

Billboard

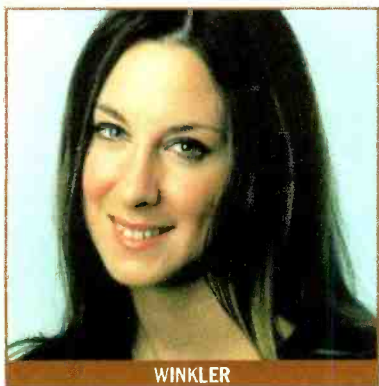
NEWSPAPER

\$6.95 (U.S.), \$8.95 (CAN.), £5.50 (U.K.), €8.95 (EUROPE), ¥2,500 (JAPAN)

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

OCTOBER 19, 2002

Latin Acts Expand Presence At Arenas As Tour Popularity Grows, Sponsorship Dollars Follow



WINKLER

BY LEILA COBO

MIAMI—As the fall touring season gets under way, Latin artists—previously rare birds on the mainstream arena circuit—are showing up in unprecedented numbers, often sharing the same markets within days of each other.

Among the Latin headliners on major U.S. tours this fall are Shakira, Marc Anthony, Enrique Iglesias, Maná, Carlos Vives, Juan Gabriel,

and Vicente & Alejandro Fernández. Their presence underscores the growing importance and economic viability of Latin tours, even as it raises concerns about oversaturation.

Some of the big Latin acts have hit select arenas in the past but never to the extent—or with the attention—seen this year. Allison Winkler, an agent for the Creative Artists Agency—whose
(Continued on page 81)

**LATIN MUSIC
6-PACK
FOLLOWS PAGE 48**

House OKs Webcast Royalty Bill; Foes Take Case To Senate

BY BILL HOLLAND

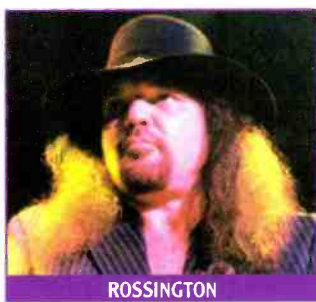
WASHINGTON, D.C.—After being passed unanimously by the House of Representatives Oct. 6, legislation that offers significant discounts in digital-performance royalty fees to small-company Webcasters with annual gross revenue of less than \$1 million is finding a rocky road in the U.S. Senate.

Small Webcasters had complained to Congress that the rate set by the Librarian of Congress June 20 was exorbitant and would drive them out of business. The rate amounted to 70 cents per song per 1,000 listeners. In many cases, it would have been hundreds of times

higher than the songwriter royalty rates already paid by both traditional broadcasters and Webcasters. If the bill becomes law, small-company Webcasters believe they stand a chance to survive.

By law, Webcasters—unlike traditional broadcasters—must also pay royalties to record companies and recording artists. The new bill gives smaller Webcasters a break on record-company and artist rates between 1998 and 2004. The fees will be based on a percentage of gross revenue and will be due in three installments.

Since the House passage, several
(Continued on page 7)



ROSSINGTON

25 Years Later, Skynyrd Tragedy Haunts Survivors

BY RAY WADDELL

NASHVILLE—The history of rock is rife with tragic tales, but few events resonate with such lasting impact on survivors

(Continued on page 82)



Web Premieres Log On As Key Marketing Tool

BY BRIAN GARRITY

NEW YORK—Faced with frequent leaks of new music on peer-to-peer networks, the major labels are stepping up their own use of the Internet to preview new releases in carefully orchestrated campaigns that build a buzz ahead of street date.

No longer only the place to generate consumer interest in developing acts, the Internet has emerged as an outlet to unveil blockbuster fare that typically bowed at radio or MTV—the new Pearl Jam single, for example, or the latest video from Foo Fighters—at the same time, or even before, traditional promotional channels.

The leader in premiering music on the Internet is AOL Music, with its programs for audio singles (First Listen) and videos (First View). These efforts

generate traffic that can climb into the millions daily.

AOL Music GM Bill Wilson says, “In a time of radio consolidation where playlists are getting tighter and in a time where MTV is playing a lot less videos, the music industry is looking for additional outlets that are going to be impactful.”

In addition to AOL, which claims 33 million registered users, other online services aggressively premiering music are Yahoo, Microsoft’s MSN, MTV Networks’ Web properties, Vivendi Universal’s rollingstone.com and MP3.com, and digital-music subscription service Pressplay.

“It’s becoming more of a competitive space,” Epic VP of new media Cory Llewellyn says. “It started that we would just do [these
(Continued on page 68)”

The music industry is looking for additional outlets.

High Court Considers Copyright Extension: Page 3 • UMG Dominates 9-Mo. Market Share: Page 59 • Stones Vs. Elvis For No. 1: Page 69

TOURING
QUARTERLY
FOLLOWS PAGE 18

A NEW WAY TO BUY BILLBOARD!!

COMBINED PRINT & ONLINE SUBSCRIPTION PLANS

Get access to the complete current issue online with NO PAY PER VIEW CHARGES for the price of your Billboard print subscription. And that's just the start of the premium services we offer!

Optimized to deliver all the music news, reviews and charts you need.

For more information, go to www.billboard.com/subscriptions



\$6.95US \$8.95CAN



4 2 >

0 71486 02552 8

If

YOU THINK OUR
venues are impressive,
TAKE A LOOK AT OUR GUEST LIST.

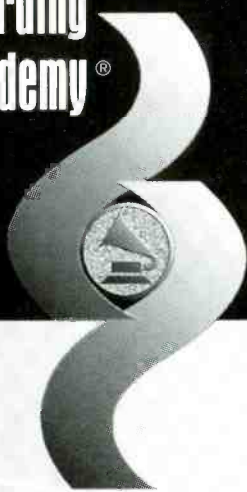
Janet Jackson
 • Gloria Estefan •
 Aerosmith • Cher
 • Bob Dylan • Julio
 Iglesias • Amy Grant &
 Vince Gill • Toby Keith
 • Brooks & Dunn • ZZ
 Top • Tim McGraw • Alan
 Jackson • Alicia Keys •
 John Mellencamp •
 Journey • America •
 Roy Clark • Lou
 Rawls • Tower of
 Power • Jon
 Secada • Gary
 Allan • Gladys
 Knight • Phoebe
 Snow • Neil
 Sedaka • Three
 Dog Night • Suzy
 Bogguss • Little
 Anthony & the
 Imperials • The
 Grass Roots •
 Arturo Sandoval •
 Tony Orlando •
 Blood, Sweat &
 Tears featuring David
 Clayton Thomas • John Cafferty
 & The Beaver Brown Band •
 Orleans • Isaac Hayes • Eddie
 Money • Al Klugh • Peabo Bryson • Tanya
 Tucker •ubby Checker • Beau Soleil • The
 Spinners • The Go-Go's • John Anderson • Patti
 Austin • Chesnut • Air Supply • Jimmy Sturr
 & His Orchestra • Tracy Lawrence • The Mekia
 Copeland • Frey Osborne • BJ Thomas • The
 Osmond Brothers • Boney James • Spyro Gyra •
 Cuban Brothers • The Miracles • Collin Ray • Lisa
 Lisa • Amy Kershaw & Lorrie Morgan •
 Rasco • The Max Weinberg 7 • Chris
 Botti • Special • James Ingram • Dennis
 DeYoung • Chick Corea • Ronnie Millsap • KC
 & The Dynamic Blue Band • Betty Buckley • Robert
 Klein • Koz • David Brenner • Ben Vereen •
 Richard Marx • Gabe Kaplan • Martina McBride •
 Kristin Snoweth • Shirley Jones • Phyllis Diller •
 Bob Hope • Jack Jones • Nancy Wilson • Jane
 Monaghan • Nell Carter • Hal Linden • Barbara Cook •
 Mary Wilson of the Supremes • Bonnie Raitt • Lyla Lovett
 • The Harlem Tenors • Tony Danza • Linda Ronstadt • The Tenors •
 Anne Murray • Cyndi Lauper • National Lacrosse League •
 All Star Game • Pro Bowling Association • Long Island
 Open • Women's Tennis • College Basketball •
 National Women's Basketball • Ultimate
 Fighting • Springmead Spirit Basketball •
 Wizards vs. Celtics • Arena Football •
 Showtime Boxing • WWE

With our 10,000-seat Arena (configurable to 5,000 seats), intimate 300-seat Cabaret, and one-of-a-kind 350-seat Wolf Den, we've got a venue that's right for you. For more information visit www.mohegansun.com or contact Laurie Diorio, Director of Entertainment, at 1.888.226.7711. For inquiries specific to the Mohegan Sun Arena, you may also contact our Clear Channel partners Jimmy Koplik or Anna Zappala at 203.269.8721.



Mohegan Sun
a legendary entertainment experience

The
Recording
Academy®



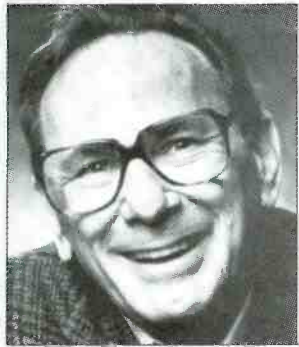
2002 New York Heroes Awards

Benefiting New York Arts & Education

Honoring



MARC ANTHONY



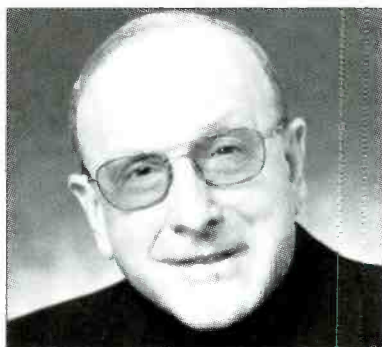
HAL DAVID & BURT BACHARACH

December 11, 2002

Roosevelt Hotel

45th Street & Madison Ave.

New York City



CLIVE DAVIS



BEVERLY SILLS



DIONNE WARWICK

Presenting Sponsor

BMG

BERTELSMANN

Participating Sponsors

BMI



For information on advertising

and ticket reservations call

212. 245. 5440

Producers/Engineers Warned Of Internet Piracy Impact

BY CHRISTOPHER WALSH

LOS ANGELES—Continued piracy and diminishing sales are starting to affect the front end of the production chain, as evidenced by discussions at the 113th Audio Engineering Society (AES) Convention, held Oct. 5-8 at the Los Angeles Convention Center.

As panelists on "Producer, Engineer, Studio Technician—Blurring of Roles," A&M Records president Ron Fair and Warner Bros. Records senior A&R/staff producer Rob Cavallo urged attendees to recognize the effect that file sharing and CD burning are having on every segment of the production chain and the looming catastrophe they represent.

Recalling the days when artists like Jimi Hendrix and the Beatles were releasing new music, Fair explained that the purchase of an album signified a "lifetime contract" between artist and audience. Today's culture, he said, is different: Consumers of music have become accustomed to obtaining it for free, attaching as much significance to it as they might to a briefly fashionable article of clothing.

Worse, Fair noted, while sales have declined, the cost of production and promotion have steadily increased. "It costs

one-and-a-half million dollars just to say hello," he said, referring to a recording budget, video production, a national tour, and radio promotion. "We're in a *serious* crisis," he warned. "There are less jobs, less everything," as releases selling 5 million or 6 million units this year would have notched perhaps 14 million or 15 million only a few years ago.



FAIR

On a positive note, the Super Audio CD (SACD) is gaining momentum as a next-generation format that offers superior fidelity and copy protection. The August release of 22 Rolling Stones titles on hybrid SACD—discs that play on standard CD players as well as SACD players—has proved a catalyst for increased hybrid disc production infrastructure, Sony Super Audio project director David Kawakami said.

Kawakami said, "We offer a disc that is compatible with the billions of CD players that are in the market and copyright protection. This DSD [Direct Stream Digital, the encoding process employed in SACD production] cannot be ripped. It cannot be file-shared on the Net."

For additional coverage of the 113th AES Convention, see page 51.

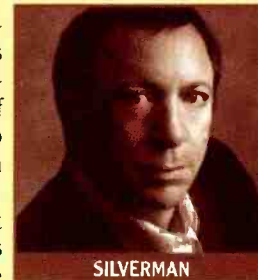
Tommy Boy Branches Out With Film/TV Division

BY JILL KIPNIS

LOS ANGELES—Tommy Boy Records has announced the formation of Tommy Boy Films, a new TV and film division that will develop and distribute films, original series, and DVD-Videos. The division's goal is to create visual representations of today's urban pop culture through film and music.

"Most of what Tommy Boy Films will be doing will be remixing existing footage and in some cases, shooting direct to digital," says Tommy Boy CEO and founder Tom Silverman, who has

named Michael "Mic" Neumann—owner of the marketing company PopDetail and audio/visual repurposing company Dubtitled Entertainment—director of the division. "We've always been best when we've been innovative."



SILVERMAN

The division will officially kick off in January with the first two-episode volume of its *Kung Faux* DVD series, a group of half-hour adaptations of Kung Fu movies with new music and voiceover dialog from a variety of hip-hop acts, including De La Soul, Queen Latifah, Masta Ace, and Guru.

In The News

• Ellie Hirschhorn has joined MusicNet—the digital-music subscription service from Warner Music Group, BMG Entertainment, EMI Recorded Music, and Real Networks—as GM/executive VP. She is responsible for overseeing distribution and business development, as well as supervising everything from content acquisitions and programming to public relations/marketing and product management. Prior to joining MusicNet, Hirschhorn was GM/senior VP of mtv.com. She reports to CEO Alan McGlade.

• Bob Dylan, Billy Joel, and James Taylor have filed a copyright-infringement lawsuit against mp3.com. The suit, filed Oct. 8 in U.S. District Court for the Southern District of New York, claims that mp3.com willfully infringed upon the plaintiffs' copyrighted material by using it in the MyMP3 streaming locker service without permission. Mp3.com parent Vivendi did not have any comment on the new suit.

• The Recording Industry Assn. of America and other members of the creative content industries wrote to more than 2,300 U.S. colleges and universities Oct. 8 to make them aware of the rampant peer-to-peer piracy on college campuses and to ask for their help in stopping it. In related news, six leading higher education associations sent a separate letter to colleges and universities reinforcing the importance of this issue and urging them to establish additional technical measures to combat online piracy.

Indie Reggae Label VP Pacts With Atlantic

BY RASHAUN HALL

NEW YORK—Atlantic Records has signed a long-term strategic partnership with Queens, N.Y.-based independent reggae label VP Records (VPR). Under the terms of their agreement, Atlantic will offer marketing, promotion, and worldwide distribution for the label.

The first release under the new deal will be Sean Paul's sophomore set, *Dutty Rock*, due Nov. 12. Paul's current single, "Gimme the Light," is already No. 18 on The Billboard Hot 100 and No. 5 on the Hot R&B/Hip-Hop Singles & Tracks chart.

"It's going to be an all-encompassing partnership to bring reggae to the mainstream in a way that we haven't seen since Chris Blackwell and Island Records," Atlantic Records co-president Craig Kallman says of the deal. "Our idea is to co-opt our strengths and commitment to urban music and make this a core, integral part of our urban music division, as well as crossing over to pop and the mainstream.

"We believe that we've signed the most important reggae artist in the world in Sean Paul," Kallman adds. "He's going to be the springboard and catalyst for a tremendous new resurgence for a music that has been so culturally, musically, and spiritually important for decades upon decades."

In addition to Paul's album, Kallman notes that Atlantic will distribute the

Reggae Gold and Strictly the Best compilation series and develop other such VPR artists as Lady Saw and T.O.K.

VPR likes Kallman's vision for the genre. "Craig's passion for and knowledge of reggae was a big motivating factor," VPR VP of marketing Randy Chin says. "He has some history in reggae, and his vision of where he wants to take reggae and how to partner that with VP was aligned with our vision."

With Garnett Silk, Inner Circle, and Dawn Penn on its roster, Atlantic has a history with reggae music and recognized the opportunity in VPR.

"[VPR] is the seminal leader in contemporary reggae and dancehall music," Kallman says. "They have been home to most of the successes over the last decade, and they've been doing it on a global level for decades."

Chin says that VPR will still retain distribution of certain titles and acts, as mutually agreed by the labels. "We're going to be taking select product out of our own distribution and putting it through Warner's distribution both on a domestic basis and in some international territories. There's a lot of reggae product coming through, and a lot of it has to be developed. The acts that we feel are ready for that step and we mutually agree on, those are the ones that we will put through the bigger system."

VPR will retain international distribution for all titles in Canada, Germany, and a few other territories.



CHIN

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES			
	2001	2002	
Total	553,142,000	480,874,000	(↘13.1%)
Albums	526,638,000	471,028,000	(↘10.6%)
Singles	26,504,000	9,846,000	(↘62.9%)
YEAR-TO-DATE SALES BY ALBUM FORMAT			
	2001	2002	
CD	488,145,000	446,474,000	(↘8.5%)
Cassette	37,472,000	23,369,000	(↘37.6%)
Other	1,021,000	1,185,000	(↗16.1%)
OVERALL UNIT SALES			
This Week	11,336,000	This Week 2001	12,257,000
Last Week	11,021,000	Change	↘7.5%
Change	↘2.9%		
ALBUM SALES			
This Week	11,131,000	This Week 2001	11,874,000
Last Week	10,727,000	Change	↘6.3%
Change	↘3.8%		
SINGLES SALES			
This Week	205,000	This Week 2001	383,000
Last Week	294,000	Change	↘46.5%
Change	↘30.3%		
YEAR-TO-DATE ALBUM SALES BY STORE TYPE			
	2001	2002	
Chain	284,767,000	243,123,000	(↘14.6%)
Independent	76,366,000	61,282,000	(↘19.8%)
Mass Merchant	149,256,000	150,825,000	(↗1.1%)
Nontraditional	16,249,000	15,797,000	(↘2.8%)
YEAR-TO-DATE ALBUM SALES BY STORE LOCALE			
	2001	2002	
City	122,847,000	108,748,000	(↘11.5%)
Suburb	219,957,000	195,531,000	(↘11.1%)
Rural	183,834,000	166,749,000	(↘9.3%)

ROUNDED FIGURES

FOR WEEK ENDING 10/6/02

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by Nielsen SoundScan

On Ultimate Music Network, Viewers Program Their Own Content

BY CARLA HAY

NEW YORK—Imagine being able to choose the music videos and concerts you want to see on TV 24 hours a day. That is the concept for a new digital TV service being developed by music licensing/merchandise firm Signatures Network and Liberate Technologies. The service—which has the working title Ultimate Music Network—is due for a test-market rollout in early 2003.

A demonstration of the new service was unveiled Oct. 8 at a Liberate-hosted media event in New York. TV viewers will be able to choose programming for specific artists, including music videos, concert performances, behind-the-scenes footage, interviews, and merchandise offers. Interactive menus will appear on screen to facilitate the viewers' choices. According to Liberate and Signatures, the service can be deployed by subscription or by pay-per-view.

Signatures CEO Dell Furano says that what will set apart Ultimate Music Network from other music channels is that the artists will maintain content control. "They can choose what

they want to be [made available through] the service," he explains. "If the artists want to make their entire catalogs available or provide footage that has never been seen before on TV, they can do it with this service."

Furano adds that the business model for Ultimate Music Network will be similar to Signatures' business model. "We make deals directly with the artists. We're going to get the programming content by acquiring the licensing rights and developing new content with the artists."

Ultimate Music Network aims to offer a wide variety of music, Furano tells *Billboard*. Signatures represents more than 125 entertainment clients, including Bruce Springsteen, Madonna, Alicia Keys, Ozzy Osbourne, Britney Spears, and Kiss. Many of Signatures' clients are expected to be part of Ultimate Music Network, although artists need not be Signatures clients to be part of the service.

Regarding any competitors that may want to start a similar service, Furano observes: "There's nothing that would stop MTV Networks from doing this. But we're letting the artists

control their own programming."

Furano says that Signatures' existing relationships with hit acts are one of the company's main advantages. He remarks of Ultimate Music Network: "It goes beyond the current pay-per-view concept. We're giving people more choices than just seeing concerts. People can see this programming without being limited by network time schedules."

Liberate chairman/CEO Mitchell Kertzman says attracting name-brand talent and offering unique viewing are essential to the new venture's success. "We've seen that content and programming drive consumer interest, not necessarily technology."

Furano adds, "Artists have three main concerns: revenue, control, and building a fan base. Touring for many artists has become expensive, and this service represents new revenue for the artists."

Although Furano declined to discuss any specific financial deals offered to artists for this new venture, he says the deals would "depend on the artist, and the artists will be well-compensated."

Web Royalties

Continued from page 1

groups—ranging from the powerful National Assn. of Broadcasters (NAB) lobby to small, noncommercial university broadcasters—have contacted Senate lawmakers with reservations about the legislation.

A spokesman says, "NAB has expressed concerns about this bill regarding the precedent it could set and has suggested some possible revisions."

Hundreds of radio stations terminated their Internet simulcasts in the past two years due to concerns regarding large royalty and union payments. The bill under consideration does not address these matters for larger broadcasters, only for small companies.

NAB is involved in a pending court case regarding digital royalties. The group seeks to extend the broadcasters' exemption from record-company and artist royalties to the digital realm. If NAB loses that case, the Webcaster bill would set a precedent for Webcasters to pay record-company and artist royalties.

According to a source, NAB has not asked legislators to place a "hold" on the bill, which would prevent it from being presented for a quick vote.

Senate Judiciary Committee chairman Sen. Patrick Leahy, D-Vt., is reviewing the legislation. If no changes are needed or if House leaders agree to any small changes, the bill is expected to go to the Senate floor for a voice vote before Congress adjourns, which could be by Wednesday (16).

Representatives from the record industry, small-company Webcasters,

and recording artists' groups hailed the bill, the fruit of a negotiated agreement from those parties. The Recording Industry Assn. of America (RIAA), in a joint statement with the Voice of the Webcasters coalition, said they were pleased with the House vote, adding, "We both want fans to have the best musical experience possible, and this legislation helps us move forward together toward that goal."

Ann Chaitovitz, director of sound



CHAITOVITZ

recordings for the American Federation of Television and Radio Artists (AFTRA), called the bill "a win-win-win solution from which the public benefits as well. The RIAA and the Webcasters deserve credit for maintaining open minds and a creative approach throughout these discussions." AFTRA worked on artists' issues along with the American Federation of Musicians, the Music Managers Forum, the Recording Artists' Coalition, the National Academy of Recording Arts and Sciences, and the AFL-CIO.

The House voice vote came hours after the industry and artists' groups

cleared up two remaining sticking points: legislative language for direct payment of the royalties to artists and deductible expenses. The RIAA agreed to a provision allowing for direct payment of the artists' share of royalties, and the artists' groups agreed on language to allow such nonprofit rate collection/distribution groups as SoundExchange to deduct a small percentage of the fees pay back start-up costs, including the expenses involved in the lengthy and expensive Copyright Arbitration Royalty Panel proceeding on rates and terms held last year, which were rejected by the librarian.

The legislation, was offered by Rep. F. James Sensenbrenner Jr., R-Wis., as a substitute for a bill withdrawn last week that called for a six-month suspension on Webcaster royalties that were to be due Oct. 20, to allow challenges to be ruled on by the courts.

Facing opposition from Democrats, Sensenbrenner, the chairman of the House Judiciary Committee, withdrew his bill and gave the parties time to come to an agreement (*Billboard*, Oct. 12), which was reached Oct. 7.

The substitute bill presents a complicated series of adjusted rates for small Webcasters. The highlights are 7% of gross revenue or 5% of operating expenses—whichever is greater—for the years 1998-2002. Those installments are due Nov. 30, 2002; May 1, 2003; and Oct. 1, 2003.

There will also be an escalating annual fee, from a retroactive \$500 for 1998 to \$5,000 for the years 2003-2004. Those fees are due every six months. Nonprofit Webcasters will pay a reduced rate of 20 cents per song per 1,000 listeners.

BMG Pub Scores Top Names

New Deals Mark 15th Anniversary

BY JIM BESSMAN

NEW YORK—The high-profile signings of Alanis Morissette, Pete Townshend, Ringo Starr, Robert Plant, Neptunes writer/producer Chad Hugo, and the writer/producer trio collectively known as the Matrix—Lauren Christy, Graham Edwards, and Scott Spock—are among a number of new music publishing agreements marking the 15th anniversary this month of BMG Music Publishing.

The unprecedented activity for the company further includes a sub-publishing deal with Mosaic Music Publishing (whose catalog includes key hits from ZZ Top), which covers the world outside of North America and Australasia.

Additionally, BMG Music Publishing has acquired 50% of the First Avenue song catalog, whose biggest hits include Toni Braxton's "He Wasn't Man Enough," B2K's "Gots Ta Be,"

Darude's "Out of Control," MN8's "I've Got a Little Something for You," and Nightcrawlers' "Let's Push It," as well as cuts on forthcoming product from Craig David. BMG previously sub-published First Avenue worldwide excluding the U.K.

BMG Music Publishing Worldwide chairman Nicholas Firth includes current chart placements by BMG artists in assessing its exceptional position coinciding with its milestone month.

"During the last 15 years, BMG Music Publishing has grown from scratch to become one of the world's leaders in music publishing," Firth says. "Our significant chart presence this week with Beck, Coldplay, Nelly and *American Idol*'s Kelly Clarkson—along with the signings of Alanis Morissette, Chad Hugo, Pete Townshend, the Matrix, and Ringo Starr—prove that we are really hitting our stride."



FIRTH

Executive Turntable



CONRAD



CRIMMINS



CUCCI

RECORD COMPANIES: David Conrad is named executive VP of A&R for Mercury Records and MCA Nashville in Nashville. He was senior VP of Almo/Irving Music.

Frank Crimmins is promoted to senior VP/controller of Sony Music Entertainment in New York. He was VP of Sony Music Entertainment.

Nick Cucci is named VP of product marketing for Columbia Records in New York. He was VP of marketing and artist development for RCA.

Buena Vista Music Group (BVMG) promotes Mitchell Leib to senior VP of soundtracks and Justin Fontaine to senior VP of promotion in Burbank, Calif. They were, respectively, senior VP of A&R and soundtracks for Hollywood Records and senior VP of promotion for Hollywood Records. BVMG also names Geordie Gillespie VP of national promotion and Linc Wheeler executive director of marketing in Burbank. They were, respectively, VP of alternative promotion for Virgin Records and director of product management for Virgin Records.

Warner Bros. Records Christian Division (WBRCD) names Andy Peterson, previously director of sales and marketing for Rocketown Records, director of product marketing; Chris Cullins, previously associate for Focus on the Family Kanakuk Camps, product marketing coordinator; Jay Prock, previously membership coordinator for the National Academy of Recording Arts and Sciences, marketing coordinator; and Aaron Manes, previously associate for Atlantic Records Christian division, to retail marketing coordinator. They are based in Nashville.

WBRCD also promotes Dawn Gates, previously marketing manager for Word Records, to manager of new media and grassroots marketing; Chris Bernstein, previously marketing coordinator, to manager of product marketing; Julie Brindley, previously production coordinator, to manager of product marketing for Word Records; and David Millsap, previously accounting associate, to budget coordinator. They are based in Nashville.

Billboard®

advertising opportunities

HITS & SPECIALS

**CLOSING
OCT 15**

**J&N Records
International
Buyer's Guide**

call today!

PHIL COLLINS 20 YEARS OF HITS

Billboard celebrates Phil Collins and his 20 years of hits with an in-depth look at his career, including the past two decades of solo success. We report on the present and reveal what the future holds, including the upcoming release of his new album, 'Testify'. Join Billboard in paying tribute to this music legend. Call today!

**publication date: nov 16
ad close: oct 22**

Frederic Fenucci 44.207.420.6075 • f.fenucci@eu.billboard.com
Pat Jennings 646.654.4614 • pjennings@billboard.com

MUSIC & MONEY #2

Coinciding with Billboard's 2002 Music & Money Symposium, Billboard reports on the business behind making music. We look at survival strategies in cash-challenged times, the rising value of music publishing assets and the growing influence of entertainment attorneys. Bonus distribution at Billboard Music & Money Symposium!

**issue date: nov 16
ad close: oct 22**

Ian Remmer 323.525.2311 • iremmer@billboard.com

MIAMI BEACH

The music business in Miami and Miami Beach has never been hotter and Billboard takes an in-depth look at the latest trends from this important American music city. We explore the new hip-hop and Latin-rock movements, recognize top artists and profile local radio stations, retail outlets and venues. Don't miss out!

**issue date: nov 16
ad close: oct 22**

Joe Maimone 646.654.4694 • jmaimone@billboard.com

UPCOMING SPECIALS

EUROPEAN QUARTERLY #4 - Issue Date: Nov 30 • Ad Close: Nov 1

NEW ZEALAND - Issue Date: Nov 30 • Ad Close: Nov 1

RAP/HIP HOP #2 - Issue Date: Dec 7 • Ad Close: Nov 8

HARD MUSIC/METAL #2 - Issue Date: Dec 7 • Ad Close: Nov 8

LAS VEGAS - Issue Date: Dec 7 • Ad Close: Nov 8

LATIN MUSIC 6-PACK #6 - Issue Date: Dec 14 • Ad Close: Nov 15

ASIA PACIFIC QUARTERLY #4

Billboard's fourth Asia Pacific Quarterly 2002 installment examines the challenges of artist development beyond home markets, including the strategies of regional artist development and the artists who have succeeded outside their home markets. Plus, we recap the latest news and trends from the Asia Pacific region. Call today!!

**issue date: nov 23
ad close: oct 29**

Linda Matich 612.9440.7777 • lkmatich@bigpond.com.au

New York
646.654.4696

Los Angeles
323.525.2307

Nashville
615.321.4297

London
44.207.420.6072

ARTISTS & MUSIC

Tammy Cochran Stays True To 'Life' On Her Second Epic Album

BY DEBORAH EVANS PRICE

NASHVILLE—Tammy Cochran believes in making country music that reflects real life. That philosophy served her well on her Epic debut album, which spawned the hit single "Angels in Waiting," a song she penned about her two brothers, who died from cystic fibrosis.

Cochran continues to explore life's tragedies and rewards on the appropriately titled *Life Happened*, due Tuesday (15). "All the songs on this album are very, very real, true to life, and relational," Cochran says. "And as much as love and hope are a part of life, there is tragedy."

An Ohio native who moved to Nashville in 1991, Cochran penned her breakthrough song with Jim McBride and Stewart Harris "more as therapy for ourselves than anything else" and was surprised when the personal anthem became a hit.

"It's one of those songs that comes along once in a lifetime," she says. "I just wanted to honor my brothers' memory, and I think I did that with this song. [In recording the new album] I didn't try to look for another 'Angels in Waiting.'"

But she did look for songs that people could relate to, and the title cut/first single fits the bill. "When I heard the demo, I closed my eyes, and I could see the people in the song," says Cochran, who is managed by Al Schiltz and booked by Buddy Lee Attractions. "A lot of people can relate to this song. Growing up, how many girls wanted to be ballerinas? Boys wanted to be super agents like 007. It's all about life turning the tables on you and you making the most of it."

"Life Happened" rises to No. 21 on the *Billboard* Hot Country Singles & Tracks chart this issue. Sony Music Nashville executive VP/GM Mike Kraski calls the song "an anthem for everyone who is an adult. How many of us have actually realized our lifelong dream and not had to let some of that go for various reasons?"



COCHRAN

It's certainly a song that is striking a chord."

Cochran looks for songs she can relate to because "I can feel the song as I am singing it, and I think that makes a world of difference. If you look back on the great country music [recorded by] Vern Gosdin and Loretta Lynn, they were always singing about personal experiences, and you can just hear their heartbreak in their songs."

Life Happened also showcases the young traditionalist's songwriting abilities. Cochran, who has a co-publishing deal with Warner/Chappell, wrote two songs and co-wrote two others. Cochran was inspired to write "I Used to Be That Woman" when she overheard a woman at a club comment about a man, then point out his wife and girlfriend, who were both there. "I thought, 'I probably have been in that situation at one time or another; I used to be her, that woman right there,'" says Cochran, a divorcee who could identify with the betrayed wife.

Kraski says the label plans to support the release with key positioning at retail, consumer

advertising, Internet marketing, and a media push. "We certainly established a base with Tammy because of 'Angels in Waiting,'" Kraski says of the tune, which peaked at No. 9 on Hot Country Singles & Tracks on the heels of two previous singles that failed to crack the top 40 of the chart.

"The first [album] started out slow but built as time went on and exposure increased," says Brian Smith, VP of store operations for Marietta, Ga.-based Value Music Concepts. "The new record exposes her remarkable vocal abilities even more. It is a powerful record."

Kraski compares Cochran to the late Tammy Wynette. "She's not an 18-year-old girl singing about painting her toenails," he says. "She's lived life, and when she sings it, it's real for her. She's felt pain. She's felt loss. She understands that . . . She has that teardrop in her voice. It makes it awfully believable."

Braxton Is Back With 'More'

Grammy-Winning Vocalist Preps For New Baby & Arista CD

BY CHUCK TAYLOR

Toni Braxton is pretty much surviving on crackers and soda water these days. Bad case of nerves preparing for her fifth album release? Hardly. It's called "the first trimester."

"I should be fine in a few weeks, but right now, this is kicking my behind," Braxton admits of her second pregnancy, following the birth of her son, Denim Cole, last December. "I'm eating like a parrot."

By all indications, however, delivery of her other baby—*More Than a Woman* on Arista Nov. 19—should be much less of an ordeal. The contemporary 14-track set ably matches the singer/songwriter's robust, can-do vocal prowess with a host of R&B hitmakers du jour, including the Neptunes, Irv Gotti, and Rodney Jerkins.

"Hip-hop is bringing R&B to life again," Braxton observes. "It's allowing a style of singing to have its say. On this project, I think I've been able to remain true to myself, while adding some new beats matched with great R&B melodies. I'm ready to show other sides of what I can do musically."

Thematically, Braxton—who co-wrote a number of songs with her husband, Keri Lewis, and sister Tamar (she is published by Braxtoni Music, BMI)—says the set centers on giving men a little talking-to about relationships. With the simmering slow jam "Rock Me," for example, she says, "Guys are always saying things like, 'She's so beautiful, but she's so insecure,' and I'm saying, 'You need to spend more time with us, take time to rock us more.'" She adds with a laugh, "I'm still the national spokesperson on women."

The first single—the saucy, uptempo Neptunes-forged jam "Hit the Freeway," in which Braxton serves a flame his walking papers—is already making inroads at top 40 and R&B radio.

"We've had immediate positive reaction," WBLS New York music director Deneen Womack says. "It's difficult when you've been in the game for a while, but Toni is one of the few artists who can

update her style and remain relevant without sounding like she's trying too hard."

Arista president/CEO Antonio "L.A." Reid adds, "Toni refuses to become the old lady in the gown singing big ballads. Over the last 10 years, she has absolutely mastered the art of black pop. This album is young and fresh, and it stands as a bridge between kids and her more mature audience."

Since her eponymous 1993 debut album, Braxton has truly entertained troops across the board, with pop standards like "Un-Break My Heart" and "Breathe Again," along with such R&B signatures as "Seven Whole Days" and 2000's "He Wasn't Man Enough," which earned Braxton her sixth Grammy Award, for best female R&B vocal performance. In all, she has sold more than 25 million albums worldwide.

This time around, Arista intends to work on furthering her reach with lifestyle marketing in locales as disparate as urban beauty salons and gay clubs. "Traditionally, you do a bunch of TV advertising and get her on the radio, and there's your Toni campaign," Arista VP of publicity Fade Duvernay says. "With this record, we're finding ourselves able to open her to a whole new audience."

In addition to a \$675,000 TV blitz, Braxton, who is managed and booked by Barry Hankerson of Blackground, will take part in numerous online promotions with AOL, BET, VH1, launch.com, MSN, Oxygen, and the like, as well as an onslaught of TV appearances and consumer press. Because of her pregnancy, international publicity will primarily consist of a two-day junket in Los Angeles later this month.

For her part, Braxton says she is pumped that her music remains relevant to such a wide spectrum: "It's great to know that 17-year-olds are listening to my music with the people that have known me for 10 years. Music has no age limits—and I'm not ready for the infomercials yet."



BRAXTON

CENTURY WEST BMW UNIVERSAL CITY

4245 Lankershim Universal City

www.centurywestbmw.com

E-mail: Info@centurywestbmw.com

800-447-8871

BMW SALE

2002
540i

MSRP \$57,345
\$53,888

(VIN# GF70289)

2001
X5 4.4

MSRP \$56,375
\$47,888

(VIN# LH19719)

2002
530i

MSRP \$46,195
\$43,888

(VIN# GY43247)

2002
525iA

MSRP \$45,395
\$39,888

(VIN# GY43247)

2002
Z3 3.0 Coupe

MSRP \$41,420
\$36,888

(VIN# LM14043)

2001
525iT

MSRP \$45,850
\$35,888

(VIN# GD86006)

2001
330Ci

MSRP \$40,685
\$35,888

(VIN# JU24569)

2001
330i

MSRP \$40,935
\$35,888

(VIN# FJ67924)



Hours:
9am - 9pm M-F
9am - 7pm Sat
10am - 7pm Sun



All prices + sales tax. Drive offs include vehicle registration, license fees & finance charges. Subject to prior sale on approved credit. Ad expires close of business 10/19/02

"Where the stars buy their cars."

All prices Plus Tax, Lic, and Doc Fees.

Time Off Re-Energizes Foo Fighters

After Solo Forays, Band Finally Finds The Right Vibe For New RCA Set

BY ANDREW KATCHEN

For Dave Grohl, everything is more fun when it's with "the band."

The group he's discussing isn't Queens of the Stone Age (the tough-rocking trio with which he frequently drums, records, and tours in his spare time); rather, it's Foo Fighters.

"These guys are my family and my best friends, and the band is my baby. Everything is more fun with [bassist] Nate [Mendel], [drummer] Taylor [Hawkins], and [guitarist] Chris [Shiflett]," Grohl says of the grueling five-week European press trip recently taken to promote their fourth set, *One by One* (Oct. 22, Roswell/RCA).

Aside from touring and performing alongside Mendel, Shiflett, and Hawkins, Grohl enjoys gushing over the new record and all things Foo Fighters (who are managed by John Silva for Gas Entertainment in Los Angeles; the band is booked by Don Muller for the Creative Artists Agency in L.A.).

"I love the new record, and I love to brag about it," he says. "Right now, we're just gearing up to hit the road for the next year. We like to play as many shows in as many places as possible. We'll release a record and hit the road for a year or a-year-and-a-half, and then come home, collapse, and swear that we'll never do that again. Then after a week, we miss each other, so we head back into the studio."

IT'S ALL ABOUT FEELING

While Grohl's unbridled enthusiasm and love for the straightforward and relentless *One by One* is certainly refreshing, he also freely admits that recording the album wasn't initially marked by spontaneity or a unified creative vision within the band.

"At the time, we were making an album that wasn't working," Grohl says. "We'd started in October of 2001. After about three-and-a-half months, I realized it didn't sound familiar. It didn't sound like the band does live; it didn't feel right. With our band, the most important thing is that the songs feel right and the recordings feel good. It's more about the feel than anything. We were so focused on production because our intent was to make this big rock record. But your energy tends to wane after three months. Spontaneity and energy have a lot to do with rock, and rock records shouldn't take long to make."

To remedy the stasis clogging the Foo's songwriting creativity, each

member ventured off on individual, temporary musical sojourns. Grohl hit the road to drum with Queens of the Stone Age, Mendel spent time recording with Seattle indie-rockers Juno and the Fire Theft (a band featuring former members of Sunny Day Real Estate and former Foo Fighters drummer William Goldsmith), Hawkins tinkered around his home studio with Jane's Addiction bassist Eric Avery, and Shiflett dropped in to play guitar with his pre-Foo Fighters' band, the San Francisco-based Me First & the Gim-

[tour], and I had some ideas for some songs, so I invited Taylor [Hawkins] back to my house and in those two weeks we recorded the whole record. We did all the basic tracks in about 10 days. Then we called up Chris and Nate and said, 'I think we just made the record.' They came back and put their parts on it, and it was done. That's the way we should've done it in the first fucking place," he says with a laugh.

SHIFT IN SOUND

One by One marks Shiflett's recording debut with the band, and its tone and mood share little in common with Foo Fighters' 1999 album, the subdued and pop-sounding *There Is Nothing Left to Lose*. Where the band chose the bouncy and light "Learn to Fly" as the first single from that release, with *One by One* the relentless, gut-punch of "All My Life" shows Foo Fighters' current agenda to kick out visceral, driving jams that are big on volume, speed, and airtight drum and guitar salvos throughout.

As the opener "All My Life" crescendos with gigantic start-stop guitar punches, hooks galore, and Grohl screaming, "Done, done, and I'm onto the next one," the track's hind legs collapse into Hawkins' impressive polyrhythmic drumming on "Low" with nary a breath. Grohl demonstrates his mastery of cool understatement and vocal sublimation as he whispers, "Hey you, are you in there? I'm stuck outside you."

Tying the album's apron strings is the 7-minute guitar-rock epic "Come Back," which explores everything from piano and acoustic guitar breakdowns to sonorous group backing vocals before culminating with Grohl's repeated declaration, "I will come back/I will come back for you," in a convincing growl.

RCA head of marketing Dave Gottlieb says, "They're a band that has a legacy to them, and they are constantly on the edge of something new with every record."

As Foo Fighters gear up for an international tour—which begins Nov. 16 in Manchester, England, and culminates in February 2003 in Australia—with Boston prog-metal outfit Cave In as openers, record marketing includes a song and video download of "All My Life" available on the band's Web site (foofighters.com), along with its presence on the newest version of the Windows Media player. The band will also be featured on an upcoming MTV2 *Dollar Bill* show, which airs Nov. 2.



'I had some ideas, so I invited Taylor to my house and in those two weeks we recorded the whole record. We did all the basic tracks in about 10 days. Then we called up Chris and Nate and said, "I think we just made the record."'

—DAVE GROHL, FOO FIGHTERS

mie Gimmes.

"It just made sense. We'd never taken a substantial break," Grohl says. "We've never been away from the band. The band has always worked very hard and has always spent all of our time in the studio or on the road. It only made sense that after seven or eight years we do that—to step back and look at the big picture, especially when you're lost in the process of making a new album that seems like it's going nowhere."

Reconvening with Hawkins at his home studio in Virginia, the pair worked to clean up and strip down *One by One* to its barest essentials in a matter of days.

"I had this window after the Queens'



THE FINAL FAREWELL: Music lovers who attended the star-studded Oct. 8 New York tribute to former *Billboard* editor in chief **Timothy White** may have come to Madison Square Garden to hear great music, but they left knowing more about the man whom many of us here at the magazine called boss for 11 years.

Through a 10-minute taped intro—narrated by **James Taylor** and written by White's best friend **Mitch Glazer**—and taped comments from the show's artists, the almost 14,000 attendees got a quick history lesson in all things White, including his love of music and his family, and, above all, his passion for pursuing the truth.

"Timothy never asked for anything. I think that's why the artists rallied around him," said White's boss, **Howard Lander**, COO of VNU Business Media and president of Billboard Music Group, prior to the show, which followed a similar event held Oct. 7 at Boston's FleetCenter. "Everyone has an agenda, but he didn't when it came to the artists." The FleetCenter show, which included **Billy Joel**, drew approximately 14,000.

The Garden lineup read like a who's who of some of the top names in music: **Brian Wilson**, **Jimmy Buffett**, **Roger Waters**, **James Taylor**, **Sheryl Crow**, **Don Henley**, **Sting**, and **John Mellencamp**. Some, like Mellencamp, White counted among his best friends. Others, like Waters, simply had a long, warm, professional relationship with White built out of mutual respect and love for music.

Wilson opened the show with a parade of upbeat tunes, including "California Girls," "Surfin' U.S.A.," and "Help Me Rhonda" because "I wanted to celebrate for Timothy," Wilson told *Billboard*. "Rock On" were some of Tim's last words, and I wanted to do just that for him."

Those words, uttered to Glazer's daughter just minutes before White died of a heart attack June 27, were emblazoned on the back of a black T-shirt worn by many members of White's family at the concert. The front featured a white, polka-dotted bow tie, White's trademark.

Like Wilson, a number of the artists designed their set lists around songs they knew White loved or tunes they felt represented him. Henley, who with Mellencamp, Glazer, and Creative Artists Agency's **Rob Light** spearheaded the events, threw in a jaunty version of "Get Up, Stand Up," because "I knew Tim liked **Bob Marley** and Tim's was a rebellious spirit."

Henley, aided by fellow **Eagle Timothy B. Schmit** and Taylor, performed a beautiful a cappella rendition of

Scottish hymn "How Can I Stop From Singing," which he said reminded him of White "because he was always breaking into a brogue with me."

Such collaborations were among the evening's highlights. Tops among them was a dreamy, goosebump-inducing version of **Pink Floyd's** "Comfortably Numb," rendered flawlessly by Waters and Henley. Waters also introduced a new song, "Flickering Flame," that he wrote "about a friend who died. It's also about love and freedom: two things Tim felt strongly about," the singer told *Billboard*.

Sting joined Taylor for the latter's gorgeous lullaby, "You Can Close Your Eyes," that included the bitter-



sweet reminder, "You can sing this song when I'm gone." Taylor told *Billboard* that White loved the song. He also threw in "(I've Got to) Stop Thinkin' About That" because "Tim particularly went to bat for that song."

The poignant moments were many, but the focus was on the music that White devoted his professional life to writing about. "We don't want people to feel sad. It's not a maudlin occasion, it's a celebration," said Crow, who added that she had not intended to play "Soak Up the Sun," but added it because "Timothy absolutely loved it. He told me it reminded him of Brian Wilson. That meant a lot to me."

It's been a little more than three months since White died and, in a way, the concert marked the end of the official grieving period—we no longer have to wear black, figuratively speaking, or expect people to offer their condolences in conversations.

For me, it was also the final realization that he's not coming back, because this is a party that he never would have missed if he were still here. It was the connecting of the dots between knowing in my head that he's dead, which happened instantly, and finally acknowledging it in my heart, which was a much slower process.

Former Model Glover Makes Debut On DreamWorks

BY JILL KIPNIS

Singer/songwriter Dana Glover literally poured her heart and soul into her DreamWorks debut, *Testimony*, due Tuesday (15).

Evident throughout the 11-track project is a raw lyrical honesty, as well as vivid remnants of Glover's Southern upbringing and musical exposure. Her vocal expression and use of gospel choral backdrops and rousing piano riffs are based on Glover's Rocky Mount, N.C., roots and exposure to gospel acts the Winans and the Imperials, and singers Aretha Franklin, Stevie Wonder, and Whitney Houston.

Though Glover spent some of her teenage years as a model living in New York, she always felt that music based in gospel and soul was her true calling. "I knew that I wanted to make music my career way before the modeling," she says. "I didn't know if that meant as an artist with a record deal. I played the piano and I was singing and I tried to write [songs], and whatever that meant is what it meant. I didn't think past what I liked to do and put a title on it."

A stint as an accompanist in Nashville eventually convinced Glover to pursue her dreams in Los Angeles. It was during the long car ride to Southern California that she penned the album's opening track "Rain," a powerhouse song that features a strong choral/musical mix and Glover's inspiring, expressive vocals about a woman searching for meaning in her life.

"I was with my two brothers and everything about [the move] was just odd and crazy and we couldn't believe we were actually coming," Glover explains. "I don't know what state we were in, but we were on [the west] side of the country and it was desert and there was rain in the distance. I had one hand on the wheel and I was writing the lyrics [with the other]. I had butterflies knowing that this was the cornerstone of whatever I was going to be doing."

Glover considers this track and the album's first single, "Thinking Over," the two pivotal songs of the project. "Thinking Over," a personal piano ballad debating a relationship's future, "was really special because it is so transparent," says Glover, who is managed by Alan Mintz of L.A.-based AMPM. "I was so scared in my heart and yet I couldn't

show it to the world. I was in my room one day and thought, 'One day, it won't just be me playing for me.' That was kind of an odd moment because that isn't something you tell everybody because you need to figure it out yourself."

She also delves into personal issues on "Almost Had It All," a track about getting over a failed relationship. The song, which is also piano-based, was somewhat frightening to write, Glover says, because it dwelled on an emotion she shies away from—anger. It helped form the musical and lyrical basis for the project as one of the album's first recorded songs.

"Thinking Over" has already been well received at top 40 radio. Lynn Kelly, music director for Akron, Ohio's WKDD, says that in a time where female artists such as Avril Lavigne and Vanessa Carlton are the current commodity, Glover appeals to a wider demographic.

"Here is a gal who has obvious maturity with her music and lyrics. I thought that was kind of refreshing after all of these girls," Kelly says. "[The record] is still building. I've had some calls from women my age [about 40] that are asking, 'Who is that?'"

Likewise, Neil Sharp, the PD for WLNK Charlotte, N.C., says that while the song has only been spun about 100 times, it is already one of its top 10 requested songs. "We had curiosity calls right out of the gate, a lot like what Norah Jones did for us," he says. "I have a lot of faith in this artist."

The song is also featured in TV spots for Disney's film *Tuck Everlasting*, which stars Alexis Bledel and Jonathan Jackson and was released Oct. 11. DreamWorks product manager Darin Soler says that it will additionally be included on upcoming samplers from the Landmark Theatre chain and from the clothing/home decorating retailer Anthropologie.

DreamWorks is working closely with national record retailers on in-store programs. While a tour has not been slated yet, Soler expects Glover to do radio shows surrounding the album's release, and she is likely to do a club tour or be featured as an opening act for another artist. She will be booked by Carol Kinzel of the L.A.-based Creative Artists Agency.



GLOVER

WHEN WAS YOUR ALBUM RELEASED IN JAPAN?

If your period of exclusivity has expired and your album has still not been released in Japan, then we want to talk to you.

We have **exclusive relationships** with several of Japan's most successful record companies and independent distributors who are looking for international repertoire.

All we ask is that you give us a chance to listen to your music. and in return, we guarantee to let you know the possibilities for release in Japan.

If we like what we hear, then we will work with you to secure a release through our own independent network or through any of the major domestic record companies.

So, if you have done a worldwide deal, but still have not seen your album in Japan, then write to us or send a copy of your album to:

KN Corporation
International Artist Development
2-9-14 Minami-Aoyama, Minato-ku
Tokyo 107-0062 JAPAN

EM: jonny@np.catv.ne.jp
FAX: 81-3-3475-5957

We may be your best or last chance for success in Japan!

Tori Amos Surveys Reaction To Sept. 11 On Epic Debut, 'Scarlet's Walk'

BY CHRISTA FITUS

The concept of Tori Amos' last album, 2001's *Strange Little Girls*, was straightforward: She reinterpreted a collection of songs written and performed by men to give them a female perspective. However, *Scarlet's Walk*, her Epic debut (Oct. 29), is a multi-layered tale. It's about searching for the true roots of America alongside a journey of self-discovery. It's about the nation's reac-

tion to Sept. 11, 2001. But perhaps most intriguingly, it's about a "soul map," as the singer/songwriter calls it, that is imprinted on each one of us and shows the route of the most defining moments of our lives.

Amos' maternal grandfather, who was raised by a woman who escaped the Trail of Tears, often told her stories about Native Americans during her childhood. "He would always talk to me about how people had a

map, an invisible map that was etched in, that was part of who they were," Amos remembers. Years later, she "began to understand that certain places in people and events etch themselves into each of us differently, and that becomes in a sense, who we are, what we look like."

A college tour Amos did after Sept. 11 last year played a prominent role in the creation of *Scarlet*. "I went on the road last year with dif-

ferent eyes and when the masks were down. That means people were telling me things in letters, at the stage door; things that you don't say when tomorrow's coming," she recalls. "Secrets that people were holding were coming out."

"People were asking some questions for the first time and seeing America for the first time as a living being," Amos continues. "The Native Americans always thought that and

some people do feel that, but for some people it's an object. I watched people start to have this relationship with this woman called America."

A child prodigy who began playing music at age 2, Amos gained national attention 10 years ago with "Silent

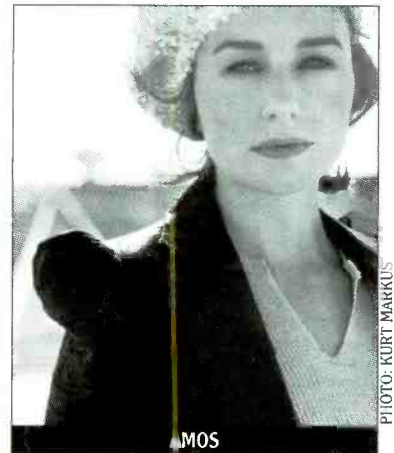


PHOTO: KURT MARRUS

Albums Covered

Joel Whitburn's TOP POP ALBUMS 1955-2001 Billboard.

Includes album covers for: CANADIAN SUNSET EDDIE HEYWOOD, THEN YOU CAN TELL ME GOODBYE CASINOS, DETROIT EMERALDS, GENE PITNEY, LAND OF 1000 DANCES, ROMANCE PERSONAL, the B-52's, GREEN ONIONS, THE RIVERAS, and many others.

JOEL WHITBURN'S Top Pop Albums 1955-2001

From Pop's early LPs to its latest CDs, if it charted it's here — in Joel Whitburn's **Top Pop Albums 1955-2001**. Complete with vital Billboard chart stats (debut dates, peak positions, etc.). Essential album and artist facts. Info-packed special sections. And, for each artist, a listing of all cuts from all of the artist's charted albums.

All the albums. All the artists. All the tracks. All yours at www.recordresearch.com, 800-827-9810 (U.S.) or 262-251-5408 (Canada/Foreign).



JUST \$99.95 HARDCOVER
1,208 PAGES
Over 2 1/4" Thick!
Our Biggest & Best Book Ever!

DEBUT	PEAK	WKS	IN CHART	ARTIST — Album Title	Catalog	Label & Number
6/27/64	11	35	0	ROLLING STONES, The <i>12x5</i>		\$50 London 375
11/14/64	3	38	0	1 The Rolling Stones, Now!		\$40 London 402
3/20/65	5	53	0	2 Out Of Our Heads		\$40 London 420
8/7/65	0	66	0	3 December's Children (and everybody's)		\$40 London 429
12/11/65	3	39	0	4 Big Hits (High Tide And Green Grass)		\$40 London 451
4/16/66	3	50	0	5 Aftermath		[G] \$30 London 1
7/9/66	2	50	0	6 I Got Love If You Want It!		[L] \$30 London 476
12/17/66	6	38	0	7 Between The Buttons		\$30 London 493
2/18/67	3	35	0	8 Flowers		[G] \$30 London 509
7/22/67	2	30	0	9 Their Satanic Majesties Request		\$30 London 5
12/23/67	5	32	0	10 Beggars Banquet		[G] \$20 London 3
12/14/68	2	32	0	11 Through The Past, Darkly (Big Hits Vol. 2)		\$20 London 4
4/13/69	2	34	0	12 Let It Be		[L] \$20 London 5

All These Years." The lead track from *Little Earthquakes* introduced her ethereal voice, confessional lyrics, and intense compositions driven by her piano—an instrument she is immediately identified with, thanks to her hypnotizing live performances where she sits anywhere but still upon the piano bench. Her artistry has yielded a total of eight Grammy Award nominations for her past seven albums, but *Scarlet's Walk*—with the deep emotional pull of such songs as "Your Cloud," "I Can't See New York," the title track, and "Gold Dust"—is her most cohesive and emotionally moving since *Little Earthquakes*.

Epic president Polly Anthony says of Amos, "Her stellar body of work, her willingness to take chances, and her ability to continually grow as an artist have already earned her both critical acclaim and legions of loyal fans all over the world. I have every confidence that this album will thrill her long-time followers and reach a larger audience than ever before."

Although Amos has a cult-like following among her fans, strong mainstream radio has eluded her, a challenge Epic thinks this album and lead single "A Sorta Fairytale" will change. "There's been a precious approach to her in the past because she is such a talented writer and producer and has so much artistic integrity," remarks Ceci Kurzman, Epic VP of worldwide marketing and Amos' product manager.

Senior VP of promotion Joel Klaiman calls the marketing campaign "a massive priority for Epic Records; there'll be a complete rollout" that includes print ads and TV appearances.

A limited edition of *Scarlet's Walk* will contain a DVD of exclusive material, and the album is the key to Scarlet's Web, an online alternative world that will be brimming with interactive elements and updates from Amos when she returns to the road Nov. 7.

Slipknot Members Unmask To Revive Roadrunner Recruit Stone Sour

BY CHARLES DAUGHERTY

When Slipknot's Corey Taylor decided that he needed an alternate musical outlet, he didn't initially plan on relaunching his former band, Stone Sour—but that's ultimately what happened.

"I found myself needing to express myself in a way that I couldn't with Slipknot," he explains. "I wanted to go back to writing in a more personal, intimate way. Although we didn't plan on going back to what we were before, we started writing and realized that we were now where Stone Sour was headed before."

The rest of the original Stone Sour, including fellow Slipknot member James Root, reunited soon after. It wasn't long before the band completed its first Roadrunner release, which streeted Aug. 27.

"Our music has more of a melodic hard-rock sound than what you'll hear in Slipknot," Taylor adds. We've never written for a prescribed genre. We just write what makes us feel good. A good song should make you hum along. It should stick in your head. With Stone Sour, I want to show that there's more to me, more to us than just what you see in Slipknot. When I joined Slipknot, I always knew I'd want to come back to this kind of writing."

NOT JUST A SIDE PROJECT

Roadrunner president Jonas Nachsin is quick to point out the legitimacy of Stone Sour and how it fits into the label's priorities.

"While Corey Taylor and James Root are still actively involved in Slipknot, Stone Sour has never been considered a side project. We've always been impressed and intrigued by the artistry of Corey. He has a real vision. He approaches songwriting and performing as a real artist. When he approached us with his desire to do this project with Stone Sour, we were supportive. It's been an adjustment in the transition. We are confident in the future success in both Stone Sour and Slipknot."

Considering that the image of Slipknot is that of nine masked performers, the "unmasking" of Taylor and Root, along with fellow member Joey Jordison in his other band, Murderdolls, Roadrunner has taken a graduated approach in revealing the Slipknot members. "Over time, it will be a good thing for Slipknot," Nachsin assures. "Their other projects will serve to expose the humanity and personalities behind the members of Slipknot. They'll go back to the personas that they established in Slipknot. Their mystique will always remain."

DOUBLE THREAT

In the meantime, Stone Sour is being promoted with two simultaneous singles. "Get Inside" has been

steadily gaining ground on metal stations while "Bother," a track culled from the *Spider-Man* soundtrack, has gotten major airplay on mainstream and modern rock.

"What happened with 'Bother' was interesting," Nachsin notes. "We didn't have any current plans to release 'Bother' when we realized that radio stations had discovered the song from the *Spider-Man* soundtrack and started to play it.



STONE SOUR

We certainly changed our focus accordingly. What we have now is a double threat to radio with both singles playing. They are vastly different songs, coming from totally different ends of the Stone Sour spectrum. It's a great way to show listeners that Stone Sour offers a wide variety."

The band is also headlining its own tour, which began in late September, with Chevelle and Sinch

opening. Taylor describes the group's performing mission by saying, "We are a heavy but melodic rock band. We want to bring back the idea of songwriting, presenting old-school rock without the laser beams and exploding midgets."

Stone Sour is managed by Larry Mazar at Entertainment Services. It is booked by Ken Fernaglich at the Agency Group. Both are based in Los Angeles.

WHY IS THE ALPHABET
IN THAT ORDER?
IS IT BECAUSE OF THAT SONG?

{ AND OTHER THOUGHTS YOU'LL HAVE TIME TO PONDER WHILE AT OUR HOTEL. }

YOU SHOULDN'T HAVE TO PUT MUCH THOUGHT INTO STAYING AT THE MUSE. CHECKING IN, RELAXING AND EVEN CONDUCTING BUSINESS IS A BREEZE. YOU'LL BE A CELL PHONE'S THROW FROM TIMES SQUARE. THE BEDS ARE SINFULLY COMFORTABLE. AND THE STAFF CAN GET YOU ANYTHING YOU DESIRE. SO YOU CAN RELAX, AND LET YOUR MIND WANDER. IT'S REALLY QUITE LIBERATING.

Muse
a hotel

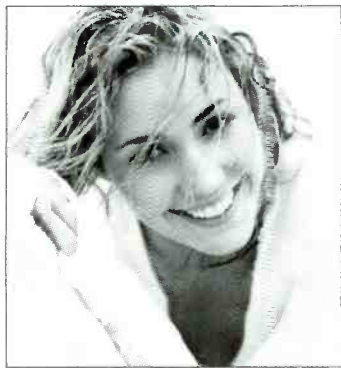
1 · 8 7 7 · N Y C · M U S E O R T H E M U S E H O T E L . C O M



Here's a thought. Considering the comfort of our featherbeds, you may want a wake-up call.

You haven't truly experienced life until you've had an apple martini in our bar. Or three.





Sarah Smiles. BMG International artist Sarah Whatmore is currently promoting the single "When I Lost You" in the U.K. The singer first came into prominence on the TV show *Pop Idol*, which she says "was an amazing learning experience. It's been brilliant."



Metallic Crimson. Swedish hard-rock band HammerFall is preparing for a late-fall tour in support of its new Nuclear Blast set *Crimson Thunder*. The project was produced by Charlie Bauerfeind (Blind Guardian), and it shows the band at its most mature. "We're proud to be a band that is always growing and trying out new ideas," vocalist Joacim Cans says. "It's easy to get stuck in a rut. We won't let that happen." Pictured, from left, are group members Anders Johansson, Magnus Rosen, Cans, Oscar Dronjak, and Stefan Elmgren.

Continental Drift™



by Larry Flick

CHESTERFIELD SOUL: The Chesterfields are a product of New York's diverse underground community of musicians and songwriters. They have been compared to the contemporary "neo-soul" sound of artists like Maxwell and D'Angelo, but their use of a cross-cultural band and live instrumentation sets them apart from this current trend, in the spirit of groups like Dave Matthews Band and Jamiroquai.

Henry Street Soul is the Ches-

Sharrard says. "Now we're ready to work our butts off to make sure that people hear it."

Producer/songwriter/arranger/performers Sharrard and Sean Dixon form the core of the Chesterfields. Vocalist/guitarist Sharrard and drummer/percussionist Dixon met nine years ago while attending the High School of the Performing Arts in Milwaukee. Their talents were recognized early in their careers: While still in high school, Sharrard received national recognition as one of the best blues guitarists in the country at the Memphis King Biscuit Blues Festival, while Dixon was included in *Downbeat* magazine's top high-school jazz drummers in the U.S.

Henry Street Soul reflects the experiences of two young artists as they have dedicated themselves to musically interpreting life with all its trials, celebrations, and possibilities. During the past nine years a rapport has been built between Sharrard and Dixon and the lessons and opportunities New York and its musicians have offered. This is what has created a wide range of influence and richness in a music the Chesterfields have chosen to simply call "soul."

For additional information, contact meridianeventz@aol.com.



terfields' first full-length release, and it boasts a sterling array of tunes that are neatly linked by colorful arrangements that utilize layers of strings, horns, percussion, guitars, keyboards, and vocals over the raw grooves of a live rhythm section.

The Chesterfields have been performing on the New York scene for nearly five years. They've built a solid reputation in the city, developing their unique brand of soul with elements of classic R&B, blues, jazz, pop, and rock. Last year, an independent investment group formed the Chesterfields L.L.C. and agreed to fund the recording of their first major release. Musicians were hired and recording began in December 2000 at Clinton Studios.

In March 2001, Charles Martinez agreed (in between his work on both Mick Jagger and Keith Richards' new solo albums) to join the project and complete the final recording and mixing sessions at Dangerous Music Studios. The result is 17 tracks ranging from contemporary ballads to danceable soul grooves that support a lyrical journey. "Soul Salvation" and "Love and Understanding" are among the set's strongest, most single-worthy cuts.

"It's exciting to feel like all of the hard work we've put in has come together so well," the group's Scott

TASTY CHOCOLATE: We tend to steer clear of songs that seem to be a knee-jerk reaction to world events—particularly those that cash in on the horrors of Sept. 11. But the Los Angeles-based **Chocolate Covered World** has come forward with a pretty powerful single that deserves consideration.

With its taut pop melody and its rootsy rock instrumentation, the impetus behind "My America" is undeniably last year's terrorist attacks, but it's wisely devoid of simplistic chest-pounding. Rather, the band opts to paint a vivid lyrical picture of a country it loves—as it sees it. In taking this approach, it has crafted a song that sits comfortably next to anything that's been written by John Mellencamp or Bruce Springsteen.

Written by band members Johnny D. Chewolon and Byron Richard, "My America" is the completed track from *Chocolate Covered World's* forthcoming CD, which is due early next year. For more details, call Michelle Broome at 310-318-9006 or e-mail michelle@vellumentertainment.com.

Your focus on business

MIDEM - THE UNMISSABLE MUSIC TRADESHOW

WWW.MIDEM.COM

Making business happen.
10,000 industry professionals and global media from 94 countries cutting deals, forging lifetime contacts and spreading the news.

The world's busiest exhibition.
The hub for key decision-makers and global powerhouses.

Entertaining and informing.
Concerts to discover and promote the hottest talent and industry-shaping conferences.

EXHIBIT. ATTEND. PROMOTE. CONTACT US.

19-23 January 2003
MidemNet (music meets new media) 18 January
Falais des Festivals / Cannes / France

MIDEM
37TH INTERNATIONAL MUSIC MARKET

HEADQUARTERS (France)
Hot-line: 33 (0)1 41 90 44 60
Fax: 33 (0)1 41 90 44 50
info.midem@reedmidem.com

Australia / New Zealand
Tel/Fax: 61 (0)7 3217 3002
catherine.athow@reedmidem.com

Reed Exhibitions

UK
Tel: 44 (0)20 7528 0086
Fax: 44 (0)20 7895 0949
emma.dallas@reedmidem.com

Japan
Tel: 81 (3) 3542 3114
Fax: 81 (3) 3542 3115
illy.ono@reedmidem.co.jp

USA / Latin America & Caribbean
Tel: 1 (212) 370 7470
Fax: 1 (212) 370 7471
midemusa@reedmidem.com

Midem Classique & Jazz (Germany)
Tel: 49 (0) 7631 17680
Fax: 49 (0) 7631 176823
info.germany@reedmidem.com

The Classical Score™



by Steve Smith

BORN IN THE U.S.A.: Though it's not necessarily a shoo-in for the top of the charts, a new disc of orchestral works by the American avant-garde composer **Gloria Coates** marks a significant breakthrough—and a hard-won victory as well. Though her works are known by new-music cognoscenti, the composer, based in Germany since 1969, has yet to enjoy recognition commensurate with her artistic achievement in this country. Coates' compositions employ numerous aspects of postwar European composition, but there's no doubting that she is an American maverick in spirit. Perhaps not surprisingly, a new disc of her music issued Oct. 8 by New World Records (distributed by Albany) is her first release on an American label.

"New World had wanted to do



COATES

something with me for years," Coates says, "but it hadn't happened because I'm neither here nor there. I was in Germany not getting any [American] endowments, but I don't qualify for German grants, either." The label, one of the most respected nonprofit purveyors of music by American composers, persevered, finally acquiring grants from the Francis Golet Charitable Lead Trust and the New York State Council on the Arts. Those grants allowed New World to assemble one of the most extensive projects devoted to Coates' music so far, featuring her Symphony No. 8, "Indian Sounds," and other works based on poetry by **Stéphane Mallarmé**, **Paul Celan**, **Marianne Moore**, and others.

The new disc provides a substantial cross-section of Coates' work, featuring pieces written between 1973 and 1991. The centerpiece of the disc is *The Force for Peace and War*, a turbulent, deeply moving composition that sets poetry by German, American, and English women poets written during World War II that was inspired by the composer's visit to the Dachau concentration camp. The pieces hail from live recordings, mostly of world-premiere performances that were recorded by German radio. The performers include sopra-

no **Sigune von Osten**, the **Musica-viva-ensemble Dresden** and the **Orchestra of the International Youth Festival Bayreuth**. The challenging disc adds to a small but growing catalog that offers a substantial portrait of a most individual artist.

Born in Wausau, Wis., in 1938, Coates received her musical training at Louisiana State University and Columbia University, studying with **Otto Luening** and **Alexander Tcherepnin**. She earned degrees not only in composition and musicology but also in singing, theater, and art. Her compositional style, marked by bracing dissonances and omnipresent glissandos, is similar to the music of such postwar Polish composers as **Lutoslawski** and **Penderecki**. A German resident for more than three decades, she has done much to promote American music in Europe.

Lately, however, it has been European ensembles that have best promoted Coates' music on disc—though the **Kronos Quartet** was an early champion of her music, recording three quartets for the Munich-based Pro Viva label. In 1996, another German label, CPO, issued a widely acclaimed disc of her Symphonies Nos. 1, 4, and 7 (*Billboard*, May 31, 1997), followed two years later with a disc that included Symphony No. 2 and other orchestral works. More recently, earlier this year Naxos issued a disc of her String Quartets Nos. 1, 5, and 6, performed by the **Kreutzer Quartet**.

That Naxos disc attracted outstanding reviews; more surprisingly, it has sold a more-than-respectable 8,500 copies worldwide, no small claim for a disc of dark, uncompromising music. As reported in last week's column, Naxos responded by bringing Coates to the U.S. for its cross-country 15th anniversary celebrations at the end of September (*Classical Score*, *Billboard*, Oct. 12).

Despite geographical challenges, the recordings have generated further interest: In 2003, Naxos will record a second volume of Coates' quartets, including her Quartet No. 8, a work commissioned by the Pasaau Festival in Germany to commemorate the events of Sept. 11, 2001; meanwhile, flutist **Sharon Bazely** has recorded Coates' *Breaking Through II* for an upcoming release on the Bis label. Coates is currently at work on several commissioned pieces and constantly learns of new performances of her works through the Internet. Perhaps more importantly, she is also finally able to appreciate the admiration that her music has engendered: "I get fan letters, I guess you'd call them," she says. "They find me on the Internet."

Melanie Returns After 17 Years With Pyramid Set

BY CHARLES DAUGHERTY

After spending the last 20 years raising children, folk pioneer Melanie had a "creative reawakening," which has led to her first set in 17 years, *Crazy Love*, on Pyramid Records. The album streeted Sept. 24.

Melanie first gained prominence after her appearance at the 1969 Woodstock festival. She has issued 30 albums in 30-plus years and has continued to tour. "I've always been around," she says. "I've just had a different focus in life, raising my children."



MELANIE

Melanie attributes her newfound focus on making music to the events of Sept. 11, 2001, as well as the adulthood of her youngest child, Beau Jarred Schekeryk, who shares his birthday with the tragedy. "I did a lot of soul searching," she says. "One day, it hit me. I had this creative explosion; and I have been going full-steam ever since."

Melanie's return to the studio was originally designed to yield an album of remade versions of her classic songs. The idea was scrapped in favor of the new music she was writing with her son. "My family is grown now, and we are now a music business family," she notes, referring to her longtime husband/manager Peter Schekeryk's work on producing the 16-track record with her son Beau Jarred. Daughters Leilah and Jeordie Schekeryk provide background vocals, and the entire family contributes to live performances.

"I was surprised that I started liking how my voice sounded," Melanie says. "This album is nothing like anything I have ever done before. Those who remember me from way back will be surprised."

Alan Jacobi, president of Pyramid, concurs: "You can't compare it to anything else out there."

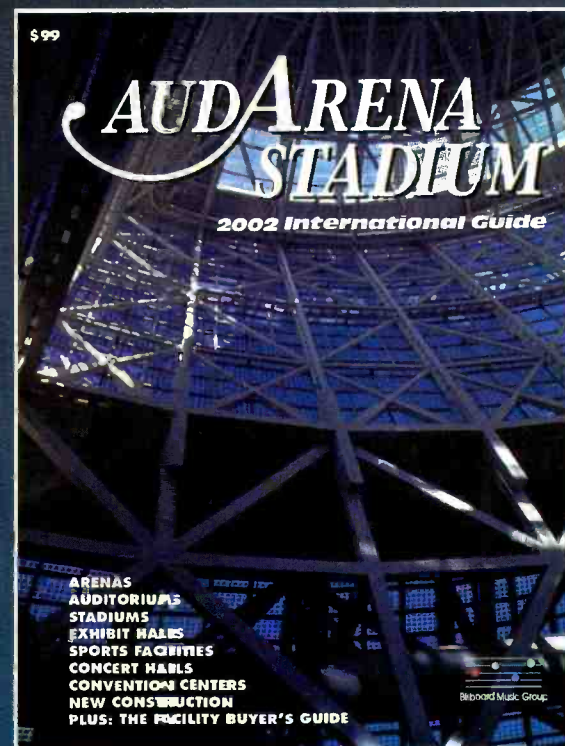
The artist promises that *Crazy Love* is just the first serving from the creative crop of inspiration she's harvested in the past year. "I'm a giver," she assures. "I like to fill up your plates."

Melanie is planning an extensive tour to promote the album that will begin later this fall. Her husband will book the jaunt.

Now from **Billboard**®

The best source of venue information for promoters, producers, agents, managers and event planners.

2002 AudArena Guide



You get detailed information on the venues including:

- CONTACT INFORMATION
- CAPACITIES
- STAGING CONFIGURATIONS
- SERVICES
- MARKETING POPULATION
- TICKETING RIGHTS
- PLUS, an entire FACILITY BUYER'S GUIDE listing those who supply and service the arena industry.

For faster service order online @ www.orderbillboard.com or call toll-free 1-800-344-7119 International: 732-363-4156

Or send payment for \$99 plus \$7 shipping & handling (\$15 for international orders) with this ad to: Billboard Directories, P.O. Box 24970, Nashville, TN 37202. Add appropriate sales tax in NY, NJ, CA, TN, MA, IL, PA, OH, VA & DC. Orders payable in U.S. funds only. All sales are final.

To advertise, Lee Ann Photoglo: 615-321-4294 • laphotoglo@billboard.com Cynthia Mellow: 615-321-9172 • cmellow@billboard.com

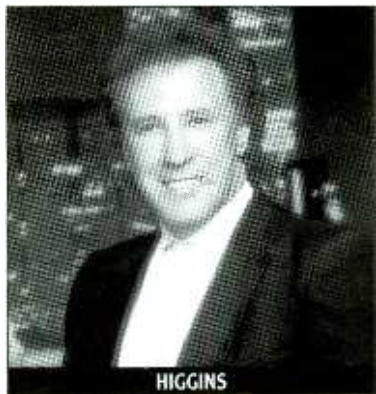
BDAA2160

Higher Ground™

by Deborah Evans Price



CMA SUES CCMA: The Country Music Assn. (CMA) has filed suit against the Christian Country Music Assn. (CCMA) in U.S. District Court Middle District of Tennessee in Nashville, claiming trademark infringement. In a prepared statement, the CMA says: "We have tried for quite some time to encourage Mr. **Gene Higgins**, president and owner of the Christian Country Music Assn., to stop promoting his event as the CCMA Awards because of the likelihood of confusion being created among consumers, the media, and the industry."



HIGGINS

Part of the problem stems from the fact that the CCMA's awards show this year will be held Nov. 5, the night before the CMA Awards. Higgins, who has a trademark on the name CCMA, tells Higher Ground that it was the CMA who changed the date of its show. "[The CMA Awards] used to be in October. I've always had my awards show and convention the first week in November. They moved over to where I'm at. I didn't move to where they're at, and I'm getting blamed."

The suit alleges that Higgins and the CCMA "have unfairly competed with CMA and created a likelihood of confusion among consumers between the acronyms 'CMA' and 'CCMA' and the names 'CMA Awards' and 'CCMA Awards' by including so-called mainstream country music recording and performing artists in the awards show of the defendants and giving an award to the mainstream artist of the year."

Higgins says there is not any malicious intent. "I'm a member of the CMA. I love CMA," he says. "I heard from their attorney several years ago, and I commented to him that I felt like I covered my legal work and I feel like it's a whole different genre of music. It's Christian country. The format is really more Christian-based. I don't feel like I'm breaking the law."

Higgins points out that the CMA isn't suing the Canadian Country Music Assn. (also known as CCMA). He

says that instead of spending money on attorneys, he'd rather spend it promoting Christian country music and feels that both music communities would be better-served by the CMA and the CCMA focusing on the needs of their membership, not a lawsuit.

The CMA declined to comment beyond the prepared statement. As for Higgins, he's hoping for a peaceful resolution. "This is the CCMA awards. It's different letters, different language, a different genre of music. I'm sure everybody will see that once this gets going."

NEWSBOYS THRIVE: The Newsboys recently taped a TV special for Trinity Broadcasting Network (TBN) slated to premiere Oct. 11 during the time slot occupied by TBN's flagship program, *Praise the Lord*. The special gives viewers a look at the band's Thrive—It's All in the Word tour and also spotlights its partnership with Zondervan Bible Publishers to promote biblical literacy.

The tour kicked off in Bangor, Maine, Oct. 9 in support of the Newsboys' current Sparrow album, *Thrive*, which is No. 34 on the *Billboard* Top Contemporary Christian Albums chart. The Thrive tour includes special guests **ZOEgirl**, **Superchic[k]**, and **By the Tree**. The TV special will feature author/researcher **George Barna**, author **Philip Yancey** (co-creator of *The NIV Student Bible*), and members of the Tennessee Titans. **Heather Joel** (wife of Newsboy **Phil Joel** and former host of *CMT's Hit Trip*) will host the program.

In addition to music and interviews with the band, the special will include segments aimed at encouraging young people to more actively read their Bibles. The Newsboys urge the audience to visit their Web site (newsboys.com) and make a commitment to read their Bible.

Newsboys representatives expect to garner a large audience, as TBN is available in 90 million TV households and carried on more than 6,000 cable systems. The network is broadcast worldwide via 25 satellites. Check local listings for additional air dates.

NEWS NOTES: *The Christmas Shoes*, the CBS Television Network movie based on **NewSong's** hit single of the same name, is slated to air Dec. 1... Look for Creative Trust Workshop and Impact Productions to release *You Are Mine* Oct. 22 on VHS/DVD. The project is the second video in the **Max Lucado** Wemmicks series. Provident Music Group will distribute the release... McDonald's is featuring **Jump5's** single "All I Can Do" as the prize CD in every McDonald's Mighty Kids Meal.

MercyMe Has 'Spoken' On Its 2nd INO Album

BY DEBORAH EVANS PRICE

NASHVILLE—MercyMe frontman Bart Millard will always have fond memories of 2002. His first son, Sam, was born during the same time that the group's breakthrough hit, "I Can Only Imagine," was saturating Christian radio. The momentum continued as the anthem was named both song and pop recorded song of the year by the Gospel Music Assn.'s Dove Awards, which also awarded Millard the songwriter of the year accolade for penning the hit. MercyMe's INO Records debut, *Almost There*, has been certified gold, and the group is wowing crowds this fall on the Festival Con Dios tour.

Now looking to repeat the success of its previous outing, Mercy Me delivers the album *Spoken For*, which debuts at No. 2 on the Top Contemporary Christian Album chart this issue.

"It was a little nerve-racking," Millard says of recording a follow-up. "We wrote the album in the last six months, and it's really where we are now. It's the feelings we are going through now."

MercyMe released several independent CDs before inking with INO. "We've been a rock band for eight years and kind of [became] the adult contemporary poster child with 'Imagine,'" Millard says. "This album is a little edgier. We had a lot of input on this album, and we are really excited about it."

INO Records president Jeff Mosely says, "This is one of the most anticipated albums I have ever been involved with. I don't feel there is a sense of MercyMe being 'one-hit wonders' but of anticipation and excitement over what is next. There is definitely a knowledge that these guys are the real deal, and *Spoken For* delivers."



MERCYME

The first 75,000 copies of *Spoken For* sold through Wal-Mart will contain a special unplugged version of "I Can Only Imagine." Booked by Third Coast, MercyMe continues on the Festival Con Dios tour and then plans to tour with Audio Adrenaline in the spring on an outing called the Go Show.

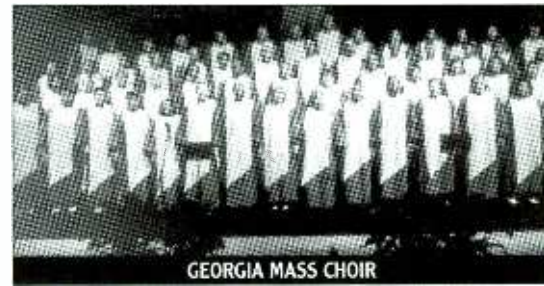
"The whole album kind of resonates the concept of God's glory, of how amazing it is that we could be saved by such a God," Millard says. "Hopefully when people hear the album or the [title] song, they'll walk away a grateful person for the fact that God is calling them his own. If that happens, we've accomplished what we are trying to do."

In The Spirit™

by Lisa Collins



IT'S ALL IN THE PRAISE: Georgia Mass Choir founder and director **Milton Biggiam** says he never dreamed that the vision God gave him for the choir in 1983 would still be alive today. Yet the 19-year-old, 70-voice Georgia-based group is not only alive but remains one of the industry's best-selling choirs.



GEORGIA MASS CHOIR

Biggiam—who is also executive director of New York-based Savoy Records—is set to capitalize on the choir's staying power with its Oct. 22 release, *I Owe You the Praise*. "There is on this album what I call a perfect blend of the old and the new," he says. "We're more contemporary than we've ever been, but we did not lose our churchy flavor. This is the best record this choir has ever done. It's the life-giving and life-changing power of the gospel in song."

The CD features the guest vocals of **Harvey Watkins** on the cut "Prayer Changes Things" and the narration of popular evangelist **Elder Liston Page** on "Bring It All to Him."

Biggiam says he and Savoy Records will pull out all the stops in rolling out the project, which is already getting premium hits at gospel radio. According to him, a taping of BET's *Bobby Jones Gospel* and a guest spot on a Christmas TV special are planned, and the choir has also been tapped by the New York-based Uniworld Group for a forthcoming 15-city promotional tour.

"Our goal is to bring the album to the attention of the gospel-buying public," Biggiam says. "The rest will happen naturally."

ON THE BATTLEFIELD: Axiom Entertainment, the newly launched label upstart established by Boston-based mega-church New Covenant Christian Center, has set out to see that **Freda Battle** is a name you'll come to know. And she's hoping that will happen with the early-November release of her debut CD, *Serious Praise*.

Battle is a gifted songwriter/producer who can sing, although she seems to prefer showcasing others' talents. There are plenty to choose from among her 30-voice choir,

the Temple Worshippers.

The label was the vision of Bishop **Gilbert Thompson**, who retained veteran R&B manager **Dina Andrews** to make his dream a reality. "Axiom Entertainment was birthed so that the ministers of music at New Covenant Christian Center—Freda Battle and

George Russell Jr.—would have a vehicle to produce their music and gain national exposure," Andrews says. Russell, whose specialty is gospel jazz, is also signed to the label, as is **Clarence Powell**, a lead vocalist with the Temple Worshippers.

Andrews observes parallels that Battle has with **Kirk Franklin**: "Like [Franklin], she's an incredible songwriter/producer who showcases the talent of others, but while Kirk is more youth-oriented, Freda's more adult-contemporary church."

A former gospel announcer, Battle has written more than 200 songs, many of which have been recorded by gospel artists, including **As One** and **Daryl Coley's Here II Praise**.

JAZZING UP GOSPEL: **Kirk Whalum** returns with the follow-up to a series of albums that will explore his take on gospel from a jazz perspective with the Oct. 29 release of *The Gospel According to Jazz, Chapter II* (Word Entertainment/Warner Jazz). Whalum's son, **Kyle**, and brother, **Kevin**, make the project a family affair, while it also features **George Duke**, **Tata Vega**, **Jonathan Butler**, **Paul Jackson Jr.**, **the West Angeles COGIC Choir**, and **Kim Burrell**.

What this gospel series—which is four records deep so far—boils down to for Whalum is worshipping the God he serves and performing the music he loves best with renowned artists who happen to be his dearest friends and family and all in a live context. Indeed, the Grammy Award-nominated saxophonist's commitment to the genre goes well beyond recording. His "The Gospel According to Jazz" workshops bring Whalum and other leading instrumentalists and vocalists together with young musicians to encourage and raise the standard of musical expression and performance in the church.

BRIEFLY: Baltimore-based Music One, home of harpist/composer **Jeff Majors**, recently signed a distribution deal with Sony Music Entertainment.

Venues Attempt To Stand Out From The Crowd

Renovations And Improvements Aim To Diversify Options In Competitive Los Angeles Concert Marketplace

BY SUSANNE AULT

LOS ANGELES—Construction sounds are rivaling music these days within the Los Angeles concert scene. Three theaters have undergone renovations in the past year, one amphitheater will begin improvements next month, and a whole new facility will join the venue marketplace by the end of 2003.

Venue managers are largely keeping up with the Joneses with this flurry of activity. One of the world's premiere touring locations, Los Angeles is an obvious stop for acts. But there are a lot of choices for talent looking to play 2,000- to 8,000-seat facilities, so to stand out, venues are having to be noisier themselves.

The Clear Channel Entertainment (CCE)-operated Wiltern Theater has ripped out 1,200 of its seats to install a general-admission (GA) floor, allowing standing-room-only space for the first time since it opened in 1931. The Greek Theater, operated by House of Blues and Nederlander and also open since the 1930s, will introduce 24 box seats during its construction, which is scheduled to start in November.

The Greek's renovations, occurring during two consecutive winter off-seasons, should cost about \$8.5 million.

Industry sources estimate the Wiltern was spruced up for between \$1.5 million and \$2 million.

The privately owned Orpheum and Nederlander's Pantages Theater are aiming to bring in more concerts, now that \$3 million and \$10 million upgrades, respectively, were unveiled in 2001. Both the 2,056-capacity Orpheum and 2,720-capacity Pantages plugged in all-new seats and electrical systems.

Summing up this aggressive mood, Nederlander senior VP David Green explains, "The Wiltern spent a lot of money, the Orpheum spent a lot of money—hopefully we can beat them to the punch with the improvements that we've made."

MOUSE HALL

Topping it all off, the Walt Disney Concert Hall (one piece of a new \$274 million site that will also include 300- and 75-seat amphitheatres) will debut in fall 2003 inside L.A.'s already existing Performing Arts Center complex. This 2,265-seat concert space will host the L.A. Philharmonic, as well as touring talent.

"We saw the landscape changing. There were going to be at least five venues competing for the same

artists," explains Brian Murphy, president/talent buyer of CCE's booking division and Wiltern project supervisor. "We needed to reinvent ourselves as a venue."

Murphy says the Pantages will likely be angling for concert business after its 2003 *The Producers* theater run wraps. And not only is a new Disney building on deck, but the Wiltern also has to contend with Anschutz Entertainment Group's (AEG) Kodak Theatre (opened in November 2001) and AEG's proposed L.A. Live, a 7,000-seat theater that would sit adjacent to its downtown Staples Center arena. Even Staples is gunning for more concerts with a curtain system it bowed Oct. 3, which can break the venue into either a 9,000-, 11,000-, or 20,000-seat setup.

And because that entire facility grouping—including the Greek—resides within a 10- to 20-mile radius in L.A.'s Hollywood/downtown region, an artist or agent might just flip a coin to decide his or her routing. So extreme differentiation has become a key venue-management strategy.

GREEK STRATEGY

Already one of the few outdoor amphitheatres in L.A., the Greek hopes to up that uniqueness by tearing off its stage's present A-shaped roof to reveal the original 1930s-era column architecture. The roof's weight capacity will be bolstered as well, so acts like the Who won't have to scale down their productions, like that band did for its Sept. 17 show there. Additionally, the concrete area leading into the venue will be gutted to make way for a grassy plaza, where patrons will enjoy significantly more food and drink selections.

"You always have competitive concerns," admits Greek GM Mike Garcia, saying he expects that after the Greek finishes its improvements—including the debut of the two dozen box seats—"if everything was equal and an artist could play at our place or that artist could play someplace else, I'm pretty comfortable in saying that people would come to the Greek."

Distinguishing itself, the Wiltern can now book GA-friendly artists. Bob Dylan will kick off the theater's grand reopening Oct. 15-17, a first-time play of the venue for Dylan; according to Murphy, he played GA at the 1,250-seat Hollywood Palladium when he last came to L.A. It will also be the first time in recent memory that Latin band Jaguares (Nov. 1) and alt-rockers Ani DiFranco (Oct. 24) have played the venue.

"Her audiences have always liked to stand. So [GA] was definitely one of the attractions that led her to decide to play [the Wiltern]," says Jim Fleming, DiFranco's booking agent and partner in Fleming, Tamulevich & Associates. "I think this will make it a viable venue.

There's been a trend for quite some time now where artists want this."

Murphy also points out that the theater offers a more diverse array of seating arrangements. One scenario puts a GA pit in front, cabaret-styled tables and chairs in the middle, GA space toward the back, and reserved seating in the balcony; another sets

ues for too few acts to go around, it's never been a more important time for buildings to roll out the red carpet.

"The Palladium [which just updated its sound and lighting system] is hardly doing any shows now; the Forum is not doing many shows," Marc Geiger, ArtistDirect vice chair and Jaguares booking agent, points out of some of the city's other venues. "But if a building is set up to win, it will have its place."

Other agents mentioned a slow-down at L.A.'s Universal Amphitheater and Anaheim's Arrowhead Pond. Frank Riley, High Road Touring principal and booking agent for Ryan Adams (who is heading to the Wiltern Oct. 23) believes the construction rush "is to increase their revenue. That's what they are doing. The Wiltern is making it more attractive for bands to play there. That means more shows. The Greek is adding

amenities for its audience to go there. All this helps the bottom line."

Los Angeles' central downtown region has been depressed for years, with few thriving restaurants or major shopping areas to attract crowds. That has hurt venues in the heart of the area, like the Orpheum, and given the leg up to rivals residing in more upscale neighborhoods, like the Greek (Hollywood's Griffith Park) and the Wiltern (Miracle Mile business district). The coming Disney Concert Hall and L.A. Live should also freshen things up.

"All this could be a turnkey for people to come," says Steve Needleman, owner of the Orpheum and nearby 7,382-seat Grand Olympic Auditorium, both of which he says struggle to book concerts. "There could be invigoration in being from downtown."



Classic Lines. An artist's impression of how the Greek Theater will look once its renovations—costing about \$8.5 million—are complete.

GA seating for the entire theater, including the seat-filled balcony.

"I want Mike Ness [of Social Distortion], and I want Beck," says Murphy, underscoring his hope that the Wiltern can handle diverse crowds. "If I can compete with reserved-seat venues like the Kodak and GA venues like the House of Blues [a 1,000-seater in West Hollywood], I'm way ahead of the game."

Jaguares frontman Saul Hernandez says that "the Wiltern is changing with the times. Music that is happening now is more active. People who want to sit down can, and then people who want to stand can, too. It's good."

RECONSTRUCTIVE SURGERY

These scores of Hollywood face lifts make sense. With signs that there could be too many Los Angeles ven-



In the Arena. Shown at the Arena Management Conference in Phoenix (produced by the International Assn. of Assembly Managers) are, from left, *Billboard* associate publisher/worldwide Irwin Kornfeld; John Scheck, booking manager for the Pepsi Center in Denver; John Van De Veen, VP at the Continental Airlines Arena in East Rutherford, N.J.; and *Billboard* senior account manager Cynthia Mellow.

El Rey Face Lift Not Cosmetic

In contrast to L.A.'s cosmetic venue refits, the 800-capacity El Rey is reinforcing its roof with steel after its collapse during a TV shoot in mid-September.

El Rey owner Rodney Nardi says an NBC crew strung up more lights for its production (a Faith Hill special set to air Thanksgiving night, Nov. 28) than the venue's wooden ceiling structure could support. None of the El Rey footage will be used in the Hill program. Instead, NBC will use film shot inside the nearby 1,250-capacity Palace, where the crew quickly relocated to complete its filming following the accident.

Along with retrofitting the roof, the El Rey will refinish its carpeting during the renovations, estimated to cost about \$250,000. Now that the El Rey is out of commission—its marquee has read "Gone Fishing"—acts like Boy Trade and Clinic canceled respective Sept. 27 and Oct. 3 shows. Sparta and Brad shifted to the Roxey for respective Oct. 13 and 14 appearances. In all, more than 20 shows will have to either switch buildings or cancel by mid-November, when the El Rey construction will wrap.

"Everyone has been really cool. No one has called with anything

other than sympathy. [We have had] no flack from any of the agents," Nardi says. He released all affected acts from current booking contracts and acknowledges that "some bands will have to reduce ticket sales, taking a hit financially" when moving to new locations.

Clinic, for example, will shrink from two 800-capacity El Rey shows to one 1,250-seat date at Hollywood's Palace. By press time, another artist, Amon Tobin, hadn't yet rescheduled his Oct. 30 El Rey date. "[But] it's OK. It's something beyond our control. We're going to have to live with it," says Clinic's and Tobin's booking agent, Billionaire Corp.'s Tom Windish. It's foolish for people to turn away from the 1936-built El Rey, he adds, because as one of the few club-sized venues that's also a registered city landmark, "there's no alternative to it."

Thanks to its historical status, L.A. city officials are cutting a lot of red tape to speed along the El Rey renovation process, Nardi says. Also—like a lot of other places in the area—the El Rey should "be better than ever," he contends. "We'll be able to hang an SUV from the roof when we're done."

SUSANNE AULT

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
PAUL McCARTNEY	United Center, Chicago Sept. 24	\$2,199,100 \$250/\$50	16,154 sellout	Clear Channel Entertainment
BILLY JOEL & ELTON JOHN	Madison Square Garden, New York Sept. 23	\$2,141,030 \$175/\$45	18,634 sellout	Clear Channel Entertainment
LONG WAY TO THE TOP: COL JOYE, RAY COLUMBUS, BILLY THORPE, LITTLE PATTIE, LONNIE LEE, LOBBY LOYDE, & OTHERS	Rod Laver Arena, Melbourne, Australia Aug. 27-29, Sept. 18-19	\$2,018,945 (\$3,705,166 Australian) \$73.56/\$43.59/\$40.87	41,028 five sellouts	Jacobsen Entertainment, Michael Chugg Entertainment, Jack Utsick Presents
PAUL McCARTNEY	Bradley Center, Milwaukee, Wis. Sept. 21	\$1,985,585 \$252/\$52	16,584 17,082	Clear Channel Entertainment
PAUL McCARTNEY	Hartford Civic Center, Hartford, Conn. Sept. 27	\$1,920,240 \$250/\$50	13,638 sellout	Clear Channel Entertainment
LONG WAY TO THE TOP: COL JOYE, RAY COLUMBUS, BILLY THORPE, LITTLE PATTIE, LONNIE LEE, LOBBY LOYDE, & OTHERS	Sydney Entertainment Centre, Sydney, Australia Sept. 13-16	\$1,540,175 (\$2,787,546 Australian) \$74.59/\$44.20/\$41.44	29,534 four sellouts	Jacobsen Entertainment, Michael Chugg Entertainment, Jack Utsick Presents
BRUCE SPRINGSTEEN	Bradley Center, Milwaukee Sept. 27	\$1,396,563 \$73	19,131 sellout	Frank Prods.
CREED, SEVENDUST	Cynthia Woods Mitchell Pavilion, The Woodlands, Texas Sept. 25, 27	\$1,279,611 \$54.50/\$38.50	31,914 32,109 two shows one sellout	Clear Channel Entertainment
THE WHO, COUNTING CROWS	Tweeter Center for the Performing Arts, Mansfield, Mass. Sept. 27	\$1,010,240 \$158.50/\$46.50	13,139 19,900	Clear Channel Entertainment
LUIS MIGUEL	Universal Amphitheatre, Universal City, Calif. Sept. 14-15	\$1,002,240 \$140/\$115/\$80/\$60	11,157 12,796 two shows	House of Blues Concerts
JIMMY BUFFETT	Rose Garden, Portland, Ore. Sept. 24	\$972,220 \$90/\$59.50/\$49.50/\$29.50	16,663 sellout	House of Blues Concerts
FARM AID: WILLIE NELSON, JOHN MELLENCAMP, DAVE MATTHEWS, NEIL YOUNG, & OTHERS	Post-Gazette Pavilion at Star Lake, Burgettstown, Pa. Sept. 21	\$951,886 \$62/\$35	23,257 23,406	Clear Channel Entertainment
GEORGE STRAIT, JO DEE MESSINA	Gaylord Entertainment Center, Nashville Sept. 13	\$921,710 \$61.50/\$51.50	15,110 16,013	Varnell Enterprises
JIMMY BUFFETT	Coors Amphitheatre, Chula Vista, Calif. Sept. 28	\$888,775 \$75/\$65/\$55/\$30	19,213 19,286	House of Blues Concerts
GEORGE STRAIT, JO DEE MESSINA	ARCO Arena, Sacramento, Calif. Sept. 20	\$885,295 \$59.50/\$49.50	15,005 sellout	Varnell Enterprises
GEORGE STRAIT, JO DEE MESSINA	Nationwide Arena, Columbus, Ohio Sept. 27	\$884,678 \$59.50/\$49.50	15,020 16,500	Varnell Enterprises
JIMMY BUFFETT	Shoreline Amphitheatre, Mountain View, Calif. Sept. 26	\$883,538 \$56.25/\$26.75	22,156 sellout	Clear Channel Entertainment
LONG WAY TO THE TOP: COL JOYE, RAY COLUMBUS, BILLY THORPE, LITTLE PATTIE, LONNIE LEE, LOBBY LOYDE, & OTHERS	Brisbane Entertainment Centre, Brisbane, Australia Sept. 10-11	\$875,814 (\$1,596,860 Australian) \$74.04/\$43.88/\$41.13	18,050 two sellouts	Jacobsen Entertainment, Michael Chugg Entertainment, Jack Utsick Presents
GEORGE STRAIT, JO DEE MESSINA	Great Western Forum, Inglewood, Calif. Sept. 21	\$868,892 \$59.50/\$49.50	14,752 16,002	Varnell Enterprises
NEIL DIAMOND	Pengrowth Saddledome, Calgary, Alberta Oct. 2	\$855,027 (\$1,352,482 Canadian) \$62.26/\$40.75	14,613 sellout	Concerts West, Sal Bonafede, Apregan Entertainment Group
ENRIQUE IGLESIAS, PAULINA RUBIO	Madison Square Garden, New York Sept. 27	\$788,915 \$95/\$25	12,279 14,969	Clear Channel Entertainment
GEORGE STRAIT, JO DEE MESSINA	Conseco Fieldhouse, Indianapolis Sept. 26	\$784,300 \$59.50/\$49.50	13,220 16,500	Varnell Enterprises
GEORGE STRAIT, JO DEE MESSINA	Charlotte Coliseum, Charlotte, N.C. Sept. 14	\$783,933 \$59.50/\$49.50	13,287 15,000	Varnell Enterprises
NEIL DIAMOND	General Motors Place, Vancouver Oct. 4	\$758,496 (\$1,207,373 Canadian) \$62.26/\$40.75	14,343 sellout	Concerts West, Sal Bonafede, Apregan Entertainment Group
NEIL DIAMOND	Skyreach Centre, Edmonton, Alberta Oct. 1	\$741,167 (\$1,176,380 Canadian) \$62.26/\$40.75	12,934 sellout	Concerts West, Sal Bonafede, Apregan Entertainment Group
GEORGE STRAIT, JO DEE MESSINA	Pepsi Arena, Albany, N.Y. Oct. 3	\$717,771 \$59.50/\$49.50	12,151 14,500	Varnell Enterprises
LONG WAY TO THE TOP: COL JOYE, RAY COLUMBUS, BILLY THORPE, LITTLE PATTIE, LONNIE LEE, LOBBY LOYDE, & OTHERS	Adelaide Entertainment Centre, Adelaide, Australia Sept. 1-2	\$687,112 (\$1,248,160 Australian) \$74.32/\$44.04/\$41.29	12,444 two sellouts	Jacobsen Entertainment, Michael Chugg Entertainment, Jack Utsick Presents
AEROSMITH, CHEAP TRICK, RUN-D.M.C.	Verizon Wireless Music Center, Noblesville, Ind. Sept. 22	\$674,162 \$77/\$30	17,173 23,782	Clear Channel Entertainment
LUTHER VANDROSS, GERALD LEVERT, ANGIE STONE, MICHELLE WILLIAMS	MCI Center, Washington, D.C. Sept. 1	\$605,737 \$75.50	8,023 10,000	Dimensions Entertainment
LUTHER VANDROSS, GERALD LEVERT, ANGIE STONE, MICHELLE WILLIAMS	Chronicle Pavilion at Concord, Concord, Calif. Sept. 22	\$573,480 \$72.25/\$32.25	12,245 12,500	Clear Channel Entertainment
CHER, CYNDI LAUPER	Winnipeg Arena, Winnipeg Sept. 27	\$527,284 (\$830,474 Canadian) \$54.44/\$41.75	10,322 11,114	Clear Channel Entertainment, in-house
TOOL	KeyArena, Seattle Oct. 2	\$492,492 \$38.50	12,819 sellout	Monqui Presents
RUSH	Coors Amphitheatre, Chula Vista, Calif. Sept. 25	\$427,115 \$75/\$57.50/\$42.50/\$35	6,970 18,842	House of Blues Concerts
CREED, SEVENDUST	Smirnoff Music Centre, Dallas Sept. 24	\$419,103 \$52.50/\$41	8,398 19,602	House of Blues Concerts
INCUBUS, 30 SECONDS TO MARS	PNC Bank Arts Center, Holmdel, N.J. Sept. 20	\$412,976 \$34.75/\$13	13,102 16,982	Clear Channel Entertainment

Copyright 2002, VNU Business Media, Inc. All rights reserved. Boxscores should be submitted to: Bob Allen, Nashville, Phone: 615-321-9171. Fax: 615-321-0878. For research information and pricing, call Bob Allen, 615-321-9171.

FOR MORE BOXSCORE RESULTS GO TO BILLBOARD.COM

TOURING

Venue Views™



by Ray Waddell

WHAT CONCERTS? All topical trails for just about any concert-industry panel going these days eventually lead to Clear Channel Entertainment (CCE). "Where Have All the Concerts Gone" during the Oct. 7 International Entertainment Buyers Assn. (IEBA) annual conference in Nashville was no exception. What is refreshing, however, was that arena managers, agents, and promoters—both on the panel and in the audience—discussed possible solutions rather than just grousing about the current state of affairs.

"With us, it's not so much 'Where have the concerts gone?' as 'Where have all the promoters gone?'" said **Carey Harveycutter**, director of the 7,000-capacity **Salem Civic Center** in Virginia. "We just completed our best



HARVEYCUTTER

year ever in modern times with 19 concerts, and for a facility of our size, that's a huge number. But there used to be seven or eight promoters playing our market, calling for avails, and now that's down to three. I believe we got 19 concerts because we're very lucky in a lot of respects."

Creative Artists Agency agent **John Huie** didn't buy Harveycutter's explanation. "You have to work hard at being lucky," Huie said. "I don't think you're just lucky. You're aggressive in how you promote your building; that's why you had 19 concerts."

Harveycutter admitted that with Salem being a tertiary market, he has to make concessions to promoters and agents. "There are only 52 Saturday nights a year, so Saturday-night concerts tend to go to Greensboro [N.C.], Norfolk [Va.], or Hampton [Va.] instead of Salem," he said. "We pick up the Tuesdays, Wednesdays, and Thursdays and figure out how to make them work."

He said his building is also aggressive in cutting deals. "If somebody comes in and makes good money, we want our fair share," he says. "If they come in and lose money, we'll cut everywhere we can, including rent. When people leave, win or lose, we want them

pleased [that] we've done the best we can to make each show a success."

Panelist **Phil Potter**—manager of the SMG-run **Pershing Center** in Lincoln, Neb., and former talent buyer for the Romeo Agency (now TBA)—said his facility, 50 miles outside Omaha, has gone from a "vital concert site" to two or three shows a year. "I was supposed to save the world because of my concert-buying experience," Potter said. "I found out it was tougher than I thought it would be. But we made a commitment to get back in the concert market again and took a tack of being very aggressive in calling promoters."

Potter said two sellouts from **Brad Garrett's** Police Productions helped get the ball rolling. "Success breeds success, and now we have eight or nine promoters coming into the building," he said. "We tried to create an environment both promoter-friendly and act-friendly. We work hard to make sure the shows that come in have no problems."

David Ross of the **Show Me Center** in Cape Girardeau, Mo., said his secondary market routes well "if we could get the shows, but we're not getting any. When this building opened 15 years ago, we'd get 20 shows a year. We had promoters, which we no longer have."

Jim Evans, former manager of Virginia's **Roanoke Civic Center**, said his building entered into a deal with a joint venture between CCE and the National Basketball Assn. (NBA) whereby the CCE/NBA partnership would provide minor-league basketball and 28 dates of entertainment annually. "They did not do what they committed to do, and we ended up with a total of 13 dates, five of which were concerts," Evans revealed. "The arrangement backfired in other ways: We had to work to convince some promoters that we were still an open building and not exclusive [with CCE]."

Evans said **Mike Smardak's** Outback Concerts, a Nashville-based independent concert promoter, ended up bringing in more dates than CCE did. Smardak, who was also a panelist, said, "We're an independent rogue and a void-filler, going into under-served markets and under-showed buildings. The agents in [Nashville] are great to work with, and they want to put you in a win/win situation."

Smardak added. "Every agency in this town has a success story. You know about the **Toby Keiths**, but you might not know about the business **Ricky Skaggs** or **Del McCoury** is doing."

From the floor, Jam Productions co-owner **Jerry Mickelson** added, "Make deals. Be aggressive and compete in the summertime rather than watch the shows go down the road to the amphitheater."

TOURING QUARTERLY

ISSUE #4

Secondary Markets Attract First-Rate Artists

Big Names Add Small Towns To Their Tours Due To New Venues And Eager Audiences

By SUSANNE AULT

Secondary markets, by definition, are not the first stops on tours, typically rendering them unglamorous. Yet Cher is sashaying her way through a number of small cities this year, leaving some shine in her wake.

Thanks to summer visits by such top-tier acts as Cher and the Eagles to places like Grand Rapids, Mich., and Moline, Ill., secondary markets are increasingly winning spots on major tours' routing.

For years, tour organizers didn't feel confident that venues in smaller cities had the white-collar populations to support high-end ticket prices. Lawyers and investment bankers live in New York or Los Angeles—not Knoxville, Tenn., for instance. Keeping with their lesser size, these regions also housed small-

er facilities that might have a tough time squeezing in multi-truck concert productions.

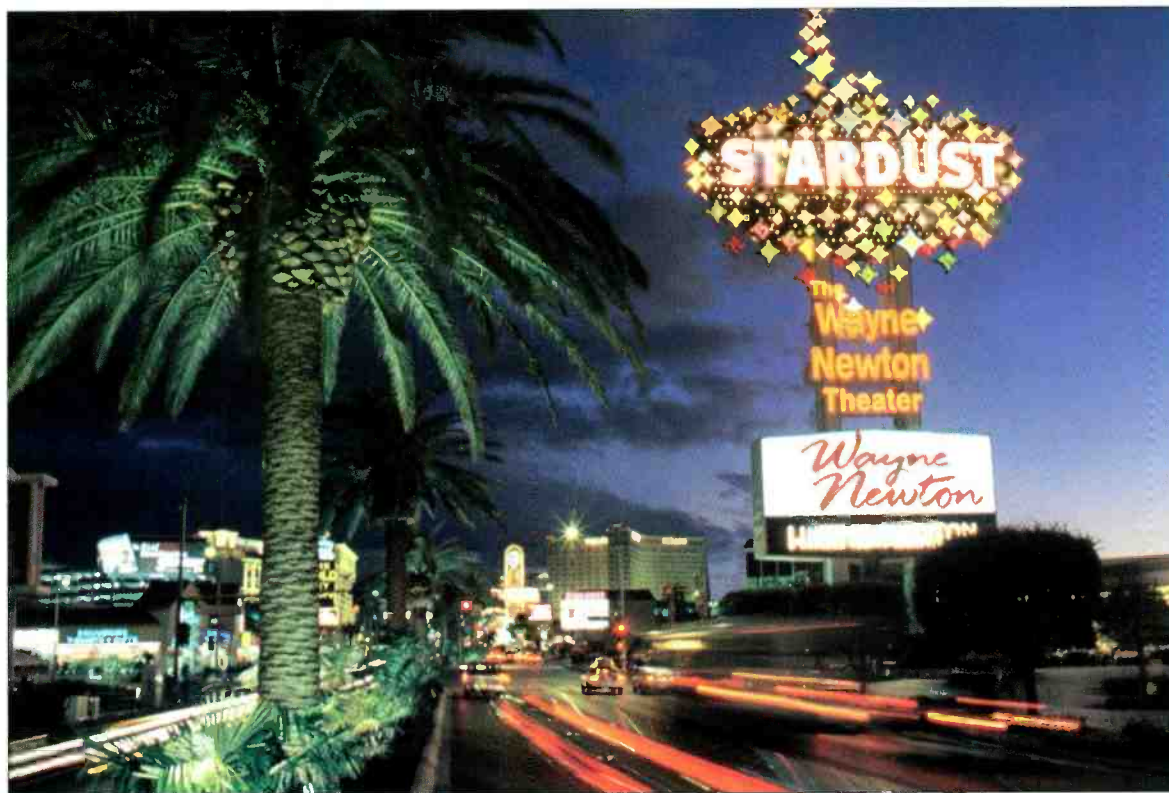
Yet, this summer, Grand Rapids' Van Andel Arena sold out its \$100-plus June 20 Eagles show, Moline's Mark of the Quad Cities cleaned out its \$75-range Cher show Sept. 13, and Knoxville's Thompson-Boling Arena tore through its \$90 Eagles night.

That sort of business is turning heads among the live-event community.

ON THE MAP

"People have never heard of Grand Rapids; why should they?" asks Van Andel GM Rich MacKeigan, proudly acknowledging his secondary status. "But people are seeing dollars coming out of here. They are thinking,

Continued on page TQ-4



BETTING ON CASINOS

Touring Acts Win Big As These Venues Do Booming Business

By RAY WADDELL

As buyers of talent, casinos have become highly viable alternatives for many touring acts, upping the ante when other avenues are cashing in their chips.

Venues in Las Vegas and Atlantic City have been purchasing headlining entertainment for decades, but now new casinos in smaller markets from coast to coast are buying in. It's a phenomenon that booking agents are happy to see.

"Casinos are everywhere, and they're all little gifts from heaven," states Greg Oswald, VP at the William Morris Agency. "We never could have seen it coming, but it came along at the right time. The reality is, there are dozens of new venues buying anywhere from four to 30 shows a year. You do the math."

For country music, in particular, the timing for the rise of casino talent-buying couldn't be better in an environment of a shrinking country club market and when fairs and festivals are looking for diverse talent. "Casino talent-buying has been a very, very positive development for the industry in general," says Ron Baird of Creative Artists Agency. "There aren't as many active clubs as there were a few years ago, and that situation is not getting any better.

But every new casino that is built is a potential talent buyer out there. It has helped keep both young artists and mature artists working."

Randy Wright, president of Integrity Events and buyer for several casinos, takes that premise a step further. "I think the casino market has enabled a lot of acts to stay on the road and continue touring that might not be able to if they were dependent on hard ticket dates and the fairs and festivals," says Wright. "And it's still growing, as evidenced by the ongoing openings of new casinos, especially out West. Every week, it seems like we see a new property open."

GAME OF CHOICE

In terms of casino talent, the genre menu is fairly broad. "Almost all types of music work in casinos, because they all draw a different age demo," notes Jimmy Jay, president of Jayson Promotions, buyer for several casinos.

What casinos are looking to buy varies widely, according to Terry Jenkins, director of entertainment for Boyd Gaming Corp., owners of casinos from coast to coast, in markets large and small, including the Stardust in Las Vegas. "What

Continued on page TQ-7



Van Andel Arena

VISA TIPS

Stricter Guidelines Slow Down International Acts Traveling To The U.S.

By THOM DUFFY

NEW YORK—Security concerns since Sept. 11, 2001, have prompted a more stringent review of visitor visas by the U.S. immigration service and consulates, including those needed by non-American artists entering the U.S. for tours.

"They're doing it by the book, so there's more time required," says Bob Tulipan, co-founder of the Traffic Control Group. The company, from its offices in New York and London, specializes in international touring logistics. TCG

classical or cultural artists that are sold by subscription many months in advance, delays are less of a problem. But the pop-music touring industry regularly works on a much tighter timetable.

Expedited "premium processing" of visas is possible under a procedure that took effect June 1, 2001, and remains in effect post-9/11. For a \$1,000 fee, a visa application that can cover several individuals in one group will be given a quicker review by a dedicated unit, with status updates and communication available via email.

The INS, under the Department of Justice, reviews the professional status of a visa applicant, as well as the status of the company requiring their services in the U.S. "So, if you operate a pizza joint, it wouldn't make sense for you to have the Rolling Stones here," quips Tulipan.

Then U.S. embassies and consulates abroad, under the Department of State, issue the actual visas, after confirming that applicants have sufficient ties to their homeland and will not remain in the U.S. illegally. That concern exists particularly with artists from some third-world nations who have used U.S. tours as an opportunity to abandon their homeland.

Despite the new security con-



Bob Tulipan

includes each of the multinational record companies among its clients.

Awareness of the time factor is crucial for record companies, booking agencies and artist managers representing artists from outside the U.S. who want to make

Awareness of the time factor is crucial for record companies, booking agencies and artist managers representing artists from outside the U.S. who want to make promotional or concert-tour visits here.

promotional or concert-tour visits here. "The government is still visitor-friendly, because that's the nature of the country," says Tulipan. "But what's happened is that they are now implementing [existing] statutes. They are reviewing cases more thoroughly." For example, U.S. immigration officials now automatically require further investigation of visa applicants from any of several countries on a terrorism watch list.

The standard visa application review by the U.S. Immigration and Naturalization Service (INS), which previously would take one to three months, now requires three to six months, says Tulipan. For some tours, such as those by

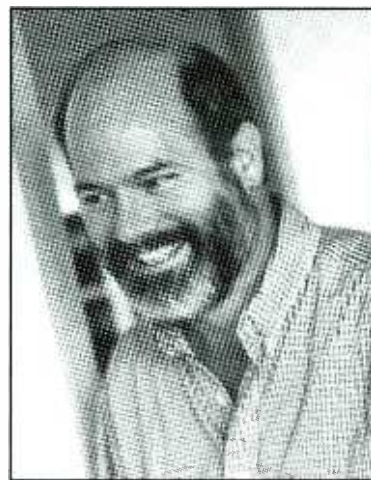
cerns, says Tulipan, "the reality is that bands coming to the U.S. from the Western nations, from nations that are not on the terrorist lists, are getting their visas issued and coming in just like they did before, every single day.

"The real key is that people need to understand that the government isn't their enemy," he continues. "They need to pre-plan as much as possible. No one is saying, 'We're not going to let in artists anymore' or 'We don't want music, we don't want art, we don't want theater.' They do want it. But they have to take into account that there is an emergency that they have to deal with. And things can take a little more time." ■

NASHVILLE—This has been an important and encouraging year for country-music touring, but the more optimistic in the industry believe next year could blow away '02 in record-setting fashion. And, after several years of downturn in country touring, optimism is welcome, if not desperately needed.

"We were on a fairly consistent negative run for years, and I think we've turned a corner," says Ron Baird, an agent at Creative Artists Agency's Nashville office.

Others agree, including Brian O'Connell, who heads up country-music touring for Clear Channel Entertainment. "This has absolutely been a positive year for



Ron Baird

country-music touring," says O'Connell. "Brooks & Dunn's Neon Circus tour did better than the year before, and Toby Keith and Kenny Chesney both had great years. I would imagine that this year would blow last year out of the water."

Greg Oswald, VP at the William Morris Agency's Nashville office, echoes that sentiment. "Everything on our roster held its own or did surprisingly well," he says. "We've had years where it wasn't that way."

Even so, with at least 10 superstar acts plotting tours for 2003, including Dixie Chicks, Shania Twain, Tim McGraw and Faith Hill, some think next year could be much bigger. "Next year looks massive, our best year in 20 years—or maybe ever," says Oswald. "We may have more country-music concert tickets bought next year than maybe any year ever."

RISING STARS

By establishing new touring headliners in the absence of proven winners, the country touring industry made great strides in 2001. The two big winners this year have been Kenny Chesney and Toby Keith, both of whom successfully embarked on their most important headlining tours ever. "These are two artists that have clearly moved up a notch,

More Than A Little Bit Country

The Touring Business Grows With Successful Shows By Both Newcomers And Veterans

By RAY WADDELL

who 18 months ago weren't anywhere near where they are right now," says Baird, adding that there were still some soft spots in the country touring market.

"By and large, this was a year in which the high-end stuff did great, the hot, hip stuff did very well, and the mid-level stuff struggled at times," continues Baird. "Across the board, for rock and country, there were a number of

by management or Monterey Peninsula Artists, Keith's booking agency. "We made a big investment in a full production—sound and lights, video wall, set, the whole thing," says T.K. Kimbrell, Keith's manager. "We had seen indications over the past year that we would do well [as a headliner], and we knew if we were going to go for it now was the time."

The move appears to have been well-timed. "We actually exceeded even our best expectations," says Kimbrell.

The success seen by Chesney and Keith has not been a by-product of other big names working less, most believe. "Kenny Chesney and Toby Keith didn't do well just because nobody else was out there," says Oswald. "They will continue to do well next year."

SEASONED VETERANS

Brooks & Dunn's Neon Circus tour is building a franchise that shows improvement because they've paid attention to the details and focused on offering value. "We've been aggressive about going out and getting talent and giving the consumers more value for their buck," says Clarence Spalding, co-manager of Brooks & Dunn for TBA Entertainment. "Our average ticket price was \$33, and we're sitting there with Brooks & Dunn, Dwight Yoakam, Gary Allan, Trick Pony, Chris Cagle, Cledus T. Judd and Dusty Drake on the side stage. When you throw in the Neon Circus portion of the show, with 15 street performers, mechanical bulls, the honky-tonk museum... that's pretty aggressive."

Spalding says he and his act know they have to continue to up the ante. "We realize that this act is 10 years old touring, and we've been to these markets and people have seen us," he says. "People keep coming back for the music and because they know they'll never see the same show twice."

Also putting together notable tours in 2002 are veteran artists

Continued on page TQ-7



Clarence Spalding

losers, but the big acts were big winners."

After a decade of laying the groundwork, Chesney emerged in 2002 with a workman-like tour that places him in the upper echelon of working artists this year. Chesney rang up nearly \$17 million in box office in his first major-venue headlining tour. "We're very, very excited about how it has gone with Kenny," says Clint Higham, Chesney's manager. "It has been a long-term plan, and the people have spoken. Kenny always wanted to chase a career and not the money, and it's finally paying off for him."

For his part, Keith also has made some noise this year—like Chesney, parlaying winning retail and airplay efforts into success at the turnstiles.

Keith booked about 90 dates in 2002, spread out over much of the year. His move to major headliner was not a step taken lightly

hp pavilion
at san jose

WE'RE NOW HP PAVILION.

FORMERLY COMPAQ CENTER.

FORMERLY SAN JOSE ARENA.

FORMERLY BIG DIRT LOT.

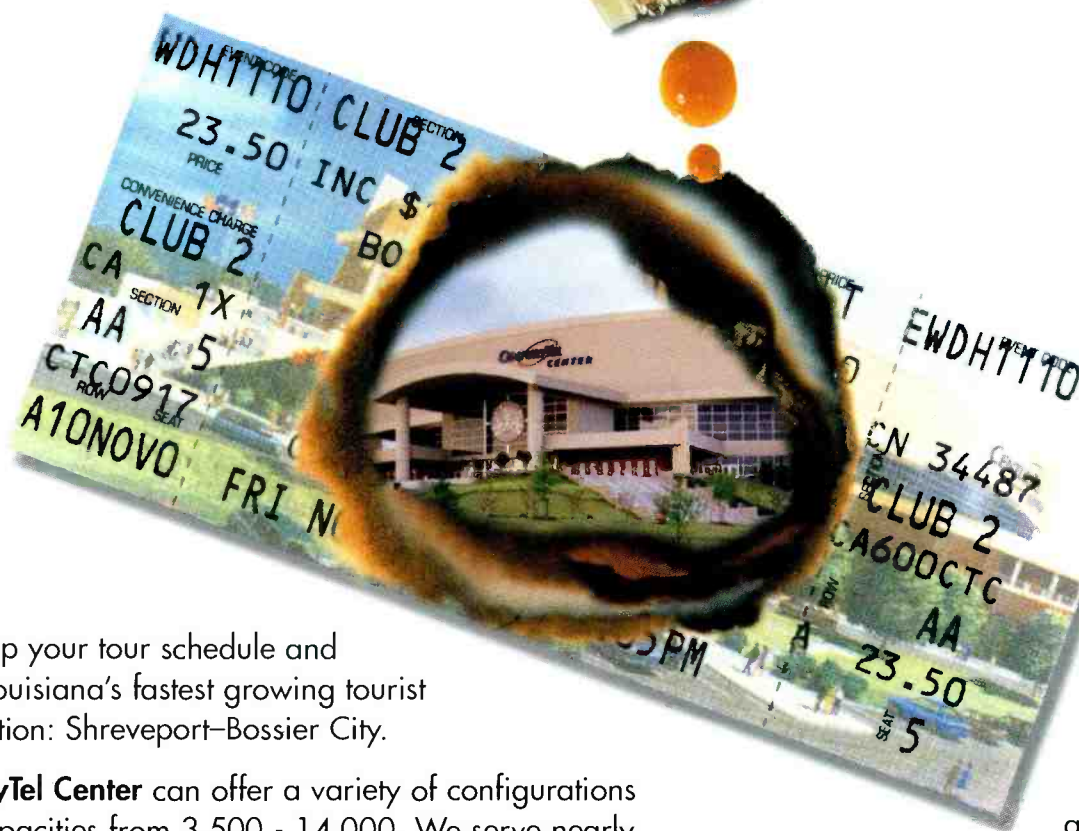
525 West Santa Clara Street, San Jose California 95113 Phone 408-287-7070 Fax 408-999-5797 hppavilion.com



Once again, our name has changed. But everything else remains the same. We're still Northern California's Premiere Sports and Entertainment Venue – with a state-of-the-art design that exceeds the demands of everyone from Sir Paul McCartney to the San Jose Sharks. No building is more accommodating, to both performers and the audience. No area of the country offers a more diverse, entertainment-savvy demographic than Silicon Valley and its neighboring cities. So even though you may forget *what* to call us, you'll know for a fact that *when* you call us you'll still receive the unparalleled performance you've come to expect. **HP Pavilion. Northern California's Premiere Sports and Entertainment Venue. hppavilion.com**



Add Sizzle to Your Sales!



They did!

- Elton John
- Creed
- Eagles
- Britney Spears
- Kid Rock
- Tool
- Alan Jackson
- Gaither Homecoming
- Rod Stewart
- Professional Bull Riding
- Disney on Ice
- Sesame Street Live
- Stars on Ice
- Ringling Bros. and Barnum & Bailey
- Champions on Ice
- WWE
- and many more!

Spice up your tour schedule and book Louisiana's fastest growing tourist destination: Shreveport-Bossier City.

CenturyTel Center can offer a variety of configurations with capacities from 3,500 - 14,000. We serve nearly 2,000,000 people within a one-hour drive!

CENTURYTEL CENTER



For Booking Information
Contact Steve Tadlock
318.747.2501
www.centurytelcenter.com



An SMG Managed Facility

SECONDARY MARKETS

Continued from page TQ-1

"Let's take a chance now; we can walk out of here with very good money."

Selling out a \$200-a-pop Crosby, Stills & Nash show Feb. 12 inspired Clear Channel Entertainment to later bring Cher (July 12) and the Who (Aug. 27) to the six-year-old Van Andel, believes MacKeigan, noting, "Three or four years ago, no one would have looked at Grand Rapids."

In other examples, Thompson-Boling's Eagles show and Mark of the Quad City's Cher night churned out \$1 million in grosses, equalling what an outstanding date rakes in at a primary-market building. Cher's Aug. 17 show at North Little Rock, Ark.'s Alltel Arena pulled in a similarly healthy \$800,000 in grosses.

"A secondary building manager has a lot more pressure to come to terms with an artist," explains Rick Franks, CCE's president of North Central music. "A lot of artists play 20, maybe 30, dates at a time, so you have to be pretty creative in stealing one of these dates. You need a great building, a history of doing shows in the marketplace, and you need to be able to make them some cash."

Franks says that Moline, Grand Rapids and other small cities are proving their facilities are up to speed with the primary-market folks and that their residents will fork over the bucks to see big concerts. So he is looking more seriously at using secondary markets as future tour stops.

"We have landed shows because it's a new building," says Michael Marion, GM of the three-year-old 19,000-seat Alltel. "What we had before [the 50-year-old 10,000-seat Barton Coliseum] was very old, not up-to-date. Ours now has four loading docks, nice dressing rooms, good rigging and setup. That makes it a lot easier for them to put you in the routing."

As far as attracting ticket buyers, Marion adds, "We were concerned; Cher was \$79, \$59 and \$49 a ticket. But people didn't blink. Eagles went to \$96, and no one batted an eye. The right act putting their toe in the water of some of the small markets, charging high prices and still coming out OK financially will be comfortable in coming back."

NEW IMPROVED VENUES

Fresh buildings are cropping up in smaller cities across the U.S., filling a void in areas where people seem primed for different entertainment options.

Bossier City, La.'s 18-month-old CenturyTel Center sold out both its Eagles (July 1) and Britney Spears (July 18) dates in just one day because of "how hungry this

market is for top entertainment," says facilities GM Steve Tadlock.

People are flocking to the acts, and the artists seem to be flocking to the people, continues Tadlock, who says his 14,000-seat building "has all the amenities to accommodate every show that's come through."

Tadlock has snagged shows with Aerosmith (Oct. 22) and Cher (Nov. 17). "The big names are starting to come out," he says. "It makes it that much easier to get additional shows. We're riding that wave now."

Holding 10,000 seats and constructed in the 1940s, Hirsch Memorial Building—Bossier City's prior concert venue—did not meet the tech requirements for Cher's 14-truck experience.

Venues opening this fall in secondary markets include London, Ontario's 10,000-seat John Labatt Centre, servicing a previously untapped concert market, two hours between Detroit and Toronto. Then Columbia, S.C.'s 18,000-seat Carolina Center will be ushered in this winter, a hefty step up from the 13,000-seat Carolina Coliseum currently in the area. Also, the University of Rhode Island welcomes the 7,400-seat Ryan Center, an expansion from its current 3,400-seat Keany Center.

"Secondary markets are looking for venues to get entertainment into their local areas," says John Page, regional VP for Global Spectrum (management company for the London, Columbia and Rhode Island venues) and GM of Comcast Spectacor (which houses Philadelphia's First Union Center). "It can get energy back to some of their downtowns."

Some of these smaller-market venues, including Trenton, N.J.'s three-year-old Sovereign Bank Arena, ease transitions from an industrial to more modernized, service-oriented economy.

Page explains, "The excitement generated from a mainstream artist going to a secondary market that doesn't normally get this kind of act is huge. It makes headlines. What it does for the marketplace goes well beyond the dollar value of the ticket."

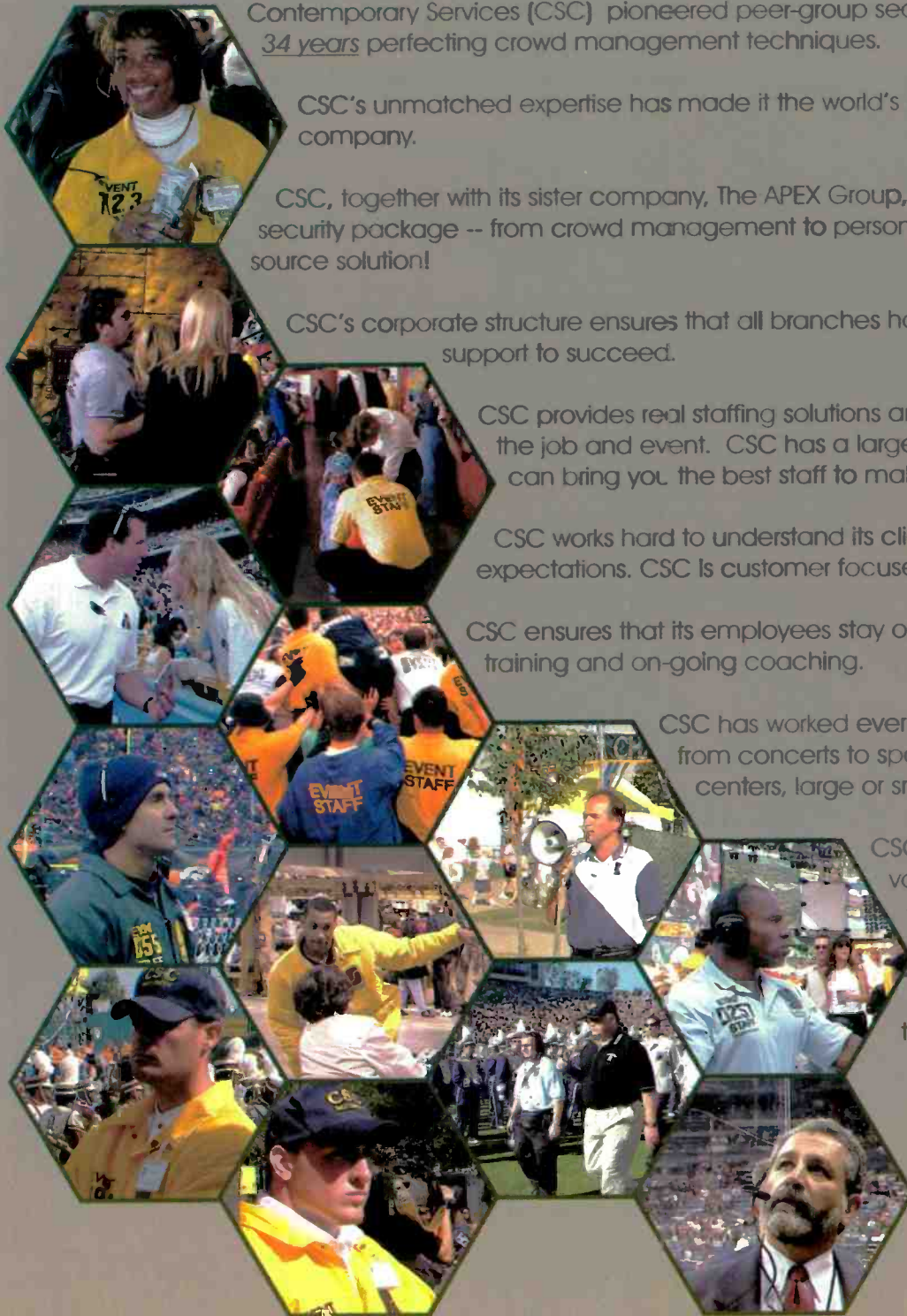
BOOKING IT

Besides Global Spectrum getting active in secondary operations, management company SMG (which operates North Little Rock's Alltel and Grand Rapid's Van Andel, among others) has kick-started an initiative to corral more business for its smaller-market facilities.

Headed by SMG's executive bookings director, Bob Belber, the company has started an E-mailing/conference-call program, regularly notifying secondary GMs of what hot tours are becoming

Continued on page TQ-6

When building a team, consider
Contemporary Services
as your crowd management provider



Contemporary Services (CSC) pioneered peer-group security and has spent the past 34 years perfecting crowd management techniques.

CSC's unmatched expertise has made it the world's largest crowd management company.

CSC, together with its sister company, The APEX Group, can provide you with a total security package -- from crowd management to personal protection, it's your one source solution!

CSC's corporate structure ensures that all branches have the necessary tools and support to succeed.

CSC provides real staffing solutions and finds the best people for the job and event. CSC has a large pool of talent and therefore can bring you the best staff to make every event successful.

CSC works hard to understand its client's business needs and expectations. CSC is customer focused and service driven.

CSC ensures that its employees stay on top of their game through training and on-going coaching.

CSC has worked every type of event: Imaginable, from concerts to sporting events to convention centers, large or small.

CSC's reputation speaks volumes and is the only real choice for crowd management services

CSC does not just promise the best service WE DELIVER!



Contemporary Services Corporation/The APEX Group ■ 17101 Superior Street ■ Northridge, CA 91325
v.800.754.5150 ■ f.818.885.0369
www.contemporaryservices.com ■ www.apex-grp.com

SECONDARY MARKETS

Continued from page TQ-5

available and how to reach the best contacts to land them.

"When you're working from a number of different angles in getting the artist booked, you'll have better luck than just waiting for the phone to ring," says Belber. "This falls in line with a very proactive position that SMG has to expand event programming."

Beyond brighter venue offerings, tour folks can take advantage of the typically cheaper rental fees in secondaries—often 50% less than in primary cities, due to differences in union regulations. Then, many times, secondary-venue managers will jump through hoops to score certain acts, cutting nice deals in the process.

"You always have to be open to suggestion," says Tim Reese, Thompson-Boling's manager. "Would we have liked more rent [on the Eagles date that ultimately generated \$1 million in grosses]? Sure. But, if they called today and said they wanted to come back with the same deal, our doors would be open tomorrow. For us, this was a big deal. I'm sure it would have been a big deal for Atlanta—but not as much so; it's just not."

Still, the general case of smaller markets housing 10,000- to 15,000-seat venues versus primaries' common 20,000-seat arenas poses problems for secondary managers jumping to book heavyweight concerts.

Let's say that a secondary can abide by the average \$600,000 guarantee a Dave Matthews Band or Aerosmith show demands for its market. Just by virtue of its ability to pack in more bodies, a large big-city venue can generate that plus \$200,000 to \$400,000 more, points out Lionel Dubay, outgoing president for the International Association of Assembly Managers and current director of the 12,000-seat O'Connell Center at Gainesville's University of Florida.

"You can come up with the guarantee creatively," says Dubay. "But it's going to be frustrating if there is a 20,000-seat venue two hours away that can generate much, much more than that guarantee."

Compounding that secondary versus primary competition, he adds, are the struggles between smaller markets themselves, with more and more venues vying for the same name talent.

"Every time you add another venue to the marketplace, it becomes more challenging," says Dubay, but he is optimistic that venues can learn to share certain resources (i.e. an arena helping promote an amphitheater's event). "We can put our thinking caps on and see how we can make competition an opportunity rather than a negative." ■

4,800 21,000

THE CONCERT CLUB
AT SAVVIS CENTER



SAVVIS CENTER

SAVVIS CENTER REDEFINES THE TERM "FLEXIBILITY" WITH THE INTRODUCTION OF THE CONCERT CLUB. NOW, WHETHER IT'S AN INTIMATE CLUB SETTING FOR 4,800 OR A ROCKING, 21,000-SEAT SELL-OUT, SAVVIS CENTER PROVIDES THE IDEAL VENUE FOR ANY ARTIST.

Called "an intimate pleasure" by fans, The Concert Club is more than a scaled down arena configuration. It creates an entirely new atmosphere, and offers unmatched sightlines from virtually any seat in the house.

The St. Louis Post-Dispatch had this to say: "... fans gave Savvis Center's new Concert Club rave reviews, praising the venue's atmosphere, sightlines and sound." And from the fans: "It's a lot more intimate. It feels a lot different than the regular Savvis Center" and "I felt like this was more informal and I was closer to the stage ... this is more like a club."

The Concert Club at Savvis Center. This is what a theatre in an arena was meant to be.

SAVVIS CENTER. THE CONCERT CLUB AT SAVVIS CENTER. CLUB INTIMACY. WORLD CLASS ARENA BENEFITS.

- The heart of America
- The heart of your tour
- Located at the crossroads of four major interstate highways
- Within a day's drive of over a third of the country's population

- 120,000 pound rigging capacity
- 1,100 feet to low steel
- Award winning catering
- Exceptional, experienced front and back of house staff

For booking information, contact Dennis Petruzzo, senior vice president/general manager, at 314-622-5425 or dpetruzzo@savviscenter.net.



SAVVIS CENTER AND THE CONCERT CLUB AT SAVVIS CENTER - 1401 CLARK AVENUE - ST. LOUIS, MISSOURI 63103 - WWW.SAVVISCENTER.NET

CASINOS

Continued from page TQ-1

we're interested in, in terms of talent, depends on what market you're talking about," says Jenkins. "In Tunica, Miss., we just had Musiq and did very well. We booked him because of the demographic we attract there, but we've also done well there with Hank Williams, Jr., Brooks & Dunn, and George Jones."

Boyd will open the new Borgata casino in Atlantic City next summer, which will bring in such talent as Jackie Mason and Steve Lawrence and Eydie Gorme. And while some casinos may look at talent as a loss leader perk for highrollers, "that's not true in my business," says Jenkins. "Some [casinos] are comping 50% to 80% of their house, but that's not the way we look at entertainment. We're looking at something that will bring in bodies and cover our costs."

What the act can sell is obviously very important to most casinos, but the act's fan base is also key. "All of my casinos are hard tickets," says Jay. "For some of them, particularly those with a small seating capacity, gaming is a big part of it. Some artists have a following that does not gamble. Classic rock and classic country is by far the best draw."

That's where agents like Howie Silverman come in. His Paradise Artists Agency books such acts as Chubby Checker, John Kay & Steppenwolf, Foghat, the Turtles, Paul Revere And The Raiders and Don McLean. "Casinos are one of our most lucrative and growing markets," says Silverman. "They're looking for anything that's drawing the gambling demo, and that demo right now is baby boomers."

Baird agrees that classic country is strong in casinos but adds, "We have Olivia Newton-John playing several casinos and doing

very well, and I also get asked about LeAnn Rimes all the time."

Silverman says casinos pay well, his acts love to play them, and their fans like to see them there. "As America comes of age, instead of wanting to go to a club with rickety wooden chairs and sawdust on the floor, people want to go to a fancy, flashy, new, modern, comfortable casino showroom and be treated in the custom their maturity and age dictates," says Silverman.

Most importantly to the overall touring business, casinos are a growth area. "They're buying talent, becoming more sophisticated, and experiencing growth at a time when most areas of the touring industry are not," says Baird.

Adds William Morris Agency's Oswald, "We love 'em to death. None of them are going away, and it seems there are a few new ones every month. As consumers of music, they've got budgets that are significant, and they've found a way to make it work, and that's wonderful." ■

LITTLE BIT COUNTRY

Continued from page TQ-2

Alan Jackson and George Strait. Jackson enjoyed a triple-platinum album and a \$10 million-plus year on the road. For his part, Strait parked his mega Strait-fest stadium tours and returned to arenas with Jo Dee Messina in a fall tour greeted with enthusiasm by promoters, arenas and Strait fans alike.

"Strait in arenas is always a good thing, and taking Jo Dee with him is a good thing, too," says Oswald. "It's good exposure for her and changes his show up a bit."

TRAFFIC JAM

With such a heavy roster of major touring artists working in 2003, agents and managers have to be cognizant of who is working

when and where. Expected to tour next year are Alan Jackson, George Strait, Tim McGraw, Faith Hill, Dixie Chicks, Shania Twain, Alabama (on a high-profile farewell tour) and Brooks & Dunn, along with Chesney and Keith. Perhaps another 20 headlining acts and packages are capable of doing consistent business, if they're given sufficient space and prudent promotion.

"I think we have to be very careful of over-saturation next year—but what a good problem to have," says O'Connell. "We're certainly at the point in the rock world where two acts can come in a couple of days apart, and we need to move country to that level."

Saturation is a situation country has dealt with before, particularly in the boom years of the early 1990s. "There could be a bit of a traffic jam in '03; we just need to coordinate the acts so they're not on top of each other," says CAA's Baird. "But when you've got this much activity, there are more opportunities for support positions, so this is a nice problem to have."

Still, there is only so much money for country-music concerts in a given marketplace. "The reality is we'll have 10 to 12 legitimate arena shows going out next year, along with a handful of B-level artists that can do good business," Oswald points out. "We're working on this right now, to make it as palatable as it can be. The good news is all of these artists are strong enough that they can do well. In other words, if you give people what they want, they will pay to see it."

So, while Oswald believes a glut of country touring can result in some cannibalization of ticket sales, most tours should rise above the situation. "Will they cut into each other a little bit? Yes," he says. "But they're good enough to handle it."

Besides, country music and

Nashville professionals have something going for them many genres don't: a spirit of cooperation. "The good thing about this town is we all communicate and share routing. Nobody wants to hurt the other guy," says Spalding, who adds that, in addition to routing, acts must be cognizant of each others' tour announcement, on-sales and media buys.

As long as the music holds up, touring numbers should follow.

"We're still having big ol' hits and selling lots of records," says Spalding.

The fact that country quality is strong appears to be a consensus in a touring industry in many ways at the mercy of recorded product. "I'm seeing many artists take more time to record and not sticking to that 12-month cycle," says O'Connell. "And, when the records are getting better, everything else falls into line." ■

Reach for the Stars!



NUTTER CENTER

WRIGHT STATE UNIVERSITY

Dayton, Ohio

937-775-3498

www.nuttercenter.com

John Siehl • Executive Director



ALBUMS

Edited by Michael Paoletta

POP

★ THE APPLES IN STEREO

Velocity of Sound

PRODUCER: Robert Schneider
SpinArt 100

On *Velocity of Sound*, the fifth album from Denver's Apples in Stereo, the band abandons its psychedelic flirtations in favor of a more stripped-down approach to '60s pop. Guitar solos are kept to a minimum, and nearly every superfluous sound has been removed. What's left is a tightly wound core of guitar, bass, drums, and vocal harmonies that naively captures the spirit and spunk of early rock icons the Kinks and the Beach Boys. Even with the addition of two new members, band-leader Robert Schneider is still calling the shots. His fuzz-drenched power chords and nasal vocals dominate the album. But some of the best moments come when he lets other instruments step to the fore, most notably on the organ rave-up "Better Days." Schneider's wife Hilarie Sidney contributes lead vocals on "Rainfall" and "I Want," two of the more fast-paced and sunny pop songs in recent memory.—**JDF**

★ VARIOUS ARTISTS

Sounds Eclectic Too

PRODUCER: Nic Harcourt
KCRW/Palm 2089

For those who've never tuned in, Santa Monica, Calif.-based KCRW is unquestionably and consistently one of the best and most culturally valuable stations in the U.S. For quality- and variety-hungry radio listeners in Southern California, the noncommercial station is a radio oasis, as this disc and the roughly half-dozen previous KCRW collections affirm. Thanks to the hiring of such hardcore music lovers as Nic Harcourt—the station's MD, host of *Morning Becomes Eclectic* (the morning show from which these performances are culled), and producer of this collection—KCRW is a place where fellow music fans can discover and learn more about music and artists that will stay with them a lifetime. And this collection is full of live performances that will no doubt prove enduring—partly because the ver-

SPOTLIGHTS



TOM PETTY

The Last DJ

PRODUCERS: George Drakoulias, Tom Petty, Mike Campbell
Warner Bros. 9 47955

It's always sort of tough to rally behind an artist dissin' the music industry—I mean, how do you support someone who's living a rock star's life but still complaining, right? But Tom Petty makes it all too easy here, slyly balancing bitter references to modern-day payola, shifty execs, and even the struggles of artists over 40 with wistful imagery of rock'n'roll dreams. Walking that line beautifully is "Money Becomes King," a strummy midtempo featuring a brilliantly sarcastic lyric about chatty VIPs, waiters, and wine in the gold-circle seats. More venomous is the mean "Joe" (a slam on major-label CEOs) and the title cut. Thankfully, the pretty ballad "Blue Sunday" and the sweet, piano-dusted "You and Me," among others, give us a break from the music biz. One would like to think that these would be the most timeless of the 12 songs here; but, sadly, the state of the music biz seems to suggest that songs like "The Last DJ" will still be relevant decades from now.—**WO**

SINÉAD O'CONNOR

Sean-Nós Nua

PRODUCERS: Sinéad O'Connor, Donal Lunny, Adrian Sherwood
Vanguard 79724

With her Pope-pic-ripping days but a memory, Sinéad O'Connor now delivers one of her finest albums to date—and she's done it by going back to her cultural roots. This collection of traditional Irish songs, which she aimed to "sexy up" (the album title translates to "old style but new"), is, simply, soul-touching. From the plaintively beautiful opener "Peggy Gordon" to the agonized song of war "Paddy's Lament"—



featuring the singer's soaring elegiac wails—to the gentle Oirish jig "I'll Tell Me Ma" (which closes the disc with the winking line "Please won't you tell me, who is she?"), O'Connor has understandably never sounded so comfortable and at home. *Sean-Nós Nua* may not propel O'Connor back to the superstar ranks, but after the lean times that followed the success of *I Do Not Want What I Haven't Got*, it will likely reaffirm her status as an important and talented artist.—**AZ**



XZIBIT

Man vs. Machine

PRODUCERS: various
Loud/Columbia 5925

Xzibit may finally get the recognition he deserves with his fourth set. With Dr. Dre at the helm as executive producer, *Man vs. Machine* is an intense set that never stops. Combining tracks from Rockwilder, Rick Rock, and Eminem with relentless lyrics, Xzibit has crafted the set to take this once underground MC to the next level. Featuring Dre, "Symphony in X Major" is an irresistible head-nodder with an operatic hook that sounds both urgent and chaotic. Lead single "Multiply," which features Nate Dogg, is a classic West Coast-inspired track with its requisite funk-influenced bounce. Xzibit also goes East Coast with the M.O.P.-featured "From BK to LA." Other standouts include blaxploitation-inspired "The Gambler," featuring R&B newcomer Anthony Hamilton, and "Harder," which features the Golden State Project. *Man vs. Machine* proves that Xzibit is clearly ready for primetime, whether the mainstream likes it or not.—**RH**

sions of songs delivered on the show are usually stripped-down. The lead track, a solo, piano version of Coldplay's "Yellow" from frontman Chris Martin is such a cut, slowed and reinterpreted here beautifully. Zero 7 delivers a heart-tugging version of the aching "Distractions"; Nick Cave's "Into My Arms" is breathtaking. Also included are tracks from Norah Jones, R.E.M., Cousteau, and Air. As this

disc further attests, Harcourt and company are doing a job for which we cannot thank them enough.—**WO**

ETHER NET

More Strange Bruises

PRODUCERS: Don Depew, Ether Net
Requisite Recordings 002

Cleveland's Ether Net is four guys who met at the switching yard of innumer-

able musical styles, pulled out the nitro, and blew that junction place to smithereens. They are rock Dadaists, and *More Strange Bruises* has the illusion of amorphousness. And yet there is structure and purpose: amidst the nervous-wreck drumming of Brent Gemmill on the pop rocker "Disco Crush"; in the initially trippy "Chicago" that creeps along til it hits the whitewater and the

guitars break open like ripe melons slamming on the rocks; in the dogs-in-space sonic trip "Wilderbeest," which threatens to cut your lifeline to the mother ship; and in "The Exit Song," which sounds like the Romantics after they've been munching adrenaline glands ripped from dead hoboes. *Bruises* is unsettling in an insidious way. Esoteric but indelible. Even Robert Cherry's vocals seem flat and formless—but try getting them out of your head. Who the hell knows where Ether Net is transmitting from, but may its signal keep coming and grow stronger.—**AZ**

R&B/HIP-HOP

▶ DAVE HOLLISTER

Things in the Game Done Changed

PRODUCERS: various
Goodfellas Entertainment/Motown
440 018 747

On Dave Hollister's third album—and first for Motown—the soulful street laureate of love and relationships has lost none of the urgent, yet sensual vocal prowess that has helped him cement a niche in contemporary R&B. He definitely knows what works. As with the 2001 hit single "One Woman Man," Hollister effectively pushes the emotional buttons on such tunes as "Tell Me Why," "What's a Man to Do," and "Tonight." But it's when he revs up the pace on the Tank-produced, one-minute-and-19-second teaser of a title track that a new side of the Hollister equation comes into play—whetting the appetite for more. Too long at 16 tracks, the album has the tendency to drift into midtempo/ballad sameness. But that shouldn't deter you from punching up other standouts like "It's Okay," "One Addiction," and the church-flavored interlude "No Ordinary Love"—another mouth-watering snippet that leaves you wanting more.—**GM**

DANCE/ELECTRONIC

★ RÖYKSOPP

Melody A.M.

PRODUCER: Röyksopp

Wall of Sound/Astralwerks 24381

Many stateside trainspotters have been enjoying this sublime disc via import since its international release

(Continued on next page)

VITAL REISSUES

VARIOUS ARTISTS

Prestige: Original Jazz Classics Sampler

PRODUCERS: various
Prestige OJCCD-3705

VARIOUS ARTISTS

Riverside: Original Jazz Classics Sampler

PRODUCERS: various
Riverside OJCCD-3706

VARIOUS ARTISTS

Debut/Period: Original Jazz Classics Sampler

PRODUCERS: various
Debut OJCCD-3702

VARIOUS ARTISTS

Contemporary: Original Jazz Classics Sampler

PRODUCERS: various

Contemporary OJCCD-3701

The 1950s and early '60s were the heyday of the indie jazz label, and it wasn't just Blue Note. For some years, Berkeley, Calif.-based Fantasy Inc. has owned the backlists of Prestige, Riverside, Debut, Contemporary, Pablo, and its own Fantasy imprint. With six full-length, newly remastered CD samplers, Fantasy presents enticing conspectuses of these labels' vintage achievements. Bob Weinstock's Prestige label was where Miles Davis made some of his first mature statements. The gem-filled Prestige sampler features not only "Airegin" by Davis but also the classic "St. Thomas" by Sonny Rollins. As prescient as any of



the great jazz independents, Orrin Keepnews' Riverside was a nurturing home to such jazz giants as Thelo-

nious Monk and Bill Evans. Tracks by each are on the Riverside sampler, along with such charmers as a piano duet on "Cottontail" by Duke Ellington and Billy Strayhorn. The West Coast-oriented Contemporary label recorded such figures as Teddy Edwards and a young Ornette Coleman. One Contemporary track that newly wowed this writer is Benny Carter's "A Walkin' Thing," an easy-swinging treasure from the saxophonist's 1957 *Jazz Giant* LP. Founded in 1952 by Charles Mingus and Max Roach, Debut was the United Artists of jazz; although short-lived, the label waxed jams at Harlem club Minton's with Monk and Charlie Christian, as

well as issued such famous sets as *Jazz at Massey Hall* starring Mingus, Roach, Bud Powell, Dizzy Gillespie, and Charlie Parker. Also included in the sampler series is a survey of Pablo (OJC 3704), which was Verve founder Norman Granz's latter-day means to record not only such old associates as Ella Fitzgerald but also John Coltrane live in Europe. The sampler for Fantasy (OJC 3703) includes a heart-breaking duet by Evans and Tony Bennett on "Young and Foolish." The 2002 remastering by Joe Tarantino has rendered these marvels of independent record-making incredibly fresh, and there are fine contextual essays included in each anthology.—**BB**

CONTRIBUTORS: Bradley Bamberger, Leila Cobo, Jay DeFoore, Gordon Ely, Rashaun Hall, Gail Mitchell, Wes Orshoski, Michael Paoletta, Philip van Vleck, Ray Waddell, Adrian Zupp. **SPOTLIGHT:** Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. **NOTEWORTHY:** Releases of critical merit. **VITAL REISSUES:** Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. **PICKS (▶):** New releases predicted to hit the top half of the chart in the corresponding format. **CRITICS' CHOICES (★):** New releases, regardless of chart potential, highly recommended because of their musical merit. **MUSIC TO MY EARS (♫):** New releases deemed Picks that were featured in the Music to My Ears column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paoletta (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

(Continued from preceding page)

last year. Now available here—complete with a U.S.-only bonus disc (containing remixes and videos)—*Melody A.M.*'s soothing, atmospheric, and beautifully chilled landscape is ready to conquer America. Røyk-sopp's Nordic masterminds Torbjørn Brundtland and Svein Berge know their way around gorgeous samples, funky beats, cinematic flourishes, and leftfield keyboards. Never mind the duo's deft handiwork with keen melodies and pastoral harmonies. Lead single "Poor Leno"—replete with chunky, funky house grooves—is currently scoring major points on dancefloors. Another potent club track, "Remind Me," is all squiggly bass lines (recalling classic acid house tracks), melancholic synth effects, and dreamy male vocals. The breezy and quirky "So Easy" and "Eple" are Madison Avenue faves, while "Sparks," "In Space," and "She's So" are cafe essentials. Like debuts from Zero 7 and the Avalanches, *Melody A.M.* is well-situated to sit pretty in many critics' annual top 10s come December.—**MP**

VARIOUS ARTISTS
The Only Blip Hop Record You Will Ever Need Vol. 1
PRODUCERS: various
Luaka Bop 70876-17302

The title of this disc provokes an important question: If this is indeed the only blip hop record you will ever need, why bother with a multiple-volume series (as the set's title does imply future volumes)? With this question out of the way, David Byrne's Luaka Bop imprint does its best to give this musical genre some credence. According to the set's liner notes, this particular type of music blossomed "at the end of the 20th century." OK, so it isn't exactly cutting-edge material; Mouse on Mars, Pole, and Tarwater all have interesting and varied catalogues, but you wouldn't know it from the songs included here. Schneider TM's contribution is the only number that distinguishes itself from the downtempo sameness, but it does so with an annoying array of toybox sounds. Although the compilation celebrates the "radical new programming languages" created by these artists, the minimalist drones and random blips and beeps are nothing new. The bottom line? From the talented and visionary Byrne, we should all expect more.—**JDF**

COUNTRY

► **KEITH URBAN**
Golden Road
PRODUCERS: Dann Huff, Keith Urban
Capitol 32936
Multi-talented Aussie and former Ranch-hand Keith Urban has what it takes to be a country star, and on his latest Capitol release he's reaching for them. It's accessible stuff with all the right touches, like the neat banjo licks that underlie the exuberant "Somebody Like You," and the unflinching "You're Not My God." Urban's impressive guitar work often drives the train, with rippin' intros on "Who Wouldn't Wanna Be Me" and "You Look Good in My Shirt." "You'll Think of Me" and "Raining on Sunday" are all smoldering syncopation, "You're Not Alone Tonight" is an effective confessional ballad, and "Jeans On" is a welcome lighthearted dose of personality. Production is punchy and enthused; even the more pop-oriented cuts like "What About Me" and "You Won" are blessed with stylish acoustic instrumental touches, and the heartfelt, well-written "Song for Dad" is conveyed with passion and effective strings. Without question, *Golden Road* could very well be the one for the incredibly talented Mr. Urban.—**RW**

JAZZ

► **PAQUITO D'RIVERA**
Brazilian Dreams
PRODUCER: Jay Ashby
MCG Jazz MCGJ1010
Saxophonist Paquito D'Rivera's homage to Brazilian music (mostly that of Tom Jobim), helped along by vocal group New York Voices and Brazilian trumpeter Claudio Roditi, is tasteful and subdued. There are different ambiances here, from the almost purely vocal "Meu Amigo," which is an exquisite interplay of harmonies and solo sax with the slightest bass, to the punchier "One More Tom," a straight-ahead track penned by D'Rivera and David Samuels. At other times, *Brazilian Dreams* stays merely pleasant, notably in "Desafinado" and "Manha De Carnival/Gentle Rain," with English lyrics and interpretation that don't add much as covers of such standards. Far more convincing is the languorous, and lesser known, "Retrato Em Branco E Preto," with Kim Nazarian singing in Portuguese.—**LC**

LATIN

► **JORDI**
Tu No Sospechas
PRODUCERS: Rudy Pérez, Alejandro Jaén
Sony Discos LAK 84561
In his first album with Sony Discos—after recording for Fonovisa—Spaniard Jordi comes across as a seasoned popster, delivering romantic ballads and upbeat dance numbers with equal ease. Although the more playful Jordi (the dance-inflected "Yo Tengo Una Amiga," "Paraíso") is more fun than the more mature romantic one ("Tu No Sospechas"), he has the voice to carry off both styles with aplomb and conviction. *Tu No Sospechas* isn't adventuresome; this is solid, radio-friendly pop, ranging from the Spanish guitars and palms in "Bésame" to the sweeping "Ya No Te Conozco." But it's well-executed, culling from a fine repertoire of song and imparting a certain light-heartedness to the tracks that manages to strike a good balance with the more serious lyric content ("Algo Para Recordar," with its upbeat rhythm and ending gospel chorus). Good balladeers are always in demand, and Jordi has the voice and the style to reach an audience.—**LC**

WORLD

► **CAETANO VELOSO**
Live in Bahia
PRODUCERS: Jaques Morelenbaum, Caetano Veloso
Nonesuch 79651
This live double-disc release hits the racks just as Caetano Veloso's Alfred A. Knopf memoir *Tropical Truth: A Story of Music and Revolution in Brazil* is hitting bookshelves. It's a timely confluence of words and music, all inspired by the tropicalism movement initiated by Veloso, Gilberto Gil, and Gal Costa in the late '60s. *Live in Bahia*, recorded in São Paulo and Salvador de Bahia, is an enchanting journey through Veloso's storied discography. Backed by a band of virtual superstars, including Jaques Morelenbaum, Davi Moraes, Pedro Sá, and Cesinha, Veloso takes us through 32 songs. The music is a thrill: tropicalismo, samba, bossa nova, as well as the dazzling samba-rap number "Lingua." This is an all-together extraordinary live performance. The musicianship is top-notch, the recording is excellent, and Veloso is a creative force to be reckoned with, both as a vocalist and tunesmith. Prepare yourself to be whisked away.—**PVV**

► **ORCHESTRA BAOBAB**
Specialist in all Styles
PRODUCERS: Youssou N'Dour, Nick Gold
World Circuit/Nonesuch 79685
This release is a very special occasion. Orchestra Baobab was an absolute sensation in Dakar, Senegal, in the 1970s. The group was populated by superb musicians and its Afro-Cuban groove was so compelling that the group's primary venue, Baobab Club (in Dakar), was a constantly sold-out deal. After a 15-year interval, Orchestra Baobab has been reformed, with several original members returning, including vocalists Balla Sidibe and Rudy Gomis, saxophonist Issa Cissoko, and guitarist Barthelemy Atisso. The revitalized Orchestra Baobab sounds fabulous. Their Afro-Cuban sound is a thing of beauty, from Sidibe's lovely vocal on "On Verra Ca" to the dance number "Nawe." Buena Vista Social Club luminary Ibrahim Ferrer joins the orchestra on the ballad "Utrus Horas." Orchestra Baobab is the past master of the Afro-Cuban vibe; its return couldn't be more timely.—**PVV**

VARIOUS ARTISTS
Cuisine Non-Stop: Introduction to the French Nouvelle Generation
PRODUCERS: various
Luaka Bop 72438-12123

This compilation project, from David Byrne's Luaka Bop imprint, brings together a collection of French musicians who are working a rootsy style the French press has dubbed neo-realisme. For U.S. world-music fans, the most recognizable group in the neo-realisme movement is probably Lo-Jo, and, indeed, Lo-Jo is represented on this CD: "Brûlé la mèche" and "Baji larabat." What's happening with all these acts is a meeting of the French chanson and musette traditions and modern electronica, Algerian rai and funk. This is incredibly appealing music with an intimate, very hip, 21st-century-cabaret feel. Ear-catching tracks include Java's hip-hop-inspired "Au banquet des chasseurs," the subtle groove of Louise Attaque's "Du nord au sud," and the rive-gauche romanticism of Ignatus' "La politique." One of the most consistently enthralling world-music compilations of 2002.—**PVV**

GOSPEL

► **DR. ED MONTGOMERY PRESENTS MARK TAYLOR AND AL C**
Total Live Experience
PRODUCER: Mark Taylor
Abilife 63012
After he and his choir's surprising success with their debut album in 2000,

Montgomery—the musically gifted pastor of Houston's Abundant Life Cathedral mega-church—returns here on a two-disc, live production, having handed the baton to his music director, Mark Taylor. With a 70-member-plus voice choir, hot rhythm section, and lavish orchestration, Taylor makes all the moves of a master. Songs include strong, live renditions of studio cuts from the first disc and an equal number of new, also solid, selections. "You Did It Before" adds an infectious Stevie Wonder groove to its bedrock gospel message. "So Good" is a slow-burning ballad, and the late Thomas Whitfield's "With My Whole Heart" is achingly beautiful. If there were any doubters the last time around, Montgomery & Co. have now staked a legitimate claim to longevity.—**GE**

DVD-VIDEO

★ **CHRISTINE SCHÄFER: Dichterliebe/Pierrot Lunaire**
Natascha Osterkorn, piano; Ensemble Intercontemporain/Pierre Boulez
DIRECTOR: Oliver Herrmann
Arthaus Musik 100 331
Not only is it one of the most engaging entries yet in the expansive Arthaus DVD-Video line, this title comprises the most inventive set of classical films in memory. Collaborating closely with director Oliver Herrmann, glamorous young German soprano Christine Schäfer sings and plays the chanteuse in a pair of edgy performance films, one of Schumann's poetic song cycle *Dichterliebe* and the other of Schoenberg's avant-cabaret cycle *Pierrot Lunaire*. In addition, there is an informal, yet acute 44-minute interview with the singer, filmed in a cafe. Schäfer sings the songs of *Dichterliebe* in a virtual Berlin nightclub setting, with a sexy, arty quasi-narrative woven between the songs; the songs can also be viewed sans the interstitials. The stylish, attractive Schäfer has gained renown for her performances in the title role of Berg's opera *Lulu*; in *Pierrot Lunaire*, set in a surreal vision of New York, she takes center stage in what should become another of her signature pieces. Schäfer sings and acts with an intense sort of charm, and her accompanists are ideal (with the Schoenberg featuring the same Pierre Boulez-led recording as on the DG CD). The creators of this DVD deserve laurels for allying freshness and approachability to real, cutting-edge creativity; despite the very European character of these films, they hold appeal far beyond the usual classical audience. Distributed by HNH/Naxos.—**BB**

NOT E W O R T H Y

FRANK ZAPPA
Zappa Picks—By Larry LaLonde of Primus
PRODUCERS: Frank Zappa, Larry LaLonde
Rykodisc 10585
Rykodisc has enlisted some of today's rock stars to pick their Zappa faves for a new series of compilation albums. With a discography as long as Shaquille O'Neal's arm to choose from, the only challenge is in the culling. As one of the first two selectees, ex-Primus axeman Larry LaLonde has given us a 19-shot mix that, not surprisingly, features some great Zappa guitar tracks ("five-five-FIVE," "Alien Orifice," "Dog Breath," "On the Bus"). But he hasn't missed the other Zappa signatures of wit, nihilism, and manipulated sonic



chaos either. "Dumb All Over" gives God a bad rap, "Camarillo Brillo" is a kooky singalong, "Evelyn, a Modified

Dog" is, well, work it out for yourself. It's hard to know which is better—Zappa's ever-elastic music or his caustic-comedic lyrics—but revisiting his work proves again that if he were alive today and just embarking upon his music career, he'd still be ahead of his time.—**AZ**

FRANK ZAPPA
Zappa Picks—By Jon Fishman of Phish
PRODUCERS: Frank Zappa, Tom Wilson, Jon Fishman
Rykodisc 10584
In putting together his Zappa faves, Phish's skins flogger Jon Fishman sticks almost exclusively to '70s Frank with the exception of the



Grand Wazoo's 1966 debut album, *Freak Out*. Dig again (or for the first time) the TV silver bullet "I'm the

Slime," the marvelous mayhem of the creepy-jazzy "For Calvin (And His Next Two Hitch-Hikers)," or the dirty ditty "Magdalena." The cast of musicians is amazing, the live tracks killer, and the sincere disregard for social mores completely inspiring. With his cross-pollinations of jazz, rock, pop, doo-wop, and artistic absurdity, Zappa transcended hybridism and swung in an orbit that was his alone. The beauty of Frank Zappa, as captured here, is that you never quite know whether to belly laugh or genuflect. But merely calling the Zap Man eclectic doesn't do him justice. Here's the guy who lit the fuse in fusion.—**AZ**

SINGLES

Edited by Chuck Taylor

R&B

► 702 Star (3:59)

PRODUCERS: the Neptunes
WRITERS: P. Williams

PUBLISHERS: EMI Blackwood Music/Waters of Nazareth Publishing, BMI
Motown 20866 (CD promo)

Three years after "Where My Girls At" became a ubiquitous anthem for women everywhere, the ladies of 702 return with a new, retro-soul sound on "Star." Serving as both lead single and title track for their third Motown effort, "Star" is an appropriate reintroduction for the Las Vegas trio of Kameelah Williams and sisters Le-Misha and Irish Grinstead. With production duties in the hands of the ever-capable Neptunes, 702 offers a syrupy-sweet ditty with a funky '80s synth vibe—a suitable candidate for R&B radio, where the Neptunes continue to reign. A version of the single featuring red-hot rap duo Clipse will only add to its potential. With the recent influx of girl groups and the trio's extended absence from the music scene, it will be interesting to see how fans react to the single and forthcoming set, due Nov. 19. More than likely, "Star" will be a lucky one for 702.—RH

ROCK

► RED HOT CHILI PEPPERS

The Zephyr Song (3:52)

PRODUCER: Rick Rubin
WRITERS: A. Kiedis, Flea, J. Frusciante, C. Smith
PUBLISHER: Moebetoblame Music, BMI
Warner Bros. 100968 (CD promo)

After topping the modern and mainstream rock charts with the title cut from their latest album, *By the Way*, the Red Hot Chili Peppers charm again with this second single, perhaps their most pop-accessible cut in years. Like "By the Way" earlier this summer, "The Zephyr Song" is a great showcase for the act's surprisingly gorgeous harmonies. Even for an established rock act with a history of diversity, it can be tough to put out a happy pop cut without accusations of selling out; still, Kiedis' vocals and the familiar Pepper sound are sufficiently present for purists, while the group doesn't sacrifice any integrity in the process. The kaleidoscopic video fits the carefree message ("Fly away on my Zephyr") well, and the '60s-style vocal arrangement goes hand-in-hand with the psychedelic swirls. All in all, an uplifting, sweet-sounding cut that will make you doubt that summer will ever end.—EA

► WALLFLOWERS

When You're on Top (3:55)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Interscope 10828 (CD promo)

It's been two years since Jakob Dylan and friends last tipped their hat with "Sleepwalker," a track that grazed the charts in late 2000. The guys

CONTRIBUTORS:

Eric Aiese, Leila Cobo, Deborah Evans Price, Rashaun Hall, Chuck Taylor. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. NEW & NOTEWORTHY: Exceptional releases by new or upcoming artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. Send review copies to Chuck Taylor (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

SPOTLIGHTS



MADONNA Die Another Day (3:29)

PRODUCERS: Madonna, Mirwais Ahmadzai
WRITERS: Madonna, M. Ahmadzai
PUBLISHERS: WB Music/Webo Girl, ASCAP; 1000 Lights Music/Warner-Tamerlane, BMI

Warner Bros. 100978 (CD promo)

The theme to the latest James Bond installment, *Die Another Day*, is certainly a far cry from the melodic musings of Shirley Bassey, Nancy Sinatra, Paul McCartney, and even Duran Duran. "Die Another Day" in many ways picks up on the heels of Madonna's inventive, experimental *Music*—thanks to her reunion with writer/producer Mirwais Ahmadzai—with a predominance of squiggly blips and zaps and enough effects on Madonna's vocal to render it practically non-human. It's an odd number, somewhat disjointed, a bit nonsensical, and not so much melodic as a highly stylized jam—but one must never underestimate the motivations of the long-and-lasting Madonna; and sure enough, with repeated listening, there are enough clever goings on and a hook that sinks into the consciousness to make this a captivating journey. James Bond purists may find themselves fitful that the traditional melodrama that marks such theme songs is remiss here, but radio jumped on the track weeks ahead of its official release, which will certainly fan the flames of publicity for the upcoming flick, out Nov. 22 in the U.S. On the horizon: an onslaught of remixes. Score another bull's-eye for Madonna.—CT

return with a new album, *Red Letter Days*, due Nov. 5, and launch single "When You're on Top," a bright,

TLC Girl Talk (3:37)

PRODUCER: Eddie Hustle
WRITERS: E. Clement, K. Burruss, L. Lopes, A. McCloud, T. Watkins
PUBLISHER: not listed
Arista 5171 (CD promo)

Amid the hours of puffy self-posturing at the recent MTV Video Music Awards, the teary appearance of TLC members Tionne "T-Boz" Watkins and Rozonda "Chilli" Thomas—and their acknowledgement of the loss of comrade Lisa "Left Eye" Lopes—was a truly heartbreaking, lump-in-the-throat moment. So of course it's bittersweet to hear "Girl Talk," the



spanking new release from the now-duo's upcoming *3D*. But man, is it one solid, signature track from the group that delivered some of the most memorable hits of the '90s—"Waterfalls," "Creep," and "No Scrubs"—and that makes this a return to celebrate. In "Girl Talk," TLC shows its younger contemporaries how to make some real music, marrying a bumpy, funky street jam with a wonderfully singable melody, chantlike hook "the girls are talking," a vocal oozing with attitude, and a center-section rap from Left Eye. In all, it tells the tale of why this act has had the tenacity to endure for more than a decade now, collecting four Grammy Awards along the way. "Girl Talk" is a lot more than a tribute to the memory of Lopes. It's the bold beginning of a new chapter that does them all proud.—CT

acoustic rocker about shooting for the top. The song has quite a catchy chorus, and brings out the best



SHANIA TWAIN Getcha (4:04)

PRODUCER: Robert John "Mutt" Lange
WRITERS: Twain, Lange
PUBLISHERS: Universal-Songs of PolyGram International/Loon Echo/Out of Pocket, BMI

Mercury Nashville (digital download)

The feverish anticipation at country radio for Shania Twain's new set could be compared to, say, the California Gold Rush of the 1850s. Not two seconds after her new single was digitally zapped to stations, "Getcha" was spinning on nearly 150 reporting outlets, scoring a monumental debut at No. 24 on this week's Hot Country Singles & Tracks. No doubt, the format feels a dire need for an almighty presence to lift it from persistent ratings doldrums and, despite a hot set from Dixie Chicks, Shania is the most likely candidate to lure listeners to country from top 40, AC, or wherever else they seem to be hiding. The song itself, frankly, is pretty standard fare for the artist, from its ticklish "woman taunting man" theme, guitar breaks taken right from "That Don't Impress Me Much," and a spoken-word intro, a la "Man! I Feel Like a Woman." Even so, "Getcha" is one catchy little puppy, and Twain sounds as potent and coy at the mike as ever. We're going with the assumption that this first look into her forthcoming *Up* is more a reminder of where we've been than where she's planning to take us, so we'll take this lightweight song in stride—looking forward to what's *really* new.—CT

among the trademarks that the band established with its two earliest hits, "6th Avenue Heartache" and "One

NEW & NOTEWORTHY

CHRIS EMERSON All Because of You (3:36)

PRODUCERS: Chris Emerson, Leo Mellance, Charles Christopher
WRITERS: C. Emerson, L. Mellance, C. Christopher
PUBLISHERS: Montasia Music/Mixmen Music, ASCAP; Smokin' Vocals Music, BMI
Monomoy Records 0120 (CD promo)

It all started when singer/songwriter Chris Emerson's song, "All Because of You" was chosen as a featured track on Thai Airlines' AC/pop in-flight channel. It's a start for a struggling indie artist, right? But then the song was nabbed for U.S. exposure on *Dawson's Creek*,



and, well, let's just say it got a bit more exposure. "All Because of You" is one of those simmering tracks that burns its way into your

consciousness bit by bit—which is just the way it's been working its charms on AC stations, and it's now on the verge of reaching critical mass. This is a timeless song and a beautifully expressed, gentle reminiscence of a love lost, and it's perfectly cast with a minimum of production, allowing Emerson's talent as a singer—he's awfully good—and songwriter to hold the lead. Congratulations to this tenacious artist and to this little label that could. This is a secret-weapon song that, thankfully, is becoming less of a secret every week. Check out chrisemersonmusic.com.—CT

Headlight," perhaps making this the Wallflowers' best output in some five years. The guys indeed sound fresh and ready to take on a new chapter. Adult top 40 radio should be there to turn the first page.—CT

COUNTRY

► ANTHONY SMITH

John J. Blanchard (3:56)

PRODUCER: Bobby Terry
WRITER: A. Smith, C. Wallin
PUBLISHERS: Almo Music/Music of Windswept/Songs of Bud Dog Publishing, ASCAP
Mercury 02345 (CD promo)

When Smith's husky voice draws the first line, "He had a stroke in '95/ They thought it best he reside in a nursing home," listeners are likely to brace themselves for a good old country tearjerker. Instead, Smith and co-writer Chris Wallin have penned a life-affirming song with a surprise happy ending. This is a great little story song with a catchy chorus and a lyric that will make you want to believe in miracles. There's also a poignant lesson about seeing beyond a person's exterior. All this is wrapped up in a solid melody and propelled by Smith's personality-packed vocal performance. As a writer and vocalist, this Tennessee has a lot to offer, and radio would do well to share this affecting record with listeners.—DEP

SPANISH

► SELENA Con Tanto Amor (Medley) (3:53)

PRODUCERS: Kike Santander, Jose Luis Arroyave
WRITERS: A. Quintanilla III, P. Astudillo
PUBLISHERS: EMI Blackwood Music o/b/o/A.Q.3 Music, BMI; Peace Rock Music
EMI Latin 7087 (CD promo)

The commemoration of the late Selena's 20 years in music has yielded a series of albums tracking her recording career, from her early pre-EMI days to her final live concert. The latest release in the collection is *Ones*, a compilation of the Texan singer's greatest hits. And herein lies the dilemma: What do you work in radio when the singer is not available to record new versions? The solution is a medley that joins three signature Selena tracks—"Amor Prohibido," "Si Una Vez" and "Como la Flor"—with original vocals placed over completely different arrangements and instrumentation, designed to fit various Latin radio formats. The thrust here is to go for pop, using acoustic guitars, discreet strings, and tasteful, bolero-like percussion, although regional Mexican is also an aim, as evidenced by the mariachi trumpets in "Como la Flor." Obliterated completely is the saucy cumbia beat Selena favored and which originally took these songs to the top of the charts—which isn't to say that "Con Tanto Amor" falters. On the contrary, this is one of those rare medleys that achieves a seamless transition from track to track and in the end manages to sound cohesive, generic arrangements notwithstanding. You could call it an appropriate balance for an homage.—LC

Atlanta

Southern City Looks To The Future

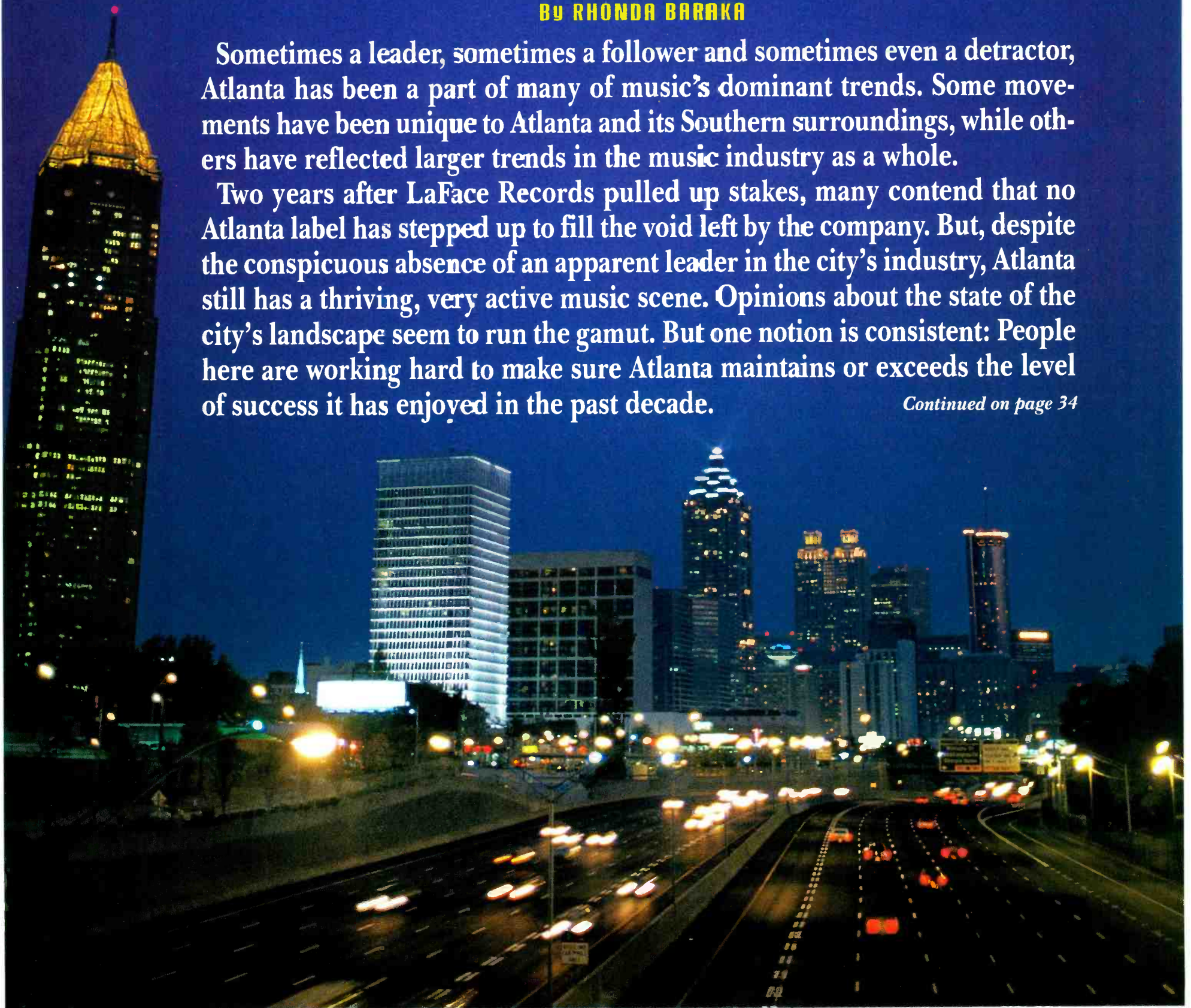
Despite the defect on of LaFace Records, Atlanta's music community says it's still a thriving, musically fertile place to be.

BY RHONDA BARAKA

Sometimes a leader, sometimes a follower and sometimes even a detractor, Atlanta has been a part of many of music's dominant trends. Some movements have been unique to Atlanta and its Southern surroundings, while others have reflected larger trends in the music industry as a whole.

Two years after LaFace Records pulled up stakes, many contend that no Atlanta label has stepped up to fill the void left by the company. But, despite the conspicuous absence of an apparent leader in the city's industry, Atlanta still has a thriving, very active music scene. Opinions about the state of the city's landscape seem to run the gamut. But one notion is consistent: People here are working hard to make sure Atlanta maintains or exceeds the level of success it has enjoyed in the past decade.

Continued on page 34



WELCOME



SO SO DEF
HOME
IDOL

★ ★ ★ 10 YEARS AND

THE HISTORY WAS THEN...
"HIT, AFTER HIT, AFTER HIT."

TO ATLANTA

**RECORDINGS
OF THE
MAKER**



STILL GOING STRONG ★ ★ ★

THE FUTURE IS NOW!!!

MORE HITS, AFTER HIT, AFTER HIT....

WWW.SOSODEF.COM

B STREET LIVE

Discovering talent is nothing new for Bryant Reid. The former LaFace Records A&R executive who discovered and developed Usher, Donell Jones and Toni Braxton has always been the man behind the scenes, looking and listening for the next big star. That hasn't changed. As the creator and producer of *B Street Live*, a new Atlanta-based television show, Reid is still finding and exposing the hottest talent in and around Atlanta. The half-hour weekly show, slated to premiere this fall on Turner South, will feature unsigned, previously signed and established acts performing before a live audience.

Reid says the show is an extension of what he did as a record label A&R executive. "The Atlanta music community is well aware of my reputation and what I've done in the past. When they heard about *B Street Live*, people started coming to me like they did before when I was doing A&R. So this is like an A&R gig again, but it's on a bigger platform." A platform that, he says, holds about 8 million people, the estimated viewership of Turner South.

And, just as he handpicked artists like Jones and Usher, unearthed producers Jermaine Dupri, Teddy Bishop and SoulShock and Carlin and personally oversaw material for Toni Braxton's debut album, Reid says he is very careful about the artists he selects for the show. "I ask them to submit packages



Bryant Reid (with mic) and the *B Street Live* dancers

just like they would to a recording company," he says. "I get a picture, a bio, a disc. I listen, and, after I listen, I want to meet with them and hear them sing live, and then I determine if they're good enough to be on the show."

Speech, Nicci Gilbert, Sam Salter, Lil G, Corey, Pastor Troy, 920, Montell Jordan and a host of unsigned acts in the Atlanta area are among the artists who

City of Atlanta's Behind-The-Scenes Players

By Rhonda Baraka

In addition to the big-name artists who keep Atlanta on the musical map, there are others who, working behind the scenes, help the city maintain its reputation as a thriving musical metropolis. We talk with a few of those key players.

have performed for the show.

B Street Live, which Reid says will feature a broad range of musical genres, has already created excitement in Atlanta, even prior to airing. "It's a great concept," he says, "and every taping is getting more packed. We're getting more celebrities there, and I think the reason is because it's a very good concept. It's not only a TV taping, it's a party, and not only is it a party, it's an event."

GENE GRIFFIN

As the founder and producer of Teddy Riley's R&B group Guy and a producer for everyone from Bobby Brown to Stephanie Mills, Gene Griffin is regarded as one of the music industry's sharpest business minds and as a gifted artist with an ear for talent.



Gene Griffin

coming from the South, I like to cross Southern beats with New York beats because I'm from both places, and I would always pay attention to what happened in the church," he says. "I've got a bunch of ministers in my family, so I went to church regularly. I had no choice."

Among Griffin's upcoming projects are a female rap trio from Decatur, Ga., called Dirty Red, who Griffin jokingly describes as "a ghetto TLC," and Cliff Jones, a gospel singer from Washington, D.C.

Aware that today's music industry is more crowded and competitive than it was a few years ago, Griffin says his challenge is not only to find the best artists, but to create better opportunities to expose them. And, he says, he's found a way to do just that via a satellite CD reproduction device he's launching in conjunction with Atlanta attorney Wilfredo Pesante. "I'm working on satellite technology, a reproduction mechanism that will reproduce CDs in five minutes at any location where the satellite has a beam," says Griffin. "On a satellite, we can put as many albums as we want, and we can down-

load the songs from the CDs and create compilations comprised of your favorite songs. You can even put a picture on the CD."

As for what he's looking for in an artist these days, Griffin says, "I'm looking for good R&B acts." R&B, he says, is an enduring genre that nurtures all types of music. "It'll outlast them all," he adds.

ENLIGHT ENTERTAINMENT

It's been said that behind every good man, there is a good woman. Perhaps. But it is true that behind many good Atlanta producers is a good woman by the name of Tashia Stafford. Stafford's Enlight Entertainment manages some of the city's hottest producers, among



Tashia Stafford and Tonia Kempler

them Dent, who produced the Destiny's Child hit "Survivor," 3LW producer Sean "Sepp" Hall, Japanese producer T'kura and Kevin "She'kspere" Briggs, the man behind hits by TLC, Destiny's Child and Pink.

Stafford, who started out in the music industry working for Elektra Records, says Enlight, founded in 1996, grew out of her desire to be an entrepreneur and mushroomed on its own. "My motive came from

not wanting to work at a label anymore," says Stafford. "I knew that I had a lot of talent and I was really good, but I was very frustrated with the fact that, no matter how good I was, my job depended on somebody else. So, after losing my job at Elektra because my boss lost his job, I started a business that really had nothing to do with music at all."

But little did Stafford know that her reputation in the music industry would eventually be her calling card for a new venture. "I got a call from somebody at Sony, who had heard that I was a great administrator, and they had a producer in Atlanta that needed some help. That was J-Dub [Jeffrey Walker]. He was my first client."

Walker proceeded to tell other producers about Stafford's expertise, and, before long, Enlight had grown wings. "I didn't set out to be a management company," she says. "It just kind of grew into what it is today."

And Enlight continues to grow. Stafford recently partnered with Tonia Kempler to create a New York office for Enlight. "I think it's worked out fairly well because the clients have come to us after hearing what we're doing with other people," says Kempler. Among their New York clients are producers Buckwild and Kovas and writer/co-producer Nicole Wray.

Stafford says Enlight strives to

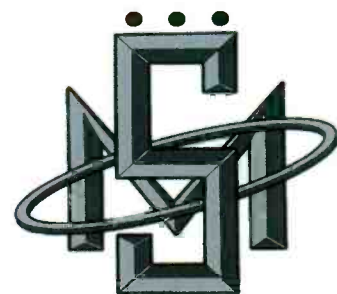
help clients be more business-minded. "One of the things I try to focus on with the clients when they come under my umbrella is creating their own entities and not just being a producer. I advise them to maintain their production status, in terms of staying in the studio and doing their work, but to broaden their horizons and go outside the box a little bit and try to build their own wealth." ■

GRAMMY AWARD WINNING PRODUCER "DENT"

ATTTA

Creating multiplatinum hits

Destiny's Child
Jay Z
P. Diddy
Faith
Carl Thomas
Mya
112
Kelly Price

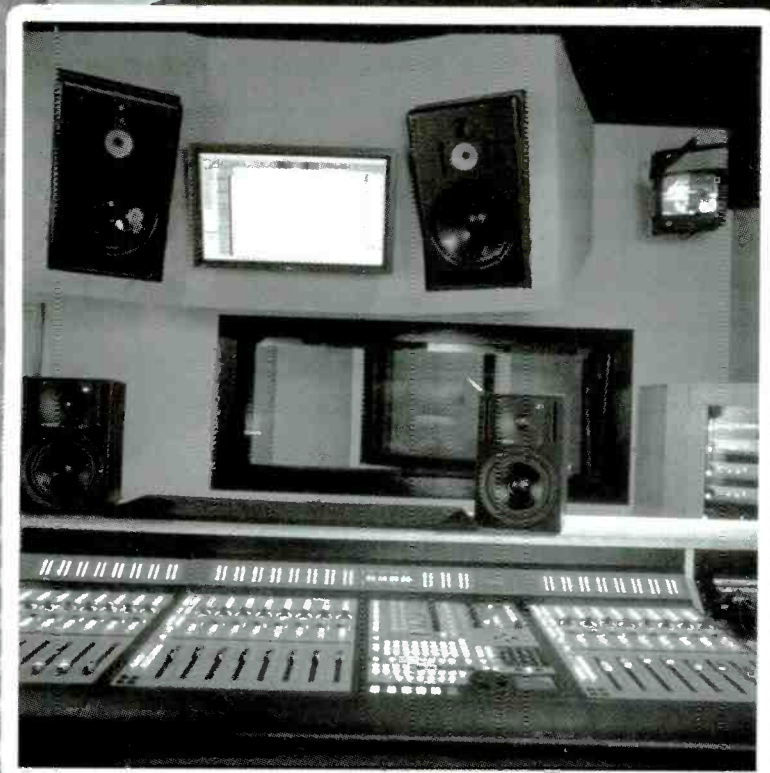


STATE OF MIND MUZIC

Presents *PRETTY TONI*

2135 Defoor Hills Road
Suite i
Atlanta, GA 30318
404-355-1026

EVERYTHING WE TOUCH GOTTA BE PLATINUM

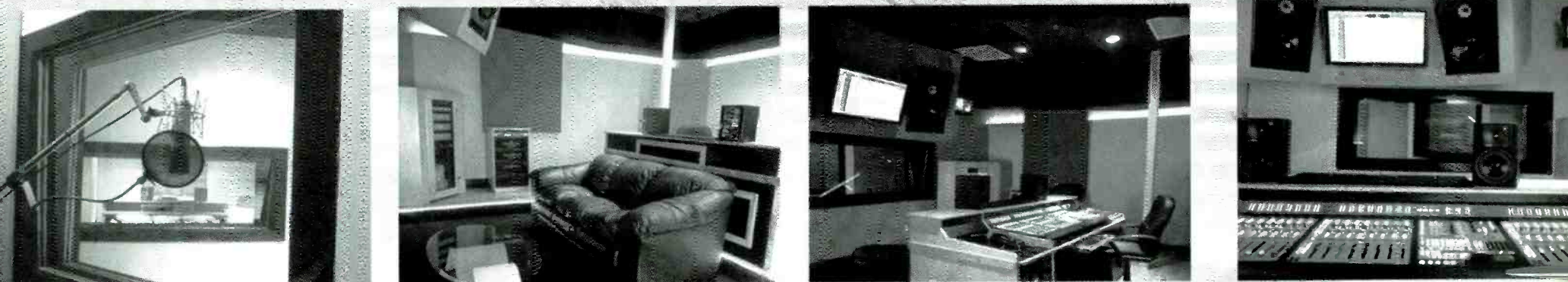


PLATINUM RECORDINGS

ATLANTA'S NEW
PRIVATE STATE-OF-THE-ART
RECORDING STUDIO

CERTIFIED CHEF ON HAND
LIMOSINE SERVICE AVAILABLE
24HR SECURITY

PLATINUM RECORDINGS



FOR BOOKING INFORMATION CONTACT
TONE HENDERSON 404.609.9932

STATE OF THE ART RECORDING STUDIO



PLATINUM RECORDINGS - 1740 DEFOOR PLACE - ATLANTA GEORGIA

PHONE: 404.609.9935 FAX: 404.609.9976

DESIGN: CREATIVE NOIR 678.480.4006 YA DIG



Book Nook (3073 North Druid Hills Rd.): As the name suggests, the focus here is on used books, but the store also has a bountiful selection of pre-owned CDs and vinyl, plus a generous assortment of music books and magazines.

Corner CD (1048 North Highland Ave.): This small shop in the pretty Virginia-Highland neighborhood sells a ton of adult-alternative artists. Norah Jones, John Mayer and Coldplay have been huge sellers for them this year.

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

Discover Music (1 West Court Square, Suite 110, Decatur): For a store that specializes in the tie-dyed tuneage for the Deadhead/Phish-head crowd, you'd expect an ambiance slightly funkier than this too-sterile outlet. Still, it's a pleasant enough place to poke around for that new *Dick's Pick* disc. Located in downtown Decatur, just a few miles east of central Atlanta.

Earwax (1052 Peachtree St.): Hot spot for hip-hop, soul, rap and other modes of modern urban music. It's always hosting in-stores and sponsoring listening parties.

Eat More Records (1210 Rockbridge Rd.): If you're a music geek searching for that elusive new rock 'n' roll import CD, this small store in Norcross, a northeastern suburb of Atlanta, should be first on your list.

Ella Guru (2993 North Druid Hills Rd.): Above-average selection of quality used CDs, plus selected new titles and collectibles.

Full Moon Records (1653 McLendon Ave.): This tiny shop in the Candler Park neighborhood, near Little Five Points, is jam-packed with used albums and CDs. The owner is knowledgeable and discerning.

Rewind (1121 Euclid Ave.): Along with Satellite, Atlanta's prime destination for dance and techno DJs looking for the latest wax.

Satellite Records (421 Moreland Ave.): Just around the corner

Atlanta's Hot Properties

If you intend to do business in the Atlanta area, here are some select musical destinations that make up its eclectic scene.

Compiled By **JEFF CLARK**

from Rewind, this Little Five Points shop offers plenty of turntables for DJs to sample the sounds before they buy. Also a handy spot to pick up fliers advertising upcoming raves and dance parties.

Tower (3232 Peachtree Rd.): Recently relocated to a larger space, the Atlanta outlet of the Sacramento-based chain features local and touring acts on its indoor stage a dozen or more times a month. The store boasts the usual extensive selection the chain is known for, along with pre-owned vinyl records and collectibles.

Wax N Facts (432 Moreland Ave.): In addition to row after row of used vinyl in cardboard boxes, this Little Five Points mainstay stocks a decent selection of new/used CDs and imports. Most of the cranky staffer/geeks have been there since the 1980s; it only seems like they've been there since the 1880s.

Waxtry (2096 N. Decatur Rd.): Another longstanding independent record store, it mainly caters to a younger set into indie/alternative music, including all the hip sub-genres.



Atlantic Journal Constitution: The daily paper has added a couple of new music writers in the past year, with a somewhat noticeable increase in music-related stories, although the focus is generally on mainstream acts. Atlanta's urban-music hotshots still nab the bulk of the coverage, along with periodic gossip about the adventures of Sir Elton John, the newspaper's favorite part-time Atlantan. Friday's edition offers previews of the weekend's hot tickets, while Sunday's includes record reviews and occasionally a sizeable music-related feature story.

Creative Loafing: Free alternative weekly is well-established and widely read, offering diverse coverage of local tunemakers, DJs and touring acts hitting town. Its large music section is a good place to find out who's playing when and where.

INsite: Going for the college demographic, this free monthly (part of a multi-city group of like-minded papers) features interviews with music, movie and sports stars. Record reviews and concert previews round out the music section, which has noticeably shrunk in the past year or so.

Stomp & Stammer: Free monthly magazine covers a wide range of local and national acts.



Silent Sound

Some find its caustic, opinionated approach refreshing; others are simply annoyed.

Rolling Out: Free rag covers issues and entertainment of interest to African-American Atlantans. Thus, there's a big emphasis on the city's hip-hoppers and R&B stars.

Southern Voice: Widely distributed gay-and-lesbian-focused free newspaper. Regular features on both local and touring musical acts.



D.A.R.P.: Acclaimed R&B producer Dallas Austin and team work their magic in this facility.

Doppler: Many pop and urban music acts work in this full-service facility, including of recent vintage, George Clinton and Beyoncé Knowles. Of the seven audio rooms, two are music rooms with Pro Tools; Doppler handles advertising, corporate, broadcasting and related jobs in other rooms.

PatchWerk: Named "Best New Room" in the June issue of *Mix* magazine, this facility is popular with the R&B/hip-hop crowd, including Cash Money Recordings' Baby and J Records' Monica.

Silent Sound: Comfy, festive atmosphere and extensive facilities help bring the bigger names back, including R&B stars like recent clients Whitney Houston and India.Arie and rockers like Train.

Snack 'N' Shack: Local musician Rob Gal (of Daemon Records pop-punk band 6X) runs this low-key facility, popular with local and regional acts on a budget.

Southern Tracks: Long-established, full-sized live room and the favorite Atlanta facility of respected rock producer Brendan O'Brien, who recorded Bruce Springsteen and the E Street Band's *The Rising* album here over the spring.

Southside Studios: Producer/musician Jermaine Dupri's private rumpus room, he uses it for projects for his So So Def Records, as well as production work for other labels and artists. Monica, Tyrese and Mariah Carey have prettied up the place lately.

Stankonia: Big Boi and Dre from Atlanta hip-hop act OutKast are behind this funky-ass operation. Used primarily for OutKast's projects, along with the loose Dungeon Family collective of Atlanta's hip-hop stylists.

Tree Sound: This longtime favorite with many rock and R&B acts is based in the northeastern suburb of Norcross. Recent clients have included Travis Tritt, Indigo

Girls, Keith Sweat and Bone Thugs-N-Harmony.

Zero Return: Rob del Bueno operates this facility, popular with indie-rockin' local and regional bands. Good assortment of analog equipment.

Zumpano Audio Complex: This cluster of independently operated recording rooms attracts a diverse cross-section of musicians and producers, including recent visitors SR71, Rehab and Joe South.



Daemon: Amy Ray of the Indigo Girls runs this artist-focused indie, which primarily sticks to Georgia-based acts. Recent titles have included spunky all-female Atlanta quartet the Moto-Litas, pop-rocker Paul Melancon and New York-based Latin-rock romantics Cordero. Ray's 2001 solo debut, *Stag*, featuring collaborations with the Butchies, Joan Jett and the Rock-A-Teens, remains one of the company's most popular titles, but Ray tends to be hands-off with the other acts on the roster, allowing them to build on their own vision.

So So Def: Producer/artist/mogul and all-around party animal Jermaine Dupri heads this successful urban-music label, boasting releases by Da Brat, Bow Wow, R.O.C., Jagged Edge and, of course, Dupri himself, whose recent hit, "Welcome to Atlanta," exemplifies his hometown pride.

Terminus: Focusing on roots, blues and jam-oriented rock, this four-year-old company has made a name for itself with new material by Danny Barnes (ex-Bad Livers), Jerry Joseph & The Jackmorons, Wayne Horowitz and Precious Bryant, along with reissues of Atlanta wacko Col. Bruce Hampton's early independent releases.

Velocette: The remnants of Phil Walden's Capricorn label have significantly downsized, both in staff and roster. Distributed through RED, Athens band Jucifer and San Francisco-based college-radio popsters Beulah are among the indie company's acts. Look for the label debut from Party of Helicopters, from Kent, Ohio, early next year.



Apache Café (64 Third St.): Downtown space allows creative hip-hop, jazz, R&B and spoken-word artists to get it on in a comfortable, welcome environment.

Blind Willie's (828 N. Highland Ave.): Classy blues venue brings in touring favorites like Sleepy Labeef,

Anson Funderburgh and Mose Allison, as well as local mainstays such as Houserocker Johnson.

Brandyhouse (4365 Roswell Rd.): Popular with college-aged jam-rock fans, this aging suburban pub presents local noodlers along with occasional touring acts like Robbie Krieger.

Chastain Park Amphitheatre (1469 Stella Dr.): Longstanding outdoor venue smack in the middle of an upperclass neighborhood on Atlanta's northside. They put mostly old-timers there—the Moody Blues, Blondie, Rod Stewart have entertained recently. Unfortunately, the stage sound is usually too low to rise above the dinner chatter of the crowd.

Cotton Club (152 Luckie St.): The basement of the Tabernacle serves as its own unique venue. Bookings lean toward local rock bands and touring headliners like Doves, Sloan and Starsailor.

Cowboys (1750 N. Roberts Rd., Kennesaw): If you don't mind a little drive, this huge, deluxe honky-tonk on the northeastern, outer suburb end of Atlanta brings in popular country acts like



Dwight Yoakam and David Alan Coe. You can even go all urban cowboy on us and try your luck on the mechanical bull.

Dekalb Atlanta Centre (4166 Buford Hwy.): Converted cheap-o movie theater at a Mexican-American discount mall in Atlanta's inner suburbs has played host recently to the Cult, Moby and Dashboard Confessional. If that sounds strange, well, you're quite correct.

The EARL (488 Flat Shoals Ave.): Bustling East Atlanta cove always boasts an exciting lineup—

generally a mix of independent-minded locals and established, yet edgy touring acts like US Maple, My Morning Jacket and Milemarker. A rousing little rock 'n' roll hangout, whether you're interested in the bands or not.

Earthlink Live (1374 W. Peachtree St.): What this functional mid-sized theater lacks in ambiance, it makes up for with its setup—the high-sloping rows of seats guarantee a great view from anywhere. Dolly Parton and Queens of the Stone Age (not on the same bill, incidentally) have

been among the varied recent headliners.

Echo Lounge (551 Flat Shoals Ave.): This warehouse-like club is popular with bands and fans alike, with bookings leaning toward the edgier, alternative-rock end of things. Pere Ubu, Wire and Bright Eyes have played recently, not to mention hordes of Atlanta groups.

Eddie's Attic (515-B McDonough St., Decatur): An intimate venue for acoustic singer-songwriters, this is where folks like John Mayer got their starts. Locals, including the ever-popular Michelle Malone and Jennifer Nettles, and a regular influx of touring troubadours like David Wilcox and John Wesley Harding fill the schedule.

Eleven50 (1150 Peachtree St.): Formerly an old opera house, this fancy midtown room has recently been converted into a swanky dance-music nightspot, but House of Blues Concerts has started booking live acts there, including Chick Corea, Supreme Beings of Leisure, Taproot and Vanessa Carlton.

Eyedrum (290 Martin Luther King, Jr. Dr.): Low-rent urban digs

add to the gritty, anything-can-happen atmosphere at this downtown co-op art-and-music space. In addition to avant-garde, free-form and experimental musical acts, Eyedrum regularly includes films, spoken-word readings and visual arts in its lineup.

HiFi Buys Amphitheatre (2002 Lakewood Way): Atlanta's corporate-sponsored outdoor shed for the big summer touring acts.

Jake's Roadhouse (2272 Lawrenceville Hwy.): Blues, bluegrass and groovy jam acts rule the night at this drinking hole. Sunday's local hippie bands benefit from a live broadcast on Atlanta classic-rock station WZGC-FM.

Kaya (1068 Peachtree St.): Hip-hop/dance DJs and urban-music acts are to be expected at this large, popular midtown club.

Masquerade (695 North Ave.): This large, dark and somewhat imposing facility offers a barrage of punk and metal acts on its top floor, while themed DJ nights rule the roost downstairs. In warmer months, the club's spacious backyard can hold several thousand revelers for all-day outdoor concerts.

Continued on page 32

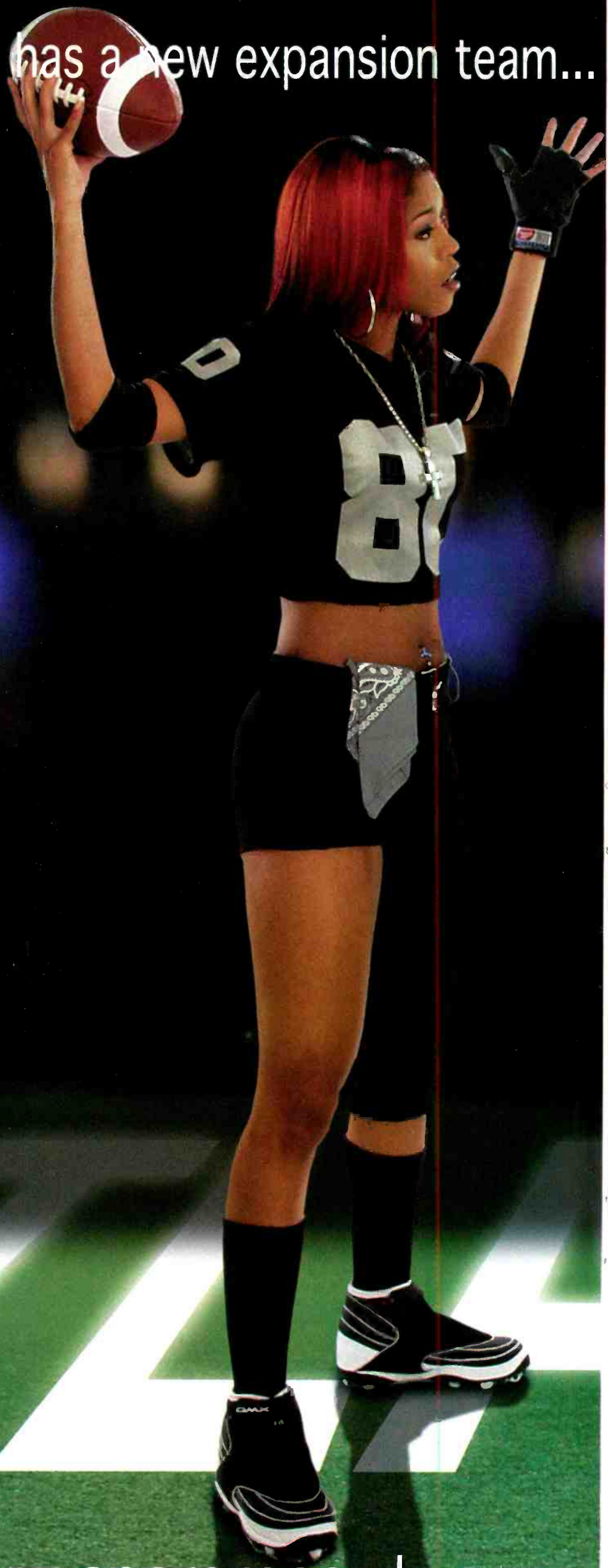
SKRAPP • SHAMORA • FRENCH • TEZZ • LI-LI

ground breaking music, inc.
Songwriters & Producers
A new dimension in music publishing!

2135 Defoor Hills Road N.W., Suite I • Atlanta, Georgia 30318 • 404.350.1669 www.gbmpublishing.com

CHRISSY • ANGIE • JASON BOWEN • KENNY WRAY • DAVE HUMMEL

Arista Records has a new expansion team...



SHEKSPERE: Coach / Hitmaker
Team: Spere Records / Arista
Origin: Long Beach, CA

BUTTAPPLY: QB Singer / Songwriter
Team: Spere Records / Arista
Origin: Carson, CA

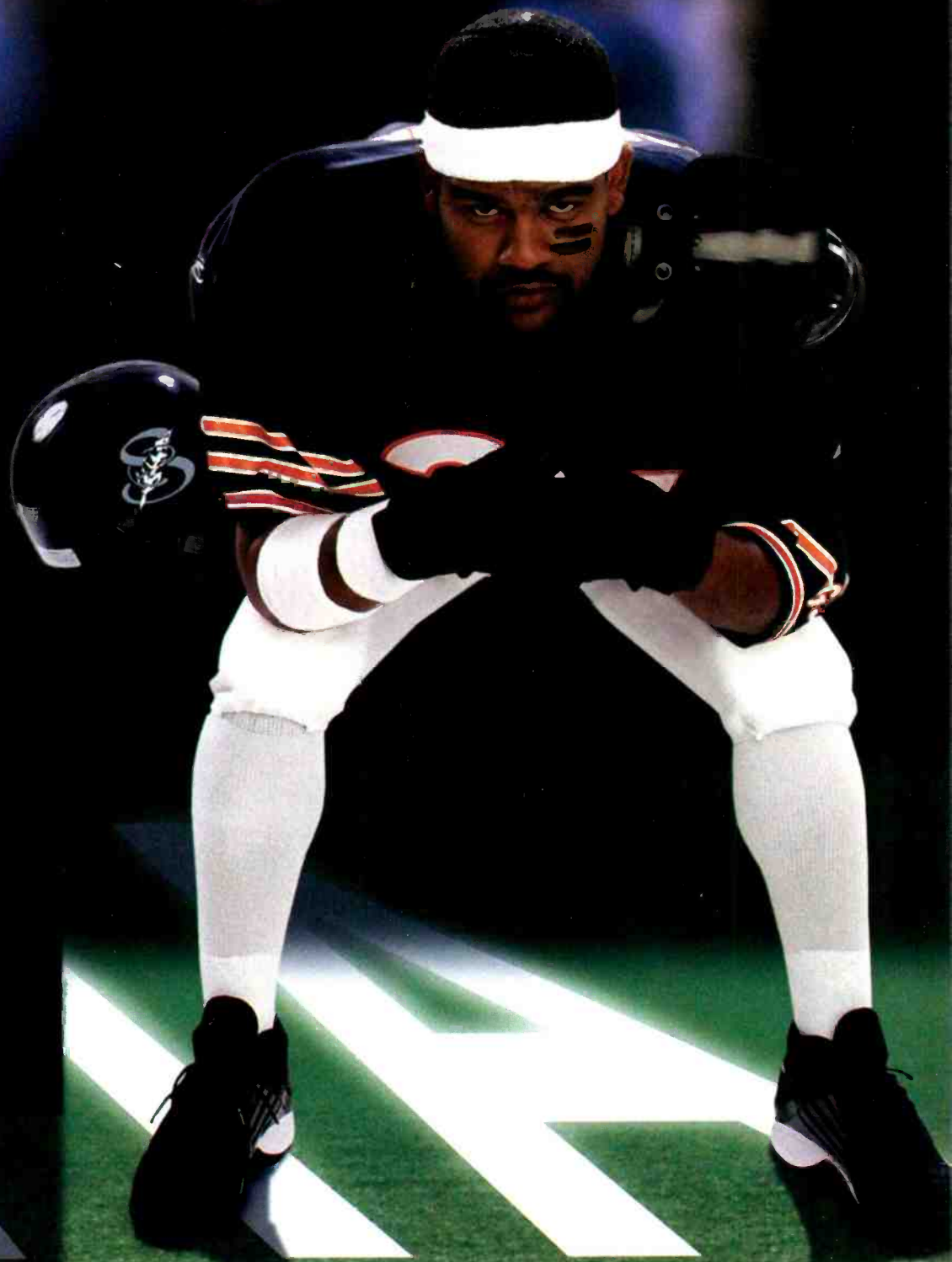
TINA NOVAK: Cheerleader / Singer
Team: Spere Records / Arista
Origin: Tampa, FL

MR. PERKINS: Linebacker / Lyricist
Team: Spere Records
Origin: Chicago, IL

<http://www.spererecords.com>

Photo and digital design: Jim Hancock <http://www.jimhancockproductions.com>, hair: Keshia Pettway & Kim Sharpe Calhoun, make-up: Eva

SPERE RECORDS



Spere Records
3423 Piedmont Rd. Suite 302
Atlanta, Ga 30305
404 495 8686

HOT PROPERTIES

Continued from page 29

MJQ Concourse (736 Ponce de Leon Ave.): Most nights at this trendy midtown hangout revolve around dance, hip-hop and Brit-pop DJs, but they book a handful of live acts, both local and touring, every month.

9 Lives Saloon (1174 Euclid Ave.): The Kiss, Motorhead and AC/DC posters covering every inch of black wall space tell you everything you need to know. Well, almost. While this headbanger's ballroom caters primarily to the old-school denim 'n' spandex crowd, many goth, industrial and rootsier acts also make the cut.

Northside Tavern (1058 Howell Mill Rd.): Blues shack in the middle of a rundown urban warehouse/industrial district attracts college kids and old-timers alike, drawn to its unadorned atmosphere and non-flashy players.

Philips Arena (One Philips Dr.): When not hosting basketball, hockey and other sporting events, this modern arena brings in arena rock.

Red Light Cafe (553 Amsterdam Ave.): This cozy, den-like room offers a mix of acoustic folk,

bluegrass, country and adult-leaning rock 'n' roll acts. Juliana Hatfield and Tift Merritt were recent performers here.

The Roxy (3110 Roswell Rd.): This mid-sized concert hall brings in the likes of Cowboy Mouth, Los Lobos and Billy Bragg. Simple but sufficient surroundings, generally good sound.

Smith's Olde Bar (1578 Piedmont Ave.): College-rock and adult-leaning singer-songwriters and alt-country acts are the primary draw at this dinner-theater-esque (in appearance only) club. Good mix of locals and national acts.

Star Community Bar (437 Moreland Ave.): While mostly known for its alt-country, roots-rock and rockabilly bookings, this colorful club in the heart of Atlanta's Little Five Points neighborhood has been leaning more toward tattooed trailer-park punk acts lately. Many out-of-towners visit it just to light a candle and make a wish at the appropriately tacky shrine to Elvis, the centerpiece of which is a golden toilet.

The Tabernacle (152 Luckie St.): This truly beautiful venue is actually housed in a renovated, old tabernacle church in the heart

of downtown Atlanta. The mid-sized, multi-tiered theater has played host to everyone from Wilco to Nick Cave.

10 High (816 N. Highland Ave.): The basement of busy drinking hole Dark Horse Tavern books local and regional acts. Arista artist and energetic Atlanta pop-rocker Butch Walker, ex-member of the Marvelous 3, has been known to play a surprise late-night set on the tiny corner stage.

Variety Playhouse (1099 Euclid Ave.): Wonderful 1,000-capacity theater in Little Five Points brings in everyone from Sonic Youth and Sleater-Kinney to Jimmy Smith and Jerry Jeff Walker. In recent years, jam-rock acts have been periodically packing the place with dopey college kids. Dynamite sound and friendly surroundings.



Dogwood Festival: This family-oriented music and arts festival occurs in April at Atlanta's centrally located oasis of rolling hills and greenery, Piedmont Park. Mostly Georgia-based musical acts, from the folk and rock world, play the multi-day event.

Downtown Rocks: A summer-long series of free concerts in a downtown Atlanta parking lot, in direct competition with On the Bricks right around the corner. Modern-rock radio powerhouse WNNX (99X) is the sponsor, and the acts definitely veer toward their young demo—Nickelback, Papa Roach and Hoobastank were among the noisemakers playing the Friday event this year. Its site has been earmarked as part of a new aquarium project set to begin construction soon, so the future of the concert series is currently up in the air.

Music Midtown: The first weekend in May, Atlanta's largest music festival takes over the streets and parks surrounding the Atlanta Civic Center (itself a large theater venue). Up to 200,000 people attend the annual three-day, multi-stage event, which brings in several hundred performers from a myriad of popular genres, including rock 'n' roll, blues, jazz, R&B and, as always, those ubiquitous has-been nostalgia acts that seem to crop up at every summer festival.

On the Bricks: A summertime series of free Friday-evening shows at Centennial Olympic Park, in the

heart of the downtown business district. With sponsorship by CHR radio station WSTR (Star 94), headliners this year included Alanis Morissette, India.Arie, Concrete Blonde and They Might Be Giants.



WRAS 88.5 FM (Album 88): This 100,000-watt college station (courtesy Georgia State University) pumps the indie rock over hill and dale, along with an assortment of genre-specific specialty shows.

WSTR 94.1 FM (Star 94): Chirpy contemporary hits served with a smile.

WNNX 99.7 FM (99X): The modern-rock monster is a master of self-promotion, tying in with all the right events and concerts.

WVEE 103.3 FM (V103): This urban-music mainstay has long been at or near the top of Atlanta's ratings books.

WHTA 107.9 (Hot 107.9): A steady stream of hip-hop hits guarantees this station a place close to the hearts of Atlanta's young African-Americans. ■

Atlanta Rocks the World and ZAC Rocks the ATL,
We'd like to thank all y'all for letting us prove it to you!

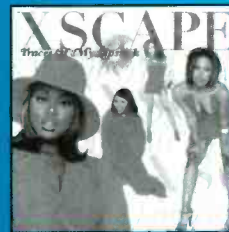
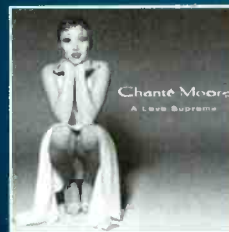
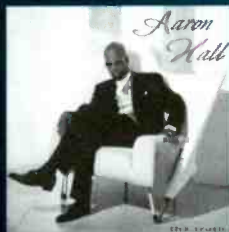
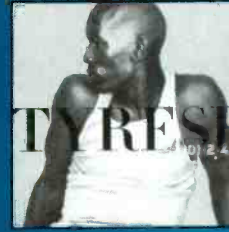
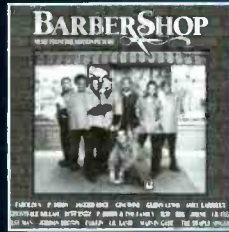
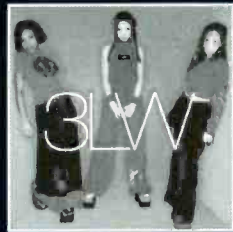
< MCA, Arista, RCA, Sony Music, Universal Records, Island Def Jam, Wind Up Records, Spere Records, Terminus, Violator Records, Phat Boy Records, J Records, Interscope, Zomba Records, Telarc International, Dreamworks, >
 Joe South, The Grit Brothers, Whitney Houston, TLC, Bobby Brown, Ray Murray, Neptunes, Bubba Sparxx, K-Dog, Dungeon Family Records, Rico Wade, 112, Organized Noise Productions, Mimi Holland, Jim Ebert, Archie and Big Mace, Butch Walker, Bowling For Soup, SR71, Olivia, Jarvis Church, Tinsley Ellis, Eddy Offord, Kevin "KD" Davis, She'kspere, Speech, Dryv'n'Cryin, Jeff Tomei, III Mic, Rehab, Blake Eiseman, Swizz Beats, Outkast, Shawty Red, Phil Tan, Da Brat, Van Hunt, Craig Burbidge, Jazze Pha, Rusty Cobb, Sam Sims, Mellisa Matthey, Brian Garten, Motor 76, Sam Salter, Alvin Speights, Kelly Price, Rodney Jerkins, Vagabond Productions, Buttafly, Goodie Mob, Donna Hopkins

STONEHENGE RECORDING

ZAC thanks these Producers, Engineers, Artists and Labels for a Great 1st Year
 Coming soon to a chart near you
 "We Ready"

wanna know more? check it -www.zacrecording.com

'these go to eleven'
 now offering the largest custom
 SSL 4088 G+ in town



the **HitMaker** inc.

Sean "Sepp" Hall

THE MEGA-HIT SINGLES
"No More"
&
"Playas Gon Play"
CERTIFIED
3LW's debut platinum

SEAN "SEPP" HALL'S
work with
multiplatinum
selling artists
such as:

PINK
98 Degrees
&
TYRESE

brought him
INTERNATIONAL
recognition!

It's all in the name "The HitMaker"

Look for his artist
project coming 2003



On ARROW Records



Contact: Enlight Entertainment / 404.355.2570 / www.thehitmaker.net

CITY'S FUTURE

Continued from page 21

When it comes to movements and trends, Atlanta still manages to create its own. But in a post-9/11 economy, the artists, labels, producers and support companies who call Atlanta home are feeling the pinch. Consequently, some of the city's musical leaders find themselves in the same boat as their counterparts in other regions. The dismantling of black-music divisions at major labels and the discontinuation of joint-venture deals—once enjoyed by Atlanta's So So Def, LaFace, Organized Noize and Dallas Austin's Rowdy and Free-world—have forced Atlanta to look from within for that next big thing and for its own sustenance and salvation.

PEAKS & VALLEYS

Entertainment attorney Vernon Slaughter, who has been part of the Atlanta music scene for more than a decade (he was LaFace's first VP/GM), says that, in some ways, Atlanta labels fell victim to their own success—especially those producer-run imprints that helped create the city's identity. "I think what we found and what the individual labels found is that it wasn't as easy as we thought it would be, regardless of the creative talent involved," explains Slaughter. "They found that it takes more than just talent to build a thriving business, and I think the initial thought was that, because of the creative talent, these labels would prosper. However, in a lot of cases, instead of focusing on the label, these [new executives] still focused on their production skills. Instead of putting emphasis on talent that they would sign for the label, they would still produce for a lot of different people. The major labels started describing these joint ventures as vanity labels, and, unfortunately, we're now in a state where it is extremely difficult to get these types of deals. Companies are very reluctant, no matter how talented the person is."

But, says Slaughter, out of that reality has come a new independence and a new breed of young entrepreneurs who don't want to fall prey to the whims and/or disapproval of the majors. "What it has created is tremendous opportunity for independents to come along," he says. "Traditionally, it was the independents who usually started every new trend of music, and I think that has not changed. During the past, whether it was disco, grunge music, R&B or soul, it was first started independently, and then



Michele Rhea Caplinger of NARAS

eventually the majors picked up on it, and they became institutionalized when majors got involved."

These labels, says Slaughter, are the new lifeblood of the Atlanta music industry—and the industry as a whole. Koya Records, Sound of Atlanta, Madd Society Records, Big Cat Records, VS Records and Big Oomp Records are among the indies to watch in the current Atlanta music scene. "I think the emergence of independents at this point could really keep that pattern going and, musically, can help show us the way," she adds.

Attorney Uwonda S. Carter, whose clientele consists of indies, rapper Cuevo Gold, Attic Crew, 72 Management and Consulting and Boliver from Dungeon Family, agrees. "What I've found with major labels is they try to recreate what is already out there and use formulas that are already working," she says. "A lot of times, they are not willing to try new things, and they're not willing to try because they don't really know how to market them. But independent labels are coming from the grass roots, and they learn how to market and promote their artists, and if it's successful, major labels pick up on it, and it expands the sound. They are the ones testing new grounds and making new things work."

Slaughter says, despite the challenges, the talent that originally put the city at the forefront of the music industry is still there. "Frankly, I see it as a time of tremendous opportunity," he says. "I get tapes and CDs every day in the mail, and I get phone calls every day—at least two or three—about people who want to meet with me, want me to give them advice, hopefully work with them, shop their material...things like that, and I've come across some tremendous talent. My client Bryant Reid created *B Street Live*, which has become an incredible and vital showcase of

unsigned talent. But that's just one side of the range of talent that's still here."

Slaughter says today's Atlanta music scene reminds him of the early '90s, when the industry here was just getting its legs. "I wanted Atlanta to be the urban equivalent of Nashville," he says. "We've tried it, and we've had some setbacks. But, as long as I'm in Atlanta, I'm not going to stop trying to help make that happen because I have the raw materials to work with and I certainly have the belief."

COMING TOGETHER

One growing trend in the city, which has often been criticized as being too cliquish, is the coming together of various members of the entertainment community. A notable example is a group called 730 Atlanta, an Atlanta-based music-industry organization created by and comprised of managers, producers, entertainment attorneys, A&R execs, publicists, promoters, agents, studio heads and radio personalities.

Says Brian Cooley of Wicked P.R., "The group was started to



Attorney Uwonda S. Carter

behalf of the city's music industry. "We're spreading the word that Atlanta is a diverse musical powerhouse on par with New York and Los Angeles, and we're working as a group to make Atlanta even more of a force."

There also are other organizations in the community trying to create a bond among Atlanta's musical family members. Michele Rhea Caplinger,

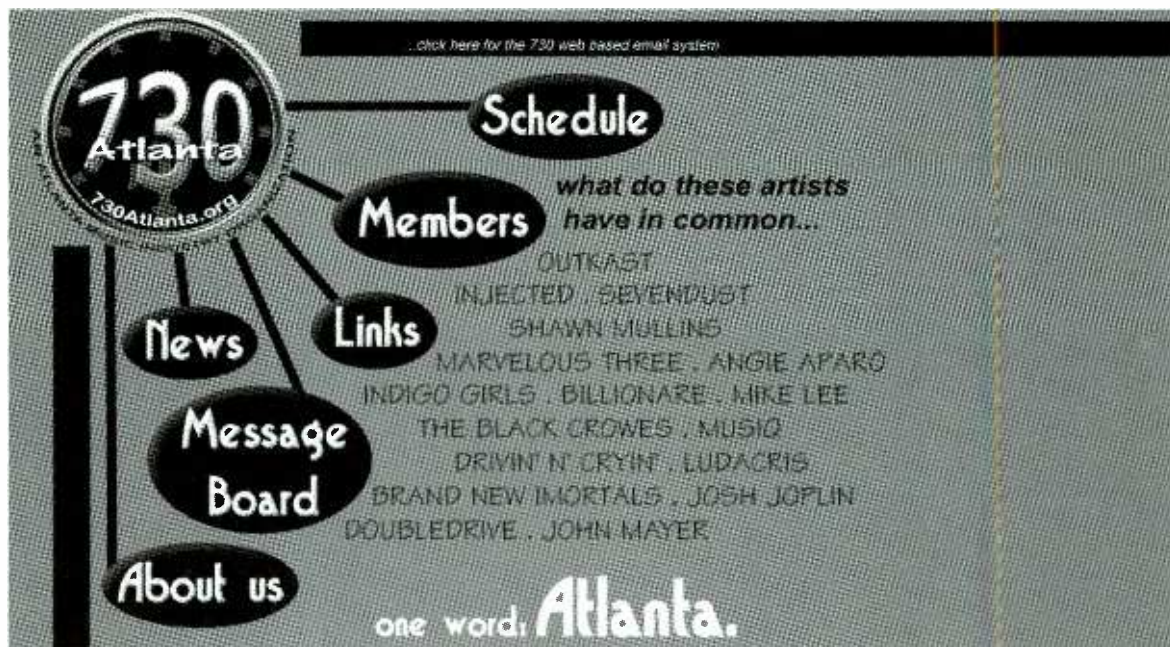
think people were afraid when they saw LaFace leave and now with So So Def. We realize how good we had it in Atlanta, and they want to keep it, so they're coming together to bridge all their resources to make sure that it stays here," she says.

"The worst thing that could happen would be for people like Organized Noize and LaFace and So So Def to put Atlanta on the music-industry map only to have it all of a sudden die," Carter adds.

STILL THE ONE

Despite industry-wide changes and dwindling opportunities for the types of big-label deals that might have been done in the past, Atlanta has not fallen from grace.

Says Slaughter, "I think Atlanta's still the go-to spot. The secret with Atlanta is that there is no Atlanta sound. We have incredible talent in all types of genres and sub-genres of music here. Whether it's neo-soul, hip-hop, rock, gospel, pop, all different variations, you can find talent and producers who are exceptional in those areas."



have the industry in Atlanta work together collectively, rather than competitively, to facilitate and further the growth and diversity of Atlanta's music scene."

The group is planning showcases, seminars and an array of events to create opportunities for its members to network and gain knowledge about the business. Says Cooley, "Basically, what all of us in 730 Atlanta realized is that, when you look at the wealth of talent that comes out of Atlanta, representing so many genres—urban, rock, pop, country, Christian—it's rather amazing and like no other city." And though the Atlanta sound is diverse, says Cooley, 730 Atlanta hopes to "create a unified voice" on

executive director of the Atlanta Chapter of the Recording Academy, says she strives to bring unity to the city's musical scene. "[My goal has been] to bring our marvelous music community together to form one strong force, provide professional development programs and to improve the cultural environment and quality of life for music and its makers," says Caplinger, who moved to Atlanta from New York 20 years ago. Because of her NARAS post, which she has held for two years, Caplinger says she gets to see firsthand "how rich our city is in both established and untapped talent."

Carter thinks alliances are definitely being formed. "I

Companies still make this a key spot to visit."

Proof of the city's viability is all over today's charts, he adds. "If you look at the charts, a significant percentage of the hits are represented by either Atlanta artists or producers or songwriters, so it's still here," he says. "It's ironic that, throughout all the trials and tribulations of the major labels, at least you have a representative from one of those labels down here looking to find out what's happening or what's new or looking for producers to work on talent that they've signed from other markets. The ground is still fertile, frankly more fertile than ever. For people who have the skills and have the vision, this place is wide open." ■

Opening February 2003 • Seating configurations from 3,000 – 13,000
Ample parking • Conveniently located minutes from downtown Atlanta



The finest new venue in the south rises just to the north of Atlanta.

One of the most dynamic and fast-growing areas in the country is now home to one of its most exciting new performance venues, the **Arena at Gwinnett Civic and Cultural Center**. Just minutes from downtown Atlanta, this beautiful, state-of-the-art facility is architecturally impressive, acoustically advanced, and incredibly versatile. Whether it's a concert set-up for 13,000 or a more intimate setting for a theatre audience of 3,500 your options are virtually unlimited. **Opens February 2003.**

6 4 0 0 Sugarloaf Parkway • Duluth, Georgia 3 0 0 9 7



ARTISTIC CONTROL MANAGEMENT, INC.

JERMAINE DUPRI • BOW WOW • DA BRAT • CHANTÉ MOORE • KENNY LATTIMORE • COMMON • ZUNI WHEELS

AIR CONTROL MUSIC, INC. (ASCAP)

GROUND CONTROL MUSIC, INC. (BMI)

KANDI

ASCAP'S RHYTHM & SOUL MUSIC SONGWRITER OF THE YEAR, 2000 (ASCAP)

BRANDON & BRIAN CASEY

USHER, TONI BRAXTON, JAGGED EDGE, BLAQUE, IDEAL, BBD (ASCAP)

KATRINA WILLIS

THE TEMPTATIONS, LUTHER VANDROSS, CHANTÉ MOORE, CHARLIE WILSON (ASCAP)

TYRICE JONES

JERZEE MONÉL, *Isyss* (BMI)

KB & SPEC

WHITNEY HOUSTON (BMI)

LATOCHA SCOTT

TRICK DADDY (ASCAP)

TERRY HARRIS/JEREL ALLEN

RUFF ENDZ (BMI)

LAMARQUIS JEFFERSON

JAGGED EDGE, ERIC BONET, BOW WOW (ASCAP)

DAVID "STEVON DAZE" LINDSEY

STEVON SONGS (BMI)

TAMIKA SCOTT

O'SHUN ARCADE MUSIC (ASCAP)

TAMEKA "TINY" COTTLE

SCRUBS (ASCAP)

DARIUS GREEN

ALL "D" MORE MUSIC (ASCAP)

ATLANTA WORLDWIDE TOURING, INC.

"SCREAM TOUR"
BOW WOW

"TP-2"
R.KELLY TOUR

"COOL BLUE TOUR"
EARTH WIND & FIRE
CO-STARRING RUFUS & CHAKA KHAN

"RHYTHM OF LOVE TOUR"
JONATHAN BUTLER & CHANTÉ MOORE

"SCREAM TOUR II"
Bow Wow/B2K/IMX

SO SO DEF SPORTS, INC.

"OUR ALL-STAR LINE UP"

DORSEY LEVENS

RUNNING BACK - PHILADELPHIA EAGLES

PHILLIP DANIELS

DEFENSIVE END - CHICAGO BEARS

LETHON FLOWERS

DEFENSIVE BACK - PITTSBURGH STEELERS

RYAN SIMS

DEFENSIVE TACKLE - KANSAS CITY CHIEFS

JACQUEZ GREEN

WIDE RECEIVER - WASHINGTON REDSKINS

TYRONE POOLE

CORNERBACK - DENVER BRONCOS

ROOSEVELT WILLIAMS

CORNERBACK - CHICAGO BEARS

JOE HAMILTON

QUARTERBACK, TAMPA BAY BUCCANEERS
(1999 HEISMAN TROPHY RUNNER-UP)

ALLEN ROSSUM

DEFENSIVE BACK/RETURNER - ATLANTA FALCONS

WILL WITHERSPOON

LINEBACKER - CAROLINA PANTHERS

KENYATTA JONES

OFFENSIVE TACKLE - NEW ENGLAND PATRIOTS

JASON PERRY

DEFENSIVE BACK - SAN DIEGO CHARGERS

DONTE' CURRY

LINEBACKER - DETROIT LIONS

LLOYD HARRISON

CORNERBACK - MIAMI DOLPHINS

DEE BROWN

RUNNING BACK - CAROLINA PANTHERS

KENDALL NEWSON

WIDE RECEIVER - TENNESSEE TITANS

RIDDICK PARKER

DEFENSIVE TACKLE - NEW ENGLAND PATRIOTS

RODNEY WILLIAMS

PUNTER, NEW YORK GIANTS

HILTON ALEXANDER

WIDE RECEIVER - NEW ORLEANS SAINTS

PAUL MIRANDA

CORNERBACK - SEATTLE SEAHAWKS/MIAMI DOLPHINS

CHRIS ANDERSEN

FORWARD/CENTER - DENVER NUGGETS

SSD/ARTISTIC FILMS, INC.

"BALL ABOVE ALL"

"ON THE COME UP"

"ALSO LOOK OUT FOR 3 NEW TV & FILM PROJECTS IN PRODUCTION FOR 2003"

Rhythm, Rap, and The Blues™

by Gail Mitchell



BACKGROUND SPARKLES: Blackground Records has signed R&B chanteuse **Sparkle**. "Sparkle had a previous [business] relationship with my father," Blackground president **Jomo Hankerson** says, "and he wanted to give her another shot."

A one-time protégé of **R. Kelly**, Sparkle was earlier signed to Interscope and Motown. In 1998, she released her eponymous debut (featuring the No. 1 hit with Kelly, "Be Careful") and followed with 2000's *Told You So*.

According to Hankerson, **Timbaland** will also be returning to the studio shortly to work on his third set. "We're really excited about that, because we left Virgin in the middle of us working his second album," Hankerson says. "We want to get back in there with a fresh start and put the might of a Universal Records behind him. We want to get his record sales up to a level where his production is."

G MARKS THE SPOT: "If it feels good, I'm in. That's my motto," says **Gerald Levert** with a laugh while gearing up for the Los Angeles stop on the nationwide Vibe Live tour. Among the items on the veteran Elektra artist's feel-good checklist is the Tuesday (15) release of his new album, *The G Spot*, his rave-drawing turn in the forthcoming Artisan Entertainment documentary *Standing in the Shadows of Motown*, and performing and recording again with his dad, O'Jays icon **Eddie**.



LEVERT

Paced by current radio-friendly ballad "Funny," *The G Spot* was recorded at the O'Jays' old stamping grounds of Philadelphia, which Levert says added "something different. You had this vibe there; **MusiQ** was in one room, **Floetry** in another. Everybody would be in the halls or in the lounge listening to music. I also used different falsettos, singing a little softer and not so harsh."

The session also found Levert doing "something I always swore

off of": sampling. One song, "All That Matters," samples the 1978 O'Jays single "Family Reunion."

"I thought what **Angie Stone** did on 'Wish I Didn't Miss You' [using the O'Jays hit "Back Stabbers"] was clever. So I decided to do it. I don't like giving up half of my publishing, but that's the price you pay for stealing," he says with a laugh.

Decrying a narrow-minded climate that he says seems to stipulate "because you're not in the top 10 on *106 & Park*, you can't get on the radio," Levert says that for him it's about not believing the hype, being consistent with what he does, and staying in front of people. "I make sure [my] ass is good [onstage]," he says. "I don't care if there are only two people out there."

While still hankering to work with **Stevie Wonder** and **Michael Jackson**, Levert isn't ruling out a now-on again **LSG** reunion. "It's on the board, but I don't know what's happening [yet]," he says. "I just want to make music."

ON THE RECORD: New York-based Babygrande Records signs a multi-year pact with Koch Entertainment Distribution. Babygrande, founded by former Priority Records A&R executive **Chuck Wilson**, carries a hip-hop roster that includes **Canibus**, **Supernatural**, and **Jedi Mind Tricks**. The screenwriting Wilson is also planning to release soundtracks via the indie label.

MEMORY LANE: You can revisit old-school R&B courtesy of **Clarence Avant's** Tabu Records, EMI Catalog Marketing, the Right Stuff, and Virgin-distributed Montbello Records with reissues of albums by **Alexander O'Neal** (his eponymous 1985 debut and 1988 Christmas set *My Gift to You*), **the S.O.S. Band** (its 1980 debut, *S.O.S.*), **Cherelle** (1984's *Fragile*), and **Brainstorm** (1978's *Journey to the Light*).

The Oct. 22 rerelease of these albums is the first in a series of Tabu reissues via EMI Catalog Marketing. Established in 1975 and formerly distributed by CBS Records, Tabu was also home to **Anacostia** and **General Caine**, among others.

Also from the EMI Catalog camp: reissues of pioneering rap quintet **N.W.A's** seminal albums *Straight Outta Compton* and *Efil4zaggin*, featuring pivotal members **Ice Cube**, **Dr. Dre.**, and the late **Eazy-E**. Eazy-E's solo album, *Eazy-Duz-It*, will also be rereleased.

Additional reporting by Rashaun Hall in New York.

BY RASHAUN HALL

NEW YORK—Ms. Jade has been preparing a long time for her 215/Beat Club/Interscope debut, *Girl Interrupted* (Nov. 5).

"I wrote my first rap when I was either 8 or 9," Jade says. "After that, I started singing. I was always into music, but I didn't know what I wanted to do exactly. I just knew I wanted to be an entertainer. I went through high school doing talent shows. After I graduated, I still didn't know what I wanted to do, so I went to cosmetology school. While I was there, writing became a hobby. Whatever came into my mind, I wrote down. When I was supposed to be washing hair, I was writing raps and getting in trouble."

As Jade's love of writing grew, so did Philadelphia's hip-hop scene. "This was right around the time when [then-Ruff Nation act] Major Figgas and [Roc-A-Fella/Def Jam artist] Beanie Sigel were coming out, so hip-hop in Philly was starting to come up," she says. "I would go anywhere so someone could hear me rhyme. I just wanted to perfect [my style], and that happened by battling people. I was just trying to grind my way in. When I decided to go after a deal, a lot of people told me no. They were either only looking for guys or I didn't have the right look. It was really hard—I cried. When you want something so bad, and people keep telling you no, that's crazy."

Things changed when Jade met her manager, Terrence Glasgow of Philadelphia-based 215 Management.

"They had connections and set things up for me to come to New York, and I rapped for everyone. One night, we just happened to be in the studio, and I met Jay Brown from Elektra. He took me upstairs to another studio to meet Missy ["Misdemeanor" Elliott]. I rapped for her and she dug me, so she called Tim, and after that it was on. The week after I rapped for him, I was in the studio recording with them on *Indecent Proposal*," Jade says of her work on Timbaland & Magoo's sophomore set for Blackground Records.

Following work on *Indecent Proposal* and Elliott's *Miss E... So Addictive*, Jade focused on her own material. "I started when I was in the studio with Tim and Missy," she says. "He actually taught me how to rhyme over his beats, because they're so tricky. So I spent that summer in L.A., and when I came back I started working on the album. We finished it in four months."

To launch Jade's project, Interscope took a different approach to marketing her. "We wanted to solidify her from the bottom up," Interscope Records product manager Roberto Caiaffa says. "That's the approach we took with [Jade's song] 'Feel the Girl' as a street-buzz record, and that definitely stirred up a lot of feathers. That helped introduce her into a market where female rap artists aren't selling as well as they did three or four years ago. It is essential to have a foundation. Nowadays, consumers are much more savvy."

According to Caiaffa, Interscope has teamed with the Hummer car compa-

Jade Lets Nothing 'Interrupt' Her



JADE

ny. In addition to the Hummer featured in the "Ching Ching" video, Hummer will run promo spots in conjunction with the clip and will take part in Jade's in-store appearance at a yet-to-be determined Philadelphia location.

For her part, Jade has already earned a name for herself via singles "Feel the Girl" and "Big Head." The former peaked at No. 22 on the *Billboard* Hot Rap Singles chart. Current single "Ching Ching," which features Timbaland and Nelly Furta-do, is No. 54 on the Hot R&B/Hip-Hop Singles & Tracks chart. In addition to party tracks like "Feel the Girl" and "Ching Ching," Jade shows a more mature side via songs like "Why You Tell Me," featuring Lil' Mo, and "Keep Ya Head Up."

"As an artist, music isn't just music," Jade says. "Most music has a message, and as an artist I wanted to throw that out there. I'm a real person, and I know what it's like going through stuff like relationships and working hard. It's cool to dance, but you also have to let people know that you work hard for what you've got."

From beauty shops to Beat Club, Jade's journey has almost been cinematic. So it seems fitting that the title of her album comes from a movie.

"I saw the movie and just took the title and ran with it," Jade says of the film *Girl, Interrupted*, which starred Winona Ryder and Angelina Jolie. "I'm a young girl, and I was interrupted by so many things—[guys] with money, the streets, indecision, and non-believers. But I still did what I had to do."

OCTOBER 19, 2002		Billboard HOT RAP TRACKS™		
THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems		Artist
		TITLE	IMPRINT/PROMOTION LABEL	
1	1	DILEMMA FO' REEL/UNIVERSAL/UMRG	NUMBER 1	Nelly Featuring Kelly Rowland 9 Weeks At Number 1
2	3	WORK IT THE GOLD MIND/ELEKTRA/VEEG		Missy "Misdemeanor" Elliott
3	2	GANGSTA LOVIN' RUFF RYDERS/INTERSCOPE		Eve Featuring Alicia Keys
4	4	HEY MA ROC-A-FELLA/DEF JAM/IDJMG		Cam'ron Featuring Juelz Santana, Freekey Zekey & Toya
5	6	LUV U BETTER DEF JAM/IDJMG		LL Cool J
6	5	MOVE B***H DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG		Ludacris Featuring Mystikal & Infamous 2.0
7	12	GIMME THE LIGHT BLACK SHADOW/2 HARD/VP		Sean Paul
8	8	TRADE IT ALL EPIC		Fabulous Featuring P. Diddy & Jagged Edge
9	7	NOTHIN' DEF JAM/IDJMG		N.O.R.E.
10	14	PO' FOLKS ATLANTIC		Nappy Roots Featuring Anthony Hamilton
11	10	CLEANIN' OUT MY CLOSET WEB/AFTERMATH/INTERSCOPE		Eminem
12	9	GOOD TIMES RUFF RYDERS/INTERSCOPE		Styles
13	16	WHEN THE LAST TIME STAR TRAK/ARISTA		Clipse
14	11	I NEED A GIRL (PART TWO) BAD BOY/ARISTA		P. Diddy & Ginuwine Featuring Loon, Mario Winans & Tammy Ruggieri
15	19	LOSE YOURSELF SHADY/INTERSCOPE		Eminem
16	17	OH YEAH! CASH MONEY/UNIVERSAL/UMRG		Big Tymers Featuring Tateeze, Boo & Gotti
17	13	HOT IN HERRE FO' REEL/UNIVERSAL/UMRG		Nelly
18	15	IF I COULD GO! ELEKTRA/VEEG		Angie Martinez Featuring Lil' Mo & Sacario
19	21	REACT J		Erick Sermon Featuring Redman
20	18	DOWN 4 U MURDER INC./DEF JAM/IDJMG		Irv Gotti Presents The Inc. Featuring Ja Rule, Ashanti, Charli Baltimore & Vita
21	20	STILL FLY CASH MONEY/UNIVERSAL/UMRG		Big Tymers
22	22	IN DA WIND SLIP-N-SLIDE/ATLANTIC		Trick Daddy Featuring Cee-Lo & Big Boi
23		CRUSH TONIGHT TERROR SQUAD/ATLANTIC		Fat Joe Featuring Ginuwine
24	25	GRINDIN' STAR TRAK/ARISTA		Clipse
25		THE STREETS DEF JAM/IDJMG		WC Featuring Nate Dogg

Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 96 mainstream R&B and 47 rhythmic top 40 stations which are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of audience, computed by cross-referencing exact times of airplay with Arbitron listener data. © Videoclip availability. © 2002, VNU Business Media, Inc. All rights reserved.

Dance Summit Scans Digital And Radio Landscapes

Beat Box™

by Michael Paoletta



ON AN UP: In the days following the ninth annual Billboard Dance Music Summit (Sept. 30-Oct. 2 in New York; see story, this page)—and after months and months of planning, organizing, and coordinating—we find ourselves decompressing. At the same time, we reflect on some of the event's more vibrant and livelier evening activities.



MOREL

Morel's performance during the summit's opening-night party at Club Shelter proved to be the perfect way to get the party started. In the course of an incredibly tight and smart 45-minute set, singer/guitarist **Richard Morel** and his bandmates—**Pat Flood** (bass/backing vocals), **Rob Black** (drums), **John Allen** (guitar), and **Dwayne Tyree** (percussion/backing vocals)—spotlighted many winning moments from the sterling *Queen of the Highway*, issued earlier this year on Yoshitoshi Recordings.

Intertwining elements of alternative rock, British synth-pop, and progressive house, Morel's live presentation, like its album, brought a breath of fresh air to a rather stagnant dance/electronic landscape. Album tracks like "Funny Car," the sublime "Queen of the Highway," and the single-worthy "All of the Sweet Ones" were injected with major blasts of excitement, which often occurs in such a live setting. For its closing number, Morel previewed a new song, "I'll Do What I Can (Not to Touch You)," which we can only hope will be on the next album.

When the band played its last note, a smiling Morel walked offstage. Moments later, he said, "I'm really psyched and happy about this show. The crowd was there to see us, and we felt that. We were definitely feeding off the audience's energy, and it seemed like they were feeding off ours."

After witnessing such a show, one can't help but wonder why Morel

hasn't received more attention. Could it be that, in addition to club DJs, Yoshitoshi needs to promote the act to college and alternative radio? Perhaps more importantly, the label needs to get the band on the road so that Morel could have the opportunity to connect with potential fans. Once that happens, Morel's much-deserved ascension will begin.

On the following evening, nü-electro acts **Avenue D**, **W.I.T.**, and **Mount Sims** took to the main stage of the Centro-Fly club for some innocent, salacious fun. Mogul Electro's Avenue D and W.I.T. delivered, respectively, deliciously trashy and playfully sexy shows. Performing "Ooh, I Like It" and a cover of the Cars' "Just What I Needed," the three camera-poised women of W.I.T. made it very clear that they are pop divas in waiting.

In the course of spotlighting gems like "Good Service" and "Black Sunglasses" from its debut album, *Ultra Sex* (Emperor Norton), Mount Sims happily incorporated corn dogs, lubricating lotion, and go-go dancers into the funk-ed-up musical mix.

While technical difficulties extended the running time of the closing-night party at the Discotheque nightclub, featured artists **Reina**, **Evolution With Jayn Hanna**, **Tammi Wright**, and **Amber**, among others, remained positive and upbeat, reminding us that, no matter what, the show must go on. And on and on it went.

Swedish trio **Alcazar** didn't let such sonic hardships get in its way. In fact, it only seemed to increase the act's already high-voltage star quality. "Crying at the Discotheque" and a cover of the **Human League's** "Don't You Want Me" (both featured on the act's E-Magine Entertainment album, *Casino*) were injected with new sass and verve.

With a knowing wink to the halcyon days of disco, Alcazar—aka **Andreas Lundstedt**, **Annika Johansson**, and **Tess Merkel**—delivered a professional and slick stage show that other acts would be wise to emulate. We hope that others in attendance were taking notes.

Summit attendees were also treated to an eclectic array of international DJs, including **Saeed & Palash**, **DJ Encore**, **Tiga**, **Christopher von Deylen** (of German duo **Schiller**), **Gusgus**, **Tedd Patterson**, and **Eddie Amador**.

For its set, Gusgus offered a twisted mix, concentrating on wicked reggae covers of disco classics: **Blood Sisters'** "Ring My Bell," **LaFisha's** "I'm Every Woman," and **Xanadu & Sweet Lady's** "Rapper's Delight," among others. Upside down, indeed.

BY RASHAUN HALL

NEW YORK—Throughout the ninth annual Billboard Dance Music Summit, held Sept. 30-Oct. 2 at New York's Marriott Marquis Hotel, it proved difficult to escape two overriding themes: the realities of doing business in an increasingly digital world and radio's renewed interest in dance/electronic music.

Conference attendees and panelists—which together totaled more than 500 people—offered a variety of opinions and thoughts on the role that digital music and illegal downloading play in the community.

EMI Recorded Music VP of new media Ted Cohen cited such file-sharing services as Napster as having a direct impact on the way major labels do business. "Napster changed the way things happen," Cohen remarked. "In the very near future, the labels



COHEN

may begin to offer digital tracks online for a cost as soon as they are made available to radio." Cohen also noted the music industry's need to offer more for the consumer's dollar. "We have to prove the worth of music now," he said. "The film industry makes \$100 million movies and sells them for \$18 on DVD, while we're offering 30-cent plastic discs for the same price."

THE UPSIDE

Those in attendance agreed, on one level or another, that piracy hurts all aspects of the dance/electronic industry. That said, Full Audio senior VP of content and label relations James Glicker remains optimistic for the future of digital music and the role that dance music plays in it.

"The good news," Glicker offered, "is that the subscription services see dance music as the perfect format because of its timeliness."

At the "Diva Worship" panel, Cyndi Lauper shared a story with summit attendees. During live performances last year, she said she noticed that "fans were singing along with me to brand-new songs." Though these songs had not been released, Lauper said "fans were finding me" via the Internet. Months later, she released the songs on her *Shine* EP herself.

In a similar buoyant spirit, optimistic radio programmers discussed the future of dance music at radio—in all its formats—during the "Heard It All Before" panel.

"We have people who believe in the format," said WPYO Orlando, Fla., PD Steve Bartel, referring to dance music's recent rise at radio. "There is a lot of good talent out there. You just have to stay in touch with your market and always stay in touch with the club scene."

WXXP Long Island, N.Y., music director DJ Theo concurs but believes there should be a musical balance at all formats. "I don't think a 100% dance station works all the time," he noted. "I think [top 40 WHTZ New York] Z100 should add a dance song every week, all the time, and not just because it's hot now."

For syndicated, digital, Internet, and satellite radio, programming for the masses offers many challenges. "Customer satisfaction is most important to us," XM Satellite Radio PD Blake Lawrence said. "The challenge is to program for an entire country. New York is different from Los Angeles and Seattle."

Ministry of Sound Radio syndication producer/DJ Andrew Erskine countered, "For us, the main selling point isn't so much the music but the DJ who's playing the music."

The three-day conference wrapped with the informative and educational "Pioneers of Dance/Electronic Music—The Remix" panel. Moderated by *Billboard* associate editor of dance Michael Paoletta, the panel featured label executives Kenneth Gamble and Leon Huff (Philadelphia International Records), Vincent Montana Jr. (Philly Sound Works), Eddie O'Loughlin (Next Plateau Entertainment), Warren Schatz (Tommy Boy), and Cory Robbins (Robbins Entertainment); remix pioneer Tom Moulton; producer James Mtume; singer Candi Staton; and DJs Grandmaster Flash and Danny Krivit.

WARM MEMORIES

When asked to give advice to the next generation of music makers, Grandmaster Flash stressed the importance of dedication to your craft, noting that he spent

four years as a "bedroom DJ" before he created the turntable technique known as "cutting" or "scratching."

In addition to offering wisdom about the industry, many of the panelists shared stories from their colorful careers. Schatz recalled his days at RCA, working with Vicki Sue Robinson. "We had just finished working on 'Turn the Beat Around,' and RCA thought it was crap," he recalled. "Weeks later it was a hit, and I was seen as a genius."

Huff also regaled the standing-room-only crowd with his story of how he befriended Gamble. "I went to Loretta's High Hat, a local club in Camden, N.J., to see a band called Kenny Gamble & the Romees," he said. "That was the beginning of the MFSB orchestra. The first time we sat down to write together, we wrote 10 songs. After that, every time we sat down, we'd write another 10 or 20 songs, many of which were based on real-life experiences."

He pointed to Billy Paul's "Me & Mrs. Jones" to illustrate his point. "The song was based on a couple we would see in the same restaurant every week," Huff noted. "A lot of our songs happened that way."



HUFF (LEFT) AND GAMBLE

Gamble and Huff also talked about the inspiration behind MFSB's classic R&B/dance recording "Love Is the Message."

"We always said, 'The message was in the music,' and the answer to that was 'Love Is the Message,'" Gamble said. "The groove on that record was incredible. The song was funky yet symphonic—it had it all. To me, it was more spiritual than anything else. It's one of the best songs MFSB ever recorded."

TO OUR READERS

The Beat Box Hot Plate will return next week.

2002 BILLBOARD DANCE MUSIC SUMMIT

The ninth annual Billboard Dance Music Summit, held Sept. 30-Oct. 2 in New York, attracted more than 500 movers and shakers from around the world, encompassing label executives, artists, producers, remixers, DJs, radio programmers, lawyers, managers, booking agents, independent promoters/publicists, and Internet specialists. The three-day event offered daily panels and nightly showcases/parties. (All photos by Chuck Pulin.)



The summit's closing-night party at the Discotheque club featured eight acts and five DJs. Sweden's Alcazar delivered the evening's most spectacular and professional show. The trio's tight set spotlighted a few tracks, including "Crying at the Discotheque" and a cover of the Human League's "Don't You Want Me," from its E-Magine Entertainment full-length, *Casino*. Pictured, from left, are Alcazar's Tess Merkel, Andreas Lundstedt, and Annikafiore Johansson.



International DJ/producer Danny Tenaglia couldn't hide his smile during the festive "Diva Worship" panel. Here, from left, Tenaglia is accompanied by divas Yoko Ono, Cyndi Lauper, and Vanessa Daou.



Straight out of Brooklyn, N.Y., the women of W.I.T. struck a major pose while performing at the Centro-Fly club for the summit's nu-electro showcase. Performing their feisty cover of the Cars' "Just What I Needed," from left, are Mandy Coon, Melissa Burns, and Christine Doza.



Capping off the summit was the "Pioneers of Dance/Electronic Music—The Remix" panel. Moderated by *Billboard* associate editor of dance Michael Paoletta, it featured a who's who of groundbreaking producers, remixers, songwriters, musicians, DJs, and label executives. Standing, from left, are panelists Cory Robbins, Eddie O'Loughlin, Grandmaster Flash, Tom Moulton, Candi Staton, Kenneth Gamble, Vincent Montana Jr., James Mtume, Danny Krivit, Warren Schatz, and Leon Huff.



The "Heard It All Before" panel—which focused on satellite, digital, Internet, and terrestrial radio—from left, are Ministry of Sound Radio syndication producer Andrew Erskine; industry veteran Cary Vance; Maverick Records A&R director Jason Bentley; Galaxy 101 U.K. DJ/host Deli G.; XM Satellite Radio PD Blake Lawrence; Music Choice senior manager of programming Seth Neiman; WXXP Long Island, N.Y., music director DJ Theo; WPYO Orlando, Fla., PD Steve Bartel; and Sirius Satellite Radio dance manager Swedish Egil.



It was all grins and smiles as some of dance's most powerful DJs, producers, and remixers gathered at the summit. Standing, from left, are Victor Calderone; Richie Santana; Third Millennium Entertainment's Jimmy Folise, who oversees Santana's career; Mac Quayle; Danny Tenaglia; and John "Jellybean" Benitez.



Currently promoting its new Moonshine Music album, *Attention*, Barcelona-residing Icelandic act Gusgus dazzled clubgoers with a mixed bag of musical treats. Shown in the Tapiooca room of the Centro-Fly club, from left, are Gusgus vocalist Earth, programmer Biggi Veiran, DJ President Bongo, and keyboardist Buckmaster De La Cruz.

2002 BILLBOARD DANCE MUSIC SUMMIT



The participants on the "Nu-Electro—Hype or Reality?" panel ably proved that music needs to be fun and sexy. (A dash of attitude doesn't hurt, either.) Standing, from left, are Ministry of Sound Radio syndication producer Andrew Erskine, Ghostly International Recordings owner and president Sam Valenti IV, W.I.T. member Melissa Burns, T.H.E.M. member Justin Nylander, the Kork Agency owner and president Christian Bernhardt, and Mogul Electro founder Larry Tee. Seated, from left, are Mount Sims frontman Matt Sims, Turbo Recordings co-owner Tiga, and Xylophone Jones Recordings founder Tommie Sunshine.



The "Diva Worship" panel, moderated by *Billboard* associate editor of dance Michael Paoletta, center, was a colorful journey into the lives of seven living legends, comprising, from left, Nona Hendryx, Cyndi Lauper, Yoko Ono, Gloria Gaynor, Claudja Barry, and Candi Staton. (Not pictured is panelist Vanessa Daou.)



The headline act for the opening-night party at Club Shelter was Yoshitoshi Recordings' Morel, which treated attendees to numerous winning moments from its debut album, *Queen of the Highway*. Shown backstage immediately following its rousing performance, from left, are Morel percussionist Dwayne Tyree, guitarist John Allen, singer/guitarist Richard Morel, drummer Rob Black, and bassist Pat Flood.



The summit's kick-off party at Club Shelter celebrated the 10th anniversary of lawyer Kurosh Nasser's involvement in dance/electronic music. Some of his clients include DJ/producers Deep Dish, Saeed & Palash, Max Graham, and Carl Craig. Standing, from left, are Nasser, Deep Dish's Sharam Tayebi, Jon Sutton and Barry Jamieson of U.K. production outfit Evolution, Deep Dish's Ali "Dubfire" Shirazinia, *Billboard* associate editor of dance Michael Paoletta, and Tommy Boy Records founder Tom Silverman.



Taking a break between the summit's many international panels, from left, are Next Plateau Entertainment founder Eddie O'Loughlin, Nervous Records president Michael Weiss, Neo Records U.K. chairman Eddie Gordon, Tommy Boy Records founder Tom Silverman, and Radical Records president Jurgen Korduletsch.



The summit's A&R room offered artists, producers, and songwriters the opportunity to have their demos heard by numerous labels, including Ministry of Sound, Nervous, Neo U.K., Subliminal, Robbins Entertainment, Tommy Boy, V2, and West End. A steady stream of attendees kept the A&R executives listening to new, unsigned music all day. Shown here is Jack Lee of Avex Asia.



This year's summit hosted two closed-door record-label meetings to provide a forum for label executives to discuss the current realities of doing business in an increasingly digital world. Pictured, from left, are Hi-Bias Records co-founder Nick Fiorucci, Astralwerks Records GM Errol Kolosine, Maverick Records A&R director Jason Bentley, Kinetic Records founder Steve Lau, and J Records VP of A&R Hosh Gureli.



The exchange of thoughts and ideas continued well beyond the running time of the summit's numerous panels. Shown here at the end of day one, from left, are Journeys by DJ CEO Wilson Fong, Rasa Music founder Donna DeCruz, Positiva U.K. director Jason Ellis, and Prolific Management managing director Marlene Muñoz.

OCTOBER 19 2002

Billboard HOT DANCE MUSIC

Club Play

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, TITLE, IMPRINT & NUMBER/PROMOTION LABEL, Artist. Includes tracks like 'ADDICTED TO BASS', 'I DON'T WANT U (WIDLIFE & DEZROK MIXES)', 'WHATCHU LOOKIN AT (THUNDERPUSS & FULL INTENTION MIXES)'.

Maxi-Singles Sales

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, TITLE, IMPRINT & NUMBER/DISTRIBUTING LABEL, Artist. Includes tracks like 'ALIVE (THUNDERPUSS REMIX)', 'FULL MOON (DANCE MIXES)', 'A DIFFERENT KIND OF LOVE SONG'.

Maxi-Singles Sales and Sales Breakouts data compiled by Nielsen SoundScan

Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20...

Billboard TOP ELECTRONIC ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, IMPRINT & NUMBER/DISTRIBUTING LABEL, Title. Includes albums like 'DIRTY VEGAS', 'DJ SAMMY', 'UNDERWORLD', 'OAKENFOLD'.

Sales data compiled by Nielsen SoundScan

Billboard HOT DANCE BREAKOUTS

Table with columns: Club Play, Maxi-Singles Sales. Includes tracks like 'SORROW', 'ALIVE', 'FIND A FRIEND', 'AVE MARIA', 'JUST LIKE A PILL', 'BEAUTIFUL CHILD', 'VERBAL', 'EVERYDAY 2002', 'MUSIC IS THE ONE-T ODC', 'HOW MANY'.

Breakouts: Titles with future chart potential, based on club play or sales reported this week.

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold)...

Nashville

by Phyllis Stark

Scene™

ON THE ROW: Bobby Rymer has been appointed VP of Almo Irving/Rondor Music in Nashville, replacing David Conrad, who recently joined Mercury Records and MCA Nashville as executive VP of A&R (*Billboard*, Oct. 12). Rymer has been with the company since 1990 and was creative director for the past six years.

John Rolfe Jr. has been named VP of business and legal affairs at Compendia Music Group in Nashville. He previously was director of international and business affairs at Acuff-Rose Music Publishing.

Spark Entertainment, parent company of VFR Records, has broadened the focus of the label to provide services for non-VFR artists. The first non-roster project VFR will work is for Pacific Records/E-92 act the Great Divide. VFR's promotion team will begin working the group's single "Lost in the Night" to radio Oct. 21.

April Taylor has been promoted to manager of artist development and marketing at Arista Nashville. She previously was administrator in the department.

Southeast regional promoter Jody Van-Alin exits DreamWorks Records and starts JVA Promotions, an independent promotion company.

Duane Hobson has been promoted to coordinator of A&R at RCA Label Group. He previously was A&R sound tech/engineer.

SIGNINGS: Sony Music Nashville has signed former MCA Nashville artist Marty Stuart to its roster. He's currently in the studio working on his first project for the label, due next year. Stuart previously recorded for Columbia before switching to MCA Nashville, where he recorded from 1989-99.

New Lyric Street artist Deric Rutan signs with Mayne Entertainment for management.

CMA WINNERS: Winners in the Country Music Assn.'s (CMA) station of the year and broadcast personality of the year categories were notified by a surprise on-air phone call from Kenny Chesney Oct. 7. Winners for station of the year are KPLX (the Wolf) Dallas (major market), WTQR Winston-Salem, N.C. (large), KUZZ Bakersfield, Calif. (medium), and WIXY Champaign, Ill. (small).

The broadcast personality winners are Kelly Ford, Jonathan Wilde, and Mudflap McGrew at KYGO Denver (major), Eddie Stubbs at WSM-AM Nashville (large), Andy Ritchie and Alison Randall at WTVK Knoxville, Tenn.



(medium), and Bill Barrett and Tim Fox at KGNU Eugene, Ore. (small).

Westwood One's Lon Helton is the winner of the national broadcast personality award. All winners will be recognized during the CMA Awards airing live from Nashville Nov. 6.

In other news, the CMA presented Brad Paisley with its Connie B. Gay Award Oct. 2 at a luncheon in Los Angeles.

The award, established by the CMA board of directors in 1963 and named for the group's founding president, recognizes a non-board member who has rendered outstanding service to the CMA in the past year.



UPCOMING RELEASES: Sugar Hill Records has begun work on a collection featuring artists performing the songs of Dolly Parton. Parton has agreed to participate in the song selection and may perform with some of the guest artists. Among those who have expressed interest in participating are Alison Krauss, Sinéad O'Connor, Norah Jones, Aimee Mann, and Dixie Chicks.

Former Shenandoah frontman Marty Raybon will release his first bluegrass album, *Full Circle*, on Dooie Shea Records March 11, 2003.

Terri Clark's next Mercury album, *Pain to Kill*, will feature the guest vocals of Vince Gill and Leslie Satcher. It is due Jan. 7, 2003. Clark has been nominated for a Gemini Award, the Canadian equivalent of an Emmy Award, for her performance of "No Fear" on last year's Canadian Country Music Assn. Awards. The awards will be handed out over three nights, Nov. 2-4, in Toronto.

ARTIST NEWS: Martina McBride will embark on a 17-city holiday tour, dubbed Martina McBride's the Joy of Christmas, Nov. 26 in Philadelphia. The show is described as a "multimedia theatrical event" with 10 actors in tow. The tour runs through Dec. 22.

Numerous artists have been lined up to participate in the Academy of Country Music's annual Bill Boyd Celebrity Golf Classic Oct. 14 in Burbank, Calif. Participating acts will include Trick Pony, Diamond Rio's Marty Roe, Lonestar's Dean Sams, the Bellamy Brothers, Chris Cagle, Darryl Worley, and Mark Wills. The event, hosted by Montgomery Gentry, benefits various charities (see Good Works, page 58).

Murray Enjoys Croonin' Country On Sparrow Collection

BY LARRY LeBLANC

TORONTO—Calling the work "the highlight of my recording career," Canadian singer Anne Murray says recording her new album, *Country Croonin'*, was "more fun than I've ever had in the studio. I knew all of the words to these songs when I came to sing them."

The double-album set, which includes 30 lushly recorded country standards, was first released in Canada Aug. 27. After a two-month direct-response TV campaign with Time-Life, the album is being released in the U.S. by the Sparrow Label Group Oct. 22.

Co-produced by Murray and Tommy West, *Country Croonin'* spans five decades of country standards and includes "Always on My Mind," "I Fall to Pieces," "Anytime," "Tennessee Waltz," "A Fool Such as I," "Make the World Go Away," "Oh Lonesome Me," and "For the Good Times." Murray also covers the Everly Brothers' "Bye Bye Love," "All I Have to Do Is Dream," and "Til I Kissed You" and duets with Vince Gill on "Let It Be Me."

"I loved the Everly Brothers better than anybody," Murray says. "I remember performing some of these songs in my early stage show. I can see myself in the Monterey Lounge in Halifax in 1968 singing 'Oh Lonesome Me.'"

The label and retailers have high hopes for the project. "We are anticipating that this album will be a huge success," says Bill Hearn, president/CEO of EMI Christian Music Group (CMG). (Sparrow Label Group is under the EMI CMG umbrella.) "This is pure classic country with Anne's amazing voice. How can you go wrong? The mass merchants—including Target, Wal-Mart, Kmart, and Best Buy—are being very supportive."

In Canada, *Country Croonin'* has scanned 20,000 units, according to Nielsen SoundScan, as of Oct. 6. "The album is doing better than we expected," EMI Music Canada president Deane Cameron says. "We're surprised it's happening this quickly."

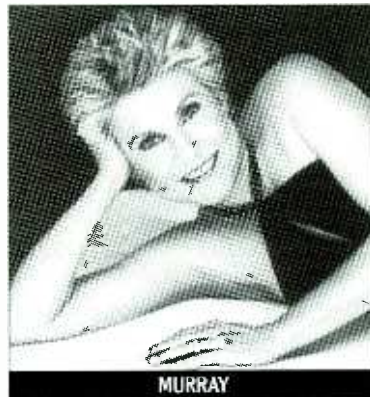
"Anne Murray sells, and to a demographic that [music retailers] need," says Tim Baker, Toronto-based buyer for Sunrise Records, which has 32 stores in Canada. "You get those people in a store, and they are tempted to buy something else."

"The album is starting to do quite well," says Toronto-based Stewart Duncan, director of music and DVD at the Indigo Books & Music chain, which operates 89 stores in Canada.

NO STRANGER TO COUNTRY

With 32 albums, four Grammy Awards, three Country Music Assn.

Awards, and 31 Juno Awards to her credit, Murray is no stranger to country fans. In her three-decade career she has scored country hits with "Snowbird," "Danny's Song," "He Thinks I Still Care," "You Needed Me," "Shadows in the Moonlight," "Broken Hearted Me," and "Could I Have This Dance." She was recently inducted into the Canadian Country Music Hall of Fame.



MURRAY

Still, Murray doesn't regard herself as a true country singer. "I have done some country," she says, adding, "I'm a country singer when I'm singing a country song. A good singer can sing anything."

She notes that many of the country songs on *Country Croonin'* were first pop-crossover hits. "We didn't have the Grand Ole Opry or country radio stations in Nova Scotia when I was growing up," she recalls. "The country songs I heard were on [pop] radio stations. They were pop records to me. But I had heard of Kitty Wells and knew Hank Snow because he was from Nova Scotia. For 'Singing the Blues' I knew the pop version by Guy Mitchell but not [by] Marty Robbins."

Country Croonin' comes at a time when Murray's long career is in an upswing due to her partnership with EMI Canada, Sparrow Label Group, and Time-Life. The resurgence began in 1999 with the album *What a Wonderful World*, which features a mix of inspiring contemporary material and well-known hymns. *What a Wonderful World* sustained a dual 70-week run on the *Billboard* country and Christian album sales charts and became Murray's first platinum album in the U.S. in 15 years. It was also featured in a Time-Life direct-TV campaign. In Canada, it has scanned 70,300 units, according to Nielsen SoundScan.

"I was surprised when the album went [U.S.] platinum," Hearn admits. "We knew the classic voice of Anne Murray combined with classic songs was going to be a winner, but we didn't expect a million albums.

We feel this new album has more mass appeal."

Murray's Vancouver-based manager Bruce Allen says, "People think we sold all those records in the U.S. through Time-Life, but it was 60% standard retail."

Jeff Jorgenson, director of demand fulfillment at the Handleman Co. in Troy, Mich., says, "We did very well with *What a Wonderful World*. We did even better with *What a Wonderful Christmas*. [Sparrow] has done well to build up the audience for this new record."

RETIREMENT ON HOLD

Prior to a year-long sabbatical in 2000, Murray had thought about retiring, but the success of *What a Wonderful World* made her reconsider. In 2001 she released *What a Wonderful Christmas*, which sold 250,000 units in the U.S. and 25,800 units in Canada, which pushed her retirement plans back further.

"I keep thinking, 'I'll go one more year.' If I do, I'm not making a big announcement because I might not then be able to do it," Murray says. "Last year, I did close to 90 dates. I want to continue touring to support this album."

Booked in the U.S. by International Creative Management and by S.L. Feldman & Associates in Canada, Murray's tour schedule includes concerts in Nashville (Nov. 1-2), Houston (Nov. 9-10), Dallas (Nov. 5), Tulsa, Okla. (Nov. 6), and a week at the MGM Grand in Las Vegas (Nov. 21-27). Plans are also under way for a 13-date Christmas concert tour scheduled to begin Dec. 3 in Cleveland.

The idea for *Country Croonin'* was initially considered when Murray and West first teamed in 1993 to record *Croonin'*, an album of pop standards for EMI Music Canada. During sessions for *What a Wonderful World*, Murray told West to start collecting country songs for the project. According to Murray, it was an enormous job whittling the song list down from 100 to 30 songs for the two-month sessions that began in April at Phase I studio in Toronto.

West cites Ray Charles' groundbreaking 1962 albums, *Modern Sounds in Country and Western Music* (volumes one and two), as guiding lights for production. "What Ray Charles did was very different, and it was in the back of my mind to treat these songs as universally and as differently as we could by using different instrumentation," he says. "Rather than doing country music, we did music for the country."

OCTOBER 19 2002

Billboard

HOT COUNTRY SINGLES & TRACKS

Main chart table for Hot Country Singles & Tracks, listing songs, artists, and chart positions.

Records showing an increase in detections over the previous week, regardless of chart movement. Compiled from a national sample of airplay published by Nielsen Broadcast Data Systems' radio track service...

TOP BLUEGRASS ALBUMS

Chart for Top Bluegrass Albums, listing album titles, artists, and sales data.

TOP COUNTRY SINGLES SALES

Chart for Top Country Singles Sales, listing song titles, artists, and sales data.

Records with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold); 1 million units (Platinum)...

BY RANDY LUNA

SAN JUAN, Puerto Rico—*Rock en español* will suffer a major setback Oct. 31, when Latin rock station WCOM (Cosmos 94) becomes a Spanish-language top 40 station. The station will go through a facelift, premiering new DJs and a new name—most likely Onda 94—and targeting female listeners age 18 to 34.

The decision to change the format has been attributed to research showing the station was still being associated with rap music, its format prior to switching to Latin rock in 2001. But a well-placed source, speaking off the record, says the change is due to economic reasons and poor management.

"The administration didn't support the [then-] new format," the source says. "They didn't know what could be achieved, since there was no precedent for a rock en español station here. They preferred to offer advertising space on the other stations," the source added, referring to ad sales-tendencies at SBS Puerto Rico, owner of Cosmos and four other stations on the island: Z-93 (salsa), Cima (English-language music of the '80s and '90s), La Mega Estacion (English-language top 40), and Estereotempo (Latin ballads). Calls to SBS for comment were not returned.

During the past decade, Cosmos

Latin Rock Loses WCOM Support



CORREA

94 has been through several format changes and experimented with top 40 and rap. It changed to rock en español in March 2001 and was

well-received by a new generation of listeners.

Cosmos has been credited with inspiring more local rock bands to release albums. The station was crucial in helping a number of them—including Niño Planeta, Icaro Azul, La Uva, Los Goyos and Tabá Co.—achieve a considerable level of success. The station was also the only avenue for major labels to introduce their international Latin rock roster to the island, to the benefit of such acts as Bersuit, Volumen Cero, Zoe, Santos Inocentes, and Zurdok.

Eduardo E. Correa, owner of ON Stage Performances—a company that produces Latin rock tours around the island and manages Tabá Co. and industrial quintet Vialterna—says, "Cosmos helped out a lot by introducing many people to local bands. There were tons of people who didn't know there were many good bands with albums available. More people gradually started to go to shows and support the genre."

According to Arbitron ratings, Cosmos' share dropped 1.6 to 1.2 in the most recent spring ratings, tying for 23rd place in the market of 55 stations.

Cosmos was successful in its niche. Its two-day Cocco Loco Fest took place in late July and featured 10 bands that drew 10,000 people per day—a considerable amount for a station that had been operating with a new format for slightly more than a year.

There have been rumors about the format change for months, but it finally became obvious when the station's music director, Omar Rodríguez—a key figure in launching and promoting the Latin rock format—was let go in August.

Without radio support, many Latin rock bands will have to go back to the traditional promotional system used for the genre: street marketing and live performances.

But many managers are not worried about Cosmos' demise, arguing that bands did well before the station lent its support to Latin rock. "Of course it has an effect, but it isn't like it's over," Correa says. "Cosmos was helping us, but if we don't have this mainstream support, we will go back to the old system. Bands aren't going to quit."

Cosmos 94 was one of only two commercial radio stations in the U.S. that broadcast rock en español 24 hours a day and the only one reporting to *Billboard* charts. The other one is XMOR (More FM 98.9) in San Diego, which is not monitored by Nielsen Broadcast Data Systems and thus not a chart reporter.

TO OUR READERS

America Latina will return next week.



by Leila Cobo

JORDI'S UNSUSPECTING PUBLIC: When Spanish singer Jordi debuted material from his upcoming album at a Sony Discos showcase last spring during the Billboard Latin Music Conference in Miami Beach, he projected the aura of a seasoned veteran—the kind who can get inside a song and make it his.



JORDI

At 23 years old, Jordi is indeed a veteran—by lineage (he's the son of renowned singer **Dyango**) and by experience, with two albums under his belt. *Desesperadamente Enamorado* (Desperately in Love), his 1997 debut for Fonovisa, placed Jordi on Latin pop's up-and-coming list, and the title track peaked at No. 2 on the *Billboard* Hot Latin Tracks chart. But after his eponymous sophomore effort in 1999, Jordi fell out of sight. Three years later, he has re-emerged with a new company (Sony Discos), new producers (**Rudy Pérez** and **Alejandro Jaén**), and a new album, *Tu No Sospechas* (You Don't Suspect) released Oct. 2. The first single and title track currently stands at No. 30 on the *Billboard* Latin Pop Airplay chart.

Although Jordi does not view his disc as a comeback, he prepared for it as if it were. Time out of the spotlight was spent taking lessons in singing, dancing, acting, and English. One year ago, he began work on his new album and parted ways with Fonovisa on friendly terms, according to his manager.

With the produced disc in hand, Jordi sought a new label, and after meetings with several interested parties, he settled on Sony.

Although the first single from *Tu No Sospechas* is produced and co-written by Jaén, the bulk of the album is produced and co-written by Pérez. "I recorded my first album with my father," he says. "The second with **Marco Flores**, and the third with Rudy. He had the vision to produce a more pop album for me. I love the

way he views music." Jordi says he wanted something more youth-oriented but also more elaborate: "Something that was full of musical details. Like **Maxwell**, for example."

While *Tu No Sospechas* boasts signature Jordi songs—romantic, full, sweeping tracks—it's decidedly more light-hearted and playful than its predecessors.

According to Sony—which is intent on grooming a new generation of acts—it made sense to sign a balladeer with a tried-and-proven track record, in addition to a very defined style and persona, at only 23 years old.

Jordi has never been strongly marketed in his home country of Spain, but he is also a natural for promotion in that market, and he has deliberately included both Latin and Spanish influences for his album.

When all is said and done, he says, the true measure of his success lies in his dad's discerning eye. "My father is a very charming man, but when it comes to teaching his sons, he does it more by tearing down what we do than praising us," Jordi says with a laugh. "And that's really helped me, because it's helped me overcome the defects. This is the first time I've seen him truly delighted with one of my albums. He's really loved it."

ESTEFAN HONORED: Producer **Emilio Estefan** was honored Oct. 8 by Secretary of State **Colin Powell** in front of the U.S. Congress and a group of Latin ambassadors to the U.S. In a special ceremony celebrating Hispanic Heritage Month, Estefan was recognized for his contributions to Latin communities in the U.S. It is the first time Congress has bestowed such an honor.

"You can never forget where you come from," an emotional Estefan tells *Billboard*. "To be recognized for your Hispanic roots is a big thing. Twenty years ago, this would have never happened—that a Latino would be honored in such a way."

Powell pointed out that he met Estefan years ago, when he and Estefan's wife, **Gloria**, were distributing food in Homestead, Fla. after Hurricane Andrew.

On Oct. 9, Estefan also produced a Hispanic music special at the White House featuring performances by **Gian Marco**, **Jaci Velázquez**, and **Jennifer Peña**. **Carlos Ponce** was the MC.

In other Ponce news, the singer/actor has been tapped to host *Protagonistas de la Música*, the reality/music talent-search TV show that will begin airing on the Telemundo network in late October.

Los Tigres Roam Spain Seeking Fresh Fans

BY HOWELL LLEWELLYN

MADRID—Not all regional Mexican music is squeaky-clean family fare. There is also the stupendous offshoot known vulgarly as *narco-corrido* for its alleged ties to drug culture. The masters of the style are Los Tigres del Norte, winners of a 1988 Grammy Award and a group of classic good guys with the faces of assassins.

After 30 years building their image and a cult following (helped by the decision of radio programmers in some Mexican states to ban some of their *corridos*), the California-based Los Tigres finally made it to Spain in September. Their tour coincided with their first album release in Spain, the double-CD *30 Grandes Exitos* on the Frequency-Gran Via Musical label. The album reached No. 31 on the Spanish albums chart two weeks after its release.

The six-gig tour was presented by indie promoter La Fábrica de Ideas after a lack of interest from major promoters, which worried about Los Tigres' prior lack of commer-

cially available music in the market. It was bolstered by the cooperation of record outlets FNAC and Madrid Rock. The retailers organized a mariachi procession along the capital's Gran Via main drag, followed by a tequila-sodden party at Madrid Rock and an appearance by Spain's top-selling novelist, Arturo Perez-Reverte. His latest work, *La Reina del Sur*, was inspired by the Los Tigres song "Contrabando Y Traición" (Contraband and Treachery).

"We focused great importance on the summer release of *30 Grandes Exitos*, because Los Tigres had never been released in Spain before," FNAC music sales manager Javier López says. "After their Madrid concert [on Sept. 11], sales shot up, and we were happy to organize the mariachi procession between here, where the band met the public, and Madrid Rock."

The visit of Los Tigres was a delight for Latino music fans in Spain, being a break from more overly romantic Latin music. A second tour in July 2003 is expected.

LATIN MUSIC 6-PACK



BILLBOARD'S ONGOING COVERAGE OF THE LATIN MUSIC INDUSTRY

¡Pop!

Straining against form and radio formats, a genre grows up, and the slow but steady sound of change rings the air.

BY LEILA COBO

MIAMI—If there is a constant and generalized complaint among record executives in regard to the development and growth of Latin music, it would have to be the difficulty of getting new acts and new music on Spanish-language radio.

Aside from being constant, the conflict is certainly not unique to Latin music; the goals of radio stations and record labels are always conflicting. But Spanish-language radio is notoriously conservative and unwilling to go outside its format, presenting a formidable barrier toward the development of new artists.

And yet, a very slow but steady sound of change has been heard lately over the airwaves, as several more-established artists have charted with tracks that are distinctly different from the long-standing, homogenized pop that has dom-

inated pop radio for so many years. This, in turn, has paved the road for newer, younger acts, such as Sin Bandera, La Oreja de Van Gogh, Vivanativa and Juanes, to make it onto the charts. The fact is, Latin pop is changing, and Latin pop radio is changing—albeit slowly—with it.

“Latin music is in a state of change,” says Jorge Villamizar, lead singer and songwriter of pop trio Los Bacilos, which plays a fine fusion of pop, rock and Caribbean rhythms with intelligent lyrics and recently released its sophomore album on Warner Music Latina. “And, for some reason, it seems like a brake was applied. Someone said, ‘You [Latin music] stay in the ‘80s.’ But time doesn’t forgive, and things are changing, thank God. Which is good for young acts—those of us who do things that are completely Latin but can’t be boxed into the old standards of music.”

But, aside from newer acts, pop mainstays like Thalía and Cristian Castro are opting for a different sound: one that still relies on catchy hooks and often romantic lyrics but branches out on instrumentation and incorporation of different styles.

“I’ve dared take a little of a risk,” says balladeer Castro, talking about “Cuando me Miras Así,” the new single off his greatest-hits album. “It’s a different concept, different from what I’ve done before. This song is more Spanish, more European-sounding. It has an African rhythm that’s very seductive, very ethnic.” “Fresh and different” have been adjectives often forgotten in Latin pop because they tend to be shunned in radio, even though there are notable exceptions to that rule, including Shakira and Carlos Vives.

RADICAL RUBIO

But the possibilities of freshness in unadulterated pop music (Shakira, after all, is rock-based, while Vives is tropical-based) were showcased on Paulina Rubio’s *Paulina* album, which spawned

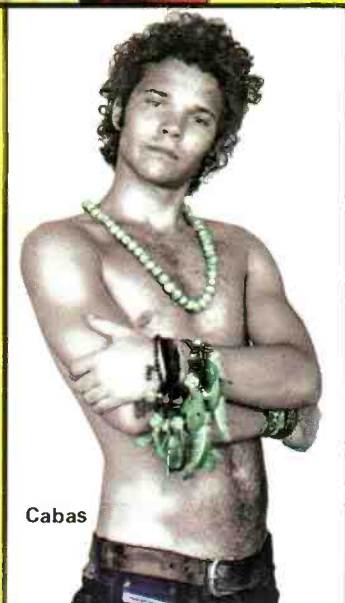
Continued on page LM-3



Los Bacilos



Sin Bandera



Cabas

Touring Puerto Rico: Big Business For A Tiny Isle

BY RANDY LUNA

SAN JUAN, PUERTO RICO—What do acts as diverse as merengue Orchestra Limite 21, cover band Algarete and rockers Skapulario have in common? They enjoy a hectic booking schedule in the small island of Puerto Rico.

In a single market like Puerto Rico—a mere 100 by 35 miles and home to just 3.5 million people—touring is big

business. Artists can make a living playing on the island the whole year round. Activities as diverse as private parties, senior proms, sponsored events, club presentations, festivals and student parties allow artists to live off their performances.



Edwin Medina: “Sponsors are crucial.”

“Throughout the year, there are all kinds of different activities, to the extent that artists don’t have to go out of Puerto Rico in order to make a living,” says Edwin Covas, a senior booking agent at

DME, a management, production and promotion firm with offices in San Juan, New York and Los Angeles that handles the careers of Domingo Quiñones, Limite 21,

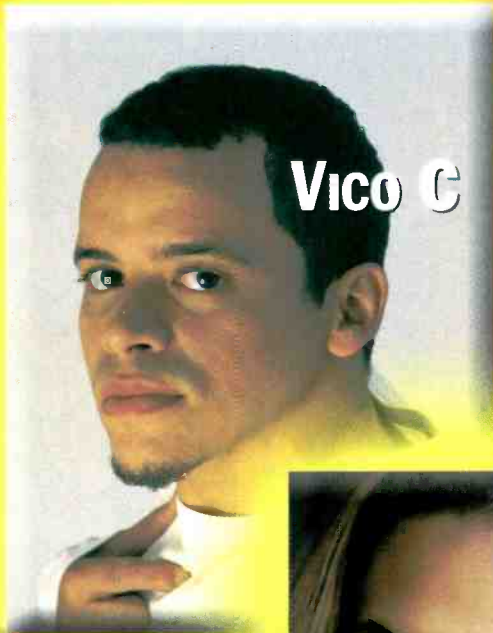
The important factor contributing to the healthy touring of local artists is the division of the island into municipalities. Even though it’s a small country, Puerto Rico encompasses 78 cities, with a vast number of private and public events during the entire year.

Tony Tun Tun, Jerry Fivera and Victoria Zanabria.

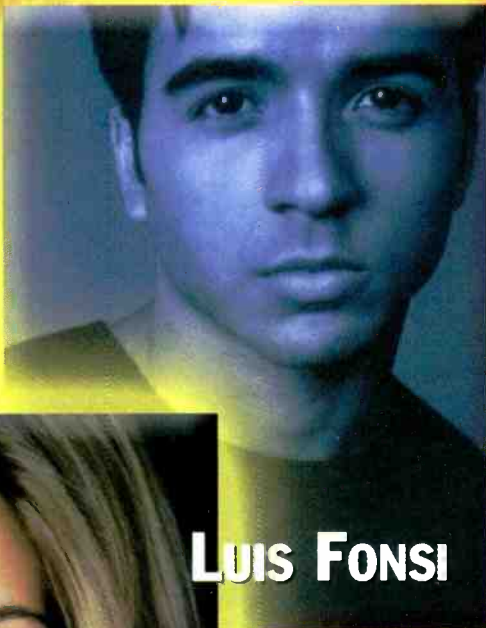
Limite 21 is a good example. This past summer alone, the 12-year-old band, which is about to release its 11th studio album with EMI Latin, played 97 gigs between May 12 and July 29. “When it is an established artist like Limite 21, there is a demand for them: an average of 200 dates a year. May and June 2003 are booked almost completely,” adds Covas, referring to the senior-prom season.

Continued on page LM-6

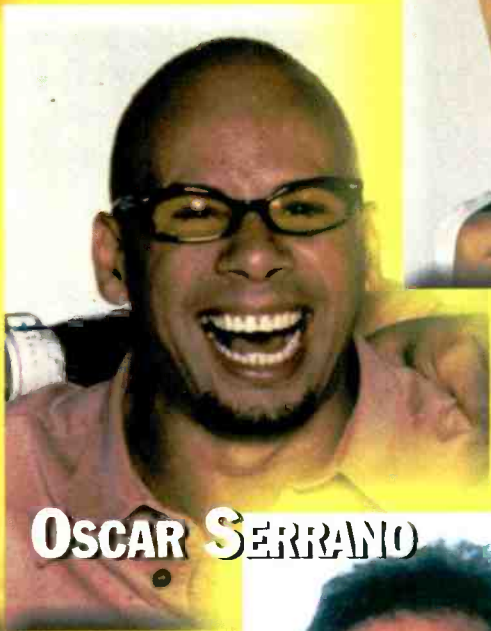
Siempre Creando Éxitos en La Isla del Encanto...



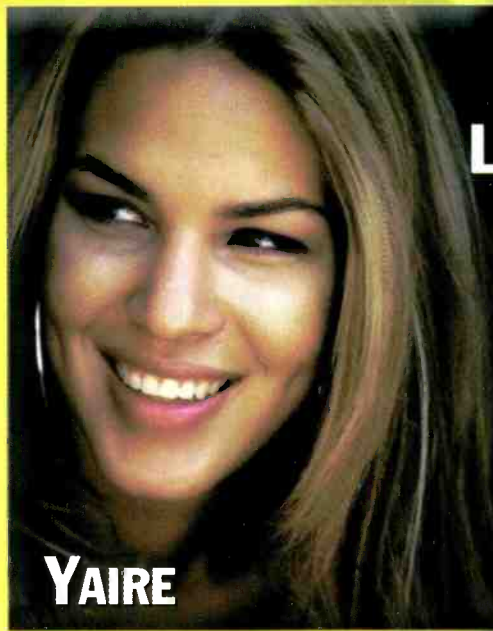
VICO C



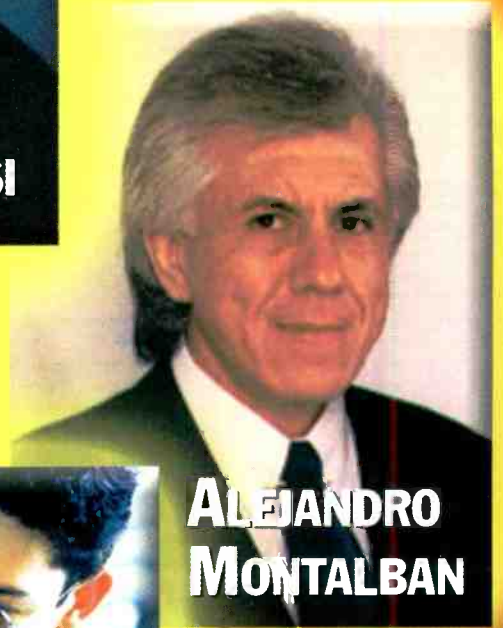
LUIS FONSI



OSCAR SERRANO



YAIRE



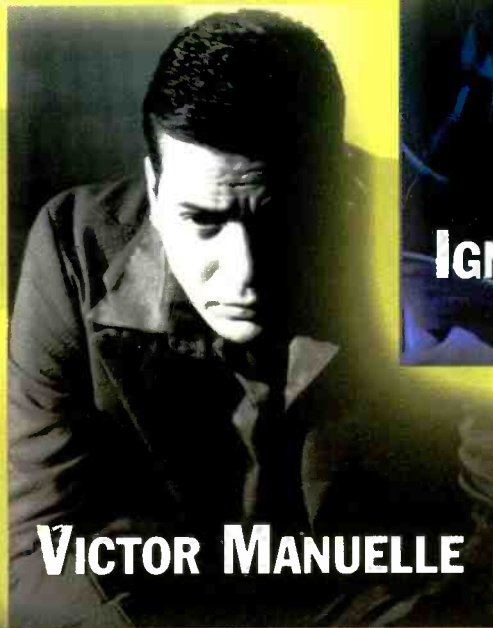
ALEJANDRO
MONTALBAN



EDUARDO
REYES



IGNACIO PEÑA



VICTOR MANUELLE

Para más información, llamar a:
Ana Rosa Santiago
Calle Bori #1542, Local A
San Juan, Puerto Rico 00927
(787) 281-0782

Las
VENTAJAS
de ASCAP



www.ascaplatino.com
www.ascap.com

MARILYN BERGMAN | PRESIDENT
& CHAIRMAN OF THE BOARD

LATIN MUSIC 6-PACK

iPOP!

Continued from page LM-1

nearly half a dozen radio singles, none of them traditional in sound, at the time of the album's release two years ago. This year, songwriter/producer Estéfano, who worked on several *Paulina* tracks, was tapped to produce and write several tracks on Thalía's new, eponymously titled disc.

"[Thalía] had that image of [her characters in soap operas], but she's far cooler than that," says Estéfano, who wrote the first single, "Tú y Yo," a dance track with rock edges. "When I met her, I thought she had far more of a rock streak and was more aggressive. I wanted to show her the way she was."

Thalía's revamped sound is part of a generalized trend toward the search for hipper sound in Latin pop, especially since many of Latin music's biggest acts—including Rubio herself—are recording in English. That kind of sound can be found in the Juanes-penned single "A Dios le Pido," which has hovered at the top of the charts for weeks, and also in the music of Mexican pop duo Sin Bandera, which blends traditional Latin pop influences—like José José—with R&B and hip-hop.

"Sin Bandera is a blend of both our tastes and feelings," says Noel Scharjis, half of the duo. "We like things like bossa nova, R&B, Brian McKnight.

In the U.S., there's a duo we love, K-Ci & Jo-Jo. We're versatile, very broad. That's also why we took the name Sin Bandera [No Flags]."

Aside from playing music that defies categorization, Scharjis and partner Leonel García are also instrumentalists who play on their own albums, another tendency cropping up in pop music.

"One day I said, 'There's so many solo artists, but I don't see a group that can do the love songs and actually play the instruments.' I think the market needs that," says producer Rudy Pérez, who signed the band to his fledgling label, RPE, a joint venture with the Univision Music Group.

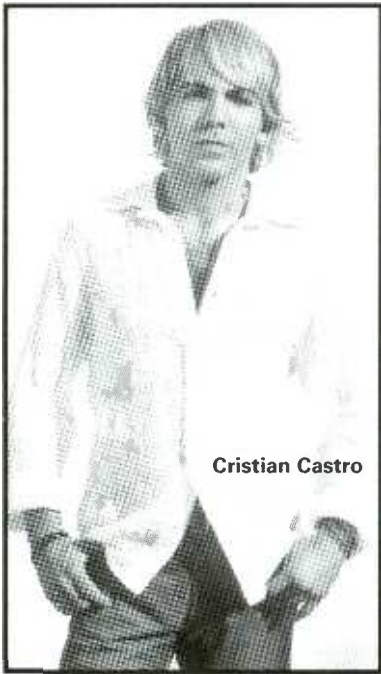
DIFFICULT DEFINITIONS

Pérez, who has already innovated by inserting R&B strains into the music of acts like Luis Fonsi and Christina Aguilera's Spanish tracks, admits that he tailored Area 305's sound to make it more accessible to radio—adding drums, for example, and emphasizing repertoire with hooks and memorable

lyrics—but the final result is still acoustic-driven and less slick than more traditional fare.

And, like Sin Bandera, Area 305 has a hard time defining its sound, with singer/bassist Tony Choy calling it a "fusion pop band." Cabas, a Colombian newcomer who fuses traditional folk rhythms from his country with pop, rock and tropical fare, labels his music "porno-pop: really dirty pop, sensual and sweaty and with no rules."

In fact, Area 305's music is far more thought out than that. Cabas has taken the traditional folk rhythms of Colombia and built



Cristian Castro

upon them songs that make you rock and take you to the dance floor. "More than tropical, what I do is Caribbean, because tropical music is standardized in a manner where my music doesn't fit," he says.

But, because much of the music being made today doesn't fit in the formats carved out for it, those formats are expanding. Just as Cabas is finding a space in tropical radio, so is Spain's La Oreja de Van Gogh—whose dreamy music is reminiscent of Dido—finally finding a space in Latin pop radio with fine songs like "La Playa." Granted, La Oreja has had to make its bones, so to speak, by breaking first in its native Spain and, later, in Mexico before making a dent in the U.S. But throughout, the group's music remained constant; in the end, the band didn't have to adapt to radio, but rather, radio had to open its doors to La Oreja.

"I think now's the moment for other bands and for the labels to take into consideration that this is the moment for hip music, for music that young listeners want to hear," says Nestor Rocha, PD for Los Angeles pop station Superestrella. ■

Exploiting Catalog "It's the way to survive now."

Publishers and labels are seeking—and finding—attractive ways to put vintage material in front of new audiences.

BY LEILA COBO

MIAMI—With the recording industry in distress and with Latin music showing its first truly major dip in sales in recent memory, labels and publishers are more than ever delving into their repertoire to find creative ways to exploit their catalog.

Just how hard are they trying?

In the Aug. 31 edition of Billboard's Top Latin Album charts, an astounding 24 albums out of the 75 listed were compilations or greatest-hits discs. This number didn't even include *MTV Unplugged* or

publishing. Because J&N's catalog isn't as extensive as that of a major label, its exploitation has been built around a group of series—*Merenhits*, *Salsahits* and *Bachatahits*—released at the end of the year, and another two series—*Bachatazos* and *Veranazo*—released in summer. Beyond merely turning a profit for labels, the increased exploitation of catalog is beneficial to publishers at many levels.

"It's a way of recycling the catalog and keeping it alive," says Juan Carlos Barguil, VP, finance/Latin

Sólo Exitos (Number One Hits Only), a *NOW* type compilation joint venture between Sony and Warner.

"It's easier to get the caliber of repertoire when you have a joint-venture partner," says Carlos Tabakof, senior director, strategic marketing, for Warner Music Latin America.

Sólo Exitos Vol. 3 is slated for release in November, following sales in excess of 500,000 units region wide (including the U.S.) of its preceding volumes. But internally, labels are also working

more closely with their own publishing arms to produce compilations and special projects. "[Strategic marketing] was pretty much an informal area within the company," says Guillermo Pages, who last year was appointed director of the then newly created strategic division of EMI Latin (he now supervises the Latin region and the U.S.). Exploiting the catalog, he says, was, of course, done before, "but not with a structured release schedule or with a concept in mind or establishing who you're going to strategically work your catalog with."

SELENA REISSUED

Success stories include *Esto es lo Nuestro* (This Is Ours), a 20-title series developed for the regional Mexican market that includes EMI's major acts in the genre. Aside from its strong regional Mexican catalog, EMI also has the rights to the Hispavox catalog from Spain, which includes the work of acts such as Raphael, Paloma San Basilio and Jose Luis Perales. Currently, EMI is in the process of reissuing the entire Selena catalog, with Pages as reissue producer.

Working in tandem with its sister labels has always been a priority at Sony/ATV Discos Music Publishing, says Carmen Alfanno, senior director, publishing.

"We always work so that our songs are in the releases put out by

Continued on page LM-6



From left: Arc's Barguil, Sony/ATV's Alfanno, Univision's Behar

live albums, which, if factored in, would mean more than one third of the albums on the Latin charts are based upon old catalog and not new material. This is a far higher ratio of catalog-based material than that found on the Billboard 200 chart, where most compilations are soundtracks—a rarity in the Latin charts.

"I think everybody would agree that the market has been very weak in the past two years, and it's not conducive to breaking new acts," says Bruce Macintosh, head of UM3, Universal Music Latino. "So catalog is an attractive option, and you're bringing out product in the form of compilations, specials, series and the like. So we've made the most of working these established hits and artists and marketing them in ways that weren't done before."

"Companies are exploiting their catalog because it's the way to survive now," adds Juan Hidalgo, president of J&N Records, which has its own publishing, J&N Pub-

American Operations for Arc Music Group, which administers the catalog for Discos Fuentes and Edimúsica in the U.S., among others. "It's especially helpful for publishers with older catalog. When labels decide to release compilations it helps us, and, with the Latin catalog, we've had very good results, as there are many independent labels—Lideres, Madacy—as well as majors who are contacting us to license masters."

JOINT VENTURES

Reissuing old catalog allows new audiences to hear old tracks—often leading to new artists opting to record forgotten material. At the same time, publishers are also benefiting from label's increasing openness to put out albums and compilations as joint ventures with other labels.

Among the most successful are Radio Hits, a joint venture set up between Universal, BMG and EMI for distribution in the U.S. and Latin America, and Número Uno

LATIN MUSIC 6-PACK

Year-To-Date Charts

The chart recaps in this Latin Music 6-Pack offer a year-to-date preview of how those categories are shaping up for Billboard's Year In Music issue. The rankings reflect the chart period beginning with the Dec. 1, 2001, issue—the start of the 2002 chart year—through the Sept. 21 issue. Radio recaps are based on airplay monitored by Nielsen Broadcast Data Systems. Sales recaps are based on point-of-sale data compiled by Nielsen SoundScan. Ranks reflect accumulated gross audience impressions on the radio charts, or accumulated units sold on the retail charts, for each week titles appeared on the pertinent chart. The recaps were compiled by Anthony Colombo with assistance from Latin charts manager Ricardo Companioni.



Marc Anthony and Luis Miguel

Top Latin Albums

Pos. TITLE—Artist—Imprint/Label

- 1 **LIBRE**—Marc Anthony—Columbia/Sony Discos
- 2 **MIS ROMANCES**—Luis Miguel—Warner Latina
- 3 **MTV UNPLUGGED**—Alejandro Sanz—Warner Latina
- 4 **GRANDES EXITOS**—Chayanne—Sony Discos
- 5 **DEJAME ENTRAR**—Carlos Vives—EMI Latin

- 6 **ALEXANDRE PIRES**—Alexandre Pires—RCA/BMG Latin
- 7 **SHHH!**—A.B. Quintanilla Y Los Kumbia Kings—EMI Latin
- 8 **LAS 30 CUMBIAS MAS PEGADAS**—Various Artists—Disa/UG
- 9 **EN VIVO: DESDE LA PLAZA EL PROGRESO DE GUADALAJARA**—Joan Sebastian—Musart/Balboa
- 10 **SUFRIENDO A SOLAS**—Lupillo Rivera—Sony Discos

Hot Latin Tracks

Pos. TITLE—Artist—Imprint/Label

- 1 **QUITAME ESE HOMBRE**—Pilar Montenegro—Univision
- 2 **Y TU TE VAS**—Chayanne—Sony Discos
- 3 **SUERTE**—Shakira—Epic/Sony Discos

- 4 **USTED SE ME LLEVO LA VIDA**—Alexandre Pires—RCA/BMG Latin
- 5 **TANTITA PENA**—Alejandro Fernandez—Sony Discos
- 6 **YO QUERIA**—Cristian—Ariola/BMG Latin
- 7 **ENTRA EN MI VIDA**—Sin Bandera—Sony Discos
- 8 **YO PUEDO HACER**—Ricardo Montaner—Warner Latina

- 9 **A DIOS LE PIDO**—Juanes—Surco/Universal Latino
- 10 **NECESIDAD**—Alexandre Pires—RCA/BMG Latin

Top Latin Pop Albums

Pos. TITLE—Artist—Imprint/Label

- 1 **MIS ROMANCES**—Luis Miguel—Warner Latina
- 2 **MTV UNPLUGGED**—Alejandro Sanz—Warner Latina
- 3 **GRANDES EXITOS**—Chayanne—Sony Discos
- 4 **SHHH!**—A.B. Quintanilla Y Los Kumbia Kings—EMI Latin
- 5 **ALEXANDRE PIRES**—Alexandre Pires—RCA/BMG Latin
- 6 **REVOLUCION DE AMOR**—Maná—Warner Latina
- 7 **DE UN SOLO SENTIMIENTO**—Charlie Zaa—Sonolux/Sony Discos
- 8 **DESAHOGO**—Pilar Montenegro—Univision/UG
- 9 **THALIA**—Thalía—EMI Latin
- 10 **UN DIA NORMAL**—Juanes—Surco/Universal Latino

Continued on page LM-8

Nelia Music (BMI)



Lanfranco Music (ASCAP)

una editora pequena
con **GRANDES AUTORES**

Samalea Songs (ASCAP)

En el decimo aniversario de su primera entrega de **PREMIOS LANFRANCO**, efectuada en la **DISCOTECA ISADORA** en **SAN JUAN, PUERTO RICO**, **LANFRANCO MUSIC** felicita a los siguientes **GRANDES AUTORES**, ganadores de **DISCOS DE PLATINO** por canciones incluidas en discos con ventas de mas de 100,000 unidades y **DISCOS DE ORO** por mas de 50,000 unidades, ambos con creditos de radiodifusion.

GIL FRANCISCO

(Disco de Platino)
SE ME ROMPE EL ALMA
AL IGUAL QUE AYER
AL IGUAL QUE YO
(VICTOR MANUELLE)

RIGARDO QUIJANO

(Disco de Platino)
EL PALOMINO
(LOS PALOMINOS)
(Disco de Oro)
CUANDO TU ME BESAS
(LA MAFIA)
CONTIGO
(LA MAFIA)

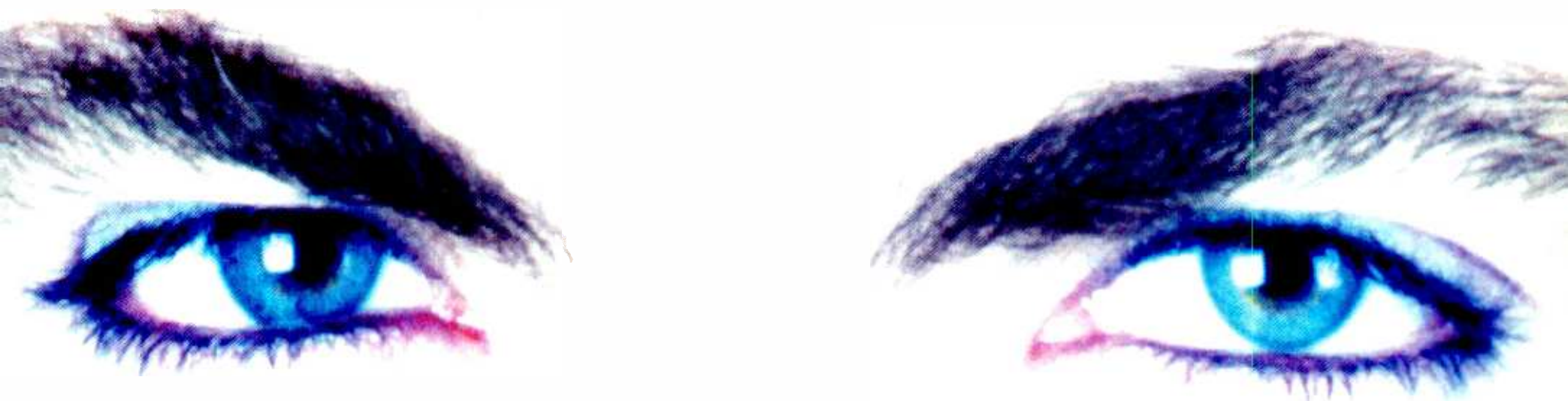
ALEJANDRO VEZZANI

(Disco de Oro)
QUE LOCURA ENAMORARME DE TI
(HUEY DUNBAR & EDDIE SANTIAGO)

Si es Usted **COMPOSITOR** de una obra incluida en un album ya lanzado en los Estados Unidos o Puerto Rico, o que lo sera en el futuro cercano, que no la haya firmado con alguna editora y quiere ser parte de nuestra Familia de **GRANDES AUTORES**, puede contactarnos. **LOS PRIMEROS CINCO AUTORES RECIBIRAN UN BONO DE MIL DOLARES POR CADA COMPOSICION QUE FIRMIEN CON NUESTRA EDITORA**

ARMANDO J. SAMALEA/SILVIA SAMALEA * En Miami Tel/fax:(305)266-6498/(305)668-3349 * Email:SAMALEA@aol.com * Website:www.LanfrancoMusic.com

CUANDO ME MIRAS ASÍ



CRISTIAN GRANDES HITS

INCLUDES HIT SINGLE "CUANDO ME MIRAS ASÍ"
IN-STORES NOW!

LLORAN LAS ROSAS · POR AMARTE ASÍ · CUANDO ME MIRAS ASÍ * · AZUL · VOLVER A AMAR
ESCONDIDOS DUETO CON OLGA TAÑÓN · MIEDO * · YO QUERÍA · PASIÓN DUETO CON GRUPO LÍMITE · LLOVIENDO ESTRELLAS
VERONICA · SOLEDAD * · ELLA DUETO CON JOSÉ ALFREDO JIMÉNEZ · MI VIDA SIN TU AMOR
LO MEJOR DE MI · DESPUÉS DE TI...QUÉ? DUETO CON RAUL DI BLASIO

our Sony family," says Alfanno. "What we are doing differently to exploit old catalog is to work it more with synchronizations—with movies, commercials and TV. Even in American TV, where

they use Latin music. When sales aren't as strong, we have to look for other ways to generate income."

A focused strategy on catalog exploitation is providing results at Univision Music Group, whose newly created Universal Music Publishing division—run by Lynette Brehm (previously in Sesac Latina)—now owns Fonovisa's publishing and half of Disa's publishing. Multiple compilations and hits albums belonging to those two labels, and to Univision Music Group, are currently on the Top Latin Albums chart. "Once we made the decision to be in the publishing business, we're going to be in it wholeheartedly, and we're going to be very competitive and we already have a pretty impressive library of properties," says Univision Music group chairman José Béhar.

Similarly, for labels such as BMG and Warner, the recent acquisition of catalog from Mexico (RCA for BMG and Peerless for Warner) has allowed them to release a flood of material into the U.S. Latin market. BMG has been steadily releasing collections off RCA's Mexico catalog, including two collections of Mexican icon José Alfredo Jiménez (*Las 100 Clásicas, Vols. 1 and 2*) currently on the charts.

"The fact that we hold all the masters and all that music that is

part of Latin music history makes it a very strong part of the BMG product," says Anthony González, catalog exploitation manager for BMG U.S. Latin. At the same time, he adds, BMG U.S. Latin is being aggressive with its frontline catalog as well, as evidenced by the recent release of a Cristian Castro greatest-hits album.

What it boils down to, however, is not simply churning out cat-

alog but developing a strategy for making the most of it in the long term. "If you don't do anything important or new with it, it's simply a rerun, and that's not a strategic marketing concept," says Luana Pagani, senior VP, international marketing, Sony Music International-Latin America. "Our function is to find an intelligent and attractive way to exploit the catalog again." ■

KUBANEY.COM

3014 N.W. 79TH AVE. • MIAMI, FL 33122
TEL: 305.511.7684 • FAX: 305.477.0789

471 WEST 42ND ST. • NEW YORK, NY 10036
TEL: 212.563.4508 • FAX: 212.563.2042

PUERTO RICO

Continued from page LM-1

"Puerto Rico has the capacity to make an artist live well," confirms Edwin Medina of Skandalo Music, a company that manages rock band Skapulario, Malas Mañas, Fuga Alterna and PVC. "Skapulario last year alone had a net income of over \$300,000—without taking into account merchandise, sponsorships or album sales," states Medina, referring to the 10-year-old rock/ska band that is in pre-production for its fourth album.

Among the acts that stay busy year-round are Giselle, Grupomania and Victor Manuel in the tropical field; La Secta and Cultura Profética in the rock en español genre; Sal Pa Fuera, Algarète and Bartolo & The Heartbreakers in the cover-band area; and Lito y Polaco, Wisin y Yandel, and Master Joe y OG Black in the rap area.

DIVIDE AND PROSPER

The important factor contributing to the healthy touring of local artists is the division of the island into municipalities. Even though it's a small country, it encompasses 78 cities, with a vast number of private and public events during the entire year.

Adding to the phenomenon is the economy and mentality of the islanders. While many Puerto Ricans don't have the resources to attend major concert events—many of which only take place in San Juan, the capital city—others simply don't attend because most towns are located over an hour's drive from San Juan, too long in the mind-set of the population. This makes audiences support the artist and activities they get in their own towns. "This creates a great touring business," says Medina. "You can play more than 200 gigs in a year and might end up not visiting some cities. It is a cultural thing. When artists tour the U.S., because it's so big, it's normal for people to travel great distances to see someone. But here, they know they'll eventually play in their own town."

"We might have played a festival, then [have] a birthday, then a club," says Peter Cruz, owner of Peter Promotions, a 24-year-old booking agency that handles the careers of Algarète, Millo Torres and Sonya Cortes, among others.

"There are many free events, and, because people might not have transportation, municipalities provide the avenues for the talent to reach the people." Algarète, in fact, is one of the busiest bands on the island, if not the busiest. They're booked the entire year, playing to listeners of a variety of music genres. "Thank God we have been able to pay all our debts on time," laughs Cruz.

SHOW UP AND SHINE

Aside from the infrastructure, an important factor contributing to a constant flow of gigs is professionalism on the artist's team. A good manager, along with a



well-rehearsed show and an excellent road staff, can make the difference between a second booking or a last. "Having good relationships [with event producers] is very important. That the artist is on time makes a difference. But what's more important is that the artist shines on stage," says Cruz.

Sponsors are increasingly playing an important role in providing venues for artist to play. This past summer, well-rounded promotional campaigns by beer and liquor brands promoted bar programs and festivals where the main feature was live acts. While the consumer receives free entertainment, sponsors use music as the medium to promote their products. "Sponsors are crucial to any artist," says Medina. "Out of the 145 dates that Skapulario played last year alone, probably 100 were sponsored events, which gives us presence everywhere and helps the pocket of the club buyers. Sponsors have realized the easiest way to reach their clients is by having the right artist."

But even those artists who could keep busy all year playing in Puerto Rico find that playing other countries is sometimes a priority to develop new markets. "We block dates out of the [calendar] year to go to Central and South America but without forgetting Puerto Rico," says Covas, referring to Limite 21's secondary markets like Orlando, Colombia, Panama and Costa Rica, which the orchestra visits at least once a year. "This country is privileged because we are rich in talent, and we like to party the whole year," explains Cruz. ■

Carlos Vives
Non Stop
Remixes

6 Latin Grammy nominations
 Grammy Winner-Best Traditional Tropical Album
 Latin Billboard Nominee

Cat # 42364

carlosvives remix

KUMBIA KINGS
Los Romeros

All Mixed Up

Kumbia Kings
All mixed up
 Grammy Winner, 2-time Latin Grammy nominee,
 4 Billboard Latin Music Awards.

Controversial video of
 "LA CUCARACHA"
 included in Limited
 Edition Enhanced CD

Cat # 42526

REYES RECORDS INC.
 CD'S - CASSETTES - DVD'S & MUSICAL VIDEOS
 140 NW, 22 Avenue, Miami, Florida 33125 * Tel.: (305) 541-6686 / Fax: (305) 642-2785
 E-MAIL reyesrecords@reyesrecords.com WEB-SITE reyesrecords.com
TODD EN MUSICA * EVERYTHING YOU NEED IN MUSIC
 MAJOR CREDIT CARDS ACCEPTED



SHAKIRA
VIDEO OF THE YEAR

BMI®

congratulates our

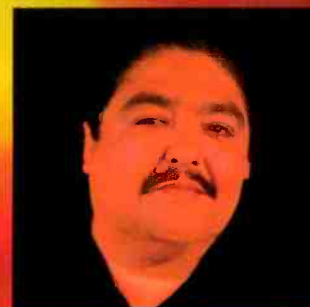
LATIN GRAMMY® winners



MIKE SANTANDER
PRODUCER OF THE YEAR



GILBERTO GIL
BEST BRAZILIAN ROOTS/REGIONAL ALBUM



JIMMY GONZALEZ Y EL GRUPO MAZZ
BEST TEJANO ALBUM

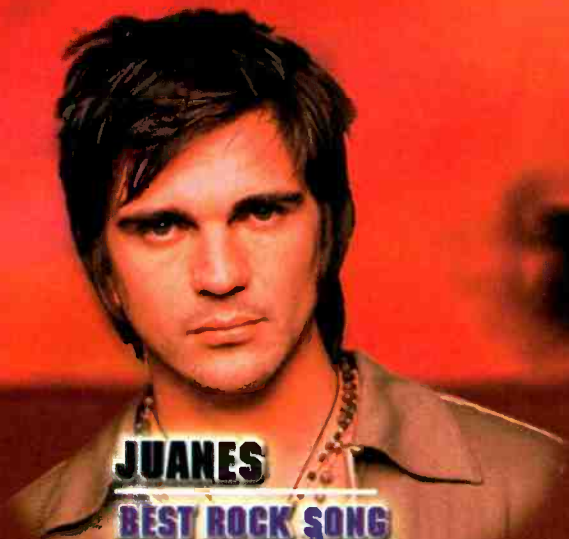


RAMON AYALA Y SUS BRAVOS DEL NORTE
BEST NORTEÑO ALBUM



EDU LOBO
BEST MPB ALBUM
(MUSICA POPULAR BRASILEIRA)

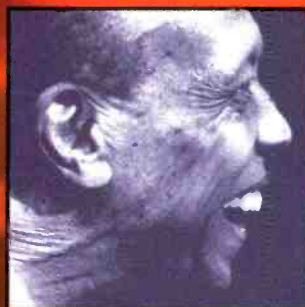
BEST TRADITIONAL TROPICAL ALBUM



JUANES
BEST ROCK SONG
"A DIOS LE PIDO"



ISRAEL "CACHAO" LOPEZ



BEBO VALDES



CARLOS "PATATO" VALDES

**AND WE SALUTE
VICENTE FERNANDEZ**

LARAS PERSON OF THE YEAR



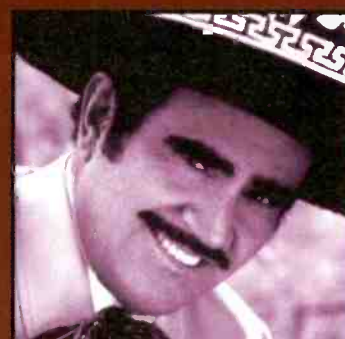
HUMBERTO GATICA
RECORD OF THE YEAR
ALBUM OF THE YEAR



KENNY O'BRIEN
RECORD OF THE YEAR
ALBUM OF THE YEAR



FREDDIE MARTINEZ, SR.
BEST REGIONAL MEXICAN SONG
"DEL OTRO LADO DEL PORTON"



LATIN MUSIC 6-PACK

CHARTS

Continued from page LM-4

Top Latin Pop Album Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 LUIS MIGUEL (1) Warner Latina
- 2 ALEJANDRO SANZ (2) Warner Latina
- 3 CHAYANNE (1) Sony Discos
- 4 A.B. QUINTANILLA Y LOS KUMBIA KINGS (1) EMI Latin
- 5 ALEXANDRE PIRES (1) RCA/BMG Latin
- 6 MANA (1) Warner Latina
- 7 CHARLIE ZAA (1) Sonolux/Sony Discos
- 8 PILAR MONTENEGRO (1) Univision/UG
- 9 THALIA (1) EMI Latin
- 10 JUANES (1) Surco/Universal Latino

Top Latin Pop Album Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 WARNER LATINA (8)
- 2 SONY DISCOS (17)
- 3 EMI LATIN (6)



Alexandre Pires and Shakira

- 4 RCA (3)
- 5 UNIVERSAL LATINO (5)

Top Latin Pop Album Labels

Pos. LABEL (No. of Charted Titles)

- 1 WARNER LATINA (12)
- 2 SONY DISCOS (20)
- 3 EMI LATIN (6)
- 4 UNIVERSAL LATINO (6)
- 5 BMG LATIN (8)

Latin Pop Airplay Titles

Pos. TITLE—Artist—Imprint/Label

- 1 SUERTE—Shakira—Epic/Sony Discos
- 2 USTED SE ME LLEVO LA VIDA—Alexandre Pires—RCA/BMG Latin
- 3 Y TU TE VAS—Chayanne—Sony Discos
- 4 QUITAME ESE HOMBRE—Pilar Montenegro—Univision
- 5 YO QUERIA—Cristian—Ariola/BMG Latin
- 6 ENTRA EN MI VIDA—Sin Bandera—Sony Discos

Sony
DISCOS



WARNER MUSIC
LATINA

- 7 NECESIDAD—Alexandre Pires—RCA/BMG Latin
- 8 YO PUEDO HACER—Ricardo Montaner—Warner Latina
- 9 COMO DUELE—Luís Miguel—Warner Latina
- 10 TANTITA PENA—Alejandro Fernández—Sony Discos

Latin Pop Airplay Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 ALEXANDRE PIRES (3) RCA/BMG Latin
- 2 SHAKIRA (3) Epic/Sony Discos (2) Epic

- 3 CRISTIAN (3) Ariola/BMG Latin
- 4 ENRIQUE IGLESIAS (2) Interscope/Universal Latino (1) Universal Latino
- 5 CHAYANNE (2) Sony Discos
- 6 RICARDO MONTANER (4) Warner Latina
- 7 LUIS MIGUEL (3) Warner Latina
- 8 CARLOS VIVES (3) EMI Latin
- 9 ALEJANDRO FERNANDEZ (2) Sony Discos
- 10 PILAR MONTENEGRO (1) Univision

Latin Pop Airplay Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 SONY DISCOS (32)
- 2 WARNER LATINA (17)
- 3 RCA (8)
- 4 EMI LATIN (17)
- 5 ARIOLA (13)

Latin Pop Airplay Labels

Pos. LABEL (No. of Charted Titles)

- 1 SONY DISCOS (45)
- 2 BMG LATIN (20)
- 3 UNIVERSAL LATINO (22)
- 4 WARNER LATINA (20)
- 5 EMI LATIN (17)

THINK FAMOUS!



RICKY MARTIN
CHAYANNE
CRISTIAN
PAULINA RUBIO
DAVID BISBAL
GILBERTO SANTA ROSA
DIEGO TORRES
OLGA TAÑON
BANDA PACHUCO
MANNY MANUEL

MARC ANTHONY
NOELIA
NATALIA OREIRO
JENNIFER PEÑA
KABAH
CARLOS PONCE
INDIA
EDNITA NAZARIO
CHEO FELICIANO
TONY VEGA

SANTANA
TITO NIEVES
OSCAR D'LEON
GUARDIANES DEL AMOR
BRENDA K. STARR
LUCERO
JAIME CAMIL
GISSELLE
LOS FUGITIVOS
EL GRAN COMBO...

WE THANK ALL OF THE ARTISTS WHO HAVE RECORDED FAMOUS SONGS.



The Famous Music Publishing Companies • 10635 Santa Monica Boulevard, Suite 300 • Los Angeles, California 90025
Contact: Claribel Cuevas • claribel_cuevas@paramount.com • TEL. (310) 441-1318 • FAX (310) 441-4729



marta sánchez soy yo

The Voice

Platinum artist

Includes her smash hit "Soy yo"



muxxic
granvíamusical

Available in all Latin America

South America Loves Its 'Popstars'

Girl Group Paints Brazil 'Rouge'

BY TOM GOMES

SÃO PAULO, BRAZIL—Brazilian music's latest big thing is pop group Rouge, comprising five female teenage singers: Karin, Patricia, Luciana, Aline, and Fantini. Its eponymous debut album, released in September by SBT/Sony Music Brazil, features three hit singles and has sold more than 400,000 copies.

"These numbers should [have] increased to 600,000 in October," Sony Music Brazil chairman José Éboli says. "And we expect to sell over 1 million copies [before] the end of the year."



Rouge is a product of TV talent show *Popstars*, produced in partnership by Argentina's RGB Productions, Brazil's SBT Network, and Sony Music Brazil. More than 30,000 girls aged 18 to 25 joined the first phase of the show, which functioned as a talent contest. By the end of the program's 20 episodes, the five winners had won a contract with the record company to release their first album.

"Sony Music always believed in this project from the very start. The TV show ratings were about 14 points, which meant a 40% increase in the rating that SBT Network used to have in that same hour," Sony Music Brazil VP of marketing Alexandre Schiavo says. "Even so, we knew that the real success of the project would come after releasing the album, with Rouge's songs being played on the radio."

Besides the undeniable talent and charisma of the five teens, one of the keys to the album's success is the repertoire, carefully selected by record producer Rick Bonadio and Sony VP of A&R Liminha Lima. "There are no songwriters in Brazil who specialize in pop music in its most pure conception," Bonadio says. "We had to get the songs from the best songwriters in the world."

Lima says that the repertoire-selection process started after discussions with such Sony Music execs as A&R manager Brad Aarons, executive VP of A&R David Massey, and director of A&R Europe Nick Feldman.

The list of songwriters on Rouge's album includes Stephanie Bentley, who has written such hits as Faith Hill's "Breathe." The Rouge single currently topping Brazilian radio charts is "Ragatanga," a Portuguese version of mega-hit "Aserejé" written by Bonadio. Spanish trio Las Ketchup, which originally recorded the track in Spanish, is featured on "Ragatanga" with Rouge.

Rouge's Luciana says, "It's very funny music. The chorus is a very challenging trick of words. The music also has a unique choreography."

Schiavo says, "'Ragatanga' has quickly crossed over into all radio formats. It originally aimed for radios with a young profile, but it also started to hit radio stations with a more pop profile in a very brief space of time."

After a sold-out concert in September, Rouge is preparing for its first tour, which will probably start in November. But before that, the group is going to take a promotional tour of Argentina, the first Latin American country to launch *Popstars*. Luciana says, "We are enjoying our time right now, but we want this to be just the beginning."

Argentina Enters Season Two

BY MARCELO FERNANDEZ BITAR

BUENOS AIRES—Argentina's second edition of *Popstars* launched June 15, but with a twist: Instead of looking for females, the search is on for five members to create a boy band.

The formula included airing the first casting and a TV show on Channel 9, with ratings reaching 19 points (2 million viewers). A daily program was also added to the pack, airing on premium cable outlet the Disney Channel.

In late-August, a double-CD was released featuring the 28 finalists singing one song each. Tracks included covers of songs by Queen and even Bandana, Argentina's first *Popstars* group. No sales figures are available yet, but a boom is not expected; the collection is merely a bonus for die-hard fans. The finalists will be announced in November, when the new group's album will be released.

The original Latin American *Popstars* format was licensed in Argentina by RGB Productions, an entertainment group that also produces popular soap operas (notably *Provócame* [Provoke Me], with Chayanne) and operates FM Radio Disney. *Popstars* first aired on Argentina's Channel 9 Sept. 24, 2001, with scenes from a talent search at a soccer stadium. During a two-month period, the members of what was to become girl group Bandana were chosen. The group's debut album for BMG shipped 50,000 copies (it was certified platinum at 40,000) and before the end of year sold 140,000 units—an astounding number for a country in the midst of a recession.

Ratings peaked at 19 points for the first program as well, and group members Lourdes, Lisa, Ivonne, Valeria, and Virginia became household names. The group performed 86 concerts at the 3,200-capacity Gran Rex Theater in Buenos Aires, establishing a new record for that venue. Its second album, *Noche* (Night), was released in July and has already sold 120,000 units. Bandana is currently promoting its album internationally, with Chile and Spain among its stops. The hit single from its debut album, "Guapas" (Pretty Ones), is already No. 1 on Chile's radio chart.

Back in Argentina, Sony Music and Channel 13's rival TV show is *Sorpresa 2002* (Surprise 2002). A tie-in CD, *La Oportunidad de Tu Vida* (The Opportunity of Your Life), was released Sept. 24. The album included the show's theme tune, 16 songs (each contestant sings one), and a cover of Diego Torres' hit "Color Esperanza" (Color of Hope) featuring all the show's contestants. This is the first step of a plan that will continue with the release of individual contestants' EPs, making the formula more similar to Spain's *Operación Triunfo* (Operation Triumph)—where an EP was released every week—than to *Popstars*, where one album was released at the end of the series.



Tracks on the double-CD featuring the 28 finalists included covers of songs by Queen and even Bandana, Argentina's first 'Popstars' group



Notes™

INTO THE ABYSS: If one were to postulate that improvisation, exploration, and the process of discovery form the backbone of jazz, then New York-based trio **Fieldwork** is doing an excellent job of immersing itself in the music's most primal and essential elements. Consisting of pianist **Vijay Iyer**, saxophonist **Aaron Stewart**, and drummer **Elliot Humberto Kavee**, the band's recorded debut, *Your Life Flashes*, bows Oct. 15 on the Pi Recordings label.



The members of the 2-year-old Fieldwork have worked together in various aggregations since the early '90s, when they resided in and around the San Francisco Bay area. "That is where we started working in the intensely cooperative way that continues to this day," Iyer says. "It is rare to find people who are willing to rehearse and push themselves into domains they had not worked in before, or to go further into domains they thought they were familiar with. The trio was a good fit for the three of us, because of our seriousness toward growth through experimentation."

Not surprisingly, considering the free-jazz leanings of their music, all three band members have worked closely with some of the more experimental members of the jazz cognoscenti. Iyer is a member of **Roscoe Mitchell's Note Factory** and has released three dates as a leader, the most recent being *Panoptic Modes* on the Red Giant label. Stewart is a member of **the Collective Identity** saxophone quartet and performs in ensembles led by **Muhai Richard Abrams**. Kavee has worked with **Joseph Jaman**, **Henry Threadgill**, and is a founding member of **the Omar Sosa Sextet**.

If there is a defining element to Fieldwork's music, it is the exploration of rhythm in an intimate and intensely purposeful dialogue. Iyer often centers his playing around the more percussive possibilities inherent in the piano, adding charging polyrhythms to the intricate harmonies of the group's compositions. Those rhythmic underpinnings, along with Kavee's drums, propel the music through a host of polyrhythmic devices, with Stewart's

tenor adding rich harmonic flavor to the heady brew.

Iyer says that the project's opening track, "In Medias Res," exemplifies Fieldwork's collaborative approach to composition and improvisation, which often finds its genesis in world-music-derived rhythms. "The composition grew out of something I wrote based on ideas found in West African music," Iyer says. "There is an idea of cyclic polyrhythms layered on top of each other in the tradition of West African drumming, but done in a structure that does not exist in that tradition. We try to draw from a culture without representing it in a single gesture, so conceptually it is analogous to the original idea but done in a totally different setting."

Often, Iyer says, the band's material developed through sketches of ideas that were too difficult for the musicians to initially play. "By challenging ourselves, we would stumble upon aspects of ourselves that were enlightening and productive. We used to tape all of our rehearsals on a cheap tape recorder, and when we listened back, it sounded radically alien. It brought an awareness that the music is larger than any one of us. The entire vibe of the music was shocking, because there were things going on that we were not even aware of. That's why we call ourselves Fieldwork—we are exploring the vast field of possibility inside us, peering into the abyss and then jumping in. We are finding things inside ourselves we didn't know we had."

SWEET STUFF: Sweet Rhythm, the new club located in the former downtown New York location that was home to Sweet Basil, has opened for business after delays stemming from the events of Sept. 11, 2001. Although the new club will present a diverse array of musical styles, including world beat and spoken word, manager/partner **James Browne** clearly has not forgone the room's jazz roots, judging from upcoming bookings of **Jimmy McGriff** and **Marc Cary & Indigenous People**.

AND: It's a good fourth quarter for fans of classic jazz guitar. Legacy's recently released **Charlie Christian** compendium, *The Genius of the Electric Guitar*, hit retail Sept. 24 (debuting on *Billboard's* Top Jazz Albums chart at No. 12), and now the second pillar of jazz guitar, **Grant Green**, finds four CDs dedicated to his own genius on *The Grant Green Retrospective* (Blue Note, Oct. 22). The set features material dating from 1961 to 1966 drawn from Green's dates as both a leader and sideman for Blue Note.

Industry Changes At Forefront Of 113th AES

BY CHRISTOPHER WALSH

LOS ANGELES—The 113th Audio Engineering Society (AES) Convention demonstrated a continuing breakdown of the delineation between project studio and commercial, demo and master, hobbyist and professional.

At a convention where attendance significantly rebounded from that of last year's initially delayed event in New York, the estimated 15,000 attendees at the Los Angeles Convention Center was several thousand less than the approximately 20,000 the AES saw during its late-1990s peak. The twin forces of a sluggish economy and a music business still struggling to address the continuing file-sharing and CD burning phenomena have clearly taken a toll on the front end of the music production chain.

It is especially noteworthy, then, that a large-format console manufacturer, Solid State Logic, announced the sale of its 21st XL K Series board to Ben Grosse of the Mix Room in Los Angeles Oct. 5, the first day of the convention. The 22nd K Series, introduced earlier this year, will be announced in the coming days.

"All my clients do long-form DVD or at least concert [recordings] in surround," says Grosse, who will move his SSL 9000 J Series to Studio B to make room for the new console. "I needed a bigger console. I wanted to have the ability to do two things: one, I can recall mixes I've already done on the J, and from those recalls I can start doing all the surround stuff. I can always do that on the J, but with this board, you don't have to think. When you're moving the master fader down, you're moving six channels down. When you're hitting the compressor, you're compressing six channels.

"The other thing is, no record companies are asking for surround mixes yet," Grosse adds. "They're going to be and don't know it, and I can do simultaneous surround mixes if I have the

time or inclination, and it's done. I think there's going to be a good market for that. I want to have the technology. And I'm in love with these desks—I've been really lucky with them."

DESKTOP AUDIO

As Grosse notes, surround sound continues to grow in visibility, through DVD-Audio and Super Audio CD, DVD-Video, broadcast, and the game industry, albeit far slower in the music industry than initially expected. While surround features are becoming commonplace among new equipment, the continued proliferation of small, inexpensive hard-disk recording gear, and especially software-based workstation technology, was most noteworthy at the 113th AES. Drawing the largest crowds on the exhibition floor were manufacturers of recording/editing/mixing equipment at all price and performance levels, including Digidesign, Steinberg, Roland, and Syntrillium Software. Digidesign, manufacturers of the Pro Tools family of products, showed the Digi 002, featuring Pro Tools LE software with an eight-fader control surface that employs technology from the manufacturer's larger Control 24 interface. The 002 is Digidesign's first FireWire product in the LE line and includes built-in effects such as reverb and delay, 24-bit/96kHz fidelity, and \$2,200 worth of plug-in effects. The Digi 002, now shipping, carries a \$2,495 list price.

Digidesign also previewed Pro Tools 6.0 for Macintosh OS X, featuring streamlined mix, edit, and transport windows. Pro Tools 6.0 for OS X will ship by the end of 2002, while 6.0 for Windows XP will launch next year.

At another level, Syntrillium Software's Cool Edit Pro 2.0 includes new features, offering an integrated production environment that handles real-time effects and track EQ, CD-burning, and MIDI and video support. Syntrillium also offers the Red Rover USB controller, a remote-control device that features standard multitrack transport controls, for less than \$100.

Keeping with the DIY ethic and



PHOTO: DAVID GOGGIN

the ever-expanding reach of 24-bit/96kHz recording equipment, the 113th AES Convention included exhibitors such as the Vienna Symphonic Library, which will release in November the first edition of its orchestral sample library featuring the complete range of a symphony orchestra recorded at 24/96 resolution, totaling more than 61 gigabytes of samples. Ultimately, the library will comprise up to 1.5 million tones and tone sequences, all on DVDs.

Sonomic also demonstrated its sample library at the convention and introduced SonoMix Software for sound library management, while Syntrillium offers a loop library on a series of CDs.

More examples of the "virtual" abounded at the 113th AES, such as the PODxt from Line 6, a guitar modeling product that features 32 ampli-

fier models, stompbox effects, speaker cabinet and microphone modeling, and USB input/output for direct-to-computer recording.

And for the new breed of recording studio entrepreneur appearing on a massive scale—individuals who may wear many hats, including studio owner, producer, engineer, musician, and studio manager—Altermedia, another exhibitor, demonstrated its StudioSuite studio management software. As a new model of production facility emerges, a simple organization of the administrative and technical aspects of one's business can be critically important.

AUDIO ALLIANCE

Some hardware manufacturers are responding to the sizable migration to workstation-based recording. Euphonix, manufacturers of the System 5 and CS Series of consoles, as well as the R-1 hard-disk multitrack recorder, announced a strategic partnership with Steinberg Media Technologies, manufacturer of the widely acclaimed Nuendo digital audio workstation (DAW) platform. The two companies will develop integrated pro audio products. The relationship, the manufacturers feel, will better position both for success in the extremely challenging and rapidly and profoundly changing recording and post-production industries.

Despite the notable emphasis on workstation-based recording and "virtual" music, be it a Viennese orchestra

stored on DVD or a Fender Twin Reverb amplifier modeled by the PODxt, most of the traditional players made their presence felt. Sony Electronics announced three products that expand the capabilities of its DMX-R100 small-format digital console: the SIU-100 System Interface Unit, the SIU-RM101 remote control, and the DMBK-S101 eight-channel microphone preamplifier board.

Yamaha, which revolutionized the pro audio industry when it introduced the O2R small-format digital console at the then-unheard-of price point of \$10,000 in the mid-'90s, debuted the DM1000 digital console, which delivers 48 channels of 24/96 audio, effects and processing on every channel, surround-sound production features, and integrated control for DAWs.

The 113th AES, despite a small decline in both exhibitors and attendees, illustrates a vibrant community marked by innovation and passion for ever-more faithful capture and playback of sound. With multichannel music emerging on new formats, as well as in film and broadcast, the demand for content certainly hasn't waned. But in the midst of an often confusing and awkward transition from the established model of the music business, there is sure to be continued consolidation as individuals and companies search, or wait, for a secure means to distribute content while protecting intellectual property.

A related story from AES appears on page 6.



Elite Launch. Audio-Technica launched its 5000 and 4000 Artist Elite Series wireless systems at an event that featured a live performance by DreamWorks artist Dana Glover (see story, page 11). Pictured, from left, are Audio-Technica U.S. president/CEO Phil Cajka, Glover producer Matthew Wilder, Glover, and producer Phil Ramone.

OCTOBER 19 2002 Billboard PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (OCTOBER 12, 2002)					
CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	RAP
TITLE Artist/ Producer (Label)	A MOMENT LIKE THIS Kelly Clarkson/ S. Ferrera S. Mac (RCA)	DILEMMA Nelly featuring Kelly Rowland/ Bam R. Bowser (Fo' Reel/Universal)	BEAUTIFUL MESS Diamond Rio/ M.D. Clute, Diamond Rio (Arista Nashville)	NEVER AGAIN Nickelback/ R. Parashar, Nickelback (Roadrunner)	DILEMMA Nelly featuring Kelly Rowland/ Bam R. Bowser (Fo' Reel/Universal)
RECORDING STUDIO(S) (Location) Engineer(s)	WESTLAKE AUDIO (Los Angeles) Andy Zulla	RIGHT TRACK (New York) Brian Garten	CARTEE DAY (Nashville, TN) Michael D. Clute	GREENHOUSE (Burnaby, British Columbia) Joey Moi	RIGHT TRACK (New York) Brian Garten
CONSOLE(S) DAW(S)	SSL 9000 J/ Pro Control	Neve VX	Neve VXS 72	SSL 4048 E/G	Neve VX
RECORDER(S)	Pro Tools	Pro Tools	Fairlight MSX 3+	Pro Tools	Pro Tools
RECORDING MEDIUM	Pro Tools	Pro Tools	Fairlight MSX 3+	Pro Tools	Pro Tools
MIX DOWN STUDIO(S) (Location) Engineer(s)	WESTLAKE AUDIO (Los Angeles) Andy Zulla	HIT FACTORY (New York) Rich Travali	CLUTE'S PLACE (Nashville, TN) Michael D. Clute	ARMOURY (Vancouver, British Columbia) Randy Staub	HIT FACTORY (New York) Rich Travali
CONSOLE(S)/DAW(S)	SSL 9000 J/ Pro Control	Neve VR/ Pro Tools	Nuendo and Wavelab	SSL 4072 G+	Neve VR/ Pro Tools
RECORDER(S)	Pro Tools	Studer A820	Nuendo and Wavelab	Sony 3348, Tascam DA-88	Studer A820
MIX DOWN MEDIUM	Pro Tools	Quantegy 499	Nuendo and Wavelab	Pro Tools, Quantegy DA8	Quantegy 499
MASTERING (Location) Engineer	STERLING SOUND (New York) Chris Athens	HIT FACTORY (New York) Herb Powers	MASTERFONICS (Nashville, CA) Benny Quinn	STERLING SOUND (New York) George Marino	HIT FACTORY (New York) Herb Powers
CD/CASSETTE MANUFACTURER	BMG	UNI	BMG	UNI	UNI

© 2002, VNU Business Media, Inc. All rights reserved. Hot 100, R&B & Country appear each week; Mainstream Rock, Modern Rock, Rap, Adult Contemporary, Dance Club Play, and Dance Sales rotate weekly. Please submit material for Production Credits to Keith Caulfield, Telephone 323-525-2297, Fax 323-525-2394 or 323-525-2395, kcaulfield@billboard.com.

Arc Conquers Latin Learning Curve

Music Publisher Overcomes Classic Blues/R&B Boundaries

BY JIM BESSMAN

NEW YORK—As Arc Music Group VP of copyright and licensing Kenneth Higney notes, the legendary music-publishing company—founded in 1953 by Chess Records founders Leonard and Phil Chess and a second set of brothers, Gene and Harry Goodman—has long been “living off what it’s known for”: the classic blues and R&B material that was the foundation of Chicago’s Chess and sister Checker labels.

But in recent times, the “sleeping giant”—to again use Higney’s words—has awoken. Where Arc had basically administered its own copyrights rather than going after others, it has since taken a more aggressive stance, not only in getting its classic material covered but in acquiring new material. To this end, the New York company allied itself in 2000 with Edimúsica USA, the North American division of the Medellín, Columbia-based Edimúsica—the publishing division of Discos Fuentes and Miami Records—to administer its all-inclusive Latin music catalog, encompassing such genres as salsa, cumbia, tropical, merengue, and mariachi in the U.S. and Canada.

In May, Arc inked a publishing administration deal with Cayman Islands-based Orun Music to exploit Orun’s contemporary Cuban music catalog worldwide. In August, it linked with George V Records—parent company to the Buddha Bar, Barfly, and Barrio Latino series of world-music mixes—to facilitate master and synch licensing. Additionally, Arc has taken on representation of French romantic pianist Richard Clayderman for synch licensing.

RECORD TACTICS

The newly intensive activity is a marked difference from 11 years ago, when Marshall Chess, Leonard’s son and former record producer and founder of Rolling Stones Records, took over the company following Gene Goodman’s retirement.

“Arc’s old copyrights were still viable, but I came to the table with a record-business background—not as a music publisher,” Chess says. “So I thought we should promote our catalog to music users in the same way as record companies used to promote records to radio DJs.”

Arc developed a series of themed sampler compilations to target

music supervisors and other music users—but with a somewhat different approach.

“Other music publishers would often offer just 30-second snippets of songs, but we decided to make CDs that could be played at home and in the car,” Chess continues, noting that his first job at Chess Records was sequencing blues albums. “So we spent a tremendous amount of time sequencing our compilations, using full versions of the songs. Since I came from the era of the full LP as [an] entertainment [format], I wanted our



Arc’s Crew. Standing, from left, are Arc Music Group VP of finance and Latin music operations Juan Carlos Barguil, VP of copyright and licensing Kenneth Higney, and director of catalog exploitation Jim Leavitt. Company head Marshall Chess is seated.

CDs to reflect that, though since they weren’t going to be commercially available, we designed them [graphically] not for store bins but [to show useful information] for office storage.”

Sustaining “high esteem” for his family’s music heritage, Chess oversaw Arc’s issue of numerous Chess-themed packaging, most notably a pair of six-disc boxed sets, *On the Charts: 1948-1972* and *The Covers: 1964-1999* focusing on Arc copyrights associated with the Chess blues and R&B catalogs. A single disc, *www.vee-jay.mu*, showcased Arc songs acquired through Vee-Jay Records, Chess’s one-time Chicago blues and R&B competitor.

‘We’re expanding a classic company and making it more contemporary.’

—MARSHALL CHESS,
ARC MUSIC GROUP

“We have a complete library in our office of everyone who’s done our stuff,” Chess continues, noting that two CD burners are permanently active in making custom compilations for perspective users. In fact, Chess’ young son Jamar handles much of the CD burning—part of his initiation into the family tradition; Kevin Chess, Marshall’s

cousin, formerly headed the company’s business affairs and now oversees its West Coast operations in Tucson, Arizona.

“We all know 90% of the catalog,” adds director of catalog exploitation Jim Leavitt, who joins other key staffers in looking for suitable catalog material when users submit synopses of film, TV, or commercial scenes needing Arc music.

SUCCESS LEADS TO LATIN

Arc’s success at exploiting its catalog led to its recent dealings, according to Higney. “George V came to us because they thought we were the most aggressive company in getting synchs,” he says. “They’re very successful but wanted a higher profile in the advertising and film worlds.”

Higney notes that Arc has had to overcome its understandable “stereotype” as a strictly blues catalog company, even though the Chess catalog contained plenty of jazz, gospel, doo-wop, R&B, and rock’n’roll. So to secure the Edimúsica USA deal, Chess and Arc VP of finance and Latin music operations Juan Carlos Barguil—who grew up close to Fuentes Studios—headed to Colombia.

“We had to go to show respect to the catalog,” Barguil says, noting that the venerable company is comparable to Chess Records in regard to Colombian music. “I’m trying to apply the same concept of the Chess catalog to Fuentes: It all comes out of the song and the song’s message.”

Arc’s relationship with Edimúsica quickly scored with “La Noche,” Elvis Crespo’s merengue hit last year.

Barguil and Chess are now looking ahead to a trip to Cuba in December. Meanwhile, Arc is heightening its visibility by attending such industry gatherings as South by Southwest and the Sundance Festival; at the Billboard Latin Conference in Miami, its Miami Records/Discos Fuentes sampler *Tropical Punch* was a goody-bag insert.

Last year, Arc made a licensing deal with GuitarPort, which offers computerized music to play along with. In another application of new technology, Arc staffers are armed with Apple iPods containing 500 of the firm’s top-sellers.

“We’re expanding a classic company and making it more contemporary,” Chess concludes. “We’re doing anything we can to expose our copyrights to the next generation.”



HEYMAN’S HEYDAY: Acclaimed New York singer/songwriter **Richard X. Heyman**, whose previous album, *Cornerstone* (1998), was on now-defunct label Permanent Press, suddenly has a new album out (*Basic Glee*, on his own Turn-up Records label); a companion disc on the way, thanks to novel self-marketing; and an autobiography, *Boom Harangue—Life in Mid-Century Through the Eyes of a Rock’n’Roll Survivor* (Writers Club Press).

The book, baby boomer Heyman notes, comprises “short stories dealing with my brushes with fame and the funny things that happened growing up as a musician in the ‘60s.”



HEYMAN

A guitarist who started playing drums when he was 7, Heyman has plenty of memories on which to draw. “I look pretty young but I’m just backdated,” the still-boyish artist says, stealing a lyric from **the Who’s** “Substitute.” While he does not divulge his exact age, he’s decidedly proud of having made it through the ‘60s and offers many entertaining stories from that period. One concerns an opening stint for **the Beach Boys** by his band **the Doughboys** (shortly after a name change from **the Ascots**, which had recorded a pair of singles for Bell Records): After breaking a borrowed floor tom, the group withstood an angry assault by its irate owner, Beach Boys drummer **Dennis Wilson**.

Heyman also declares his “worship” of **Joni Mitchell**. “I learned to play piano from [Mitchell’s 1970 album] *Ladies of the Canyon*—that and **the Band’s** second album really hit home in terms of song composition,” he says. “I used to listen to what she was doing with her left hand, learned how her chords flowed, and adapted it: The way you play piano affects the way you write, because you write within your ability. Listening to Joni expanded my ability.”

Heyman eventually switched to guitar and began writing “what I call

‘melodic pop music,’” he says. His new album was recorded at his East Village Tabby Road home studio; he and wife **Nancy Leigh** (also his bass player/engineer) are big cat lovers. But they cut 34 tracks for the 14-song disc, and 14 of the remainder will soon end up on *Rightovers* (“as opposed to *Leftovers*,” Heyman says).

“I did a presale on *Basic Glee* involving two different [fan] clubs,” Heyman explains. “For \$25, the ‘*Basic Glee* booster’ received an autographed copy. For \$50, the ‘*Basic Glee* choir member’ got the autographed copy, their name in the liner notes, and the exclusive *Rightovers*.”

But Heyman notes that *Rightovers* may appear in general release as well. “Ironically, people who have heard it already say it may be the best thing I’ve ever done,” he says, “since the songs are more adventurous and daring—and not what I would normally include on my albums.”

Meanwhile, the Arrex Aitch Music (BMI) writer has been promoting *Basic Glee* on his richardxheyman.com Web site and at “house concerts” in fans’ living rooms. “They invite all their friends, and it’s so intimate that sometimes we don’t even use a P.A.,” says Heyman, whose recent house concert in Louisville, Ky., was lensed for a segment on an upcoming episode of the PBS series *Right on the Money*—about artists who promote their work in atypical ways.

BMI’S OWR: BMI has launched Online Works Registration (OWR), a new online registration system for musical works. Developed in conjunction with FastTrack alliance partners, the user-friendly system is the first step in rolling out FastTrack-compliant digital tools for the use of songwriters, composers, and publishers worldwide.

FastTrack is an alliance among nine copyright organizations in eight countries and involves a decentralized network for sharing data and streamlining internal operations in benefiting the member societies’ rights-owners. Songs by writers who use the new OWR system will be automatically added to FastTrack’s global database, permitting instant and accurate identification of the works by FastTrack alliance partners around the world.

OWR also facilitates the registration process for BMI affiliates via a simplified user interface, expanded “wizard” functionality, and the means of editing information. New works registered via the system will be rapidly added to the FastTrack Global Documentation and Distribution Network.

INTERNATIONAL

Williams Sings, EMI Wins

British Artist Strikes 'Groundbreaking' Deal With His Label

BY GORDON MASSON

LONDON—Amid a blaze of publicity, vocalist Robbie Williams re-signed to EMI Recorded Music Oct. 2 (*Billboard*, Oct. 12), in what the major describes as a "truly groundbreaking" deal whereby it buys into Williams as much as a brand as a recording artist.

While British media stories reported an £80 million (\$125 million), four-album deal and Williams told a press conference, "I'm rich, beyond my wildest dreams!," details of the agreement reveal an altogether more complex structure than simply a massive advance.

Commenting that most media estimates of the financial side of the deal are "vastly exaggerated," EMI Recorded Music U.K. & Ireland chairman/CEO Tony Wadsworth says the contract should strengthen his company's relationship with Williams.

Wadsworth says, "We have an artist who has worked with us for the last six years and has sold 20 million albums; we have an album [the forthcoming *Escapology*] that is already made and which we've been listening to for the last few weeks, and it's fantastic."

EMI has also invested in a start-up company with Williams whereby the major will take a share of other revenue the 28-year-old earns. Wadsworth explains: "The deal allows us to benefit from income streams outside of purely recorded music sales." Those other streams, he adds, include "touring, merchandising, and sponsorship" and songwriting. Williams has a publishing deal with BMG, but Wadsworth says that EMI "will also share in that income."

Wadsworth declines to comment further on that deal, but sources speculate that revenue from Williams' activities outside of record sales will be collected in a pool fund and split on a 75%/25% basis in Williams' favor.

"Taking part in all those other sources of income puts you more on the same agenda as the artist," Wadsworth suggests. "There are less potential conflicts, because [artist, management, and label] are all on the same page. There have been one or two deals [in the past] where we've got a share of other income apart from purely sales of music, but nothing as wide-ranging as this."

In a statement, Williams' managers, David Enthoven and Tim Clark of U.K.-based IE Music, said: "This watershed deal will undoubtedly make a positive change to the workings of the music industry."



WADSWORTH (LEFT) AND WILLIAMS

'Taking part in those other sources of income puts you more on the same agenda as the artist. There are less potential conflicts, because [artist, management, and label] are on the same page.'

—TONY WADSWORTH,
EMI RECORDED MUSIC U.K. & IRELAND

So is the Williams deal a blueprint that might become standard for EMI artists? Wadsworth retorts, "It's something that we'll take on a case-by-case basis."

Turning to Williams' record contract itself, Wadsworth tells *Billboard*, "It's at least six albums, of which a couple are greatest-hits." There is no specified period within which Williams must come up with the new material, he adds.

When EMI Recorded Music chairman/CEO Alain Levy and his vice chairman, David Munns arrived at the major almost one year ago, one of the first steps they took was to cancel the Virgin label's contract with Mariah Carey, at a cost to EMI of £39.3 million (\$61.5 million). That prompted Levy to state that the company would no longer pay out huge advances to sign an artist.

A headline-grabbing split with Williams' longtime songwriting partner Guy Chambers has had the U.K. media hinting at potential Carey-style problems for future Williams output. But Wadsworth insists, "We were aware there were issues [between Williams and Chambers] before we signed the deal, [but] we went ahead and signed."

Under the terms of Carey's severance deal, EMI is prohibited from discussing its details, and Wadsworth refuses to draw comparisons to Williams' agreement. But he offers, "We are really comfortable with the risks within the [Williams] deal. They're going to mean [that] this deal provides very good returns for EMI."

Escapology will be Williams' fifth album. While not tied down to a specific sales target, Wadsworth hopes "to sell more than any previous Robbie Williams album." Williams' last album, the Sinatra/Rat Pack tribute *Swing When You're Winning*, sold 5.5 million copies worldwide, without a U.S. release.

The new set has a global Nov. 18 release date on the EMI:Chrysalis imprint, except for the U.S., where it will follow in 2003 on Capitol. Wadsworth says, "The U.S. plan will be a discussion between Rob, his management, and David Munns." With a single due out at the beginning of December, EMI will be hoping that Williams can again achieve last year's feat of having the U.K. No. 1 Christmas album and single. Wadsworth adds that "a TV special is being put together for broadcast by the BBC. That will air around the release of the album."

Retailers, Renters, Record Labels Seek Common Voice In Tokyo

BY STEVE McCLURE

TOKYO—Setting aside past differences, representatives of Japanese record companies, CD rental stores, and local and international retailers agreed at Japan's third Home Entertainment Software Dealers' Symposium and Expo (HESSE) that they need to work together if the country's music industry is to survive its current crisis.

HESSE, which took place Oct. 2-4 at Tokyo's International Exhibition Center, is an annual trade fair/conference/exhibition sponsored by the

Compact Disc & Video Rental Commerce Trade Assn. of Japan (CDV Japan). The exhibition part of the event attracted more than 11,000 visitors during its two days (Oct. 3-4). A common theme emerging from the industry professionals attending the conference part of the event was that



TOMITSUKA

with the Japanese music industry facing challenging times, it was vital that different sectors get together and exchange views in such a forum. There are relatively few industry-wide gatherings of this type in Japan.

"It's important that we speak with one voice," affirms Tower Records K.K. managing director Keith Cahoon, who was a panelist at a conference session organized by the Global Entertainment Retailers Assn. (GERA). A Japanese chapter of GERA—comprising CDV Japan, retailers body the Japan Record Trade Assn., and the local Tower, Virgin, and HMV operations—recently had its first meeting.

Cahoon tells *Billboard* that "the formal structure of GERA [in Japan] remains somewhat nebulous, but [it is] fair to say that the foreign companies have been and are planning to continue to be involved." The group's initial meeting, he adds, "was very informative, especially in regard to digital downloading."

At the Oct. 2 GERA session attended by 210 delegates, Cahoon returned to the latter topic, saying that "more and more, the government is involved in our business—for example, with regard to topics such as downloads and copyright—and it's important to have a dialogue with government officials so that they understand our business."

Earlier, Recording Industry Assn. of Japan chairman Isamu Tomitsuka set the tone for the symposium in a keynote speech emphasizing the vital need to protect copyright in the digital age. "A content business can be a viable business only when the reproduction right or copyright is protected," he said. "Unless unauthorized reproduction of content is legally and technological-

ly rendered impossible, calls for a new business model will end up just as lip service."

Striking a slightly more optimistic note was London-based Virgin Entertainment Group CEO Simon Wright, who is also chairman of the British Assn. of Record Dealers. Wright says he sees the possibility of new technology complementing existing business models.

"I believe that if we can develop the retailing environment in the future, there's no reason to think downloading can't happen in the stores themselves," Wright said at the conference.

But he noted that specialist music stores need to be on their guard against the threat posed by general retailers that use music as a loss leader.

Masanori Miyazaki—president of Japan's biggest music retail chain, Shinseido—said CD stores have to become more "exciting" if they

want to attract customers in the midst of Japan's current recession.

Some delegates called for all Japanese music retailers' computer systems to be linked to those of record companies in order to more accurately and quickly assess demand. Others—notably Cahoon and HMV Japan president Paul Dezelsky—urged Japanese labels to introduce source-tagging.

Dezelsky also criticized Japanese record companies for placing too much emphasis on initial orders. "They should take a more measured approach," Dezelsky said, "rather than trying to get as much product as possible into the market on the first day."

He also blasted the relatively high price of DVDs in Japan. "DVDs should be priced at the same level as CDs," Dezelsky said. "Prices of 3,800 to 4,000 yen (\$31-\$32.47) are too much for a DVD."

The presence of so many industry heavyweights at a CDV Japan-sponsored event amply demonstrated how Japan's rental business has shaken off its negative image to become an accepted player in the local music industry.

One speaker, Kazuhiko Kasahara, senior executive VP/COO of major nationwide chain Culture Convenience Club (which rents and sells entertainment software), emphasized that rental can play a positive role in the Japanese record business.

"Customers who rent can also buy," he said, claiming that an ongoing ban, dating back to 1992, on rental of international product for the first year following its release date led directly to a decline in sales of non-Japanese music throughout the '90s.



CAHOON





Charts for JAPAN, UNITED KINGDOM, GERMANY, and FRANCE. Each chart shows 'SINGLES' and 'ALBUMS' with columns for 'THIS WEEK' and 'LAST WEEK'. Includes song titles, artists, and chart positions.

Charts for CANADA, SPAIN, AUSTRALIA, and ITALY. Each chart shows 'SINGLES' and 'ALBUMS' with columns for 'THIS WEEK' and 'LAST WEEK'. Includes song titles, artists, and chart positions.

Hits of the World is compiled at Billboard/London.

NEW = New Entry RE = Re-Entry

Debison Aims To Hit High Notes

Sony Canada's New Child Soprano In A Five-Album Co-Venture

BY LARRY LeBLANC

TORONTO—A Grade Seven student in Glace Bay, Nova Scotia, Aselin Debison not only wants to be a singer but also has hopes of winning a college basketball scholarship. "I didn't make the team this year," the 12-year-old Canadian groans. "A lot of tall players made it. I'm only 5 foot, 1 inch. I'm going to try out again next year."

But with a five-album co-venture deal with New York-based Sony Classical International and Sony Music Canada, the bell-clear soprano who performed for Britain's Queen Elizabeth Oct. 10 in Toronto seems to have a hectic enough schedule without worrying about basketball.

Debison's debut album, *Sweet Is the Melody*, hit U.S. stores on Sony Classical's Odyssey imprint Oct. 8, following its release Sept. 24 in Canada. Sony Classical Japan will issue it in January. The singer is about to embark on a six-date mall tour of Northeast U.S. to promote her TV special, also titled *Sweet Is the Melody*. That first airs Oct. 26 on Boston's PBS-affiliated WGBH and will be broadcast during December across PBS, the nonprofit network owned and operated by some 350 U.S. public TV stations that is available to 99% of U.S. TV households. A version of the program will air nationally Nov. 6 in Canada on CBC-TV.

Produced by Niv Fichman and directed by Barbara Willis Sweete of Rhombus Media in Toronto, the program features Debison performing to a crowd of 1,000 on an open stage overlooking the harbor of Glace Bay on Cape Breton Island, with fish factories and lit-up boats in the background. Sony Music Canada president Denise Donlon says, "It's a delightful picture of Aselin and her roots."

Sony Classical International president Peter Gelb agrees. "The centerpiece of our marketing campaign for the album in the U.S. is the PBS show."

Sony Music Canada began laying the marketing groundwork for the album in June. Classical manager Tal Hebdon says, "We're first building the story on the East Coast with TV ads and letting word-of-mouth spill over nationally."

Stewart Duncan, director of music and DVD/video at the Indigo Books & Music chain, which operates 89 stores nationally, says, "We're jumping on the bandwagon for sure. The kid has star power."

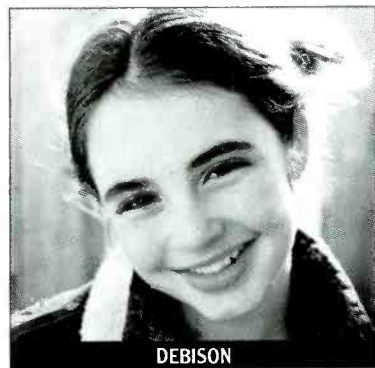
Tim Baker, buyer for Sunrise Records, which has 32 stores in Ontario, says, "We can certainly sell this type of product."

Co-produced by Peter Asher and George Massenburg and mostly recorded at Lakewind Studios in North Sydney, Nova Scotia, Debison's album is a mix of pop, country, and Cape Breton-based Celtic styles. It features such celebrated Cape Bretoners as Warner Music Canada-signed fiddler Natalie MacMaster, multi-instrumentalist Gordie Sampson, and family group the Barra MacNeils (both

independent-label acts).

"When I was asked to record a 12-year-old soprano, my reaction was 'no,' because it had been done with Charlotte Church," admits Asher, co-president of New York-based Sanctuary Artist Management U.S. and consultant VP at Sony Music U.S. "When I heard and met Aselin, my opinion changed. I love Celtic music, and she's a part of that tradition."

Massenburg—who is married to singer Cookie Rankin of the now-disbanded group Rankins, Cape Bre-



DEBISON

ton's foremost musical family—says, "Aselin was brilliant to work with and knows where her musical heart is."

Relatively isolated from outside influences, Cape Breton remains the heartland of Scottish culture in Canada. The region has produced such leading traditional musical figures as fiddlers MacMaster and Ashley MacIsaac, plus the Barra MacNeils and the Rankins.

"It was great that Natalie played on three of the tracks," Debison says. "I also listen to all the music my friends do. Pop, R&B, and rap. I love Celine Dion. I really look up to [EMI Music Canada-signed Nova Scotian singer/songwriter] Bruce Guthro. He's a mentor and a second father to me." Guthro produced Debison's independently released 2001 Christmas album, *The Littlest Angel* (Brookes Diamond Productions), which has sold 3,000 units locally, according to her management.

Debison lives with her parents, Donnie and Joan, and her 7-year-old broth-

er. With the loss of coal mining and steel making, Glace Bay has fallen into serious decline in recent years. In its heyday, the town had a population of 28,000 and 12 collieries. Today it has no collieries, and its population has decreased to slightly more than 19,000.

In 1999, Debison came into the national spotlight when she performed "The Island," composed by Cape Breton songwriter Kenzie MacNeil, at a protest rally of striking local coal miners in nearby Sydney. During her performance, which was captured on national TV news, thousands of miners joined hands and sang along.

After the performance, the Debisons were flooded with requests for their daughter to sing. To help field offers, they contacted veteran Halifax-based manager Brookes Diamond. Diamond recalls, "Their phone was ringing off the walls, and they didn't know what to do."

One caller, following Debison's strong opening performance at the East Coast Music Awards in Sydney one year later, was former Warner Music Canada senior VP Dave Tollington. He and U.K.-based Niall O'Rourke, then-director of international marketing at Warner Classics International (WCI), eventually offered a co-ventured international recording deal. But negotiations abruptly ended last December, when WCI underwent a significant downsizing and reshaping and a number of senior employees, including O'Rourke, exited.

Diamond recalls the anguish of telephoning the Debisons two weeks before Christmas to tell them the deal had collapsed. "Donnie and Joan were both on the line and their first response was 'What about Niall? Is he going to be OK?'"

A Canadian newspaper account of Debison being denied her big break caught the attention of Donlon, who forwarded the clipping to Gelb. "She sounded very interesting," he recalls. "So I contacted Brookes to send a videotape, and I thought she was terrific. Denise felt the same way, and we decided collectively to sign her."

Executive Turntable

RECORD COMPANIES: Wolf Urban is named senior VP of strategic marketing for Sony Music International, based in London. He was senior VP of Universal Music International.



MONTEIRO

Sandy Monteiro is named managing director of Universal Music Malaysia. He was GM for Southeast Asia and regional director for

music and marketing at Singapore-based digital-music service provider Soundbuzz.

Norbert Plantinga is promoted to marketing manager of Universal Music International, based in London. He was international product manager of Universal Music Holland.

MUSIC PUBLISHING: Markus Wenzel is named managing director of Universal Music Publishing Germany. He was head of his own labels, Superstar Recordings and Popstar Recordings.

NEWSLINE...

Italian radio group Elemedia has bought a 34% stake in the Czech Republic's Radio Bonton. The sale, for an undisclosed price, marks the first step in the Bonton group's stated intention to split up its empire and sell it to strategic investors (*Billboard*, June 29). Elemedia bought its stake from Bonton and U.S.-based Clear Channel Communications (CCC). Each of those now hold 33% in the top 40 station, which broadcasts in the regions of Prague, Mlada Boleslav, Benesov, and Ceska Lipa and claims 60,000 daily listeners. Bonton and CCC previously owned 50% each of Radio Bonton. Part of the multimedia empire Gruppo Espresso, Elemedia's stations include Italian market leader Radio DeeJay, which has 5.5 million daily listeners. Radio Bonton director Radek Velechovsky says, "There's nothing against the possibility of Bonton and Clear Channel selling more [shares] and the possibility that Elemedia will buy more. This is the first step toward selling the whole company." **MARK ANDRESS**

U.K.-based Sanctuary Group has acquired Bill Curbishley's Trifold Group, the London firm whose management operation represents the Who and Led Zepelin's Robert Plant and Jimmy Page. Under the cash and stock deal—valued at £8 million (\$12.5 million)—Curbishley remains managing director of Trifold, which will continue to operate under that name; he will also sit on the board of the merged companies' management arms. The enlarged management operation will bring together Trifold's clients—which also include Judas Priest—with Sanctuary's roster of acts, among which are Guns N' Roses, Elaine Paige, Iron Maiden, Pet Shop Boys, Ray Davies, and Wheatus. **LARS BRANDLE**

16TH ANNUAL ARIA MUSIC AWARDS

Holly Valance, whose debut single, "Kiss Kiss," topped the U.K. singles chart earlier this year and reached the top 10 in six European territories, has been added to the list of performers at the Australian Record Industry Assn. (ARIA) music awards, to be held Oct. 15 at the Sydney SuperDome. It will be Valance's first musical performance in Australia. Also added to the 12-act list of performers on the show are singer/songwriter Alex Lloyd and hip-hop group 1200 Techniques. **CHRISTIE ELIEZER**

MTV Networks (MTVN) Europe is preparing a U.K. version of the Music Factory (TMF), the popular Dutch TV station MTV bought last year. The new service will be one of two music channels on public broadcaster the BBC's free-to-air digital terrestrial TV platform Freeview, which is due to launch Oct. 30. Satellite and cable subscribers will also have access to the service. Freeview replaces the U.K.'s ITV Digital, which recently collapsed from financial problems. MTVN says TMF will target various demographics throughout the day to "replicate the rhythms and routines of U.K. family life." MTVN bought TMF from Dutch firm Wegener in April 2001. **LARS BRANDLE**

U.K. R&B artist Ms. Dynamite recently took three honors at the seventh annual Music of Black Origin (MOBO) Awards held at the London Arena. The Polydor artist, winner of this year's Mercury Music Prize, was named best newcomer and U.K. act of the year; her song "It Takes More" won best single. Alicia Keys won best album for *Songs in a Minor* (J), and U.S. soul singer Chaka Khan was honored with a lifetime achievement award. The MOBO awards are determined by a panel of industry members, with some fan-voted awards. **GARETH THOMAS**

Tiscali, the Italy-based Pan-European Internet service provider, has defended its decision to advertise on Kazaa, the peer-to-peer song-swapping service being sued by the Recording Industry Assn. of America. In an open letter responding to an International Federation of the Phonographic Industry statement attacking the arrangement, Tiscali argues that its move is nothing new. "In the past, many other providers have promoted their services through banner campaigns on Kazaa, and nobody felt harmed or offended by this," writes Mario Mariani, Tiscali's senior VP of media and access. Mariani also argues that as a member of the European Digital Media Assn., Tiscali has promoted the legal use of music but adds that "we cannot impose our convictions on the whole Internet community." He adds, "Peer-to-peer technology is an unstoppable phenomenon. There are legitimate uses for such networks... but clearly illegal copying of music and other copyrighted works is not one of them." **JULIANA KORANTENG**

U.K. indie Poptones Group says its cost-cutting efforts have helped narrow losses before taxes to £350,000 (\$550,000) for the year to Sept. 30, compared with losses of £5.67 million (\$8.9 million) in the same period last year. During the first half of 2002, a program of economies at the London-based label and multimedia operation heavily reduced administrative costs and helped achieve annual savings of more than £200,000 (\$314,000). Revenue for the year to Sept. 30 increased to £1.72 million (\$2.7 million) from £527,000 (\$827,000), in part a result of the label's U.K. success with the Hives, the Swedish act licensed from Burning Heart Records. **LARS BRANDLE**

Czech Music Industry Unites Against CD-Burning Outlets

BY PAVLA KOZAKOVA
AND MARK ANDRESS

PRAGUE—Disparate elements of the Czech Republic's music industry have united in an attempt to sound the death knell of a local curiosity: commercial outlets that allow consumers to burn their own copies of legitimate CDs.

To date, *vypalovny* (burning stations) have functioned in a semi-legal fashion, exploiting a loophole in Czech law allowing owners of original CDs to make backup copies for their own personal use. A further veneer of legality was given to the *vypalovny* by a string of contracts that many had signed with local authors' body OSA; however, all of those contracts will have expired by the end of the year.

Concerned that the *vypalovny*'s activities have encouraged piracy to spiral out of control, the Czech affiliate of the International Federation of the Phonographic Industry (IFPI) has persuaded OSA not to renew its contracts with the CD-burning outlets. "Currently the illegal private copying [of CDs] not for personal use—which these workrooms allow—has become an insolvable problem," says Karel Kucera, managing director of the IFPI's Czech branch.

He says that no law exists binding the *vypalovny* to check whether a customer really owns the CD or whether the copy will serve only for his personal use. The IFPI estimates that every second CD in the Czech Republic is illegally copied, with 6 million pirated copies made last year.

The *vypalovny* first appeared in 1998. They allowed anyone to copy their CDs for a fee, typically of around 150 koruna (\$5), which represents one-quarter the retail price of a CD here. Given the relatively high costs of original CDs and of the commercially available CD burners in the Czech Republic (today's average monthly wage remains only around \$500), the *vypalovny* became an instant hit among young music fans. The *vypalovny* also usually stock a range of electrical goods, ranging from mobile phones to TV.

OSA closed contracts with the owners of the *vypalovny* and accepted authors' fees for the copied CDs. When any action was taken by labels against the owners of the burning stations, Kucera notes, "the *vypalovny* owners were [generally] let off the hook at court, simply by showing their contract with the OSA."

Now the IFPI has teamed with OSA and Intergram, an independent organization representing artists and producers of audio and audiovisual recordings. The three have signed an agreement in which OSA binds itself not to issue any further contracts to the CD-burning workrooms or to renew the old ones.

"We have about 25 contracts with the workrooms, but they will all

expire by the end of this year," says Vladimir Mirc, head of OSA's mechanical-rights department. OSA, like the IFPI, is unable to give even a rough estimate of how many such commercial CD-burning outlets



really exist, because many operate without any contracts.

Usually, the *vypalovny* are combined, or have connections, with CD-rental outlets. These are organized as "clubs," where each member theoretically co-owns all the CDs stocked. These rental shops still flourish, despite efforts by the IFPI to close them down. Two years ago, a precedent was set when a Prague court ruled that one large CD-rental club was legal; however, the IFPI is now attempting to close a small CD-rental club in Ceske Budejovice, South Bohemia. It hopes that a court verdict in that case,

if positive, can be used as a test case.

"Until then," Kucera says, "all clubs of owners are in accordance with Czech law, which is completely outrageous. Every member owns, let's say, one-thousandth of each CD in the club. According to Czech law, he is able to make a copy of his own CD, even though he owns just a tiny part of it."

Consumers here are also offered CD burning as a service by other shops and via the Internet. The owner of one Internet-based *vypalovna* in Prague who wishes to remain anonymous tells *Billboard* that they are likely to scrap their CD-burning service by the end of the year if it means they will be breaking the law: "I never wanted to do this illegally." The 150 koruna price per CD copied that their company charges covers rental from a range of more than 15,000 titles available, a new disc, a CD label, OSA's fee, and their own labor.

The owner estimates that at least every second *vypalovna* in the Czech Republic is run illegally. "There are loads and loads of them," they say, pointing out that the recent agreement of the three music industry organizations will affect only the *vypalovny* that were trying to operate legally. "Only a few companies that were burning CDs and paying OSA money will terminate their operation. The only solution is for the music labels to reduce the price of original CDs."

Cherry Red Revives Rev-Ola

U.K. Indie Relaunches Creation Records Reissues Division

BY ADAM HOWORTH

LONDON—Rev-Ola, formerly the reissues division of the now-defunct Creation Records, has relaunched as an imprint of U.K. indie Cherry Red Records.

The first release was Chris Lucey's *Songs of Protest and Anti-Protest*, which streeted Oct. 7 in the U.K. The album originally came out on U.S. indie Surry Records in 1966. Former Poptones director Joe Foster is Rev-Ola's managing director; he also headed the imprint when it was launched by Creation founder Alan McGee in 1993. Following its acquisition by Sony and McGee's departure, Creation wound down in November 1999. McGee launched Poptones as a multimedia operation in May the following year, with himself as CEO and Foster installed as director of music. Foster left the company in November 2001, when Poptones scaled down its operations.

In addition to his Rev-Ola role, Foster is the manager of highly rated Glasgow alternative rockers V Twin. The band releases its debut album, *The Blues Is a Minefield*, Oct. 21 on U.K. indie Domino.

Foster describes the Lucey album as "one of the most mysterious, collectible, and expensive West Coast folk-rock albums," adding that "Lucey is in fact Bobby Jameson, who was a bizarre, iconic figure on [the] Sunset Strip."

The album was produced by Phil Spector collaborator Marshall Lieb, notes Foster. "[It] sounds like Arthur Lee [of '60s U.S. act Love] demos and was performed by a man who worked with the Rolling Stones and Frank Zappa but still managed to fall through the cracks of history."

The Rev-Ola releases will be mid-price items distributed through Cherry Red's existing global network of independent distributors, including Pinnacle in the U.K., Cargo and Hep Cat in the U.S., Zomba in Germany, Socadisc in France, and Contrasema in Spain.

Foster will run the label in conjunction with Cherry Red founder and director Iain McNay and his director of operations, Adam Velasco. Other records slated for a worldwide rollout in the coming months include albums by Eagles bassist Randy Meisner, Lee Mallory, the Scruffs, and the Love Generation. The only non-U.S. act to be featured in the initial catalog is cult Scottish poet Ivor Cutler. Rev-Ola plans to release at least one album per month.

During its incarnation at Creation, two of its biggest-selling reissues were Star Trek actor William Shatner's *The Transformed Man* and Alex Chilton's *1970*, a previously unavailable album featuring tracks that the U.S. artist recorded between leaving '60s hit-makers the Boxtops and co-founding influential '70s act Big Star.

Warner Australia Acts Set Sail For Overseas Markets

BY CHRISTIE ELIEZER

MELBOURNE, Australia—Slightly more than one year ago, acoustic rock act Taxiride was flying to Los Angeles to start work with producer Fred Maher on its second album when its plane was turned back to Australia.

It was Sept. 11, and the U.S. had closed its borders. For three months after that, the band waited in Melbourne, wondering if the album would ever be made.

At the same time, hard-rock band Shihad was having problems with its name, which it had taken from sci-fi novel/movie *Dune* when it formed 13 years ago in New Zealand. Suddenly there were fears that its similarity to the Islamic term "jihad" was alienating U.S. retailers and media. The act, which relocated to L.A. to be closer to its co-managers the Firm and promoter Bill McGaffey, is now called Pacifier.

Now, both acts—signed to Warner Music Australia—are looking to make a mark on the U.S. market with albums that have already charted strongly domestically.

Taxiride's 1998 debut album, *Imagine*, sold 150,000 units in Australia and 90,000 in Asia; the album was also issued in the U.S. on Sire. But Warner Australia managing director Chris Moss admits that Taxiride's two-year absence was worrying when setting up its second album, *Garage Mahal*. "There was a lot of goodwill from the first

album," he says, "but radio had changed drastically in that time." Warner reintroduced the act to the Australian market with in-store appearances and acoustic sets at radio stations. Leadoff single "Creepin' Up Slowly" peaked at No. 5 in Australia and set up a top five debut for the album on the Australian Record Industry Assn. sales chart in August.

"Creepin' Up Slowly" has also charted in Japan,

Warner Australia GM of A&R Dan Hennessy adds, "Taxiride have already proved they're attractive to U.S. labels—we had a lot of interest from U.S. producers wanting to work with the act, and they fit into the modern-pop movement."

Pacifier's eponymous album, produced by Josh Abrahams (Limp Bizkit, Korn), debuted at No. 7 in Australia. The act is signed for the U.S. to Arista, with a release set for the end of the year. Pacifier singer

Jon Toogood is convinced his band will make its mark, not least through its dynamic live show. He tells *Billboard*, "None of the guitar bands in America offer any kind of competition for us."

Warner has a number of other Australian acts ready for international exposure. Alternate rock band Magic Dirt and dance duo Pnau are scheduled to work the U.K. market in the coming months, as is dance outfit Disco Montego. In mid-October, another of Warner's rock acts, the Whitlams, will perform in the

U.K., Ireland, France, and Canada in support of their current album, *Torch the Moon*. Emerging from the indie scene, the Whitlams' hard touring has seen the band shift 350,000 units across its four previous albums to date.

Whitlams founder and songwriter Tim Freedman says, "People say the songs have a strong Australian sense about them. But when we play them to people abroad, they identify closely with them."



TAXIRIDE



THE WHITLAMs

Indonesia, and New Zealand and has been picking up some airplay in northern European markets. The act is returning to Japan this month for a club tour behind its second single there, "How I Got This Way," and it is close to finalizing a deal with a Warner affiliate for a U.S. release. The band's Jason Singh says, "College radio [in the U.S.] still remembers us from our first single, 'Get Set,' and [it] is waiting for our album."

Events Calendar

OCTOBER

Oct. 11-14, **Third Annual Third Coast Conference**, Hilton SW Hotel, Houston. 212-969-0204.

Oct. 14, **Bill Boyd Celebrity Golf Classic**, Burbank, Calif. 310-201-8816 (see Good Works, this page).

Oct. 14-20, **International Bluegrass Music Assn. World of Bluegrass Convention**, Galt House and Kentucky Center for the Arts, Louisville, Ky. 270-684-9025.

Oct. 15, **Australian Record Industry Assn. (ARIA) Awards**, Superdome, Sydney. mmcadam@aria.com.au.

Oct. 15, **Carousel of Hope 25th Anniversary Gala**, the Beverly Hilton, Los Angeles. 323-651-9300 (see Good Works, this page).

Oct. 15, **VH1/Vogue Fashion Awards**, Radio City Music Hall, New York. 212-258-7800.

Oct. 17, **13th Annual International Bluegrass Music Assn. Awards**, Kentucky Center for the Arts, Louisville, Ky. 270-684-9025.

Oct. 17, **2002 Spirit of Life Award Dinner: A Tribute to Music in Film**, presented by City of Hope, Barker Hangar, Santa Monica Airport, Calif. 213-241-7268.

Oct. 17-19, **Amsterdam Dance Event**, Felix Meritis Conference Center, Amsterdam. 31-35621-8748.

Oct. 19, **Second Annual World Soundtrack Awards**, Bijloke Concert Hall, Ghent, Belgium. christian.deschutter@filmfestival.be.

Oct. 19, **Lili Claire Foundation Benefit Dinner Honoring Chris Blackwell and Mimi Leder**, Beverly Hilton Hotel, Los Angeles. 323-802-0136.

Oct. 23, **Spirit of Life Award Gala Honoring Tomás Muñoz**, presented by the Latin Music Industry for City of Hope, Fontainebleau Hilton Resort, Miami Beach. 800-275-1587.

Oct. 24, **MTV Video Music**

Awards Latinoamerica, Jackie Gleason Theater, Miami Beach. 305-535-3700.

Oct. 24-27, **World Music Expo (WOMEX)**, Zeche Zollverein, Essen, Germany. womex.com.

Oct. 25, **Fourth Annual Ritmo Latino Music Awards**, Kodak Theatre, Los Angeles. 818-763-1501.

Oct. 26, **Gospel Music Hall of Fame 2002 Induction Ceremony**, Marriott Renaissance Center, Detroit. 313-592-0017.

Oct. 29, **The Shortlist Music Project Second Annual Awards Ceremony**, Henry Fonda Theater, Los Angeles. 323-465-3700.

Oct. 30-Nov. 2, **CMJ Music Marathon**, New York Hilton. 917-606-1908.

Oct. 30-Nov. 3, **22nd Annual Black Entertainment & Sports Lawyers Assn. (BESLA) Conference: "Re-Defining Our Agenda: Strategies for the New Economy,"** J.W. Marriott Cancun Resort & Spa, Cancun, Mexico. 202-628-4700.

Oct. 31-Nov. 2, **MusicWorks Music Convention**, the Light-house, Glasgow, Scotland. 141-552-6027.

NOVEMBER

Nov. 2, **2002 Kora All Africa Music Awards**, Midrand, South Africa. 27-11-884-84-20.

Nov. 4, **ASCAP Country Awards**, Opryland Hotel, Nashville (by invitation only).

Nov. 4, **11th Annual Music Industry Trusts' Dinner Honoring Elton John and Bernie Taupin**, Grosvenor House Hotel, London. 44-207-851-4000.

Nov. 5, **BMI Country Awards**, BMI Nashville office (by invitation only).

Nov. 5, **Christian Country Music Assn. Awards**, Ryman Auditorium, Nashville. 615-742-9210.

Nov. 5, **Second Annual Country Radio Broadcasters Fall Forum**, Nashville Renaissance Hotel. 615-327-4487.

Nov. 6, **36th Annual Country Music Assn. Awards**, Grand Ole Opry House, Nashville. 615-244-2840.

Nov. 7, **Musicians' Assistance Program (MAP) Awards**, House of Blues, Los Angeles. 310-559-9334.

DEATHS

Ellis Larkins, 79, of pneumonia, Sept. 29 in Baltimore. A jazz pianist/vocal accompanist, Larkins worked with such artists as Ella Fitzgerald, Mildred Bailey, Joe Williams, and Helen Humes.

William M. Golt, 86, of natural causes, Oct. 1 in Wilmington, Del. After retiring as an electrician, Golt founded the New Day Christian Distributors, which provides thousands of Christian bookstores with music, songbooks, videos, and performance soundtracks. He is survived by his wife, three children, five grandchildren, and 10 great-grandchildren.

Nov. 7, **SESAC Country Music Awards**, SESAC Nashville office (by invitation only).

Nov. 12, **Billboard Music & Money Symposium**, St. Regis Hotel, New York. 646-654-4660.

Nov. 13-17, **14th Annual Western Music Festival**, sponsored by the Western Music Assn. (WMA), Sam's Town Hotel & Gambling Hall, Las Vegas. 702-456-7777.

Nov. 14, **First Annual Club Musica Latina Awards**, Loews Hotel, Miami Beach. 305-861-3545.

Nov. 14, **MTV Europe Music Awards**, Palau Sant Jordi Stadium, Barcelona. 44-207-284-7777.

Nov. 14, **Western Music Assn. (WMA) Awards**, Sam's Town Hotel & Gambling Hall, Las Vegas. 702-456-7777.

Nov. 26, **Oye! Mexican National Awards for Recorded Music**, Auditorio Nacional, Mexico City. 525-281-6035.

DECEMBER

Dec. 4, **International Recording Media Assn.'s (IRMA) Annual Marketing Summit**, Roosevelt Hotel, New York. 609-279-1700.

Dec. 9, **13th Annual Billboard Music Awards**, televised live on Fox TV, MGM Grand Hotel, Las Vegas. 646-654-4660.

Dec. 11, **NY Heroes Awards**, presented by the New York chapter of NARAS, Roosevelt Hotel, New York. 212-245-5440.

Dec. 12-14, **2002 Aspen Artist Development Conference**, St. Regis Hotel, Aspen, Colo. 970-544-8292.

JANUARY

Jan. 5-7, **Future of Music Policy Summit**, Georgetown University, Washington, D.C. 202-331-2958.

Jan. 8-11, **30th Annual International Assn. for Jazz Education Conference**, Fairmont Royal York, Sheraton Centre Toronto, Crowne Plaza Centre, and Metro Toronto Convention Centre, Toronto. 610-667-0501.

Jan. 19-23, **MIDEM 2003**, Palais Des Festivals, Cannes. 212-370-7470.

Submit items for *Lifelines*, *Good Works*, and *Events Calendar* to Margo Whitmire at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at mwhitmire@billboard.com.



Atlantic and VP Deal. Atlantic Records and VP Records (VPR) have entered into a long-term strategic partnership (see story, page 6). The first artist to release an album via this new agreement is Sean Paul. His new album, *Dutty Rock*, will be released by VP/Atlantic Nov. 12. Celebrating the deal's signing at Atlantic headquarters in New York are, from left, VPR attorney Jay Quatrini; Atlantic senior VP of business and legal affairs Michael Kushner; VPR VP of marketing Randy Chin; Atlantic director of business and legal affairs Ariel Taitz; Atlantic co-president Craig Kallman; Paul's attorney, Terri Baker; Paul; VPR president Christopher Chin; VPR senior director of A&R Murray Elias; and Atlantic co-president Ron Shapiro.

Good Works

SURVIVAL ROCK: Sam Moore, Mark Farner, Eddie Money, Bad Company, Foreigner, REO Speedwagon, Styx, and Survivor are among the acts to perform in *Rock to the Rescue*, a two-part concert series benefiting the Port Authority Police World Trade Disaster Survivors Fund and the Rock and Roll Hall of Fame Educational Fund. The first show will be held Saturday (19) at the Continental Airlines Arena in East Rutherford, N.J., followed by a Cleveland performance at the Gund Arena the next day. Last year's concert raised \$550,000 for the Port Authority Police Department. Contact: Jeff Albright at 818-508-6874.

PLATEFUL OF MONEY: Sting, Elton John, and B.B. King will entertain during the Carousel of Hope's 25th Anniversary Gala Tuesday

(15) at the Beverly Hilton in Los Angeles. **Madonna, Barbra Streisand, Celine Dion**, and the **Osbournes** are among the artists who have donated their designs to a collection of ceramic plates that will be sold to benefit the evening. Since its inception, Carousel of Hope has raised more than \$60 million and assisted more than 4,000 children with diabetes. Contact: Jerry Digney at 323-651-9300.

GOLF CHARITY-TEE: Montgomery Gentry will host this year's Academy of Country Music Bill Boyd Celebrity Golf Classic, featuring country artists like **Trick Pony, the Bellamy Brothers, Chris Cagle, Darryl Worley, Mark Wills**, and **Lila McCann** teeing off in support of the T.J. Martell Foundation/Neil Bogart Memorial Laboratory for Cancer, Shriners' Children's Hospital, and the Bill Boyd Memorial Trust Fund. The event will take place Monday (14) at the DeBell Golf Course in Burbank, Calif. Contact: **Maureen O'Connor** at 310-201-8816.

FOR THE KIDS: Nettwerk America and VH1 Save the Music Foundation have teamed to release *For the Kids*, an album of children's music that aims to raise money toward the restoration of music programs in American public schools. Artists like **Sarah McLachlan, Five for Fighting, Sixpence None the Richer**, and **Remy Zero** are featured on the album, which will be released Oct. 22 on Nettwerk America and available in all major retail stores. Contact: **Monica Seide** at 310-855-0643.

Solution to this issue's puzzle (page 84)

D	O	H	I	H	A	D	A	H	A	I	L	S	
I	N	A	N	E	V	E	R	E	R	N	I	E	
S	C	I	E	R	I	C	C	L	A	P	T	O	N
H	E	R	R	E	S	O	H	O	T	E	N	S	
M	E	D	S	A	H	O	R	S	E				
S	T	E	V	I	E	W	O	N	D	E	R		
A	R	T	T	A	H	O	E	R	E	I	N	S	
R	E	A	D	L	A	Z	I	O	S	N	O	W	
A	S	L	A	P	T	E	L	L	S	C	I	A	
D	A	V	I	D	S	A	N	B	O	R	N		
R	E	S	A	L	E	Y	A	R	N				
A	T	L	A	T	E	A	M	P	A	C	K	S	
P	H	I	L	C	O	L	L	I	N	S	E	N	
I	N	D	I	E	E	L	I	O	T	R	E	L	
N	O	E	L	S	C	A	I	R	O	T	W	O	

Life Lines

BIRTHS

Girl, Casey Elizabeth, to **Donna and Gerald Wolfe**, Sept. 30 in Knoxville, Tenn. Father is a member of gospel group Greater Vision.

MARRIAGES

Billye Sluyter to **Dave Johnstone**, Oct. 6 in Burbank, Calif. Bride is senior director of field merchandising for Universal Music Video & Distribution. Groom is a session drummer.

MERCHANTS & MARKETING

UMVD No. 1 In Market Share For First Nine Months

Company Is Also Poised For Strong Fourth Quarter

BY ED CHRISTMAN

NEW YORK—Universal Music & Video Distribution (UMVD), the dominant major since it merged with PolyGram in 1998, continues to gradually take market share from the rest of the music industry. In the first nine months of this year, UMVD has 28.5%—up slightly from the 28.3% it had at the half-year mark but good enough to continue the market-share creep that is becoming standard operating procedure for the company. UMVD also finished as the No. 1 distributor in current-album market share, with a 30.6% slice of the pie for the nine-month period ended Sept. 29.

UMVD's industry-leading total-

album market share is up nearly two percentage points from the 26.7% it had last year in the first nine months. As the industry leader, UMVD's dominance can be seen in the genre market shares SoundScan tracks, which shows it was the top distributor in the country, R&B, alternative, hard-rock, jazz, classical, and rap genres; soundtracks; albums charting on The Billboard 200; and catalog and the deep-catalog subset, as well as singles. It ranked second in placing albums on the *Billboard* Heatseekers chart.

With all due respect to his competition, Universal Music Group (UMG) chairman Doug Morris says his company is poised to "take even more market share in [this] quarter. We have records coming that are like aircraft carriers. This will be the best-ever quarter in the history of the company."

Among the acts that are delivering albums are Shania Twain, Jay-Z, DMX, Three Doors Down, and Mariah Carey. Morris also pointed out that the next edition of the *Now!* series will come under the UMVD banner, that the Nirvana album will do very well, and that the upcoming soundtrack to the Eminem movie *8 Mile* will not only sell plenty on its own but will also revitalize sales of *The Eminem Show*.

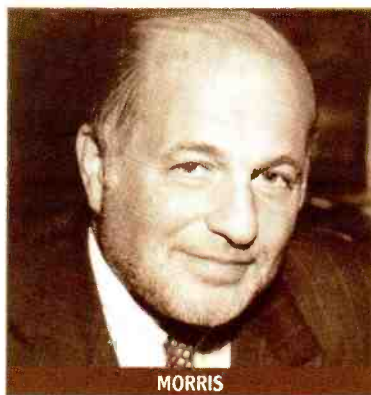
Morris says UMG owes its success to "the very good people we have running our divisions and our artists."

While the independent sector—collectively at 16.8%—may have suffered a market-share decline from the first nine months of last year when it had 17.2%, it improved on the 16.5% it garnered in the first six months of the year. In placing second, it showed strength in Latin, gospel, music video, and placing albums on the *Billboard* Heatseekers chart, coming in as the top distributor in each of those categories. It ranked second in new age, classical, rap, catalog, and singles.

Holding down the No. 3 spot, Sony

Music Distribution (SMD) accumulated 16% in the first nine months of this year, up from the 15.7% it garnered in the corresponding time period last year. Also, SMD had a strong third quarter, as its market share grew from the 15.5% it had tallied in the first half of the year. For the nine-month period, SMD ranked as the No. 2 distributor in soundtracks, Latin, and music video.

WEA, meanwhile, fell to fourth place with a 15.9% share, down from the No. 3 ranking that its 16.4% market share had obtained in the first half of the year. The company is also off last year's pace of the 16.2% it generated in the first



MORRIS

nine months of 2001. WEA's strength is in deep catalog, where it is the No. 2 distributor. For the nine-month period, WEA was the No. 1 in new age and ranked second in the alternative and hard-rock genres.

BMG placed fifth with 14.4% for the first nine months of the year, which is down slightly from the 14.6% it had in the first half of the year but is an improvement on the 13.8% it had in the first nine months of last year. BMG's strength is in The Billboard 200, where it is the No. 2 distributor, a distinction it also holds in gospel.

EMI Music Distribution (EMD) ranked last with an 8.5% share, which

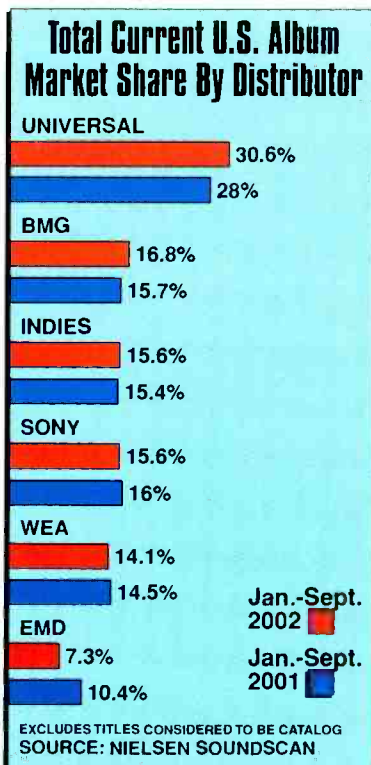
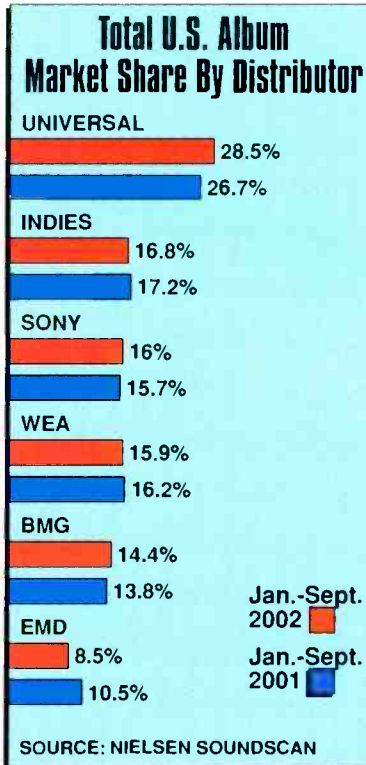
is almost a two-percentage-point drop from the 10.5% it had last year in the corresponding period but only slightly down from the 8.8% it had in the first half of this year. EMD was the No. 2 distributor for jazz music.

Looking at the rankings by corporation, Universal was No. 1 for total-album market share, but the Warner Music Group jumps to No. 2 with a 17.2% share when the market share of Alternative Distribution Alliance (ADA) is added in. Sony Music Entertainment retains its hold on third place, but its market share improves to 16.8% when RED is added in. BMG moves up to fourth place, thanks to the market share subtracted for the three independent distributors owned by majors, which is why the independent sector ranked fifth with a 13.8% share. And EMI Recorded Music brings up the rear but sees its market share improve to 9.5% when Caroline Distribution's percentage is added.

In current-album market share, UMVD had a 30.6% share, almost double that of No. 2 distributor BMG, and an improvement from the 28% it had in the corresponding period last year. UMVD has the three top-selling titles of the year in Eminem's *The Eminem Show* (which has so far scanned 5.9 million units), Nelly's *Nellyville* (3.5 million), and Ashanti's *Ashanti* (2.6 million).

BMG Distribution ranked second with 16.8% in current-album market share, up slightly more than a percentage point from the 15.7% it had in the same period last year but down from the 17.2% it accumulated in the first six months of this year. Its best sellers include Alan Jackson's *Drive*, Pink's *Missundaztood*, and Avril Lavigne's *Let Go*.

The independent sector placed third with 15.6% in current-album market share, up from the 15.4% it had last year in the same time frame, while SMD ranked fourth with 15.6%, down



from the 16% it had last year when it ranked second, and WEA ranked fifth with 14.1%, down from the 14.5% it tallied in the corresponding period last year when it held the same ranking. Finally, EMI's 7.3% in current market share is down three percentage points from the 10.4% it had last year, placing last in both periods.

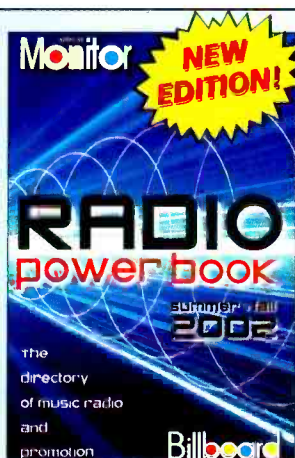
By corporate, Universal holds down the No. 1 ranking, followed by BMG. Sony is third with 16.5% when RED's performance is added in, while Warner places fourth with 15.3%, thanks to the inclusion of ADA's share. The indies rank fifth with 12.4%, and EMI placed last with 8.3% when Caroline's share is added in.

Detailed reports on market share for country and R&B music will appear in next week's issue.

The market-share rankings were determined by White Plains, N.Y.-based Nielsen SoundScan, which collects point-of-sale information for all formats and configurations from retailers, rack accounts, and other merchants, including mail-order companies and online stores. The accounts that provide the data generate 85% of U.S. music sales; SoundScan estimates totals for the entire U.S. market. Market-share tallies for albums and singles include all formats and genres available in the respective configuration. The shares for R&B albums consist of data Nielsen SoundScan collects from the specialized panel used to compile the *Billboard* album charts for that genre. In calculating current-album market share, Nielsen SoundScan counts only album sales occurring within the first 18 months of a title's release (12 months for classical and jazz), except for those that remain in the top half of *The Billboard* 200, in which case sales continue to count as current until a title falls below No. 100.

Everything you need to know about radio...

- Radio Station Directory by Market
- Complete Label Promotion Directory
- Arbitron Rankings for Top 100 Markets
- Radio Consultants & Syndicators
- And More



All the information you need to make your job easier!

To order the new **Radio Power Book Summer/Fall 2002**, order online at www.orderbillboard.com or call 1.800.344.7119 • International: 732.363.4156
Fax: 732.363.0338 • By Mail: Send payment for \$129 plus \$7 S&H (\$15 for international orders) with this ad to: **Billboard Directories**, PO Box 2016, Lakewood, NJ 08701. Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL, OH, VA & DC.
Orders payable in U.S. funds only. All sales are final.

8DPB3162

Executive Turntable

DISTRIBUTION: Thomas Costabile is named president of WEA Manufacturing in New York. He was senior VP of operations for Sony Disc Manufacturing.



COSTABILE

Provident Music Distribution names **Robert Bedenbaugh** director of sales for national accounts and **Russ Evers** retail marketing coordinator in Nashville. They were, respectively, manager of database marketing for Family Christian Stores and road manager/vocalist for Spiritbound.

Word Distribution promotes **Keith Stancil**, previously director of general markets, to VP of general markets; **Laura Neutzling**, previously marketing manager, to marketing director; **David Chaudhry**, previously marketing manager, to director of marketing for general markets; **Steven Underwood**, previously marketing coordinator, to marketing manager; and **Valarie Pittman**, previously gospel marketing manager, to regional marketing manager. They are based in Nashville.

HOME VIDEO: Steve Bulzoni is promoted to senior VP of home entertainment for York Entertainment in Sherman Oaks, Calif. He was VP of video rental. York Entertainment also names **Scott Pfeiffer**, previously president/CEO of San Rafael Pictures, as VP of production and development; **Heather Kellogg**, previously director of programming for Yahoo Film Festival, as director of marketing; **Noah Kronenberg**, previously account executive for Norwalk Entertainment, as director of Western region sales; and **Gregg A. Ratnoff**, previously VP of sales and acquisitions for Important Pictures, as director of domestic TV and international sales. They are based in Sherman Oaks.

Steve Boogar is named CEO of DigitalDeck in Redwood City, Calif. He was COO of NEC Computers.

MUSIC VIDEO: MTV Networks promotes **Lauren Lazin** to senior VP of MTV News & Docs and **Robyn DeMarco** to VP of programming, planning, and scheduling for MTV and MTV2 in New York. They were, respectively, VP of MTV News & Docs and director of programming, planning, and scheduling.

RIAA Certifications For September

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

MULTI-PLATINUM ALBUMS

Eminem, *The Eminem Show*, Web/Aftermath/Interscope, 6 million.

Pink, *Missundaztood*, Arista, 4 million.

Faith Hill, *It Matters to Me*, Warner Bros., 4 million.

Nelly, *Nellyville*, Fo' Reel/Universal, 4 million.

Avril Lavigne, *Let Go*, Arista, 3 million.

Dixie Chicks, *Home*, Open Wide/Monument/Columbia, 2 million.

The Righteous Brothers, *Unchained Melody: Best of the Righteous Brothers*, Curb, 2 million.

Toby Keith, *Pull My Chain*, DreamWorks Nashville, 2 million.



PLATINUM ALBUMS (1 million units)

N.W.A., *The N.W.A. Legacy: 1988-1998*, Priority/Capitol, its third.

Point of Grace, *Steady On*, Word, its second.

Linkin Park, *Reanimation*, Warner Bros., its second.

Soundtrack, *I'm Bout It*, Priority/Capitol.

Backstreet Boys, *The Hits: Chapter One*, Jive, their fourth.

Dixie Chicks, *Home*, Open Wide/Monument/Columbia, their third.

GOLD ALBUMS (500,000 UNITS)

Lil' Wayne, *500 Degreez*, Cash Money/Universal, his third.

Frank Sinatra, *In the Wee Small Hours*, Capitol, his 28th.

Frank Sinatra, *Come Fly With Me*, Capitol, his 29th.

Trick Daddy, *Thug Holiday*, Slip-N-Slide/Atlantic, his fourth.

New Found Glory, *Sticks and Stones*, MCA, its first.

Mario, *Mario*, J Records, his first.

Isreal Kamakawiwo'ole, *Facing Future*, Big Boy Records, his first.

Jackson Browne, *The Next Voice You Hear: The Best of Jackson Browne*, Elektra, his 10th.

Bill Engvall, *Dorkfish*, Warner Bros., his second.

Michael Martin Murphey, *Cowboy Songs*, Warner Bros., his second.

Soundtrack, *XXX*, Universal.

James Taylor, *October Road*, Columbia, his 15th.

Backstreet Boys, *The Hits: Chapter One*, Jive, their fourth.

Original cast recording, *Mamma Mia!*, Decca.

Fred Hammond, *Spirit of David*, Verity, his third.

Khia, *Thug Misses*, Dirty Down/Artemis, her first.

Trans-Siberian Orchestra, *Christmas Attic*, Lava, its second.

Coldplay, *A Rush of Blood to the Head*, Capitol, its second.

Dixie Chicks, *Home*, Open Wide/Monument/Columbia, their third.

Declarations Of Independents™



by Chris Morris

TAKING IT ON THE ROAD: Too often, the operators of new labels come to the business armed with a full complement of illusions and a paucity of useful knowledge. So Declarations of Independents has always been supportive of the annual "crash-course" panels for neophyte industryites mounted by the Assn. for Independent Music (AFIM); for the past five years, we've taken part in educational panels at the seminar.

Through this year, when it presented a full day of crash-course panels—covering such essentials as recording, marketing, promotion, and publicity—at the AFIM convention in San Francisco, the indie trade organization has presented the educational panels at its principal annual forum. But there will not be a crash course at next year's AFIM confab, scheduled for Orlando, Fla., in March. Instead, AFIM executive director **Courtney Proffitt** says, the focus will now be on bringing the crash courses to major markets across the U.S. on a year-round basis.

"We're trying to develop a stand-alone session to take around the country," Proffitt says. "We are in the works of doing a full-day seminar and taking it on the road."

The first attempts to pull together these regional presentations took place in September, when AFIM offered a two-panel session at Musicfest NW in Portland, Ore., and a seven-panel version at the Americana Music Assn. convention in Nashville. Proffitt says, "We're meeting with a great reception at these other events."

The trade group is currently organizing day-long sessions for New York, Miami, Los Angeles, Chicago, Dallas, and Seattle to take place during 2003. Some of these seminars would take place in conjunction with established music conferences and events in those locales.

As in the past, the AFIM crash courses can't succeed without the input of veteran professionals willing to share their knowledge and experience with those just entering the business. Seasoned pros—especially those located in the markets where the '03 crash courses are targeted—are encouraged to contact Proffitt at AFIM headquarters at 480-831-2954 to volunteer their services.

AFIM has also prepared a six-CD audio version of the most recent crash course in San Francisco; it may be ordered through

the AFIM office or via the trade group's Web site (afim.org).

FLAG WAVING: *Fight Dirty*, the sophomore album by Atlanta-based quartet **the Forty-Fives** on Redeye Distribution's Yep Roc Records, is one of the most thoroughly satisfying, straight-ahead rock'n'roll records of the year.

With its head-on energy and gutsy melding of classic pop/rock and R&B elements, the band is highly reminiscent of those old Los Angeles faves, **Peter Case's** late '70s/early '80s unit **the Plimsouls**.

"I've been getting that [comparison] a lot," admits singer/guitarist **Bryan G. Malone**, whose



THE FORTY-FIVES

raw-voiced work conjures memories of Case's vintage performances. "We used to get that reference, mainly because of [my] voice."

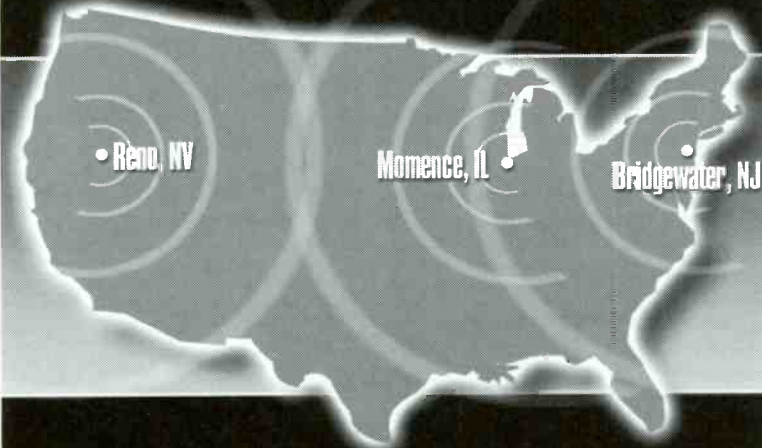
The Forty-Fives began life four years ago as a power trio, but their sound gained a lift from the addition of Hammond B-3 organist **Trey Tidwell**. Malone says, "We wanted to do something different."

Of the group's sonic conception, Malone says, "We're all **Beattles** fans, obviously, but we're not fanatical about it... In Georgia, you hear a lot of **Otis Redding**, and we're big **Booker T. [& the MG's]** fans." The Forty-Fives' live set incorporates covers running the gamut from **Elvis Presley**, **Sam Cooke**, and **Jimmy Reed** to **the Zombies** and **the Who**.

Listeners and programmers with an appetite for brawny, no-frills fire are directed to hot originals like "Trying to Get to You," "Out of My Mind," "My Kind of Girl," and "Hanging By a Thread," all peerless examples of tenuous contemporary rock with deep roots in the past.

Tireless road dogs, the Forty-Fives are currently in the middle of a U.S. tour that will take them to the West Coast by mid-October. They'll be opening shows for **Los Straitjackets** and **Southern Culture on the Skids** through year's end.

The Only Nationwide Distribution Network Of Music And Video Product



Speed. Selection. Service.

- 200,000 unique music, DVD and video SKU's on-hand
- Music, Movies, Books from one source

Call us today at... 800-775-2600 ext. 2151



BAKER & TAYLOR
Information and Entertainment Services

Retail Track™



by Ed Christman

MAP-PING OUT THE ISSUE: Let's talk about price and value.

The majors and certain retailers settled last week the price-fixing lawsuit brought by government prosecutors, agreeing to pay \$143 million, of which \$67.4 million will be paid in cash. Who knows how the 41 states and three commonwealths will split the cash up, but if they divide it by 44, it means about \$1.5 million per entity, which in effect translates to pennies for the consumers—if they even see any of it. But obviously, the money that was extracted from the majors is not the issue to the publicity-seeking politicians-cum lawyers who filed this so-called price-fixing case.

Even before those lawsuits were settled, what continues to matter to the music industry is that the government—through the earlier related settlement of a Federal Trade Commission (FTC) investigation that eliminated the majors' minimum-advertising-pricing (MAP) policies—has, in effect, mandated that music retailers cannot even hope to obtain a gross profit margin of 14% from music, the amount that the old standard MAP price of \$11.99 would have provided them once upon a time. I would like to know how many other retailers and businesses in the U.S. would be satisfied with that gross profit—which, for the uninitiated, doesn't even take into consideration the expenses of operating a business.

PAINFUL SOLUTION: Even if the government thought the music industry was guilty of price fixing, its solution has already inflicted plenty of pain upon it. As if file sharing, CD burning, and plain old bootlegging wasn't enough to contend with, the music industry has a full-scale, unrestrained price war raging, further hurting every component of the business. Unfortunately, the ones who appear to be catching it the worst are independent retailers, whose sales are down 19.8% this year—almost double the industry average. And who knows how many hundreds—thousands?—of them have gone out of business.

The sad thing about all this, of course, is that if the government had just showed a little patience, market forces—CD burning and the price/value relationship of prerecorded movies—would have taken care of whatever pricing inequities it thought it saw in the music marketplace. (It's hard to tell what the FTC's problem is, because it never shows its hand. It moves in myster-

ious ways, wreaking havoc on the industry, all in the name of justice.)

WHY MOVIES GOT MAP: Some have raised the question, "Why does video have MAP and not the music industry?" That's because the music industry's MAP policies were more far-reaching than the video industry's. Initially, both industries' policies were equivalent, with both basically disallowing advertising funds if a specific title was advertised below MAP. But MAP proved ineffective when Circuit City started a price war to try and deliver a knockout punch to the then-weaker Best Buy.

In the wake of their 1994-1996 price war, about 11 music specialty chains either filed for Chapter 11 or went out of business. Throughout this battle, the majors made a mockery of their own distribution companies' MAP policies by going behind their backs and buying into the price-and-position programs of the consumer electronic chains. If I remember correctly, here was the way it worked: A label would come out with a big superstar release and tell the consumer electronic chains that it wouldn't give them any cooperative funds if they advertised the title under MAP. Then the very same week that the A-list title came out, the label would take a B title and buy into the Best Buy/Circuit City price-and-position programs, thus effectively paying for the ad on the A title, which of course was advertised below MAP.

(I have often written that the majors are too prone to succumb to short-term solutions, which often result in unwanted long-term problems. One unintended lesson of the labels' practices—let's call it a long-term consequence—was to teach most music specialty chains the importance of price-and-positioning programs, a topic that appears to be on the minds of a lot of people nowadays. Some, of course, already knew how to wield P&P clout.)

In effect, the majors funded the price war that would result in them missing out on millions of dollars in product payments when the music specialty chains got into trouble. But as I have pointed out in the past, once retail's pain became theirs, most majors responded to music specialty requests by strengthening their MAP policies so that all cooperative advertising funds on all titles were withheld from violators of MAP policies. The video studios never went that far with their MAP policies. That's why the FTC only went after the music industry—and why the video studios still have their MAP policies.

Sonicbids Offers Online Talent Directory

BY MATTHEW S. ROBINSON

Though many bands still rely on the postal service to promote themselves, many savvy artists are taking to the Web to do their booking and promotions. One of the leaders of this new game is sonicbids.com.

"The main purpose of Sonicbids is to make the musician's life easier and to take advantage of the Internet in terms of reaching talent buyers," CEO Panos Panay says. "We are using the Internet to revolutionize a process that was greatly inefficient."

Launched in June 2001, Sonicbids was originally intended to list bands as part of a larger virtual marketplace, where acts and promoters could meet online.

"The buyers' problem was not access to talent," Panay explains. "It was how they sort through the hundreds of submissions they get."

Today, Sonicbids serves nearly 5,000 artists and more than 1,000 promoters who regularly check in to find the hottest bands. Among these are such booking behemoths as Festival Productions (which arranges talent for the Newport Folk and Jazz Festivals and 50 other festivals around the world) and such conferences as Boston's NEMO Music Showcase & Conference and Las Vegas' Eat'M.

At this year's Atlanta Music Conference in Atlanta, 19 Sonicbids bands performed, constituting 30% of the total performance roster. Many of these bands were also featured on a special promotional CD that was assembled in partnership with Oasis CD Manufacturing and Dewar's Scotch Whisky.

Atlanta conference manager Kathy Gates says the Sonicbids alliance made the event more cost-effective

"by helping us cut back on staffing costs and allowing Atlantis to have a record of all the artists that submitted electronically."

"In our contracts, we guarantee a minimum amount of our bands will be chosen for the festivals," Panay explains, "so while no individual band is guaranteed a spot, some of them are sure to be included."

The Sonicbids advantage comes from its electronic press kit (EPK), a comprehensive online information package created by the bands to display such information as their bio, a typical set list, and their performance requirements.

"I knew what I wanted to know about an artist," says Panay, a former international booking agent for Ted Kurland Associates, "and used that to figure out what others would want to know."

Each band that wishes to keep its EPK in Sonicbids' catalog pays a \$49 annual fee. "That is the cost of roughly three press kits," Panay notes. "So if they get one gig, they make their money back."

For bands like Boston's R&B outfit Mother's Favorite Child (MFC), the savings are substantial. "Our mailings cost a couple of thousand dollars," MFC's Paris Toon says, "and we still were not getting our music out in a timely manner."

Not only did Sonicbids save MFC money, it also got it moving faster. "In literally a month," Panay observes, "they have gone from opening for other bands to having those bands open for them."

"The EPK is quickly becoming known as the most cost-effective and efficient means of introducing independent musicians to live music buyers," Oasis president Micah Solomon adds.



PANAY

Are you with the right ONE-STOP? AEC is the place to be

- The most experienced sales staff in the industry
- Competitive Pricing
- Over 245,000 titles on CD alone
- Complete selection of DVD and VHS
- Largest selection of accessories from any one-stop
- Award winning weekly magazines **amped** and **ambush!**
- Electronic orders with our **AMT** disc and online with **AMT**
- Our Turn-Key Retail Website Solution **Step**

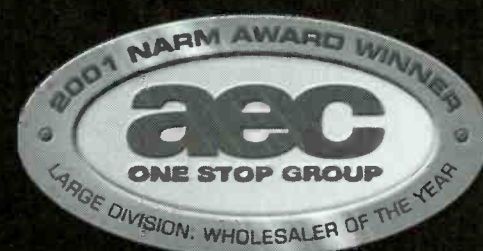
New Accounts Call:

800-635-9082

Fax: 954-340-7641

or visit us on the web at:

www.aec.com



AEC locations: CD One Stop, Bethel, CT • Bassin Distributors, Coral Springs, FL • Abbey Road, LA • Atlanta Philadelphia • Los Angeles (3) • Sacramento • Thousand Oaks, CA • Madison • San Diego • Charlotte Chicago • Milwaukee • Denver • Columbus • Nashville (2) • Tampa/St. Pete • Lake Tahoe • Woodland, CA

Sites + Sounds NEWSLINE...

DOWNLOADING DEALS: EMI has begun negotiations with technology companies with a view toward enabling digital downloads of its repertoire, EMI Group executive VP **John Rose** told attendees of the recent JPMorgan 2002 Music Conference in London. "We need to start selling consumers digital music in the form they want to consume it—namely downloadable, burnable, and portable—at an economic price that is attractive to consumers but gives us a reasonably healthy and attractive margin," Rose said, adding that EMI hopes to announce its new-media strategy during the next few weeks as it begins to finalize agreements.

MAXIM-MUM BUYING POWER: Buy.com is launching an e-commerce site with MaximNet—the Internet arm of *Maxim* magazine parent Dennis Publishing—that will feature music, movie, and game titles. The co-branded site, at maxim-online.com, will offer more than 1.5 million SKUs in 11 categories available through buy.com. United Commerce Service, the e-commerce solutions specialist that powers the buy.com site, will manage the new site's inventory, fulfillment, content, customer service, and e-mail marketing.

KILLER WEB SITE: BMG Production Music, a unit of BMG Music Publishing, will launch a Web site that licenses music samples and sound effects to advertising and marketing companies for use in Internet-based

promotions. The site, killersonifi-er.com, is a collaboration between BMG Production Music's Killer Tracks arm—home to 20,000-plus samples and sound effects licensed by such entities as Turner Broadcasting, Boeing, Fox Sports, ABC, Warner Bros., and ESPN—and Pulse, a San Francisco-based producer of media technologies for online marketers. At launch, more than 8,000 music and effects files from Killer Tracks' library will be available for a \$900 annual licensing fee. Production music, also known as "library music," includes virtually every kind of sound used in radio, TV, film, and multimedia productions.

PIRACY PARANOIA: A new report from consulting firm KPMG says the entertainment industry has become "mesmerized" by online piracy at the expense of developing "proactive strategies," which would include working with "potential abusers" to develop new business models.

The study found that more than 80% of companies surveyed use some type of encryption technology—in addition to such measures as interdiction, file blocking, and spoofing on file-sharing networks—often at the expense of the customers' online experience. The study says encryption "is only as good as the next hacker," and most digital pirates are "loosely organized" and global. A majority of respondents conceded that safeguarding content across national borders is "nearly impossible," and about 10% have

"given up in despair" of even threatening violators with legal action.

Twice as many executives surveyed embrace digital content as a new revenue source than those that view it as a threat to existing revenue. But the study says that most media companies continue to exhibit a lack of "creativity and innovation," resulting in failed opportunities to develop legal distribution of content online.

The study suggests that media companies create internal review processes to determine what percentage of their content is intellectual property, then decide whether it should be protected and deploy business models to create "fluid boundaries" that entice consumers.

SHAZAM SONG: London-based music-recognition technology company Shazam has struck a licensing deal with Warner Music Group. Under the agreement, Shazam is licensed to use 30-second audio clips of music from the entire Warner catalog as part of its mobile-phone services. Shazam's flagship service, currently available only in the U.K., allows users to learn the name of a song and its artist when an audio sample is sent from a phone handset.

TRAFFIC TICKER
Top Music Sites

Traffic In August

TOTAL VISITORS (in 000s)

1. Yahoo Launch	5,872
2. MTV Networks Music	5,390
3. CDNow	3,863
4. MusicMatch Jukebox	3,401
5. Sony Music Entertainment Sites	3,353
6. BMG Music Service	3,198
7. MSN Music	3,085
8. American Idol on MSN	3,026
9. AOL Music	2,923
10. MP3.com	2,564
11. EMusic	2,418
12. Lyrics.com	2,214
13. Warner Music Group Sites	1,970
14. MusicCity.com	1,466
15. BMG Entertainment Sites	1,168

AVERAGE MINUTES PER VISITOR PER MONTH

1. Yahoo Launch	30:52
2. Spinner	29:27
3. Pressplay.com	23:04
4. MusicMatch Jukebox	20:39
5. DefJam Records Sites	13:54
6. Listen.com	13:23
7. MTV Networks Music	13:05
8. MSN Music	12:53
9. BMG Music Service	12:40
10. Allmusic.com.com	12:39
11. American Idol on MSN	12:12
12. CDNow	9:53
13. Audiogalaxy	6:32
14. Sony Music Entertainment Sites	6:03
15. MP3.com	5:37

Nielsen//NetRatings

Source: Nielsen//NetRatings, August 2002. Rankings edited by *Billboard*. Data is based on audience measurement of more than 62,000 U.S. panelists who have combined work and home Internet access.

Music & Money

by Brian Garrity



SPINNING SUCCESS: Staten Island, N.Y.-based indie label SpinArt Records says it is on pace to post the best year in its 12-year history, thanks to a strong release schedule and a business model that is attractive to artists.

Buoyed by joint-venture deals with London's Cooking Vinyl and

Price says that while SpinArt has long existed to allow him to develop new bands, 70%-80% of its release schedule now comprises releases from bands with built-in fan bases. With those acts there are realistic expectations of how many records they will sell in a worst-case scenario.

And those efforts are allowing SpinArt to foster label-grown acts like Clem Snide and Apples in Stereo, which are now coming into their own.

"We came to the conclusion that we couldn't make it by just releasing records we love," Price says. "We also have to release records that will sell. And it has to be able to sell without a huge budget, because we can't afford it. One of the dilemmas of working with developed artists [is] you're not going to give them big, huge amounts of money upfront—which we couldn't do. So we have to give them something else. And that is a really good deal. You have to allow them to make money."

He adds, "We view our job as to generate the artist revenue."



PRICE

Canada's Linus Entertainment—as well as by a lineup of releases that includes new music from **Apples in Stereo**, **Clem Snide**, **Eyes Adrift**, former **Pixies** frontman **Frank Black**, and **Soft Cell** and catalog releases from the **Pixies**, **Echo & the Bunnymen**, and **Camper Van Beethoven**—SpinArt is on pace to set an all-time high in revenue. However, the real boost has come from a business model that has enabled the label to attract name artists while grooming acts that are now starting to pay off.

"This year is our best year ever," SpinArt co-founder and GM **Jeff Price** says. "This year is our pay-off year."

The label, which began its life in the major-label system, is working with a much different profitability scenario. Price notes that because SpinArt pays its artists little money upfront and keeps its marketing costs low by doing limited co-op advertising and few videos, the break-even level on a record is sales of between 15,000 and 20,000 units—not 100,000-200,000 units.

What's more, Price notes that the label has worked to create a more attractive financial model for artists by offering short-term deals of three to seven years that allow them to recoup against what the label actually receives in revenue. SpinArt also offers net profit splits where half the net profits on the sale of the album go to the artist; it pays full mechanical royalties on all songs on a record, and it does not take any additional distribution fees.

LIQUID UPDATE: MM Cos. chairman **Seymour Holtzman** and president/CEO **James Mitarotonda** have been elected to the seven-person board of digital-music distributor Liquid Audio. They replace current board members **Gerald Kearby**, who is Liquid's president/CEO, and board member **Raymond Doig**.

Mitarotonda—who owns 6.9% of Liquid via MM Cos. and related entities—says he and Holtzman remain opposed to the proposed merger with music distributor Alliance Entertainment and want Liquid's cash to be distributed to shareholders (*Billboard Bulletin*, June 14). Liquid representatives could not be reached for comment.

B&N BUYBACK: Barnes & Noble plans to buy up to \$10 million worth of stock in barnesandnoble.com.

Leonard Riggio, chairman of both Barnes & Noble and its Internet arm, says, "We believe that barnesandnoble.com's stock is undervalued."

In August, barnesandnoble.com said it may be delisted from Nasdaq because its stock closed below \$1 for 30 straight days. It has until Nov. 4 to regain compliance.

The stock recently closed down 2 cents at 78 cents. Barnes & Noble and Bertelsmann each own 36% of barnesandnoble.com; the rest is publicly held.

Additional reporting by *Matthew Benz* in New York.

JENNA JAMESON
...AND MORE!



They've got the talent, the looks, and the passion to make it in the biz. *Adult Stars Close Up - Private Lives*. Come along as ravishing adult stars reveal what it takes to make it to the top of their trade!



© 2002 Playboy Entertainment Group, Inc.



Connect with the music industry's most important decision makers in **Billboard Classified**

Billboard CLASSIFIED

maximum results

maximum exposure

Call: 1-800-223-7524 Today!

Fax all ads to: 646-654-4798/99 or email to: jserrette@billboard.com

Your ad includes a listing on **billboard.com**

over 17 million page views a month
www.billboard.com

DUPLICATION/REPLICATION

POWER TOWER CD & DVD DUPLICATORS

Produce your own CDs and DVDs with these high speed, low cost, easy to use duplicators



Available with 1, 3 or 7 drives
7 full CDs in under 3 minutes
Up to 14 DVDs per hour

www.veritysystems.com



Providing solutions for your In-house CD & DVD production

800 642-5151

DUPLICATION/REPLICATION

We're Listening...

Whether Your Audience is a Few Thousand or Several Million.

Depend on the world's largest optical disc manufacturer for:

- CD and DVD Replication
- Audio Mastering
- key2audio™ Copy Control
- Graphic Design
- Distribution

Sony Disc Manufacturing

800-358-7316
<http://sdm.sony.com>

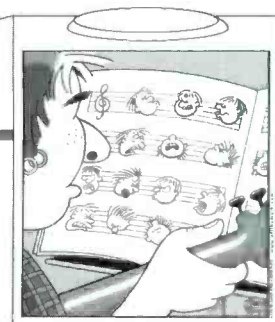
MUSIC MERCHANDISE

From the creator of

RIM SHOTS

Music T-Shirts
Mugs and More!

To order, please visit us at:
www.cafepress.com/offthemark
and select music.



LEAD GUITAR 101

By Mark Parisi

MEDIAWORKS INTERNATIONAL, INC.
CDs CD-ROMs, CD One-Off Short Runs, Retail Ready Complete CD Packages
1-800-211-4689
Call For Quotes and a Free Info Packet!
www.mediaworkscd.com

COMPACT DISCS - 60¢ EACH

IT'S A BETTER DEAL!
"ADD IT UP"

1,000 CDs	600.00
1,000 Jewel/Wrap	250.00
1,000 2-Pg Book/Tray	240.00
	\$ 1,090.00

from your CD-Ready Master & Print-Ready Film

NATIONAL TAPE & DISC CORPORATION

1110 48th Ave. North - Nashville, TN 37209

1-800-874-4174

Digital Mastering Services - Digital Audio Duplication - Computer Graphics

SAME DAY SERVICE!
(on short run CD & Cassette copies)

www.ntdc.com

CDs • CD-ROM • CD-R • SHAPED CDs • AUDIO CASSETTES

NEED CDs?
the choice is **CRYSTAL CLEAR**
DISC & TAPE

Trusted experience for over 30 years.

1-800-880-0073

www.crystalclearcds.com

DIGITAL MASTERING • ART DESIGN • PRINTING • PACKAGING

1000 COMPACT DISCS .84 EA.*
1000 CASSETTES .64 EA.*
CDR DUPLICATION! \$2.00 each (min. 50)
• IN JEWEL BOX • FAST TURNAROUND!
CALL NOW! (800) 423-2936
1015 W. ISABEL STREET, BURBANK, CA 91506
CUSTOM SERVICE Fax (818) 569-3718 • sales@alshire.com • www.alshire.com

NO FILMS NEEDED SAVE HUNDREDS

500 CDs = \$ 969
1000 CDs = \$1069
RETAIL READY CD PACKAGES FROM YOUR DESIGN ON DISC
CALL FOR DETAILS

300 FULL COLOR 11x17 POSTERS ONLY \$99
with Your CD/DVD Package

OVER \$500 OF EXTRAS WITH EVERY CD PACKAGE

THIRD WAVE MEDIA
WORLD CLASS QUALITY CD & DVD REPLICATION
CALL TODAY FOR A FREE CATALOG

(800) WAVE CD-1
WWW.THIRDWAVEMEDIA.COM

WE CAN PUT YOUR MUSIC VIDEOS ON DVD...CALL FOR DETAILS

LISTENING STATIONS

Looking for a durable headphone...

- Features:
- Exceptional sound quality and bass response
 - Steel armoured cable (rubber-coated)
 - Reinforced covered steel headband
 - Replaceable ear-pads.

visit us at

www.dbiint.com

dbi international

(807) 468-8494

Worldwide Distributor of

Nakamichi
CD/DVD Sampling Stations



PUBLICITY PHOTOS

PUBLICITY PRINTS

LITHOGRAPHED ON HEAVY, SATIN GLOSS PAPER



B&W 8x10's
500 - \$90
1000 - \$120

Other sizes & color available
Prices include Typesetting & Freight in Continental U.S.

FREE Catalog & Samples

ABC PICTURES

1867 E. Florida St., Suite BB
Springfield, MO 65803
Toll Free 1-888-526-5336
www.abcpictures.com

TALENT

Looking for a record deal ??

Getting signed is very hard to do. But we will get the record deal you are looking for! Guaranteed Service. Call now to receive your FREE information.

Talent 2000
800-499-6395

For Billboard Classified Advertising email Jeff Serrette at jserrette@billboard.com or Fax 646-654-4798/99

T-SHIRTS

*Looking for Rock T-shirts?
You've found 'em!*

**BACKSTAGE
FASHION**

Worldwide Distributors of Licensed:
**ROCK & NOVELTY T-SHIRTS,
STICKERS, PATCHES, FLAGS & MORE!**

Check out our website catalog:

www.backstage-fashion.com

or call for a free price list/flyer (dealers only):

800-644-ROCK

(outside the U.S. - 520-443-0100)



HELP WANTED

Intern Wanted

Billboard Magazine's New York office is hiring interns to assist the Special Events Department. Looking for a quick learner who is organized and detail-oriented. Knowledge of Excel a plus. For college credit only - no pay. Contact Billboard at 646.654.4660 or pdemo@billboard.com

Director of Sales

York Entertainment is looking for a Director of Sales for the DVD & VHS sell through market. Experience with national retailers a must.

Fax resume with salary history to **928-962-5053**

**NOTICES/
ANNOUNCEMENTS**

BILLBOARD CLASSIFIEDS

**MOVE LUXURY
REAL ESTATE
TO THE STARS
REACH THE
HIGH-POWERED WORLD
OF MUSIC**

& ENTERTAINMENT

Call Mark Wood -
Real Estate Manager
661-270-0798 - Fax:
323-525-2395
Billboard@musician.org
1-800-223-7524

Reach all the movers & shakers every week through the pages of *Billboard* - a force in the music/entertainment industry for over 100 years

HAVE A POSITION TO FILL?
WANT TO REACH HIGHLY
QUALIFIED PEOPLE FAST?
LOOK NO FURTHER!

BILLBOARD CLASSIFIED

IS THE

HIRE AUTHORITY! &

NOW THE CLASSIFIED

SECTION IS ON-LINE!

WWW.BILLBOARD.COM

CALL: Jeff Serrette

@:800-223-7524

for more info.

**COMPUTER/
SOFTWARE**

RecordTrak
Inventory Management
For Record Stores
800-942-3008
Fax 203-269-3930
Voice 203-263-3440

**INTERNET/
WEB
SERVICES**

DANGEROUS TREES

SKETCH COMEDY

LISTEN AT

www.dangeroustrees.com

PUBLICATIONS

**The Ultimate Resource for
Touring Bands & Musicians**

**BILLBOARD'S 18TH EDITION OF THE
Musician's Guide to
Touring and Promotion**

**NEW
EDITION!**



Includes:

- City by city club directory
- Tapel disc services
- A&R directory
- Music services directory
- Music industry websites
- Road nightmares of the stars
- **PLUS-Exclusive: What every artist must know about A&R!**
- **And much more**

Only \$15.95 - \$18.95 overseas, (includes shipping)

Order by phone **800-407-6874** or on our website **www.musiciansguide.com**

Mention code TGBB when ordering!

PUBLICATIONS

**In the
Studio?**

**FREE Guide to
Master Tape Preparation
Saves You Time and Money!**

1-800-468-9353

**www.discmakers.com/bb
info@discmakers.com**



WANTED TO BUY

TOP \$ PAID

For: Cd's, Lp's Cassttes,
Video's & DVD's

Call (201) 986-0909

Fax (201) 986-7755

**BILLBOARD
CLASSIFIEDS**

www.billboard.com

for more info call: 800-223-7524

PROGRAMMING

**Content Determined By
More Than Core Audience**

**BY DANA HALL
Airplay Monitor**

Recently, new R&B/hip-hop outlet CKEY (Wild 101) Buffalo, N.Y., took advantage of being licensed to the Canadian side of that border market by playing unedited rap. While Canada's broadcast regulator, the Canadian Television-Radio and Telecommunications Council (CRTC), has historically been more conscious about the actual content of songs—or DJs' discussions—than lyrics per se, the station's move ignited considerable controversy in the market and prompted a CRTC investigation.

The station has since pulled unedited rap from its airwaves, but it raises the question: Would U.S. PDs play unedited music if the Federal Communications Commission (FCC) allowed them? With rhythmic and R&B radio playing so much music with barely bleeped rough language, why not just go all the way?

KSFM Sacramento, Calif., PD Byron Kennedy has come closer than most in the industry. A veteran of the former KPTY Phoenix, co-owned by CKEY consultant Jerry Clifton, KPTY regularly pushed the lyrical envelope, playing such records as King Missile's "Detachable Penis." Now, Kennedy says, "it's difficult for me, because I'm a huge believer in freedom of speech—and I'm sure people who love Eminem are not offended by his lyrics. So philosophically, many of my listeners wouldn't mind. And if you're a brand-new station with nothing to lose, it might make sense. It's a great way to get everyone's attention. But with my station, which targets primarily women, I have a lot of moms and daughters who would probably go nuts if they heard a lot of unedited songs."

Kennedy adds that for some programmers, it's a very specific strategy to play unedited songs. "If you want to make a lot of noise, playing unedited versions of songs is the perfect way to get attention. At the same time, you have to be very aware of where to draw the line. In my opinion, playing a hip-hop song that contains a curse word is one thing, but being tasteless and irresponsible is another... In a post-9/11 world, you have to be sensitive about playing certain records like 'Fuck Tha Police.' It's a much more sensitive society that we live in today."

Across the border from CKEY, WBLK Buffalo PD Skip Dillard says, "I would absolutely not [play unedited songs, even if FCC rules allowed it]. You have to remember who your audience is. If you're targeting a female audience 18-34, which most of us are, only a very small segment will stand for that."

PING OFF THE ADVERTISERS**

Orlando, PD of WLLD (Wild 98.7) Tampa, Fla.—another station that isn't known for shying from controversy—probably would not play unedited songs "because of the backlash from

advertisers. With your listeners, you could probably easily get away with playing more curse words now, but you would have to kill your 'listening at work' sweepers, because that audience would go away completely, which would affect your advertising."



ORLANDO

Kennedy agrees. "I've done the radical thing before and [have] seen a mass exodus of clients, even though the core demo might like it."

Orlando adds that some owners see it as bad business. The FCC provides for a "safe harbor" between 10 p.m. and 6 a.m. "You can say whatever you want and air unedited songs, according to the FCC," he says. "But our company [Infinity] chooses to not air any unedited versions of songs, period."

He continues, "We already catch flack for playing songs with 'ass' in them... so you know community standards won't allow anything more than that."

COMMUNITY STANDARDS

Does "community standards" mean only your listeners or the community overall?

WNPL (Blazin' 106.7) Nashville PD Darrel Johnson says, "It's about serving this community." While he programs music for his core audience, 18-34, and "a lot of curse words and certain content is not offensive to those listeners," he also has to consider that "you have 8-, 9-, and 10-year-olds listening... even if they are not your target. I know a lot of people want to say it's the responsibility of the parent, but it's partly our responsibility, too."

Mark Adams, director of programming for Rose City Radio and PD of KXJM (Jammin' 95.5) Portland, Ore., says his station comes close to what CKEY did. "[We're] a pretty deliberately offensive, in-your-face, pushing-the-envelope kind of radio station. That's by design to cater to the audience that is core to this format and this station."

Radio, Adams says, is becoming "less regulation-based simply on the fact that community standards have to apply. And with radio stations increasingly micro-targeted to a very particular audience, that is the only voice you listen to when determining how far is too far."

Web Premieres Log On As Key Marketing Tool

Continued from page 1

promotions] with AOL. Now there's a whole menu to choose from."

For instance, when Epic Records was looking to promote the track "Cochise" from Audioslave—the collaboration between former Soundgarden frontman Chris Cornell and the remaining members of Rage Against the Machine—the label turned to Yahoo's music channel, launch.com, to debut the song online on the same day as its radio premiere.

The promotion—in which the band was extensively plugged on the front page of both Yahoo and Launch, and an e-mail blast was sent out to registered Launch users categorized as rock fans—generated more than 175,000 streams of the track in the first 24 hours and upwards of 250,000 listeners within the first week of being posted on the site.

During the promotion, Audioslave

videos, chats, listening parties, and retail links.

MEDIUM, AUDIENCES GROWING

The concept of premiering music on the Web is not new. Label executives and operators of music Web portals say there have been many world premieres on the Internet in the past that have gone unheralded.

"What we're really talking about is the formalization of the process," says Mark Ghuneim, senior VP of online and emerging technologies for the Columbia Records Group. "As the medium has grown, you've started to see this stuff become more memorialized as a concept."

As the practice has become more commonplace and more consumers are connecting to the Internet via high-speed broadband connections, the promotions are, in turn, translating into big traffic numbers.

This is especially true for AOL Music, which regards its First Listen/First View offerings—in which songs and videos get exclusive premieres, usually for less than a week—as the Web music equivalent of a high-profile programming block on network TV.

According to AOL, a First Listen of Britney Spears' "Boys" remix generated 1.35 million streams in one day; Will Smith's "Black Suits Comin' (Nod Ya Head)" did 850,000; Nelly's "Hot in Herre" did 760,000; and Brandy's "What About Us?" did 750,000. Even Bruce Springsteen unveiled four tracks from his latest Columbia album through the program, which collectively generated more than 2 million streams.

First Listen has debuted close to 40 tracks since its inception in January 2001. First View was launched last October and has introduced close to 20 videos. AOL says the most-watched offerings, Ashanti's "Happy" and Creed's "One Last Breath," each generated more than 700,000 streams in less than a week.

For both programs, content is available on an on-demand basis and the promotions are packaged with pre-order and commerce links, as well as links to artist biographies, interviews, and other information.

World premieres on Yahoo Launch—including videos from Eve, Disturbed, and Linkin Park—operate in similar fashion and are generating similar traffic numbers, Yahoo claims. Each video has topped more than 1 million views within the first week of release.

Internet executives cite such successes as proof of the Web's inherent marketing power. AOL Entertainment VP/GM Kevin Conroy says, "Many people rushed to the Internet as a sales medium and leaped right past the really critical role that the Internet can play—and is playing—in exposing new music, creating awareness, and creating fans before an album appears in a store."

What's more, Yahoo Launch chief Dave Goldberg maintains that leading Web properties—especially in a period when broadband use is growing—are proving to be as viable a promotional channel as either TV or radio.

"We're now delivering the number of impressions that [labels] would get on television," Goldberg says. "We're

AOL Music's First Listen Top Five

AOL Music's First Listen program, which debuts new singles online before radio, MTV, or any other Internet outlet, is attracting mass audiences that can draw north of 700,000 streams in a single day. Listed below are the five biggest First Listen premieres.

Britney Spears

"Boys" Remix

1.35 million in one day

Will Smith

"Black Suits Comin' (Nod Ya Head)"

850,000 in one day

Nelly

"Hot in Herre"

760,000 in one day

Bruce Springsteen

"The Rising"

755,000 in two days

Brandy

"What About Us?"

750,000 in one day

[streaming] over 40 million videos a month at this point, and we will get more people in a day to see a video than they will get on television. And that's people choosing to watch it. If half a million people watch on MTV and we get a million people to watch it, that's not equivalent. Because a million people chose to watch the video vs. people who just had the TV on at the right time. So, on average, those people are more valuable."

Still, the value of the Internet audience is a matter of debate, and the actual sales impact of online campaigns has been hard, if not impossible, to judge.

Most agree the effect on e-commerce sales has been limited. While

AOL Music's First View Top Five

AOL Music's First View program debuts new videos before they air on MTV or other Internet channels. Launched in the wake of the success of First Listen, the program is drawing upwards of a half-million streams in under a week. Listed below are the five most-watched promotions.

Ashanti

"Happy"

755,000 in seven days

Creed

"One Last Breath"

705,000 in three days

Elvis vs. JXL

"A Little Less Conversation"

545,000 in five days

Alanis Morissette

"Hands Clean"

491,000 in seven days

Red Hot Chili Peppers

"By the Way"

459,000 in seven days

virtually every Web promotion—premiere or otherwise—includes commerce links, sources say the response rate on such offers remains low.

But Aaron Foreman, MCA VP of new media, says the popularity of Web promotions helps signify that the Internet "is a media outlet just like any other media outlet and one you have to make sure you are on."

What's more, he says, the commerce links in Web promotions are as much "a model for where things are going to go" as they are an opportunity for immediate sales.

Foreman says the industry is "realistic" about current online commerce. "The number of purchases being made online is still pretty minimal," he says. "But it's growing, and if we can get everything together and get people interested in the digital offerings, that will grow as well."

As Internet promotions proliferate, labels are experimenting with the length and timing of windows for Internet premieres and their various options for partners.

For example, Warner Bros. Records is promoting Faith Hill's new album, *Cry*, by premiering separate menus of tracks and videos at AOL Music and Yahoo Launch.

TURF WARS

Despite such attempts, it is sometimes difficult to avoid turf wars, especially with traditional media.

One label new-media chief says his participation in a recent AOL First Listen promotion caused so many problems with radio partners that he now questions whether the upside of the online exposure is worth the grief.

"I just had a lot of problems with radio complaining. I had stations in some markets downloading it and in other markets threatening they weren't going to play it," the executive says. "Frankly, I don't feel comfortable going before the radio add date, especially with major releases."

AOL's Wilson acknowledges that radio has been resistant to the First Listen concept at times, but he maintains that overall, radio accepts it.

"It's somewhat of a partnership, in a weird way," Wilson says. "We're offering the song first, but it's creating such visibility for the artist that it trickles down, because they are getting it a few days later. So it only helps them."

"Radio wants songs to become familiar," he adds. "They do their call-out research—'Do people like it [or] do they not like it.' By giving people this awareness before the call even comes in, it only helps radio with their advertisers if people say, 'We love this song—play more of it.'"

Some Internet executives say the success of First Listen-type programs will prompt leading radio conglomerates to get into the act with similar vehicles.

On the video side, MTV Networks expresses less concern about the likes of AOL and Launch grabbing exclusives. Tom Calderone, VP of music and talent programming at MTV, points out that the network's "360" strategy—which allows for the windowing of content through mtv.com, MTV, and MTV 2—is compelling enough to the music industry that it is not hurting for attractive online premiere oppor-

tunities. The channel has done Web premieres—known as "360 premieres"—for the likes of Avril Lavigne, the White Stripes, and Vanessa Carlton. What's more, he says that the network, by and large, does not consider something premiered until it unveils a song or video.

At vh1.com, senior VP/GM of interactive Jason Hirschorn says he is more aggressively moving into Web premieres in an effort to enhance the network's "Music First" positioning. "These listening parties and video debuts are our lifeblood. They're very important strategically and competitively," he says. "We want to establish vh1.com as the place people look to as their filter for music."

The push for Web exclusives is set to ratchet upward, as additional Internet players—including sites specializing in commerce—look to pre-street premieres as a way to drive revenue.

"It is competitive because the marketplace has pulled it in this direction. Digital content lends itself to this sort of a promotion," Pressplay VP of music programming Alex Luke says. "Music online has been most powerful with unreleased and exclusive content—and I think it will continue to be."



CONROY

shot to the top five of the Yahoo Buzz index, which tracks the most popular search terms on the site. The promotion also paid off for Epic by building Audioslave's site traffic and database of fans. (To hear the track, users had to register their e-mail address at the band's official site, audioslave.com.) The promotion also included pre-order opportunities via Yahoo Shopping.

"The fans now know where to access more information about the band. I have a band and a song that is now on a major matrix report and is getting a lot of attention," Llewellyn says, noting that the impact on awareness is the equivalent of 20 typical promotions.

He adds, "If you can get back that a song has been streamed a quarter-million times in the last week, that really means something. To say I have doubled my database for this band via this promotion means a hell of a lot, as well."

The Internet premieres are generally seen as mutually beneficial partnerships, providing strong content for the sites and cheap promotional value for the labels. The promotions can include the premiere tracks, exclusive downloads, artist-specific streaming channels, behind-the-scenes footage,



GOLDBERG

Pressplay, for example, has begun a new premiere program in which multiple tracks from a new release will be available to subscribers prior to street date as on-demand streams or tethered downloads. Early participants in the program include Kelly Rowland, Bon Jovi, Natalie Cole, Nine Days, and LL Cool J.

The other leading commercial subscription services—MusicNet, Rhapsody, and FullAudio—have not yet followed suit.

But whether premiere content is available through a paid subscription service or for free, windowing via the Internet is enabling the music industry, using a mix of secure tracks and videos, to extend the setup of an album over the course of months—as was the case with AOL in the setup of Tweet's Elektra album, *Southern Hummingbird*—rather than over a number of weeks.

Wilson says, "As time goes on, people are recognizing we are a real marketing force for the music industry, and that's what this is all about: a fundamental shift on how online is viewed at record labels. That was one of our goals, and quite honestly it's happening a lot quicker than we anticipated."

BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

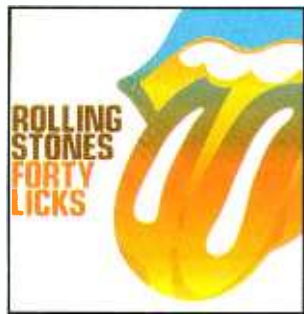
Over The Counter



by Geoff Mayfield

SEEMS LIKE OLD TIMES: What year is this? There's a time warp on The Billboard 200, as **Elvis Presley** and the **Rolling Stones** share slots in the top five for the first time since 1965 (see Chart Beat, page 4). Hits collections by both legendary acts waged a close battle for the chart's top rung, with the King edging the World's Greatest Rock'n'Roll Band by an 8.6% margin. Both compilations earn bragging rights.

Elvis 30 #1 Hits moves 337,000 units in its second week, a 33% erosion that is much less severe than the drops that usually follow a 500,000-plus start. It has sold 837,000 units in its first two weeks.



The Stones almost double their previous best Nielsen SoundScan week, as the double-length *Forty Licks* starts with 310,000. Of the five other albums the band has charted since May 1991—when *Billboard* began using SoundScan data—*Bridges to Babylon* had the largest haul, moving 160,000 when it bowed at No. 3 in 1997. With this start, four of the Stones' previous five albums have begun inside the top 10, with *Forty Licks* matching the peak *Voodoo Lounge* achieved in 1994.

At traditional music stores, the Stones title actually outsells Presley's by a 9.6% gap, but the latter continues to derive the lion's share of its oomph from mass merchants, where it surpasses *Forty Licks* by a 44.8% margin. Music retailers accounted for 46% of the Stones' first-week sales but have only contributed to 28% of Presley's units to date.

The Stones set replaces Presley at No. 1 on Top Internet Album Sales, but it begins with Web sales of 7,000 units, while *Elvis 30 #1 Hits* started with 14,000.

MARCH TOWARD THE HOLIDAYS: When you see seven new albums enter the top 20, you can practically smell the scent of Christmas trees. In fact, there's even a seasonal album, the multi-act *WOW Christmas*, bowing at No. 131—the first to make the chart in 2002.

The fresh troops help improve album volume by 3.8% over the prior week's sales but still trail the same week last year by 6.25% (see Market Watch, page 6), continuing 2002's sad and prolonged refrain.

Not all the news is bleak, though, as rapper **Xzibit** scores his first top 10 placement on The Billboard 200 (No. 3, 156,000 units) and his second No. 1 on Top R&B/Hip-Hop Albums. His

2000 release, *Restless*, actually had bigger sales frames, as it arrived only a couple of weeks before Christmas, when store traffic is high. But in that heavier competition, it peaked at No. 12 on the big chart.

The collection by *American Idol* finalists, including winner **Kelly Clarkson**, follows close behind (No. 4, 146,000) and is No. 1 on Top Soundtracks. Rock band **Good Charlotte**, which saw its first album peak at No. 185, blasts in at No. 7 (117,000), while its earlier set rockets 41-1 on Top Pop Catalog Albums. A good measure of Good Charlotte's punch came from Best Buy, which bundled the new and old album together at a bargain price.

REFRESHED: Value-added special editions, each bundled with a DVD-Video disc, bring sales spikes to two rock bands. **Incubus** grabs The Billboard 200's Greatest Gainer (139-58, up 136%), while **the Strokes** win the Pacesetter cup (156-73, up 117%). This marks the highest rank for the former since the June 15 issue and for the latter since March 9.



WHEN OLD IS NEW AGAIN: Since the middle of last year, three different country acts—**SheDaisy**, **Dixie Chicks**, and most recently **Jo Dee Messina**—accomplished something that seemed inconceivable when *Billboard* formulated catalog-album criteria with SoundScan in 1991 and revised it again in 1997. Each of the three managed to get active airplay for a track from an album that was nearing or past its second birthday. In each case, we made exceptions that allowed those albums to remain on our current charts beyond 104 weeks.

Rather than make frequent exceptions to the rule, we're amending our criteria, effective immediately, to allow any 2-year-old album with a track that is growing at a monitored format to extend its current status, regardless of the title's Billboard 200 rank. Country acts prompted this amendment, but **Dido**, whose album started slowly, would have stretched at least a few more weeks on The Billboard 200 had this rule been in place when her *No Angel* moved to Top Pop Catalog Albums in September 2001. It will be trickier to consistently maintain the new criteria, so labels are encouraged to contact *Billboard* chart managers when albums still clicking at radio approach the two-year mark.

Additional reporting by Alex Vitoulis in New York.

Singles Minded



by Silvio Pietrolungo, Minal Patel, Wade Jessen

GOOD GOING: **Shania Twain** joins a very small circle of artists that have debuted inside the top 25 on Hot Country Singles & Tracks, as "I'm Gonna Getcha Good!"—from her forthcoming album, *Up!*—checks in at No. 24. This tops her previous debut mark, set when "Love Gets Me Every Time" arrived at No. 29 in October 1997.

Twain turns the top-25 fraternity co-ed, joining **Garth Brooks** and **Alan Jackson** as the only artists to bow that high in the 13 years of the Nielsen Broadcast Data Systems era. Brooks' No. 19 start with "The



Thunder Rolls" (1991) continues its reign as the highest debut on the chart, and his "Wrapped Up in You" has the second-best entry, at No. 22 in October 2001. Jackson's "Where Were You (When the World Stopped Turning)" started at No. 25 last November. With slightly more than three days of airplay, "Getcha" tops all of the recent superstar lead-single debuts, with 1,929 detections. **Faith Hill's** "Cry" arrived at No. 32 with 1,066 plays; **Tim McGraw's** "Red Rag Top" opened at No. 34 with 909 spins. On The Billboard Hot 100, Twain debuts at No. 65 with "Getcha," her first stop on that chart since 1999.

Topping the country chart for a second time is **Keith Urban** with "Somebody Like Me," which posts the most detections the chart has seen in more than a year. "Somebody" garners 6,187 spins and is the first song to collect 6,000 plays in one week since **Blake Shelton's** "Austin" claimed 6,077 detections in the Sept. 1, 2001, issue. It is the most spins the chart has seen at No. 1 since **Lonestar's** "I'm Already There" grabbed 6,306 plays in the July 21, 2001, issue. Urban's first trip to the top of the page was "But for the Grace of God," which reigned in the Feb. 24, 2001, issue. This is the sixth consecutive week that the prior issue's No. 1 song failed to maintain the chart's top perch. The last time we had such a turnover was way back in November/December 1993, when seven weeks passed between consecutive-week No. 1s.

DAY HAS COME: **Madonna's** "Die Another Day" debuts at No. 41 on The Billboard Hot 100, the highest debut on the Hot 100 in more than a year (see Chart Beat, page 4). "Day," the title track from the upcoming James Bond film that hits theaters Nov. 22, draws 35 million audience impressions in its first week at radio. MTV premiered the video for "Die" during *Making the*

Video, and Madonna was interviewed on CNN's *Larry King Live* the same day. A commercial maxi-single, in both CD and 12-inch vinyl formats, is due Oct. 22.

Elsewhere on the Hot 100, **Jennifer Lopez** earns Greatest Gainer/Airplay honors with last week's Hot Shot Debut, "Jenny From the Block." The track gains 16 million listener impressions and jumps 67-38 on the Hot 100.

Kelly Clarkson's "A Moment Like This" drops from the No. 1 slot, as sales of the single fall 55% to 65,000 units. While her airplay continues to rise (up 9 million), "Dilemma" by **Nelly Featuring Kelly Rowland** reclaims the No. 1 spot, as its audience is still far above the pack at 135 million.



'RIGHT' STUFF: "You Know You're Right" by **Nirvana** moves 22-2 on Modern Rock Tracks, the biggest jump into the top five (excluding debuts) since **Live's** "The Dolphin's Cry" rose 25-5 in September 1999. With a spin increase of 1,616, "Right" shatters the record for the largest detections jump by a title already on the chart. The prior high was 1,102 by **Pearl Jam's** "Given to Fly" in January 1998. On the Hot 100, "Right" debuts at No. 55, the band's first charting single since "Lithium" hit No. 64 in August 1992.

MISSY SAID KNOCK U OUT? The competition intensifies on the Hot R&B/Hip-Hop Singles & Tracks chart, as **LL Cool J** and **Missy "Misdemeanor" Elliott** aim for **Nelly's** crown. LL creeps up 3-2 with "Luv U Better," while Missy climbs 5-3 with "Work It," with both titles gaining 11%. A mere 112 points separate "Dilemma" from "Luv," with "Work" only 500 points behind the latter. While "Better" has a 12-inch vinyl to add sales points, "Work" has the benefit of being the newer track, which might allow greater growth at radio.

Sean Paul's "Gimme the Light" earns this issue's Greatest Gainer/Airplay designation (up 10 million listener impressions), moving 11-5. It is the first top 10 for Paul and the first reggae track to hit that portion of the chart since **Shaggy's** "It Wasn't Me" went to No. 3 in February 2001. At the other end of the chart, Paul does double duty, making an appearance on "Holla at a Playa" by **Jim Crow**, which enters at No. 97.

Additional reporting by Keith Caulfield in Los Angeles and Steven Graybow in New York.

OCTOBER 19 2002

Billboard HEATSEEKERS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	Title	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	Title	
				NUMBER 1/HOT SHOT DEBUT								
1	NEW		1	THIEVERY CORPORATION EIGHTEENTH STREET LOUNGE 0607/CARDLINE (116.98 CD)	The Richest Man In Babylon	25	25	28	10	FINCH DRIVE-THRU 86091/MCA (112.98 CD)	What Is It To Burn	
				GREATEST GAINER								
2	10	50	3	LAS KETCHUP SONY DISCOS/CDLUMBIA 86980/CRG (115.98 EQ CD)	Hijas Del Tomate	26	26	16	4	BEBO NORMAN ESSENTIAL 10691/ZOMBA (117.98 CD)	Myself When I Am Real	
3	2	—	2	NICHOLE NORDEMAN SPARRROW 51934 (116.98 CD)	Woven & Spun	27	37	30	6	BREAKING BENJAMIN HOLLYWOOD 162356 (112.98 CD)	Saturate	
4	5	2	20	JUANES SURCO 017532/UNIVERSAL LATINO (116.98 CD)	Un Dia Normal	28	23	—	2	NAAM BRIGADE ARTISTDIRECT 01023 (111.98/17.98)	Early In The Game	
5	6	—	2	LUPILLO RIVERA SONY DISCOS 87537 (8.98 EQ/13.98)	Amorcito Corazon	29	35	—	2	ZOEGIRL SPARRROW 40546 (9.98 CD)	Mix Of Life	
6	12	13	10	THE USED REPRISE 48267/WARNER BROS. (111.98 CD)	The Used	30	45	—	3	GREENWHEEL 10 INCH/ISLAND 586661/DJMG (112.98 CD)	Soma Holiday	
7	11	8	11	JOE NICHOLS UNIVERSAL SOUTH 170295 (111.98/17.98)	Man With A Memory	31	24	14	17	JENNIFER PENA UNIVISION 310053/UG (9.98/13.98)	Libre	
8	—	—	4	WOMEN OF FAITH INTEGRITY 86307/EPIC (111.98 EQ/116.98)	Sensational Life	32	RE-ENTRY	3	GRITS GOTEE 72871 (116.98 CD)	The Art Of Translation		
9	8	1	3	OK GO CAPITOL 33724 (9.98 CD)	Ok Go	33	46	—	2	CRISTIAN ARIOLA 95787/BMG LATIN (113.98 CD)	Grandes Exitos	
10	17	15	21	SUGARCULT ULTIMATUM 076673/ARTEMIS (113.98 CD)	Start Static	34	39	—	11	TOBYMAC FORERUNNER 25294 (117.98 CD)	Momentum	
11	1	—	2	RHETT MILLER ELEKTRA 62788/EEG (111.98 CD)	The Instigator	35	33	35	20	PILLAR FLICKER 82606 (116.98 CD)	Fireproof	
12	9	3	7	CONJUNTO PRIMAVERA FONOVISA 86237 (9.98/13.98)	Perdoname Mi Amor	36	30	26	6	THE BLIND BOYS OF ALABAMA REAL WORLD 127933/IRGIN (116.98 CD)	Higher Ground	
13	7	4	7	INTERPOL MATADOR 545 (9.98 CD)	Turn On The Bright Lights	37	NEW	1	DOWNTHE SUN ROADRUNNER 618420/DJMC (117.98 CD)	downthe sun		
14	15	10	7	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43176/ZOMBA (111.98/17.98)	Family Affair II: Live At Radio City Music Hall	38	28	—	2	KIM WATERS SHANACHIE 5094 (117.98 CD)	Someone To Love You	
15	19	24	24	12 STONES WIND-UP 13059 (9.98 CD)	12 Stones	39	RE-ENTRY	3	CHRIS TOMLIN SPARRROW 38661 (116.98 CD)	Not To Us		
16	13	7	6	30 SECONDS TO MARS IMMORTAL 12474/IRGIN (9.98 CD)	30 Seconds To Mars	40	34	34	29	CHAYANNE SONY DISCOS 84667 (110.98 E3/116.98)	Grandes Exitos	
17	16	11	40	DASHBOARD CONFESSIONAL VAGRANT 354 (14.98 CD)	The Places You Have Come To Fear The Most	41	RE-ENTRY	3	50 CENT FULL CLIP 2003 (116.98 CD)	Guess Who's Back?		
18	20	23	3	LIBERACION DISA 727029/UG (8.98/13.98)	Historia Musical	42	38	29	9	NO SECRETS JIVE 41781/ZOMBA (117.98 CD)	No Secrets	
19	18	12	12	THE HAPPY BOYS ROBBINS 75038 (117.98 CD)	Trance Party (Volume Two)	43	22	21	4	BOY SETS FIRE WIND-UP 18007 (5.98 CD)	Live For Today (EP)	
20	40	27	10	THALIA EMI LATIN 39573 (110.98/17.98)	Thalia	44	NEW	1	MIDWIKID DIVINE MILL 14702/ARISTA (1.298/18.98)	Something Wikid This Way Comes...		
21	21	18	14	AUDIOVENT ATLANTIC 83544/AG (111.98 CD)	Dirty Sexy Knights In Paris	45	RE-ENTRY	10	EMERSON DRIVE DREAMWORKS (NASHVILLE) 450272/INTERSCOPE (8.98/14.98)	Emerson Drive		
22	3	—	3	THE LES CLAYPOOL FROG BRIGADE PRAWN SONG 0005 (117.98 CD)	Purple Onion	46	NEW	1	CECILIA BARTOLI DECCA 473380 (117.98 CD)	The Art Of Cecilia Bartoli		
23	4	—	2	PROJECT 86 TOOTH & NAIL/ATLANTIC 83568/AG (111.98 CD)	Truthless Heros	47	RE-ENTRY	4	WOMEN OF FAITH INTEGRITY/WORLD 85914/EPIC (116.98 EQ/119.98)	Joy, Grace, Love & Peace		
24	14	5	3	JANE MONHEIT N-CODED 4234/WARLOCK (118.98 CD)	In The Sun	48	36	9	5	GILBERTO SANTA ROSA SONY DISCOS 84781 (116.98 EQ/116.98)	Viceversa	
						49	RE-ENTRY	17	SOMETHING CORPORATE DRIVE-THRU 112887/MCA (114.98 CD)	Leaving Through The Window		
						50	27	22	1	DROPKICK MURPHYS HELLCAT 30457/EPITAPH (117.98 CD)	Live On St. Patrick's Day From Boston, MA At The Avalon Ballroom	

OCTOBER 19 2002

Billboard TOP INDEPENDENT ALBUMS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	Title	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	Title	
				NUMBER 1								
1	2	2	8	NICKEL CREEK SUGAR HILL 3941 (118.98 CD)	This Side	25	23	—	3	KIM WATERS SHANACHIE 5094 (117.98 CD) [M]	Someone To Love You	
2	1	—	2	STEVE EARLE SHERIDAN SQUARE 75114/ARTEMIS (117.98 CD)	Jerusalem	26	38	45	11	50 CENT FULL CLIP 2003 (116.98 CD) [M]	Guess Who's Back?	
3	7	4	24	KHIA FEATURING DSD DIRTY DOWN 751132/ARTEMIS (117.98 CD) [M]	Thug Misses	27	26	18	15	LOS TEMERARIOS AFG SIGMA 05297/FONOVISA (110.98/16.98)	Una Lagrima No Basta	
4	5	1	7	EVA CASSIDY BLIX STREET 10075 (116.98 CD)	Imagine	28	22	17	17	DROPKICK MURPHYS HELLCAT 30437/EPITAPH (111.98 CD) [M]	Live On St. Patrick's Day From Boston, MA At The Avalon Ballroom	
5	8	6	20	VARIOUS ARTISTS VP 1879* (9.98/16.98)	Reggae Gold 2002	29	20	—	2	TED NUGENT SPIRIFIRE 15174 (117.98 CD)	Craveman	
6	6	—	2	B-LEGIT SICK WID 17/IN THE PAINT 8322/KOCH (112.98/17.98)	Hard 2 B-Legit	30	37	20	4	BABY D BIG OOMP 1256 (118.98 CD) [M]	Lil' Chopper Toy	
7	4	—	2	DELBERT MCCLINTON NEW WEST 8042 (117.98 CD)	Room To Breathe	31	28	12	24	ELVIS PRESLEY BMG/MADACY SPECIAL PRODUCTS 5234/MADACY (110.98/10.98)	Elvis: The Very Best Of Love	
8	9	5	6	AIMEE MANN SUPEREGO 007/UNITED MUSICIANS (117.98 CD)	Lost In Space	32	30	27	37	ISRAEL KAMAKAWIWO'OLE BIG BOY 5907/THE MOUNTAIN APPLE COMPANY (117.98 CD)	Alone In Iz World	
				HOT SHOT DEBUT								
9	NEW		1	THIEVERY CORPORATION EIGHTEENTH STREET LOUNGE 0607/CARDLINE (116.98 CD) [M]	The Richest Man In Babylon	33	RE-ENTRY	3	JUANITA BYNUM SHEKINAH INTERNATIONAL 1662 (116.98 CD)	Behind The Veil: Morning Glory 2		
10	3	—	2	TECH N9NE STRANGE 1001/MSC (118.98 CD)	Absolute Power	34	42	40	5	TAKING BACK SUNDAY VICTORY 176 (112.98 CD)	Tell All Your Friends	
11	10	3	4	ANI DIFRANCO RIGHTIOUS BABE 029 (125.98 CD)	So Much Shouting/So Much Laughter	35	32	26	11	MACK 10 PRESENTS DA HOOD HOOD BANGIN' 9996/03 (118.98 CD)	Mack 10 Presents Da Hood	
				GREATEST GAINER								
12	15	13	28	YING YANG TWINS COLL/PARKIN THE PAINT 8375/KOCH (112.98/17.98)	Alley: The Return Of The Ying Yang Twins	36	41	33	40	THURSDAY VICTORY 145 (115.98 CD) [M]	Full Collapse	
13	14	9	33	DEFAULT TVT 2310 (111.98 CD) [M]	The Fallout	37	33	30	8	BRIGHT EYES SADDLE CREEK 46 (115.98 CD) [M]	Lifted or The Story Is In The Soil, Keep Your Ear To The Ground	
14	21	14	15	SUGARCULT ULTIMATUM 076673/ARTEMIS (113.98 CD) [M]	Start Static	38	29	29	6	KRS-ONE FRONT PAGE/IN THE PAINT 8458/KOCH (111.98 CD)	The Mix Tape	
15	13	7	7	CONJUNTO PRIMAVERA FONOVISA 86237 (9.98/13.98) [M]	Perdoname Mi Amor	39	35	32	8	CAMOFLAUGE PURE PAIN 61967 (118.98 CD) [M]	Keepin It Real	
16	12	8	7	INTERPOL MATADOR 545 (9.98 CD) [M]	Turn On The Bright Lights	40	46	39	22	FLOGGING MOLLY SIDE ONE DUMMAY 71230 (113.98 CD) [M]	Drunken Lullabies	
17	18	11	35	DASHBOARD CONFESSIONAL VAGRANT 354 (14.98 CD) [M]	The Places You Have Come To Fear The Most	41	NEW	1	VARIOUS ARTISTS ULTRA 1138 (21.98 CD)	Ultra.Trance:1		
18	16	22	13	DOLLY PARTON BLUE EYE 3946/SUGAR HILL (110.98/18.98)	Halos & Horns	42	36	25	7	SLEATER-KINNEY KILL ROCK STARS 387 (115.98 CD) [M]	One Beat	
19	11	—	2	THE LES CLAYPOOL FROG BRIGADE PRAWN SONG 0005 (117.98 CD) [M]	Purple Onion	43	RE-ENTRY	2	PAUL WALL/CHAMILLIONAIRE PAID IN FULL 025 (118.98 CD)	Get Ya Mind Correct		
20	17	10	3	JANE MONHEIT N-CODED 4234/WARLOCK (118.98 CD) [M]	In The Sun	44	40	28	10	BANDA EL RECODO FONOVISA 86228 (9.98/13.98) [M]	No Me Se Rajar	
21	NEW		1	VARIOUS ARTISTS ALICE RADIO 9736/RVKKO/ISC (116.98 CD)	Alice @ 97.3: This Is Alice Music Volume 6	45	31	16	5	MR. LIF DEFINITE JUK 37 (116.98 CD) [M]	I Phantom	
22	19	19	3	JOAN OSBORNE WOMANLY HIP 9365/COMPANIA (117.98 CD)	How Sweet It Is	46	48	—	2	LIL ROB UPSTAIRS 1014 (116.98 CD)	The Album	
23	27	23	15	VARIOUS ARTISTS EPITAPH 86646 (5.98 CD)	Punk -O- Rama 7	47	45	35	8	8BALL DRAPER 1112 (117.98 CD)	Lay It Down	
24	25	21	16	VARIOUS ARTISTS SIDE ONE DUMMAY 71233 (116.98 CD)	Vans Warped Tour 2002 Compilation	48	RE-ENTRY	30	SIR CHARLES JONES MARDI GRAS 1060 (110.98/16.98) [M]	Love Machine		
						49	RE-ENTRY	21	LOUIE DEVITO DEE VEE 0002/MUSICRAMA (18.98 CD)	Louie DeVito's Dance Factory		
						50	39	15	3	SHADOWS FALL CENTURY MEDIA 8128 (116.98 CD) [M]	The Art Of Balance	

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. **[M]** Albums with the greatest sales gains this week. **G** Greatest Gainer shows chart's largest unit increase. **[R]** Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). **[A]** RIAA certification for net shipment of 1 million units (Platinum). **[D]** RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: **[C]** Certification for net shipment of 100,000 units (Oro). **[P]** Certification of 200,000 units (Platino). **[M+]** Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. **[M]** indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

OCTOBER 19 2002 Billboard TOP INTERNET ALBUM SALES™

Sales data and internet sales reports compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	TOTAL WEEKS	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
1	NEW		THE ROLLING STONES ABKCO 13378/VIRGIN	Forty Licks	2
2	1	2	ELVIS PRESLEY RCA 68079*	Elvis: 30 #1 Hits	1
3	2	2	PETER GABRIEL REAL WORLD/GEFFEN 493388/INTERSCOPE	Up	16
4	NEW		DIANA KRALL VERVE 065109/VG	Live In Paris	18
5	4	2	SOUNDTRACK MUTANT ENEMY/TWENTIETH CENTURY FOX 619056/ROUNDER	Buffy The Vampire Slayer: "Once More, With Feeling"	102
6	3	3	DIXIE CHICKS MONUMENT/COLUMBIA 86840*/CRG	Home	5
7	NEW		MARK KNOPFLER WARNER BROS. 48318	The Ragpicker's Dream	38
8	6	12	NORAH JONES BLUE NOTE 32088/CAPITOL [M]	Come Away With Me	13
9	10	2	BECK DGC/GEFFEN 493393/INTERSCOPE	Sea Change	15
10	NEW		SOUNDTRACK RCA 68141	American Idol: Greatest Moments	4
11	9	8	JAMES TAYLOR COLUMBIA 63584/CRG	October Road	36
12	NEW		GOOD CHARLOTTE DAYLIGHT 86486/EPIC	The Young And The Hopeless	7
13	7	10	BRUCE SPRINGSTEEN COLUMBIA 86660*/CRG	The Rising	29
14	5	2	DELBERT MCLINTON NEW WEST 6042	Room To Breathe	132
15	13	6	COLDPLAY CAPITOL 40504*	A Rush Of Blood To The Head	26
16	12	2	STEVE EARLE SHERIDAN SQUARE 751147/ARTEMIS	Jerusalem	114
17	14	2	INDIA.ARIE MDTOWN 064755/UMRG	Voyage To India	11
18	20	2	JACKSON BROWNE ELEKTRA 62793/EEG	The Naked Ride Home	82
19	NEW		7L & ESOTERIC DIRECT 9220/LANDSPEED	DANGEROUS CONNECTION	-
20	16	6	EVA CASSIDY BLIX STREET 10075	Imagine	119
21	NEW		VARIOUS ARTISTS INTEGRITY 86846/EPIC	iWorship: A Total Worship Experience	60
22	17	37	EVA CASSIDY BLIX STREET 10045	Songbird	-
23	NEW		STEVIE RAY VAUGHAN AND DOUBLE TROUBLE LEGACY 88423/EPIC	The Essential Stevie Ray Vaughan And Double Trouble	165
24	19	2	RYAN ADAMS LOST HIGHWAY 170333/UMVE	Demolition	96
25	NEW		GLENN GOULD SONY CLASSICAL 87703	State Of Wonder	-

OCTOBER 19 2002 Billboard TOP SOUNDTRACKS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	TOTAL WEEKS	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	NEW		AMERICAN IDOL: GREATEST MOMENTS	RCA 68141
2	1	2	BROWN SUGAR	FOX 113028*/MCA
3	2	4	BARBERSHOP	EPIC 86575*
4	5	69	O BROTHER, WHERE ART THOU? ▲	LOST HIGHWAY/MERCURY 170669/IOJMG
5	6	2	SWEET HOME ALABAMA	HOLLYWOOD 162364
6	4	9	XXX●	UNIVERSAL 156259/UMRG
7	7	8	LIZZIE MCGUIRE	BUENA VISTA 860791/WALT DISNEY
8	3	2	BUFFY THE VAMPIRE SLAYER: "ONCE MORE, WITH FEELING"	MUTANT ENEMY/TWENTIETH CENTURY FOX 619056/ROUNDER
9	NEW		THE SCORPION KING●	UNIVERSAL 017155/UMRG
10	8	30	A WALK TO REMEMBER●	EPIC 86311
11	14	69	MOULIN ROUGE ▲	INTERSCOPE 493035
12	10	69	COYOTE UGLY ▲	CURB 78703
13	9	17	DISNEY'S LILO & STITCH●	WALT DISNEY 860734
14	13	69	SHREK▲	DREAMWORKS 450305/INTERSCOPE
15	11	20	QUEEN OF THE DAMNED	WARNER SUNSET/REPRISE 48285/WARNER BROS.
16	12	23	SPIDER-MAN▲	ROADRUNNER/COLUMBIA 86402/IOJMG/CRG
17	20	4	BIG IDEA'S JONAH -- A VEGGIEALES MOVIE	BIG IDEA 35014
18	15	29	I AM SAM●	V2 27119
19	16	37	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING●	REPRISE 48110/WARNER BROS.
20	17	18	GREASE▲	POLYDRUM/UNIVERSAL 82505/UMRG
21	18	14	LIKE MIKE	SQ SD DEF/COLUMBIA 86676*/CRG
22	19	14	SAVE THE LAST DANCE▲	HOLLYWOOD 162288
23	19	12	AUSTIN POWERS IN GOLDMEMBER	MAVERICK 48310/WARNER BROS.
24	25	27	ALMOST FAMOUS●	DREAMWORKS 450279*/INTERSCOPE
25	NEW		MOULIN ROUGE 2	INTERSCOPE 493228

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dro.) △ Certification of 200,000 units (Platino). ▲ Certification of 400,000 units (Multi-Platino). * Asterisk indicates vinyl available. [M] indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

OCTOBER 19 2002 Billboard TOP POP CATALOG™

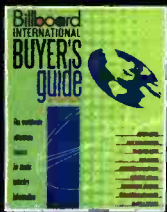
Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	TOTAL WEEKS	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1	126	GOOD CHARLOTTE DAYLIGHT 85845/EPIC (11.98 EQ CD) [M]	Good Charlotte
2	2	3	91	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) [M]	Rascal Flatts
3	3	2	245	DIXIE CHICKS MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) [M]	Wide Open Spaces
4	4	5	117	CREED WIND-UP 13053* (11.98/18.98)	Human Clay
5	5	4	117	JAMES TAYLOR WARNER BROS. 3113 (7.98/11.98)	Greatest Hits
6	6	7	119	EMINEM WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	The Marshall Mathers LP
7	7	8	119	BOB SEGER & THE SILVER BULLET BAND CAPITOL 30334 (10.98/15.98)	Greatest Hits
8	8	9	162	DIXIE CHICKS MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98)	Fly
9	9	10	199	DEF LEPPARD MERCURY 526718/IOJMG (11.98/18.98)	Vault - Greatest Hits 1980-1995
10	10	11	174	SOUNDTRACK CURB 78703 (11.98/17.98)	Coyote Ugly
11	11	12	168	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 548904/IOJMG (12.98/18.98)	Legend
12	12	13	131	PINK FLOYD CAPITOL 46001 (10.98/18.98)	Dark Side Of The Moon
13	13	14	106	KENNY CHESNEY BNA 67976/RMG (12.98/18.98)	Greatest Hits
14	14	15	39	EVA CASSIDY BLIX STREET 10045 (11.98/16.98)	Songbird
15	15	16	194	KID ROCK TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) [M]	Devil Without A Cause
16	16	17	277	ABBA POLYDRUM/UNIVERSAL 517007/UMRG (12.98/18.98)	Gold - Greatest Hits
17	17	18	134	ENYA REPRISE 46835/WARNER BROS. (12.98/18.98)	Paint The Sky With Stars - The Best Of Enya
18	18	19	180	METALLICA ELEKTRA 61113*/EEG (11.98/17.98)	Metallica
19	19	20	100	LYNYRD SKYNYRD MCA 112229 (12.98/18.98)	All Time Greatest Hits
20	20	21	180	AC/DC EASTWEST 92418/EEG (11.98/17.98)	Back In Black
21	21	22	137	CELINE DION 550 MUSIC 63760/EPIC (12.98 EQ/18.98)	All The Way...A Decade Of Song
22	22	23	130	TOM PETTY AND THE HEARTBREAKERS MCA 110813 (12.98/18.98)	Greatest Hits
23	23	24	138	PHIL COLLINS FACE VALUE/ATLANTIC 83139*/AG (10.98/17.98)	...Hits
24	24	25	137	BON JOVI MERCURY 526013/IOJMG (10.98/17.98)	Cross Road
25	25	26	130	EMINEM WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	The Slim Shady LP
26	26	27	145	2PAC AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	Greatest Hits
27	27	28	145	TRAVIS TRITT COLUMBIA (NASHVILLE) 62165/SONY (NASHVILLE) (11.98 EQ/17.98)	Down The Road I Go
28	28	29	145	CREED WIND-UP 13049 (11.98/18.98) [M]	My Own Prison
29	29	30	262	SHANIA TWAIN MERCURY (NASHVILLE) 536003 (12.98/18.98)	Come On Over
30	30	31	256	FLEETWOOD MAC WARNER BROS. 25801 (10.98/17.98)	Greatest Hits
31	31	32	497	CAROLE KING EPIC 65850 (7.98 EQ/11.98)	Tapestry
32	32	33	14	VARIOUS ARTISTS LASERLIGHT 53610 (12.98 CD)	The Most Wonderful Time Of The Year
33	33	34	97	LEE ANN WOMACK MCA NASHVILLE 170099 (11.98/17.98)	I Hope You Dance
34	34	35	67	NICKEL CREEK SUGAR HILL 5909 (17.98 CD) [M]	Nickel Creek
35	35	36	308	ELTON JOHN ROCKET/ISLAND 512532/IOJMG (6.98/11.98)	Greatest Hits
36	36	37	12	THE ROLLING STONES VIRGIN 39504 (10.98/15.98)	Sticky Fingers
37	37	38	31	EAGLES GEFFEN 24275/INTERSCOPE (12.98/18.98)	Hell Freezes Over
38	38	39	29	JIMI HENDRIX EXPERIENCE HENDRIX 112384*/MCA (11.98 CD)	Smash Hits
39	39	40	17	WILLIE NELSON LEGACY/COLUMBIA (NASHVILLE) 68322/SONY (NASHVILLE) (7.98 EQ/11.98)	16 Biggest Hits
40	40	41	19	TOBY KEITH MERCURY (NASHVILLE) 558962 (11.98/17.98)	Greatest Hits Volume One
41	41	42	116	NELLY FO' REEL/UNIVERSAL 157743*/UMRG (12.98/18.98)	Country Grammar
42	42	43	45	MADONNA SIRE 28440*/WARNER BROS. (13.98/18.98)	The Immaculate Collection
43	43	44	32	THE BEACH BOYS CAPITOL 21860 (10.98/17.98)	The Greatest Hits Volume 1: 20 Good Vibrations
44	44	45	2	VARIOUS ARTISTS MADACY 0028 (3.98/5.98)	Monster Mash And Other Songs Of Horror
45	45	46	116	U2 ISLAND 524613/IOJMG (12.98/18.98)	The Best Of 1980-1990
46	46	47	131	CREEDENCE CLEARWATER REVIVAL FANTASY 2* (12.98/17.98)	Chronicle The 20 Greatest Hits
47	47	48	35	2PAC DEATH ROW 63008*/K/DCH (19.98/25.98)	All Eyez On Me
48	48	49	43	SANTANA ARISTA 19080* (11.98/18.98)	Supernatural
49	49	50	50	LYNYRD SKYNYRD MCA 111941 (6.98/11.98)	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection

● Albums with the greatest sales gain this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dro.) △ Certification of 200,000 units (Platino). ▲ Certification of 400,000 units (Multi-Platino). * Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer Shows chart's largest unit increase. [M] indicates past Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Billboard DIRECTORIES

THE DEFINITIVE SOURCE FOR INDUSTRY INFORMATION



INTERNATIONAL BUYER'S GUIDE

Jam-packed with key personnel and other information about every major and independent record company, video company, music publisher, digital music company and seller of products and services for the entertainment industry worldwide. A powerful tool. \$165



INTERNATIONAL TALENT & TOURING DIRECTORY:

The leading source for those who promote or manage talent. Over 22,000 listings from 60 countries including: talent, booking agencies, facilities, services and products. \$135



AUDARENA STADIUM GUIDE AND FACILITY BUYER'S GUIDE:

Complete data on over 4,100 arenas, auditoriums, stadiums, exhibit halls and amphitheaters worldwide, as well as listings of companies offering services and supplies to the industry. \$99



INTERNATIONAL LATIN MUSIC BUYER'S GUIDE:

The most accurate reference source available on the Latin Music marketplace. Over 3,000 business-to-business contacts in 20 countries. \$109



RECORD RETAILING DIRECTORY:

The essential tool for those who service or sell products to the retail music community. Detailed information on thousands of independent, chain store and online operations across the USA. \$209



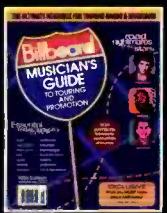
THE RADIO POWER BOOK:

The ultimate guide to radio and record promotion. Detailed information about every major radio station, record label and radio syndicator. Includes Arbitron information on top 100 markets. \$129



INTERNATIONAL DISC/TAPE DIRECTORY:

The exclusive source for information in the manufacturing area of the music and video business. Lists over 3,000 professional services and suppliers. \$99 \$39



MUSICIAN'S GUIDE TO TOURING & PROMOTION:

Today's working musician's guide to clubs, tape/disc services, A&R, music services, industry websites and more. \$15.95 (Shipping included)

ORDER ONLINE: www.orderbillboard.com
or call 1.800.745.8922 • International: 815.734.1216

Fax: 740.382.5866 • By Mail: Send payment plus \$7 shipping (\$15 for international orders) per directory with this ad to: Billboard Directories, PO Box 2011, Marion, OH 43306. Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL, OH, VA & DC. Orders payable in U.S. funds only. All sales are final.

Some available on diskette or mailing labels, for info. email lstroh@billboard.com

BDZZ3028

OCTOBER 19 2002 Billboard® HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	15	Dilemma	10 Wks At No. 1 NELLY FEAT. KELLY ROWLAND (RD/REEL/UNIVERSAL/UMRG)	26	20	16	Just Like A Pill	PINK (ARISTA)	51	57	8	My Town	MONTGOMERY GENTRY (COLUMBIA) (NASHVILLE)
2	2	15	Gangsta Lovin'	EVE FEAT. ALICIA KEYS (RUFF RYDERS/INTERSCOPE)	27	25	31	A Thousand Miles	VANESSA CARLTON (A&M/INTERSCOPE)	52	—	—	You Know You're Right	NFRVANA (E.G.C/GEFFEN/INTERSCOPE)
3	4	8	Hey Ma	CAM RON (RDC/A-FELLA/DEF JAM/IDJMG)	28	30	8	Po' Folks	NAPPY ROOTS FEAT. ANTHONY HAMILTON (ATLANTIC)	53	53	6	Oh Yeah!	BIG TYMERS (CASH MONEY/UNIVERSAL/UMRG)
4	5	6	Work It	MISSY "MISSEMAMOR" ELLIOTT (THE GOLD MIND/ELEKTRA/EG)	29	34	8	Goodbye To You	MICHELLE BRANCH (MAVERICK/WARNER BROS.)	54	48	20	The Good Stuff	KENNY CHESNEY (BNA)
5	3	21	Complicated	AVRIL LAVIGNE (ARISTA)	30	36	7	Don't Change	MUSIC (DEF SOUL/IDJMG)	55	54	16	Running Away	HOOBASTANK (ISLAND/IDJMG)
6	6	20	One Last Breath	CREED (WIND-UP)	31	27	11	Beautiful Mess	DIAMOND RIO (ARISTA NASHVILLE)	56	56	10	Aerials	SYSTEM OF A DOWN (AMERICAN/COLUMBIA)
7	12	3	Lose Yourself	EMINEM (SHADY/INTERSCOPE)	32	31	8	Cry	FAITH HILL (WARNER BROS. (NASHVILLE)/WRN/WARNER BROS.)	57	55	5	Dirty	CHRISTINA AGUILERA FEAT. REDMAN (RCA)
8	10	7	Luv U Better	LL COOL J (DEF JAM/IDJMG)	33	23	25	Hot In Herre	NELLY (RD/REEL/UNIVERSAL)	58	45	23	Hero	CHARLIS ROSS FEAT. JOSEY SCOTT (COLUMBIA) (RD/REEL/UNIVERSAL)
9	14	8	Underneath It All	NO DOUBT FEAT. LADY SAW (INTERSCOPE)	34	29	21	No Such Thing	JOHN MAYER (AWARÉ/COLUMBIA)	59	61	3	These Days	RAT: CAL FLATS (LYRIC STREET)
10	16	5	A Moment Like This	KELLY CLARKSON (RCA)	35	32	12	Stinky	GINUWINE (EPIC)	60	44	18	Dcwn 4 U	RHY (OTTI) PRESENTS THE INC. (MURDER INC./DEF JAM/IDJMG)
11	7	12	Cleanin' Out My Closet	EMINEM (WEB/AFTERMATH/INTERSCOPE)	36	65	Jenny From The Block	JENNIFER LOPEZ (EPIC)	61	52	19	Where Are You Going	DAVE MATTHEWS BAND (RCA)	
12	8	20	I Need A Girl (Part Two)	P DIDDY & GINUWINE (BAD BOY/ARISTA)	37	38	Heaven	DJ SAMMY & YANOU FEAT. D.O. (ROBBINS)	62	64	3	She'll Leave You With A Smile	GEORGE STRAIT (MCA NASHVILLE)	
13	19	6	Sk8er Boi	AVRIL LAVIGNE (ARISTA)	38	39	Ordinary Day	VANESSA CARLTON (A&M/INTERSCOPE)	63	—	1	I'm Gonna Getcha Good!	SHANIA TWAIN (MERCURY) (NASHVILLE)	
14	9	16	Move B***h	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)	39	28	Good Times	STYLES (RUFF RYDERS/INTERSCOPE)	64	68	2	She Hates Me	PUDGE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)	
15	11	7	Like I Love You	JUSTIN TIMBERLAKE (JIVE)	40	49	9	When The Last Time	CLIPSE (STAR TRAK/ARISTA)	65	73	2	The Ketchup Song (Hey Hah)	LAS LETCHUP (SONY DISCOS/COLUMBIA)
16	22	9	I Care 4 U	AALIYAH (BLACKGROUND)	41	40	10	Soak Up The Sun	SHERYL CROW (A&M/INTERSCOPE)	66	43	19	Just A Friend 2002	MAR O (J)
17	33	6	Gimme The Light	SEAN PAUL (BLACK SHADOW/2 HARD/VP)	42	—	1	Die Another Day	MADONNA (WARNER BROS.)	67	62	3	Who's Your Daddy?	TOBY KEITH (DREAMWORKS) (NASHVILLE)
18	15	20	Nothin'	N D.R.E. (DEF JAM/IDJMG)	43	41	32	The Middle	JIMMY EAT WORLD (DREAMWORKS)	68	67	2	Rec Rag Top	TIM MCGRAW (CURBI)
19	18	11	If I Could Go!	ANGIE MARTINEZ (ELEKTRA/EG)	44	37	14	The Impossible	JOE NICHOLS (UNIVERSAL SOUTH)	69	63	4	Sto e	KELLY ROWLAND (MUSIC WORLD/COLUMBIA)
20	17	13	Gotta Get Thru This	DANIEL BEDINGFIELD (ISLAND/IDJMG)	45	47	7	Where Would You Be	MARTINA MCBRIDE (RCA) (NASHVILLE)	70	—	1	Disease	MATCHBOX TWENTY (ATLANTIC)
21	13	10	Trade It All	FABOLOUS (EPIC)	46	58	5	Landslide	DIXIE CHICKS (MONUMENT/EMIN)	71	59	19	By The Way	RED HOT CHILI PEPPERS (WARNER BROS.)
22	35	3	The Game Of Love	SANTANA FEAT. MICHELLE BRANCH (ARISTA)	47	50	7	American Child	PHIL VASSAR (ARISTA NASHVILLE)	72	72	2	Brad My Hair	MARSH (3RD STREET/J)
23	24	13	Baby	ASHANTI (MURDER INC./AJM/IDJMG)	48	51	1	Work In Progress	ALAN JACKSON (ARISTA NASHVILLE)	73	—	1	Starry Eyed Surprise	OAKEN FOLD FEAT. SHIFTY SHELLS/HOCK (MAVERICK/REPRISE)
24	21	17	Happy	ASHANTI (MURDER INC./AJM/IDJMG)	49	46	4	Somewhere Out There	OUR LADY PEACE (COLUMBIA)	74	—	1	Love Of My Life (An Ode To Hip Hop)	ERIKYAH BADU FEAT. COMMON (FOX/MCA)
25	26	10	Somebody Like You	KEITH URBAN (CAPITOL) (NASHVILLE)	50	42	8	Ten Rounds With Jose Cuervo	TRACY BYRD (RCA) (NASHVILLE)	75	69	2	I Am Mine	PEARL JAM (EPIC)

Records with the greatest impressions increase. © 2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 935 stations in Top 40, Pop, R&B Hip-Hop, Country, Latin, Rock and other popular formats are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot 100.

OCTOBER 19 2002 Billboard® HOT 100 SINGLES SALES™

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	4	A Moment Like This	3 Wks At No. 1 KELLY CLARKSON (RCA)	26	17	18	I Don't Really Know	BRANDY MOSS-SCOTT (HEAVENLY TUNES)	51	64	7	Oh Yeah!	BIG TYMERS (CASH MONEY/UNIVERSAL/UMRG)
2	2	13	Don't Mess With My Man	NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)	27	32	6	Full Moon	BRANDY (ATLANTIC)	52	47	21	Gots Ta Be	BZK (EPIC)
3	3	5	All The Things She Said	T.A.T.U. (INTERSCOPE)	28	26	26	Wherever You Will Go	THE CALLING (RCA)	53	50	7	Just Like A Pill	PINK (ARISTA)
4	8	5	If You Only Knew	PRIMARY COLORZ FEAT. RAH DIGGA (BIG3/BEYONDI)	29	27	23	Grindin'	CLIPSE (STAR TRAK/ARISTA)	54	—	1	Bout It Bout It... Part III	THE DIPLOMATS FEAT. MASTER P, RDC & FELLA/DEF JAM/IDJMG)
5	4	15	A Little Less Conversation	ELVIS PRESLEY VS JXL (RCA)	30	21	10	Out Of My Heart (Into Your Head)	BBMAK (HOLLYWOOD)	55	63	8	In Da Wind	TRICK DADDY (SIP-N-SLIDE/ATLANTIC)
6	5	9	Long Time Gone	DIXIE CHICKS (MONUMENT/EMIN)	31	31	8	A Different Kind Of Love Song	CHER (WARNER BROS.)	56	—	1	React	ERICK SEIFMON FEAT. REDMAN (J)
7	15	7	Gimme The Light	SEAN PAUL (BLACK SHADOW/2 HARD/VP)	32	—	1	Crush Tonight	FAT JOE FEAT. GINUWINE (TERROR SQUAD/ATLANTIC)	57	62	8	Hot In Herre (CD)	NELLY (RD/REEL/UNIVERSAL/UMRG)
8	14	12	Blue Jeans	YASMEEN IMAGIC (JOHNSON/MCA)	33	29	8	Luv U Better	LL COOL J (DEF JAM/IDJMG)	58	58	2	Reason	IAM VAN EAH (ROBBINS)
9	7	8	Papa Don't Preach	KELLY OSBOURNE (EPIC)	34	44	16	Who U Rollin Wit?	LIL' TYKES FEAT. DON WON (MAMA'S BOY)	59	51	29	Song For The Lonely	CHER (WARNER BROS.)
10	9	14	Two Wongs	WYCLEF JEAN FEAT. CLAUDETTE ORTIZ (COLUMBIA)	35	35	11	Us Against The World	PLAY (MUSIC WORLD/COLUMBIA)	60	45	9	I've Got You	MARC ANTHONY (COLUMBIA)
11	16	6	I'm Gonna Be Alright	JENNIFER LOPEZ FEAT. NAS (EPIC)	36	30	7	Hey Ma	CAM RON (RDC/A-FELLA/DEF JAM/IDJMG)	61	65	26	U Don't Have To Call	USHER (ARISTA)
12	11	12	The Rising	BRUCE SPRINGSTEEN (COLUMBIA)	37	41	20	Move B***h	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)	62	52	3	Waitin' For The DJ	TALIB KWELI FEAT. B'LAL (RAWKUS/MCA)
13	10	3	Heatseeker	YOUNG M.C. (STIMULUS)	38	38	7	Complicated	AVRIL LAVIGNE (ARISTA)	63	37	8	Give It To Me	MAD LION FEAT. TOTAL (KILLAH PRIDE/ORPHEUS)
14	19	20	Day + Night	ISYSS FEAT. JADAKISS (ARISTA)	39	22	27	Slow Dance	LOU MOSLEY (JENSTAR)	64	—	1	Make Em Jiggle	SOUTH BOYZ CLICK (TNL/STONEY BURKE)
15	12	10	For All Time	SOLUNA (DREAMWORKS)	40	55	6	Love Of My Life (An Ode To Hip Hop)	ERIKYAH BADU FEAT. COMMON (FOX/MCA)	65	53	24	Soldier's Heart	R. KELLY (JIVE)
16	56	2	Run 4 Us	MARK LANE (INTELLIGENT/EAST CLEVELAND)	41	33	26	Heaven	DJ SAMMY & YANOU FEAT. D.O. (ROBBINS)	66	—	5	Tonight I'm Gonna Let Go	SYLEENA JOHNSON (JIVE)
17	13	5	Here And Now (Full Circle)	TERRY STEELE (JTS)	42	42	47	God Bless The USA	LEE GREENWOOD (CURBI)	67	46	7	Crew Deep	SKILLZ (RAWKUS/MCA)
18	28	6	When The Last Time	CLIPSE (STAR TRAK/ARISTA)	43	39	31	Girlfriend	N SYNC FEAT. NELLY (JIVE)	68	67	3	Underneath It All	NO DOUBT FEAT. LADY SAW (INTERSCOPE)
19	18	6	Over The Years	GODD BAD UGLY (PAPER OWON)	44	40	41	I Don't Want To Miss A Thing	AEROSMITH (COLUMBIA)	69	54	20	The Impossible	JOE NICHOLS (UNIVERSAL SOUTH)
20	34	2	Like I Love You	JUSTIN TIMBERLAKE (JIVE)	45	36	2	Serve The Ego	JEWEL (ATLANTIC)	70	—	1	Dirrry	CHRISTINA AGUILERA FEAT. REDMAN (RCA)
21	6	14	The Star Spangled Banner	WHITNEY HOUSTON (ARISTA)	46	60	4	Rock The Party	BENZINO (SURRENDE/REKTRA/EEG)	71	—	1	What's Golden?	JURASSIC 5 (FAT BEATS/INTERSCOPE)
22	23	6	Me U Want	KAYPI FEAT. LIL' GENIUS (CARIBBEAN GOLD)	47	43	21	Hot In Herre (Vinyl)	NELLY (RD/REEL/UNIVERSAL/UMRG)	72	—	1	Are We Cuttin' (Vinyl)	PASTOR TROY (MAD SOCIETY/UNIVERSAL/UMRG)
23	24	2	Lights, Camera, Action!	MR. CHEEKS (UNIVERSAL/UMRG)	48	49	22	Nothin'	N D.R.E. (DEF JAM/IDJMG)	73	59	45	America The Beautiful	ELVIS PRESLEY (RCA)
24	20	15	Sex, Money, & Music	ABOVE THE LAW (WESTWORLD)	49	57	6	Just A Friend 2002 (CD)	MAR O (J)	74	75	17	Don't Let Me Get Me	PINK (ARISTA)
25	25	1	That's What Girls Do	NO SECRETS (JIVE)	50	48	11	Can't Fight The Moonlight	LEANN RIMES (CURBI)	75	61	19	A New Day Has Come	CELINE DION (EPIC)

Records with the greatest sales gains. © 2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. This data is used to compile the Hot 100.

Latin Acts Expand Presence At Arenas

Continued from page 1

roster features Maná and Alejandro Sanz, among others, says, "This has been going on for a very long time under the radar of the Anglo market. Artists like Maná, Shakira, and Vicente Fernández were playing arenas in 1997, and all of those artists sold out arenas in advance in several cities before the 'Latin explosion.' The difference is there's more general-market awareness."

This growing awareness has opened up new venues and new markets for Latin acts, as well as major-brand sponsorship opportunities. Shakira's worldwide tour (including 30 U.S. dates beginning Nov. 8 in San Diego) is sponsored by Reebok and Pepsi, Vicente & Alejandro Fernández's 20 U.S. arena dates are sponsored by Jack Daniel's, Maná has a sponsorship deal with Coors, and a handful of Vives' U.S. dates are part of Sears' Hispanic Concert Series (*Billboard*, Oct. 12), while the others are sponsored by Miller Beer.

REASONS FOR GROWTH

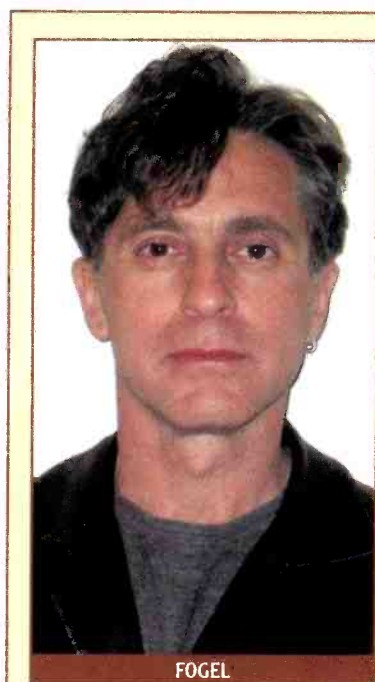
Latin tours are more popular for a number of reasons, including a burgeoning Latin population even in nontraditional "Latin" areas like Georgia, North Carolina, Michigan, and Oregon; an increase in Spanish-language radio and TV stations and cable networks, which provide added exposure; and mass-media attention for Latin stars, many of whom have enjoyed crossover, English-language hits. But even acts that do not record or perform in English have garnered exposure in mainstream media or have paired up on tours with mainstream acts (Maná with Santana in 2000 and Jaguares with Morrissey this year), racking up interest and sales among non-Latins.

Further, many Latin acts have shown a willingness to play in smaller venues in order to open up new markets—and many more venues are now willing to book them.

"We're seeing a lot more activity than we even did the year before, and this is across all levels, from developing acts to superstars," says Michel Vega, a talent agent at the William Morris Agency in New York, whose roster includes Iglesias and who is currently promoting Juanes' U.S. tour. "Yes, the rest of the [touring] market remains healthy, but there's been more growth in the Latin area than in the rest of the market."

This is most obvious in the big tours for such headliners as Shakira. The Colombian superstar is the first recording artist Reebok has ever signed to a multi-year sponsorship deal, according to Micky Pant, chief marketing officer for the footwear manufacturer.

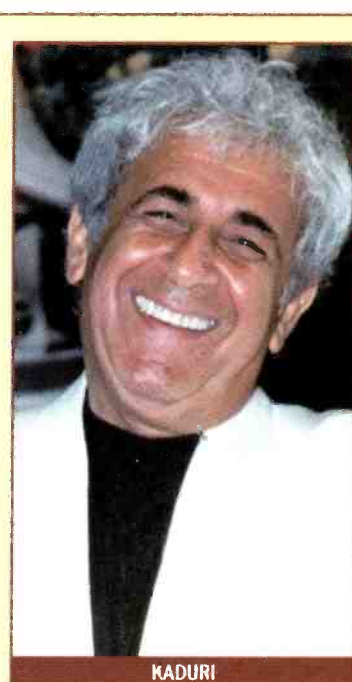
If these artists were still targeting



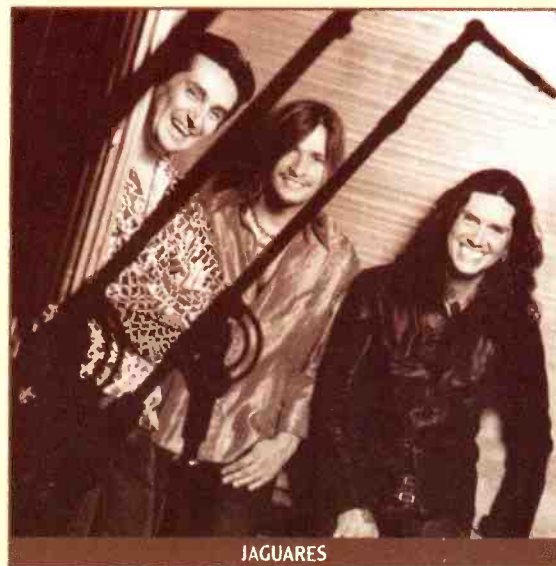
FOGEL



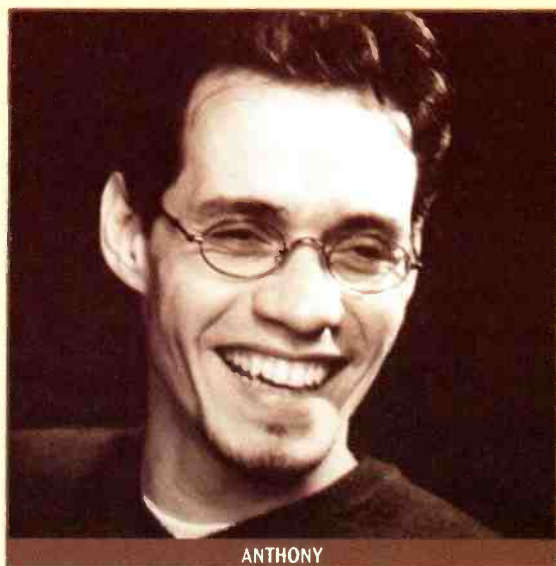
VEGA



KADURI



JAGUARES



ANTHONY

their tours only for the Latin market, "it would be more limited—no question," says Arthur Fogel, president of touring for Clear Channel Entertainment, which is promoting the Shakira, Iglesias, and Anthony tours.

For the year to date, according to numbers reported to *Billboard*, Iglesias has grossed \$6,822,715 from 29 shows—an average of \$235,266 per show—with several dates taking place in smaller theaters. At press time, Iglesias had 25 more shows to go, most of them in arenas and sheds, so his per-show average could increase.

Anthony has grossed a reported \$5,381,077 from 13 shows in arenas and sheds, averaging \$413,929 per show. When his 27-date tour comes to an end, the box-office gross could reach the neighborhood of \$11 million.

"There are certain markets where artists who don't perform in English have done tremendous business, but I think really what these [crossover] artists are looking for is to establish themselves nationally," Fogel says. "We're looking at acts that we can help develop in a major way."

Obviously, pop airplay and extensive promotion are essential for drawing large audiences on the mainstream tour circuit. On the other hand, Latin acts must avoid alienating their Spanish-speaking fan base, which—by all accounts—continues to be essential for the health of these tours.

"It's a good comment on the music fans of the world and music fans of North America that they allow themselves to open up to these different artists," Fogel says. "It's hard to move in a different direction and keep that fan base satisfied. Artists like Anthony, Ricky Martin,

'There are a lot of bands willing to go to smaller venues to start the expansion. And there's a lot of bilingual Hispanics [in these places]. We live in an English world, but we grew up hearing this music.'

—EMILY SIMONITSCH
HOUSE OF BLUES CONCERTS

and now Iglesias have achieved a balance by playing shows that are equal parts English and Spanish."

Notably, when Anthony taped his HBO special in 2000, he kicked it off with two Spanish-language salsa tracks, even though some advisors suggested that such a move could

alienate English-speaking audiences. "How do you keep both fan bases happy and comfortable? I have to be happy and comfortable," Anthony said at the time. "To sing in Spanish is as natural for me as it is to sing in English."

On the one hand, some Latin acts are comfortable performing only in Spanish. Despite this preference, Mexican rock band Jaguares—which also does not accept tour sponsorships—has managed to reach broader audiences by sharing concert billing with pop acts. Lead singer Saúl Hernández says, "The idea is that people who come to us also get to know and recognize our language."

Acts like Jaguares are also reaping what they have slowly sown by working their way up the venue ladder on the U.S. circuit.

"There are a lot of bands like Maná, Luis Miguel, Pepe Aguilar, and Jaguares that are willing to go to smaller venues in smaller cities to start the expansion." House of Blues Concerts VP of special markets Emily Simonitsch says. "Those artists are willing to work more nights in smaller locations because it opens up new markets. And there's a lot of bilingual Hispanics [in these places]. We live in an English world, but we grew up hearing this music."

At the same time that English-speaking audiences are catching on, the growing Latin population throughout the U.S. has also contributed to

preserving and slowly expanding audiences for such purely Latin acts as Vives, who in secondary markets like Boston went from selling out 2,000-capacity to 3,000-capacity venues in one year.

Massively popular *ranchera* icon Vicente Fernández and son Alejandro are currently playing an almost 40-date international tour (promoted by Hauser/CIE), with 20 U.S. arena dates sponsored by Jack Daniel's.

"We're seeing more and more Hispanic business and more and more Hispanic growth," Jack Daniel's national sponsorship director John Gunn says, noting that the Fernández tour is the only one—in any language—sponsored by the distillery. "This is an area we've concentrated on. It's a path we've taken."

RISKING OVERSATURATION?

Amid this growth in interest comes the question of how many tours the marketplace can support. "You have to really work it hard," says Jorge Naranjo, VP of touring for Cárdenas, Fernández and Associates, which is promoting the Vives tour. "There are very few acts in the Latin market that can come out and quickly sell out."

For example, in the Latin stronghold of Miami, ticket sales have been initially slow. Even Iglesias moved his September show, originally slated for a Tuesday evening, to a Saturday date in November, officially citing staging concerns. Shakira's Miami show at the American Airlines Arena, which is scheduled for a Tuesday and went on sale Oct. 5, reportedly sold close to 6,000 tickets by the following Monday. But in contrast, Martin's *Lin' la Vida Loca* Miami Arena tour date (which kicked off his tour in 1999) sold out in one day, back when Latin shows were fewer and farther between. This season, Miami is slated to host shows by Cristian Castro, Maná, Vicente & Alejandro Fernández, Gilberto Santa Rosa, Rubén Blades, Shakira, and Jaguares within a couple weeks of each other.

Arie Kaduri, president of Miami-based concert-promotion firm NYK, says, "There are more tours and there will be more and more. But because of the economy, it's a tough market. You have to be creative. I see a lot of double bills. And it's important that these artists do not forget their Latin base."

Simonitsch adds, "I think there's definitely an effect because of the economy, and having all of [the shows] falling at the same time is not good for the consumers." Further, ticket prices tend to be high for Hispanic shows, in part because many tours originate outside the U.S. and face significant travel costs.

Still, Simonitsch says the increasingly diverse Hispanic population is willing to pay up, especially now that production values for these acts have improved considerably.

In the end, while the number of dates for Latin acts is unlikely to grow to the 80-90 nights that a top mainstream act can command, "we are growing," Simonitsch says. "We're not just living in Chicago or Southern California. We live in Denver. We live in Oregon. There's growth everywhere."

25 Years Later, Skynyrd Tragedy Haunts Survivors

Continued from page 1

and fans alike as the Lynyrd Skynyrd plane crash near McComb, Miss., 25 years ago.

Just before dark on Oct. 20, 1977, at the height of Skynyrd's creative and commercial powers, the band's leased Convair 240 ran out of gas and slammed into the Mississippi swampland en route from Greenville, S.C., to Baton Rouge, La. While 26 people were on board, remarkably, only six were killed: band members Steve Gaines (guitar), Cassie Gaines (Steve's sister, who was a vocalist), and Ronnie Van Zant (lead vocals); road manager Dean Kilpatrick; and pilots John Gray and Walter McClary.

For the survivors, the crash remains a defining moment. "I think about it every day," says Skynyrd guitarist Gary Rossington, who, along with keyboardist Billy Powell, are the lone survivors of the tragedy still touring with the band today. "I'm always reminded by the scars, heartaches, and memories."

EERIE FORESHADOWING

Skynyrd's fateful tour was planned in support of its October 1977 MCA release, *Street Survivors*. The outing—ironically dubbed Tour of the Survivors—began Oct. 13 in Statesboro, Ga., with the band's spirits high. "We were happy with everything," Rossington recalls. "Steve [Gaines] had joined the band, and everything was working out really good."

By the suggestion of tour manager Ron Eckerman, Skynyrd began flying rather than busing, as they had on previous tours. Charter was the way to go because, according to Eckerman, "this band was a little bit wild for commercial airports."

Lighting technician Steve Lawler had only recently joined the Skynyrd crew. "Everybody was really excited to be part of what we all assumed was going to be one of the next huge bands," Lawler says. "The band was very focused. The rest of us, as I remember, were focused on having a good time."

The Convair was a 1947 model, leased by Eckerman, and it had mechanical issues early on. The day before Skynyrd's Oct. 19 Greenville show, guitarist Allen Collins saw an unnerving sight.

"Allen looked out the window and saw one of the engines sputtering and throwing out flames," Rossington says. "He was scared to get on it to go to Baton Rouge. A couple of guys didn't want to get on it, but Ronnie [Van Zant] was real persistent in saying, 'Ya'll do what you want to. If it's my time, it's my time.' I remember him saying that, but I'm not blaming him at all. We all could've done what we wanted to."

Eckerman says the plane had one engine running rich due to a faulty magneto; a new part was to be picked up in Baton Rouge. He says, "If I had any doubts about that plane at all, I wouldn't have been on it."

The first half of the flight went well, but when things went bad, they went bad quickly. "Everybody was sittin' around like they would be on a commercial flight, playing poker, messin' around, and the co-pilot came back and said, 'We're in trouble. Buckle up,' Rossington recalls. "He said, 'Put your head between your legs,' and everybody assumed the position. That's what they tell you to do, but it doesn't do no good, I don't think."

Those on board remained calm. "It was the calmness of being scared. I was sitting by Dean and Ronnie, and Dean says, 'Guys, do what he says: this one's for real,'" Rossington says. "Scary's not the word for it, really. I've been scared before. It's like I said, 'There's a guy with a shotgun behind you, and he's gonna shoot!' Are you scared? You don't have time to be scared."

Eckerman recalls, "Knowing what I knew about the safety of this plane, I was more worried about how to straighten out this poker game we were having, 'cause I was winning."

Low on fuel and taking advice from Federal Aviation Administration (FAA) officials in Houston, the plane turned back toward McComb, flying low over forested swampland and steadily descending. "I believe [the pilots] were transferring fuel from one engine to the other, miscalculated, and dumped the fuel," Eckerman says. "Pilot error."

The plane started hitting the tops of trees, "softly at first," Rossington says, imitating the rumbling noise. "Then it got so loud I couldn't explain it to you, and then I was knocked out. I didn't wake up until a helicopter was over us."

"The last thing I remember was a limb ripped through the fuselage and hit me in the head," Lawler says. "When I woke up, [roadie] Mark Frank was still sitting next to me, strapped to his chair. I looked at him and said, 'We really crashed.'"

Lawler, Frank, sound tech Kenny Peden, and drummer Artimus Pyle were apparently the first

'Sweet Home Alabama' and 'Freebird,' but I couldn't have told you who sang it," Mote says. "Now I know Lynyrd Skynyrd very well."

When the plane went down, it was on timber company acreage adjoining Mote's farm just south of McComb. Mote and some friends were trying to wrap up a hay-hauling project in his field before dark when he heard the crash. "It was 6:57, almost dark, when I heard a big rumble," Mote says. "I was bumfuzzled as to what it was."

A helicopter flew over several times, adding to Mote's concern. "I looked to my left, and three guys came running toward me out of the woods. Artie [Pyle] looked pretty rough; the first thing I thought of was Charles Manson."

RESCUE AND RECOVERY

Mote says the three tried to jump in his truck with him, "but I hauled butt and didn't let 'em. I got my gun out and told them, 'I'll shoot the crap out of you if you don't tell me what you want.' When they got about 30 feet from me I shot up in the air, and Artie yelled, 'Plane crash!' Then everything hit me."

Mote gained a sense of where the three



to climb from the wreckage. "I was cut up bad, with a hunk of steel sticking out of my arm," Lawler remembers. "Artimus told me to lean up against a tree: it would give me energy. And he told me to watch out for alligators."

Lawler says Pyle went to check on the pilots for advice. "He came back and said, 'The pilots are cut in half; they're dead.' That's when I realized mortality was involved."

Pyle, Peden, and Frank took off through the woods to look for help. "I remember thinking, 'I hope they know where they're going,'" Lawler says. As he lay against a tree in the growing darkness, Lawler could hear screams and moans coming from the plane.

Rossington was thrown from the wreckage. "I had a lot of broken bones. My right leg was just hangin' there, chopped off, really, with a compound fracture. I remember waking up with lights in my eyes, seeing a few people laying around."

Rossington clearly remembers part of a plane door laying on top of him. "I couldn't get up because I was so broken up, and I remember saying, 'Get this damn thing off me.' Dean Kilpatrick walked up and threw this piece of metal off me, and [I later] come to find out he was dead at impact. They said there was no way he could've walked up and helped me, but I know for a fact he did, whether it was his spirit, or God, or whatever. He did that. I know it."

'I KNOW THEM VERY WELL'

Johnny Mote was a 22-year-old Mississippi dairy farmer/factory worker in 1977 who worked too hard to keep up with popular music. "I knew

emerged from the woods and made it back to the crash site. The plane was barely discernible in the darkness. "I'd never been around a plane, and I couldn't find an opening to get in. I looked back to the highway and I could see blue lights flashing, so I knew people were around my house. I hauled ass back across the field and took the sheriff back down there with me."

The plane was on its side, door up, and "they brought 'em all out through the top," Mote says. "The first person I saw dead was Dean Kilpatrick—I knew it was him from a picture I saw of him later. He didn't have a shirt on, and he was wearing tan bell-bottom pants. That shook me up and ruined my rescue effort. I remember them getting Cassie Gaines out, too, the first woman. That really upset me."

Lawler remembers a Coast Guard helicopter spotlighting the scene and a paramedic rappelling down. "In the hospital they told me he was a Vietnam vet, hard core. I do know he saved some lives." Despite having all the ribs on his right side cracked and cuts that would require hundreds of stitches, Lawler was among the least injured and hence one of the last transported out of the swamp, via a pickup bed, laying on a dog blanket. He says, "It was a really bad ride."

Covered in rubble and badly injured, Eckerman was also among the last out. His wife was told at first that he couldn't be found. He says, "If I hadn't come to and yelled, they might never have found me."

Bad as it was, most agree things could've been much worse. "When you look at that plane, you think, 'How on earth did anybody live through

this?'" Lawler says. "The guy from the FAA came in to talk to me twice in the hospital, and he said not one seat was left strapped down in the plane."

On impact, the lack of fuel turned out to be a blessing. "It kind of saved us in a way," Eckerman says, "but at the same time that's what took us down."

While the survivors' wounds eventually healed, hearts and minds recovered more slowly. "There's no way to tell anybody what happened. I've only told this story once or twice to anybody," Rossington says. "But I will say this: Out of everybody who survived, and I've talked to about every one of them, they all have a different story about what happened. Not that anybody's lyin'—just what happened was their experience."

RELUCTANT LEGENDS

For most of the crash survivors, life goes on. Lawler was on the road with Boz Scaggs by December and has not missed a beat since. Today he is director of production for Clear Channel Entertainment. "It sticks with you," he says of the crash. "I have recurring nightmares about flying and not getting enough altitude. But in a lot of ways, it's just something that happened, and people in the business know it happened to me. My arm's messed up and my back hurts. It ain't the years—it's the miles."

Mote reluctantly has become part of rock lore. "I never, ever would have asked for all this. I'm a person that doesn't want to be in the spotlight," he says. "I think about it 100 times a day. I can still smell it, hear the people yelling."

And fans won't let Mote, who still lives in the same place, forget: "I've had many, many Lynyrd Skynyrd fanatics come here." He built a road leading to the site, put a little white fence around the area, and added a picnic table and a sign. "It cost me a lot of money and many, many hours. What am I supposed to do when a car drives up here with California plates—tell 'em to go to hell? I just did it so people would know where it is. I never made a penny, and I probably won't."

To mark the 25th anniversary, Mote decided to host a concert near the site Oct. 5, investing \$200,000 of his own money. Skynyrd opted not to play, but Travis Tritt, the Artimus Pyle Band, and others were on the bill, which drew a modest crowd. Mote says, "If I can, I want to come out even."

"The crash pretty much got me out of the touring business," says Eckerman, now a sound engineer with his own firm, Ambient AVL. "I just didn't have the heart for it anymore. Looking back, it definitely changed the way I look at life."

Rossington is still on the road with a band that notches its 30th anniversary in 2003. Skynyrd reunited in 1987, with Ronnie's brother Johnny Van Zant on lead vocals, and just released a compilation of post-crash highlights on Sanctuary called *Turn It Up*. Upcoming plans call for a new MCA boxed set next year, a DVD featuring 1970s-era band footage, a focus exhibit at the Rock and Roll Hall of Fame in Cleveland, and a tribute album on Sanctuary.

But tragedy has continued to follow Skynyrd. Allen Collins survived the crash but died in 1990 of pneumonia following complications from a 1984 car crash that killed his girlfriend and left Collins paralyzed. And bassist and founding member Leon Wilkeson died last year from liver disease (*Billboard*, Aug. 11, 2001).

Still, Skynyrd tours on, with healthy crowds and six-figure guarantees. "At first it was hard to keep going, but you get calloused. I feel like what we're doing is a testimony to the music, to Ronnie and Allen and everybody," Rossington says. "We had a dream—me, Ronnie, and Allen—that we would start this band and make it or die trying. Our dream came true, and it still is for me. I'm living it for all of us."

Rossington scoffs at talk that Skynyrd is cursed in some way. "If you take any group that's together for so long and kept up with them for 30 years, something bad's going to happen to all of 'em. Shit happens to everybody. It ain't just us."



THIS WEEK@



COMING THIS WEEK: Just before preparing to rejoin his bandmates in beloved jam band **Phish** after a two-year hiatus, bassist **Mike Gordon** teamed with guitar legend **Leo Kottke** for the collaborative album **Clone** (Private Music). The pair are planning a North American tour in support of the set, a review of which will appear exclusively on Billboard.com.



LEO KOTTKE & MIKE GORDON

Also this week, read the second of four installments of **Curt Gooch's** new book, **KISS Alive Forever: The Complete Touring History**.

Billboard.com will also feature reviews of **Primus** leader **Les Claypool's** latest album with the **Frog Brigade**, **Purple Onion** (Prawn Song), rap act **Field Mob's** **From tha Roota to tha Toota** (MCA), and a report from a live appearance by rising rock act **the Mooney Suzuki** in Toronto.

News contact: Jonathan Cohen • jacohen@billboard.com

Top Tune Series Added To Research Roster

A new chart package has been added to Billboard Research Services' menu. The Number One of the Year series, listing each year's top title, is now available for most of the *Billboard* charts. *Billboard* chart-research packages are the definitive source of archival chart information, covering the entire history of the record charts in *Billboard*.

The Number One of the Year series provides a list of the top title of the year for just about every genre, including pop singles, pop albums, country singles, country albums, R&B/hip-hop singles, R&B/hip-hop albums, adult contemporary tracks, classical albums, jazz albums, dance songs, modern-rock tracks, rap singles, Latin albums, and Latin tracks. Listed are the title, artist, and label for every year charts were produced for the genre.

Other *Billboard* research packages available are The Number One series, a chronological listing of each record that reached No. 1 on a specific chart; the Top Ten series, a listing of every record that reached the top 10 on a specific chart; and the Top Ten Records of the Year, a recap of the top 10 records of the year, as published in *Billboard's* year-end special issues.

Also available from Billboard Research Services are individual weekly charts, photo copies of actual charts and articles, and customized research to suit any need. For more information on Billboard Research Services, call 646-654-4633 or visit billboard.com/research.



BOOK OF THE WEEK ROLLING STONES: 40X20

Although most of their contemporaries have long-since disappeared from the scene, the Rolling Stones remain the biggest touring attraction in the music business. Coinciding with the Stones' 2002-2003 world tour and the release *Forty Licks*, their new Virgin album, Billboard Books/Watson-Gupill has issued *Rolling Stones: 40X20*, edited by Chris Murray.

Vividly documenting the Stones' 40-year career, *Rolling Stones: 40X20* celebrates the remarkable staying power and popularity of one of the most influential, successful, and controversial bands in the history of popular music as seen through the lens of 20 world-class photographers. Chronologically sequenced, each photographer's work is accompanied by a personal essay that discusses the significance of and circumstances surrounding the images and when they were shot. Many of the photographs have never before been published.

Rolling Stones: 40X20 (ISBN: 0-8230-8416-7, \$29.95) is available wherever books are sold. For more information, visit www.watsongupill.com.

u p c o m i n g e v e n t s

Hollywood Reporter/Billboard Film & TV Music Conference
Renaissance Hollywood Hotel • Los Angeles • Oct. 10-11

Billboard Music & Money Symposium
The St. Regis • New York City • Nov. 12

Billboard/Airplay Monitor Seminar & Awards
The Eden Roc Resort • Miami Beach • Feb. 6-8

for more info: **Michele Jacangelo 646.654.4660**
bbevents@billboard.com

visit www.billboard.com



Pink Jewel

Jewel wore her pink ribbon with pride at a breast cancer awareness event sponsored by *Self* magazine in New York's Bryant Park. October is National Breast Cancer Awareness Month.



American Songbook

The 20-song *Ray Charles Sings for America* (Rhino) is filled with inspirational and patriotic music, including Charles' classic "America the Beautiful" and a star-studded new recording of "God Bless America," with **Slash** on guitar and dobro and **Billy Preston** on organ. Each artist donated his time in exchange for a \$10,000 donation to the Robin Hood Relief Fund, established to help victims of last year's World Trade Center attacks. To date, the fund has raised more than \$58 million, much of it from the Concert for New York City. Pictured at R.P.M. Studios in Los Angeles are, from left, **Charles**, backing vocalist **Rosemary Butler**, **Preston**, and **Slash**.



Party For Politics

Barbra Streisand recently performed at the Kodak Theatre in Los Angeles at a National Democratic Gala benefit supporting the party's effort to win a Democratic majority in the U.S. House of Representatives.

The Billboard BackBeat

EDITED BY CHUCK TAYLOR

Hernando Courtright: It's About Caring



Joan Jett and Hernando Courtright

When Hernando Courtright's close cousin died at 40 of breast cancer, he was determined to honor her memory with the sort of tribute that had lasting implications.

As the founder of Courtright Management—which shops deals for a roster of top rock producers, engineers, and mixers—and head of Fore Reel Entertainment, an indie label, it didn't take a lot of thought for Courtright to come up with the idea of making music with a purpose.

"I'm in the music industry, I have an indie label, I love female artists, it all got me rolling in that direction," Courtright says. "I contacted a number of artists that I had known or seen perform, and they all said, 'You got it.'" Courtright and his wife, Doreen, then contacted a female attorney to handle licensing fees and a female Web designer to launch an Internet site (itsabouteve.org)—all pro bono—and a dream became reality.

The result is the 13-song CD, *It's About Eve*, with 100% of profits going toward charities that benefit research and outreach programs for breast cancer victims (the Libby Ross Foundation and T.J. Martell Foundation are thus far targeted). A bonus track features

Joan Jett on vocals and guitar, with 27 female singers in the background singing the Beatles composition, "The Word."

"Hernando was a wonderful friend of mine when I was in the Runaways," Jett says. "I totally enjoyed being part of a project that is his passion. We can't forget women's health concerns."

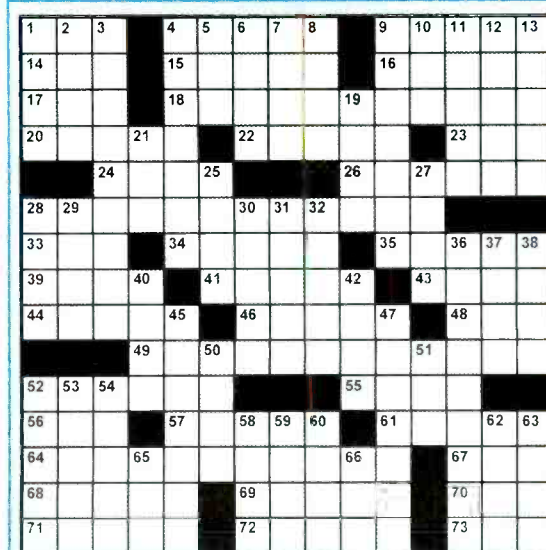
Of course, Courtright also hopes that listeners will tune in to the wealth of indie artists on the album, many of whom are garnering some of the best exposure of their careers. They include Deena Miller, Wellville, Heidi Petrikat, Lava Baby, Sister Someone, Emily Curtis, and Elisa Peimer. (The disc is available from Fore Reel at 212-410-9055, or on the Web site.)

"The response has been so very favorable" since the disc streeted in late June, Courtright says. An added push is ongoing throughout October, in observance of National Breast Cancer Awareness Month. "There's so much more I hope to accomplish with this project. I'd love to do a mini-tour of the Eve girls and to turn this into an annual event. It's important to me to do something that has a lasting impact."

CHUCK TAYLOR



music for the cure



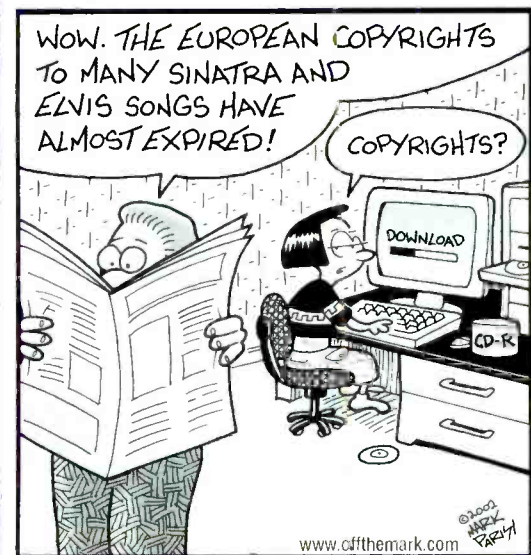
'BE MY GUEST' by Matt Gaffney

- Across**
- Exclamation heard in the Simpson household
 - "If ___ Hammer"
 - Comes down hard?
 - The Police's "Message ___ Bottle"
 - No. 4 hit for Heart
 - "Mother-In-Law" singer ___ K-Doe
 - Geol. or chem.
 - He played guitar on the Beatles' "While My Guitar Gently Weeps"
 - Nelly's "Hot in ___"
 - "I'm ___ for you..." (Rolling Stones line)
 - Letters after ems
 - Pills and such, for short
 - America's "___ With No Name"
 - He played harmonica on Elton John's "I Guess That's Why They Call It the Blues"
 - With 7-down, Miami Beach style
 - Lake featured in "The Godfather: Part II"
 - Jockeys hold them
 - Enjoy the liner notes
 - Hillary Clinton's opponent in 2000
 - He hit No. 1 with "Informer"
 - "It was ___ in the face..." (Alanis Morissette line)
 - Runs to mom
 - Org. that had "Roland the Headless Thompson Gunner" killed
 - He played sax on James Taylor's "How Sweet It Is"
 - Profitable transaction, perhaps
 - Story, in metaphor
 - It's between Eur. and N. Amer.
 - With "The," 1980's action show
 - Rat and Brat
 - He played drums on Adam Ant's "Puss 'n' Boots"
 - Big name in ambient music
 - Like some labels
 - Poet from whose work the musical "Cats" was adapted
 - Cathol., e.g.
 - Christmastime tunes
 - City where someone might walk like an Egyptian
 - Number of weeks "It's My Party" was at No. 1
 - Hearing, say
 - Put on the computer
 - Title for Al Green: abbr.
 - He soared up the charts with "Fly Like an Eagle"
 - Mined stuff
 - No. 1 ballad for Starship in 1986
 - Very, in a very chic way
 - Eddie Brickell's "___ Am"
 - Moved like slime
 - Young and Peart
 - Playing for the fans
 - Black, to Youssou N'Dour
 - Tchaikovsky's "___ Lake"
 - Bizarre art movement
 - Oil of ___
 - Kingly homes
 - Keeps rhythm with, maybe
 - Power that means "I forbid" in Latin
 - Bikini half
 - Take the ___ (accept blame for, as a crime)
 - Prefix with "centric"
 - Goo Goo Dolls No. 8 hit
 - Part of GE
 - ___ breve (musical time)
 - 999 years ago
 - Savage Garden No. 1 "I ___ I Loved You"
 - Prima donna's piece
 - ___ Kim
 - It goes with "neither"
- Down**
- Chef's offering
 - Great White hit "Bitten Twice Shy"
 - Great White's genre
 - 1958 Johnny "Guitar" Watson tune
 - "Tell ___ About It"
 - Enterprise competitor
 - See 33-across
 - It has a keystone
 - Paul's new bride
 - French artist Jean
 - Bury
 - "To tell our souls we're still the young ___" (John Mellencamp lyric)

The solution to this week's puzzle can be found on page 58.

RIM SHOTS

by Mark Parisi



Billboard
spotlights

music & money

2

Coinciding with **Billboard's 2002 Music & Money Symposium**, Billboard turns its spotlight on the business behind making music. We look at survival strategies for distributors and labels selling into cash-challenged retail accounts, the continually rising value of music-publishing assets, and the growing activity and influence of entertainment-business attorneys.

Take advantage of this opportunity to promote your financial or management service business to companies that make and distribute music.

Issue date: November 16

Ad close: October 22

BONUS DISTRIBUTION

Billboard
MUSIC & money
symposium

November 12, 2002 • NYC

Contact: Ian Remmer 323.525.2311
323.525.2395fx • iremmer@billboard.com

New York
646.654.4696

Los Angeles
323.525.2307

Nashville
615.321.4297

London
44.207.420.6072

MATCHBOX twenty

*the new album: more than you think you are
featuring the hit single
"disease"
in stores november 19*

produced by **MATT SERLETIC** for melisma productions, inc. recorded by greg collins mixed by jim scott

