down upon the label’s dissolution in 1999, recording in a pastoral, Welsh-language Magog on a £60,000 ($85,342) budget and releasing it on its own Placid Casual label.

Rings Around the World hit No. 11 in the U.K. on its way to being recognized by the British House of Commons as the biggest-selling Welsh-language album ever, Epic picked up SFA (who are published by Universal Music Publishing Ltd.) and set them on the path to a big-budget album that is the act’s most ambitious to date, combining the best of its past endeavors into a remarkably coherent whole.

Among the band’s arsenal of promotional tools is an album-specific Web site (ringsaroundtheworld.co.uk), which offers streaming samples of album tracks, B-sides, and DVD films, as well as contests and message boards.

To give fans an up-close preview of Rings, SFA recently performed a series of U.K. promotional shows, where they played afternoon acoustic sets, attaching all their song titles to tiny balls and drawing them at random from a bingo machine to determine the playing order. The group also played Rings-focused surround-sound sets and held DVD screenings and DJ club nights during the weekend events.

Rhys said the group plans to take that unique gig format to Japan and Europe soon and hopefully touch down in North America for some shows later this year.

Although Epic is working Rings in most international territories, the U.S. remains unclaimed. Stringer notes the group has final say in this realm and is interested in the Stateside breakthrough are considered to be fairly strong.

“[The new album] is getting requests here, which is surprising,” notes James Lonten, manager of a Borders Books & Music in New York. “They’re not a widely known act here, so the fact that there’s any interest is a great sign.”

The group is managed by Alun Llwyd at Cardiff, Wales-based Anskit and is booked by Geoff Meall at the Agency Group in London.

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Rhys said the group plans to take that unique gig format to Japan and Europe soon and hopefully touch down in North America for some shows later this year.

Although Epic is working Rings in most international territories, the U.S. remains unclaimed. Stringer notes the group has final say in this realm and is interested in the Stateside breakthrough are considered to be fairly strong.

“[The new album] is getting requests here, which is surprising,” notes James Lonten, manager of a Borders Books & Music in New York. “They’re not a widely known act here, so the fact that there’s any interest is a great sign.”

The group is managed by Alun Llwyd at Cardiff, Wales-based Anskit and is booked by Geoff Meall at the Agency Group in London.
Fatherhood Influences Janovitz’s SpinART Set

BY WES ORSHOSKI

Early in his career, Bill Janovitz vowed never to become the sort of singer-songwriter who writes cutey songs about something so sappy as the birth of a child. Well, he can’t keep from chuckling as he admits that he’s failed.

On Up Here (due Aug. 21 on SpinART), his second solo effort, the Buffalo Tom frontman offers up the sweet “Light in December,” a lovely tribute to his 2-year-old daughter: “You are my last reward/When the light leaves the day/I have something to look toward/Your mother’s laugh, the photograph/The flash pops on the better half.”

“It’s almost like if I heard myself saying these words 10 years ago, I would have been like, ‘Oh, no. Don’t ever become that guy. You’ve got to stay edgy and cynical,’” the 35-year-old Janovitz says, laughing. “But that [vow] just went out the window two months after I had a kid. You’re just sitting there with a guitar, and the words that come out are the words that you’re living.”

Most of the 10 songs on Up Here aren’t as lyrically balanced. The balance of the album is built upon that often vague, sometimes brilliantly vivid lyrical imagery that helped Buffalo Tom carve a niche among the flurry of alt-rock acts that gained prominence in the early to mid-’90s. But unlike the six studio sets from the often rousing trio—which a few months ago decided to go on indefinite hiatus (“We don’t want to be a nostalgia act for early-’90s alternative rock.”)—Up Here never rocks out. Rather, it’s a quiet, acoustic venue for Janovitz’s softer, prettier songs.

More folks than his twangy solo debut, 1997’s Lonesome Billy (Beggars Banquet), the midtempo, slow-burn numbers on Up Here—a one-off for SpinART—feature very little bass and no percussion. Instead, they rely on the sometimes sweet, sometimes smoky vocals of Chris Toppin (of fellow Boston-area act Fuzzy) and the exquisite piano work of Buffalo Tom collaborator Phil Aiken.

“There are similar themes from a lot of my work—those individual, almost alienated feelings of not being in sync sometimes. But, again, there are probably more moments of domestic bliss.” Janovitz says SpinART’s hip roster (Ron Sexsmith, Vic Chesnutt) and artist-friendly royalty deals—through which the company and artists split net profits equally—lured him to the label.

“For Bill and a lot of these guys, it’s a matter of, ‘How can we contribute to their bottom line?’” SpinART GM/owner Jeff Price notes.

A stay-at-home dad, Janovitz booked by New York-based Steve Kaul and managed by Cambridge, Mass.-based Gary Smith) will do a few shows to support the album. SpinART will pursue triple-A radio, press, and in-store performance opportunities along the way.

Buffalo Tom fans—and few others—will show interest in Up Here, says Bill Jeffrey, a buyer at Waterloo in Austin, Texas. “He’s not going to move mountains. He just wants to write songs and put them out. He’s going the right route, and I respect him for that.”
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Top 10 Favorite Artist Picks

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<th>#</th>
<th>Artist</th>
<th>Genre</th>
<th>Weeks On</th>
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<tr>
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<td>Amber Rose</td>
<td>Pop, R &amp; B</td>
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<td>2</td>
<td>Caffeeb 401</td>
<td>Progressive Rock, Pop</td>
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<td>Walk Through Walls</td>
<td>College, Alternative</td>
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<td>Lakeisha</td>
<td>Urban, Hip Hop</td>
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<td>6</td>
<td>Mr. Vcm</td>
<td>Rock, Hard Rock</td>
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<td>9</td>
<td>Lady Jane Grey</td>
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Weekly results based on visits to Broadband's explored online audience for an artist featured on the site. Note that limited to one artist per fan per day. Top 10 position is determined by the average of all visits received.

Making the album wasn't easy. To write each song, Vai would first immerse himself in the music of a particular country. Then, on the back of his tour bus, he would sketch out rough scores for his five-piece backing band to sight-read during sound-check, which served as a rehearsal for that evening's performance. A concept like this is extremely difficult, because the wear and tear on the band is extraordinary," says Vai (who also runs the BGM-distributed Favored Nations label).

Epic director of marketing Jock Captures Vai's Live Experiments

BY CLAY MARSHALL

It’s rare enough for an artist to perform unreleased songs in concert. But when Ali in an Ultra World, guitarist Steve Vai takes that notion a step further by issuing a double live album comprised entirely of new material.

The album's 15 songs were written as covers of some of the prominent independent distributors. But the classical marketplace comprises still other significant players not covered in either of those categories. This third and final preview survey highlights other key offerings coming in late summer and early fall.

"Vai's career as a producer is just beginning," says Vai. "My goal is to produce the most exciting artists in the world and write songs that have elements of the cultural musics of the country that I'm going to," Vai explains.

Epic's ‘Alive’ Captures Vai’s Live Experiments

For more information, visit www.broadbandtalentnet.com/membership

Top 10 Most Popular New Talent On Broadband Talent Net

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<td>Silver Lining, Timmy Maia</td>
<td>R ‘ n B, Pop</td>
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Naxos continues to boast perhaps the most impressive—some might say overwhelming—release schedule of any classical recording company. That schedule brims with the traditional Baroque, Classical, and Romantic repertoire that is the label's meat and drink. There is also a handful of offbeat offerings coming: In August, Naxos releases an orchestral disc devoted to Edgard Varése, with Christopher Lyndon Genz leading the Polish National Radio Symphony, while the "21st Century Classics" series will have a second orchestral volume devoted to Leonardo Balda.

In September, Naxos enters the DVD Audio market with a recording of Vivaldi's Four Seasons by the London Mozart Players. On conventional CD, Andrew Penny continues the label'suable cycle of Malcolm Arnold symphonies with the Symphonies No. 7 and No. 8, while pianist Jenô Jandó begins a series of the piano music of Bela Bartók. The Philadelphia Virtuosi Collective Ensembe performs George Antheil's notorious Ballet Mecanique as part of the "American Classics" series. In October, the series offers a performance of Ned Rorem's song cycle "Songs on American Poetry" performed by Carol Farley, with the composer at the piano.

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The recording will be released simultaneously on SACD in multi-channel surround sound. Arriving in August is Mahler's Symphony No. 4, the continuation of Benjamin Zander's lauded cycle with the London Philharmonic (Keeping Score, Billboard, April 28).

New World Records, distributed by Albany, began the summer with the world premiere recording of William Bolcom's opera "A View From the Bridge" (from a play by Arthur Miller), performed by the Lyric Opera of Chicago under Dennis Russell Davies. August brings a Season's Prommese, New World's first-ever Christmas record, featuring the New York Concert Singers led by Judith Clurman in music by Bol-com, Stephen Paulus, Libby Larsen, Virgil Thomson, and others. And in September, New World will release two previously unrecorded musicals by George and Ira Gershwin—"Tip Toes" and "Tell Me More," both helmed by music director Rob Fisher.

Bridge Records, also distributed by Albany, will celebrate the 50th anniversary of the Mariboro Music Festival with a twodiisc set of recordings made there over the years by such heroes as Rudolf Serkin, Mieczyslaw Horowitz, Claudio Arrau, Carmirelli, Benita Valente, Harold Wright, and Sandor Vegh. Newmusic group Speculum Musicae presents the fourth volume in an ongoing series dedicated to the music of Elliott Carter, featuring premiere recordings of the recent works Luimen and Tempo e Tempi. Bridge continues to present exceptional recordings from the archives of the Library of Congress; volume 12 features the Budapest String Quartet and pianist Artur Balsam in chamber music by Brahms and Schumann. And pianist David Holzman marks the 100th birthday of composer Stefan Wolpe with premiere recordings of his Sonata (1925), The Good Spirit of a Right Cause (1942), and Waltz for Mere (1952).

For more information, visit www.broadbandtalentnet.com/membership
CRANT-Lee Phillips is a veritable one-man army, playing every instrument and the criminal lovers of the majestic (‘Love’s a Mystery.’) ‘Like a Lover’ is a painted revelation of the vulnerability love brings, and the ache is without every getting gooey. The sad truth is that the Hildegars may need to be reminded that before such later recordings as ‘Forever in Blue Jeans,’ Diamond created a vast catalog of such timeless gems as ‘Sweet Caroline.’ Such new numbers as the energetic popnerk ‘Baby, Let’s Drive,’ the charming, piano-driven ballad ‘I Believe in Happy Endings,’ and the epic ‘I Haven’t Played This Song in Years’ are solid choices for AC radio, which should welcome Diamond back with open arms.—RH

R&B/HIP-HOP

JIMMY COZIER

Cozy

PRODUCERS: various

1 Records 80813

Newcomer Jimmy Cozier already scored an R&B/hip crossover hit his first time at bat with the Mike City-written/produced ‘She’s All I Got.’ Judging by this promising debut album, listeners won’t have any problems coping up further to the singer-songwriter’s particular brand of R&B—reminiscent of the love-themed explorations by such contemplative predecessors as Carl Thomas. The smooth, serenaded former backup singer scores home runs on such tracks as the radio-friendly opener ‘In Love Commandments’ (although independent women will flinch at the spoken-word intro). ‘Anybody who can’t play the woman’s body... the key is to control her mind’), the retro- sounding ‘No More Playing Games,’ plaintive ballad ‘Heartfelt Letter,’ and rhythmic

BLU CANTRELL

So Blu

REDZONE/ARISTA 7822-14703

While industry pundits lay odds against the staying power of Aristal chef-antoni a.l.a. Red, newcomer Blu Cantrell’s odds of sticking around are far from a long shot, judging by this debut. The daughter of a jazz singer already has a top five hit with ‘Hit Em Up Style (Ollas),’ the catchy, spend-all-my-money-revenge dirty written and produced by Dallas Austin. While Cantrell’s Cotton Club-mentored R&B Hip-Hop style is asomatic in a formidabcase, it’s the 25-year-old’s powerful alto that’s the real story. Under the direction of such producers as Jimmy Jam, Terry Lewis, and Chris ‘Tricky’ Stewart, the singer/songwriter is at home belting out emotion-filled blues à la Jennifer Holliday or jazzing things up a la Sarah Vaughan.—GM

BILAL

First Born Second

PRODUCERS: various

MOJO/INTERSCOPE 3009

On his debut set, First Born Second, newcomer Bilal—who has already collaborated with the heady likes of Common and Guru—offers what may very well be the year’s most adventurous R&B album. The set’s lead single, the Raphael Saadiq-produced ‘Soul Sista,’ which originally appeared on the Love & Basketball soundtrack, is steeped in sensual, bass-heavy grooves, upon which Bilal’s silky-smooth falsetto glides. The hip-hop-skewed ‘Remix’ features Common and Mos Def. Other top-notch supporters, including the Roots and Dr. Dre, are also spotlighted here. Such celebrity contributors may have overshadowed a lesser artist, but Bilal is clearly the captain of this fantastic, nearly flawless voyage.—RH

NELI DIAMOND

Three Chor Opera

PRODUCERS: Peter Asher and Alan Lindgren

COLUMBIA CK 85500

Three Chor Opera marks the first time that Neil Diamond has written every song on an album since 1974’s Serenade, and with this, the disc proves that the venerable pop artist still has a gift for crafting pleasant melodies and words that are romantically without ever getting gooey. The sad truth is that the Hildegars may need to be reminded that before such later recordings as ‘Forever in Blue Jeans,’ Diamond created a vast catalog of such timeless gems as ‘Sweet Caroline.’ Such new numbers as the energetic popnerk ‘Baby, Let’s Drive,’ the charming, piano-driven ballad ‘I Believe in Happy Endings,’ and the epic ‘I Haven’t Played This Song in Years’ are solid choices for AC radio, which should welcome Diamond back with open arms.—RH

SPOTLIGHTS at PREVIEWS

VARIOUS ARTISTS

Violator: The Album

PRODUCERS: various

Violator/Load/Columbia 85790

With a roster that includes such rap heavyweights as Busta Rhymes, LL Cool J, and Missy Elliott, Violator really needs no introduction. 1999’s Violator: The Album produced such hits as G-Unit’s ‘Vivrant Thing.’ This time out, the imprint relies heavily on its rookie acts, including newcomer Jolo Pelletirino, whose ‘Friends’ is a hit from Eric B & Rakim’s ‘Microphone Fiend.’ Fellow rising stars Da Franchezha with Butch Cassidy on ‘Lixin’ in Da City.’ Although the Violator novices represent the next generation well, the veterans ably hold their own. Witness Busta Rhymes on the party anthem ‘What It Is,’ Oran eig on the Notes-produced ‘Grimey,’ and ‘Ex’ by Elliot, Ja Rule, and Tweet.—RH

DA BEATMINERZ

Brace 4 Impak

PRODUCERS: various

RAWK/WISE 6168

Underground hip-hop production outfit fit Da Beatminerz is known more for its deft keyboard work than tuntable skills. Although primarily known for working with East Coast artists, Brace 4 Impak finds the quintet venturing into other parts of the country in search of talent—which finds it in Midwestern Lord Tariq and West Coast acts Jayo Felony and Ras Kass. Standout cuts include a Beatminerz reunion with Black Moon on ‘Devestatin... That’s Us’ and ‘Open,’ a duet with Pete Rock and former Soul II Soul member Caron Wheeler. While the album’s hooks are mundane at times, Da Beatminerz still manage to impress with hard drum patterns that recall the early-90s hip-hop era.—CF

COUNTRY

SHAWN CAMP

Lucky Silver Dollar

PRODUCERS: Allen Reynolds and Mark Miller

SKETCHBICK RECORDS 1001

Skeetchrick Camp has a highly successful songsmiths for others, less so

(CONTINUED ON NEXT PAGE)
HEDWIG AND THE ANGRY INCH

Written and directed by John Cameron Mitchell

Music by Stephen Trask

Starring John Cameron Mitchell

The lion's share of the disc comes from Trask's tunes or Mitchell's ignored song "La Cucaracha." This doesn't take away from the musical integrity or winsome charm. The story of how Hedwig and the Angry Inch is the most deliciously outrageous, outrageous and liberating musical of the moment. It is the story of someone who is determined to be true to themselves, regardless of what others may say or think. The music is a perfect reflection of the characters' struggles and triumphs, and it captures the essence of their journey. The film is a celebration of love, self-discovery, and the power of overcoming obstacles to achieve one's dreams. It is a story that will touch your heart and make you laugh out loud.
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R&B/ HIP-HOP

Rhythm, Rap, and The Blues

BY GAIL MITCHELL

INDUSTRY BRIEFS: Taking a break from Lucy Pearl and other production projects (Babyface, Macy Gray, Kenny Lattimore, Isley Brothers), Raphael Saadiq is in the studio recording his own debut solo album. He is writing and producing the as-yet untitled set, which will be issued via Pookie Records/Universal in the fall. Special guests were still being confirmed at press time, but sources say D’Angelo and Angie Stone are among those who have been approached. Saadiq also operates production company Whiskey Slew, whose roster includes producers Jake & the Phatman, who co-produced the Lucy Pearl song “Dance Tonight”... Gloria Gaynor (“I Will Survive”) signs with Glen Clark—son of Ken Lindner & Associates for hosting and reality-programming representation. She’ll continue being represented by manager Linwood Simons of CliffsMusic. Stated to perform at Michael Jackson’s 30th anniversary concert at Madison Square Garden in September, Gaynor plans to release a new CD via BMG/Logic in the fall.

MCA ‘Soul Sista’ KeKe Wyatt Fulfills Childhood Dream

BY RASHAUN HALL

When parents ask their children what they want to be when they grow up, the answers vary. And usually the answers change many times before the kids reach adulthood. Not so for 21-year-old MCA artist KeKe Wyatt, whose debut set, Soul Sista, streets Sept. 25. Produced by Santa Monica, Calif.-based Xenon Pictures, the film features a musical score by Tommy Coster (Dr. Dre, Snoop Dogg) ... Maze Feat. Frankie Beverly gets the DVD treatment with the Aug. 14 release of Live in New Orleans. The 10-track, 70-minute film includes live concert performances of seven songs, three bonus videoclips, an on-screen bio, and a photo gallery. The DVD comes courtesy of the Right Stuff/EMI ... The second season of WE: Women's Entertainment/AMC cable series Cool Women bowed July 25. Produced by Steve Huff, Soul Sista's “Money (Pt. 1)” was sent to R&B, rhythmic top 40, and top 40 radio June 19. “We have never gone out of the box to all radio formats,” says Demnette

Although MCA chose to lead off with more uptempo fare, Wyatt can certainly handle ballads, a fact she proves with her rendition of Patti LaBelle’s “If Only You Knew.”

Produced by Steve Huff, Soul Sista showcases Wyatt’s emotions. “It’s all about relationships,” says Wyatt of the 10-track set. “A lot of what Steve wrote I’ve been through personally, so when I sing I really testify.”

MCA VP of marketing Cassandra Ware points out that in addition to traditional promotional strategies, Wyatt’s previous exposure via “My First Love” has given the project an added boost.

“People have shown us a bit more attention because they’ve seen her perform [the song] with Avant,” Ware says.

“It opened a lot of doors and gave the industry a bird’s-eye view of both artists.”

Byline: “Rapper/Power” (Power 92) Little Rock, Ark., says that it was Wyatt’s work with Avant that interest him in the first single. ("Used to Love") is a fairly uptempo singing song and it isn’t to my taste, says, contra "Do I Why I think it took off so early.” He also says he has heard clips from Soul Sista and believes the strength of the album is in the ballads, one of which he hopes will become the second single.

SIDE notes.

“This was a blessing getting dropped,” Hill says. “I’ve hit the ground running. No longer with the Peas, she has been "writing a lot of new music" and preparing to release a new album, Suga Hill, in the fall through her own label, Hilluci-nasius (via kimmikym.com).”

“Syracuse didn’t have black radio until 1993,” Hill says. “I grew up listening to classic rock and had to seek out my own black music. I want to give that to black kids in Iowa and Utah. If the right label deal comes along, I wouldn’t say no. But to silence a crowd with real soul music, not "soul"—especially since I don’t have any— is what I want to do, and I can deal with label rejection.”

SCREEN SCENE: Fox’s popular TV series Dark Angel, helmed by James Cameron, is set to be the soundtrack spinoff featuring music from its first and second seasons. Among potential contributors: first-time film composer Q-Tip, and Lil’ Mo. Sources say no one has been signed, but "I knew I had to sign this kid. We met on the Black Eyed Peas’ 1998 album, Behind the Front, and 2000’s ‘lilmus’ in my father’s house in Toronto and is of Jamaican descent. "I lived between my mother’s house in Toronto and my father’s home in the Bronx. Living in New York opened me up to hip-hop earlier than a lot of my peers in Canada."

Many Canadians are quite familiar with Jelleestone. He contributed the track "When You’re Hot You’re Hot" to the 1997 Rhythmical compilation on L.I.L. Vibe Records. "It made some noise," recalls the artist. He derived his moniker from the name of the building superintendent (Jelly) of his Bronx neighborhood. He possesses a gentle side, displayed on such tracks as "New Messiah" and "Money (Pt. 1)." The lead single, released July 17. He can also be heard on "Cool Women" on David’s "Dont Care," "Once Was Young," and "We Da Niggas." Guidry, Warner Bros. senior VP of urban music. "Usually a rap or hip-hop artist has to start in the streets, then go to mainstream R&B radio. Then it’s crossover radio and finally top 40."
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L.A. Symphony ‘Calls’ The Tune
On Squint Entertainment

BY MARCI KENON
NEW YORK—Orchestrating a national following from its burgeoning reputation in Los Angeles’ underground scene is the current mission of hip-hop collective L.A. Symphony. A major step in that plan is the scheduled Sept. 25 release of the group’s Squint Entertainment debut album, Call It What You Want.

True to its name, L.A. Symphony utilizes contrasting movements to execute its hip-hop hybrid, created by a union of eight MC/producers and one DJ. The group was officially established in 1997.

“When we were recording the album, some songs were straight-ahead hip-hop, some were a bit happy, and some were a lot darker,” says Symphony member Pigeon John, who collaborates with group mates Joey the Jerk, Sharlo Poems, J-Beats, Flynn, 2Twice, DJ Designer, and the I-Boogie. “We try to stay true to whatever is on our hearts and lay that down without hindering it. We do all types of music, so you get to call it what you want.”

The 15-track album features additional production by Prince Paul (De La Soul), Will I Am (The Black Eyed Peas), and Mario C track we vibe to the most,” adds Joey the Jerk, who, along with the group, is co-published through Squint Songs/Ten Dudes Publishing (ASCAP). “It’s not like we fight for mix tape. We let the guy who made the beat make the decision. After that, whoever is chosen to do the song comes up with a concept and figures out the structure. It’s a collective and democratic process.

Commercial lead single “Broken Tape Decks” was released on vinyl through Fat Beats and sent to college and underground mix show DJs throughout the country. The video, directed by Matt Sterling and Amy Krimskis, features live action and animation.

“The track has a nice old-school beat and a very catchy keyboard melody,” says mix show/club DJ Dennis Blaze, who works at San Diego’s XHTZ.

Coming the second week in August is sophomore single “Champion Birdwatchers,” which is being targeted to urban and crossover radio. In the meantime, L.A. Symphony—managed by Noah Tatch for Los Angeles-based Mic Rocker Management—has wrapped its stint on the national NBA/Yahoo!-sponsored Rhythm ’n Rims tour, which ended July 15 in Orlando, Fla. The group is slated to return to New York to play the Mercury Lounge July 27. It is being featured in the music section of Abercrombie & Fitch’s website and is one of tracks included in the first games available on Microsoft’s Xbox video system, which comes out in November.

Squint GM Dave Palmer says the album’s title track—features cameos by the Black Eyed Peas and Fatlip (formerly of fellow L.A.-based group the Pharcyde)—“The beatmakers will bring tracks, and we vote on which

DIVINE INTERVENTION: South London-born Roots Manuva, much lauded for his 1999 debut brand New Second Hand, is looking for divine intervention as he delivers his hop and final album for Big Dada/Ninja Tune, Run Come Save Me, Aug. 13. The title is a call to a higher force to guide the artist in making the right moves to secure a new record deal.

“I was trying to make an album that hip-hop heads [would enjoy] but also something that appeals to everybody,” Manuva says. Lead single “Witness (I Hope)” has already garnered rave reviews since its July 23 release. “My story is I was the vagabond,” Manuva says as he talks about the single. “As a child, people often said I was lazy; an untidy no-hoper who didn’t comb his hair. So this song is just a celebration of that.”

Squint produces the full-on hip-hop album to make the short list for the early-Sep. awards show.

Malarchi describes his style as “cognitive, rugged, and don’t give up no matter what anyone says.” Those themes are reflected on such songs as the mellow, reflective “Natural Substance.” The smooth, R&B-laced “14Days,” featuring labelmate Christyne, deals with different types of relationships. The Dark joint-produced album also rocks with tracks like “Politics” and “Da Shook,” a lyrical feature battling Canibus.

The album’s title track highlights a dark side of the world that’s seldom highlighted by the media: “People in L.A. have been turned into war machines. ‘People over there in the Third World are suffering, and people over here are suffering,’” the artist says. “It’s the global thing of talking but not doing, which I want people to pick up on.”

However, Malarchi’s vision isn’t fully shared by all. “When Malarchi was showcased on TV, he brought energy to the hip-hop scene in the U.K. But the album hasn’t translated that fully,” says The Max, formerly a presenter on the MTV Base program The Hip Hop Review. “It’s a little too insular.”

The Gem Music-published artist counters that assessment, using the “No Question” track to highlight that he’s not stuck in the narrow mind-set that many U.K. artists possess for producing only London underground-pleasing joints. “I’m not doing it to suit just one set of heads,” Malarchi says. “I’m doing it because I love my music. I love hip-hop period.”

RAPP’S SHELF LIFE: Those interested in reading about the background of key issues affecting hip-hop, such as violence, language, religion, race, and gender, should check out David L. Shabazz’s book, Public Enemy Number One (AweSee Communications.com). It draws parallels from Public Enemy’s work and includes a brief Q&A with some of rap’s founding fathers.

However, if you’re more interested in something that covers touring and playing, then Peter Shapiro’s handy, pocket-sized The Rough Guide to Hip-Hop (Rough Guide/Penguin, roughguides.com) fits the bill.
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Blaque's Back. Columbia trio Blaque is recording a new album, Blaque Out. The follow-up to the group's self-titled first album is set for release in October. Among the producers working on the project in Austin's studio, who's shown here with, from left, Blaque members Shanti, Brandy, and Nata.

BY CRAIG ROSEBERRY

“I’ve always been an avid fan of technology,” Tim Wiles says. The studio of the California native DJ/producer who records as Überzone is racked with vintage analog synthesizers, drum machines, samplers, and keyboards. “Having all this stuff is great, but it’s really about what you do with it, about experimenting and creating your own personal stamp.”


“Collaborating with so many wonderfully talented artists—artists that I respect—has been refreshing and inspiring. I feel completely re-energized,” says Wiles, whose songs are handled by Warner/Chappell Music. “Working with others, I see things from a different perspective than when I work alone. It’s important to challenge yourself and break from repeating your ordinary routine or cycle.”

*Faith in Legends* reflects the artist’s myriad influences, encompassing early B-Boy-era hip-hop, electro, dub, and such electronic/new-wave innovators as Kraftwerk, Depeche Mode, Yazoo, and Cabaret Voltaire. In addition to the classic single “Botz,” the album also delivers rambunctious moments like lead single “Bounce,” “Kool 4 Skool,” and the otherworldly “Dreamtime.” Überzone first appeared in 1994 with “Sysex.” But it was the seminal single “Bota,” released the following year, and much-heralded EPs _The Brain Dust_ (which included “The Brain” and “Moon dust”) and _The Freaks Believe In Beats_ that thrust Überzone into the international spotlight.

Along with such acts as Crystal Method, DJ Micro, and DJ Icy, Wiles became a perennial figure in the burgeoning funky breaks underground scene.

According to Astralwerks A&R director/product manager Justin Nichols, the label plans to institute a long-term marketing plan for the artist. “Our main goal is to utilize Überzone’s existing core fan base, which is heavily rooted in the nu-school generation of breaks enthusiasts, as opposed to the funky breaks audience.

He’s already built a loyal following from his nonstop club touring, as well as from his remix work and releases on the City of Angels label,” Nichols continues. “With his proper album debut, we have a great opportunity to extend his reach to a wider audience, especially considering the musical diversity of artists [with whom] he collaborated.”

The set is already attracting interest, with the release of “Bounce.” Featuring remixes by Rinne Pihlstrom (who produced the album track “Black Widow”), Max Graham, and newcomer Blim, “Bounce” has been serviced to college radio, specialty mixes, shows, and niche underground radio.

Undoubtedly, Überzone’s greatest asset will be the artist’s relentless touring. Überzone—who is managed by Richard Bishop of Los Angeles-based 3AM Management and booked by Paul Morris of New York-based AM Only—is currently on the road playing clubs and raves with a live show that intertwines turntable action, vocalists, and a multimedia presentation. On July 27, Überzone, along with the Crystal Method, began an eight-week summer tour of North America. Some dates will coincide with the Mekka and Creamfields festival tours.

“It’s been a long journey to get to where I started to where I am now,” Wiles says. “I struggle constantly to evolve with what I’m doing. Electronic music is very important to me—it’s my craft. I’m very passionate about the process of learning, exploring, and growing musically. I just want the music to have a flow while maintaining the three d’s: depth, diversity, and dynamic.”

**The Beat Box Hot Plate**

**BY MICHAEL PAOLETTA**

**CHAMPAGNE KISSES:** Beat Box is happy to report that, after having been let go from its recording contract with U.K. label 4AD last year, Icelandic out-fit Gus Gus has inked a multi-album deal with Los Angeles-based Moonshine Music; the agreement covers North America only.

Along with a change in label comes a change in lineup—as well as a change in residence. What was once a Reykjavik-residing nine-piece collective of artists, filmmakers, filmmakers, photographers, and actors is now a Barcelona-based trio, complete with newly-minted names.

So, programmer Eggert Thórarinsson is rechristened Biggi Veira, and DJs Herb Legowitz and Steph Stephenson/Alfred More become Magnus Pop and Step Step, respectively. Although not a core member, singer Lola B. Nice is a full-time contributing collaborator. (By the way, Pop and Step—going under the Pop ‘n’ Step moniker—have a monthly DJ residency at Barcelona’s Nita club.)

According to Pop, the band didn’t split up so much as “drift apart.” After the release of the act’s second album (1999’s _This Is Normal_), Pop says, one member was asked to leave, “and then other members began leaving on their own. Everybody began focusing on their respective areas of expertise.

“But the upside to all this is that the three of us that remain are the ones who actually create and produce the music,” Pop continues. “Biggi, Step, and I have always been the designers of the music. The only major difference between then and now is that none of us sang before. Now, along with Lola, we all sing.

Gus Gus began working on its still-in-progress new album last December, Pop explains. “It was the holiday season, we were drinking lots of champagne, and we decided it was time to begin work on another album.”

Planned for an early 2002 release, the new album (with the working title _Celebrator_) is “decidedly Gus Gus,” Pop acknowledges. “It doesn’t matter if we record in Iceland or Spain—we always have a unique sound.”

With four songs completed— “Attention,” “Your Moves Are Mine,” “David,” and “Unnezary”—Pop says that the new album mixes elements of ’80s Italodisco and T-World, the production/remix outfit of Pop and Veira. “Their sound fits in with the direction we’ve always had for our artists,” Moonshine Music president/co-founder Steve Levy notes. “They create innovative electronic music that can appeal to a wide audience.”

Pop responds, laughing, “Well, you know, our purpose is to make everybody’s day with our music.”

**BITS ‘N’ PIECES:** For those who may have missed King Britt Presents “Exhibit 130’s When the Funk Hits the Fan” and its reconstructed follow-up, _When the Funk Hits the Fan—The Remixes_ the first time around, Ovum Recordings/Six Degrees Records reissues the discs Tuesday (31).

On Aug. 14, the Right Stuff/Capitol-EMI is scheduled to release _First Choice—the Ultimate Club Collection_. Like the first installment in the imprint’s “Ultimate Club Collection” series (Loleatta Holloway’s _Queen of the Night_), _First Choice_ features contemporary remixes, this time of songs recorded by the much-lauded and -sampled trio.

Comprising Rochelle Fleming, Joyce Jones, and Annette Guest, _First Choice_ represented all that was great and wonderful about the disco era’s Philly sound: hook-laden lyrics, full-on orchestration, buoyant melodies, spirited rhythms, and soulful vocals.

Highlighted remixes include Olav Basoski (“The Player”), Full Intention (“Armed and Extremely Dangerous”), Danny Krivit (“Newsy Neighbors”), Stonebridge (“Smarty Pants”), and Gymba (‘Gotta Get Away’).

London-Sire confirms that Mark Hill and Pete Devereux, collectively known as U.K. 2-step duo Artful Dodger, have amicably parted ways. Devereux will pursue his own DJ career, while Mark Hill will produce and release music under the Artful Dodger moniker. The U.S. release of the act’s debut album, _It’s All About the Stranglers_, is set for Sept. 18.

• Juana Atkins, _Legends_ (Om Records album). The godfather of techno, producer/remix DJ Juan Atkins, celebrates his 20th anniversary in the industry with this sublime beat-mixed set. A necessary complement to Atkins’ 3-year-old DJ-driven set, _Wax Trax! MasterMix_—Volume 1, the Chicago-house-mets-Detroit-techno vibe of _Legends_ opens with the underground classic “I Wanna Be There” by Model 500, one of the artist’s many aliases. Other noteworthy tracks include Rui Da Silva’s “Earth,” “Isolés’ “Beau Mot Place,” DJ Sneak’s “Dancin’ Therapy,” and Club 69’s “Nothing’s Changed.”

• Karmadelic, _Flip Your Mind_ (Jellybean Recordings album). After many tasty remixes and productions, Karmadelic—a ka Konrad Carell & Anton Bass—finally delivers a full-length album. Those expecting a set solely comprising circuit-ready beats à la the duo’s promotional single “Check It Out” and “Nothingness” (both featuring Sandy B.), as well as “Flip Your Mind”—which are all included here—may be slightly surprised. _Flip Your Mind_ also features the gorgeous Mandalay-hued “Things I See” and the groovy “Earth Star,” which feature Jayella and Lydia Rhodes, respectively. Don’t overlook the cover of Journey’s “Who’s Crying Now” (featuring the Steve Perry-esque vocals of Pete Cintorino), as it really does shine. Out Aug. 7.

• Joe Jackson, _Glamour and Pain_ (Mantico/eSony Classical promotional single). Culled from Jackson’s _Night and Day II_ from last year, the melancholic “Glamour and Pain” has been patiently awaiting its time in the remix spotlight—and we hope the time is now. Dezarok has fashioned the track into a peak-hour, Pet Shop Boys-inflected dancefloor jam, surrounding Jackson’s vocals with filtered effects, trance-hued synth patterns, drumrolls, and a ragged bassline. “It’s a shame the label had no plans to make this commercially available.”

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**DANCE/ELECTRONIC**
### Club Play

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<thead>
<tr>
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<th>Artist</th>
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### Maxi-Singles Sales

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### Top Electronic Albums

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<td>The Antidote</td>
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<td><strong>Blowback</strong></td>
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### Hot Dance Breakouts

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<tr>
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<td>DAM FUNK</td>
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<td>Sade</td>
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<tr>
<td><strong>I'm Just A Photograph</strong></td>
<td>Stevie Wonder</td>
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Nashville Scene

TV NEWS: Grand Ole Opry Live, the television segment of the WSM Grand Ole Opry, will move from its longtime home on TNN to sister network CMT, beginning Aug. 18. The program had been running on TNN since 1985. It is telecast live from Nashville's Grand Ole Opry house.

With the move to CMT, the show will expand from 30 minutes to one hour and will mix behind-the-scenes segments with the live performances. It will telecast three times per week. Both TNN and CMT are part of Viacom's MTV Networks.

Meanwhile, WSM-AM Nashville morning host Bill Cody has been tapped to host a new classic-country video show on Great American Country (GAC). The show, GAC Classic, will air weekdays at 9 a.m.-11 a.m. and 8 p.m.-9 p.m. (EST), beginning in early August. GAC’s Tamara Saviano will be executive producer.

ARTIST NEWS: Texas country artist Cory Morrow filed suit July 16 against retailer Larry Thompson of Ralph’s Records, Tapes & CDs in U.S. District Court for the Northern District of Texas. The suit alleges that Thompson purchased and sold pirated copies of Morrow’s first release, The Corey Morrow Band—Texas Time Trax, which was released in 1996 and is currently not available at retail. Morrow, who seeks $150,000 in damages, says the early recording is not representative of the quality of his more recent work and wants it out of circulation.

Tyler England has split with Capitol Records after one album. He previously recorded for RCA.

Eighteen female country music artists are participating in Kellogg’s Driving ‘Em Crazy campaign. The artists are being featured on boxes of several of the company’s cereal brands promoting three compilation CDs with six artists featured on each disc. The CDs are being sold for $1.99 and a cereal-box proof of purchase seal. The campaign is being supported with in-store displays, a national radio campaign, and a Sunday newspaper insert that will appear Aug. 12.

Participating acts include Jo Dee Messina, Chely Wright, Shadedayi, Terri Clark, Reba McEntire, Lee Ann Womack, and Jessica Andrews.

George Jones makes a guest appearance on Confederate Railroad’s upcoming album, Unleashed, due Aug. 28. Jones performs on the track “She Treats Her Body Like a Temple.” Also, David Allan Coe makes a guest appearance on the song “Still One Outlaw Left.”

Randy Travis has teamed with Image Entertainment to release the first live concert recording of his career. Randy Travis Live: It Was Just a Matter of Time is due Aug. 29 on DVD Video, VHS, CD, and audiosetase. The set was recorded last December at a concert in Anaheim, Calif., and features 25 songs. The DVD includes a tribute to Travis from former President George Bush.

Reba McEntire’s new single, “I’m a Survivor,” will be the theme song of her new WB sitcom, Reba, which premiers this fall.

ON THE ROW: Industry veteran Anne Weaver joins the team at Nashville-based Emergent Music Marketing as VP of promotion. She will continue working her current project, Eidec Records artist Michael Mason, through Emergent. Weaver most recently was national director of promotion at Dreamcatcher Records and previously was VP of promotion at Mercury. Emergent clients include VPR, Sugar Hill, Daftone, WE Records, and Radio Records.

After buying Tim Rushlow’s self-titled album from the now-defunct Atlantic Records Nashville division, Nashville-based indie Screem Recordings has retained five country promotion veterans to work the single “Crazy Life” to radio. They are former Giant staffers Fritz Kuhlman and Dick Watson and ex-Atlantic staffers Lee Adams, Jon Loba, and Jim Dorman. The album will be repackaged with the new title Crazy Life and will be released in the fall through Screem’s distribution agreement with Navarre.

The Christian Country Music Assn. Awards are scheduled for Nov. 1 at the Ryman Auditorium in Nashville.

SIGNINGS: Hambstein Music Group has signed Jimmy Ritchley to a songwriting deal. Ritchley is a multi-instrumentalist who has toured with Bobby Bare, Del Reeves, Ferlin Husky, Tim Rushlow, and Mindy McCready.

Curb artist Jeff Carson has joined the artist roster of Webster & Associates public relations for media representation. His Real Life album is due Sept. 4.

Tammy Cochran signs with Buddy Lee Attractions for booking representation. Relentless/Nashville artist Valerie DeLaCruz has signed with Rising Star Promotions for booking.

DreamWorks’ Keith Links With Fans Via ‘Chain’ Of Awards, Hit Singles

BY PHYLLIS STARK

NASHVILLE—In eight years since his recording career began, Toby Keith has emerged from the chorus of hat acts as an artist who makes un-usual—even brave—musical choices. While industry recognition has come slowly, Keith has been a success since his first single, “Should’ve Been a Cowboy,” hit No. 1 in 1993.

Until this year’s Academy of Country Music (ACM) Awards, however, Keith had not won any major industry awards. He made up for it that night by landing two top honors—album and male vocalist of the year.

“I feel like now I’ve not only got my first [DreamWorks] album on my side, but I’ve got the industry and the fans,” Keith says. “I’ve always wanted to be a major player, and I’ve always felt I was overlooked—like no matter what I had or accomplished, nobody cared.”

After selling 1.5 million albums without any industry awards, Keith says, he decided, “The industry don’t dig what I do, so I just go and do my thing. I’m long on great albums, 1990s platinum-selling How Do You Like Me Now?, changed all of that. ‘Now people are like, ‘He ain’t going to go away. He does write his own stuff. He doesn’t compromise and fill an album up with songs the label wants him to do.’ I deserve to stand here today and say I carved my own niche.”

FOLLOWING HIS HEART

Keith says sticking to his own path as an artist is finally paying off for him: “It’s an old, trite thing to say, but you’ve got to do what you do best and stay with what you believe in your heart. If it doesn’t work, you’re not going to be happy with your A&R department bringing you some lame, middle-of-the-road, radio-safe ballad. OK, you’re a hit, but you’re going to go out, and it’s not going to be real on the road, and you’re going to be done in a couple of years.”

By following his own heart, Keith has released six albums—including a 1998 greatest-hits package that peaked at No. 5 on Top Country Albums—two of which have sold gold, the other four platinum. While he has yet to score a No. 1 album, despite five Top 10 singles, he has surpassed five No. 1 singles, as well as 12 more that cracked the top 10. His current single, “I’m Just Talkin’ About Tonight,” is bulleted at No. 5 on this issue’s Hot Country Songs chart. Keith’s second album, Pull My Chain, has been the debut track from Pull My Chain, his upcoming DreamWorks album.

Pull My Chain, packed with potential hits and the kind of macho swagger Keith has become known for, may well surpass all his past successes. The album, due Aug. 28, was co-produced by Keith and DreamWorks principal executive James Stroud.

Keith wrote all but two of the 13 songs on the album, most with longtime collaborator Chuck Cannon or new writing partner Scotty Emerick. A bonus track, “Gimme 8 Seconds,” was co-written by Keith and Bernie Taupin and will be the theme for an upcoming CBS-TV special about professional bull riding.

Keith says he had the benefit of the label’s trust and creative control on this album: “I don’t think there is anybody else in town that has as much creative freedom as I have at DreamWorks,” he says. ”The week before I went in and shot [the album], James had a great band put together, and he had not heard one single and the oddball “Getcha Some,” which peaked at No. 18 but forced marketing in the industry to take notice of Keith, some for the first time.

“Toby has made some great career decisions lately,” says KNCI Sacramento, Calif., operations manager Mark Evans. “The last album was his best yet. He’s moved up the ladder of success and is now one of our format’s top artists. He’s also stayed fresh and creative with his music and avoided the sounds like his last hit syndrome, which is another tribute to his talent.”

RISKS YIELD REWARDS

KMLE Phoenix PD Jeff Garrison says Keith “is getting dialed into his career. I was happy he received the recognition he deserves for his years of hard work at the ACMs. His record speaks for itself. Not only is Toby one of country’s best singers, he continues to write huge hits. He has had patience. Now he is seeing the rewards.”

According to DreamWorks head of marketing Johnny Rose, the four-month, long-promotion plan for Pull My Chain encompasses a tie-in with Philadelphia-bred POC Marketing, which is airing Keith’s current video in stadiums and arenas, at sporting events, and on TV sports wrap-up shows.

Keith’s album will be part of Universal Music and Video Distribution’s “strike force field merchandising priority,” a status Rose says will give it “high visibility at retail.” New-release banners went up July 20 at retail, country dance clubs, and Western wear stores. There is also an Internet campaign under way on “all the major music sites and部位.”

Keith is also getting much visibility as part of the Brooks & Dunn Neon Circus and Wild West Show tour. Rose says, “They’ve performed for close to half a million people, and Toby’s told every one of these people when the album is coming out.”

DreamWorks head of promotion and artist development Scott Borchetta says the radio set up for the album includes a world-premiere special with American Country Countdown host Bob Kingsley the weekend before the album’s release and another with syndicating Jones Radio Networks.

On street date, the label will tie in with country station WUSN (US99) Chicago for a live broadcast with Keith from the Virgin Megastore on Michigan Avenue, then fly back to Nashville the following day. Keith will be one of the American Country Countdown artists featured on the upcoming CMT’s Most Wanted Live. On Sept. 8, Keith will be the first artist featured on the new CMT series CMT Total Release.

Keith is managed by T.K. Kimbrell of TKO Artist Management and is booked by Monterey Peninsula Artists. His music publishing is with his own Tocoke Tunes.
## Hot Country Singles & Tracks

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### Albums with the greatest sales gains this week:

**Artist**: Shania Twain **Title**: "Come On Over (The Greatest Hits Collection)"

**Artist**: Alan Jackson **Title**: "A Decade of Hits"

**Artist**: Faith Hill **Title**: "Big Hits"

**Artist**: Dixie Chicks **Title**: "Guilty Pleasures"

**Artist**: Trisha Yearwood **Title**: "The 90's"

**Artist**: John Denver **Title**: "The Best Of John Denver"

**Artist**: Toby Keith **Title**: "How Do You Like Me Now?!"
ADIOS, AZUL Citing differences with Sony, Calls to Sony for comment were referred to Sony Chile, which cited the band. But managing director Eduardo Weise was on vacation and therefore unavailable.

In a letter addressed to Sony Music Chile dated July 12, Marchetti requested a release from his contract. Previously, in a letter to Sony Music International dated June 8, Zambrana had also requested a release. But in a June 20 reply, Sony denied that request. Meanwhile, Azul Azul itself exists— at least long enough to fulfill promotional obligations that request. Meanwhile, Azul Azul

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Sony Tribute Affirms Rodrigo’s Iconic Status

BY MARCELO FERNANDEZ BITAR
BUENOS AIRES—On June 24, 1935, a fatal plane crash in Colombia made an instant legend out of tango singer Carlos Gardel, who is still mourned every year by an entire continent.

Sixty-five years later to the day, tropical star Rodrigo Bueno, 27, died in a car crash and, in the process, became an iconic figure, achieving enormous sales even in the midst of Argentina’s deep recession.

On the anniversary of Rodrigo’s death, a crowd of 50,000 walked in a procession-like manner to the sanctuary, singing his catchy, highly rhythmic songs and pouring bottles of beer, his favorite drink, near his statue. To commemorate this first anniversary, Sony Music has released Todos Juntos Con Rodrigo. The tribute album contains reworked duet versions of the tracks on Sabroso, Rodrigo’s only Sony album (released in 1995). Recording from different cities throughout the world, such artists as Celia Cruz, Valeria Lynch, and Luciano Pereyra added their vocals to the Sabroso originals.

The album, already gold in Argentina for sales of 30,000, is just the latest example of the Rodrigo phenomenon. On April 12, the movie Rodrigo, la Película opened nationwide at a record-breaking 136 theaters and drew 108,000 attendees on the first weekend. On TV, Rodrigo’s concerts are rebroadcast on the Azul and America networks, and in June, the special Rodrigo, la Historia was seen by nearly 1 million viewers.

At the time of his death, Rodrigo—whose band has since split into two groups, La Banda del Poto (Leader Music) and Auténtica Banda de Rodrigo (Magenta)—had released 11 albums with total sales of 1 million, thanks to recent crossover success into pop radio and mainstream media. One month later, his sales had quintupled, according to Universal, Sony, and Magenta, the three record labels that owned his catalog; his final album of new material, Magenta’s A 2000, has sold 1.6 million copies.

Among the subsequent compilations are Universal Music’s Estrella Multicolor, featuring songs from Rodrigo’s early PolyGram days, and Magenta’s Cuarteto y Córdobés, Grandes Éxitos, El Rodrigazo Mix, and a CD-ROM. This year, Magenta initiated its “Historía de Rodrigo,” consisting of four live albums and an outtakes collection.

América Latina...

In Mexico: Former Menudo and Reencuentro member Johnny Lozada will have to wait until the end of this year to release his long-planned new album. Lozada has signed a new contract with Televisa to shoot 180 additional episodes of the soap opera Amigas y Ríales, in which he has starred for the past eight months.

Country group Caballo Dorado will embark on a last-minute tour of Spain—not to promote its new album, El Country Te Hará Bailar (Warner), but to establish that the band is the original creator of such hits as “No Rompas Mi Corazón,” “Paseo de Rodeo,” “Arriba y Abajo,” and others covered by El Coyote on Vale Records. Reacting to El Coyote, Warner has released Caballo Dorado’s Exitos Bailables and taken the band to Spain. Formed in 1986, Caballo Dorado has long been performing country music in Spanish—including translated hits by Willie Nelson and Eddie Rabbit.

After signing a new contract with Fonovisa for three more albums, Los Temerarios will release the first—a compilation—in August. Titled Joyas (Jewels), it includes remakes of such hits as “Dímelo,” “Tu Me Vas Allorar,” and “Al Otro Lado del Sol.” A new studio album will be ready before the end of the year. It will include “Quisiera,” a song written by Adolfo Angel for the upcoming Televisa soap opera, Salome. Los Temerarios recently finished a tour of South America. The band will continue to tour the U.S. and Mexico for the remainder of the summer. It will also perform Oct. 19-21 at the Auditorio Nacional in Mexico City, becoming the only grupo to play that venue, along with the enormous Foro Sol and Hard Rock Live.

In Argentina: Legendary Argentine singer Sandro, a hugely popular rock and ballad star of the ’60s, has ended a two-year hiatus of absolute media silence and no interviews. He is marking his comeback with a series of sellout concerts that began July 6 at the 3,200-seat Gran Rex Theater. The concerts are scheduled to continue every weekend until September—a run that will break his 40-show record of 1998-99.

A delegation of organizers from Chile’s popular Festival Internacional de la Canción de Viña del Mar visited Buenos Aires to announce a new exchange program with SADAIC, Argentina’s songwriters’ association. The agreement calls for more Argentine artists to perform live and association. The agreement calls for more Argentine artists to perform live at the fest, as well as better promotion of the famous competitions showcased during the event.

After 10 years of political activity that include being elected governor of his hometown state of Tucumán, pop idol Palito Ortega has inked a contract with BMG for two albums and has once again entered recording studios in Miami. The first album will include new versions of his old hits, many performed as duets with the likes of Juan Gabriel (“La Felicidad”), Jerry Rivera (“Despeinada”), Rocío Durcal (“Sabor a Nada”), José Feliciano (“Lo mismo que usted”), Daniela Romo (“Corazón Contenido”), and José Luis Rodríguez (“El Niño Perdido”). A concert tour is scheduled to kick off Dec. 10 at a soccer stadium in the city of Córdoba. Ortega is pop singer Emanuel Ortega’s father.

In Chile: The history of Los Tres, the most popular rock group in Chile of the ’90s, will be the subject of the first music documentary on DVD Video to appear in Chile. Directed by Fernando Bandera, the multimedia disc will include footage of the group’s farewell concerts in the cities of Santiago and Concepción. The DVD will be available later this year.

In Puerto Rico: Argentine rock act Bersuit is in the midst of touring Puerto Rico for the first time in its 14-year career. The band is playing 12 shows, including several as the opening act for Circo. The band will tour Mexico Aug. 5-20 and will later play 12 dates as part of the Watcha Tour.
### Hot Latin Tracks

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### Tropical/Salsa Airplay

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### Regional Mexican Airplay

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Compiled from a random sample of airplay supplied by Broadcast Data Systems' Radio Track service. A survey of 15 stations in 15 Latin Peg. 15 Tropical/Salsa, 15 Regional Mexican songs were selected based on peak positions. 3 weeks week weighted to Regional Mexican. Titles with no positions after 26 weeks.
Atlantic Spotlights Harlem Salsa

By Leila Cobo

A disc that sets out to explore the Cuban and Puerto Rican musical explosion in Spanish Harlem—touted as “New York's answer to Buena Vista Social Club”—is being prepared for release in early 2002.

Un Gran Dia en el Barrio, produced by RykoLatino co-founder Aaron Levinson, is set to come out on Atlantic Records with an accompanying concert component and a film.

“The objective is to rescue the music from Cuba and Puerto Rico that was created in New York from that point on and question why Spanish Harlem has been overlooked for so long,” Levinson says. “People now understand the beauty of Cuban music—now let’s get them to understand the other side.”

Levinson created a joint venture with Atlantic called Kosherican expressly for this project, and he put together the Spanish Harlem Orchestra as the featured musical group. At the core of the band are singers Frankie Vásquez, Hernán Olivera, and Ray de la Paz.

ReperToire Spans Decades

The album, which has already been recorded live, includes repertoire dating from 1947 (Pedro Flores’ “Ohsesión”) and spans nearly four decades. Other tracks include “Somos Iguales” and “Aprende a Querer.”

Levinson says the album will contain an in-depth booklet detailing the history of the music, and its release will be followed by performances in a series of venues. A major TV network has also expressed interest in producing a special.

Levinson stayed away from such established Nuyorican stars as Tito Nieves and Marc Anthony because “I wanted to focus on the guys that were really the callejeros of salsa music. These aren’t crossover guys. They’re keeping the music alive,” he says. “There’s a lack of records coming out with a story. This album has a story.”
### Top Latin Albums

| Week | Artist | Number One/Greatest Gainer | Title | Format | Peak Position | Spanish Format | Peak Position | Peak Position | Peak Position |
|------|--------|----------------------------|-------|--------|---------------|----------------|---------------|---------------|---------------|---------------|
| 2    | GRUPO BRYNOS |                          | Historia Musical Romantica |        |               |                |               |               |               |
| 2    | A.B. QUINTANILLA Y LOS KUMBIA KINGS |                          | Shikii |        |               |                |               |               |               |
| 3    | PAULINA RUBIO |                          |                        |        |               |                |               |               |               |
| 4    | OLGA TANON |                          | Yo Por Ti |        |               |                |               |               |               |
| 5    | MARCO ANTONIO SOLIS |                          | Mas De Mi Alma |        |               |                |               |               |               |
| 6    | VICENTE FERNANDEZ |                          | Historia De Un Idolo Vol. 1 |        |               |                |               |               |               |
| 7    | JAGUARES |                          | Cuando La Sangre Golea |        |               |                |               |               |               |
| 8    | LUPILLO RIVERA |                          | Despectado |        |               |                |               |               |               |
| 9    | CRISTIAN |                          | Azul |        |               |                |               |               |               |
| 10   | PEPE AGUILAR |                          | La Mejor De Nosotros |        |               |                |               |               |               |

### Top Tropical/Reggae Albums

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<th>Title</th>
<th>Format</th>
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<tr>
<td>2</td>
<td>CHRISTINA AGUILERA</td>
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<td>3</td>
<td>BANDA MACHOS</td>
<td>La Reunion</td>
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<tr>
<td>4</td>
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<td>Bacallavitis 2001</td>
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<tr>
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<td>ROCIO DURCAL</td>
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<td>INTOCABLE</td>
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### Latin Pop Albums

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### Regional Mexican Albums

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The Montauk Jazz Festival: A Musical Journey Through Time

BY CHRISTOPHER WALSH

MONTAUK, N.Y.—Excitement is building in this hamlet on Long Island’s East End for the first Montauk Jazz Festival, to be held Aug. 3-4. The festival, which aims to further the Montauk Artists’ Association’s efforts to renovate and expand its Montauk Community Arts Center, will also serve as a tribute to legendary bassist Percy Heath.

Heath, a longtime resident of this popular tourist destination—and, for more than 40 years, a member of the Modern Jazz Quartet—will perform with his brothers Jimmy and Albert Aug. 4 at the Montauk Downs State Park. Headliners will also include drummer Chico Hamilton and his quintet; saxophonist Bob Berg and his group; trumpeter Jerry Sokolov and his quintet; and drummer Eddie Locke and his quartet. Michael Kanan and his trio will perform between the featured groups’ sets and during the cocktail-hour break. In addition, the 10-piece Ken James Swing Band will perform at a dinner dance the evening of Aug. 3.

The Montauk Community Arts Center, located in the old Long Island Railroad station house, currently features the association’s gallery on the first floor. Plans for the renovation and expansion of the second floor—calling for classrooms, a darkroom, workshop, and lecture hall—are in place. All proceeds from the festival will go toward that effort, which carries an estimated $200,000 price tag.

“So far, we’ve only been able to get the gallery downstairs going,” Heath explains. “It’s taken time to get permission to alter the building inside.”

We’ve got most of the permits and permission from the railroad, but it’s going to take a lot of money. We need to put another staircase in and do a lot of repairs upstairs.”

Although this small village, known internationally for its beautiful beaches and sport and commercial fishing, swells in population during the summer months, it is a decidedly quiet place after Labor Day. The Community Arts Center is a welcome addition to a year-round community hungry for cultural stimuli.

“That was the intent of the organization when we founded it eight years ago,” Heath says, “and what this jazz festival is supposed to be all about.”

Fellow Montauk resident Paul Simon has made a generous donation, Heath notes.

Tickets for the Montauk Jazz Festival can be ordered via telephone at 631-668-5336. Tickets for the Aug. 4 event, which will commence at 7 p.m. and continue until midnight, are priced at $150. The cost of the Aug. 3 dinner dance is $100; a donation of $200 to the Montauk Artists’ Assn. provides admission to both events.
INTERNATIONAL

Sakurai Champions Japanese Rap
Def Jam Japan Spreads The Word With Dabo Album, Utada Soundtrack Cut

BY STEVE McCLURE

TOKYO—Six months after shaking up the industry by appointing a woman to start up Def Jam Japan, the label itself is starting to make some noise. On June 13, the label, which operates as part of Universal Music K.K. division Universal International, released its first original album by a local rap artist. Titled Platinum Tongue, it’s the solo debut of Dabo, a member of hip-hop septet Nitro Microphone Underground. According to the label, Platinum Tongue sold some 50,000 copies in its first two weeks of release.

And Def Jam Japan gained widespread media attention in the first week of July when it announced that Japanese superstar Hikaru Utada is making her worldwide English-language debut on the Rush Hour 2 soundtrack album, due Tuesday (31) on Def Jam International.

Since January, Def Jam Japan’s operations have been overseen by senior executive consultant Riko Sakurai. Universal’s decision to appoint Sakurai, who reports to Universal International VP Kazu Koike, was unusual for a number of reasons. To begin with, there are very few female label heads in the Japanese music industry. At age 31, Sakurai is young compared with most Japanese record company executives. And prior to joining Def Jam Japan, she had no experience working at a record label.

But Sakurai already had strong links to the local and international rap communities. After graduating with a degree in sociology from Tokyo’s International Christian University, she worked as a music writer specializing in rap and hip-hop and later worked as a VJ on an MTV Japan hip-hop show. She still hosts weekly hip-hop/R&B radio show Da Cypher on Tokyo’s J-WAVE.

Sakurai displays a missionary zeal for boosting rap’s profile in Japan. “I want to reach a diversity of people,” she says, noting that “a lot of Japanese hip-hop sounds too underground to me.”

Sakurai and her staff of nine also handle product licensed from Def Jam in the U.S., such as Siagio’s most recent album, Return of Dragon, which Def Jam released June 9 (10 days before the U.S. release date) with a bonus Japan-only track.

Sakurai says the most interesting development on the Japanese rap scene right now is the way local DJs are creating their own beats. She cites Platinum Tongue as a prime example of that trend, with DJ Hazine, DJ Watarai, D.O.I., and others creating a rich palette of beats against which Dabo "intones his Japanese street poetry. ‘You can get the real flavor of Japan listening to Japanese hip-hop artists,’ Sakurai says. ‘Japanese rappers’ lyrics are about living their lifestyle.’"

Nitro Microphone Underground was the first Japanese rap act signed by Def Jam Japan. Its eponymous debut album, which came out on Tokyo indie label Reality Records last Nov. 3, was re-released by Def Jam Japan Dec. 27. The album has sold 100,000 units, accounting to Def Jam Japan, including about 20,000 units on Reality.

Def Jam Japan was the second Def Jam imprint to be set up outside the U.S., following the launch of Def Jam Germany last June (Billboard, June 17, 2000). Sakurai is understandably excited about the coup of Utada contributing a song to the Rush Hour 2 soundtrack. The English-language song, “Blow My Whistle,” features guest vocals by Foxy Brown. Sakurai says Def Jam Japan plans to release about five albums by domestic acts annually. "We’ll try to release all our domestic albums worldwide.”

Virgin Spain Augments Yerbabuena Imprint

BY HOWELL LLEWELLYN

MADRID—Virgin Spain’s world-music imprint Yerbabuena has taken over the promotion and distribution of U.S. labels Higher Octave and Narada, as well as the U.K.’s Real World, to become what Yerbabuena director Rafael Prieto says is Europe’s biggest combined catalog world-music operator.

Apart from its own 10-strong roster of Cuban, Spanish Celtic, and flamenco artists, Yerbabuena distributes product from David Byrne’s Luaka Bop label in Spain. In other territories, the four U.S. and U.K. world-music labels, including Luaka Bop, are handled by the local division of Virgin International.

“Ts is a unique situation within Virgin,” Prieto says. “Our Virgin International division in Spain is pretty strong under big artists, such as Mariah Carey, David Bowie, Depeche Mode, Lenny Kravitz, and Janet Jackson, as well as its many small labels, and we are an established world-music label that knows all the world-music circuits here, it was logical for us to assume the handling of the three new world-music labels.”

Yerbabuena was set up three years ago by Virgin Spain managing director Lydia Fernández as a world-music label specializing in flamenco, Celtic music from the northwest region of Spain (Galicia and Asturias), and Cuban music. Both Fernández and Yerbabuena marketing director José Ramón del Río are Cuban.

“There are no real Virgin stand-alone world-music imprints in other territories,” Prieto says. “Many Yerbabuena artists, such as Cuban Eliades Ochoa, are handled by the local Virgin International divisions in other countries. I think it makes sense for a world-music label such as Yerbabuena to handle Higher Octave, Narada, and Real World.”

Yerbabuena also assumes the handling of labels Shakti and Back East, which in the rest of Europe are handled by Narada through Virgin International. In addition, Yerbabuena takes over the promotion and distribution of EMI Arabia’s Orient collection of Middle East music albums, which is the rest of Europe—was, until now, handled by Virgin International.

Prieto adds, “I’m delighted with the new situation. We now have an extremely broad range of world music, which makes us a leader in the field.”

Celia Carrillo, director of the local Virgin International division, says, “In Spain we have the advantage of an existing world-music label, which has all the necessary specialized means.”

Yerbabuena’s roster includes flamenco singers José Mercé and Arcangel, Galician bagpipe player Budiño, and Cuban artists Ochoa, Vieja Trova Santiguera, Pepesito Reyes, Hermosas, and Los Guanches.

Real World artists include Peter Gabriel, Afrocelot Sound System, the Blind Boys of Alabama, and Nusret Fethi Ali Khan; Luaka Bop’s roster includes Susana Baca and Waldemar Bastos; Higher Octave boasts Plácido Jiménez and Craig Chiquito; and among Narada’s roster is Susheela Raman and Keliko Marsui.

World War II Dispute Hits Japanese Music In Korea

BY LOUIS HAU

SEOUL, South Korea—The music industry is one of the latest casualties in the ongoing dispute between Japan and South Korea over Tokyo’s much-publicized refusal to make changes to controversialis new history textbooks that, the Korean government claims, gloss over Japanese World War II atrocities.

In April, South Korea recalled its ambassador to Japan in protest of Tokyo’s approval of the textbooks. Now, in an escalation of the dispute, the South Korean government has indefinitely put off plans to further open its markets to Japanese cultural imports.

Seoul began liberalizing its markets to Japanese cultural imports in 1998 as part of President Kim Dae-jung’s efforts to improve bilateral ties.

Among items since allowed into the country have been Japanese magazines, comic books, non-age-restricted movies, award-winning animation films, TV documentaries, computer games, and non-Japanese-language music recordings. In addition, restrictions have been eased on live Japanese cultural performances.

However, the South Korean Ministry of Culture and Tourism has decided to shelve plans to lift remaining import restrictions on Japanese cultural goods. Among the items affected are Japanese-language music recordings, age-restricted movies, and computer-game software/hardware.

Although the ministry had not specified a date by which it planned to completely liberalize the import restrictions, an official notes that many observers had expected them to be eliminated in time for the start of the 2002 World Cup soccer tournament, which will be co-hosted by South Korea and Japan and which is scheduled to start May 31 of next year.

The official, who declines to be named, adds that the ministry may resume opening the Korean market to Japanese cultural goods if Seoul and Tokyo can reach a mutually satisfactory resolution to the textbook dispute.
Ontario’s Leahy Returns To ‘Lakefield’

Virgin Music Canada Act Follows Tour With Radio-Friendly Sophomore Album

BY LARRY LeBLANC

Toronto—Touring worldwide with fellow Canadian Shania Twain boosted the profile of Ontario roots act Leahy—but sidelined its sophomore album for three years.

Impressed by its explosive performance at the 1998 Juno Awards, Twain tapped Leahy as the opening act for her 1998-1999 world tour. For 176 dates, the band wowed sold-out crowds for Twain and accompanied her onstage for “Don’t Be Stupid (You Know I Love You).” Lead fiddler Donnell Leahy says, “It was an opportunity we couldn’t pass up.”

The band’s new album, Lakefield, is due Aug. 7 in Canada on Virgin Music Canada and Aug. 28 in the U.S. on Virgin-affiliated Narada Productions.

The other members of the nine-strong group are Leahy siblings Denise (vocals, guitar, piano), Siobheann (fiddle, vocals), Maria (guitar, fiddle, vocals), Frank (drums, fiddle), Agnes (piano, vocals), Erin (keyboard, fiddle, vocals), Agnes (fiddle, piano), and Doug (fiddle).

The band is co-managed by Tom Berry of Artic Music in Toronto and D.J. McLachlan of McLachlan Scruggs International in New York.

Leahy recorded its eponymous instrumental debut album in 1996 for $7,000 Canadian ($4,500) to promote its self-titled album which was released by Virgin worldwide in 1997. (In the U.S., it appeared on Narada.)

“Our expectations [for the CD commercially] were zero,” Donnell recalls. According to Soundscan, however, the

board Top World Music Albums chart in 1998. According to Soundscan, the album has scanned 97,000 units to date in the U.S.

“We had the album established before Shania came along,” notes Wes- ley Van Linda, president/CEO of Milwaukee-based Narada Productions. “Shania’s tour was icing on the cake.” Twain’s husband/producer, Robert John “Mutt” Lange, encouraged the band members to buy recording gear and to record themselves, and last year, they began work on a new self-produced album at Maria Leahy’s house, near the group’s hometown of Lakefield, Ontario. Of the new album’s 13 tracks—six with vocals—10 are original songs.

Marketed as a Celtic group, Leahy plays music that also encompasses country, rock, and klezmer. “I haven’t been able to come up with [a definition] of the type of music we play,” Donnell says. “Our songs have each had our own preferred musical style, and it was layered into how we functioned as a group when we played at these. All of those directions have continued to merge.”

To set up the album, Narada is servicing U.S. mainstream radio with “Down That Road” Aug. 6. We’ll do everything we can to get the album into the market,” Van Linda says. “We are going strong to independent retail and will aggressively push publicity.”

In May, Virgin Music Canada serviced a three-record instrumental sampler to Canadian college and CBC radio stations. On June 11, the label serviced Canadian mainstream AC and hot AC radio with “Down That Road.”

The band has about 4-50 dates in Canada in the fall and will tour in the U.S. throughout 2002. “The first album sold because people saw us live,” says Stewart Duncan, who produced the debut album. “It was a mixture of both the Chapters and the Indigo Books, Music & Cafe national chains. "This one will sell because it is more interesting, and there are tracks which will get radio play."

**U.K. Acts At Home With Pop**

BY TOM FERGUSON

London—Despite a declining share, pop repertoire continued to dominate the U.K. record market in 2000, with 23.9% and 25.9% of sales in the U.K. during 2000, with 23.9% and 19.9% of sales in the U.S. during 1999. Rock-album sales continued to dominate the genre delivered more than 32 single and album tracks company in the U.S.

The figures were published in the May 28 issue of the British Phonographic Industry (BPI).

The BPI research, based on data from the Chart Information Network, shows that the teen market fell in 2000, from 43.9% to 41.9%. U.S. artists also enjoyed their strongest showing in the U.K. record market in 2000, with 23.9% and 19.9% of sales in the U.K. during 2000, with 23.9% and 19.9% of sales in the U.S. during 1999. Rock-album sales continued to dominate the genre delivered more than 32 single and album tracks company in the U.S.

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### Japan

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<td>SPICE</td>
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<td>UNITE!</td>
<td>HEAVEN IS A HALFPINE</td>
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<td>TAKAMARU SUGENO</td>
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<td>6</td>
<td>CHUI NATSU PARTY</td>
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<td>HASTA LA VISTA</td>
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### Italy

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<td>5</td>
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### Canada

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<tr>
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<td>LOVEBOY</td>
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</tr>
<tr>
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<td>SURVIVOR (IMPORT)</td>
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</tr>
<tr>
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<td>QUEEN OF NOTHING</td>
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<tr>
<td>7</td>
<td>ME ON THE BEAT</td>
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<td>8</td>
<td>LOVIN' EACH DAY</td>
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<td>HIT EM UP STYLE</td>
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### Australia

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<th>Artist</th>
<th>Title</th>
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<tbody>
<tr>
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### Hot Power Singles

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<td>D12</td>
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<td>2</td>
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<td>IT'S RAINING MEN</td>
<td>Sony BMG</td>
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<td>3</td>
<td>MACHINES OF LOVE</td>
<td>DON'T STOP MOVIN' IN MY POCKET</td>
<td>Sony BMG</td>
</tr>
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<td>4</td>
<td>JAGGED EDGE</td>
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<td>Universal</td>
</tr>
<tr>
<td>5</td>
<td>AALIYAH</td>
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### Aluminum

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### Eurocharts

Eurocharts are compiled by Music & Media from the national singles and album sales charts of 18 European countries.

#### Singles

<table>
<thead>
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<th>Position</th>
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<th>Country</th>
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<td>Angel</td>
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<td>There You'll Be</td>
<td>Germany</td>
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<td>Up &amp; Down - Le'Hymne</td>
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<td>Dido</td>
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#### Albums

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### Common Currency

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

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<th>Artist</th>
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### Global Music Pulse

**The Boys Are Back**

The rapid-fire, guitar-driven JLT music of Zimbabwe's Bhundu Boys enthralled the U.K.'s burgeoning world music scene in the mid-’80s, and the group took up semi-residence in London. Now they're back, and they are spending the summer touring western Europe. A new album is in the pipeline, but in the meantime comes a 29-track double-CD retrospective, which released the groundbreaking global fusion albums Songhai 1 and Songhai 2, with African kora player Toumani Diabate. Now Pacheco thinks he has created a new landmark with the Warner Bros. album of flamedo/Indonesian fusion featuring Spanish guitarist Pepe Habichuela and Indian group the Bollywood Strings. The album was recorded in Bangalore, India, and Madrid and at a concert in Melbourne’s The Arts Centre. Pacheco says, "It’s been a while since we’ve had the sense of having recorded an album that enters unexplored territory."- HOLLIE LEWELLYN

**Senati Honored**

Stefano Serandi, president and founder of Italy’s Nu Entertainment, was awarded the title of record company manager of the year at Rock Targa Italia, an annual get-together of predominantly indie organizations. The award, presented July 8, was a tribute to the first year of activity of the label that Serandi set up after parting company with PolyGram. Nu, which is distributed by Edel, may have a small roster, but it is definitely eclectic. It features Otto Opah, a popular African jazz style band; Pinomari, a singer-songwriter whose daytime job is tuning pianos; and Nicola Arigliano, a veteran chamber coo. Nu Entertain- tainment also produces intriguing compilation albums, often in cooperation with nonmusical organizations. Its latest project is the CD Double-Shambala, named after a fashionable Indian-style bar and restaurant in Milan called Shambala. The music is a mixture of world and alternative, with some of the tracks recorded by Carla Paterno and Max Iacovelli under the name Last Man Standing. There are also contributions from Walkner & Mostl, Id Index 1, and Nor Eile.

**Mark Worden**

**Blessed Event**

For the first time in the history of Serbian popular music, rock musicians have come together to make music with the blessing of the Orthodox church. Songs Above East and West (Radio Svetogora/PGP RTS) finds Serbian rock bands using religious lyrics written by bishop Nikola Veli- mirović (1880-1956). The idea came from former rock journalist Hiero- monk Jovan. Belgrade bands Part- ikehrers, Darkwood Dub, Trip at Nation, and Querelle, as well as Anastasia from Macedonia and Revolt from Bosnia, have contributed to the album. "The only experience our generation has is revolution and breakdown," Jovan says of the philosophy behind the project. "Therefore, it has the deepest vocation for rebuilding and creating." - PETAR JANJATOVIĆ
Rock, Reggae, And Hip-Hop Bolster Universal’s ‘Currency’ Account

BY ADAM WHITE

LONDON—Universal Music Group maintained its global domination during the first half of the year, taking the lion's share (31%) of the 32 albums that were "common currency" in the most important markets.

Meanwhile, the single most impressive "opening" by a new album in the period was Sony Music's J-lo by Jennifer Lopez, which debuted inside the top six of nine key territories in the same week in January and entered at No. 1 in four of those.

The six-month survey is based on data compiled for Common Currency, the new weekly Billboard scoreboard of albums that simultaneously achieve top 10 chart status in three or more of the top 10 territories worldwide (Billboard, July 28). Among other key results:

- The Beatles' " Sgt. Pepper" reached the chart summit in seven of the 10 markets, followed by Destiny's Child's " Survivor," which reached No. 1 in five.
- Dido's "Angel" spent a consecutive 24 weeks in the Common Currency rankings for the first half of 2001, far ahead of any other release.
- Britain's Mute Records made the best showing among independently owned labels.

The 10 Common Currency countries are the U.S., Japan, the U.K., Germany, France, Canada, Spain, Australia, Italy, and the Netherlands. They are chosen according to market-size data published by the International Federation of the Phonographic Industry (IFPI). In calendar year 2000, these markets accounted for 82% of global prerecorded music sales.

Of the 32 albums that met the scorecard criteria between January and June, 10 were affiliated with Universal, six with EMI, five with Sony and Warner, two with BMG, and four with independently owned labels, namely Mute, Independe, and Volcano/Zomba.

Of the 31 Common Currency acts—the remaining hit album was the soundtrack to " Moulin Rouge "—16 came from the U.S.; seven from the U.K.; two apiece from France, Italy, and Australia; and one from Germany.

Universal’s first-half border breakers included Eminem’s "The Marshall Mathers LP," still strong at No. 1 for the 15th week in January and entered at No. 1 in four of those.

Another Universal Music success story was Shaggy's "Hotshot," powered by two singles, "It Wasn’t Me" and "Angel." "It Wasn’t Me," sold 1.2 million copies in the U.K. in the first half, according to Eamon Sherlock, VP of international at Interscope Geffen A&M, says its best-ever U.S. sales performance during the period was in Britain, where the label moved some 250,000 copies.

In Germany, the Eminem album sold 175,000 units between January and June, the IGA executive adds, followed by Australia (125,000) and France (100,000). Common Currency sweep was retained their tight Christmas grip on worldwide charts well into March. The only country that pre

"One Love..." ( U) 3 7 4 1
"Outrospective" ( B) 4 3 2
"All That You Can't..." ( U) 3 7 4 1
"No Angel" ( B) 4 1 2 1 4 6 1 4 3
"Survivor" ( S) 1 1 1 4 1 4 9 1
"Reptile" ( W) 5 6 7 2 9 5 8
"Proximo Estacion: Esperanza" ( E) 6 4 1 1 1
"One Wild Night Live..." ( U) 2 3 4 2 6 6 2
"Discovery" ( E) 2 5 2 2 7
"Not That Kind" ( S) 3 6 8 5
"R.E.M.
"Birdy" ( W) 5 1 1 4
"Shaggy: Hotshot" ( U) 3 1 2 5 1 10 1 3
"Blink-182: Take Off Your Pants..." ( U) 1 2 3 1 4 4 3 3
"Blink-182: Intern..." ( W) 2 3 4 2 6 6 2
"Bon Jovi—did not see a commen-
"Jennifer Lopez—did not see a commen-
"Eminem, Madonna, and U2. And

Part into three countries for one week in April.

The U.K. and Germany solidified their reputation as the markets most hospitable to international repertoire. Of the 32 six-month Common Currency titles, 26 charted top 10 in both countries.

Japan’s huge preference for domestic repertoire was apparent throughout January and June. Only four of the Common Currency albums reached the top 10 in the world’s second-largest market—and three were by heritage acts: Aerosmith, the Beatles, and Eric Clapton.

Three Common Currency acts did not achieve top 10 status in the U.S. between January and June, having done that the previous year: Eminem, Madonna, and U2. And two U.S. acts that have charted strongly in Europe—Anastacia and Bon Jovi—did not see a commensurate top 10 profile at home.

For the record, Brazil and Mexico are ranked seventh and eighth in the top 10 markets by IFPI, but no album charts are published in either country that are considered to be of world standard. Therefore, for the time being, these markets are omitted from Common Currency. Italy and the Netherlands, 11th and 12th respectively, take their place.

www.billboard.com
After 30 Years, Styx’s Success Is No Illusion, As The Band Returns To Paradise

By DOUG FOX

S

t was an exciting time for the band, yet one filled with the conflicting emotions of confidence and doubt. “I think anyone who has any success for a long period of time, if they’re honest with themselves, will look back and say there was a combination of incredible insecurity, naivety and outrageous self-confidence,” DeYoung says. “I think it’s kind of a mixture and an amalgam of what young bands are. I mean, all the ones that I’ve met are always sure that they know everything and that they know more than you do, and there ain’t nothing that they can’t do. I think you need that spirit. I think you need that sort of blind naivety to forge ahead when you’re probably not that good. That’s important.”

THE BREAKTHROUGH

Styx II, released in 1973, contained the breakthrough hit “Lady,” although the song did not actually peak for another two years—and two albums—later. According to DeYoung, the band was perplexed when “Lady” did not immediately chart. “That was my first chance to make a statement as a songwriter, and it was a big bomb; the album and ‘Lady’ was a stiff. And I thought for sure that I was doing something wrong.”

Styx derived its name from the mythological river in the underworld of Hades—which seems pretty ironic today, considering the popular rock band’s fabled career is far from myth and, judging by current events, even farther from death.

That is not to say, however, that the band hasn’t been on the verge of giving up the musical ghost over the past three decades. But, it is said, what doesn’t kill you makes you stronger—and for proof of that, you need only check out the band’s current pulse at any of the packed venues Styx will be performing in around the world this year.

Styx has endured several member changes over the years—including the acrimonious departure of co-founding frontman Dennis DeYoung in 1999—yet somehow the band has not only managed to survive, but thrive. Today’s lineup is a dynamic live act that is winning over old and, perhaps even more importantly, new fans one concert ticket at a time.

“Styx has always been a people’s band more than a critics’ favorite,” says Tom Lipsky, president of Sanctuary Records Group, the parent company of CMC International, Styx’s label for the past five years. “They have always succeeded because fans love the band.”

Lipsky, it turns out, was swayed when he caught the band’s hometown Chicago performance during 1996’s Return to the Paradise Theater tour; an endeavor that reunited the band’s classic hit-making lineup for the first time in 13 years. Styx, without a recording contract at the time, was taping and filming the show for an independently financed project. What Lipsky saw that night, besides an inspired performance, was an amazing mix of people of all ages growing to the music. A year later, CMC released the live two-disc recording Return to Paradise, which went on to become the label’s first gold record—a feat matched by the accompanying DVD.

“There were a lot of skeptics in the industry as to what this band would be in the ’90s after just getting back together, and the first thing they did is go gold,” Lipsky says. “The tastes and opinions of the fans are most important. Sometimes the industry hits it; sometimes it misses it. It was obvious that first night I saw them that we had missed it. They’re every bit as successful now as they ever have been.”

CHICAGO ROOTS

Styx was spawned in the basement of a home on 101st Street, between State Street and Michigan Avenue, on the south side of Chicago. That’s where a trio of teens—twins John (drums) and Chuck Panozzo (bass) and neighbor DeYoung, who played accordion at the time—hooked up to make music and money.

“We wanted to have fun, but we were really dedicated,” says Chuck recall. “We went out and got sheet music and the big black book of all the standard songs, and we just played and rehearsed them. We got a great response from the family and the neighborhood; when everyone likes you, it’s easier to do. It wasn’t a struggle at all. We really enjoyed it.”

After playing untold proms and weddings for several years, TW4, as the band was known then, added guitarist John Curulewski in 1969 and James “J.Y.” Young in 1970, altering its musical direction. The band signed with the Wooden Nickel label in 1971, changed its name to Styx and released its first record in 1972.
Congratulations to Stygians everywhere

To Tommy, JY, Chuck, Todd, Glen & Lawrence:
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Styx and Alliance Artists are looking forward to our future as part of the TBA Entertainment family

By DOUG FOX

"I'd say we're scent-marking the planet," says Styx guitarist James "J.Y." Young.

With the new live CD Styxworld Live 2000 on the shelves, featuring tracks recorded in Canada, Germany and Japan, the current members of the band have ambitious plans to re-stake their territory, not just in the United States but around the globe.

It's been 25 years since guitarist/singer Tommy Shaw first joined the band to complete what is considered Styx's classic hit-making lineup, and it's been 20 years since Paradise Theater lifted the band to the pinnacle of its success, topping the album charts for three consecutive weeks.

But it's been only two years since Styx radically altered its stage makeup by replacing co-founding singer/keyboardist Dennis DeYoung with Canadian dynamo Lawrence Gowan. At the same time, original bassist Chuck Panozzo requested a reduced role, so the band re-enlisted the aid of Glen Burtnik, who had previously replaced Shaw in 1990, when the latter left to pursue a solo career and a high-profile venture with Damn Yankees. Add drummer Todd Sucherman, who had joined the band when original sticks-man John Panozzo passed away in 1996, and suddenly only Young and Shaw remained from the band's most prominent lineup.

To play off a well-known slogan, this is not your father's Styx. Billboard talked with the members of Styx's current incarnation about the band's past, present and the future.

You guys have had to make some difficult personnel moves over the years, but when your hand has been forced, for whatever reason, some great decisions have been made that have had a positive impact on the band's continued success, especially in a live setting. And this all started with you, Tommy.

Tommy Shaw: Well, the fact that they put me in the band—I was overqualified for the gig. John Curulewski was a great rhythm-guitar player, and he sang a little bit, but mostly he sang the high parts. So when I came in, I sang those high parts and I played rhythm, but I was also a frontman and lead guitarist, so the band expanded a little bit there.

John Panozzo was just this great classic-rock drummer who had never been in another band other than Styx and had never played with another bass player other than Chuck. And...
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so, enter Todd Sucherman, who has been playing since he was 2 years old and studied the great jazz drummers and is just an obsessed, experienced drummer who was able to take John's parts and elaborate on those. He's perhaps the greatest living rock drummer there is. So that made the band better.

Now Glen Burtnik has come back in to fill the bass-guitar role. Glen is overqualified for that gig. He's a great songwriter who's written No. 1 songs for other artists. He's an incredible multi-talented musician. Each guy brings a lot to the table and knows how to work in the studio. The combination of players is happy and secure enough to enjoy seeing a bandmate at the peak of his ability. Each guy brings a lot to the table and knows how to work in the studio. The combination of players is happy and secure enough to enjoy seeing a bandmate at the peak of his ability.

James Young: When Chuck is out there, it's definitely a six-string champ. The title lingered on The Billboard 200 for a lifetime. Styx has racked up eight top-10 hits, all of which are on this recast. "Babe" is the act's biggest chart hit; it spent two weeks at No. 1 and 19 weeks on the chart. Three of this set's hits ("The Best of Times," "Mr. Robotus" and "Show Me the Way") all topped out at No. 3 on the Hot 100. "Best of Times" stayed put at No. 3 for a month, longer than the other two, thus the higher ranking on this list. Titles on both charts are ordered by peak position. If more than one title peaked at the same position, ties were broken by the number of weeks spent at the peak.

**Top ten titles**

Compiled by Keith Caulfield

Styx's top Billboard 200 album, Paradise Theater, spent three weeks atop the chart and 81 weeks on the tally. The Grand Illusion, No. 4 on this recast, is the band's longevity champ. The title lingered on The Billboard 200 for a lifetime. On The Billboard Hot 100, Styx has racked up eight top-10 hits, all of which are on this recast. "Babe" is the act's biggest chart hit; it spent two weeks at No. 1 and 19 weeks on the chart. Three of this set's hits ("The Best of Times," "Mr. Robotus" and "Show Me the Way") all topped out at No. 3 on the Hot 100. "Best of Times" stayed put at No. 3 for a month, longer than the other two, thus the higher ranking on this list.

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<th>Title</th>
<th>Peak Position</th>
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<td>Paradise Theater (1981)</td>
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<td>81</td>
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<td>Grand Illusion (1977)</td>
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**Billboard Hot 100 Singles**

1. "Babe" (1979)
2. "Mr. Robotus" (1983)
3. "Show Me the Way" (1990)
5. "Don't Let It End" (1983)
6. "Come Sail Away" (1977)
7. "Blue Collar Man" (1978)
8. "Mr. Robotus" (1983)
10. "Mr. Robotus" (1983)

**Styx circa 1981 (left to right): Dennis DeYoung, Tommy Shaw, James Young, Chuck Panozzo, Glen Burtnik**

Lawrence Gowan: Honestly, I think that's why we have so many people come back to the shows. I've had similar comments from people. I see some fans actually buying their tickets where they will sit at one side of the stage and then the other, just to catch what they may have missed from the previous time. And I don't just mean one or two times. There are some people who travel all over the country to see as many of the shows as they can.

Todd Sucherman: Everybody is a whirling dervish, and it is rare to see that. Often, you get a band where the lead singer is the only focus or the guitarist is the guitar-hero guy and everyone watches him. But when I sit back and watch some of the videotapes of the shows, it's like, "Wow, that happens?" I've got my eyes closed half the time when I'm playing, so it is a pleasant surprise when I check out a video of the show.

Chuck, in the past, you've seemed mostly content to stay in the background on stage. Now you seem much more animated. Are these guys beginning to rub off on you?

Chuck Panozzo: There's this new regeneration of myself. I know, it is a new generation. In these early days, I thought I had to play every beat just right. Now, if I miss a beat it doesn't really matter—nobody out there cares. What they care about is the spirit that is going on onstage. You know, I finally got the idea. It only took 30 years, but I got it eventually.

Burtnik: The present attitude of the band is to enjoy ourselves, put on the show we can, and have a great time doing it. The audience sees a less hung-up band than they might have expected. Chuck has instinctively jumped right in and joined the party.

Of all the newer members of the group, Lawrence, you must have had the most pressure riding on you, having to replace such a key player as Dennis. Did the enormity of the task ever get to you?

Gowan: About a half-hour before the first show, which was in Branson, Mo., I suddenly realized that the hall was full of people that had high expectations, that had probably seen this band a dozen times. And I was putting myself in their shoes and was thinking, "What if I was seeing Queen and Freddie [Mercury] was not coming out?" So, just as I was getting ready, that's when it actually hit me and I thought, "Oh, I don't want to let them down." But I decided that I was going to sing (the songs) the way that I sing them, and they're either going to like it or they're going to hate it. We did "The Grand Illusion" second in the show, and, by the end of that song, the reaction we got from the crowd made me realize that it's more of a group effort than just one guy, and, of course, this was going to work. They were screaming and yelling and cheering and high-fiving and throwing themselves at the stage. So I never had even an inkling of doubt that we didn't have everything that we needed to put on the stage.

Shaw: Yeah, from the very first night in Branson, you know, we rehearsed and we rehearsed, and we had all the music down, but one thing we hadn't done was play in front of our fans. So we were all prepared for the you, you know, "Where's Dennis?" boo.

Glen, having previously gone through the experience of trying to replace a key member of the band when you took over for Tommy on Edge of the Century, what kind of advice, if any, did you pass along to Lawrence before his first tour?

Burtnik: Lawrence doesn't need much advice—not that he'd listen anyway. I believe my advice was something along the lines of "Good luck, sucker!" He's doing fine, probably better than I did.

Young: Lawrence suffers from "Chronic Entertainer Syndrome," CES as we call it.

Gowan: Yeah, he is right about that. I think he diagnoses it well because he suffers from it himself. This whole band is like that. I look at some of our videos, and I think that one of the catchphrases that describes us is "the most extroverted band in the world." It's amazing what happens when I look at the band onstage and see how much is coming from each individual. You could watch Todd for the entire night and never even notice he's the only four guys. Then you go across the front of the stage, and you've got four guys, none of whom is too timid.

Glen, it's not often you replace someone in a band and then have them welcome the opportunity to work with you later on. That's got to be a unique experience for you and Tommy to share.

Continued on page S-10
Thanks For Letting Us Be A Part Of Your Fabulous Career.
Playing more dates annually than they did in the glory days of 1970s arena rock, Styx remains a hard-touring, enthusiastic and crowd-pleasing live act.

"Styx has always been a formidable live band, with good players, and singers that could hit the note," says Styx guitarist Tommy Shaw. "When you have a talented band and they play a lot, they just get better and better."

Shaw joined Styx in 1975, when the band was still an opening act, a supporting role that was soon to end. "We were an adrenalized band with adrenalized music, and we were dead serious about what we were doing," he recalls. "We kicked their butt, and we got booted off, but we were dead serious about what we were doing."

As a headliner, they kicked into high gear. "One thing we never played to was the audience. When people came to see us, we rocked." Despite the challenges, they were able to put together a summer shed tour with Bad Company. "It was a great experience, a positive one, positive enough to spur talk of a reunion."

By 1999, the Styx touring lineup of Shaw, Young, Gowan, Young pulled out and walked on stage with. I'm committed to doing this for as long as it makes sense, but we're not the greatest hits band. We're not trying to play it safe, and we'll continue to tour as long as we feel like we can do it."}

The band continues to show endurance as they perform at such a manic pace. They have the experience of being a multi-platinum artist in Canada, and they don't want to leave the business. They're not done yet. They're having a better time now than they ever have.

-Ray Waddell

Touring Like Never Before

The Renewed Styx Is Attracting Loyal Fans And New Converts

BY RAY WADDELL

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Burtnik: I think it's a cool little twist to the band's history that I should end up performing alongside the guy I once replaced. The irony hasn't been lost on me. Performing with Tommy is a pleasure and an honor, as it is with the others. We get along great. Now, I have no use for any prima-donna rock-star-ego silliness. It probably ruins more careers than most people know. I believe the moment an artist starts to believe their own hype, the priorities switch, the music becomes insincere, and the image becomes unattractive and uninteresting. There seems to be a great spirit of camaraderie among the entire band.

Shaw: There's a great atmosphere in this band of constructive criticism and dedication to what we're doing, which means constantly taking a serious look at it. That doesn't mean someone's always going to say they like how you look, what you just said, what you played—everything is up for discussion. When Dennis was in the band, there were so many things that we wished we could say, but there just wasn't this environment of being straightforward with each other. It was just kind of old-fashioned; there were certain things you didn't talk about. It was kind of that growing-up-in-the-'50s thing. I'm not saying that's a bad thing, and I'm not passing judgment on it; we did great, but there was not this climate of communication. It was more of a business. So if there were some things you didn't like or you thought the other person could improve on, you kind of kept it to yourself. Everybody was sort of responsible for themselves.

Gowan: We all enjoy the road experience, and I think that makes us very open to any kind of constructive criticism. All criticism is constructive, even if it comes from a negative place, there's probably something of value that you can take from it, and your skin gets a lot thicker the longer you've done this and the more criticism you've taken. So we're all each others' reviewers, and we tighten up the show in that way. I find there are two types of musicians: the ones who are completely devastated by the road experience and of having to get up in front of an audience night after night after night and the ones who are energized and invigorated by the process and that way of life. And I happen to be onstage right now with four other guys who are of that mind-set.

continued on page S-12
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STYX Q&A
Continued from page S-10

You guys, now in your third summer of touring as a unit, have meshed remarkably well. In the early days of the band, once Tommy joined and the classic lineup was in place, how long did it take to achieve a level of cohesiveness with each other?

Shaw: Well, we went out and played a tour before we did any songwriting or anything like that. So we got to know each other on the stage playing pre-existent music; that’s how it meshed. It meshed first as a live band, so we got to know each other on the road. So when it came time to go in the studio and write songs, we all were writing our war stories, and we were all in the same trench.

At that point, I was totally excited. I was pure adrenaline. What I didn’t know, I just kind of bullied my way through with enthusiasm. I might have driven them a little nuts, but I was so excited I couldn’t control myself. They had kind of been a band that stood there and played. I didn’t know what they used to be like, all I knew was the good time I was having. So it kind of forced them to move around a little bit more, to just be a little more animated.

Young: I think we had a strong team to start with at that stage, but Tommy definitely kicked it up a notch. Tommy had an attitude; he was as driven as the rest of us to go forward with something like this. Tommy and I spent a lot of time together over the first couple of weeks, with me showing him all the guitar parts. So we bonded as guitar players, and onward and forward we went.

It’s interesting you mention that bonding, because the ability you two have to complement each other with your very unique styles of play has been one of the obvious strengths of the band for the past 25 years.

Shaw: Yeah, having J.Y. is like doubling what you can do, because we’ll sit down to write and he will take the same basic idea of a song and he’ll head in kind of a parallel direction. You know, if there’s a center line, I’m to the right of it and he’s to the left of it, and it becomes this very broad thing that’s all going in the same direction, but it just got wider.

Young: The great thing about where Tommy and I are today is that we had the chance to sort of influence each other back when we first got together, and then got to go out and be influenced by other people and interact with others and come back with a whole new appreciation. We recognize that, together we make, as Lawrence would say, one super rock guitarist. The old days, I’d say there was competition, albeit a friendly one, between us, even though we would pretty evenly divide up the solos. We have a two-pronged guitar attack. And rather than viewing that as problematic, I think we’re both able to elevate the team. Really, the spirit of the team is there, and we recognize that there’s some unique chemistry that he and I have, and we share a unique history. It’s a very special thing both professionally and personally, that we have.

How much collaboration between band members was there on the earlier Styx albums?

Shaw: In the beginning, there was collaboration, especially with Grand Illusion. That was our most collaborative record. Pieces of Eight was more of a rock record. That was my favorite Styx record of that phase of our career. But for Grand Illusion, we were all kind of polling in the same direction. We would come to rehearsal with a germ of a song idea, and it would spark ideas in the rest of us, and we all co-wrote on each others’ songs. You’d be amazed at who wrote what parts on what songs. Even though one guy would get credit for writing the whole thing, there would be contributions, arrangement-wise, that would come from the rest of the band.

But as we got more successful, it became more that you came in and you kind of were responsible for recording and producing your own songs and putting them all together, and then everybody sings on them and plays solos. And that’s just the way it went as we made more records. In retrospect, we should have tried to sit down in a room and make records like we had before.

I think a lot of Styx fans are anxiously curious to see just what the current lineup will create together in a studio setting. How eager are you guys to write some new songs together?

Continued on page S-14
Congratulations on 20 years of Music & Memories

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Styx Q&A
Continued from page S-12

Cowan: I absolutely love this tour, but finding out what kind of music we actually create together is probably the most exciting thing for me. The thing is, I already know it will be strong because we've done separate bits that we've worked up—that guys have brought in over the course of the two years—that we've worked up in sound check. Every single time, it's like, "Oh, why don't we record this now?" That's come up several times, and it's taken away any anxiety I had about that working out.

Sucherman: With the powerful additions of Lawrence and Glen, the possibilities of what could be are very exciting to me. I think this band has incredible potential.

Burtnik: We are all looking forward to creating new music in the studio. It will be varied and spectacular.

Young: The gifts of the writers within the framework of this band are enormous, and I think we have an awful lot of conflict. And conflict, they say, leads to creative tension, and creative tension leads to ideas for songs. So, I'm sure we have a whole lot of stuff to write about. And, musically, across the board, this is an incredibly talented lineup and a motivated lineup. A great record will be made, but the exact timing of it is yet to be determined.

So there is no definite timetable yet for a new studio album?
Shaw: Well, right now, we're so involved with this federal lawsuit [filed by DeYoung]. The court date is set for May 2002. We don't want to make an album in the midst of all that. In the meantime, we've put out a couple of great live compilations. We've continued to go door-to-door, as J.Y. says, "scent-marking the planet," with this new band. We've kind of taken lemons and made lemonade—and some pretty bitchin' lemonade at that.

What is the general basis of the lawsuit?
Young: The lawsuit is trademark related. I believe that we will prevail. It's based on the fact that the only document that directly addressed that issue expired and then we have other things to go on as a result of that. But the reality is it's always been majority rules in this band, and the majority chooses to utilize the trademark in this way.

Panozzo: I'm really sorry to see this happen. I've known Dennis for 40 years, and I love him as a brother. I'm sorry that he is hurt, but he has to do what he has to do, and we'll have to do what we have to do.

Burtnik: It's unfortunate, but almost expected. What's happened to Styx is a divorce. It's too bad but perhaps inevitable, given the long-term relationships and personalities.

What does Styx have to offer in 2001?
Sucherman: Right now, the band is better musically than it ever has been. I think a lot of people are surprised, because it is really hard to believe the energy this ensemble puts out. I think there are a lot of bands that have been around 20 or 30 years that are ghosts of their former selves or are doing the best they can or going through the motions. We've played 260 odd shows [with this lineup] and that's something the band of '96 never did. You go out and do that many shows, and you are either dead or you are absolutely flaming. In this case, it's the latter. I'm surprised it keeps getting better and better, and one thing that does amaze me about this ensemble is that there is never a bad night. I don't think I have ever been in a band where it has been like that, where every show is just killing.

Shaw: I defy someone in their 20s to come keep the pace that we keep out here.

Young: There's no greater joy to me as a performer than to go into a city that we haven't played in 10 or even 20 years, in the same way that the people have played in the last 2 years. To go to Boise, Idaho, and find an audience there that is just—it reminded me of Montreal, which is maybe the best audience for this band that we've ever had. Boise equaled them, and we hadn't been there in 20 years. That blew my mind. We hadn't gone to Japan since 1982, we hadn't gone back to Germany since 1981. We've never been to Australia. We've never been to the Eastern bloc. We've never been to any place on the African continent. We've never been anywhere near the Indian subcontinent. There's all these places. It's a global economy, and it's a global place for rock music to be heard and appreciated.
IT'S AN HONOUR TO WORK WITH A BAND WHO HAVE PROVEN THEIR DEDICATION TO ENTERTAINING AND ROCKIN' CANADIAN AUDIENCES NIGHT AFTER NIGHT AFTER SOLD OUT NIGHT.

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Touring together for an incredibly successful 18 years.
in 1975, propelling Styx II to as high as No. 20 and hinting strongly at further success.

"The mixture of everything that was going on onstage was kind of like, all of a sudden the picture was a lot more complete," Young says. "The band was cutting-edge, but there was still sort of a mainstream vibe about it. I describe it as being where rock 'n' roll meets mainstream entertainment."

The picture came completely into focus in late 1975. That's when Curulewski quit after recording Equinox and the band made the first of many great personnel savings, hiring guitarist Tommy Shaw. Shaw had been playing on the Chicago bar circuit for a couple years with his band MS Funk, but had returned to his native Alabama, where he was performing in a bowling-alley lounge. That's where Styx's road manager at the time, Jim Vose, tracked him down and invited him to return to Chicago to audition.

Shaw's "audition" consisted mainly of singing high notes in "Lady."

"I got on the plane and went up there the next day, and they didn't ask me to play the guitar at all. The guitar never came out of the case," Shaw says. "We sat around the piano, and they gave me this ridiculously high D and E thing in 'Lady,' which I just sucked up and belted out with them. Then they listened to a couple demo tapes of songs I'd written, and that was it."

Of course, it didn't hurt that one of the songs on the demo tape was "Crystal Ball," which became the title track on Styx's first album with Shaw and remains a concert favorite with fans today.

With all the pieces in place, Styx began a steady assault on the national charts for the next eight years. On the strength of the hit single "Come Sail Away," which peaked at No. 8, the band's next album, The Grand Illusion, followed it into the top 10, eventually reaching No. 5. The Grand Illusion, also featuring the hits "Miss America" and "Fooling Yourself (The Angry Young Man)," became Styx's first platinum record.

Other highly successful albums and singles were to follow, including Pieces of Eight, which reached No. 6 and delivered concert staples "Blue Collar Man (Long Nights)" and "Rene-gade"; Cornerstone, (which reached No. 2 and featured "Babe," the band's top-selling single and first No. 1 hit; and 1981's Paradise Theater, which topped the U.S. charts for three weeks on the strength of two top-10 singles, "The Best of Times" and "Too Much Time on My Hands." The band managed to churn out four consecutive triple-platinum albums.

VARIED INFLUENCES

One key to the band's success was the ability to cross over several musical genres, exploring full-on rockers, sensitive ballads and art rock with equal adeptness.

"I believed in two things: great songs and good singers," DeYoung says. "That was it. And that's how I always approached what Styx did. Try to get the very best songs, whatever they are, and make them into the best records you can.

"I firmly believe that the reason for our success was if there was ever a song that came along that didn't 100% necessarily fit into a rigid categorization, if the song was great, it should go on the album, because great songs are hard to come by. And I based the whole philosophy simply on the Beatles. To me, it was what the Beatles were, beside the phenomenon. The essence is, these weren't the greatest musicians in the world, right? They were competent and capable, but they were exquisite and incredible songwriters. And very good vocalists. We weren't the Beatles, certainly, but I thought that was most important for longevity."

The band's next release, the conceptual Kilroy Was Here in 1983, advanced to No. 3 on the charts, as did the single "Mr. Roboto." Creative tensions soon sidetracked the band and, with Shaw leaving to pursue solo projects and eventually forming the group Damn Yankees with Ted Nugent and Night Ranger's Jack Blades, Styx would not release another studio album for seven years.

Glen Burtnik, an accomplished songwriter in his own right, replaced Shaw, and the band released Edge of the Century in 1990. The single "Show Me the Way," tapping into patriotic sentiment during the Gulf War, climbed to No. 3 in 1991.

Continued on page S-18
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allowing Styx to join an elite group of acts to chart top-10 hits under each of the last four U.S. presidents and top-10 hits in three different decades.

Following Edge of the Century, Styx disbanded until 1996, when Shaw reformed the group, which was reunited with the exception of John Panozzo, who was gravely ill and died on July 16 that same year. Todd Sucherman, a talented drummer already on tour with the band, filled the spot permanently.

"It is very difficult sometimes for me, because I wish that [John] was here to share in the very cool experiences that are going on with the group now," Chuck Panozzo says. "But his legacy lives on when I play. I feel he is with me. When I hear the music live, then I know it's like John is alive, because his music is there.

"I think he would be very impressed, because Todd is an excellent drummer. I'm really glad the drumstick was passed on to him. I always say John played with thunder and Todd plays with lightning. When I first met him, I think he thought I was going to jump over the drum set and strangle him. I said, 'You know, Todd, there is nothing to worry about. You are filling a position that needs to be filled. The only time we will have a confrontation is if I speed, you tell me, or if you speed, I'll tell you.' We've never had that conversation again after that, because he is perfectly timed."

This lineup also mounted a successful follow-up tour in 1997.

I have a number of platinum records on my wall that I am very proud of. I think they were a band that was a challenge to break. In 1975, Styx's first record with new bassist would not play, so the group was forced to play. That worked for Styx, and in San Francisco, it all came down to Bob Mcclay, a DJ at KSFO. Mcclay would play the same songs in the same order every day for months, until he would discover a bunch of new records and switch them. I could not get anyone to take me seriously at KSFO. I went to Mcclay and said, "I need a favor; what is it going to be?" He wanted dinner and a very expensive wine in a very expensive restaurant. I said, "Okay, but I need you to play Styx and, um, I don't want to go there, but it's a very expensive restaurant."

"I went there, and the next month at 3:00 every day, he'd play Styx. He was a man of his word."

A NEW CHAPTER

That version of the band released Styx's first studio album in nine years, 1999's Best of! That's also when Styx made its latest and most dramatic lineup switch. When the band hit the road in support of that record, DeYoung, who declined to tour because of a rare illness, was replaced by Gowan. Gowan has won fans over with his strong voice, a quirky revolving keyboard setup and his over-the-top performances. Chuck Panozzo decided to take a break from full-time touring duties, although he still makes unscheduled part-time appearances with the band, and so Styx rehired Brillhart, himself an extroverted performer, this time on bass.

Styx has weathered its personnel storm amazingly well. Fans find the band now offers a lineup in which every member literally demands visual attention without detracting from what the others are doing. It's a rare dynamic, and Styx is a better live band because of it.

"I think that's part of the whole magic," says Brusco, the band's manager. "It's a mile a minute. You've got to keep your eyes on everything that's going on, because it's going past you faster than you can see. What looks like madness and craziness and everything else that you see going on on-stage is actually just their way of expressing very things they want to get across to people. You can't miss that they're doing what they're doing. I've been involved with over 300 shows with this lineup, and I've yet to see one where I thought, 'They're just walking through this.'"

"For whatever reason, the things that have happened to us have been karmically delightful," Young says. "We've got so many fun people out on the road right now. We have learned to put the fun back in dysfunction.

As for DeYoung, he has filed suit against his former bandmates, claiming trademark infringement.

"I can say is it's a very sad thing that it had to come to that," DeYoung says. "I think that band was special because of the people that were involved in it. That's what makes all bands special. And that's the way they should be, in my opinion. I certainly didn't want this to be the way it turned out. I didn't want him to go out and say anybody can be in Styx, because I think that dilutes it."

Whatever the lineup, Styx has proven to be one of the few bands able to span generational gaps in music, which has translated into long-term success.

"I think it translates because, No. 1, the music is timeless," says Bruce Resnikoff, president of Universal Music Enterprises, the company that oversees Styx's back catalog. "The type of melodies and harmonies they wrote have a certain appeal to the younger ear, as well as to what I call 'the aging ear.' The music continues to appeal to baby-boomers, but it is also very attractive to Generation X.

I think, musically, they were important in helping transition pop music from the 70s into the 80s, and I think they did that because they were able to create music that had a harder edge than traditional pop songs. And they were able to be somewhat flexible and adjust their styles to the musical changes that were going on between the mid-70s and mid-80s.

Those talents and abilities bode well for the band's continued success in the new millennium. It's funny that we're celebrating 30 years," Brusco says. "I think that these guys could have 30 years left in them, at the rate they're going."
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We congratulate STYX on a tremendous tour and offer our best wishes for continued success.

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From the bottom of our rock & roll hearts, we congratulate and thank you.

So says the company’s executive VP, Judy Graham Dunitz. “We know that the people who pick the music for visual product are not necessarily computer-savvy, but they are very high-energy, quick-thinking, walking encyclopedias of music. So if we wanted to build the site of first resort, it had to be simple and productive.

More than two years of intensive research went into analyzing the user, exploring the options, and creating the appropriately easy-to-use software, which was developed and designed in conjunction with Los Angeles-based Counterpoint Systems. “It’s not about the song, but the user,” Dunitz continues, noting that everything from the names of the online music-search buttons to the search-field labels have been selected according to common sense. “It’s a self-selecting profession—people who love music gravitational to it. They already know all the best songs of the ’60s in their heads, and they only come to a tool when they’re stuck. So we want our tool to be the first one they come to—and for it to be useful enough to make them come back.”

That, in turn, is the step in reaching out to Sony/ATV’s target audience is the development of a CD-ROM with search-engine software, to be supplied to “the most important music buyers,” Dunitz says. “We’ll install the software onto their hard drives so they don’t have to be online to use it, and it will be automatically updated with added songs when they do log on.”


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BY CHRISTOPHER WALSH

The celebrated history of Record Plant Studios is taking another turn. Founded in 1968 in New York by Chris Stone and the late Gary Reil- gren, Record Plant opened a Los Angeles location soon after, followed by yet another facility in Sausalito, Calif. Ultimately, the New York studio closed and the Sausalito facility was sold (now operating as the Plant Recording Studios, owned by Arnie Frager), as Stone and Reilgren concentrated on the burgeoning Los Angeles recording market.

Now, Record Plant plans to open a boutique studio in Miami’s South Beach in 2002, reports president Rose Mann Cherney.

The exploding Latin music market has brought a corresponding boom in recording activity in Miami, exemplified by the acquisition and renovation of Criteria Recording by the Hit Factory Studios of New York. That renovation is now complete, confirms Troy Davis, president of the Miami-based boutique studio in Miami’s South Beach.

As with the four-room Hollywood facility, Cherney maintains, client service will be of paramount importance. “I mean, everybody’s got the same equipment,” she says. “It’s my staff and the service clients get that clinches it. If somebody wants to buy a present for their wife, there’s somebody to do it. If somebody wants their Christmas shopping done, it’s done. Dry cleaning, car cleaned, secretary, assistant—anything you want.”

AND THE WINNER IS: The 17th Annual Technical Excellence and Creativity (TEC) Awards will be held Sept. 22 at the Marriott Marquis in New York, during the 11th Audio Engineering Society Convention. Presented by the AES Foundation for “excellence in audio,” the TEC Awards honor technical and creative excellence in recording and sound production.

Steady Dan will receive the Los Paul Award, which recognizes musical artists whose body of work has epitomized the creative application of audio technology. Roy Halee, who produced albums by Paul Simon, Bob Dylan, Laura Nyro, Ron Scaggs, and others, will be inducted into the TEC Awards Hall of Fame, which recognizes individuals whose careers have exemplified the spirit of technical and creative excellence in professional audio.

Brooklyn’s BOOMING: The real estate boom in Manhattan, only now showing signs of a slight cooling, has pushed gentrification in all directions, turning previously undesirable neighborhoods into hotspots of development. The Williamsburg neighborhood of Brooklyn, currently a very popular destination for cost-conscious Manhattan—adjacent to the East River, a short walk to the East Village—also offers an abundant supply of recording facilities at rates a fraction of those of comparable rooms in Manhattan. They include Connoisseur Studios, one of the pioneering businesses in the neighborhood, to Excelsior Recording, Mission Sound, and Studio G, all located within a few blocks of one another, less than one mile northeast of downtown.

One facility, located in a turn-of-the-century bank building one block from the river, is the newly renamed and reopened Metro Grande Studios, at 33 Grand St. Formerly 3 1/3 Recording, Metro Grande Studios is a huge, 2,000-square-foot open space with 20-foot-high ceilings and impressive acoustics (the back cover of Chris Whitley’s Perfect Day Record, here recorded in March 2000, provides a snapshot of the room).

Several partners will contribute to the management and session activity at Metro Grande: engineer/pro-ducer Mike Klein; brothers Jason and Joel Jordan of The Earth Program (see earthprogram.com and kungfu-lounge.com for explanation; Jason is also director of AdAT at Hollywood Records); producer Angel Moros; and his manager, Stephanie Reid. Also managed by Reid, director Graham Elliott will bring a film and video production to the business, taking advantage of its location. Several partners will contribute to the management and session activity at Metro Grande. Engineer/producer Mike Klein; brothers Jason and Joel Jordan of The Earth Program (see earthprogram.com and kungfu-lounge.com for explanation; Jason is also director of AdAT at Hollywood Records); producer Angel Moros; and his manager, Stephanie Reid. Also managed by Reid, director Graham Elliott will bring a film and video production to the business, taking advantage of its location. Several partners will contribute to the management and session activity at Metro Grande. Engineer/producer Mike Klein; brothers Jason and Joel Jordan of The Earth Program (see earthprogram.com and kungfu-lounge.com for explanation; Jason is also director of AdAT at Hollywood Records); producer Angel Moros; and his manager, Stephanie Reid. Also managed by Reid, director Graham Elliott will bring a film and video production to the business, taking advantage of its location. Several partners will contribute to the management and session activity at Metro Grande. Engineer/producer Mike Klein; brothers Jason and Joel Jordan of The Earth Program (see earthprogram.com and kungfu-lounge.com for explanation; Jason is also director of AdAT at Hollywood Records); producer Angel Moros; and his manager, Stephanie Reid. Also managed by Reid, director Graham Elliott will bring a film and video production to the business, taking advantage of its location. Several partners will contribute to the management and session activity at Metro Grande.

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Brooklyn, New York’s Metro Grande Studios is housed in a turn-of-the-century bank building.

Load electric guitars. And at night, this place is really quiet.”

As the action at Metro Grande studios heats up, the partners are completing the equipment list. Currently, most recording is done to a 24-bit Pro Tools system with Apogee converters and Mark of the Unicorn’s Digital Performer, the latter of which is receiving especially high compliments. But, Klein notes, a 2-inch analog tape machine will be added. In the meantime, he rents gear as needed from New York rental company Dreamcrafter, such as the recent tracking sessions by artist Nick DeMatteo, which called for additional outboard preamplifiers and microphones.

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SYDNEY—The Australian music industry, always with a keen eye on its global prospects, needs ammunition and aggression to boost business at home during the second half of this year.

The 21 million albums sold through May were equal in volume to last year's corresponding period. But the hangover from the second half of 2000—the post-Olympics retail gloom, consumer confusion over a new 10% goods-and-services tax, and the weak Australian dollar—continued into the first half of 2001. The prospect of a drawn-out election campaign does little to increase business confidence, although signs indicate the economy will fire up in the second half.

Any growth was primarily driven by discounting—which both suppliers and music retailers see as an unhealthy state of affairs. "This trend for discounts means there is, of course, less money to market to the end consumer, which ultimately isn't healthy for a strong marketing-driven business," says Denis Handlin, chairman and CEO of Sony Music Australia. "Although retailers may enjoy their increased margins, with less marketing to drive consumers into stores, it will affect the development of the business in the medium to long term."

Shaun James, chairman of Warner Music Australia, concurs. "The market's been working mid-line and budget catalogs harder, [and] the top end hasn't been operating this year," he says. "Some strong international and domestic releases are coming up this year, but the strategy is to develop new acts."

CHEAP SINGLES

Ed St. John, managing director at BMG, points out that the Australian singles market has become like Britain's. "Everyone is discounting to $5 AUS ($2.50 U.S.); the era of the $8 AUS ($4 U.S.) single is gone," he says. "We put a huge amount of money into breaking acts and albums via singles, but not a cent is being made from them."

Much of the discounting is from department chains that draw consumers into stores with marked-down music. Price-point disparity between independent outlets and major discount chains has grown to as much as 30%, according to the Australian Music Retailers Association. AMRA is nervous that long-term sales will be affected if bargain-hunting consumers are not exposed to deeper catalog and new music.

AMRA chairman Gavin Ward says DVD now constitutes 10% of business for music retailers. "Micro-marketing to specialist needs of individuals is definitely the strength of the future, particularly against the price marketers," he says. The low exchange rate opened opportunities for export-oriented retailers and distributors. "The empirical evidence suggests that this could be as much as 3% to 4% of the market," Ward continues. "This pull in the industry continues to drive consumers into stores, which will affect the development of the business in the medium to long term."

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Taxes and retail discounting cloud the horizon, but local talent and label restructuring support an optimistic outlook. BY CHRISTIE ELIEZER

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AMRA chairman Gavin Ward says DVD now constitutes 10% of business for music retailers. "Micro-marketing to specialist needs of individuals is definitely the strength of the future, particularly against the price marketers," he says. The low exchange rate opened opportunities for export-oriented retailers and distributors. "The empirical evidence suggests that this could be as much as 3% to 4% of the market," Ward continues. "This pull in the industry- reported wholesale figure of a 3.9% decrease at the end of 2000 even lower and indicates the difficult situation that may in Australian music retail are facing today."

But the Australian Performing Rights Association anticipates good numbers when it announces its 2000-01 figures next month. "We expect strong growth for the financial year; indeed, much stronger than we predicted at the mid-year point," says CEO Brett Cottle. "Last year's dip in foreign revenue will not be repeated. We'll see exceptional growth in foreign revenue."

STRENGTH OF LOCALISM

In the face of a flat market, labels restructured operations and intensified their competitive streak. Australia was the biggest territory per capita for many international releases—despite the fact that the low Australian dollar cut down the volume of concert and promotional tours. The major negative was the strength of a new breed of local acts.

"We'll see more signings of R&B and traditional rock acts," predicts Universal chairman Peter Bond.

Addies Liberation Records' MD Warren Costello. "The rock/dance hybrid is going to create something fantastic—and with global appeal."

In the wake of the auction of the nation's first commercial-radio FM licenses in 20 years, the DMG network entered the radio market with its annual ad revenue of $700 million AUS ($350 million U.S.) by snapping up licenses in three cities for $292 million AUS ($146 million U.S.). Its emergence loosened playlists of Austere and the Australian Radio Network.

Pay TV expanded its reach. Aspirant club stations like...
**Key Australian Record Companies**

**BMG MUSIC AUSTRALIA**
*Top Executive:* Ed St. John, managing director
*Artists Include:* John Farnham, You Am I, The Mark Of Cain, Nikki Webster, Augie March, Wendy Matthews, Bachelor Girl and Oblivia.
*Priorities:* "Build up our market share and see what our new team can do creatively, because it's a very good one, and I am excited by its potential."
*Website:* www.bmg.com.au

**EMI MUSIC AUSTRALIA**
*Top Executive:* Tony Harlow, managing director
*Artists Include:* Living End, Madison Avenue, Silverchair (through the 11 label), Kasey Chambers, GT, 12th Man, Dan Brodie, Paul Mac, David Bridie, Bodyjar and Paul Kelly.
*Priorities:* "Break exciting new acts like Speedstar, Dan Brodie, Danielle Spencer and Eskimo Joe [and continue international buildup] for Alex Lloyd, Kasey Chambers and the Living End, and exploit strategic marketing opportunities."

**FESTIVAL MUSHROOM RECORDS**
*Top Executive:* Roger Grierson, chairman
*Artists Include:* Kylie Minogue, 28 Days, Motorace, Christine Anu, You Yindi, Gerling, Jimmy Little and 4kyTURNT.
*Priorities:* "Continuing to focus on our own repertoire and key licenses, maintain our exploding strike rate, provide the best launch pad we can for the internationalization of our repertoire, and to focus on our 50th-birthday celebrations."
*Website:* www.fmrecords.com.au

**SHOCK RECORDS**
*Top Executive:* David Williams, chairman
*Artists Include:* Superheist, Monarchs, E13M, Diarna Ah Naid (through the Origin label) and Titantica.
*Priorities:* "To break Superheist globally and expand the operations of our CD fulfillment company and our new film and DVD division."

**SONY MUSIC ENTERTAINMENT AUSTRALIA**
*Top Executive:* Denis Handlin, chairman/CEO
*Artists Include:* Tina Arena, Human Nature, Frenzal Rhomb, Leah Haywood, Something For Kate, Sunk Lotto, Lo-Tel and Jedebiah.
*Priorities:* "Ensure the company is focused on a single priority system and continue a 'one company' mindset in order that we become bigger, better and smarter than our competitors."
*Website:* www.sonymusic.com.au

**UNIVERSAL MUSIC AUSTRALIA**
*Top Executive:* Peter Bond, president
*Artists Include:* Powderfinger, Skunkhour, H Block 101, Cruel Sea, Grinspoon, Ilana and Joanne.
*Priorities:* "Breaking of new acts across a broader range of genres, because we've been tagged as a rock label. Also, expanding our strategic marketing division."
*Website:* www.universal-australia.com.au

**WARNER MUSIC AUSTRALIA**
*Top Executive:* Shaun James, chairman
*Artists Include:* Taxiride, the Whitlams (through Yak), Pnau, Shihad, Primary, Palladium, Kidman, Bardot, Mishelle Bradford-Jones.
*Priorities:* "Continue to work on developing our quality roster, expand our successful strategic marketing division and make better use of our new centralized telesales desk."
*Website:* www.warnermusic.com.au

**ZOMBA RECORDS AUSTRALIA**
*Top Executive:* Paul Paoliello, general manager
*Artists Include:* Area 7, Friendly, Wayland, Hayley, Gaslight Radio, Honeyweed.
*Priorities:* "Consolidate our international roster, take Area 7 abroad and increase the profile of our other local acts."
*Website:* www.zra.com.au

**WEBSITE**

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**BETTER TIME AHEAD**

Continued from page 47

Hitz FM and Kicks FM—small outlets seeking permanent broadcast licenses—showed they could break R&B acts.

**MAINSTREAM FOOTWORK**

Dance culture moved further into the mainstream. Independent labels created a culture of their own again. The majors expanded their strategic marketing and Internet divisions, while two majors—Universal and BMG—head into the second half of the year with new executives at the helm.

Piracy and CD-burning are cited as challenges for the future, with Sony's Handlin pointing out that one of its new acts, Sunk Lotto, had "enormous Web impact with its core demographic but suffered heavily in the target market through CD-burning at critical promotional stages."

Sony Music, the market leader, slimmed its label division, replaced state-based sales teams with a national call center, expanded roles for national account managers and positioned itself to launch into the DVD market. It was among the biggest per-capita territories worldwide for international Sony acts such as Anastacia, Destiny's Child, Wheatus and Bomfunk MCs.

While Sony scored a local-artist victory with Something For Kate's "Echolalia" which debuted at No. 2 on the ARIA charts at No. 2 last month, newcomers such as Leah Haywood, X3, Lo-Tel, Sunk Lotto and Tony Lee Scott also made their presence felt. In addition, the company signed Charlton, Selwyn, Delta Goodrem and Anna-Marie La Spina. Says Sony's Handlin, "We take seriously that we are the leaders and need to maintain the policies of leadership."

But Universal Music Australia is eyeing that role. "We want to be clear market leaders and build our share from 21.3% to 25%," says chairman Ilford. "This will be done by increasing the local roster from 10% of its business to 15%."

Managing director George Ash, who joined last month, has to widen Universal's image from just a rock and alternative label. New signings covered dance (Lynelle), pop-rock (Anita Spring, Brooklyn Star) and pop ambience (Candice). Universal acquired distribution from EMI of the country-and-blues roster of ABC Contemporary.

**POST-CHRISTMAS BREAKAGE**

EMI Music climbed to a clear third in market share. Says MD Tony Harlow, "We've retained focus after a good Christmas and continued to break new artists and sell records. I've been happy that Virgin have pushed above a 10% radio share. The loss of ABC Music should simplify our business."

Aside from working earlier releases by such acts as Madison Avenue, Kasey Chambers and Alex Lloyd to double-platinum levels, EMI's newer acts, the Avalanches and Bodyjar, went gold. EMI redeployed its promotion and sales force on a national rather than regional basis and increased its focus on key-account management, new media and direct business-to-business relationships. It also empowered its satellite labels to help with A&R.

Warner Music Australia hit double-platinum with Taxiride, Bardot and the Whitlams (through Yak), while the Superjesus' sophomore set, Jet Age, heads to platinum. The company is gearing up for a strong second half, with international releases set.

The loss of A&R head Mark Pope last month will not change Warner's strategy, says chairman James. "We'll continue our policy of not putting all our eggs in one genre. We've become more focused on selling records over a longer period, we learned a lot about developing careers and continued to build a quality roster," James says of the label's performance during the past year. "The strategic marketing division we set up a year ago is clicking in, and more joint ventures on compilations have been good business."

The next step in these ventures will move into areas of premiums, synchronization, soundtracks andingles.

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Australia

Oz Online

Hope—not hype—characterizes music companies' latest attempts to shape a realistic future for the market.

BY CHRISTIE ELIEZER

SYDNEY—The Australian online sector is facing up to its problems.

The well-publicized local “dotbomb” crashes of youth websites, including Scape, K-Grind, Rush TV and Bigfatradio.com, have seen advertisers and investors turn skeptical and consumers question the Internet’s exciting future.

Increased e-commerce activity by local companies comes at a time when the number of sites dedicated to music has decreased due to these collapses. The online music business, including Scape, K-Grind, Rush TV and Bigfatradio.com, have seen advertisers and investors turn skeptical.

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But music companies are moving further into cyber-space, now with more hope than hype, and with the security provided by long-awaited digital-copyright laws coming into effect March 4.

LONG-DELAYED TRIALS
Phil Tripp, MD of IMMEDIATE, a conference-promotion company and online publisher, suggests attitudes are a lot healthier, even if bank balances are not. The pipe dreams are gone, and companies are concentrating on conducting e-businesses in more traditional business setups.

“There is a realization [that] the Internet is just one tool in marketing, equally as important as TV, music magazines and billboards,” says Tripp. “Too many people got fixated with it being the swapping services—including Napster, which had had 100,000 subscribers in Australia—that music is a disposable, rather than collectible, product.

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GREAT MUSIC TRAVELLING IN STYLE

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• BLINK 182 • ANDRE BOCCELLI • STING
GOLD • SISQO • NELLY • REBA McENTIRE • MYA • PJ HARVEY • DI2 • RAMMSTEIN • PAPA ROACH
• 3 DOORS DOWN • BOND • DR DRE • BRIDGET JONES DIARY AND MANY MORE TO COME!
Aria Awards: How Australia’s Best Are Picked

SYDNEY—Just who will cause a surprise at this year’s ARIAs?

In the best-band category, will Powderfinger, You Am I and the Living End make way for hungrier young turks Killing Heidi, 28 Days and the John Butler Trio? Will Kasey Chambers retain the title Best Female or will Kylie Minogue’s surge of popularity this year cause a change? Will Vanessa Amorosi, who had no wins last year despite six nominations, make her presence felt?

Will remarkable debut albums like Since I Left You by the Avalanches and Sunset Studies by Augie March find recognition? How about new chart entrants the Avalanches and Sunset Studies by Augie March?

That will depend on those 630 people who have cast their ARIA votes in 28 categories (not including the hall of fame, outstanding-achievement or special-achievement awards). The voters come from the ranks of record labels, publishers, bands, talent-management companies, radio stations, music magazines, booking agencies and retailers.

ARIA executive officer Emmanuel Candi points out that Australian albums eligible are those issued between July 2000 and June 2001. Artists need to be Australian nationals or residents. The releases are nominated by ARIA member labels.

"In the genre-based categories," says Candi, "the record company picks the category. They then can't nominate that release for another category."

Once the nominations were in, the ARIA Awards Committee scrutinized them for eligibility. The committee, chaired by David Williams (chairman, Shock) and Phil Mortlock (MD, Origin Music), includes Paul Dickson, director, Festival Mushroom.

The major positive was the strength of a new breed of local artists. The major positive was the strength of a new breed of local artists.

Similarly, Standard’s Carr believes in working to radio formats. “It’s hard to break new acts, so you have to give yourself every chance,” he says. Carr, who managed Sony’s internationally successful Tina Arena, realizes the importance of working contacts in the U.S. “You go for U.S. co-management only if it understands radio,” he advises. “It’s label support that is important.” Pop-duo act S2S, signed internationally successful Tina Arena, realizes the importance of working contacts in the U.S. “You go for U.S. co-management only if it understands radio,” he advises. “It’s label support that is important.” Pop-duo act S2S, signed

As majors rationalize rosters, indies are getting smarter in the size of our marketing dollars, but we come up with inventive strategies. Indies definitely have a culture of the major positive was the strength of a new breed of local acts.

DOUBLING STAFF

Liberation doubled its staff and roster as K&B singer Tall’s high chart debut led a list of impressive acts—including Chakradiva, ONinc., Tall, 28 Days and the John Butler Trio. Another race, Liberation taps Gudinski’s film and touring division, to find global markets for its acts.

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NUMBER ONE AND NUMBER ONE!
Festival Mushroom Records takes on the heavyweights and wins:
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STILL FIGHTING ABOVE OUR WEIGHT
IMMEDIA’S Tripp

Continued from page 50

ultimate tool. Some of us made a fortune out of the Internet as information, through being data-drug dealers. The big question is, when do we make the transition to the Net as an entertainment ‘must’ as well?”

In May, EMI Music Australia, BMG Australia and Festival Mushroom Records began e-commerce tests. Other labels are moving into position. One reason for delay is that negotiations between the Australian Record Industry Association (ARIA) and the Australasian Mechanical Copyright Owners Society (AMCOS) over the rate for digital downloads drag on, destined to end up in the Copyright Tribunal.

This month sees a celebration of online music culture. IMMEDIA’S Australian Music Week Online (July 29-Aug. 5) brings retailers, clubs and labels together to promote Australian music through Webcasts and site promotions. The 5th National Entertainment Industry Conference (NEIC) Aug. 2-4 will conclude with the presentation of the Australian Online Awards (Onyas), where an estimated 50,000 voters decide the winners of industry- and fan-based Websites in 15 categories.

In the artist Websites category, the Onya nominees include Human Nature, Killing Heidi, Kylie Minogue, Powderfinger, Savage Garden, Something For Kate, 30 Odd Foot Of Grunt, 28 Days and the Whitlams.

MORE ACTIVITY EXPECTED

The NEIC will focus on the practical future of online business, with many dot-com survivors invited to share their experiences. Topics include the impediments to many digital-distribution options; combining offline and online “guerrilla marketing”; the next-generation audio and video formats; and the realistic future for online retailers, Internet radio and music on mobile devices.

“From where we sit, we see the music industry moving forward,” reports Domenic Carosa, CEO of music-service provider MP3.com.au and Wired Records, a joint venture with music retailer Sanity to set up companies digitally and sell their products to online retailers. Wired helped EMI, BMG and FMR launch their commercial downloads.

“We expect a lot more major-label activity this year,” he says. “People see Napster as the bane of the music industry. But it’s exposed millions of people to digital music. Those people are still hungry for it, and we’re offering a legal, secure method of delivering it through a variety of ways.”

Andrew Hoppe, MD of the Aussie operations of Singapore-based Soundbuzz—which provides the interface for digital downloads—also expects greater activity from music companies. “Everybody is interested in getting into e-commerce, because projections from various studies [say that] by 2003, 25% of music sold will be online, partly as CD sales and partly digital downloads,” he says.

Mindful of the alarming cash-burn rates of past Internet companies—Scape, for one, reportedly spent $40 million in 18 months—companies work in strict financial con-

Continued on page 55
The move to more practical business models is most obvious in the three largest online retailers. ChaosMusic, the earliest arrival, has trimmed its costs heavily and diversified. Sanity.com this month co-brands with the mass-site wishnet to aim for a market wider than the music-buying community. The business generated by HMV Australia's site is equal to that of one of its small-to-middle-sized shops, according to its commercial director, Martin Carr.

Online radio stations in Australia showed a more adventurous spirit than their global rivals. But they entered the market too early, and plans to gain fresh investment coincided with the dot-com collapse. Hamish Cameron, CEO of Internet radio outlet Basement Studio, reports a 71% audience growth between January 2000 and January 2001, much of it from other axed online stations. But advertising has been slower, because "some people no longer see online radio as the exciting thing it is," he says.

The advent of broadband would change things. Cameron says, while warning that the Internet broadcasting sector needs to market itself and start to release ratings to gain more business confidence.

ARIA and APRA continue to expand online activities to streamline service for members. The Phonographic Performance Company of Australia, which licenses the broadcast and public performance of recordings and music videos, is also pursuing increasing fees with unified record-company collection. Richard Mallett, APRA's director of broadcast and online licensing, pinpoints new sources of income for APRA and the Australasian Mechanical Copyright Owners Society (AMCOS) from commercial and online radio broadcasters, online magazines, sites that Webcast concerts and mobile phones that use music on their ring tones.

It was inevitable, given its geographical isolation, that Australia embraced the Internet's potential as an entertainment and business model early on—way back in 1995. The companies quickest to respond were independent retailers and labels such as Shock, Central Station Records and Roadrunner Australia (whose MD, Jon Satterley, reveals that the company's Website provides 3% of its business). Slower to respond were music publishers, studios and CD manufacturers.

Artists embraced it wholeheartedly. MP3.com.au, for instance, has 15,000 tracks from indie labels and acts. Says IMMEDIATE!'s Tripp, "Artists traditionally had to break through the 'Kangaroo Curtain,' because of the long distance between Australia and the overseas markets. With the economy in a slump and the Australian dollar down, they have more chance to generate international business."

ARIA AWARDS

Records; Ed St. John, MD, BMG Australia; John Sackson, MD of Columbia and Epic, Sony Music; Melita Hodge, label manager; EMI; Alan Robertson, head of international relations for domestic acts, Warner Music; Nadya Balzarolo, director of promotions and publicity, Universal Music; Ross Fraser, MD, Gosham Records; and artist representative Tim Freedman of the band the Whitlams.

BROADCAST UPGRADE

The voting took place between July 13 and 29, both through the mail and online. Last year's introduction of online voting saw a 20% leap in responses. The final five nominations in each category are announced in September at a ceremony in Sydney. Generally, the nominations also see the awarding of the producer, engineer and artwork categories. This year, the event will be larger, with more off-air awards announced earlier. Only 15 awards are telecast.

The Nine Network takes over from the Ten Network, which ran the awards for the last five years. Nine has a bet...
ARIA AWARDS
Continued from page 55

The venue has changed to the smaller Capitol Theatre, open to the public and music industry. Nine has appointed a new executive producer, Hilary Innes, who helmed the television industry's glittering Logies. Innes promises a faster-flowing show but emphasises that musicians, not celebrities, are the focus. There is also a tie-in with a mass-circulation women's magazine for the first time.

FAST FOOD AND PHONE CARDS
"They are the jewel of the music-industry calendar," says Candi of the ARIA Awards. "They are large and credible, they grow in stature and they're something artists are proud to get. The ARIA awards are about authenticity and creating stars."

The prime-time telecast draws up to 1.8 million viewers, topping the ratings in the 13- to 17 and 16- to 24 demographics. For that reason, advertisers of clothing, soft drinks, fast food and phone cards would specifically launch their youth products and summer campaigns at the ARIAs.

The awards gain much media exposure before and after. Invariably, there are the inevitable dramas. If it's not a three-hour power blackout through Sydney on the afternoon of the awards, then it's Ricky Martin and Fatboy Slim refusing to be presenters because they were not allowed to perform. "What are the ARIAs," Candi says, "without a bit of drama?"

Better Time Ahead
Continued from page 52

to Columbia/Sony, had top-20 chart success in Europe and is also working Asian territories. FM rock band InVertigo, Standard's joint venture with Atlantic Records, has released its Australian hit single, "Desensitized," in the U.S., with the act touring the States September to November. Female rock guitarist Nat Allinson, whose debut album was helmed by veteran U.S./U.K. producer Mike Chapman, is to announce a U.S. deal this month.

Gotham's Bachelor Girl, previously signed to BMG, is finding belated Canadian success with its Australian hit single, "Buses and Planes," after failing to break the U.S. on Arista Records, during the latter label's 2000 shake-up.

The importance of developing acts locally was the topic of a May 1 inaugural seminar of the Australian Music Development Committee, set up by record labels and commercial radio to discuss common issues. AMDC chairman Tim Prescott stated that labels needed more radio support. "We aren't breaking enough acts domestically, and we're certainly not breaking enough internationally to justify the huge investments to make world-class music," he says.

Labels spend $50 million AUS (U.S. $25 million) a year on marketing local rosters. But acts need domestic success to get any global attention, especially in the U.S., which label executives complain is too insular and unreceptive to international repertoire. "America is such a huge place, they're not interested in even listening to you unless you've had a couple of hits in Australia," says Bernard Fanning, singer of Powderfinger. Warner chairman Shaun James observes: "If you want a shot at the world market, you need a world-class record and domestic success, and that costs. We have a U.K. commitment for Bardot, and the next Taxiride album will get a worldwide release, we made inroads in Japan with Regurgitator, Shihad is to get a European release and Pnau will be a pan-European priority. It's a matter of sticking to your program and working it. But," he adds, "to get into the game is tough."
WMG’s Improved U.S. Sales Can’t Boost 2Q Results

BY MATTHEW BENZ

Warner Music Group’s (WMG) U.S. market share is up through the first half of the year, but improved sales domestically aren’t translating into improved results yet on the major label’s bottom line. The company posted second-quarter declines in revenue and earnings before interest, taxes, depreciation, and amortization (ebitda) when compared with the same time period a year ago.

AOL Time Warner, which does not break out net income or loss for its six business units, reported that for the quarter that ended June 30, WMG ebitda slipped to $87 million from $129 million in the same period a year ago, as it spent more to market newer acts.

Revenue, the majority of which comes from abroad, fell to $895 million from slightly more than $1 billion because of slower worldwide music sales and what the company described as “unfavorable currency exchange rates.”

“The international market can best be described as soft,” says AOL Time Warner co-CEO Dick Parsons, noting that music sales are softening in such markets as Germany, Brazil, and Mexico. He says this was exacerbated by a “weak” slate of first-quarter U.S. releases that, when taken abroad, dragged down second-quarter international sales.

“Weak” was also the word Merrill Lynch analysts Henry Blodget and Jessica Reif Cohen used to describe the company’s sales performance, but in a report to investors they noted that “the business is in the midst of a turn-around, so this was not a shock.”

One good sign for the company is that market share is up “for the first time in a while,” says AOL Time Warner CEO Jerry Levin. WMG noted that its U.S. market share rose to 17.1% from 16.6% in the second quarter of 2000, on the strength of releases from Kid Rock and Alanis Morissette and a best-of album from Madonna are expected, along with soundtracks to the forthcoming movies Harry Potter and the Sorcerer’s Stone and The Lord of the Rings: The Fellowship of the Rings. On a year-over-year basis, he says, WMG may even end up “slightly positive.”

As for other AOL Time Warner businesses, filmed entertainment EBITDA rose to $250 million from $213 million in the year-earlier period, as it continued to benefit from the explosive growth of the DVD format. Warner Home Video’s second-quarter DVD sales rose 65% to 26 million units, helping to push total film revenue up to $1.89 billion from $1.1 billion a year ago.

Overall, AOL Time Warner posted a second-quarter net loss of $734 million, or 17 cents per share, vs. a net loss in the same period last year of $927 million, or 22 cents per share, on a pro forma basis (which assumes AOL and Time Warner had already become a single business entity).

Revenue rose to $9.2 billion from $8.9 billion, which is below the consensus estimate among analysts of $9.74 billion.

Free Concert Series Promotes & Entertains

BY LIANA JONAS

With an eclectic musical lineup reminiscent of ‘80s free-form radio, Sam Goody’s Home Before Midnight free concert series—a showcase for a range of developing, local, and established artists—is enjoying its third run at New York’s bustling South Street Seaport this summer.

Since 1998, the Home Before Midnight concerts—named for the shows’ early 6 p.m. start time—have attracted Seaport and Wall Street locals, international tourists, and fans to Pier 17, with its outdoor stage situated along New York’s East River. The series has proved to be an early indicator of consumer interest in emerging acts, as well as an effective promotional vehicle for participating artists and event co-sponsors.

“Everyone wins,” says Chris Nadler, marketing manager at Sam Goody, parent the Musicland Group, of Home Before Midnight’s benefits. “Sam Goody, certainly, because we’re branding a major event in the capitol of the world.”

R&B up-and-coming Blu Cantrell, whose debut CD So Blue (Arista) was released July 31, opened the season June 8 and drew an estimated 1,500-2,000 spectators. Cantrell also did a signing, and Sam Goody pre-sold 70 copies of her CD at the event and offered a deeper discount.

“The concert was a great experience,” says Cantrell, whose single, “Hit ‘Em Up Style (Oop!),” shot to No. 2 on The Billboard Hot 100 last month. “The people in the crowd were true fans, and, as a new artist, having the opportunity to sing before a crowd who already knows the words to your song is always thrilling.”

In past years, strong turnouts have resembled coming-out parties for acts about to break big. Last summer Shaggy drew some 7,500 fans. “This was before his album came out,” Nadler says. “We knew after that he’d be a phenomenon.”

In terms of marketing and record-label support, Nadler explains that “the program is set up so that our sponsors purchase 75-100 CDs by the performing artists. Therefore, the artist is guaranteed a minimum number of SoundScans.”

If a participating performer has a current release, Sam Goody’s package for the artist includes putting the CD on sale at all 59 New York-area stores, as well as special positioning, which varies by location. Many outlets do a pull-together: a poster at the front of the store with the artist’s product displayed nearby. “By taking an artist out of the bin into a featured area, you’re going to see results,” Nadler says. “Almost without exception, we’ll see a spike in sales.”

Nadler says the series is enjoying increasing popularity. Home Before Midnight, which once attracted about 250 attendees in its early days, now draws average crowds of 450-500 people. This summer’s event is presented by three-year-partner Time Warner Cable and co-sponsored by Memorex, citysearch.com, and the New Line Cinema film Rush Hour 2.

“Time Warner Cable has grown to use the concert-series partnership as a grass-roots tactic to help drive awareness for new products,” says Holly Wrinnick, VP of marketing strategy and planning at Time Warner Cable. “We have a great partnership with Sam Goody on the retail side, and this is an extension of that partnership. We have a venue for distribution of materials promoting our new products and a way to extend our brand identity.”

Amy Terpeluk, senior manager of East Coast field publicity for New Line Cinema, a Home Before Midnight newcomer, sees great potential in the collaboration. At the July 4 show featuring heritage rocker Gary U.S. Bonds, New Line Cinema promoted Rush Hour 2 by offering product giveaways from the film. “Between the on-site signage, advertising that comes with sponsorship, and the onstage mentions the sponsors receive, there’s no denying that it creates awareness.”

Sam Goody uses several methods to promote the series. The Village Voice is the retailer’s print vehicle; weekly ads run up until the week of the show. Time Warner Cable runs spots, which reach more than 1 million New York customers, the week of each show. Radio is used when the performing artist justifies it for the example, the Cantrell and Vengaboys shows in New York were promoted on top 40/hip hop WKTI, while the Freedy Johnston event is being announced on Fordham University’s WFUV.

Citysearch.com promotes Home Before Midnight on its Web site. Then there are the in-house and on-site efforts effected by Sam Goody. “Between myself and our in-house publicist, we send out our concert schedule to our extensive e-mail mailing list,” Nadler says. “Flyers are handed out at our New York City stores, and beyond.”

Beyond the watery backdrop of the East River, the effects of the collaboration between Sam Goody and the South Street Seaport can be felt at other urban retail projects run by Rouse Company, the South Street Seaport’s developer and manager. Since the success of Sam Goody’s efforts at the Seaport, a sister Rouse property in Jacksonville Landing in Jacksonville, Fla., has begun partnering with the retailer for shows, says Ed Hilla, manager of sales and marketing at the South Street Seaport. So far, a couple of shows are on the boards, “and it could become more consistent,” he adds.

While the summer series concludes Aug. 25, Hilla says a future indoor winter series at the South Street Seaport is not out of the question. Remaining dates for this year’s Home Before Midnight include Freedy Johnston and David Mead, Aug. 9; Mystic,, Aug. 16; Michael Weeks, Aug. 23; Trouble, Aug. 24; and the VP Records Reggae Celebration featuring Tanto Metro & Devonte and Anthony B., Aug. 25.
Rhino Favorite MFLP Re-Ups Deal

BY MOIRA MCCORMICK

CHICAGO—Independent children’s music label Music for Little People (MFLP), riding the success of Toddler Favorites, its first-ever gold record, has renewed its national distribution contract with Rhino Entertainment and its Rhino Favorites imprint.

The deal marks the second time the Redway, Calif.-based label has re-upped with Rhino since their partnership began in 1996. But MFLP president Jonatha Brooke explained that this time the two-year deal includes three one-year automatic options. “Before, the two-year contracts would include one one-year option, mutually renewable. But because we’ve been doing so well, [the terms have changed]. We want to be in a long-term relationship with Rhino.”

MFLP, whose Toddler Favorites has been perched in the upper reaches of the Billboard Top Kids Album chart since November 2000 (it finished the year in the No. 1 position and was No. 6 on the overall year-end chart), initially hitched with Warner Elektra Atlantic-distributed Rhino.

The then-five-year joint venture with Warner Bros. proper ended. The joint venture had begun in 1991, but Sherman notes that with the move to MFLP, “we have a WEA distribution continuity.” She adds that MFLP founder and CEO Leib Ostrow “had a relationship with [Rhino Entertainment president] Richard Foos, so we naturally migrated to Rhino.”

Divisions of the MFLP umbrella are overseen by different Rhino entities. The MFLP children’s imprint itself is administrated through the Warner ElektraAtlantic-distributed Rhino Favorites, while adult world-music imprint EarthBeat! is handled by Rhino Records. The Rhino entities distribute MFLP product into the domestic wholesale market, while the label distributes international sales of its own product to school and libraries, via mail order (more than 1 million catalogs a year are sent out), and through the Internet. Sherman notes, “We also sell directly to [whole-saler] Rounder Kids and to nontraditional retail outlets.”

TIERED PRICING—SPURS SALES

The updated store sales, represented by Rhino, account for 55% of Music for Little People’s sales, according to Sherman. “From 1996 to 2000, Rhino’s [sales] increased 26% a year. That 26% is attributable to us—primarily because we have more ‘Favorites’—of which Toddler Favorites is one title. The compilation series lists at $6.98 for CD and $3.98 for cassette. Other titles include Sing Along With Los Straitjackets, Rounders Favorites, Children’s Favorites, and the most recent release, Preschool Favorites, which came out July 3.”

Sherman attributes MFLP’s good fortunes not only to the popular “Favorites” line, but also to the fact that the label adopted tiered pricing. She says, “Our front-line product was $9.98 to $15.98, and now there’s a wide range of pricing.”

Additionally, the label has been aided by the hiring of national sales manager Kate Dockins, who serves as the liaison among MFLP, Rhino/WEA, and retail. According to Sherman, Dockins works directly with retailers and with Rhino.

Upcoming MFLP releases include the latest in its longstanding series A Child’s Celebration—now just called “Celebration,” A Celebration of Country, due Aug. 8, includes cuts from Faith Hill, Charlie Daniels, Randy Travis, Little Texas, and others.

BY BRIAN GARRITY

Wendy’s restaurants will be the official contest sponsor this year for the RollingStone.com Rock ‘n’ Roll Music and the Beautiful Ones contest. The competition is open to unsigned bands. The grand prize is a $10,000 cash prize.

Additional details, including how to submit an entry, can be found at RollingStone.com.

BY CAROLYN HORWITZ

Fender Musical Instruments has struck a deal with Rhino Records and multimedia company Morling Manor Music to form a label, Fender Records. The guitar-focused label will be based in Los Angeles and headed by Morling Manor co-founder Spencer Proffer. Fender will use its instrument stores to promote and sell the label’s releases. They will also be distributed through other avenues by Rhino, which will also market the product on TV. The first Fender release will be a series of guitar-driven compilation albums titled “Riff Rocks,” due in the fourth quarter. A compilation series highlighting young and developing guitar-oriented artists will follow.

BY TROY CARPENTER

Ticketmaster saw earnings before interest, taxes, depreciation, and amortization (ebida) nearly double in the second quarter to $27.3 million, compared with $13.7 million in the same period last year. Revenue rose 12.6% to $187 million. For the six months to June 30, ebida was $46.1 million, compared with $22.1 million in the same period last year. Revenue was $358.1 million.

NEWSLINE...

DataPlay, the manufacturer of a coin-sized disc that can store up to five hours of CD-quality digital music, is to have Reciprocal provide clearinghouse e-commerce services. The Reciprocal deal will allow for the activation of additional content on prerecorded DataPlay discs; for example, discs could be encoded with bonus material that carries a fee to be “unlocked” via the Web site of a retailer or promotional partner. DataPlay plans to roll out blank and prerecorded discs in the fourth quarter. The Boulder, Colo.-based company has content deals with Universal Music Group, EMI Recorded Music, and BMG Entertainment; it is in talks with Warner Music Group, Sony Music, and some independents. DataPlay-enabled hardware—including portable players, digital cameras, and personal digital assistants—is being developed by Toshiba, Samsung Electronics, Olympus, Creative Labs, and SonicBlue and is also expected during the fourth quarter.

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TROY CARPENTER

LockStream, a software company that develops artist-specific music players, is developing a player for new Artemis Records artist Jacob Young. The player will be accessible at记录srecords.com and seven-teen.com, as part of a promotional deal with Seventeen magazine. Young, a TV actor from General Hospital and The Bold and the Beautiful, will issue his debut pop/rock album Aug. 21.

MATT BENZ

Carson, VICA Bad Brains, O-Posse, and others.

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THE MONSTER IS BACK: The 49-cent single, a key factor in the decline of the configuration, has reared its ugly head again. It appears that Virgin, the label that released the Pet Shop Boys’ first hit and is currently releasing the new album by the same band, has adopted the same pricing strategy for its CD sales.

Although no one will comment publicly on the matter, sources at retail report that Virgin has been informally suggesting that it will release singles from its artists at the 49-cent price point, after changing the price of its CDs from $14.99 to $12.99.

branD-NEW BAG: The National Assn. of Recording Merchandisers (NARM) has announced that it is rebranding the trade association to include the slogan “The voice of music retail,” which will soon appear on all NARM material, along with a redesigned logo.

In a statement, NARM president Pam Horovitz explains, “The board concluded that while our acronym is a well-known brand, and our current name still makes sense, adding this tag line would better reflect our role in the industry and a tighter focus on music retailing.”

NARM also has returned the Washington, D.C.-based Dutko Group, which, it says, has been dubbed a top 10 lobbying firm by Fortune magazine. Horovitz says that Dutko knows “how to build strong and effective relationships that can last in the sometimes divisive environment of a Washington policy debate.”

In addition, NARM will revive its Political Action Committee. The press release also states that NARM’s branding consultant, New York-based Ken Sunshine Consultants, will have a higher profile as part of these new branding and advocacy initiatives.

PACKING IT UP: Ralph Johnson, who bought Pacific Coast last December, was unable to save the one-stop from liquidation. The company has filed a 363 sale—a bulk sale of assets—with the U.S. Bankruptcy Court, scheduled for Aug. 28. Johnson says, “It appears my efforts to reorganize have failed.”

Johnson says that there are a number of investors interested in buying the assets of the one-stop and that at least one of them has expressed a desire to continue operating the company, with its present management intact.

But Johnson acknowledges that such a scenario would need the blessing of the majors, which walked away from the company two months ago. So far, from Retail’s Track vantage point, the majors don’t appear to be looking back.
Up the Alley. The Midwest music industry pulled together to stage the second annual Rock ‘n’ Bowl event, which raised $25,000 for the T.J. Martell Foundation. Pictured, from left, are WEA Detroit states manager Ron Hewlett, Sony Music Distribution Handleman sales rep Steve Kotecki, BMG Distribution Detroit branch manager Bob Bean, CIMX-FM Detroit senior account executive Milli Pelch, T.J. Martell director of national events Bridget Baughn, Harmony House VP of advertising Sandy Bean, Universal Music and Video Distribution Detroit regional director Bill Schulle, Handleman segment director Brad Shanahan, EMI Music Distribution Handleman sales rep Darren Stupak, Handleman senior VP Sam Milicia, Borders VP of merchandising for multimedia Len Cosimano, and former Harmony House president Jerry Adams.

NEW MEDIA: Steve Gottlieb is named to the board of directors for MusicMatch in San Diego. He is also president/CEO of TVT Records.

Catherine Kerr is promoted to VP of operations for the VH1 Group in New York. She was director of operations.

Erik Flannigan is named VP of music services and programming for RealNetworks in Seattle. He was senior VP of entertainment verticals for Walt Disney Internet Group.

MUSIC VIDEO: MTV Networks names Wesley Mallette VP of corporate communications and Alison Olin director of corporate communications in New York. They were, respectively, senior manager for Intimate Brands and director of communications for e24/7.
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From time to time, we may allow reputable companies to send you Information by email which might be of interest to you; please check the box if you prefer not to receive it.
And rightly so. Sounds emerged as the cause célèbre at this service providers operating outside of than a half-dozen Internet compa-

nies-FullAudio, Liquid Audio, Cen-

terSpan, RioPort, ArtistDirect, Upis-
ter, and others—are talking about

One of the issues is the lack of content deals between the majors and third-party service providers operating outside of Musicnet and Pressplay.

To date, there is but one such deal—between FullAudio and EMI Recorded Music. In fact, that’s one less deal than the number of agreements between third-party services and publishing arms of the majors. That number is two, with both also owned by FullAudio: it has publishing deals with EMI and BMG.

To EMI credit, look for the label to do more sound-recording deals out-
side of MusicNet. (A deal with Liquid Audio appears close to completion.)

Tec Cohen, new-media VP for EMI’s digital media group, dismisses con-

cerns about content licenses being reserved for the label-backed services. “We think all these models are going to compete for what the consumer wants,” he says. “The only way we are going to really find out what music fans like is by participating in some different offerings, and the market will decide.”

But the jury is still out on whether any of the other majors are about to start handing over their content to anyone else. Cohen acknowledges that

cription. As Uplister users consume

music for less money. This allows

Cohen says. “You’re accessing more

how much you want to pay for a par-
tial or complete database of more than

10,000 playlists, while the second

organization has taken a different, human approach to sift through the overwhelming catalog of available music.

People have a hard time discovering new music, and it’s just going to get worse online, because you have even more choices,” says co-founder/CEO Toni Schneider. “In-

stead of throwing technology at the problem, we looked at the way that people usually get introduced to new music today. You typically trust the introduction if it comes from another person.”

The site currently hosts a data-
base of more than 10,000 playlists, which grows by more than 100 daily. Playlists are indexed and cross-

referred to so that visitors can find a number of lists by searching for any particular artist. For example, a search for Radiohead retrieves more than 100 playlists, with titles ranging from “Love Songs That Break My Heart” to “15 Albums You Should Own.”

The latter, composed by a 27-year-

old playmaker named Muck, in-

cludes tracks not only from Radio-

head but also from Gram Parsons, Belle & Sebastian, The Replacements, The Beatles, and 10 other acts.

Each playmaker is given a page that links to a complete collection of one’s lists and can also include such personal data as a motto and picture, as well as favorite playlists from other playmakers.

The song entries link to 30-sec-

ond previews, provided by Muze, and

discs can be purchased via click-

throughs to Amazon.com.

Uplister has also recruited more than 60 celebrity playmakers, in-

cluding rockers Green Day and Joey Ramone, rap group Jurassic 5, DJ Paul Oakenfold, MTV vet-
nor Martha Quinn, and novelist Nick Hornby, whose characters in High Fidelity were precursors to Uplistar playmakers.

For the new subscription service, Uplister has secured performance licensing agreements with BMI and is in the process of securing pub-
lishing rights for the service. Playback and security will be pow-
ered by Windows Media. Uplister is in the process of eliminating its exist-
ing proprietary playback technology. Rented content, which will be dis-

tributed in Microsoft’s WMA format, will not be transferable to portable devices or blank CDs; users will also have the opportunity, however, to buy tracks for an estimated 99 cents, allowing for transfer ability.

The playlist service is completely Web-based in order to function across all platforms, while the sub-

scription service will be released for PC first, with plans to expand it to Macintosh and other platforms.

The decision to partner with independent labels was a natural choice, as Uplister users consume a disproportionately large amount of their product.

While independent label sales account for about 20% of global CD sales, independent represent more than 30% of the tracks on Uplister’s playlists, according to Uplister.

“Uplister seems to understand the plight of the independent commu-

nity as well as its unique value,” says Christina Zafiris, director of marketing and new media for Matador.

Beyond Uplister’s own service, the company plans to offer its data-

bases to third parties. It also has produced a plug-in for the AOL digital music player Winamp that dis-

plays related playlists.

“We’re not trying to be purely a destination site. A distributed pres-

ence of sites powered by Uplister is very much part of our business plan,” executive VP Jeremy Silver says. “All of the functionality at the site will be available for third parties, and it will lead back to a central database and grow exponentially.”

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**HOME VIDEO**

**QVC Pitches Sports To Elusive Spectators**

**BY EILEEN FITZPATRICK**

Los Angeles—Sports programming has become a tough sell for the home video market, but home shopping network QVC believes it can hit a home run with its Major League Baseball (MLB) video franchise. QVC has acquired distribution rights to the property in late June.

The titles will be sold through QVC's new Q Video division (Billboard, July 28). In addition to distributing the titles at retail, the cable network, which is currently available in 86 million U.S. households, will also promote titles on air through direct response and via its Web site.

While this is QVC’s first move into video, the channel has successfully sold sports memorabilia in the past. The first release under the deal was “Hitlers on Hit- ting: Finding the Sweet Spot,” which MLB put out through Q Video June 26 on DVD/VHS. The DVD features an hour of bonus footage not included on the VHS version, as if picking a better time to be in Las Vegas would motivate retailers. But the timing isn’t the plan. What VSDA needs to do is rework the overall concept of the convention to make it a worthwhile event. It should highlight new product, technology, and industry issues. But a word of advice: Leave out the retailing 101 seminars and keynote speeches by non-industry headliners. Every industry needs to have an annual event, but in its present form, the industry doesn’t need this one.

**LET THE GOOD TIMES ROLL:** Koch International has inked a deal with New York-based Consumer Entertainment for distribution in Canada. The multiyear deal takes effect immediately.

Upcoming GoodTimes product includes the live performance programs Jethro and Hyde: The Musical, Snooker Joe’s Cafe—The Songs of Liem & Stoller, and Putting It Together.

On the other end of spectrum, Sony Wonder has signed a deal to distribute World Wrestling Federation (WWF) videos in the U.S. WWF, which plans to release 40 VHS and DVD titles within the next year, will continue to handle marketing of the product. The first titles to be distributed by Sony Wonder under the new deal are DVD videos: WWF Hardcore and Judgment Day, as well as VHS-only titles King of the Ring and The Best of Raw War Volume 3.

**NEW LOOK FOR THE HITS:** Five of the franchise’s top-selling titles will also be rereleased to retail on VHS with new packaging later this year. Titles include Race for the Record, which chronicles the Sammy Sosa/Marc McGwire home-run battle, All Century Team, (also available on DVD), and the Subway Series and The 1996 World Series, both highlighting New York Yankee victories. Price points haven’t been determined.

**FOR THE RECORD:** Sony Wonder will distribute the new titles from Golden Books Family Entertainment, which reported in the July 21 Picture This. While DIC has entered a bid to acquire the children’s book publisher, it has not yet signed a definitive agreement with the company.
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<td>2000</td>
<td>$14.95</td>
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<tr>
<td>INDEPENDENCE DAY</td>
<td>Will Smith, Jeff Goldblum</td>
<td>1996</td>
<td>$9.98</td>
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<tr>
<td>BIG MOMMA'S HOUSE</td>
<td>Martin Lawrence</td>
<td>2000</td>
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<td>Adam Sandler</td>
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<td>Sienna Spikes, Mal Gibson</td>
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<td>MISSION: IMPOSSIBLE II</td>
<td>Tom Cruise</td>
<td>2000</td>
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<td>Robert Denney, Charles O'Neal</td>
<td>1993</td>
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<td>THE MUMMY</td>
<td>Brendan Fraser, Rachel Weisz</td>
<td>1999</td>
<td>$19.98</td>
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<td>THE MONEY PIT</td>
<td>Tom Hanks, Shelley Long</td>
<td>1986</td>
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<td>RAYMON &amp; MICHIELE'S HIGH SCHOOL REUNION</td>
<td>Mira Sorvino, Kevin James</td>
<td>1997</td>
<td>$9.99</td>
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<td>TRORI TORA! TORA! TORA!</td>
<td>Tom Green</td>
<td>2000</td>
<td>$14.98</td>
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**NOTE:**
- The table lists DVD titles and their respective release years.
- Suggested retail prices are approximate and may vary.
- The list does not include all DVD titles available for rental.

**Top DVD Sales:**
- "Thirteenth Days" is the top-selling DVD on the chart.
- "Unbreakable" is listed twice, once with Bruce Willis and another with Samuel L. Jackson.
- "The Wedding Planner" is listed twice, once with Jennifer Lopez and another with Matthew McConaughey.

**Top Video Rentals:**
- "Down To Earth" is the top rental title.
- "The Emperor's New Groove" is listed twice, once with Mira Sorvino and another with Samuel L. Jackson.
- "Two Weeks Notice" is listed twice, once with Julia Roberts and another with Robin Tunney.

**Additional Resources:**
- Billboard's Top DVD Sales and Top Video Rentals charts provide insights into the most popular DVD and video rental titles for the week.
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Jazz World Mourns An Innovator
Commodore Records Founder Milt Gabler Dies At 90

BY CHRIS MORRIS
LOUIS ANGELES—Michael Cusumano— whose Mosaic Records issued the complete recordings of Milt Gabler’s Commodore Records in the late ’50s and early ’60s on three boxed sets totaling 66 LPs—views Gabler as one of the innovative figures of the American recording industry.

“He started Commodore as a reissue label at a point where many major labels weren’t reissuing stuff,” Cusumano says. “In the time frame it was active, Commodore was probably the first and foremost label that was documenting small-group jazz. If there was not a Commodore, an HRS, or a Blue Note, most of that music would have gone completely unrecorded.”

Gabler—who also distinguished himself as a producer of early R&B’s rock’n’roll, and later of natural causes July 20 in New York at age 90.

Born May 20, 1911, Gabler began his career in the music business start- ed in 1926 behind the counter of the Commodore Music Shop, his father’s retail store at 144 E. 42nd St, in Man- hattan. (The shop later moved to 46 W. 52nd St.) The Commodore, Cusu- nana notes, was “where all the major- label CEOs of the next 20 years were hanging out.” Such young jazz fans as Ahmet and Nesuhi Ertegun, Jerry Wexler, George Avakian, John Hammond, and Bob Thiele were habitués. Gabler originated his first inde- pendent label, United Hot Clubs of America, to reissue out-of-print early jazz recordings. In 1938, the Commodore imprint began cutting con- temporary jazz talent with a session by guitarist Eddie Condon (who co- produced a weekly jam session with Gabler at Jimmy Ryan’s club on 52nd Street). Countless classic small-group swing dates followed.

The label’s most famous release may have been Billie Holiday’s 1939 recording of the anti-lynching ballad, “Strange Fruit.” In a 1988 CD reissue of Holiday’s Commodore masters, Gabler recalled, “She has this great number that was so important to her, and [her label, Columbia] wouldn’t let her record it. I told her that if she could get a one-session release from her contract, I’d like to have her do it for Commodore.”

The imprint also issued impor- tant sides by Lester Young’s Kansas City Five and Kansas City Six, Chu Berry & Roy Eldridge, Fee Wee Rus- sell, Coleman Hawkins, and Hot Lips Page, among many others. In 1941, Gabler joined the A&R staff of Decca Records. As Cusumano notes, “He was doing Decca all day and Commodore all night.” (Among the partners in Commodore during this period was Gabler’s brother-in-law Jack Crystal, father of accompli- dian Billy Crystal, who would frequently refer to his “Uncle Milt” in his monologues.)

During a career that spanned four decades, Gabler helm- ed such early hits by Louis Jordan as “Choo Choo Ch’Boogie” and “Califo- rnia” and adapted the formula he per- fected with the R&B star for hit sing- les by Bill Haley & His Comets, the label’s first contract rock’n’roll star. He recorded talents as diverse as Holi- day, Louis Armstrong, Bert Kaemp- fert, the Weavers, and Brenda Lee, and in 1972 he had a key role in the rebirth of the original cast album of Jesus Christ Superstar.

After retiring from Decca in the late ’70s, Gabler participated in the reissue of Commodore’s best-known recordings on LP and CD. In 1996, the label’s catalog was purchased by GRP Records.

Funeral services for Gabler were held July 23 in New York. He is survived by his wife, Extel- son Lee; daughters Eileen and Melina; five grandchildren; and two great-grandchildren.

BY CHRIS MORRIS

Folk Artist Mimi Fariña Remembered

Maynard Solomon—who operated Vanguard Records with his brother Seymour from 1950 until its sale to Telma Music Group in 1988, when Mimi Fariña first as the teenage sister of her label’s star, Joan Baez, and then as a folk luminary in her own right.

“She was a very rare person—a rare flower,” Solomon recalls. “She was so fragile and so studdy at the same time.”

For her work during the ’60s with her late husband, Richard Fariña, and for her activities as head of the nonprofit, live- music group Bread & Roses, Fariña died July 18 at her home in Mill Valley, Calif., after a long battle with cancer. She was 56.

Born Margarita Mimi Baez in Palo Alto, Calif., she learned to play the guitar alongside her sister Joan, who was four years her senior and blessed with a voice of unique purity. As a teen in Massachusetts, she witnessed
John Ivey has helmed the programming post at top 40 powerhouse WXKS-FM (Kiss 108) Boston for the past seven years. In a few weeks, he crosses coasts to helm the post at top 40 KIIS Los Angeles. As Ivey wrapped up in Boston, Top 40 Airplay Monitor editor Sean Ross spoke to him about his tenure at the legendary radio station.

With so many other Clear Channel PDs having graduated into various group programming jobs, it seems as though that might have been the next logical step instead of another day-to-day PD post.

When I walked into Kiss seven years ago, I told my wife that the only two stations in the country that I would leave this one for, if I was successful here, were WHIZ (Z100) New York and KIIS in L.A. When you’re in this business, that’s obviously the peak of the mountain.

When I was approached about the job, I had by no means thought of leaving here. I thought I’d be here for another 10 years. I said, “I’m going to have to think about it and talk to my family.” My wife and daughter both said yes immediately. As for the brand manager stuff, I am doing it—and have been at WQOQ (102.1) Philadelphia and WRQX (96.5) Detroit—and will continue to do those, as well as adding Kiss 108.

WXKS and KIIS have similarities. It starts at the top, with heritage morning shows [WXKS’ Matty Siegel and KIIS’ Rick Dees] that have both been at the stations for 20 years. Both stations have heritage jocks that have been there for a while.

Kiss 108 has always been conservative on rhythmic records, but at times it seems to open up. Where are we going with this?

We let other people start out the rhythm stuff. [Sister station] WJMN can show us the way on a lot of that stuff. We didn’t play a lot of the Destiny’s Child records until they were top three. And stuff that’s younger and goes a little bit more in that direction, we have been very slow on or missed altogether. We never played much “Ride With Me” or records like that just out of the need to perform to 25-54 and the old theory that you can’t get hurt by what you don’t play.

[At the other end of the spectrum, we get widely credited for busting all those country/rock crossovers, like LeAnn Rimes, Shania Twain, Faith Hill, and now Lee Ann Womack. Those are the records that we stick our hands up for first. And we haven’t been that slow on the Britneys, ’N Syncs, or Christinas.

How has Kiss 108 evolved since your arrival?

When I walked in, the station was kind of in flux. [Former PD-turned-AMFM group programmer] Steve Rivers told me there was something going on, and they were trying to pinpoint it at the time. The Gloria Gaynors and Donna Summers were still in there, but there were also Pearl Jam records on the station.

And obviously this was before modern AC was a format.

During my first year, in 1995, there was a research project that pointed to what became modern AC and got very brave and did it. This station pulled off all the heritage dance product that had been on forever. By doing so, the station went from being seventh in 25-54 to top three in 25-54 for nine books in a row.

Kiss 108 has also been consistent in its support of heritage artists.

That’s what Kiss is known for. It has always really been one of our strong points in keeping our adults and being a 25-54 station. We haven’t just thrown away the heritage artists, whether it’s helping break Bon Jovi or playing Don Henley, Melissa Etheridge, Aerosmith, Cher, Gloria Estefan, Elton John, or Rod Stewart. But a lot of the other top 40 stations are leaning 12-24, so I understand why they aren’t playing Bon Jovi or Cher unless they’re really big. But that’s the same reason that I’m not leading the way on Nelly and they can.

After a period where Kiss and rival WBFX were battling to own the modern AC franchise, WBFX has now branched out, playing “Lady Marmalade,” “All for You,” and the like.

You’re going from the stewardship of one of the country’s highest-profile station concerts to the same position at another. Tell us about the Kiss concert.

In the very first year I was here, there was actually talk that it may have played out. It was difficult to get acts, and it didn’t sell out until the week before the show. After a lot of discussion, we decided to continue on. The first year, [former owner] Richie Balsbaugh was still here, and he booked a majority of the acts. By the second year, Richie was not here, and I booked most of the acts.

Don’t Lose That Number. Steely Dan’s Walter Becker recently stopped by the studios of KKCR Kauai, Hawaii, and became a DJ for a day, playing three hours of jazz and blues on the community-based station. Pictured, from left, are Becker, Tom Petty tour manager and KKCR board member Richard Fernandez, KKCR station manager Mary Cumming, and jazz and blues host Vic the Barber.

We put out feelers for a lot of really big acts at the time, and it was one of those instances where all of them came in [including Cher, Etheridge, Lenny Kravitz, and Bryan Adams].

That year the show sold out quicker, and then it just kind of progressed from there. This year sold out in 90 minutes. That’s amazing, but that’s what they expect from the show, and the pressure comes back to [music director] David [Corey] and myself to book the acts.

So doing so has become a yearlong adventure, because we also added the Jingle Ball in the winter. So you start targeting artists, and if they can’t do one, then you try to get them for the other. Labels will tell the new artist that it should be their goal to be up there. Every year we have people who approach us before we approach them.

Final thoughts?

This staff has made me look so good. They’ve enabled me to get a great job at another great station. I’m looking forward to the challenge and hope that we have this conversation again in seven years about my long tenure in L.A.
MTV NOMINATIONS: With so many music videos having become an exercise in artist egomania, it’s refreshing that Fatboy Slim’s “Weapon of Choice” leads the nominees list for the 2001 MTV Video Music Awards (VMAs). “Weapon of Choice” received nine nominations, including one for best video of the year.

Fatboy Slim (aka British DJ/Remixer Norman Cook) isn’t even in the video. Instead, the clip, directed by Spike Jonze, consists entirely of actor Christopher Walken dancing to the song in what has to be one of the most bizarre but inventive appearances of a known actor in a music video in years.

What’s also unusual about the video receiving so many nominations is that the VMAs tend to reward videos from multi-platinum albums. And “Weapon of Choice” is from Fatboy Slim’s current Astralwerks album, Halfway Between the Gutter and the Stars, which hasn’t exactly been burning up the sales charts. (The album peaked at No. 51 last year on The Billboard 200.)

MTV should be commended for taking a chance by putting the video into heavy rotation almost immediately when it was released in March, even though the single was ignored at the time by most of commercial radio.

MTV and MTV2 will televise the Sept. 6 awards show live from New York’s Metropolitan Opera House. U2 and Alicia Keys will be among the awards show performers.

Other multiple nominees, with six nods each, include Missy “Misdeemanor” Elliott’s “Get Ur Freak On,” N Sync’s “Pop” (Jive); and U2, “Elevation” (Elektra/Interscope).

The Viewer’s Choice: Backstreet Boys, “The Call” (Jive); Destiny’s Child, “Independent Women Part 1” (Columbia); Evan Featuring Gwen Stefani, “Let Me Blow Ya Mind”; Limp Bizkit, “My Way” (Flip/Interscope); N Sync, “Pop”; and Nelly Featuring City Spud, “Ride Wit Me.”

MTV2 Award: India.Arie, “Video” (Motown); Craig David, “Fill Me In” (Wildstar/Atlantic); Gorillaz, “Clint Eastwood” (Virgin); Jurassic 5, “Quality Control” (Interscope); Alicia Keys, “Fallin” ; and Muddywane, “Dig” (No Name/Epic).

A complete list of nominees can be found at mtv.com.

In other MTV news, the network’s 20th anniversary party, MTV20: Live and Almost Legal, will feature appearances by Mariah Carey, Mary J. Blige, Busta Rhymes, Sean "P. Diddy" Combs, Fred Durst, Rob Halford, Billy Idol, Jane’s Addiction, Ja Rule, Kid Rock, Tommy Lee, Method Man, Naughty by Nature, Run-D.M.C., Salt-N-Pepa, Sum 41, and TLC. MTV and MTV2 will simulcast the three-hour special, set to take place Wednesday (1) at New York’s Hammerstein Ballroom.

MTV 360 initiative, MTV Video Monitor

A SAMPLING OF PlayLISTS SUBMITTED BY National & Local Music Video OUTLETS for THE WEEK ENDING August 4, 2001
‘CELEBRITY’ STATUS: Amid conjecture that the teen pop trend that lit up album sales for the past couple of years has waned, one of the hot-button questions to emerge of late is how far ‘N Sync might get pulled down in ‘N Sync’s splash will no doubt break that record. The benefit of a retail single.

MINOR REPERCUSSIONS: While we await ‘N Sync, rookie Alicia Keys continues to author songs from three separate debut albums. While it would be nice to think that this campaign is London-based act the Jives put Celebrity on course to do 1.8 million units, and possibly as many as 1 million, in its first week. It’s the biggest SoundScan week in music history.

A canvass of major accounts has Jive estimating the new album sold at least 800,000 copies, and possibly as many as 1 million, on the day of its July 24 release. Those numbers put Celebrity on course to do 1.8 million-2 million units in its first week—which would be shy of the historic 2.4 million opening frame the quintet set last year with ‘N Sync’s smash debut. Since then, she has raised her profile with popular radio entries from the soundtracks to 1999’s Dr. Dolittle (‘Are You That Somebody?’) and two from last year: Next Friday (‘I Don’t Wanna’) and Romeo Must Die (‘Try Again’). ‘Try Again’ became the first airplay track to reach No. 1 on The Billboard Hot 100 without the benefit of a retail single.

Coming IN: Alicia Keys’ self-titled set, the third album of her career, more than doubles her biggest prior SoundScan week, bowing with 187,000 units. Her last album, 1998’s One in a Million achieved her previous sales peak, moving 71,000 units during that year’s Christmas week; it sold 40,500 copies in its first stanza. Since then, she has raised her profile with popular radio entries from the soundtracks to 1999’s Dr. Dolittle (‘Are You That Somebody?’) and two from last year: Next Friday (‘I Don’t Wanna’) and Romeo Must Die (‘Try Again’). ‘Try Again’ became the first airplay track to reach No. 1 on The Billboard Hot 100 without the benefit of a retail single.

Although year-to-date CD sales for 2001 are up 1.7% over last year, for the 10th straight week, industry-wide album sales—including cassettes and catalog titles—are down from the comparable 2000 frame.

‘N Sync’s splash will no doubt break that streak next week, but the next question becomes: How many stores will actually make money selling Celebrity? The album has an $11.97 wholesale cost and was offered on a 3% deal that brings the net cost down to $11.61. Yet, in a quest for market share, a number of chains—including Target Stores, Wal-Mart, Best Buy, and KMart—had the high-traffic item on sale for less than $12, with some as low as $11.88. Pay the rent, the power bill, and your store clerk’s salary, and the low-balling retailer yields little to no profit.

CHILD’S PLAY: We predicted in the last Single Minded that this issue’s race for No. 1 on both The Billboard Hot 100 and Hot R&B/Hip-Hop Singles & Tracks would be close, and we were proved right by the resulting split decision. Destiny’s Child’s ‘Bootylicious’ (Columbia) takes the crown on the Hot 100, while ‘Loverboy’ by Mari

R&B/Hip-Hop Singles & Tracks.

Both Virgin and Columbia Records pulled out all the stops to increase sales of their respective singles. Regular-length versions of ‘Loverboy’ hit stores with a 49-cent sticker price, a price point that Columbia quickly matched on ‘Bootylicious.’ Virgin also advertised ‘Loverboy’ in print, as well as TV and radio spots, tools that are not typically employed to market singles. While it would be nice to think that both labels slashed the sticker price for the benefit of consumers, it was clearly done in the quest for chart position (See Retail Track, page 59). The competition was stiffened by Columbia’s decision to push back the original street date for ‘Bootylicious,’ a move that many in the industry (and ardent Carey fans) believe was calculated to block their former artist, Carey, from her best shot at the top. While ‘Loverboy’ won the retail battle, outsourcing ‘Bootylicious’ 180,000 units to 130,500 to finish at No. 1 on Hot 100 Singles Sales, ‘Bootylicious’ won the war. It tops the Hot 100, thanks to an enormous lead in radio airplay (75.5 million listeners to 20.5 million). Audience totals on the R&B charts were much closer (19.4 million to 10.4 million, also in favor of ‘Bootylicious’), with that smaller margin allowing ‘Loverboy’ to take No. 1 on Hot R&B/Hip-Hop Singles and Tracks. ‘Loverboy’ scanned 38,500 units at core stores, while ‘Bootylicious’ moved 27,000 pieces.

THE NEW KIDS: Jamie O’Neal’s ‘When I Think About Angels’ (Mercury) gains 260 detections and hops 3-1 on Hot Country Singles & Tracks, making the Australian newcomer the first female artist in more than four years to achieve back-to-back No. 1’s from a debut album on that chart. Not since Deana Carter’s consecutive No. 1 singles, ‘Strawberry Wine’ and ‘We Danced Anyway’ (which hit the top in November 1996 and March 1997, respectively) has a new female artist accomplished that feat on the country list. On the Hot 100, ‘Angels’ climbs 42-38. Congratulations to Capitol’s Nashville operation on being the first label in the Broadcast Data Systems era to achieve simultaneous top 10 singles on Hot Country Singles & Tracks with songs from three separate debut albums. Keith Urban’s ‘Where the Blacktop Ends’ gains 271 spins and climbs 7-6, while Chris Cagle’s ‘Laredo’ improves nine plays to rise 9-8. Cyndi Thomson’s ‘What I Really Meant to Say’ takes the biggest leap in the top 30 (15-10), fueled by an increase of 212 plays.

IT HAS BEEN A WHILE: Staid’s ‘It’s Been Awhile’ (Flip/Elektra/EGC) becomes the first song to spend 15 weeks at No. 1 on both Mainstream Rock Tracks and Modern Rock Tracks and is quickly closing in on the record for each chart. There has never been one other song to spend at least 10 weeks at No. 1 on both charts: Red Hot Chili Peppers’ ‘Scar Tissue’ (Warner Bros.) set a Modern Rock Tracks record with 16 weeks at No. 1 from June to September 1999, as well as 10 weeks atop Mainstream Rock Tracks during that same period. The No. 1 record-holder at mainstream is 3 Doors Down’s ‘Loser,’ which ended a 21-week run at the top in January.

DOUBLE DEBUT: Jadakiss of the Lox simultaneously debuts two tracks on Hot R&B/Hip-Hop Singles & Tracks: ‘Knock Yourself Out’ at No. 82 and ‘We Gonna Make It’ (Ruff Ryders/Interscope) at No. 83.

R. Kelly (Uve) is the last artist to accomplish this feat, when he bowed at No. 68 with ‘Feelin’ Yo Booty’ and at No. 78 with ‘Fiesta’ in the Jan. 27 issue. ‘Fiesta,’ featuring Jay-Z, went on to spend five weeks at No. 1. ‘Booty’ an airplay-only track, was moved to recurrent status after 20 weeks on Singles & Tracks; it re-enters this issue at No. 41, higher than the No. 44 peak of its initial chart run. Recurrent songs are eligible to re-enter both Hot R&B/Hip-Hop Singles and Tracks and the Hot 100 when they earn enough points to rank within the top 50.

Assistant in preparing this column was provided by Anthony Colombo and Steve Graybow.
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**Greatest Gainer:**

- SOUNDCOL
- D12
- JAGGED EDGE
- SUMMARY
- LIL’ ROMEO
- MISSY "MISDEMEANOR" ELLIOTT

**SOUNDCOL**

- Coyote Ugly
- Part III
- Garßina
- Everyday
- Country Grammar
- The Reason
- Skin
- I’m Already There
- Sugar Ray
- Laterals
- Hotshot
- Things Are Us
- No Name Face
- Chocolate Starfish And The Hot Dog Flavored Water
- Totally Dance
- City High
- Scorpion
- Double Wide
- O-Town
- Weezer
- Return Of Dragon
- (Ghetto Love)
- Weezer
- (Ghetto Love)

**D12**

- Devil’s Night
- Break The Cycle
- The Saga Continues
- Free City
- Take Off Your Pants And Jacket
- All Killer No Filler

**JAGGED EDGE**

- Jagged Little Thrill
- Take Off Your Pants And Jacket
- All Killer No Filler

**MISSY "MISDEMEANOR" ELLIOTT**

- Miss E...So Addictive
- Miss E...So Addictive
- Miss E...So Addictive
- Miss E...So Addictive
- Miss E...So Addictive

**SUMMARY**

- Take Off Your Pants And Jacket
- All Killer No Filler
- Miss E...So Addictive

**LIL’ ROMEO**

- All Killer No Filler
- Miss E...So Addictive
- Miss E...So Addictive
- Miss E...So Addictive
- Miss E...So Addictive

**MISSY "MISDEMEANOR" ELLIOTT**

- Miss E...So Addictive
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**SOUNDCOL**

- Coyote Ugly
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- O-Town
- Weezer
- Return Of Dragon
- (Ghetto Love)
- Weezer
- (Ghetto Love)
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Top Jazz Albums

1. JANE MONHEIT - "Come Down" (John Pizzarelli Trio)
2. VARIOUS ARTISTS - "The Very Best of Louis Armstrong"
3. STEVE TYRELL - "A New Standard"
4. FAT MARTINO - "Right Here"
5. DIANA KRALL - "Sleeping Out"
6. BILLIE HOLIDAY - "The Essential Billie Holiday"
7. LOUIS ARMSTRONG - "The Definitive Louis Armstrong"
8. JOHN COLTRANE - "The Definitive John Coltrane"
9. CHARLIE HADEN - "Nortec"
10. JIMMY SMITH - "Out to Lunch"
11. DON BRUBECK - "The Essential Davis Brubeck"
12. GONZALO RUBALCABA - "Supernova"

Top Classical Albums

1. BACH - "Bach: Goldberg Variations"
2. MESSIAH - "J.S. Bach: The Messiah"
3. MOZART - "Mozart: The Brandenburg Concertos"
4. SCHUMANN - "Robert Schumann: The Complete Works for Piano"
5. STRAVINSKY - "Igor Stravinsky: The Complete Works for Orchestra"
6. LISzt - "Felix Mendelssohn: The Complete Works for Piano"
7. GERSHWIN - "George Gershwin: The Complete Works for Piano"
8. Dvorák - "Antonín Dvořák: The Complete Works for Piano"
9. CHOPIN - "Frédéric Chopin: The Complete Works for Piano"
10. BERLIOZ - "Hector Berlioz: The Complete Works for Piano"

Top Contemporary Jazz Albums

1. BRIAN CULBERTSON - "Nice & Slow"
2. WAYMAN TIDELSALE - "Face To Face"
3. KEIKO MUKAI - "M Square"
4. MARCUS MILLER - "Tourist"
5. SHAFIRO GYRA - "In Modern Times"
6. MARC ANTONIO - "Cruisin'"
7. THE RINGGOTTNS FEATURING RUSSELL FREEMAN - "Life In The Tropics"
8. DAVE KOZ - "The Dance"
9. RICK BRAUN - "Kisses In The Rain"
10. GERALD ALBRIGHT - "The Very Best Of Gerald Albright"
11. VARIOUS ARTISTS - "To Groove, With Love"
12. KARL DENSON - "Dance Lesson #2"
13. JOHN GORDON - "Unconditional"
14. TOWER OF POWER - "The Very Best Of Tower Of Power - The Warner Years"

Top Classical Crossover

1. BON Jovi - "Slippery When Wet"
2. RUSSELL WATSON - "The Voice"
3. JOSHUA BEL - "Berstein: West Side Story Suite"
4. SOUNDTRACK - "Grouchig Tiger, Hidden Dragon"
5. VARIOUS ARTISTS - "Heartland: An Appalachian Anthology"
6. SARAH BRIGHTMAN - "La Luna"
7. CHARLOTTE CHURCH - "Charlotte Church"
8. ANNE SOILE von OTTER/EILIS COSTELLO - "For The Stars"
10. ANDRE RIEU - "Festa"
11. SOUNDTRACK - "The Songs That Got Away"
12. SARA BRIGHTMAN - "Cleonito: The Continental Tour"
13. MANUEL BARREUC - "Nylon & Steel"
14. JULIAN LLOYD WEBBER - "Plays Andrew Lloyd Webber"
15. JUBILANT SYKES - "West For Me"

Top New Age Albums

1. ENYA - "A Day Without Rain"
2. ESTEBAN - "At Home With Esteban"
3. VARIOUS ARTISTS - "Pure Moods III"
4. YANNI - "If I Could Tell You"
5. TIM JANS - "Water's Edge"
6. SECRET GARDEN - "Dreamcatcher"
7. YANNI - "Snowfall"
8. DELEURUM - "Pien"
9. VARIOUS ARTISTS - "Very Best Of Yanni"
10. OTTOMAR LIEBERT + LUNA NEGRA - "Little Wing"
11. JAMES SCOTT BENTHO - "Windows-25 Years Of Piano On Windham Hill"
12. VARIOUS ARTISTS - "The Very Best Of Yanni"
13. JIM BRICKMAN - "My Romance: An Evening With Jim Brickman"

*Note: The above list represents a selection of albums that gained notable chart positions in the Billboard charts during the specified period.*
### Heatseekers®

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<tr>
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<tr>
<td>PETE YORN</td>
<td>MUSIC FOR THE MORNING AFTER</td>
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<td>GRUPO BRYNIS</td>
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<td>CHRIS CAGE</td>
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<td>STEREOMUD</td>
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<td>JAMEL O’NEAL</td>
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<td>LILLO</td>
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<td>FAIRIES</td>
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### Top Independent Albums™

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<td>DREAM STREET</td>
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<td>LIL JON &amp; THE EAST SIDE BOYZ</td>
<td>PUT YO HOOD UP</td>
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<td>ESTEBAN</td>
<td>ESTEBAN BY REQUEST</td>
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<td>NICKEL CREEK</td>
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<td>BROKE PIMPIN'</td>
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<td>MOCOOGH</td>
<td>BONE CRUSHERS</td>
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<td>MAS DE MI ALMA</td>
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<td>BAHAM</td>
<td>WHO LET THE DOGS OUT</td>
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<td>DOCTOR OF LOVE</td>
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<td>LOUIS DEVO</td>
<td>STABBING WESTWARD</td>
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**Note:** The Heatseekers® chart lists the best-selling new and developing artist albums, defined as those who have never appeared on the chart in the last 12 weeks. The Top Independent Albums™ chart lists the best-selling independent albums. cushions and albums are the third and only chart to appear on the Heatseekers® chart. The GREATEST GAINER is the title that has been on the chart the longest. The Greatest Gainer is the title that has been on the chart the longest.
74

Top Internet Album Sales reflects physical albums streamed through Internet merchants, based on data collected by SoundScan. Unlike most Billboard chart albums, catalog files are included on the Internet and Soundtracks charts. Albums with the greatest gains can alter the weekly rankings. Industry Asia. Of America's hot chart albums, certified albums by the number of sales and/or tapes. RIAA certification for net shipment of 10,000 units (Gold). — Certification for net shipment of 20,000 units (Platinum). • Asterisk indicates past Heatseeker title. 0 2001, Billboard/BPI Communications and SoundScan, Inc.

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Top Pop® Catalog™

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All charts are compiled from weekly sales data for albums. The Top Pop Catalog™ chart includes albums with retail sales of $10 or more. All albums are based on retail sales and not streaming data. Over 100 albums are included in the Top Pop Catalog™ chart. All albums are ranked based on their sales in the United States. The chart is updated weekly and reflects the most recent sales data. The Top Pop Catalog™ chart is one of the most comprehensive charts in the industry, covering a wide range of music genres and styles. The chart is compiled by Billboard and is widely recognized as a reliable measure of album sales in the United States.
Billboard • August 4, 2001

121: Bzoo 26; RBA 23; Hioo 9; RA 1, 46; RBH 27; RS 4, 6; TD1 20
122: Bzoo 8; RBA 41; RBC 1, 2, 7; RA 60; RBH 6, 67
123: Bzoo 80; RBH 41; Hioo 65; 35
124: RSh 26; Jk 
125: Abril

126: AFI
127: Action Figure Company
128: A. Price
129: AD
130: Alford
131: A. Bordo
132: Allen Arnt Farm
133: Bzoo 30; MO
134: Gary Allman
135: A. Kriss
136: Allen
137: AL
138: American Hi-Fi
139: Bzoo 139; Hioo 41; HA 37; MO
140: Ampichino
141: RBA 47; RBC 2, 7, 12; RA 60; RBH 6, 67
142: A. J. and LA
143: Alabama
144: Cab
145: A. Pool
146: Allegro
147: AL
148: Angeles De La Sierra
149: HBA 31; HA 21; TM 30; AL
150: Andrea Doria
151: Backstreet Boys
152: Bzoo 152; RBA 61; CS 7; RA 13; RBH 3, 66; 35, 65
153: A. Berto
154: A. Kriss
155: A. J. and LA
156: S. Anderson
157: ADA
158: A. Kriss
159: A. J. and LA
160: Americana SF
161: Bzoo 120; LA 31; RMA 16
162: Aubrey
163: A. Kriss
164: RMA
165: A. Kriss
166: A. J. and LA
167: Avalon
168: Bzoo 128; CS 55
169: Bzoo 8; RBA 4, 15; CS 43; OH 91
170: Barbra Streisand
171: Bzoo 2087; RBA 1, 11; CS 55; HA 20; 140 33
172: Bzoo 73; CA 6; CS 17; 54, 65; RS 26
173: B. Air
174: The Beatles
175: Bzoo 72; HH 75; RA 31; RBH 10; RS 75
176: Bingley
177: S. Ball
178: BBMak
179: Bzoo 200; HBA 86
180: Clapton
181: Bzoo 139; Hioo 41; HA 37; MO
182: B. Air
183: J. B. and B. A. Bordo
184: P. A. and A. Bordo
185: BBMak
186: A. Berto
187: Bzoo 139; Hioo 41; HA 37; MO
188: B. Air
189: J. B. and B. A. Bordo
190: Brush
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244: B. Air
245: J. B. and B. A. Bordo
246: Brush
247: B. Air
248: Bzoo 139; Hioo 41; HA 37; MO
249: B. Air
250: J. B. and B. A. Bordo
251: Brush
252: B. Air
253: Bzoo 139; Hioo 41; HA 37; MO
254: B. Air
255: J. B. and B. A. Bordo
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258: Bzoo 139; Hioo 41; HA 37; MO
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268: Bzoo 139; Hioo 41; HA 37; MO
269: B. Air
270: J. B. and B. A. Bordo
271: Brush
Craig Mack: RS 62
Krafty Kuts: HSS 32; RBH 32; RS 35
Madison Avenue: DC 42
Madonna: B200; LT 31; GB 34; HSS 32
Mark McGwire: CA 24; NO 38; CS 22
Cheb Mami: WMB; DSA 21
Vicente Manuel: LA 13; TSS 19; LT 13; CB 36
Eric Marienthal: CB 21
Bob Marley: CL 10
Bob Marley & The Wailers: B2000; RBA 52; RE 13
My Man Marley: B200; HSS 19; IR 8
Marshall Dyson: CS 5
Angela Martin: RBH 100; TS 32
Pat Martino: CT 25
Ricky Martin: LA 20; LT 32; AC 16
Rugilo Martinez: LT 35; RMB 15
Mary Mary: CC 32; GZ 64
Pepper Mashash: DC 35; GB 15
matchbox twenty: B200; CT 30; AC 40; AC 12; HSS 47; GB 10; TPS 34
Dave Matlock: CJ 34
David Matthew Band: B200; INT 3; Ap 20; HSS 31; CA 20; RBH 31
Manuel: RWC 3; Re 2; RA 31; RBH 48
John Mayfield & Friends: BL 12
Yolanda Mexican: FL 14
Marco: MZ 37
Michael McCary: LA 64; CS 27
Edwin McCain: AC 28
Lisa McCrae: CA 2
Paul McCartney: B200; DSA 122
Debbie McCullum: BL 20; CT 46
Gail: RBA 43
The Del McCoury Band: CB 26
Reba McEntire: CS 40; CS 22
Tim McGraw: CA 28; AC 15; BL 38; CB 33; HSS 29; HSS 97; GA 19
Brian McKnight: HSS 66; RA 41; RBH 49
Sara McMullin: DC 23
MDIO: LPS 38
Melanie: CSA 23
Bobby: D. Mercier: CA 47
Dee Dee Mesina: CA 31; AC 21; CS 8; BL 31; HSS 61; GB 14
Method Man: RS 73
Edgar Meyers: CJ 4
L导游 Ming: LA 62
Malkia: HSS 68
Marcus Miller: CJ 13
Ronnie Milsap: CA 39
Mooby: HSS 18; RBH 31; TPS 37
Modjo: DSA 20
Vista Mixtura: HSS 53; f; RBH 80; RB 97; PS 19; 17
Saar: KF 7
Fred Mercurio: KA 13
Monica: MZ 34
Monica蒙特: DC 34
Jane Monheit: HSS 30; GB 19; RBH 139
Richard Montanaro: CA 16; LB 150; PS 3; LT 6; TPS 7
Pablo Monteverde: LPS 15; LT 38
Di Ed Montgomery: CA 47
John Michael Montgomery: CA 67
Montgomery Gentry: CS 25; HSS 30; HA 31
Mookie Most: HSS 16; HSS 57
Mandy Moore: B200; DSA 109
M.D.C.: HSS 69; RBH 90; PT 91; RS 30
Lorrie Morgan: CA 47
La Mosca Tse Tse: LPS 25; LT 49
Mr. T The Slide Man: RBH 78
### Billboard Modern Rock Tracks

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### Billboard Adult Contemporary

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### Billboard Adult Top 40 Tracks

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**Top 10 Alternative**

**Top 40 to follow**

**Breakthrough Video**

---

**CAKE**

SHORT SKIRT / LONG JACKET

from “Comfort Eagle”

their Columbia debut album

A multi-format smash in the making!

Since its release:
- #1 Most Added
- #1 Greatest Airplay Gainer
- Highest debut, Top 10 in 3 weeks
- Top 5 Phones everywhere, and still growing.

Breakthrough Video and Heavy rotation on **FM**, Crankin' rotation on **AM**

U.S. tour begins this Fall.

Album produced and arranged by Cake

www.cakemusic.com

www.columbia records.com

---

**HOT 100 Airplay**

**HOT 100 Singles Sales**

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For more information on this page, please visit [www.billboard.com](http://www.billboard.com)
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**HOT 100**

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Honky-tonk

Continued from page 1

music’s early 1990s boom, the national club circuit of 500- to 1,000-capacity country venues has now been drastically reduced. ‘They are out of business or just not as many clubs that feature national talent as there were five or even 10 years ago,” says Tony Conway, president of Nashville-based booking agency Buddy Lee Attractions. ‘They kind of popped up everywhere in the 1990s, with one pretty much in every city. Right now, it’s probably down to two to five per state.’

In their place are deep-pocketed casino talent buyers on one side and smaller, low-paying alt-country ‘joints’ on the other. Those acts that play one type of venue usually don’t play the other, and routing for a certain segment of acts is tougher than ever.

‘Touring now is quite different from when I started 15 years ago, observes Audium Records singer-songwriter Dave Watson. ‘Honky-tonks are virtually gone, and what has taken their place is the alternative music room.’

The country club scene thrives as recently as a decade ago, with a wealth of young talent and a burgeoning country-radio market driving the train. ‘In the early 1990’s, we could do no wrong,’ says Mark Easterling, talent buyer for a dozen or so 600- to 2,000-capacity country nightclubs located primarily in Texas, including Midnight Rodeo, Dallas, and Wild West. ‘But talent was also very affordable then, whether it was because of label support or lower production costs. We could get Brooks & Dunn on the road.

Today, a viable coast-to-coast country nightclub circuit is virtually nonexistent. ‘It’s been that way for the past five years,” notes Bobby Roberts, agent for such acts as John Anderson, Merle Haggard, Waylon Jennings, and Eric Heatherly. ‘It seems there are far less honky-tonks or nightclubs buying country music. Do I miss it? Yes, it’s wonderful work against developing artists and those that are past the apex of their careers.’

Easterling says that, around the mid-’90s, the clubs he books went from 2,000-capacity name acts every three weeks or so to one per quarter. ‘We went through quite a drought, because we couldn’t afford [the talent].’

TRUE HONK

George Jones played honky-tonks when honky-tonks were still honky-tonks. ‘Oh, my goodness, we played honky-tonks and we played honky-tonks and we played honky-tonks,’ he recalls. ‘Then we graduated to what they call ballrooms, which were really nothing more than bigger honky-tonks.’

Honky-tonks exist now in name only, Watson says with a hint of bitterness. ‘What has taken the [honky-tonk] name are the meat market, Village People, rap music, fern country, line-dance bars. Giving my druthers, I’m much more at home in the bare-bones, often ram-smelling alternative rooms. At least they have heart and soul.’

It’s a feeling other artists share. ‘I like that Beale Street situation, all gritty and greasy where you dump an amp on stage and go,” Heathery says. ‘Magic happens on nights like that, in places like that, without time and set-list restraints.’

Under-the-radar clubs are booking acts that are likewise under the radar country-radar such acts as Watson, Dallas Wayne, the Bastard Sons of Johnny Cash, and Red Meat. Among them is the honky-tonk name, which costs that have gone up—for everybody. ‘Ten years ago, $3,500 was break-even for a club-level act, and that includes the band, bus, hotels, and even hotel rooms. Now it’s $4,500 to $5,000 for the same things, and that’s nothing more than 3% inflation. I bet the clubs charge 3% more for beer, and they should for everything they do. They all have to work within this framework.

Many acts may love playing the small rooms, but it’s tough to make a living playing them exclusively—even when there are enough to go around. When expenses reach a certain level, acts need either higher ticket prices or larger capacity to make money, and traditional honky-tonks, with some notable exceptions, offer neither.

Easterling agrees, adding that tickets run from $15,000 for acts that couldn’t sell $3,500 to $5,000 for the same things, and that’s nothing more than 3% inflation. ‘If you charge $3,500 for a show, you’re booking talent.’

‘If you have an act on tour with a bus, if you don’t turn $4,000 [per show], your show isn’t breaking even,” Roberts says. ‘There are acts out there riding around in vans whose overheads are manageable, and they will play another row of these. The members all work for less money; they don’t have to have a new Prevost [tour bus]. But once you get a major record deal, it changes. I can’t put John Anderson in a 300-capacity nightclub.’

Clubs are better venue for breaking artists than casinos, Conaway says. ‘It’s much better playing clubs for lower ticket prices. If we’re going to develop new superstars, we’ve got to get them in vans and motor homes to build a following, playing the clubs again and again, until they sell them out and move up to the next level.’

Name acts that play honky-tonks for less money often have to work them in between better-paying ‘name act’ dates. ‘We’re doing smaller clubs around our big festivals and other dates,’ Heathery says. ‘I love reaching the masses, but at these festivals, with six or eight acts, we are used to being under the lights, or smoke to hide behind,” Heathery says. ‘You better know your stuff in those small clubs, or people will usher you out the door if you’re not happening.”

The good news is that there may be honky-tonk revival of sorts on the horizon, largely fueled by a burgeoning Texas/Oklahoma music scene heavy on twang and attitude. ‘We’ve been wonderfully successful with revivals in Dallas, and Wild West. Indeed, Texas is one region where true honky-tonks remain, including the venerable Gruene Hall, a 500-capacity dancehall built in 1876 that has hosted everything from badgers to Fightin’ Joe.”

Owned by Mary Jane Nalley and Pat Molak for the past 26 years, the venue has more live rooms than any other one Thing from Urban Cowboy booms to cookie-cutter slumps. Today, this hallowed honky-tonk packs the house with such acts as Willie Nelson, George Jones, Asleep at the Wheel, and Robison.

‘We don’t book a lot of mainstream country talent,” Nalley notes. ‘Maybe that’s why we have survived.”
As wary of corny traditionalism as he is of trendy futurism, Whitley has always followed the spirit rather than the letter of his hero's exemplars from Robert Johnson to Bob Dylan. Yet the digital beats and electronic atmospherics of Rockhouse still take on a sepia tone, so that the new single, "To Joy," (Revolution of the Innocents), sounds simultaneously down-home and down-market—much like the man himself.

As someone who has felt both the hard edge and the backhand of fickle fate, the soon-to-be chef Whitley appreciates his current position. A lesser figure might still blame a failure of faith or of nerve on the Jan. 30, '99 part, but Whitley says of his break with Sony, "Any failure to get across— or succeed—in the past was just as much due to my own mixture of too much intensity and inarticulateness, which I've dealt with in recent years."

After the relative commercial disappointment of his edgy, ambitious Work/Sony follow-ups to Living With the Law—1995's Din of Ecstasy and '96's Terra Incognita—Whitley regained his footing by linking with New York boutique label Messenger Records and Germany's Ulffone for the rough-and-hewn Dirt Floor, a solo set recorded in a single day, and the subsequent Live at Martys'. Messenger also launched an innovative grass-roots campaign on behalf of Whitley, selling as many copies of Dirt Floor as Sony did of Terra Incognita (Billboard, March 14, 1998).

Last year, Whitley also released Perfect Day (via Valley Entertainment in the U.S. and Ulffone in Europe), which saw him set down subdued interpretations of standards from Howlin' Wolf to Jimi Hendrix (see discography, next page). And the roots of the forward-minded rattle-and-hum on Rocket House—whenever or wherever it may go beyond the emotive pop of "Radar" and "Say Goodbye" to include the off-kilter rock of the title track and the new-millennium blues of "Frose a Photographe"—all benefit from several guest spots, particularly the persuasive harmonies and riffs of former Beach Boy member Blondie Chaplin. The Matthews contributes guitar and vocals to "Radar," to which Bruce Hornsby also adds a keyboard touch. And keeping a tradition that goes back to the Rolling Stones, Whitley's 14-year-old daughter, Trixie, sings on two tracks.

Whitley launched Rockhouse Live in mid-July via a 17-date major-market U.S. tour. The second leg of his stateide tour follows Sept. 10-Oct. 13, with a trek scheduled for Oct. 25-Nov.17 in Europe (Universet Rockhouse has been licensed to Ulffone, run by that Berlin-based promoter Ulff Zick). As evidenced by a sold-out gig at New York's Bowery Ballroom, the road show has a gregarious air on drums plus DJ Logic, bassist Heiko Schramm, and keyboardist Etienne Lytle—"has transformed the studio-bred songs ideally, adding grit to the groove," says Kevin Daly, a partner in the "Radar"-assembling label Messenger Records.

Monterey Peninsula Artists' Kevin Daly, who has been Whitley's booking agent since 1997 (for they're just doing it right. And you can tell that they're not juicing, singing on one song. It feels like a three-year plan instead of a three-month thing. It's refreshing.

FRIENDS AND FANS

Whenever Whitley talks about his pilgrimage in the music business, he always stops to credit his "guardian angels"—such as labelmates Monterey's Daly and Warren Chappell senior VP of A&R Kenny MacPherson. (Whitley's songs are published by Siete Leguas Music/WM Music, aASCAP). The artist says MacPherson and WarnerChappell have "kept up supports to me beyond my calls.

Monterey Peninsula Artists' Kevin Daly, who has been Whitley's booking agent since 1997 (for European radio is by Paul Boswell at London's Free Trade Agency, says that the singer has been "doing better business than ever" on the 500- to 800-capacity top club circuit. With radio picking up on "To Joy," and strong singles to follow, the next U.S. outtake will take in additional markets.

Whitley hit the road to support each of his indie projects (including 100-plus dates in 1999 and '00), and Daly says, "It's never been harder to book Chris because people recognize that he's a great career talent. But, still, he's able to support himself financially and spiritually when he's needed. Now, I don't know if he's ever going to be a platinum-selling artist. But, thank God, my boy! I've always backed my belief in Chris. And company-wise, we do what we can—the TV and film people promote his music, that the international department looks out for him..."

"Because of his unique talent and the kind of person he is, Chris has always had people devoted to him," the same lawyer (Elliot Greenspan), artist manager [David Peinstein], and road manager [Ken Helie] for years. He had a second outing at Messen
di's Rocket House, who are doing so much."

The New York-based ATO was founded two years ago by Matthews, the Dave Matthews Band's manager Chris Tetzeli. Tetzeli also co-manages Whitley for the U.S., via the Charlotte's, Va.-based Red Light Management. (From New York, company manager Pati Devries represents Whitley for Europe.)

ATO possesses indie A&R spirit but major-label support, with manufacturing and distribution by BMG (BMG label RCA is the Dave Matthews Band's longtime home). The combination has proved potent so far: ATO's first artist achieved platinum-plus success—Matthews' collaboration with his ATO/RCA disc White Ladder (the follow-up being Lost Songs 95-98). Success with Gray has not only gained ATO trust from BMG but respect at radio and retail.

As for ATO's raison d'etre, Matt
dies, "We want to sign people who feel obligated to, not that they can get something out of or exploit. We just want to bring the music into existence and help others hear it. Doing that for Chris excites me like a kid. Living With the Law was my speciality, and we met at a Kid Rock affair with Chris since Living With the Law...

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Chris Whitley On Record: The Road To ‘Rocket House’

Living With the Law (Columbia, 1991). Produced by Malcolm Burn. One of the all-time classic debuts, Chris Whitley’s Living With the Law mines romance and regret, beauty and brooding in a vein of archetypal Americas, staking out frontiers not only of geography but of emotion. Cinematically produced, the album features fine detail paintings from the Daniel Lanois circle, but the focus falls firmly on Whitley’s fallen-angel falsetto and the rustic virtuosity of his National steel guitar. Atmospherically titled “Big Sky Country” and “Dust Radio” set the overall tone, but it’s the high noon drama of the title track and the acute introspection of “I Forget You Every Day” that draw the listeners in. It was apparent that Chris was here to stay, not to take the hard- rock fans, even as its mix of earth-toned rooty folk and poetic prose put listeners more attuned to the dust-bowl balladry of his debut. More than any genre-bound set, this brazen masterpiece dragged urban blues screaming into the late 20th century, confounding the spirits of Elmore James and Kurt Cobain with rioting highlights like “Narcotic Prayers” and “I Got My Heart in Readings.”

Din of Ecstasy (Work/Sony, 1995). Produced by Chris Whitley, Toby Wright, Mark Howard, and Dougie Brown. While minimally less volatile than Din of Ecstasy, the troubled, troubling Terra Incognita is also less focused. Yet Whitley’s final studio set, this bound set, this brazen masterpiece dragged urban blues screaming into the late 20th century, confounding the spirits of Elmore James and Kurt Cobain with rioting highlights like “Narcotic Prayers” and “I Got My Heart in Readings.”

Terra Incognita (Work/Sony, 1996). Produced by Chris Whitley, Toby Wright, Mark Howard, and Dougie Brown. While minimally less volatile than Din of Ecstasy, the troubled, troubling Terra Incognita is also less focused. Yet Whitley’s final studio set, this bound set, this brazen masterpiece dragged urban blues screaming into the late 20th century, confounding the spirits of Elmore James and Kurt Cobain with rioting highlights like “Narcotic Prayers” and “I Got My Heart in Readings.”

Perfect Day (Work/Sony, 1997). Whitley and producer Craig Street were driven by a desire to make a record that could appeal to a wider audience while maintaining the originality and integrity of Whitley’s work. They succeeded, producing a record that is both accessible and true to Whitley’s vision.

Regarding the covers set Perfect Day, Whitley invertebrate Dylanologist singles out “4th Time Around” and “Spanish Harlen Incident,” as well as Lou Reed’s “Perfect Day,” as favorites. But there are also his atypical treatments of Delta blues, of which he notes, “The blues really isn’t a form of music—it’s a state of mind, a trip.”

Although fully aware of his capabilities as a musician, Whitley is a deeply humble man, always cognizant of the standards set by his peers and predecessors. As he sat with this writer outside a side-street cafe in a corner of Manhattan’s West Village that has been Whitley’s neighborhood for more than a decade, it was apparent that he considers each admirer and well-wisher who comes up, known or new, something of a gift. “What I came to terms with by making some small indie record and meeting other people who work in that way is that, hey, if a record doesn’t do blockbuster numbers, then that’s OK,” Whitley says. “Even if ATO doesn’t want me anymore. I could move to San Francisco, make little records, advertise them on a Web site. I could even get a job and give the records away. I feel more comfortable with my place in the culture now and the fact that I don’t have to fear the cool police or this cult of youth.”

Whitley plans to leave New York for Europe again, specifically Dresden in the former East Germany, where he has a new girlfriend and where he finds the “reality check” of the inherently more politically engaged culture conducive to art for art’s sake. Whitley is used to change, though, having moved around a lot as a youngsters. His father, who has long lived close to Chris in the West Village, was a commercial art director and motorcycle devotee (for whom Chris raced bikes when he was a kid and whose former Vermont farm-bike shop served as the venue for recording Dirt Floor); his mother is an artist who lives in Texas.

So, Whitley has a home with ATO for at least a trio of albums going forward. And it’s a home he values. “Out there, it’s much tougher to make records—and I’m not attracted to either,” he says. “Really, a lot of people seem to be disapproving of the ‘greed chic’ these days, but they’re not desperate enough to do anything about it.”

“More and more, it seems that people in the record industry don’t trust their own instincts,” Whitley continues. “From A&R guys and journalists to musicians, they lack the courage of their own convictions. But Dave, Chris, and everybody at ATO follow their instincts. They’re doing something honest and brave, and I feel nothing but respect and enthusiasm.”

On that note—and seconding the emotions of Matthews, Tetzeli, and company—Warner/Chappell’s MacPherson posits why what another executive might see as a risk, they see as an opportunity: “I believe there’s a place for truly creative artists like Chris in the music industry—there has to be. Of course, a lot of other music lovers are in the wrong business.”
Licensing

Continued from page 1

next 60 to 90 days, start-up FullAudio is thus far the only subscription business independent or label-backed —to have gotten in place with any major publishing organizations. Given the ongoing rhetoric and contentious negotiations between publishers and record companies over the issue of publishing rates in the digital realm—and whether they should be compulsory—it’s questionable whether agreements will be reached anytime soon.

When Harry Fox settled its suit against UMG at the end of September (see story, page 10), Edgar Bronfman Jr. told attendees of the PlugIn conference July 24 in New York that there is “healthy debate” in the legal community over compulsory licensing. Whether publishing licenses are required upfront in order to launch a subscription service. He expects Pressplay, a joint venture controlled by Universal Music Group (UMG) and Sony Music, to launch in the first half of September. When Harry Fox settled its suit against UMG at the end of September (see story, page 10),

Meanwhile, RealNetworks CEO MusicNet interim chief executive Rob Grill —in testimony before Congress has called publishing rights “the most significant potential impediment to launching great subscription services”— told attendees of the confab, “I don’t think publishing rights will delay the launch of the MusicNet service.” MusicNet is also set for an early-fall debut.

On the other side of the licensing debate sits the National Music Publishers’ Assn. (NMPA) CEO, Edward P. Murphy. “If [the labels] control the repertoire that they want to initiate a service on, that’s up to them,” he says. “If they want to initiate a service on product and music that’s controlled by the publishers that we represent, then they need to negotiate. And they haven’t.”

A HAMMER IN ONE HAND

EMI Music Publishing CEO Martin Bandier, for one, thinks the current debate is as much posturing as anything. “A lot of it is a negotiating ploy,” he says of the situation. “That’s consistent with the manner in which record labels sometimes like to negotiate: with a hammer in one hand, a rake in the other.”

Yet the chief executive of another publishing house termed the negotiating tactics of the labels as “combative, almost destructive approach. There are some parties that don’t want to see a deal.”

That said, publishers have not been afraid to negotiate with a hammer in one hand, either. Music publishers filed a copyright-infringement lawsuit in New York last year, and last month, UMG at the end of last year on an on-demand streaming service offered briefly through Farmclub.com. NMPA’s Murphy noted at the time, “None is above the others in the industry, some more than others, to enable the industry to engage in unlicensed use of copyrighted musical works.”

UMG counters that it was already paying royalties to publishers for music associated with the service.

Should MusicNet and/or Pressplay launch without publishing licenses, some in the digital-music industry expect the publishers to counter with suits similar to the UMG/Farmclub complaint. Murphy, for his part, isn’t commenting on the potential response of any NMPA members: “Let’s see what they do.”

NEW BUSINESS MODELS

Complicating matters is that the economics of the new subscription services—which circle around on-demand streams and downloads for rent—are starkly different from the traditional CD business.

“Whereas FullAudio is a little bit different in this kind of service,” says EMI VP of new media Ted Cohen of FullAudio, “You’re accessing more music for less money.” EMI recently cut a sound-recording rights deal with FullAudio, making it the first major to ink an agreement with a service outside of MusicNet or Pressplay.

The same holds true on the publishing end. FullAudio president of music services James Glicker says, “The problem with digital is it’s not a mechanical, and it’s not a performance— it’s something else.”

In certain cases with FullAudio—which has publishing agreements with EMI and BMG—initial royalties paid under its deals are expected to be less than the 7.55 cents per track paid for publishing on the average CD. On the other hand, because FullAudio intends to offer tracks for download on a monthly rental basis, the publisher will be paid each time access to a track is renewed.

“We aren’t talking about a [download],” says BMI Music Publishing chief Nick Firth. “We’re talking about a different technology based on a different model.”

Bandier adds, “I think, at the end of the day, the deal with FullAudio will give a lot of credence to the position that the music publishers have taken with respect to what the fair and equitable value of the creators of the music and the songwriters is to a subscription service.

While the FullAudio deal with EMI and BMI suggests that service providers and publishers are capable of finding a feasible framework on mechanical rates for rented downloads, the BMG/ASCAP deal that is currently being negotiated by publishers to avoid double dipping on fees from the rights societies, is in turn calling for regulation of digital-publishing licenses and fees.

“If we are not able to quickly resolve these licenses around the negotiating table, then I believe it will be necessary for Congress and the Copyright Office to step in to streamline music licensing.” Glaser told Congress back in May. Whether or not such intervention will actually take place remains to be seen.

At PlugIn, officials from DiMA and the Recording Industry Assn. of America (RIAA) continued to dance around whether a deal is in the works for joint support of a proposed bill to amend the Digital Millennium Copyright Act. The bill would make it easier for Webcasters and other Internet music firms to do business. In a panel on legislation and digital rights, DiMA’s Poter and RIAA senior VP of government relations/testimonial counsel Mitch Glazer acknowledged talks over “common interests” but denied the existence of a deal (Billboard Bulletin, July 19).

In the meantime, the fall-launch target for MusicNet and Pressplay draws increasingly closer, with no resolution in sight. Pressplay CEO Andy Schuon says he is hopeful that publishing issues will be resolved if and when the company acknowledges that they remain a potential roadblock for the time frame of the service’s launch. “The only thing that will slow us down is something out of our control—like publishing.”

EARNINGS

The European Union (EU) and the U.S. reached a “procedural agreement” in their dispute over nonpayment of royalties to European artists by U.S. retailers and bar and restaurant operators. A World Trade Organization (WTO) panel found last year that the U.S. Copyright Act—which exempts most bars, restaurants, and shops from paying royalties for the music they play—does not respect the rights of foreign artists, as spelled out in the Trade in Intellectual Property Rights agreement. The U.S. government has now agreed to negotiate a deal with EU representatives to compensate the European music industry for lost royalties—with payment amounts to be determined by independent arbitrators. Under the agreement, the parties have until the end of the U.S. Congressional session, which could be as early as October, to reach a deal.

SONY REPORTS

Webcaster Radio Free Virgin (RFV) announced deals July 24 with both RioPort and MuchMusic USA (Billboard Bulletin, July 24). Under the deal with RioPort—which has digital-distribution deals with all five majors—RFV will purchase RioPort downloads of certain tracks and albums they hear on the Webcaster’s 40-plus channels at the RFV store. Meanwhile, RFV is creating online versions of two MuchMusic TV shows: Owen Fresh and Mixtape Masterpiece. RFV and MuchMusic are also launching a co-branded player with a buy button that links to the RFV store.

Viacom posted second-quarter net income of $16.7 million, or 1 cent per share, compared with a net loss of $495.6 million, or 41 cents per share, in the same period last year, when it recorded a $988 million charge from its acquisition of CBS Corp. Revenue rose to $5.71 billion from $5.67 billion over last year on a pro forma basis (which assumes various acquisitions had occurred Jan. 1, 2000). Its cable networks—including MTV, VH1, CMT, and BET—generated revenue of $1.06 billion, compared with an operating loss of 5 billion yen ($41 million) in the same period a year ago. Sales rose to 147.3 billion yen ($1.19 billion) from 130.7 billion yen ($1.06 billion). The company cited strength in its Japanese operation for the increased sales. The U.S. business, Sony Music Entertainment, recorded an unspecified decrease in sales and operating income.

Sony reports that for the first quarter, which ended June 30, its music business had operating income of 4.4 billion yen ($36 million), compared with an operating loss of 5 billion yen ($41 million) in the same period last year, when it recorded a 988 million yen charge from its acquisition of CBS Corp. Revenue rose to $5.71 billion from $5.67 billion over last year on a pro forma basis (which assumes various acquisitions had occurred Jan. 1, 2000).

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MATTHEW BENZ

Vividem Universal reports that its second-quarter earnings had jumped 284% to $232 million (25 billion yen), compared with a loss of $232 million ($25 billion yen) in the year-earlier period. The company said it does not break out net income or loss for its various business units. Revenue was up slightly to 1.54 billion euros ($1.34 billion) from 1.53 billion euros ($1.33 billion).
New Book Captures A Century Of Great Pop

Coming in August from Billboard Books/Watson-Guptill is Popular Song: Soundtrack of the Century by Alan Lewens, an essential new book that chronicles the finest work in pop music.

Popular Song is a lavishly illustrated celebration of the greatest songs of the 20th century, highlighting works by legendary songwriters and performers such as George Gershwin, Irving Berlin, Richard Rodgers, Cole Porter, John Lennon, Carole King, Elton John, Stevie Wonder, Bob Dylan, and many others. The book also celebrates the producers, publishers, and arrangers who helped immortalize these great works. From the golden age of song to reggae and hiphop, blues and funk, rock 'n' roll, punk, and rap, Popular Song presents the most influential sounds of the century.

Popular Song is also the companion publication to an eight-part television series with the same name to be aired on the Bravo cable network. The series debuts Aug. 12 with three episodes, to be followed by an episode each evening from Aug. 13-17.

Lewens has interviewed some of entertainment’s biggest names and has been producing television arts programs on jazz, rock, blues, opera, and country for more than 20 years. Recently, he earned an Emmy nomination for a Nat King Cole program and directed three of the six programs in the Naked Hollywood series.

Also new from Watson-Guptill this summer is The Beat: Go-Go’s Fusion of Funk & Hip Hop by Kip Lonnell and Charles C. Stephenson Jr. The Beat is the first book to explore the musical, social, and cultural phenomenon of go-go music, which is closely related to funk and hiphop. The authors chronicle the genre’s development and ongoing popularity, focusing on many of its key figures and institutions.

Both titles are available wherever books are sold. For author interviews contact Lee Wiggins at 646-654-5455 or email lwiggins@watson-guptill.com. For general information, visit www.watson-guptill.com.
The 2001 Billboard Century Award honoree John Melencamp is joined onstage by Kid Rock for a spontaneous duet of Melencamp's 1983 top 10 hit "Pink Houses" at Tiger Jam IV. The event, a fund-raiser for the Tiger Woods Foundation—which raises money for various children's charities—raked in more than $1 million at the recent benefit concert at Mandalay Bay in Las Vegas.

He may spend his weekdays in the music industry rat race, but on weekends, Scott Borchetta prefers a race track. The senior executive of promotion and artist development at DreamWorks Records' Nashville division is a professional driver in a NASCAR weekly racing series at the Nashville Speedway—former home of country music's Fan Fair. He races 20 times per year in the super truck division, driving something he describes as "basically a stock car with a truck body."

Now in his third season, Borchetta scored his first win this year and has raced to several second-place finishes. He admits that it's sometimes hard to balance the workaholic life of a professional executive with his "full-fledged addiction" to NASCAR. With most of the races on Saturdays, there have been times he has flown back from a business trip on the red eye and gone straight to the track.

Despite sponsorships—including one from Nashville country station WZIX—Borchetta jokes that one of the "rules" of racing is that money flows only one way out. "Just for me and my six-person crew to show up and do tires and fuel is about $1,000" per race, he says. Racing is not only an expensive sport—it's a dangerous one, with speeds in excess of 130 miles per hour.

Borchetta says, laughing, "I tried to knock the wall down a couple of times. I've been very fortunate not to have had a serious injury." For the sake of his record career, however, he's not planning to move up to a bigger track with higher speeds. "I can't go to DreamWorks Nashville principal executive James Stroud with my arm in a sling and try to justify that."

**Time Out: Scott Borchetta**

**Hats Off:**

J Records founder and 40-year music industry veteran Clive Davis was among those bestowed an honorary doctorate degree this year at Five Towns College in Dix Hills, N.Y. Davis, who delivered the commencement address, was deemed a Doctor of Music for serving as a role model and excelling in artistic and professional achievements and public service. Davis was nominated for the award by Leslie Group chairman Cy Leslie, founder of Pickwick International, former president of CBS Video Enterprises, and founder and former chairman of MGM-UA Home Entertainment. Pictured, from left, are Stanley Cohen, president of Five Towns College of Music; Erin Drake, vice chairman of the Songwriter's Hall of Fame and an artist in residence at Five Towns; writer Budd Schulberg, an honorary doctor of letters; Davis; and Leslie.
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