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R&B/Hip-Hop Confab Urges Independent Spirit

BY GAIL MITCHELL
MIAMI—Nurturing the music industry’s entrepreneurial spirit was the overriding theme at the third annual Billboard R&B/Hip-Hop Conference held Aug. 7-9 here.

The general consensus among attendees and panelists at the conference, held in association with sponsors American Urban Radio Networks and Heiniken, is that the same independent vision behind the Motown and A&Ms of yesterday could provide the impetus needed to jump-start an industry beset by consolidation, lackluster sales, downloading, and CD burning.

“It’s time to get your network on. The whole key is you,” said Destiny’s Child manager and Music World Entertainment president/CEO Matthew Knowles, talking to an audience of fledgling songwriters, producers, artist managers, and label owners at the Aug. 8 opening panel, “What’s the A.I.R. Every-thing You Need to Know About the Music Industry.” Knowles cited such nontraditional projects as the June release of an eight-song, $8 mini-CD by Play, a Swedish pop group co-managed by Music World Entertainment.

(Continued on page 31)

With Four Awards, Alicia Keys Tops Winners List At Confab

BY RASHAUN HALL
MIAMI—Up to 400 stations will begin broadcasting the second annual Billboard R&B/Hip-Hop Awards as early as Saturday (24), thanks to American Urban Radio Networks (AURN), which is syndicating portions of the Aug. 9 show.

R&B artists dominated the awards. Alicia Keys walked away with four honors at the event, which was staged at Miami’s BillboardLive club. In addition to the award for top new R&B/hip-hop artist, the J Records songstress earned honors for top R&B/hip-hop album for Songs in A Minor; top R&B/hip-hop artist, female; and top R&B/hip- hop albums artist. Arista Records artist Usher picked up three awards of his own: top R&B/hip-hop artist; top R&B/hip-hop artist, male; and top R&B/hip-hop singles artist.

“I know that this is the least politi-

(Continued on page 31)

Dixie Chicks Come ‘Home’ To Sony

BY PHYLLIS STARK
NASHVILLE—The title of the new Dixie Chicks album, Home, works on a number of levels. For starters, it’s the group’s first major-label effort recorded in its home state of Texas, as opposed to Nashville. The Chicks co-produced the album with singer Natalie Maines’ father and well-known Texas musician/producer, Lloyd Maines, and worked up the arrangements in Natalie’s living room in Austin.

The title also reflects a newfound domestic tranquility for the three members of the group—Maines, Martie Maguire, and Emily Robison—as well as the fact that they are coming out of a self-imposed break of a year-and-a-half. During that time, Maguire got married and Maines gave birth to a son. Robison is expecting her first child, also a son, in mid-November.

Finally, the title describes the trio’s return to its longtime label home, Sony Music, after a contentious, year-long legal battle marked by back-and-forth lawsuits during which the group sought to be freed of its Sony con-

(Continued on page 78)

RCA’s ‘ELV1S’ Aims To Spur Conversation And Action

BY BRIAN GARRITY
NEW YORK—When RCA Records releases its Elvis Presley retrospective, Elvis 30 #1 Hits, Sept. 24 amid a worldwide blitzkrieg of publicity typically reserved for a Hollywood blockbuster, more will be at stake than just another multi-platinum sales opportunity for one of the record industry’s most bankable sellers.

To hear company executives tell it, the project represents a bid for the very soul of BMG Entertainment’s cornerstone music asset.

“This is not just a

another compilation album,” RCA Music Group chairman Bob Jameson says. Rather, the goal of the collection—which is referred to in shorthand fashion as ELV—is to “create a catalyst that will take Elvis to a whole new level . . . We’re [setting up] not just to sell this record [but future sets].”

Twenty-five years after his Aug. 16 death, the King, it seems, is showing signs of commercial atrophy among younger music consumers—especially those raised on
BRUCE SPRINGSTEEN
THE RISING

#1 ALBUM IN
12 COUNTRIES
USA, United Kingdom, Canada,
Germany, Spain, Italy, Holland, Sweden,
Denmark, Norway, Belgium, Finland

#1 on the European Music &
Media Top 100 Albums Chart

★★★★★ "A singular triumph"
-Kurt Loder, Rolling Stone

"Springsteen is again writing about
work, hope and American life as it is
lived this very moment. The songs are
sad, but the sadness is almost always
matched with optimism, promises of
redemption and calls to spiritual arms.
There is more rising on 'The Rising'
than in a month of church"
-Josh Tyrangiel, TIME cover story

"...understated eloquence and grace.
'The Rising' sounds like nothing
Springsteen has ever done before"
-Alan Light, The New Yorker

“A major work (with) powerful
visceral impact...takes an honored
place in the Springsteen canon”
-Jim Fusilli, The Wall Street Journal

“Springsteen himself sounds as if he's
risen...few others could have pulled it off”
-David Browne, Entertainment Weekly

★★★★ (out of 4 stars)
“Vivid writing...wrapped in brightly
crafted, radio-ready melodies”
-Dan Aquilante, The New York Post

“This record is a triumph”
-Ray Waddell, Billboard Spotlight Review

“An amazing collection”
-Glenn Gamboa, Newsday

“Might be the most important
album Springsteen [has] ever made”
-Neve Chonin, San Francisco Chronicle

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MTV VIDEO MUSIC AWARDS
AND OCT. 5 ON
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www.americanradiohistory.com
BY GORDON MASSON

LONDON—The bubble may have burst for Britain’s recorded music market: Trade body the British Phonographic Industry (BPI) reported a sharp downturn in record sales during second-quarter 2002.

BPI figures reveal that shipments in the U.K. compared with the same period last year fell by 15.4% in volume terms to £215.3 million ($328.9 million) in the three months to June—the first decrease in the U.K. recorded music market in three years.

In a report assessing the impact of the downturn on EMU’s business, UBS Warburg media analyst Helen Snell writes: “With [the first six months] typically making up 40% of the annual total, the market needs to deliver growth of 4% in [the second half of the year] just to report a flat performance for the full year.” Snell adds that the industry could report “negative growth” for 2002.

“We are looking for excuses rather than addressing the core problem,” British Assn. of Record Dealers director general Bob Lewis states. “We put out so much product in the last quarter for the Christmas market, but it’s not what we need for the summer. We need [to get] good product, to the consumer, and when they want it, and we should have a staggered 12-month release schedule.”

In a report attack, we can see that this spring sympathy from BMI U.K. chairman Hasse Breitholtz, who confesses that while the willingness for a year-round schedule exists, the lure of the fourth quarter may prove too strong. “It’s easier said than done,” he tells Billboard. “It would be better as an industry if we were spreading it out, but there is such a volume in the Christmas market that we all want to get the best out of that market.”

The BPI statistics state that album shipments for the April-June period slipped 10.9% to 41 million, compared with the same quarter a year ago—down 15.6% in value to £192.3 million ($298.3 million).

The top-selling album for the quarter was The Eminem Show (Polydor), while EMU’s Now That’s What I Call Music! compilation was the second-biggest seller.

Shipments of singles also continued their downward spiral, dropping 11.9% in unit terms to 12.9 million units and down 13.8% in value terms to £23 million ($35.1 million). BPI imprint 5 Records sold an additional 1.2 million second-quarter singles.

Britain comments, “We’ve been quite lucky and successful—especially in the singles charts, where we’ve so far this year been [a total of] 17 weeks at No. 1. So hopefully as a company we can now convert that into album sales.”

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BPI: U.K. Shipments Down 15.4%
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Chart Beat
Lucky 13: Remember the good ol’ days when consumers roused out to stores to buy singles, and those singles raced up the chart? There’s a taste of that on The Billboard Hot 100 this issue, as the commercial release of Dixie Chicks’ “Long Time Gone” (Monument) propels them into new territory on this chart.

"Long Time Gone" debuts at No. 1 on the Hot 100 Singles Sales chart. Combined with its airplay at country radio, the song breaks away from the pack and flies 30-13 on the Hot 100. That’s an appropriate position, given that “Long Time Gone” is the 10th Dixie Chicks song to chart on the Hot 100. It’s the trio’s highest position to date, besting the No. 19 ranking of the controversial “Goodbye Earl” in May 2000.

Most country songs that do well on the Hot 100 do so because of airplay and thus peak somewhere between No. 20 and No. 30. With a single available at retail, consumers have spoken and sent the Dixie Chicks into territory previously occupied by such artists as Shania Twain and Faith Hill.

On Hot Country Singles & Tracks, which is based solely on airplay, “Long Time Gone” advances 3-2, as Kenny Chesney is comfortably ahead in spins to remain No. 1 for the fifth week with “The Good Stuff” (BNB).

What, Indeed: “Whatchulookinat” (Arista) is the 35th Whitney Houston song to debut on The Billboard Hot 100—and, at No. 96, is her lowest-debuting single to date. Until now, “It’s Not Right But It’s Okay,” which opened at No. 87 in May 1999, was her lowest debut as a solo artist. That song peaked at No. 4, so a low debut does preclude a big finish.

“Whatchulookinat” is available as a commercial single and enters the Hot 100 Singles Sales chart at No. 71. The song has not appeared on Hot 100 Airplay yet.

For the record, Houston’s lowest debut before “Whatchulookinat” was her first chart entry, “Hold Me,” a duet with Teddy Pendergrass, debuted at No. 89 in June 1984 and peaked at month later at No. 46.

WHERE, Indeed: After a record-setting 21-week reign at No. 1, Celine Dion’s “A New Day Has Come” (Epic) has finally been dethroned. Succeeding Dion is an artist she touted on Oprah Winfrey’s show, Josh Groban. His first AC chart entry, “To Where You Are” (4/37 Reprise), is also an AC No. 1 song. That makes Groban the first artist to reach the AC pole position with a first chart entry since Dido did so with “Thank You” in June 2001. Groban is the first male artist to have a No. 1 song with his debut effort since Bob Carlisle began a seven-week run at the top with “Butterfly Kisses” in May 1997. The only other solo male artists to reach No. 1 on that chart since the millennium are Marc Anthony, Don Henley, and Enrique Iglesias.

New Studio Album in Store August 20

World tour kicking off in the US in October in various cities:

Denver - San Diego - Sta. Barbara - San Jose - Los Angeles
Houston - Dallas - San Antonio - Miami - Boston - New York

Featuring the hit single
"ANGEL DE AMOR"
**Digital Revenue To Rise Dramatically?**

**Forrester Forecast Says Subscriptions Will Claim 17% Of Pie By 2007**

**BY BRIAN GARRITY**

NEW YORK—Despite a current lack of meaningful sales from digital music offerings and projections of rampant online piracy in the next few years, a new forecast from Forrester Research predicts that within five years, digital music subscription downloads will be responsible for 17% of all music revenue, exceeding $2 billion by 2007.

As for the near term, Forrester projects that business will continue to be negligible for the next two years. But it says that by 2005, sales will pick up as a result of the industry’s adoption of downloading standards that allow for burning and the transfer of music onto a greater range of portable devices.

 Meanwhile, Forrester indicates that piracy is not responsible for the 15% drop in music sales seen in the last two years. “We see no evidence of decreased CD buying among frequent digital-music consumers,” Josh Bernoff, principal analyst at Forrester, said in a statement. “Plenty of other causes are viable, including the economic recession and competition from surging videogame and DVD sales.”

The music industry has been critical of studies implying that file-sharing is either not a factor or even beneficial in its impact on music sales. Research from the Recording Industry Assn. of America contends that higher downloading activity by consumers leads to fewer sales.

Regardless of its relationship to spending patterns, the downloading of free music via pirate networks looks set to remain popular for the foreseeable future. A new report from the Yankee Group forecasts that consumers will continue to flock to such unlicensed file-sharing services as Kazaa, Morpheus, and LimeWire because they offer unlimited content at no cost.

The study says that consumers aged 14 and older downloaded 5.16 billion audio files in the U.S. via unlicensed file-sharing services in 2005. It projects that that figure will grow to 7.44 billion audio files downloaded in 2005.

The study concurs with the Forrester contention that legitimate music sales will begin to take root in 2005. But their arrival won’t mean that free file sharing will die out. Rather, usage declines are anticipated—unlicensed downloads are expected to dip to 3.9 billion in 2007.

The study maintains that while the rise of commercial online music services will “undoubtedly cause retail revenue to decline,” new revenue streams and cost reductions will ultimately ensure survival. “By efforts of the labels to use the courts to quash music piracy have failed, and legitimate online music services have had little impact,” says Michael Goodall, a marketing analyst at the Yankee Group's Media & Entertainment Strategies research practice. “The future of music, however, resides on the Internet.”

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**AltNet, Labels Explore Peer-To-Peer Opportunities**

**BY BRIAN GARRITY**

NEW YORK—Although the music industry has strongly opposed free file sharing, some labels are experimenting with distributing secure promotional and/or commercial downloads via digital trading services.

Label ventures operated by AOL, Time Warner and Best Buy are teaming with AltNet, the secure file-swapping service that runs simultaneously with the Kazaa peer-to-peer (P2P) network.

For its part, AltNet has deals in place with Maverick Records (which is part of AOL), Time Warner-owned Warn- er Music Group and Best Buy's Redline Entertainment, as well as agreements with Microsoft and Palm Pictures. AltNet CEO Kevin Bermeister says. (Maverick and Redline executives were not available for comment at press time.)

While a chance to market to an audience the size of that offered by AltNet via Kazaa—which has reported file-sharing activity by about 50 million users—is naturally appealing, industry collaborations with the company are nevertheless unconventional, as Kazaa is the target of a copyright infringement lawsuit brought in the Recording Industry Assn. of America.

But Bermeister is quick to point out that AltNet and Kazaa are separate and distinct companies. AltNet’s content is secured by Windows Media digital rights management technology and offers labels and content partners a sponsorship-driven search engine system in which companies pay for preferred placement in P2P search results.

That means that when a Kazaa user searches for an artist, the paid listings from AltNet appear first. Free listings then appear below the paid options.

Free MP3 files are listed further down. The business model is similar to those of other companies like Google.

All music offered via AltNet—a collection that includes the track "Baby's Got a Tempe" by the Prodigy (Maverick); music from the Giant Leap soundtrack (Palm); and Noise Therapy's latest album, Teresa (Redline), in its entirety—is promotional. But all the downloads eventually time out, at which point consumers are offered a chance to purchase.

“We are a great pre-release promotional vehicle,” Bermeister says. “We are going to build awareness and build initial appeal. The next step for all the artists we are working with is to sell their music.”

Bermeister says that AltNet plans to offer commercial downloads later this year, when its commerce engine is ready to launch. The company says it is developing a system that can process payments on small transactions of less than $5, and that can work on a per-track level. Bermeister says the average track offered via AltNet is expected to cost less than $1. But any purchase offers will be an appeal to the better nature of consumers, who believe they will pay for higher-quality content but have not had the opportunity. All tracks offered for sale will still be available for download as free MP3s.

Meanwhile, AltNet claims interest in content from free distribution. Emi-distributed 2K Sounds rap duo Mudd West has had an overwhelming audience response through TopSearch, with three promo songs receiving more than 1.5 million downloads. Downloads for independent act John- ny Virgil have reportedly exceeded 1 million in only 30 days.
The new album from reggae sensation Beenie Man in stores now!

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- "Street Life" produced by Stargate
- "Bossman" feat Sean Paul & Lady Saw

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UMG, Vivendi Report Lower Mid-Year Results

BY MATTHEW BENZ
NEW YORK—Universal Music Group (UMG) reported results for the first half of 2002 lower than the same period last year. Meanwhile, parent Vivendi Universal (VU) posted a huge loss on write-downs and provided an update on its restructuring efforts.

UMG had first-half operating income of $169 million (€166 million), down 20% from the same period last year. Excluding gains on the sale of a stake in MTV Asia to Viacom and the sale of real estate related to office moves, operating income fell 45%. A&R costs rose and margins shrunk, which analysts say was a result of discounting and a product mix featuring lower-margin soundtrack albums, such as O Brother, Where Art Thou? Revenue fell 4% to $2.87 billion (€2.82 billion).

Universal Music & Video Distribution continued to dominate U.S. market share. Through June 30, it accounted for 30.2% of current U.S. album sales, up from 27.8% in the same period last year, according to Nielsen SoundScan (Billboard, July 20).

Vivendi Universal (VU) reported operating income of €142 million (€139 million), down 14% from last year, with the special gains, income fell 38%.

Revenue fell 2% to €1.51 billion (€1.48 billion); excluding foreign-exchange fluctuations, sales rose 0.2%.

Overall, VU had a first-half net loss of €2.13 billion (€12.1 billion), or 11.32 euros ($11.10) per share, stemming from an expected goodwill-impairment charge of 11 billion euros ($10.8 billion). The charge, which reflects declines in the value of assets VU has acquired, includes 3.5 billion euros ($3.43 billion) related to music. In the first half of last year, VU had net income of 22 million euros ($21.6 million), or 0.02 euros ($0.02) per share. Thanks to acquisitions made within the past year, revenue rose 8% to 29.99 billion euros ($29.43 billion). Despite its "extraordinarily strong international assets," chairman/CEO Jean-Claude Biver says VU has a "liquidity problem" because of its 19 billion euros ($18.64 billion) of debt is structured. Fourtou says this will be eased by a 3 billion euro (€2.8 billion) credit line that VU hopes to finalize by the end of this month.

Even so, rating agencies Standard & Poor's and Moody's Investors Service both cut their ratings on VU further, citing concerns about cash flow. VU now carries a below-investment grade, or "junk," rating from both firms.

To improve its credit rating, VU will sell at least 10 billion euros (€9.0 billion) of assets during the next two years, beginning with "non-core" holdings and publisher Houghton Mifflin.

For now, analysts and media executives consider a sale of UMG unlikely, given its solid results and an apparent absence of able or willing buyers. A complete strategic plan will be finalized at VU's Sept. 25 board meeting.

Fuerte Targets Underserved Latinos

BY LEILA COBO
MIAMI—In a nod to the growing U.S. Latino population and the commercial potential it represents, Latin music manager Tomás Cookman has joined forces with Jerry Blair, president of Mariah Carey's Monarc Records, and the Steve Rikkind Co. (SRC) to form Fuerte, a record-making and promotions firm aimed at the Latino youth market (Billboard Bulletin, July 23).

Although Fuerte's "wholesale literal meaning is 'strong'—was born out of a perceived need for marketing in the Latin music industry, Cookman says the company's range extends beyond music: "We can easily be working a new album by Café Tacuba as well as working a new line of makeup or a pair of shoes.

Fuerte will operate out of Los Angeles and New York. It will benefit from Cookman's expertise in the Latin world, Blair's expertise in pop, and SRC's expertise in hip-hop, urban marketing, and street teams (a term SRC trademarked).

Since helping break Ricky Martin in the U.S. while at Columbia, Blair says he has been waiting to launch a project like Fuerte. The Latino audience, he says, "is a population with a voice that has spent tens of billions of dollars on entertainment alone, whether it's sports or films or music; and it's only getting bigger and bigger.

SRC's Rich Isaacson says, "This is a natural evolution as far as I'm concerned, because the Latino community and youth market have been underserved and not marketed appropriately." Fuerte's aim is to "be the bridge from corporate America to Latino youth," providing advice on the proper way to communicate with Latino consumers.

living in the U.S. Cookman, a New Yorker whose mother is Puerto Rican, says, "When I was growing up, I never felt that anyone addressed me. It's the same in the household Latino Latinos. My mom spoke to me in Spanish. I understood every single word, but I answered in English.

Many in the Latin music biz concur that the bilingual portion of the Latino market has been underserved—particularly when it comes to music, where the bulk of marketing efforts is geared toward Spanish speakers only. In an effort to retain that piece of the market, EMI Latin announced late last year a new initiative called the New Alternative, designed to aggressively develop and market EMI's alternative acts. Prior to that, while at Arista Records, Blair also created a marketing initiative aimed at alternative acts in conjunction with UMG U.S. Latin.

Cookman says that aiming for a more youth-oriented audience would not only boost the sales of alternative Latin music, but also those of Latin music as a whole.

In The News

• Sources say former Warner Bros. Records president Phil Drapkin has signed a letter of intent to join EMI Recorded Music as executive VP of North America, reporting to chairman David Murf, EMI declined comment.

• On Aug. 15, California Sen. Kevin Murray (D-L.A.), pulled back the state bill he introduced in January that would have repealed the music industry's exemption to the state's "seven-year statute." Instead, he will introduce a legislative package on music royalties that would still encourage the seven-year bill, label accounting practices, and artists' health-care and pension benefits.

Murray says he withdrew the bill at the request of artists' reps after it was folded into another bill that had an immediate hearing date. The exemption to the statute allows labels to sue artists (or undervalues artists' work) for the end of seven years.

Artist rep/attorney Jay Cooper called the decision to introduce an amended bill next year "a good idea." The Recording Industry Assn. of America declined comment.

• An auction process for the Napster assets is under way; proposals from qualified bidders are due Aug. 27, and the auction will commence Aug. 27 at U.S. Bankruptcy Court in Delaware. Napster's unsecured creditors' committee has hired an investment banking firm to design and launch an auction to boost the market value of the assets. The creditors are said to be seeking $85 million. Bertelsmann already has loaned Napster $85 million and is said to be looking to add $80 million to acquire what remains of it. After a management shake-up, the German company's interest in the online service is in doubt.

• The U.K.-based Eggars Group has finalized its 50% acquisition of New York-based Matador Records.

In addition to ongoing distribution through Alternative Distribution Alliance, Matador maintains its direct-sales activities with mom-and-pop accounts.

Houser Succumbs Only Weeks After Leaving Road

BY RAY WADDELL
Guitarist Michael "Mikey" Houser, 40, founding member of popular jam band Widespread Panic, died Aug. 10 at his home in Athens, Ga., of complications from pancreatic cancer. Houser, along with bassist John "J.D." Bell and drummer Todd Nance, percussionist Domingo "Sunny" Ortiz, and keyboardist John "Jo" Hermann filled out the lineup, and the hard-touring Pan Pac became one of the most popular bands of the genre.

The band has released seven studio and three live albums, including this year's Live at the Classic City (Sanctuary).

Last month, Houser pulled out of the band's annual summer tour because of his illness. His last gig was July 24 at the U.S. Cellular Arena in Cedar Rapids, Iowa. "I never saw someone hold up with so much dignity, warmth, and caring about other people during his illness," says Buck Williams, co-manager/agent for Widespread Panic. "His concerns were never about his personal needs—always about the band, management, fans, and music."

George McConnell on guitar and Randall Bramblett on saxophone both served as guest replacement vocalist for the summer run. "Michael Houser was not replaced on guitar," Williams says. "The band's view has been [that] if Michael isn't there, the music assumes somewhat of a different direction, with George on guitar and Randall on saxophone."

No tour dates have been canceled, and the band was to resume touring Aug. 17-18 at the Newport Blues Festival at Fiddlers Green Amphitheatre near Denver. A compact run of dates is tentatively set to begin Oct. 31 and run into November.

Private services for Houser were held Aug. 12 in Athens. Survivors include Houser's wife, Barbette, and his son, Waker. Houser's family requests that memorials be sent to the Michael Houser Music Fund, Athens Academy, P.O. Box 6548, Athens, Ga. 30604.

Executive Turntable

ARTIST SERVICES: TNT is named national mix-show manager for Cornerstone Promotion in New York. He was head of national street promotions for Bloodline/Del Jams Records.

PUBLISHING: Kenny MacPherson is named president of Chrysalis Music Group, North America. MacPherson was senior VP of A&R at Warner/ Chappell. He is based in Los Angeles. BMG promotes Joseph DiMona to VP of legal affairs and Stuart Rosen to assistant VP of legal affairs in New York. They were, respectively, assistant VP of legal and regulatory affairs and senior attorney.

BROADCASTING: David Goodman is named executive VP of marketing for Infinity Broadcasting in New York. He was CEO of Lockstream.

Angela Fleming is promoted to VP director of marketing for Clear Channel Radio in New Orleans and Chicago. She was director of marketing and promotions for WPEC-FM, WBBF-FM, and WGVY.

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ARTIST MANAGEMENT

Billboard's Artist Management spotlight looks at the world of artist management in today's competitive climate. We'll survey top artist managers around the globe and highlight recent success stories, the work of the Music Managers Forum (MMF), and profile this year's Peter Grant Award winner. Call now!

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Christian's 'Genius' To Be Showcased On Columbia/Legacy

BY CHRIS MORRIS
LOS ANGELES—Hoping to create an icon on the order of bluesman Robert Johnson, Columbia/Legacy will issue Charlie Christian: The Genius of the Electric Guitar, a four-CD boxed set devoted to the pioneering jazz guitarist, Sept. 24.

The 98-track set—elaborately packaged as a replica of a vintage Gibson amplifier—contains the guitarist's 1939-41 work with clarinetist Benny Goodman's bands. These recordings were the first to spotlight the electric guitar in a jazz context.

Michael Brooks, who co-produced the collection with Michael Cus cusca, says, "His phrasing is like a trumpet player or a saxophone player. He's not like a rhythm player. There were plenty of jazz guitar soloists in the '30s, but...he's really like a front-line player."

Born in 1916 in Texas and reared in Oklahoma City, Christian was influenced early on by electric blues guitarist and close friend T-Bone Walker and by such regional Western swing steel guitarists as Bob Dunn of Milton Brown's Musical Browns and Leon McAuliffe (of Bob Wills' Texas Playboys).

Urged by producer John Hammond to audition for Goodman's band, Christian joined the group in the summer of 1939. He recorded as a soloist with both Goodman's sextet and orchestra; he also sat in on jam sessions at the New York club Minton's, the incubator of bebop. But he suffered from chronic tuberculosis and died March 3, 1942, at age 25.

Genius of the Electric Guitar contains almost all of Christian's studio work, including 17 hitherto-unreleased alternates that were apparently stolen from Columbia's vaults in the '40s. Brooks says he discovered copies of these tracks in the collection of Arthur Hill, a retired English businessman and jazz fan.

Brooks recalls, "I said, 'Is there any way we can get these?' [Hill] said, 'Well, you can't have them, but if you want to take them away and copy them, you're more than welcome.' So I took them up to a friend of mine at the BBC in London, [and we made transfers. I took them back to him and said, 'What do you want for these?' He said, 'I don't want anything.' I said, 'Well, can I take you and your wife out to dinner?' He said, 'That would be lovely.' So I gave him a very nice dinner, and he was overjoyed."

Legacy Recordings VP of jazz marketing Seth Rohstein says of the campaign for the set: "Christian was a mythical figure. He came on the scene very quickly; he left very quickly, and he left a fantastic body of work. He really changed the language of the instrument. Everything we're doing is geared toward taking it out of the jazz world."

To that end, Legacy has obtained testimonials from such guitarists as Bill Frisell, Warren Haynes, B.B. King, Joe Satriani, Brian Setzer, Duke Robillard, Vernon Reid, and Jimmy Vaughan. These will be used in the package, in promotional materials, and on a dedicated Web site, charlie-christian.com, which also includes music samples, photos, and press information.

Legacy has priced the box at $49.98 and also created an $89.98 commercial replica of a vintage Gibson amplifier, Charlie Christian—The Original Guitar Hero, with notes by Guitar World editor Brad Tolinski. "We're going to try to get it everywhere we can," Rohstein says. "The idea behind it was to really whet the appetites of people who may not be able to get into a whole boxed set."

He says Legacy will also create an electronic press kit and hopes to form promotional ventures with Gibson Guitars, whose ES-150 model was Christian's instrument of choice.

Jessica Serna, jazz buyer at 380-store Borders Books & Music in Ann Arbor, Mich., says, "It's a gorgeous package. Charlie Christian is of such monumental importance to jazz and to guitar that it would thrill me if this was the beginning of a renaissance of recognition for him."

Bob Perry, owner of Blue Note Records in North Miami Beach, Fla., says, "It's good timing for it, and so little [music] has been available on CD. I'm always asking for his material. I'm looking forward to it."

Coce's 'Iron Horse'A Wild Ride

Cleveland International Disc Targets Bikers, Kid Rock Fans

BY JIM BESMAN
David Allan Coe's latest album, David Allan Coe—Live From the Iron Horse Saloon, exploits the artist's annual Biketoberfest concert in the legendary Ormond Beach, Fla., watering hole. The venue is also a stamping ground for Daytona Beach, Fla.'s October gathering of thousands of motorcyclists—who make up, arguably, Coe's most rabid fan base.

The Aug. 27 release is Coe's second for Cleveland International Records (CIR) and also the first from Coe Pop, a Select-O-Hits-distributed joint-venture deal between the artist and CIR. It will be followed by the first set of David Allan Coe Presents titles, to be made up of licensed rerecorded hits by personal Coe favorites like Roger Miller and Conway Twitty.

Also forthcoming this year on Coe Pop is an audio book, in which the colorful and controversial, heavily tattooed and pierced Coe—whose bio includes reform school, prison, cave dwelling, and country music stardom—will recount his life experiences.

"Right now, he's the Oozy Osbourne of country music," says CIR head Steve Popovich, who released Coe's Songwriter of the Year album last year. "He continues to do 200 dates a year, and if CMT had someone following him around with a camera, it would be the most explosive thing on TV. Kid Rock sang about on his hit 'American Bad Ass,' which opened up a whole new audience. As soft as retail is right now, with few acts selling 15,000 a week of anything, here's a guy who sells that many copies a week of 20 Columbia catalog titles and our own little album, all by word-of-mouth."

Coe accompanied Kid Rock on the American Bad Ass tour, and the connection is bolstered on Live From the Iron Horse Saloon by two Coe/Kid Rock co-writes, "Wreckless" and "59 Cadillac, 57 Chevelle," as well as such Coe hits as "Take This Job and Shove It" and "The Ride."

Coe now resides in Ormond Beach, but the self-managed, Bill Quinseberry-booked road warrior says he only gets home twice a year for 10 days each, during Daytona Beach's two big biker events. "I've been playing the Iron Horse probably 30 years," he says. "They know all the words to my songs and sing along."

Coe, who writes for his New Music for Me Music company (BMI), produced Live From the Iron Horse Saloon, which was conceived and executive-produced by Popovich's son, Steve Jr., and mixed aboard Coe's tour bus. The senior Popovich is advertising in Southwest Wholesale's dealer catalog and is focusing on Americana radio outlets. But Popovich is counting on word-of-mouth and press coverage, and notes that a recent issue of men's magazine FHM included a four-page spread that further solidified the artist's growing reputation beyond country circles. "They called him one of the top rock singers of all time," he says. "It had a great photo of him at home with his belly hanging out, and [it] focused on his crazy life."

Tim Petersen, country music buyer for Albany, N.Y.-based Trans World Entertainment, notes how Coe "crosses so many fan bases, whether you're talking about bikers or rough-and-tumble college kids. The new album should do well in the college market, he says, especially because of the Kid Rock connection. "But his regular catalog is such a steady seller—like Willie and Waylon," Petersen adds. "He's on the road over 200 dates a year, and his new fans are always looking for his records."

Coe now looks to increase his product flow via Coe Pop's David Allan Coe Presents midline series and is penning letters to forthcoming releases from Miller, Twitty, Patsy Cline, Joe Tex, Merle Haggard, and the Kendalls. Coe is also working on his first DVD release and has finished an album collaboration with Pantera.

He may be proudest, though, of the emergence of his son Tyler in his band. "It's every father's dream," he says, "for his children to be onstage with him."
BBMak Documents Its Growth

Trios Sophomore Set On Hollywood Showcases New Confidence, Maturity

BY CHUCK TAYLOR

For the past six years, the members of BBMak have spent at least five days a week together, first developing their act, then recording, promoting, and touring—in each other’s faces pretty much non-stop.

So what did Christian Burns, Mark Barry, and Ste McNally do once they wrapped up sales of its debut album, “The Break”? They got their collection together and won’t let go of the second one of their own volition.

“We took two weeks off for Christmas and then started writing songs for the new album,” Burns says. “We started recording in January and finished in June.”

McNally adds, “We’re still all kicking around ideas for the second album, and that’s where we’re at right now.”

The group’s solidarity has already made them one of the brighter beacons on the pop horizon, when they became one of a scant handful of British acts to break in the U.S. in 2000: BBMak’s debut single, “Back Here,” landed at No. 5 on The Billboard Hot 100 and No. 1 on the AC chart, pushing U.S. sales of its debut album to 862,000, according to Nielsen SoundScan.

On Aug. 27, the guys burn for a second takeover attempt with Into Your Head, a robust 10-song collection on Hollywood Records that offers a healthy return on their two years in the industry trenches. The trio co-wrote every song on the set, Burns and McNally play guitars throughout, and things in a more mature way: we’ve all grown up and we wanted to express that.”

Into Your Head was produced with Sooner or Later executive producer Rob Cavallo, as well as Al Clay (Deel Amriti, Stereophonics), and it showcases a meaty, grittier instrumental handle, exemplified by the guitar-fanned first single “Out of My Heart.” No. 68 on the Hot 100 and an immediate add in a number of top-20 radio markets.

“BBMak balances the radio station, and I think this song solidifies them as vocalists and artists more than just as performers,” says Michael Chase, music director for WSTR Atlanta, where the song is in the top 20.

Elsewhere, the album builds upon the BBMak knack for runaway hits and melodic harmonies. Among the standouts is “The Beginning,” which wistfully reflects on the twilight days of a relationship. “We picked up our guitars and put the whole song down in 10 minutes,” Barry says. “We came back on Monday and added the words and [then] we were done with it and moved on to the next song.”

The rock-centric “Staring into Space” illustrates the power of proactive thinking, while the melancholy “Runaway” tells of a guy trying to wash away his girfriend’s insecurities.

McNally says, “With each song, we were trying to paint little pictures in people’s heads and then put them to music.”

A return to BBMak’s ignites into the public consciousness at large began in late June, with an extensive tie-in between Hollywood and AOL. The videoclip for “Into Your Head” debuted on AOL, followed by an exclusive in-studio performance and chat by BBMak, scheduled to air Aug. 16 on Music’s SessionsAOL.

In addition to a barrage of TV appearances and TV advertisements, several promotions are also in place to generate awareness among the group’s core young female demographic, including a discount incentive between music magazines, steve and the Wet Seal apparel and accessory chain, BMW Mini Cooper giveaways, and online lifestyle retailer Alloy.

“We’re creating third-party promotions that not only generate impressions but also provide the band with really positive associations,” says Daniel Savage, senior VP of sales, marketing, and synergy for Hollywood Records.

A DVD single is currently available at retail, which will be followed by a DVD-plus feature in October and a commercial CD single with unreleased B-sides. “We want BBMak to have a constant presence in the marketplace,” Savage says. BBMak’s focus will remain in N.Y. and L.A. throughout the rest of the year; the album will see an early 2003 release on Warner Bros. in much of the rest of the world. (It will be on Telstar in the U.K.) But wherever they are, the members of BBMak are poised for action.

“We’ve been so busy for the last year writing and recording,” Burns says. “We were writing third record songs, and we know what we’ve got to do now. We can’t wait to get back on the road and kick some ass.”

BBMak is managed by Diane Young of Dixie Entertainment and booked by Craig Bruck at Evolution talent. The band’s songs are published by Stronghold/ASCAP.

BE BOP CITY: Producers/engineers Elliot Scheiner, Al Schmitt, and Ed Cherney have launched jazz label BBP City Records.

Although the trio’s collective experience includes virtually every genre of music, the threesome felt that jazz was most in need of their help. “We’re really jazz lovers, and jazz artists are getting dropped all over the place,” says Cherney, best-known for his work with the Rolling Stones and the Eagles.

The label, which is funded by record and film production company Blackberry TV Productions, is releasing albums beginning this summer, including albums by Steely Dan, Jimmy Buffett, and Eagles.

WALK MOSAIC’S WAY: After buying the Z7 catalog in February, Mosaic Music Publishing (MMP) has extended its holdings by purchasing 50% of Aerosmith’s early catalog.

MMP, with its partner CD Capital Communications, bought the catalog for an undisclosed price from Daskal and Seldak, companies operated by Aerosmith’s early managers Steve Leber and David Krebs. Aerosmith, which did not have to approve the transaction, is retaining 50%. The 112-song catalog covers tunes copyrighted between 1973 and 1982, including such Aerosmith classics as “Walk This Way,” “Back in the Saddle,” “Dream On,” and “Dream On,” as well as songs from the Joe Perry Project.

“The release of this iconic rock band’s catalog fits in with our plans to service an Aerosmith sampler to ad agencies and music supervisors. Aerosmith still has approval rights so we wouldn’t want to do anything untoward. Aerosmith has allowed songs to be used in certain commercials, and we’ll try to get others placed.”

STUFF: Sharrin Twain, who parted ways with manager Jon Landau recently, is headed to Peter Mensch and Cliff Burnstein’s Q Prime for management according to sources. A Q Prime rep declined to comment.

Twain’s new album is due this fall on Mercury, and “...Norah Jones, Natalie Cole, Diana Krall, Martina McBride for an album, Michelle Branch, and Lee Ann Womack are some of the artists paying tribute to the legendary Patsy Cline on Remembering Patsy Cline (Billboard, June 8). The set also features the late Cline performing “Walkin’ After Midnight” set to a new backing track and comes out Oct. 1. In Miami, the same day the label is releasing a remastered version of Cline’s Greatest Hits, singer O’Connor’s Sean-Nós Nua will be released Oct. 8 in the U.S. through Vanguard Records. The album, which Vanguard has licensed from Dublin’s Hymnmingbird, has a collection of traditional Irish songs. O’Connor’s affiliation with Vanguard is limited to this project, a label representative says.”

...Westlife has switched from Arista Records to RCA in the U.K. and its label is now on S Records/RCA in the rest of the world. Its RCA album, World of Our Own, arrives Oct. 8 in the U.S.
sure going to miss you Don,
with love from your
warner chappell family.
FEELING THE BURN: Andy Northrup is the kind of artist who sneaks up on you with his music. He grabs you from behind, just when you think you’re listening to another dime-a-dozen folkie weav- 
ing the same ol’ familiar tales.

That’s the ultimate pleasure of the music that fills Northrup’s new album, Slow Burn Avenue. It’s songs that take you by surprise. The listener with a smooth, seem- 

ingly simplicitic surface. But once you invest the material closer, you realize that the singer/songwriter is smarter than your average guitar-toting troubadour. His lyric construction is palpably sophisticated, though he also infuses an earthy, I’ve-lived-every-word sincerity. He’s partic- 

ularly effective on the radio-ready title cut, which unfolds like a

heartbreaking, wholly relatable audio

movie.

“It’s about being in a place where you’re watching life go by,” he says. “You’re enduring life as opposed to enjoying it. The toughest decision is to change that complacency.”

“Slow Burn Avenue” is only one of 11 songs that takes personal ideas and experiences and casts them in a framework that enables the listener to climb inside and make each tune his own. Partic- 

ularly strong is the plaintive “Peace of Mind” and “The Moment That You Know,” which deftly com- 

bines jangly rock elements with a surprisingly effective Motown-esque beat.

Part of what clearly adds depth to Northrup’s songwriting is his sideline interest in writing mate- 

rial for musical theatre. He’s com- 

posed music and lyrics for four musicals, including his latest The 7th Circle, with Citadel Theatre playwright-in-residence Marty Chan and Edmonton Symphony Orchestra composer-in-residence Allan Gilliland. The 7th Circle was

commissioned by Fringe Theatre Adventures for its Imagine pro-

gram in Canada.

“Being exposed to the situations I’m confronted with in my work does influence me,” he says.

Beyond his songwriting skills, the anchor of this collection is Northrup’s voice. He has a rich, baritone range and a strong, unde-


naturally masculine delivery that gives his songs an edge often missing from other male acoustic-rock/folk recordings (which aim to be so sensitive and intimate that too many male artists wind up sounding impotent and whining).

‘Being exposed to the situations I’m confronted with in my work does influence me.’

—ANDY NORTHROP

All of this adds up to an artist and material that not only click in recorded form: but demand to be heard in a live setting. At the moment, Northrup is sticking close to his Canadian home base, though a wise A&R exec or two could (and should) easily bankroll a showcase in the States—where a strong fanbase could be his for the taking.

For more information, visit the artist’s Web site (anorthrup.com).

ELECTRONIC DELUXE: As the chasm dividing mainstream- 

minded electronic music and more esoteric ambient/chill-out fare widens, Vertigo Deluxe arrives with an appealing, deftly crafted sound that incorporates elements of both sectors.

The brainchild of composer/pro-

ducers Ferry and Roger Wade, the Los Angeles act mostly sticks to a 

recipe of dreamy, often ethereal keyboards, anchoring each track with a firm, usually funk-fortified beat. The ingredients that render each song a treat are sticky mel-

odies and vocals by alternating lead vocalists Michelle Crispin and Carissa Mondavi. Both bring a smokey quality to the material that is reminiscent of Dido. Crispin is particularly effective on the single-

worthy “My Time to Fly.”

The act recently issued a fine, full-length eponymous set. For additional details or to buy the album, go to vertigodeluxelive.com.
FRICTION: Even in a genre filled with iconoclasts, saxophonist Tim Berne personifies the do-it-yourself aesthetic so essential to jazz. As if composing, performing, and recording his own music were not enough, Berne founded his own Screwwgun label in 1996, operating it out of his home and backing up fans with e-mail messages touting his upcoming releases.

Occasionally, however, Berne records for other labels, as is the case with The Sevens, released on New York-based New World Records June 26. The project stands out among his recorded output because of the unusual approach he took in the process of recording the music and shaping its direction. The Sevens took root when Berne was commissioned to compose and perform two pieces with Switzerland's ARTE Quartett, a group of saxophonists rooted in classical tradition, which on the surface would seem anathema to Berne's spontaneous method of composition and performance.

"I tend to do things quickly and move on to something else," Berne says. "The Quartett is a classical group, so they need everything written out, but when we began playing the music, I was impressed by how open-minded they are in the way they approach a composition."

When New World wanted to put out a recording of the work, Berne was faced with the dilemma of finding additional music to fill out the CD. Instead of composing more music, Berne engaged the assistance of guitarist/producer David Torn. Torn took the original tracks, along with several instrumental parts by guitarist Marc Ducret, and remixed the material, developing a series of completely new compositions from the original source tapes.

"The hardest thing was that I totally surrendered control," Berne says. "In a very abstract way, this process sort of tapped into the heart of improvisation, where you run with an idea without knowing how it will turn out."

That concept continued with the recording of Science Friction, Berne's latest Screwwgun release. Working with Torn, Berne—along with keyboard player Craig Taborn, drummer Tom Rainey, and Ducret—went into the recording studio armed with new compositions but with far less rehearsal than the saxophonist generally affords his bands. While the ensemble was recording, Torn electronically enhanced and manipulated the sound of the instruments, giving Berne the option of alternating between the band's "live" sound and the processed tracks.

"Instead of being so precious about the written music, I got into a mindset where I enjoyed the freedom of throwing things away," Berne says. "I felt like a painter who finished 85% of a painting and then handed it over to David to finish it. This process opened a door to the next chapter in my work."

Both Science Friction and Berne's 2001 double-disc release Open, Coma (featuring the Copenhagen Art Ensemble) were initially sold by Berne exclusively via mail order, but both have been made available to retailers this summer due to consumer demand. "Usually I start off selling my music by mail, and if I find that there is enough interest, I'll put the discs in stores," says Berne, who prefers to utilize such distribution companies as Forced Exposure, Cadenza, and Carroll Top that focus on independent retailers.

"People who want to purchase my music search it out, and having a grassroots approach appeals to them," he continues. "They want to feel like they are a part of something, so it means more to them to buy records directly from me or from a retailer that specializes in independent music. When someone buys from me, I scrawl their address right on the mailing label, and they know everything is the way it is because I want it that way. It makes it a little more human."

AND: Blue Note's delayed Duke Ellington 1969: All-Star White House Tribute set will be released Aug. 27. Recorded at a celebration of Ellington's 82nd birthday, where the composer was awarded the Medal of Freedom by then-president Richard Nixon, the disc includes a previously unreleased three-minute Ellington piano improvisation titled "Pat," named for Nixon's wife.

Unfortunately, this year's 10th annual Charlie Parker Jazz Festival, to be held Aug. 24-25 in New York's Marcus Garvey and Tompkins Square parks to celebrate what would have been Bird's 82nd birthday, is expected to be the last. Declining corporate and government funding and support for the arts are cited as the reasons. This year's performers include Hank Jones, and Jimmy Heath, with planned tributes to both Etta Jones and Ray Brown.

ARTISTS & MUSIC

Amber Gets Sexy, Reinvents Herself

Singer Reveals A Different Formula On New Tommy Boy Set 'Naked'

BY MICHAEL PAOLETTA

Tommy Boy artist Amber feels the need to be naked. For proof, look no further than the cover of her new full-length collection, Naked, due Tuesday (20).

If additional proof is needed, consider some of the album's provocative song titles: "Dirty Thoughts," "Sex & the City," "The James Joyce-referencing 'Yes!,'" and "The Need to Be Naked."

The latter two tracks have topped Billboard's Hot Dance Music/Club Play chart, leading to ample radio play on stations like WPLZ Tampa, Fla., and WKTR New York.

"Do such titles draw attention? Absolutely!" the singer declares in a chuckle. "I like to mess with peoples' minds in this way. But if you dig a little deeper and really listen to the lyrics, I'm dealing with sexuality on a more spiritual level."

The buoyant "Naked finds the self-managed Amber, whose songs are published by Marie Claire Music (ASCAP), reinventing herself and pushing beyond the confines of the dancefloor."

"For too long, I was being pushed into a dance corner only," she offers. "I'm much more than that. This album shows me in my space. It's an expression of my musical diversity."

No longer collaborating with the Berman Brothers—who helmed her 1996 breakthrough hit, "This Is Your Night"—Naked finds Amber working with producers Wolfram Dettki, Chris Cox, Twin, and Anne-Mieke de Vroomers. Songwriters contributing to the recording include famed tunemasters Billy Steinberg and Rick Novels, as well as Amber herself.

"This album marks a natural evolution for Amber," Tommy Boy GM Victoria Lee notes. "While it has the up-tempo stuff she's known for, it also shows her branching out as an artist."

With Naked, Amber is taking dance to another level."

WKTR APD/music director Jeff Z concurs, adding, "Amber is one of our core artists that tend to push the boundaries, both lyrically and musically. Female listeners respond very well to her edgy, suggestive lyrics—even if they are just double entendres."

Amber, who is booked by Bernadelte Brennan of Nightlife Productions in New York, will remain on the road throughout the summer and fall.

"Touring is something I have never not done," Amber notes. "For me, the challenge is to always become more professional onstage, and this is best accomplished by performing live onstage. The other challenge is to become more successful as an artist."

"With this new album, I'm looking to now cross over in a bigger way," she continues. "And it will happen." After a slight pause, she adds, "But if the album isn't a commercial success, at least I did it my way. I can be content with myself, which makes me happy."

At the present time, Tommy Boy is readying the set's next single, "Anyway (Men Are From Mars)," which boasts remixes from DJ Encore and King Britt.
Elektra's Blindside Eyes Stateside Success

BY ADAM G. KEIM

With Silence (due Aug. 20), Elektra is hoping that Blindside will become the latest Swedish export to strike U.S. pop gold. Since 1994, the band members, who all grew up together, have been performing under the name Blindside. Since then, they've toured Europe extensively. They're hoping that a surprise smash on the stateside market will help them grow.

"It's a huge change," guitarist Simon says. "We came over in the summertime, and now we are moving over to the States permanently and working as a band. It's a little tough, but we know it's what we want to do." Elektra will assist the group by doing a heavy street push on Silence. "They are Elektra's biggest push in the rock area right now," notes Dana Brandwein, the label's VP of product management.

The label's marketing plans also include focusing on indie retailer and striking deals with, among others, clothing stores. "It's been about wanting to connect the audience with a band, not just a song," Brandwein says.

Much of Blindside's success can be credited to its friendship with the members of P.O.D. The act met Blindsid at a music festival in 1998; after Blindsid's performance, the members of P.O.D. approached the band and told them how much they enjoyed their music. Friendship between the bands ensued. They've even joined each other on tours.

Blindsid is hoping that Silence will be the one to break through the massive clutter of new rock bands. Using the creativity that bands such as Tool and Pulse Ultra have mastered, Blindsid has an edge on the competition with its syncopated drumming, powerful lyrics and vocal presence, and strong guitar work.

The entire band focuses on writing the music together, whereas singer Christian writes the lyrics. "Either we play it over the phone or come up with an idea and jam," Simon says. "We wouldn't put a song together if everyone didn't like it. Everyone has to agree on it."

The band's songwriting skills are prominent on such cuts as the ear-pleasing "Cute Boring Love" and the pulsating "Midnight."

"Pitiful," the harsh and heavy first single from Silence, is already in rotation on mainstream radio stations and MTV2.

The band will tour the U.S. in September with Hoobastank and then join P.O.D. for dates through the end of the year.

Blindsid is managed by Tim Cook of Oklahoma-based Cook Management. The act is booked by Michael Arfin of New York's Artist Group International.

Tango and around

Luis Bacalov Quartet

Passarella is a great banedionist. Giovanni Tommaso is irreplaceable for me. Daniel has a very original inventive at percussion's sometimes one has the sensation to be listening to an entire section of percussionists playing simultaneously; instead, it is him alone, going from one instrument to the other, with the swiftness of a feline...

(LUIS BACALOV)

Decca veteran Jack Boyce, ASV borrowed its name from leading Argo recording group the Academy of St. Martin in the Fields, which came with them to the new label. Ten years later, former Philharmonia Orchestra violinist Hywel Davies took the reins, ushering in a new period of expanded activity and success abroad. The Sanctuary Group purchased ASV in 1999; last year, the firm also acquired the respected U.K. indie label Black Box (The Classical Score, Bill- board, Nov. 10, 2001) to form the new Sanctuary Classics division, now run by ASV managing director Richard Harrison.

According to Harrison, the idea for the Platinum line was suggested by Chris Craker, head of Black Box and now commercial and creative director for Sanctuary Classics. "At the end of his first week here, Chris came into my office clutching an ASV catalog," Harrison relates. "He said, 'This home, read it on the train, read it on the way back in this morning. I can't believe what's on this label! I didn't know there was so much wonderful stuff. Where is it?'" Harrison and Craker decided that what was needed was a wake-up call to remind people of the riches in the ASV catalog. Seizing upon the impending 21st birthday, the two selected 21 composers that represented ASV's core, from well-known names like Mozart and Schumann to such less-heralded figures as Dohnányi and Martucci. Most of the label's key artists are represented in the Platinum series, including pianists John Lill and Shura Cherkassky, clarinetist Emma Johnson, string quartet The Lindays, the Philharmonia Orchestra, at the Academy of St. Martin in the Fields.

With each well-filled disc, a mix of orchestral, chamber, and vocal works provides a balanced view of each composer. The Mozart disc, for example, includes Johnson's best-selling rendition of the Clarinet Concerto, a version of the Clarinet Quintet by Janet Hilton and the innovative Felicity Lott's recording of Exsultate, Jubilate. "All the tracks were Gramophone Award winners, Penguin Guide rosettes, and BBC Magazine discs of the month," Harrison notes. In a few instances, including discs devoted to Korngold and Barber, previously unreleased new recordings were also used.

With the Platinum series drawing renewed attention to ASV, a number of changes have been implemented in order to strengthen the label's identity. Several of the label's specialty lines—including the early music series Gaudemus, the light music imprint White Line, and the historic jazz and noci- al Line Quicksilva—have been spun off as independent enti- ties without the ASV logo. The budget line Quicksilver has been discontinued; 50 best sellers will be reissued next spring as part of the innovative multimedia series Classics, previously a part of Black Box. Finally, as existing stock is depleted, a handful of con- temporary music releases on ASV will be repackaged as Black Box issues, due to that label's strong association with contemporary fare. Likewise, Romantic repertoi- re previously issued on Black Box will be rebranded with the ASV logo.

It gave us an opportunity to wrap up once and for all this iden- tity crisis that we've had," Harrison explains. "Now, when people ask, 'What is ASV?' we can say, 'It's a full-price classical label consisting of about 300 recordings, mainly of international repertoire, mostly rare, and mostly performed by artists and orchestras of the same nationality as the composer.' It's much simpler!"
CONTEMPORARY CHRISTIAN/GOSPEL

The Rock 'N' Roll Worship Circus

Comprising guitarist/vocalist Gabriel Wilson; his wife, Blair, on keyboards; guitarist Sole; and drummer Zurn P. Persac, RRWC develops its edgy sound and unique way of approaching worship while serving as the worship team at Evangel Christian Fellowship in Longview, Wash. "Our church was sort of going through a revival," Wilson recalls. "We are located right behind a homeless shelter downtown. There were a lot of drunk and homeless people coming in, and some of the drunk people would come in and disrupt the service because they were high. They'd come in with a totally bad attitude, but God would end up moving in on them and they would get saved. So I started inviting people to our church. I asked them to come and check out our worship circus. One person is laughing because God set him free. One person is crying. A drunk guy is getting saved on the corner. A person is jumping up and down because he just got delivered from drugs, and you can actually watch God move in the circle.

The band's music spread beyond the walls of the church, and RRWC began opening up for acts like Collective Soul and Seven Mary Three. After some soul searching, the band members opted not to pursue a career in mainstream music, instead devoting themselves to writing worship songs that melded their love for God with their rock music influences.

"It's basically rock 'n' roll hymns," Wilson explains. "It's totally an early 90s and 70s rock band. It's like the Beatles and Stones and Monkees, Turles, and Pink Floyd rolled up, but the lyrics are written for a church congregation. The lyrics are very much focused on touching the Lord, singing songs of how great he is. Blair, whose real name is Melanie, feels other young people are being drawn to the praise and worship genre. "I'm watching kids that have started playing worship in their churches, and these kids are growing up on their worship team," she observes. "They just want to be a worship leader, and I think what you have is a whole generation of kids that want to become worship leaders instead of rock stars."

The band felt that Mobile, Ala.-based Integrity Music's Vertical label was the perfect home for its music. It was an independent label, Big Star Logistics, and when it decided to approach Integrity, it also shot a film to give the label a clearer idea of RRWC's personality. "We made this video called 'Hey Danny,'" and we were just talking into the camera and shooting there and here."

Blair says of the video they sent to Integrity senior VP/chief marketing officer David McGuffey: "It's a little video about who we are. The label loved it."

Vertical will be releasing Welcome to the Worship Circus Aug. 20. It will be an enhanced CD that will include the movie. Wilson says the idea for the video grew out of something the band does for its home church. "After we are out on the road for a couple of weeks, we'll compile all the footage of what we've taken of various things on the road and make a video for our church," he says. "We send it home, and they'll play it after the service. That's where the idea came from. We talk to the camera as if it is our church people, because this is who we are all the time. There is no onstage/offstage difference."

NEWS NOTES: Big 3 Records has signed a distribution deal with Provident Distribution. The first project under the new agreement will be the debut of Maureen Patmore's Praymey Colors. If You Only Knew, due Sept. 17... New Day Christian Distributors has signed a deal to distribute Cathedral Records to the Christian Bookstores Assn. marketplace and mainstream retail outlets. Cathedral Records was formed by Todd Payne, his father, Gln, was co-founder and lead singer of the Cathedral Quartet.

For the Record: In the Aug. 10 issue, Higher Ground incorrectly listed the total sales for Michael W. Smith's Worship album. The project has actually sold 922,000 copies to date, according to Nielsen SoundScan.
**Dead Members Find ‘Other’ Touring Opportunity**

**Terrapin Station One-Off Evolves Into The First Kirk To Feature All Of The Legendary Group’s Surviving Bandmates**

**BY RAY WADDELL**

NASHVILLE—Initially conceived to take the pressure off the Terrapin Station festival, the fall arena run for the Other Ones is poised to be a big winner in its own right and another chapter in Grateful Dead history.

Held at Alpine Valley Music Theatre in East Troy, Wis., Aug. 31, Terrapin Station was billed as a Grateful Dead reunion of sorts, bringing together the legendary band’s surviving members both in their current outfits and as the Other Ones. Part festival and part gathering of the tribe, the event was an unqualified success, despite early misgivings from local Walworth County officials who were apprehensive of the potential for ticketless fans to send thousands of ticketless Deadheads into the region. Fears turned out to be unwarranted.

“Terrapin Station was a flawless event,” says Grateful Dead Productions president/Cameron Sears says, “The predicted hordes did not descend on Alpine Valley, security and operations were executed flawlessly, and the bands performed brilliantly.”

Drummer Mickey Hart described the shows as “blissful. It was better than we’ve ever had it. We had lift off. It sure sounded like Grateful Dead music to me, and felt like it, too.”

**SAFETY VALVE**

Both dates sold out within 30 minutes, with total attendance of 70,000 and a gross of more than $3.5 million. In addition to nightly headlining sets from the Other Ones, performers included Hart’s Bembé Orisha, Bob Weir’s Rat Dog, Phil Lesh & Friends, Billy Kreutzmann’s Tri-Chords, and Karl Denson. The festival also included a Conversation Stage and a Grateful Dead memorabilia tent. Tickets were $52.50.

The fall arena tour, which will feature the Other Ones in an evening presentation, was conceived after Terrapin Station was put together, “Essentially, we intended to play Alpine Valley as a one-off event, but due to the fact that the county got so nervous about security issues, they forced us to announce some other shows,” Sears explains. “If we had security issues [at Terrapin Station], we probably would not have done the fall tour, but the fans [without tickets] heeded our request to stay away, and we had a hassle-free event.”

Hart adds, “In good of Grateful Dead fashion, we told ’em not to come.”

Monterey Peninsula Artists agent Jonathan Levine was one of Terrapin Station’s organizers, and he admits that they expected to sell out multiple dates, even stages with county officials. “The county came in and threw [promotor] Clear Channel [Entertainment (CCE)] some serious curve balls.” Levine reports. “Once we were able to address their concerns and showed them our crowd control, traffic, and operations plans, it helped alleviate their fears and concerns. When we asked them to blow [the Terrapin Station] off, they blew it along with other elements, eased the pressure considerably. A Webcast of the event at dead.net received more than 100,000 hits, and WXRT Chicago broadcast the Saturday-night show live.”

“Probably the biggest piece of the puzzle was when the artists agreed to do a fall tour to assure the community there would be other outlets to see these artists playing together.”

“Looking at ‘Hot Nelly’ [Nelly’s first album] it was tremendous,” says Sears. “It was a tremendous urban hit, even if it never broke the platinum mark.”

Looking at “Hot Nelly,” it was undeniable, and the album’s success even in suburban Walworth County was a good sign.

“Despite the weather, the crowd was in” at Terrapin Station, Sears adds. “A few thousand fans in a tremendous arena is a great sign of the kind of tour we will bring.”

“After the success of Nelly’s first album, Country Grammar, has gone eight-times platinum, Plus, Ashanti—whose first single, ‘ Foolish,’ hit No. 1, was now expected to be added to the Nelly nitty-gritty.”

“Hip-hop, in terms of album sales, is tremendous,” says John Page, GM of the First Union Center, Nelly’s hometown arena, “but there doesn’t seem to be the same effect in terms of live entertainment.”

Granted, current economic factors are making many tours a tough sell. Still, Emmis Show (the Tacoma Dome in Washington, reports 13,097 tickets were sold out of a 17,650-capacity show for an Aug. 6 Anger Management stop. She adds, “It was pretty good, but we were a little short.” And at four days to go, Fresno, Caiss’ Seland Arena had two-thirds of its tickets sold for its Aug. 12 show.

Reasons for the discrepancy vary. Some concert folks chalk it up to the fact that rap and hip-hop appeal to a youthful crowd, unlike rock’s Bruce Springsteen or Aerosmith, who can potentially attract 60-year-olds as easily as a 20-year-olds. There’s also the violence that has scarred urban concert—such as the fights that broke out at KROQ (106.7) the Beat Los Angeles’ Beat Summer Jam 2002 Aug. 11. Also, rappers generally tour less than rockers, so concert-goers could be less conditioned to seek out urban shows.

**WHOA, NELLY!**

Yet even with an uneven hip-hop touring track record, those involved in the Al Haymon-produced and Internationally Creative Management (ICM) booked Nelly/ Ashanti are anticipating sizable success.

Nelly and Ashanti together? That’s a good deal anyone, says John Page, who is delighted to host the show despite the flack that has dogged post-hip-hop events. He contends that the future looks bright for urban touring, because “it’s now more mainstream than ever.

Diverse ethnic groups are getting represented in audiences. Its artistic merit is becoming appreciated.”

ICM urban and R&B head Phil Casey sees Nelly as a breath of fresh air for the touring industry. After Britney Spears, few newcomers have surfaced that seem capable of pulling off the sure-fire ticket sales of Aerosmith and Springsteen—older acts that audiences fear will stop touring. The hunt is on for people who can carry their torch.

“Nelly has come up with something really unique. A lot of hip-hop artists do one album [and] it blows up, but you never hear from them again after their second album,” Casey says. “But out of the box, [Nellyville] is stronger than his first album. He’s taken the next step in terms of evolving. This is why I think that out of everyone, he has a chance. Echoing that sentiment is Bob Belber, executive booking director for SMG (which, along with Clear Channel, is the biggest arena booking company in the country) says “Nelly is probably the best shot there is in all of pop right now.”

Belber, whose Pepsi Arena is part of Nelly’s routing, “To have an act that will not only play primary but also secondary [cities] is the kind of tour that will increase the numbers.”

Regarding security, Belber says that since last Sept. “we’ve bumped up security more than ever for every-thing.”

With tickets set to average $40, Nelly says he and fellow members of the St. Lunatics “definitely want to give fans their money’s worth,” adding, “I’m excited about going on tour, and we are working on putting together a solid show.”

**SELECT VENUES**

To bolster the 10,000-20,000-capacity arena tour, Casey cherry-picked its first 20 dates to coincide with the mar- kets where Nelly’s biggest fans reside. A mix of primary and secondary markets, the tour began at a-to-be-determined Boston venue Oct. 3 and closes Nov. 3 at Minneapolis’ Target Center (dates subject to change). The tour will tour to eventually fan out to more than 20 more dates across the country. Support acts on the bill include rappers Lil’ Wayne, St. Lunatics, and Big Tymers.

Belber (who is also GM for Albany, N.Y.’s Pepsi Arena) thinks Nelly can beef up business for markets thinny for mid- range artists who can sell seats. Everyone would love a superstar artist, a la Springsteen, to blow through town. But more often than not, premier talents primarily stick to the major cities.

“Far are secondary markets that aren’t getting those quick sellers,” Belber says. “Lil’ Wayne, whose Pepsi Arena is part of Nelly’s routing. “To have an act that will not only play primary but also secondary [cities] is the kind of tour that will increase the numbers.”

**The Other Tour**

Levine is the agent for Phil Lesh & Friends and routed the fall tour of the Other Ones. While the Other Ones tour as part of the Further Festival, Levine says this will be the first with all four surviving members of the Dead. The tour.was primarily with CCE, along with Jam Productions and Rising Tide.

Tickets will be priced in the $35-$45 range. “The band did the right thing,” Levine says, “First and foremost, they always want to make the shows accessible and not priced out in the stratosphere.”

The tour begins Nov. 14 at the Roanoke Civic Center to Roanoke Va., and concludes at Allstate Arena in Chicago (Dec. 2). Based on the success of Terrapin Station, Sears is optimistic that the Other Ones’ fall tour will like. We had some differences of opinion, yeah, we think the outpouring from the audience for Terrapin Station was nothing short of amazing.”

John Scher, promoter of dozens of Dead shows and current co-manager of Tours of Weir, says the Dead’s profile remains high. “Unquestionably, post-Beattles, the Grateful Dead is the most influential band in the world, socio- logically. It’s not money anymore.”

“It’s great that these guys are getting a chance to do this again, when nobody was really sure they would. The fact they were able to figure out a way to make this music feel current, meaningful, and important.”

Hart says a successful fall run could spawn more dates for the Other Ones. “We’re going to take it slow, but if this works out, we’ll probably look at a New Year’s Eve run, and if that works out, a summer run for next year. We’re back in love with each other. We have some differences of opinion in the past, and music seems to have superceded our differences.”
Touring

by Ray Waddell

TRANSLANTIC MIGRATION: Up-and-coming British rock band Doves are making a return trip to North America with a fall run that begins Sept. 7 at the Guinness'Q101 Oysterfest in Chicago and wraps with a double Oct. 8-9 at the Mayan Theater in Los Angeles. Dates include radio shows, theaters, and large clubs. A brief run in June to promote the release of the band's sophomore release, The Last Broadcast, "sold out everywhere," according to Steve Ferguson, Doves' responsible agent at Little Big Man. Venues in June ranged from 750- to 2,500-capacity; routing will include both new and repeat markets this time around.

"We're inching up in the markets we played in June, and we're exploring some new markets," Ferguson says, adding that the reception from buyers was enthusiastic. "Everybody was happy they're coming back, particularly the people that had them in June. This is a very good live band, visually and sonically."

Doves are set to play Washington, D.C.'s 9:30 Club Sept. 12 after selling out there in June 2001. "The [upcoming] show is already selling very well," 9:30 Club promoter/owner Seth Hurwitz says. "I'm always thankful when I see that kind of growth. It's like the old days, with acts that build slowly and steadily and then stick around." Little Big Man has had success touring U.K. bands in the U.S., and Ferguson says it's a matter of the band being committed to spending time in America. "English bands need to come to America more than once per album cycle. Some [British] bands view touring here as a nice, three-week vacation of sorts, like, 'Come to America, get some cheap clothes, hang out.' We try to get bands to come back more often and not disappear. This is the biggest market in the world, so why not dedicate more time to it?" History backs up Ferguson's philosophy. "Historically, the bands that tour America quite a lot are the ones that make it, like U2, the Cure, Depeche Mode, Radiohead, the Police," he says. "Recent examples would be Travis and Oasis."

With two plays in three months, Hurwitz appreciates Doves' commitment. "To see a band finding success from actually working the market is especially encouraging to the kind of promoter I am. I count on bands doing a slow, meaningful build, as opposed to a one-hit deal. This is my kind of act.

To that end, Ferguson would like to see Doves come back to America early next year or possibly play some Christm. radio shows. Obviously, time is tight, "trying to squeeze the world in," he says. "They've done the European festivals, and they've already done Japan, Australia, and America."

HAYE' THE WAY: Ticket sales are strong out of the box for the BBC Got Music Summer Soul Tour 2002, presented by Burger King. The 19-market urban soul music outing, which began Aug. 15 at the FleetBoston Pavilion, is produced by Clear Channel Entertainment and Haymon Entertainment. The tour hosts a lineup of Luther Vandross, Gerald Levert, D'Angelo, and Michelle Williams of Destiny's Child in her gospel debut.

Veteran urban promoter Al Haymon says the concept was to put together a well-styled-soul-based tour with Vandross as the anchor. "We were looking for compatible acts in the young adult vein, which brought us to Levert and Angle." Haymon says. "The idea was to offer a lot of entertainment for the dollar, and each of these acts is capable of doing a full set. In the case of Luther and Levert, they've headlined many, many shows. This is a show capable of crossing all color lines and demographics."

Ticket prices range from $25 for lawn seats to $65-$75 for gold-circle seating. "Ticket prices were devised early, but obviously having a sponsor involved helps," Haymon says. "Burger King has [brought] media attention and exposure to the tour." As part of the presenting sponsorship, Burger King will be included in TV, print, and radio tour advertisements and on-site signage.

Haymon says early dates are selling "extremely well. This is the year's hot late-summer ticket; in fact, I would venture to say it's the hottest ticket in young adult urban music."

The BBC Got Music Summer Soul tour wraps Sept. 22 at the Chronicle Pavilion in Oakland, Calif.
AIMEE MANN
Lost in Space
PRODUCERS: Aimee Mann, Michael Lockwood
SuperEgo SE007

"All the perfect drugs/And superheros/Wouldn't be enough/To bring me up to zero," sings Aimee Mann on the opening track ("Humpty Dumpty") of this, her fourth solo offering. One track later, "High on Sunday St," finds the singer/songwriter begging to be "let me be your heroin," Yes, the recording artist, remains one tortu-sed soul—albeit an insightful, thought-provoking son. Sonically rich,

MANÁ
Revolución de Amor
PRODUCERS: Peer Olivera, Alex González
Warner Music Latin 48566

Maná’s first studio album in five years is ambitious in musical scope and lyrical depth as it pursuit a highly verbose, dictionary, but now rarely heard, maxim: Love is the answer. The message is bol-stered with the new-found Maná in its previous albums, plus expansiveness of eclectic instrumenta-tion and lush, organic arrangements. The full potential of rock en espíritu’s seminal group is realized in the Caribe/rock track “Sabinas Frías,” with Ruben Blades as guest vocalist, and in its full potential Maná “Revolución de Amor,” a classic; Maná’s film music of fine poetry and thought-provoking lyrics. Although such synergy defines most of this pow-erful album, the message is overbearing in “FÉ” lines like “Why can’t we all get along like brothers” are immediate, turn-off; and "Justicia, Tierra y Liber-tad," which survives thanks to an irre-sistible groove and Carlos Santana’s guest guitar. Still, the bulk of Revolu-ción is meritorious, even if some tracks need lyrical finesseing to achieve their lofty, revolutionary end. –LC

LOST IN SPACE

SKELETON KEY
Obstetrum
PRODUCERS: the Dubious Brothers
Ipecac 29

Although it was a long time coming, New York-noise pop combo Skeleton Key follows its lauded 1997 Capitol album Fantastic Spikes Through Bal-leons and an even better debut with this the irresistible productions resulting in isolation, and emo-tional rescue-vehicle—which is really saying something considering the def-tales told in past albums like Bachelor No. 2, Whatever, and the soundtrack to the film Nogolola. Like many phar-maceuticals, Lost in Space is risky and addictive. Unlike many pharmaceuti-cals, it doesn’t seem to have any disas-trous side effects. –MP

FRANK SINATRA
Frank Sinatra in Hollywood (1940-1964)
COMPILATION PRODUCERS: Didier C. Deutsch, Charles L. Granata ORIGINAL PRODUCERS: Don Reptise/Tuner Classic Movie Music 78285

Exquisitely presented and painstakingly assembled from Sinatra’s appearances in the 1940s with stellar sidemen like Tommy Dorsey, Nelson Riddle, and Andrews Prevue and brilliant arrangers like Irving Berlin and Cole Porter. Along the way, Sinatra hooks up with well-known contemporaries (Gene Kel-ley, Jimmy Dorsey, Bing Crosby, Dean Martin, and Sammy Davis Jr.). There’s plenty of familiar material, including “That Old Black Magic,” “All the Way” and “The Lady Is A Tramp.” But more charming are lesser-known inclu-sions as “O’Brien to Ryan to Goldberg” from Take Me Out to the Game, “It’s Only Money” with Groucho Marx from Double Dynamite, and “Ad Lib Blues” with Louis Armstrong from Fin-land’s Rainbows. Also fascinating are the outtakes, promotional spots, inter views, and Sinatra’s acceptance speech for his best supporting actor Oscar in 1954. Like the Chairman himself, this collection is first class, baby. –RW

VARIOUS ARTISTS
When the Sun Goes Down, Vol. 2: First Time I Met the Blues
COMPIATION PRODUCERS: Colin Escott and Bettye CoatneyBLACK TO THE MUSIC: ORIGINAL PRODUCERS: Bluebird/RCA Victor 09029-63987

With the four-disc series When the Sun Goes Down, RCA surveys the mas-sively influential Bluebird/RCA Victor cat-a-log of early blues. Walk Right In (blueay foot). First Time I Met the Blues (pre-war blues), That’s Chicago’s South Side (urban blues), and That’s All Right (postwar blues) hitting a note! If you’re not on brunch, then you’re truly missing out. –HB

The top 10 songs that turned up the night on this ear with a simple, stripped-down track courtesy of the Neptunes, who serve as the set’s execu-tive producers. Cuts up the aloe on the James Brown–inspired “Young Boy.” Other standouts include “Ego” and “Ma, I Don’t Love Her” (featuring Faith Evans). Lord Willin’ is proof positive that gold and the Neptunes’ boast of instead more backing than water.—RH

DANCE/ELECTRONIC

THE SPICE GIRLS
Good evening, London
PRODUCERS: Russell Wimbush, Mark Cutler
MCA 314-586-7996

Producer Guy Sigsworth has worked with numerous supers, including Madonna and Björk. Singer Sinogem Hep issued a solo album (Maqophone) four years ago. These days, the London-bad Sigsworth and Hep are working together as Frou Frou. Tailor-made past club-chill-out sessions, as well as weekend brunches at hip cafés, Details delights with warm electronic beats, organic guitarns, and multi-toned strings. Please listen to this album. The vinyl foundation are the sublime vocals of Frou. Fans of Frou will suddenly find myself aching to delve at the gentle “Let Go,” the Saint Etienne-infected “It’s Good to Be in Love,” the positively buoyant “Must Be Dreaming,” and the beautiful, piano-fueled “Dumbfounded Down of Love.” On the set’s lead single, the melancholic “Breathe In,” Hep sings: “I read you/And God I’m so spotty.” Those last three lines are also a perfectly fine description of Details.—MP

(Continued on next page)
COUNTRY

**BILLBOARD**

**IN NASRO'S own words...**

The Rolling Stones Remastered

**PRODUCERS:** Andrew Oldham, Jimmy Miller, Glyn Johns, The Rolling Stones

**ABKCO RECORDS**

The Super Audio CD (SACD) format, offering higher-resolution audio than the standard compact disc, receives an estimable boost with the Rolling Stones Remastered, a collection of 22 titles from ABKCO Records. The first SACD release from one of the world's greatest rock 'n' roll bands, each title in the Rolling Stones Remastered is presented on dual-layer, hybrid SACDs, which are both forward- and backward-compatible. While the discs are playable on standard CD players, playback on an SAC player allows delivery of the format's high-resolution audio.

SACD, developed jointly by Sony and Philips, is based on the Direct Stream Digital (DSD) system. In bit recording process that uses a sample rate of 2.8224 megahertz, or 2,822,400 samples per second. The result is a high-resolution audio that is fully-tuned audio characteristic by exquisite detail and realism. Both the soul and an impressive conviction and authenticity. The album closes with the Stones' own sound emerging on such cuts as the rollicking "The Under Assistant West Coast Promotion Man" and "I'm Free." The mellifluous Between the Buttons reveals a pensive and somewhat fatigued Rolling Stones. Nonetheless, it's brimming with overlooked gems, the band delivering a captivating blend of folk, Beatlesque pop and tough bluesy rockers. The pretty "Backstreet Girl," the poppy "Connection," the beautiful, meditative "She Smiled Sweetly," and the vicious rocker "All Sold Out" are all indicative of the band's extraordinary chemistry and creativity.

For the group's ill-advised venture into psychedelia, Their Satanic Majesties Request (1967), yields the jubilant "Dance a Rainbow" and the overlooked "2002 Light Years From Home," the former's trippy hodgepodge sounding especially clear and bright on SACD.

With founding guitarist Brian Jones disintegrating into addiction production master was slow.

The gifted-but-doomed Jones contributed little to the band's 1969 masterpiece, Let It Bleed ("Gimmie Shelter," "Midnight Rambler," "Monkey Man," "You Can't Always Get What You Want"), yet the band was reaching new heights with each release. Mick Taylor, who replaced Jones in 1969, just weeks before the latter was found dead in his swimming pool, played little more than his predecessors on Let It Bleed but provided searing lead and slide work to Get Yer Ya-Ya's Out!, unquestionably one of the premier live albums of the rock era. Ya-Ya's on SACD is transcendent: At the peak of their intensity and creativity, the band, reinvented by Taylor's virtuosity, roars through recent hits and a pair of Chuck Berry covers in front of a hysterical Madison Square Garden audience. With the resolution offered by SACD, listeners can nearly experience the real thing, 33 years later. This tour can also be seen in the Mayles Brothers' excellent documentary Gimmie Shelter, issued on DVD-Video in 2000.)

What is most astonishing about The Rolling Stones' 1969 output is its sheer volume. Charged with producing another two sides of rock 'n' roll per album, the Stones consistently turned out gritty blues and sardonic, menacing rock 'n' roll. ABKCO's collections, including Big Hits: High Tide and Green Grass; Through the Past, Darkly (Big Hits, Vol. 2); Hot Rocks, 1969-1971; and More Hot Rocks (Big Hits and Fazed Cookies), succinctly chronicle the band's many highlights. The sweeping 251-page Singles Collection: The London Years goes much further, collecting many charming and long-overlooked B-sides. Even Metaphorism, a 1975 collection of outtakes and Jagger/Richards-penned demos for the band's unrecorded material, is worth owning.

On each of these 22 hybrid SACDs, listeners can hear a more faithful reproduction of the Rolling Stones' music, thanks to the new mastering and available artifacts of previous recordings. The art direction and mastering on this SACD were handled by Stephen Barlow, whose decades of experience have been instrumental in this project. Ultimately, the Stones head off this tour, but the fact that they closed out their tour in style is a testament to the band's enduring appeal and legacy. For music lovers, this SACD is a must-have addition to any Stones collection.
LIBERTY X Just a Little (3:35)

PRODUCER: not listed
WRITERS: not listed
PUBLISHERS: not listed
V2 Music 27760 (CD promo)

Britney's rarely popular Pussies has generated more action on the singles charts than a Beatles reunion, making pop culture phenoms out of insignia—such as runners-up Liberty X. The quintet has scored three hits over yonder, including "Just a Little," which debuted at No. 1. Label V2 is now counting the act stateside with this funky, R&B-peppered anthem, whose chain-gang chorus penetrates the brainwaves like a microwave on high. Lyrically, the song espouses looseness up—just a little—and letting a relationship heat up; the steam factor is tempered by the group's happy-go-lucky vocals and layers of well-produced, swirling harmonies. There has been a little bit of press lately about the lack of Brit acts in the U.S.: Liberty X sounds Americanized to a T. As long as V2 can get it over here for promotion, "Little" has a lotta potential.—CT

ROCK

DISTURBED Prayer (3:39)

PRODUCERS: Johnny K, Disturbed
WRITERS: Disturbed
PUBLISHERS: Mother Culture Publishing/WB Music, ASCAP
Reprise Records (CD promo)

Disturbed hit multi-platinum success with its debut The Sickness, and by the way radio is embracing—actually, make that gobbling—the single, "Prayer." It looks as if it's going to be a repeat performance for second album Believe, due Sept. 17. The quartet of Scott Ian, David Draiman, Dan Donegan, Fuzz, and Mike Wengren delivers what it established at its signature sound with the hits "Stupified" and "Down With The Sickness": vocalist Draiman's staccato delivery and crunchy guitar licks wrapped in a thrashing rhythm and a snappy, indelible melody. It's familiar, but fortunately, the foursome manages to avoid a carbon copy of the aforementioned hits. Draiman's lyrics continue to delve into the weighty subject matter found on The Sickness. He has attested that the song is his reaction to those in the religious right who preach that suffering is inflicted upon people to make them turn to God, as evidenced by such words as "Living my life just isn't hard enough...take everything away...and 'You talk to me, make me turn away.'" Thank the heavens above there's music that's thinking for itself.—CT

THEORY OF A DEADMAN Nothing To Come Between Us (3:24)

PRODUCERS: Chad Kroeger, Joey M Wabby, Krista T Connolly
PUBLISHERS: Three Time's The Charm/SACIN Roadrunner Records/604 Records (CD promo)

In terms of success, Chad Kroeger is the current U. S. debut signing to his 604 Records imprint, and undoubtedly the next deep notch on his production bedpost. Think of "Nothing Could Come Between Us" as a well-tuned blend of the best elements of Tantric, Days of the New, Creed, Stone Temple Pilots, and Nickelback, with an undercurrent of blues. Lead vocalist guitar Tyler Connolly's lyrics depict a breakup that may or may not be terminal to the storyteller ("Nothing could come between us...sorry to say I don't feel the same"). It could easily become an anthem for those who wish to ditch their insignificant others pronto. Keep your eyes open for the eponymous debut, which arrives Sept. 17.—CLT

COUNTRY

DOLLY PARTON Dagger Through the Heart (3:52)

PRODUCER: Dolly Parton
WRITER: D. Parton
PUBLISHER: Velvet Apple Music, BMI
Sugarhill/Blue Eye 3969611 (CD promo)

This single from Parton's world tour reflects her roots and her hillbilly soul.—DEP

AC

KENNY G FEATURING CHANTE MORE ONE MORE TIME (4:03)

PRODUCER: Walter Alanis/Send
WRITERS: F. Pokechele, E. Hill
PUBLISHERS: Glitter/Stars-CBMI/Sagebeaux Songs, BMI
Arista 5172 (CD promo)

It's been a rarer's age since we've heard from Arista stalwart Kenny G—whose hit "All I Can Do" hit back in 1999 with the top three "Auld Lang Syne." While his label has undergone a complete makeover, with a new leader and an evolved focus, the soprano sax player has remained virtually unchanged since his first new entry onto the charts "Sea and Rainbird" in 1987. And therein lies the problem with "One More Time." The song itself is just lovely, and Chante Moore offers a sensational vocal. Kenny G's back up vocals and horn solo are lovely, and the keyboard solo is especially outstanding. But...passionate, timeless and more memorable with each listen, this song is a well written, smartly produced love ballad. It seems like he was never as comfortable with the song, and clearly, it's not as well sung as "Una Noche Llena de Lamentos" or "El Mar de Almas." But this is good, and it is a beautiful song. The combination of Kenny G's beautiful sax and Chante's lovely voice is wonderful.—CLT

NEW & NOTEWORTHY

JARVIS CHURCH Shake It Off (3:55)

WRITERS: G. Eaton, B. West
PUBLISHERS: Worldwide West Music/Mawga Dow/SONY ATV Music Canada, SITAN RCA 60529 (CD promo)

Jarvis Church has been a recording artist for almost half a decade—as lead of the Canadian band the Philosophers Kings—but he gained notoriety in the U.S. for nurturing the career of Nelly Furtado, whom "I'm Like a Bird" earned the young singer a Grammy Award this year. Now signed to RCA, Church is hoping to spread his own wings and fly off on his own.—CT

DEBORAH COX Up Down (In & Out) (3:58)

PRODUCERS: Jimmy Jam, Terry Lewis
WRITERS: D. Cox, J. Harris III, T. Lewis, J. Wright, A. Richbourg
PUBLISHERS: Deborah Cox Music/EMI Blackwood/Minnepolis Gays/Libranda, BMI; EMI April/Flyte Time, ASCAP
J Records 21204 (CD promo)

Some five years ago, Arista Records announced it would publish Deborah Cox as the second coming of Whitney Houston—mercy, what burgeoning artist could live up to such lofty hype? Fortunately, in years since, Cox has proved herself a worthy contender, with such knockout tracks as the No. 1 "Nothin's Supposed to Be Here" and "Things Just Ain't the Same." And like Houston, she has managed to bring together off-disparate fans of R&B, dance, and pop. "Up Down (In & Out)" is the song that will last at least bring Cox across-the-board appeal in one tasty serving, with its boot-y-bump- blend of urban beats. With Jimmy Jam and Terry Lewis at the boards, the song slings a full-bodied, old-school waltz, while allowing the singer breathing room to wring her soul out with those gorgeous pipes. Of course, it's hard to ignore the irony that Arista chief Clive Davis took Cox with him to the J Records, while Houston, still at Arista, has become a rival. It appears we're in for a full-fledged fight for diva domination.—CT

COLDPLAY In My Place (3:49)

PRODUCERS: K. Nelson, Coldplay, M. Phythian
WRITERS: Coldplay
PUBLISHERS: BMG Music Publishing Capitol Records (CD promo)

It seems as though every once in a while—just when you feel like you're drowning in the tidal wave of noise that gets played on the radio these days—a song and a band come along to at least temporarily restore your faith in rock music. "In My Place" is such a song, and Coldplay is such a band. Introduced and then driven by a combination of big, blonzy, Brian May beats and a brilliant, already timeless- feeling riff, this first single from the English band's sophomore set, A Rush of Blood to the Head (due Aug. 27) finds frontman Chris Martin examining his station in this world. The singer admits to wanting Coldplay to be the best band in the world and to wanting to inject each of his songs with the maximum amount of soul possible; as this song proves, Martin doesn't just talk a good game. He2 2ums his emotions into dramatic choruses of "How long must you wait for it? How long must you pay for it?" that come crashing down and right back to that shimmering riff. Passionate, timeless and more memorable with each listen, this song suggests Coldplay is destined for greatness.—WO

SPOTLIGHTS

UNIVERSAL JARVIS CHURCH

Jarvis Church at 92.3 WGVU on June 21

Spotlight: Jarvis Church

Jarvis Church is a well known Detroit artist who has been making a name for himself with his unique style of music. He is known for his powerful vocals and his ability to capture the listener's attention with his melodies. His music has been described as a mix of rock, pop, and R&B, and he has been compared to artists such as Michael Jackson and Stevie Wonder.

Church has released several albums, including "Shake It Off," "In My Place," and "Up Down (In & Out)." These albums have been well received by listeners and critics alike, and Church has gained a loyal following for his music.

Church is known for his live performances, which are known for their energy and passion. He has performed at numerous events and venues, including concerts, festivals, and radio shows.

In addition to his music career, Church is also known for his philanthropic efforts. He has been involved in several charity events and has donated his time and talent to various causes.

Church's music and message have inspired many others, and he continues to make a positive impact in the music world.

Jarvis Church

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Church's music and message have inspired many others, and he continues to make a positive impact in the music world.
Rhinehart: Reaching Out

Exec's Organic Soul Mixer Facilitates Networking in The Entertainment Sector

Senior VP of marketing at Universal Records Jackie Rhinehart and her staff create and implement marketing campaigns for such artists as Nelly and Master P. Earlier this year, she and Universal senior director of marketing Katina Bynum launched Organic Soul, a networking mixer and think tank for top-level marketing executives.

What challenges do record-label marketing executives face today?

It's not so much record labels but the entire entertainment industry. The whole impetus for corporate mergers has been to capitalize on various synergies. Those have fallen short and haven't proven as successful as hoped. We've signed largest label deals with Island Def Jam, Verve, Interscope, Geffen, and Motown. We're together as a unit but also naturally competitive with each other. We have to find ways to co-promote or do cross-promotions with unlikely candidates. However, this has to be done organically so that it's a win-win situation.

What outside-of-the-box alliances have you established?

One example is potato-chip manufacturer James Lindsey, who was formerly affiliated with Procter & Gamble. As part of our two-year relationship, Universal artists are featured on the chip bags. Now this is a conventional marketplace, but 1.5 million bags sold per week gives us a visibility that no other can.

We also highlight Universal music at the Magic Johnson Theaters via onscreen slides, a 60-minute CD, a lobby duran, and on-site events. Going with Magic Johnson vs. an entire chain like Loews makes it more manageable and gives us a chance to target our key urban audience.

What is the premise of Organic Soul?

It's creative incubator, a chance for marketing executives from different business sectors to come together, hash out ideas, and discuss issues relevant to all of us; e.g., retaining the value and integrity of our products while creating promotional tie-ins.

I thought it would be enlightening to bring people together across the board, be they from television, American Express, or live events. We definitely wanted to target black music departments, because we felt they needed the outreach and connection. However, the mixers have expanded to include every ethnic group. We just held a mixer in Los Angeles [July 29] with Remy and Sassy and are planning on doing mixers in Chicago and Atlanta.

What elements constitute a great music marketing campaign?

First, great music. Then great timing—you must be able to react to the market and be flexible, [like] when Interscope moved up the release date for Eminem's The Eminem Show in May and included a free limited-edition DVD in the first 2 million copies.

Finally, there's the sweat-equity element: making sure artists are part of the campaign. P. Diddy was everywhere when [his] We Invented the Remix album was released.

How would you assess new media's role in the marketing paradigm?

New media definitely undercuts product awareness and visibility. But it has yet to be documented whether the Internet has been truly instrumental in leading consumers to a sale.

What's needed to revitalize the music industry?

I see music as a driving force within a lot of product categories: selling cars, movies, clothes, etc. But lately you don't necessarily see a payoff for music itself. Although conventional research shows music is important, its inherent value seems to have decreased, thanks to such factors as the ability to get it free through CD burning and downloading the MP3 files.
### Billboard Top R&B/Hip-Hop Albums Chart

**August 24, 2002**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Album</th>
<th>Label</th>
<th>Position</th>
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<tbody>
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<td><strong>1</strong></td>
<td>Bob Marley and the Wailers</td>
<td>Legend</td>
<td>1</td>
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<td><strong>2</strong></td>
<td>EMINEM</td>
<td>The Marshall Mathers LP</td>
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<td><strong>3</strong></td>
<td>EMINEM</td>
<td>The Eminem Show</td>
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<td><strong>4</strong></td>
<td>Project Pat</td>
<td>The Don Killuminati: The 7 Day Theory</td>
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<td><strong>5</strong></td>
<td>EMINEM</td>
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<td><strong>6</strong></td>
<td>Lil Wayne</td>
<td>50 Degrees</td>
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<td>Boyz II Men</td>
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<td><strong>8</strong></td>
<td>Ashanti</td>
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<td><strong>9</strong></td>
<td>VARIOUS ARTISTS</td>
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<td>Big Tymerz</td>
<td>Head Rich</td>
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<td><strong>11</strong></td>
<td>VARIOUS ARTISTS</td>
<td>I'll Be There for You</td>
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<td><strong>12</strong></td>
<td>N.O.R.E.</td>
<td>God's Favorite</td>
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<td>Donnell Jones</td>
<td>Living Off the Love in You</td>
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<td>Nappy Roots</td>
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<td>Thug Misses</td>
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<td>Cam'ron</td>
<td>Come Home With Me</td>
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<td>Justine (Last Lady)</td>
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<td>Mary Mary</td>
<td>Incredible</td>
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<td>Truth Hurts</td>
<td>Truthfully Speaking</td>
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<td>Baccaloup: Part III</td>
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<td><strong>22</strong></td>
<td>Smilee &amp; SouthStar</td>
<td>I Shot the Sheriff</td>
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<td>Ludacris</td>
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<td>Karen Clark-Sheard</td>
<td>Like Mike</td>
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<td>Jerezee Monroe</td>
<td>Love &amp; War</td>
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<td>Sir Charles Jones</td>
<td>Love Machine</td>
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<td>Knoc Turn'al</td>
<td>L.A. Confidential Presents: Knockin' (Vol. III)</td>
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<td><strong>31</strong></td>
<td>Kirk Franklin</td>
<td>The Refiner: The Rebirth of Kirk Franklin</td>
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<td><strong>32</strong></td>
<td>Juicy J</td>
<td>Chronicles Of The Juice Max Underground Album</td>
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<td><strong>33</strong></td>
<td>Archie Eversole</td>
<td>Ride Wit Me Dirty South Style</td>
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<td><strong>34</strong></td>
<td>Michelle Williams</td>
<td>Heart To Yours</td>
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<td><strong>35</strong></td>
<td>TWEET</td>
<td>Southern Humbird</td>
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<td><strong>36</strong></td>
<td>Aaliyah</td>
<td>Aaliyah</td>
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<td><strong>37</strong></td>
<td>Big Pokey</td>
<td>Da Sky Bu Limit</td>
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<td><strong>38</strong></td>
<td>RZA</td>
<td>The Remixes — Vol. 1 (EP)</td>
<td>38</td>
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### Billboard Top R&B/Hip-Hop Catalog Albums Chart

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<th>Artist</th>
<th>Compilation</th>
<th>Label</th>
<th>Position</th>
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<td><strong>1</strong></td>
<td><strong>NUMBER 1</strong></td>
<td><strong>Greatest Hits</strong></td>
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<td>Eminem</td>
<td>The Eminem Show</td>
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<td>Audio Hits &amp; More</td>
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**Adjustments:** Adjusted for promotions given this week. Catalog albums are 2 year-old titles that have passed below No. 10 on The Billboard 200. Nielsen SoundScan data also includes radio activity, which has been adjusted for the past 2 years. Nielsen SoundScan data also includes streaming and on-demand activity, which has been adjusted for the past 2 years. Nielsen SoundScan data also includes streaming and on-demand activity, which has been adjusted for the past 2 years. Nielsen SoundScan data also includes streaming and on-demand activity, which has been adjusted for the past 2 years.
Hip-Hop Confab
Continued from page 5

“There is a tremendous amount of waste in the industry,” he added. “Also, labels should focus on quality over quantity. Five years from now, it won’t be about the album, it will be about the song.”

Fellow panelist Frank Liwalli, president of publishing outfit the Royalty Network, noted, “You have to be open to different avenues of revenue from film, TV, commercials, videogames, etc. There should also be a legitimate distribution end of the business to assist indie labels.”

Similar sentiments were voiced during August. 8’s independent labels sessions. Panelists including the Cipher’s Parrish Johnson, Ms. B Records’ Betty Wright, and Power Moves Records’ John Pose (formerly with Maverick Sire group UNV) talked about the opportunities and hard yet rewarding work involved in entrepreneurship, while decrying major labels’ constant control, release scheduling, and lack of artist development, among other issues.

“I was tired of the label hustle; the figures weren’t adding up right,” said R&B veteran Wright. “I made the decision to leave the major fold and establish her own label. “Going indie also offered freedom. I know what people are doing and I can see the audience reaction when I perform. I don’t need research or a set release schedule.”

“I want both—my independence and major-label support,” countered Gene Griffin, whose Sound of Atlanta Records has a joint venture with Universal Records. “But with the majors there’s one drawback: I may have one project, whereas a major will have a lot more [projects to work].”

Despite file-sharing and other claims to listeners’ attention spans, Cumulus Media’s DJ of corporate programming Jim Kennedy noted during the Aug. 7 “Radio Programming in the 21st Century” panel that the “urban radio audience still consumes more radio” than its other format counterparts: “If radio continues to be relevant, then we’ll do OK.”

As for satellite radio posing a threat to its terrestrial cousin, Cedic Hollywood, PD of Fox Radio’s WEDR Miami, noted: “We can be very local, very immediate—something satellite just can’t.”

Retailers can—and must—respond to the community’s needs. “Everybody listens to each other but not to the consumers. We need to go back to basics,” admonished George’s Music Room owner George Daniels, while he and other panelists discussed such issues as bootlegging, a potential comeback of the single, and more quality music at a reasonable price during the Aug. 8 “Defining the Retail/Record Relationship” session.

The emotional attachment to music has changed,” Daniels continued. “Technology has put our backs up against the wall. The way it’s being used by consumers forces us to go back to the way we used to do it. As soon as a listener hears a record, he should be able to buy it in the store.”

Aside from technology, RCA-distributed Empire Musicworks marketing director J. Eric Turner cited radio’s lack of support for local artists as a growing problem. “We, as labels, have created a monster that we have fallen victim to. Whatever happened to the days when you could be from D.C. or Chicago and you could go to a station there and get your music played? Those days are history. No one can live the American dream anymore from a local standpoint.”

The conference also addressed contemporary gospel music, citing “new visions” on that front. Verity Records president Max Siegel says the burgeoning movement “will take some time for people to keep chipping away” for the music to strengthen its industry position. Needed to help ensure its growth are more FM outlets vs. the majority of low-powered AM stations that presently air the music, cultivating talented and knowledgeable air personalities, and strategically experimenting with rap gospel without alienating core listeners.

The conference also presented its inaugural Q&A session with multi-platinum Arista artist Usher. During the 75-minute session, Usher talked about plans for his new label, J Records-affiliated Us Records, and the most important lesson he’s learned after 11 years in the industry: “Don’t believe the hype.”

Additional reporting by Rushan Hall and Rhonda Baraka in Miami.

Hip-Hop Awards
Continued from page 5

cal of all the awards, so it means the most to me,” said Usher, comparing the experience to when he won three Billboard Music Awards in 1997.

Elektro recording artist Ginuwine also walked away with two awards, for top R&B/hip-hop single and R&B/hip-hop single, airplay. “It was enough for me to just be nominated, but to win two awards was amazing,” said the singer, who is currently working on his next album, tentatively titled Senior.

At the event, Billboard handed out its inaugural Founder’s Award to the Isley Brothers (R&B) and Afrika Bambaataa (hip-hop) for indelible contributions to their respective genres.

“Any recognition from Billboard we appreciate, because we follow the magazine very closely,” said the Isley Brothers’ Ernie Isley of the prestigious honor. “After the release of Eternal, it was gratifying to see all those valentines about the album in the magazine. This award is a continuation of that.”

R&B/HIP-HOP

Rose, Black Promoters Settle

After Four Settlements, Suit Still Targets CAA, WMA

BY RAY WADDELL

The Howard Rose Agency is the latest to settle with black promoters in their multi-million-dollar lawsuit against concert promoters and agents, according to sources.

In 1998, the promoters filed a $35 million lawsuit against 11 major booking agencies and 31 concert promoters (most of the latter are now under the Clear Channel Entertainment banner (CCA), alleging antitrust and civil-rights violations for “maintaining and profiting from a conspiracy to do business only with white promoters and to exclude black promoters.”

The Agency had been performing Arts, followed by Variety Artists and CCR, which had previously settled with the black promoters and were subsequently dropped from the suit. Creative Artists Agency (CAA), Mercury Peninsula, and the William Morris Agency (WMA) remain among the defendants.

The four promoter plaintiffs in the suit—members of the Black Promoters Assn.—are Rowe Entertainment in Atlanta (Leonard Rowe), Sun Song Productions in New York (Deecee Boserman), Sunnirmitt Management of Memphis (Fred Jones), and Lee King Productions of Jackson, Miss.

The suit has been marked by picking in front of the Beverly Hills, Calif., offices of the CAA and WMA. Well-known civil-rights activist Dr. Joseph Lowery, chairman of the Black Leadership Forum, also joined the case. Last summer, high-profile litigator Willie E. Gary joined the legal team representing the artists in their lawsuit; Gary is known for winning large damages for small businesses in cases against corporate giants. The suit is now nearing the end of the discovery phase and could be headed for trial as early as next year, sources say.

Howard Rose, whose agency represents such artists as Jimmy Buffett and Elton John, could not be reached for comment.

The emotional attachment to music has changed,” Daniels continued. “Technology has put our backs up against the wall. The way it’s being used by consumers forces us to go back to the way we used to do it. As soon as a listener hears a record, he should be able to buy it in the store.”

Aside from technology, RCA-distributed Empire Musicworks marketing director J. Eric Turner cited radio’s lack of support for local artists as a growing problem. “We, as labels, have created a monster that we have fallen victim to. Whatever happened to the days when you could be from D.C. or Chicago and you could go to a station there and get your music played? Those days are history. No one can live the American dream anymore from a local standpoint.”

The conference also addressed contemporary gospel music, citing “new visions” on that front. Verity Records president Max Siegel says the burgeoning movement “will take some time for people to keep chipping away” for the music to strengthen its industry position. Needed to help ensure its growth are more FM outlets vs. the majority of low-powered AM stations that presently air the music, cultivating talented and knowledgeable air personalities, and strategically experimenting with rap gospel without alienating core listeners.

The conference also presented its inaugural Q&A session with multi-platinum Arista artist Usher. During the 75-minute session, Usher talked about plans for his new label, J Records-affiliated Us Records, and the most important lesson he’s learned after 11 years in the industry: “Don’t believe the hype.”

Additional reporting by Rushan Hall and Rhonda Baraka in Miami.
}

Rose, Black Promoters Settle

After Four Settlements, Suit Still Targets CAA, WMA

BY RAY WADDELL

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Additional reporting by Rushan Hall and Rhonda Baraka in Miami.
The third annual Billboard R&B/Hip-Hop Conference (Aug. 7-9) traveled to Miami Beach this year, stationing itself at the Roney Palace in association with American Urban Radio Networks (AURN) and Heineken. In addition to radio panels addressing programming in the new millennium and the digital revolution, the three-day confab covered a range of subjects, from A&R to the international scene. Spicing up the proceedings were an exclusive question-and-answer session with Arista’s Usher, the second annual Billboard R&B/Hip-Hop Awards at BillboardLive, an advance screening of the new Ice Cube film Barbershop, BMI’s Urban Music Hang, a new-artist showcase including Heineken StarMaker Program winner Bernie Hardgrove, and ASCAP’s SWAPmeet. (Photos by Chuck Pulin, unless otherwise noted.)
At the “A&R: What Really Happens After Signing the Dotted Line?” panel are, standing from left: One Shot Deal producer Bink!, Black Baby producer Bryan Michael Cox, Good/The Recordings A&R executive Matt Kahan, Jive Records’ co-CEO Michael McArthur, and Unsung Entertainment producer Mike City. Seated, from left, are Jive Records A&R executive Jeff Sledge, moderator/Billboard staff writer Rashaun Hall, and Mama’s Boys co-CEO Jerome Hipps.

At the “Rhythmic Exchange Program” session were, from left, Punch Media president Lauren Coleman, Gray & Co. attorney Rudi Kidd, and Jive Records’ VP of international marketing Isahn Raasing.

On hand at the “What’s the 411?” panel, from left, are producer/Darkchild CEO Rodney Jerkins, attorney James E. McMillan, moderator/Billboard R&B/rap associate editor Gail Mitchell, BYE! assistant VP of writer/publisher relations in Atlanta Catherine Brewton, Music World Entertainment president/CEO Mathew Knowles, and the Royalty Network president Frank Liwall.}

Testifying about the state of the contemporary gospel industry during Friday’s “The Gospel According To...” panel are, from left: Verity Records’ president Max Siegel, moderator/music director/air personality for 770 The Light Dedrick Joyner, and Radio One gospel stations operations manager Jerry Smith.
**WEARING A LOT OF HATS:** Atlanta's perennial producer Jazze Pha is as busy as ever these days. In addition to holding down a Saturday-evening show on the city's hip-hop station Hot 107.9—a gig he's had for the past year and a-half—Jazze is looking forward to a whole new slate of projects.

**STAR POWER:** Universal Records has rallied some of its biggest hip-hop stars for Music From and Inspired By XXX, which stars Hollywood's latest action hero, Vin Diesel. The label released the same two CD-set—one rock, one rap—Aug. 6, which features performances by Nelly, Pastor Troy, Lil Wayne, N.E.R.D., Big Tymers, Mack 10, Mr. Cheeks, and newcomer Postboy. Many of the songs are featured in the film.

The first single from the rap CD is Troy's "We're Not Gonna Stop." The track pairs Troy with Timbaland for the first time and features new Timbaland protégé Ms. Jade and CJ. The song is also featured on Troy's next album, which is produced by the label's new label, Miami. "Back in the Game," the Chicago-based trio, comprising Nardo, Belo, and AK, hit the scene with its underground debut, Six Million Ways To Die, followed by the 1996 hip-hop anthem "Po Pimp." "Diamonesta," the first single from the album, went to radio July 21.

**BACK IN THE GAME:** Rap-a-Lot/Virgil recording act Do or Die returned to the rap world with the Aug. 13 release of its fifth album, Back in the Game. The Chicago-based trio, comprising Nardo, Belo, and AK, hit the scene with its underground debut, Six Million Ways To Die, followed by the 1996 hip-hop anthem "Po Pimp." "Diamonesta," the first single from the album, went to radio July 21. The group's album, Back in the Game, reunites Twista and Johnny P on "Sex Appeal." (They were featured together on "Po Pimp.") Also on the 13-track CD is underground rapper Young Bux from Psycho Drama on the track "I Got a Problem." Live From Memphis: Kingpin Skinny Pimp has slated an Aug. 27 street date for Still Pimpin' and Hustlin' on Rap Hustla/TVT Records. The first single from the set, which features Lil Wayne and TVT labelmates Lil Jon and Chyna Whyte, is "TVS." Skinny Pimp says the album's title is a testament to his longevity in rap. "Early in my career, a lot of folks didn't believe that I had what it takes to make a successful album," he says. "This record proves to everyone that I can surpass all your expectations."

**NEW TV SHOW:** MTV—which was rated R&B/hip-hop independent label of the year Aug. 9 at the Billboard R&B/Hip-Hop Awards—has also announced upcoming releases by Lil Jon & the Eastside Boyz, as well as Murder Inc.'s CMC Featuring Ja Rule. Rhonda Baraka may be reached at r350@comcast.net.

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**Table: Billboard® HOT R&B/HIP-HOP AIRPLAY™**

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<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>IMPACT/PROMOTION/LABEL</th>
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<tr>
<td>Love Of My Life (An Ode To Hip Hop)</td>
<td>Anthony Hamilton</td>
<td>Atlantic (RCA)</td>
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<td>On My Block</td>
<td>Mosley &amp; Blood</td>
<td>Tuff Nutterz</td>
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<td>Basketball</td>
<td>Icy</td>
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<td>In The Morning</td>
<td>Missy Elliott</td>
<td>Star Trak/Arista</td>
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<td>JVC/King</td>
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<td>Tha Carter V Inc/Def Jam</td>
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<td>Don't Mess With Man</td>
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<td>Knaughty &amp; J.Cole</td>
<td>Bowlegged Luv/Tha Carter V Inc/Def Jam</td>
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<td>Toya Wright</td>
<td>Def Jam and BMG R&amp;B</td>
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<td>Chris Brown</td>
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<td>Flip Side/Def Jam</td>
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<td>Ace Hood</td>
<td>Big Boss</td>
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<td>Oh Yeah! (Bitch)</td>
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<td>Usher</td>
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<td>Early In The Game</td>
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<td>Yung Joc</td>
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Chile’s Violeta Parra Lends Name To Music Awards

BY SERGIO FORTUNO
SANTIAGO, Chile—This year, for the first time, the Chilean music industry will have its own annual award, named in honor of an artist widely regarded as the country’s most cherished songwriter and the musical ambassador of Chile to the world. The new Premio de la Música Chilena Violeta Parra (the Violeta Parra Award for Chilean Music), scheduled to take place Nov. 7, will honor artists in both local and international categories and will be the first time that a Chilean awards show is devoted solely to music.

That the awards have been named after Violeta Parra, an artist as idolized as Carlos Gardel is in Argentina (the annual Argentine music awards bear his name), underscores the significance of the event, which is being organized by the Chilean arm of the International Federation of the Phonographic Industry (IFPI). “We were looking for a musician whose name had transcended both locally and globally. And the name we all arrived at was Violeta Parra,” says Paula Narea, GM of the Assn. of Chilean Record Producers. “This is a way to stimulate and energize the local market. Our goal is to offer a global perception of what our industry has been doing over a year. Audiences and music buyers don’t perceive the whole range of our activities and releases; so this is a way to show the whole picture. International and local record companies are now submitting information for all albums—with the exception of compilations and live albums—released between Jan. 1, 2001, and July 31, 2002. The information will be processed by IFPI Chile and delivered to a jury of invited artists, producers, music executives, and specialized journalists, who will choose the nominees in every category. Three nominations in every field are expected to be announced Monday (19).

Winners will be voted upon by the same jury and announced Nov. 7 during a televised ceremony. A venue and network are yet to be confirmed. In the national categories, awards will be given to groups and soloists in the pop, rock, folk, and tropical music fields. Awards will also be given for best children’s album, breakthrough artist of the year, best cover design, best videoclip, songwriter of the year, song of the year, and album of the year. In the Latin and international fields, there will be awards for best artist, song of the year, and album of the year.

‘We were looking for a musician whose name had transcended both locally and globally.’
—PAULA NAREA, ASSN. OF CHILEAN RECORD PRODUCERS

These categories can be expanded,” Narea says. “For example, if we notice that the number of soundtrack releases or electronic albums nominated warrants a category of their own, we will create it.”

There will also be a lifetime achievement award voted on by an honorary jury and a people’s choice award called Violeta de Oro. The special jury will include a member of IFPI Chile, representatives from companies associated with the IFPI, national performers from the Society of Composers and Performers, independent record producers, and music critics.

Until now, music awards in Chile have been part of such general events as the Altazor awards and the Apes awards, which both honor artists in entertainment in theaters, TV, radio, plays, the visual arts, literature, and classical and popular music. As Narea points out, the Violeta Parra award is the first of its class devoted entirely to music. “It is an award given by the music community to the music community.”
Regional Mexican Continues Its Rise

With several changes taking place within the genre overall, many acts emerge as ones to watch

BY RAMIRO BURR

Regional Mexican (RM) solidified its status this year as a big business with a slew of multi-million-dollar deals in TV, radio and records. Although the format wasn’t immune from the economic shocks of 9/11 and the recession, Latin music sales weren’t hit as hard as other genres.

The RIAA reported net shipments of Latin music down 1.2% in 2001, to 48.7 million units, with the market’s dollar value rising 5.6%, to $642.6 million. In addition, RM’s share of Latin-music shipments’ dollar value rose three points in 2001, to 58%. Pop comprised 29% and tropical 13%. Meanwhile, overall market shipments dropped 10.3%, while their dollar value dropped 4.1%.

Some observers note that the touring market was soft. Special-events coordinator/booking agent Bill Angelini says Intocable and Kumbia Kings have done well touring in Mexico. “The Mexican syndicate of radio stations and managers have given these artists their blessings,” he says. “All the artists have merit and talent.”

Continued on page LM-12

Indies Search For Survival Strategies

Niche markets prove to be a focal point for both new and established smaller labels

By Leila Cobo

Regional Mexican music, by far the best-selling Latin-music genre in the U.S., has long been in the realm of independent labels in this country. Not that Sony Discos, following a conscientious effort to beef up its regional Mexican operation, came up second in Billboard’s year-end sales lists (behind Fonovisa), thanks to major

The Chris Perez Band

Omar and Adolfo Valenzuela

sales from acts like Lupillo Rivera and Vicente Fernández. But indies, big and small, continue to be the backbone of the music’s development. The fact is even more apparent today, with the creation of...
El Poder

de un Creador

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Marilyn Bergman | President & Chairman of the Board
Leaving Mom-And-Pops?

In recent years, the distribution of regional Mexican has shifted from local distributors and stores to major operators. But many small labels are finding it harder to get their artists national attention.

BY RAMIRO BURR

Long considered the domain of mom-and-pop stores, regional Mexican-music distribution is now being seriously national chains.

In a major landscape change more than a decade in the making, Latin-music distribution has shifted from regional distributors and record stores to the major operators. The transformation began in the early 1990s, when major labels like Sony Discos and EMI Latin discovered the growing sales of regional Mexican, says veteran distributor Manuel Rangel, president of San Antonio, Texas-based Rangel Music Company.

“By then, a lot of major labels had P&D deals with independent labels or had purchased an independent label,” Rangel says. “They knew they were chasing national artists and they would sign those artists direct.”

That was the case when Bob Grever’s CARA label was purchased by EMI Latin in January 1990. At the time, CARA was the biggest independent label in Tejano, with a massive unexploited catalog and a sterling roster that included La Mafia, Mazz, Laura Canales, Roberto Pulido, Emilio and Selena.

Through the 1990s, similar deals were made when Sony partnered with or bought such West Coast indies as Cintas Acatrion, Costa Rola and Luna Records; EMI Latin teamed up with DISA from Monterrey, Mexico, and WEA Latin aligned with Manny Music.

In each case, many of the superstars on the indie rosters eventually were signed directly to the majors. Major distributors began replacing independent distributors, but those were just a few of the many developments that had both positive and negative impacts.

MARKET APPROACH

“On the positive side, major distribution meant many of the regional artists now had national distribution and they were being sold at national retailers,” says Julian Johnson, VP of Golden Eagle Records. “Especially when the labels start using the same producers or the same studio musicians.”

Rangel. The downside was not every artist had national appeal. "For us, the struggle is still there to convince national buyers to order new regional artists, like Houston’s Memo’s Discoteca, San Antonio’s Jane’s Records or Corpus Christi’s House of Music. "They have that niche and the know-how of what people want."

They get feedback from music fans, where most major retailers often don’t," he says.

On the national scene, Universal Music Group made huge sales records last fall, moving from the No. 2 position to the No. 1 position in Latin-music distribution and increasing its market share 61% over the third quarter of 2000.

One major new player is Univision Music Group (UMG), which bought Fonovisa and a 50% stake of Monterrey, Mexico-based Disu.

“Latin music is achieving... Continued on page LM-8
BMI congratulates our latin grammy nominees

RAMON AYALA Y SUS BRAVOS DEL NORTE
WILLIAM CEPEDA
DAVID LEE GARZA Y LOS MUSICALES
GILBERTO GIL
JIMMY GONZALEZ Y EL GRUPO MAZZ
GRUPO ATRAPADO
CHARLIE HADEN
LOS HURACANES DEL NORTE
ISIDRO INFANTE
INTOCABLE
KINKY
IVAN LINS
EDU LOBQ
ISRAEL "CACHAO" LOPEZ
ARCHIE PENA
KIKE SANTANDER
SHAKIRA
OMAR SOSA
THALIA
BEBO VALDES
CARLOS "PATATO" VALDES
CHARLIE ZAA

EMILIO ESTEFAN
3 NOMINATIONS

JUANES
3 NOMINATIONS
INCLUDING SONG OF THE YEAR
AND BEST ROCK SONG

JAVIER GARZA
3 NOMINATIONS

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SONG OF THE YEAR NOMINEES

FERNANDO OSORIO
SONG OF THE YEAR

JANDY FELIZ
BEST TROPICAL SONG

JIMMY GONZALEZ
BEST REGIONAL MEXICAN SONG

HUMBERTO GATICA
4 NOMINATIONS

SEBASTIAN KRYX
3 NOMINATIONS

CIRCO
2 NOMINATIONS

KENNY O'BRIEN
3 NOMINATIONS
The “Mucha Lucha” Appeal, Amaral’s Starfish A Hit & Bandana Mania

The album features 13 songs in English and just four in Spanish. Some of the English songs are versions of Spanish originals from Paula, and the first single, “Si Tú Te Vas,” or “Don’t Say Goodbye” in its English version, went to radio a month earlier. “The first thing you notice is her musical progression on Border Girl,” says Carlos Sammartin, director of MuXic, a division of the Spanish music conglomerate Gran Via Musical (GVM). “But she won over the Spanish public last year on her Spanish tour, with notable ease and self-confidence.”

During her Madrid promo visit, Rubio announced three years of tours covering Europe, Australia, Asia and even Africa. “The title Border Girl Is the story of a girl who travels the world of love without frontiers. I have lived in Spain, Italy, Mexico, New York and now Los Angeles, and my record reflects this,” she says. “Music is like a kiss. You can kiss in English, Spanish or French. But it’s still a kiss.” Rubio was nominated last year for three Latin Grammys. In Spain, she won a Premio Amigo for new Latino artist and a Premio Ondas for best Latino artist. Like Ricky Martin and Shakira before her, she hopes to leave her mark on Anglo-European markets.

**POPSTAR CRAZE:** The Popstars phenomenon, launched in Argentina late last year with the creation of girl group Bandana, is reaching epidemic proportions with local Popstars projects in Brazil and Columbia. In the meantime, Bandana’s debut album has sold close to 300,000 copies in Argentina, a miracle in the country’s current economy. The group’s sophomore effort has already sold 100,000 copies domestically (on BMG) and will be released in Spain by MuXic, which has planned a 30-day promotional tour. Bandana paraparaphernalia has also sold with impetus. Figures include 10,000 videos, 115,000 magazines, 530,000 trading card albums and 10 million trading card envelopes. In addition, Bandana, which sings the Spanish-language version of the theme song for the Disney film Lilo & Stitch, has launched its own line of perfume, cologne, and, of course, bandanas. Argentina has already launched Popstars 2, which will create a boy band.

**YOUTH TARGETED:** Jerry Blair, president of Mariah Carey’s MonarC Records, together with Steve Rilkkind, founder of Loud Records, and Tomas Cookman, co-founder of the Latin Alternative Music Conference (LAMC), have created a new marketing and promotion company, FUERTE, which will have offices in Los Angeles and New York, is geared toward the Latino youth market, says Cookman, who is president of Latin management and promotion firm Cookman International, which handles acts like La Ley and Los Fabulosos Cadillacs. Blair, who was previously with Arista, has also launched a joint venture between Arista and BMG U.S. Latin for the marketing of alternative Latin acts.

**ESTRELLA DE MAR:** The classy pop/rock duo Amaral has maintained a discreet presence in the top 15 of the Spanish album charts since January. By mid-July, the duo had sold nearly 200,000 units of Estrella de Mar (Starfish), its third album for Virgin Spain. An opportunity to open for Lenny Kravitz at his June concert near Barcelona interrupted Amaral’s own 80-gig Spanish tour. Indeed, it was Kravitz who presented the duo with a platinum disc (for 100,000 in sales) at a Madrid hotel.

While their music is not definably Latino, singer and acoustic guitarist Eva Amaral and guitarist Juan Aguirre are well known in Latino markets. Estrella de Mar was recorded in London by Cameron Jenkins and is set for September release in Latin America and U.S. Latino markets, just as Amaral takes part in this year’s Rock en N (rock en español) tour of the U.S. and Latin America, organized by SGAEM, Spanish authors’ and publishers’ society. Amaral was set to take part in last year’s Rock en N, but EMI canceled all its artists’ flights following the Sept. 11 attacks. But Amaral did take part in New York’s Latin Alternative Music Conference (LAMC) in July 2001, as well as in the SGAEM-organized Fénina Rock tour with Colombia’s Aterciopelados and Mexico’s Julieta Venegas.

Javier López, music director of the Central Madrid retail outlet FNAC, says Amaral is perfect for his public, which tends “to look further than product that abound at the moment. She oozes elegance, but does not need a sexy pose to sell.”

**MUCHA MARKETS:** If you think you’ve been hearing Spanish-language music on the Kids WB channel Saturday mornings, you’re not dreaming. Warner Music Latina has released the soundtrack to Mucha Lucha, a new animated children’s series produced by WB. The weekly show features Rikochet, Buena Girl and The Flea, three kids who attend a school for masked wrestling—lucha—and who live by the Code of Masked Wrestling: “Honor, Family, Tradition and Donuts.”

Because the Mucha Lucha premise is distinctly Latin (even though the show is in English), it made sense to have Warner Music Latina take charge of the soundtrack. The label asked Tejano/hip-hop band Chicos de Barrio to provide the title track, which is featured on both Chicos’ new album and on the Mucha Lucha soundtrack. Other acts included in the compilation are Celso Piña, Café Quijano, Tito Nieves, Bacilos and Frankie Negron.

“It gives us a great opportunity to market our artists to a younger generation,” says Harry Fox, VP of sales and marketing for Warner Music Latina. Plans call for marketing the album both in the Latin and children’s section of chain stores and to get merchandising visibility in the major RAC accounts. But, adds Fox, Mucha Lucha is by no means only for Latinos. “It’s not going to be a barrier thing,” he says. “It’s like Taco Bell. Everyone knows what Taco Bell is.”

**SUM COMPILATION:** Argentine label Sum Records keeps gaining territory in Colombia. This year, it tripled its market share since it opened offices in Bogotá in 1998, but it’s also striving toward its objective of rescuing Colombia’s pop catalog. They’ve done it through La Historia no Se Repite (History Doesn’t Repeat Itself), a compilation that’s now in its third volume. None of the tracks included belong to Sum, who instead got licensing from majors like Warner and Sony. Among the notables not included on the disc are Carlos Vives—who music Sum was unable to license—and Shakira, whose music Sum didn’t even try to license. But the album includes classics by Polignicci, Iván & Lucia, Estados Alterados and Kraken. Sum Records also opened offices in Spain this summer.
phenomenal popularity, both in the U.S. and around the world," says José Béhar, president and CEO, UMG. "With its long history of representing the finest Latin artists, Fonovisa is an incredible addition to the Univision Music Group, and we are thrilled to now include this prominent label under the UMG umbrella."

UMG's status is complemented by the promotional clout of its sister TV networks—Univision, Tele-Futura and Galavisión—as well as its distribution partner, Universal Music and Video Distribution.

For labels, however, national acceptance of regional Mexican is most without distribution. Many fledgling reg Mex labels find themselves grappling with this issue, as the genre's focus shifts away from majors.

**HARD WORK, INVESTMENTS**

Catalina Records promotion director Ramón Hernández says finding distribution for an indie requires hard work and a willingness to compromise. Catalina opened for business in 2001 with artists such as Marcos Orozco, René René and Deya.

"The brand-new label has to approach each distributor one by one," Hernández says. "They have to convince each distributor to buy their product and give them the product on consignment. All this requires an investment of time and money in flying out to California, Illinois, Georgia and Florida. Then they must wait 30, 60 or 90 days to be paid—and hope there are no returns. So new Indies best have a lot of moxie to compete with the big boys."

He adds that distribution by a major is usually out of the question for startups. "Major distributors, such as Anderson Merchandisers, Universal and Warehouse Entertainment, make bulk buys of no less than $100,000 at one time because the majors have an extensive catalog of product," he continues. "Meanwhile, the small indie labels cannot compete, since their catalog may consist of only one or two CDs, which is not enough to get someone such as Universal to give them the time of day."

However, MKL Global Music president Mark Lambert, who recently switched from Southwest Wholesale to Universal, says small companies could secure major distribution if they specialized in a sub-genre that the distributor considers important. He adds that going to a major label has helped his artists, who include Mariachi Los Caporales, Norma Montiel and Trisha, gain more exposure.

Entertainment attorney David Garcia notes while major distribution is an advantage for small labels, they must be prepared to spend money to capitalize on their product's widespread availability.

"Distribution by the biggies is good only when the small label has a national promotion campaign—music video, artist on tour and posters, all of which cost money," he says. "It doesn't do the label or artist any good to have product on the racks without big promotion, because no one will know about it."

—David Garcia, Attorney

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El Campeón de la Banda!

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INDIE STRATEGY
Continued from page LM-1

Univision Music Group (UMG), which owns 50% of successful Mexican indie Disa and has fully acquired the biggest Latin indie, Fonovisa, making it a formidable presence in the music world. Fonovisa, in turn, markets and distributes product from many smaller indies, including Latino Records (who carry Dinora y la Juventud).

FINDING SOLUTIONS

But some of the smaller independents operate in a completely, well, independent fashion. Such is the case with Balboa Records, which markets and distributes Joan Sebastian and Pepe Aguilar in the U.S. In business for 40 years, the L.A.-based label is lean, efficient and highly visible, thanks to its two big stars.

"We can work with ease and make quick decisions, and we don't have the expenses of a multinational," says president Valentín Velasco. At the same time, Balboa hasn't been immune to the downturn in the market, and, this year, for the first time ever, the company saw a dip in sales.

But Velasco is working on finding solutions at different levels. Among other things, because Balboa product isn't found in several major American chains (such as Best Buy), he's considering handing over the distribution of those accounts to an independent distributor. That move alone, he says, should fuel growth.

Aside from its regional Mexican product, Balboa has made attempts at promoting and marketing a few pop acts, but the task has proven difficult, given the huge investment required to break a new act in the U.S.

With regional Mexican acts, the investment is far more direct and streamlined, given the music's dominance in the marketplace. Still, "the biggest challenge is artist development," says Gilberto Moreno, president of Musimex, a new indie label funded and distributed by Sony.

Mooreno, Fonovisa's longtime GM, jumpstarted his label late last year and already has 25 signed acts, all of them developing, including Trini y la Leyenda and Banda Limón. The shear number might seem to go against conventional wisdom, but Moreno is betting on substyles and genres that he feels are underseved. In particular, he's concentrating on regional Mexican acts, which has most visibly happened with the Tejano scene.

And that's what we're doing now," he says. "And that's what we're doing now."

Sony also distributes, markets and promotes acts on Cintas

Música de Tierra Caliente and groups that play música sonidera. Because his budget as a fledgling indie is limited and because he doesn't have a catalog to support operations, Moreno is initially concentrating on small and medium markets before moving into the bigger Latin markets.

"That's how the industry used to operate before," he says. "And that's what we're doing now."

"The key in hard times like these is, you have to use your creativity. In our case, we'll continue to focus on niche markets—the most substantial of which is...tropical Mexican."

—Rogelio Macín, Mock & Roll

Mock & Roll's roster includes Grupo Cañaveral, Yaguarú and Banda El Cucú, and the label has also received TV time from Univision and its networks, a fact that has most visibly helped Disa, whose sales leaped after UMG purchased its 50% stake in the company. But television is no guarantee of success, nor is it a requisite.

Freddie Records, for example, a family-owned company that's in control of manufacturing, marketing, promotion and distribution of its releases, has a solid grasp on the Tejano market thanks to its longtime association with veteran—and very popular—acts, such as Ramón Ayala. "We're a mom-and-pop operation, but we're big," says Freddie marketing director Luis Silva, who says the label is expanding, and recently ventured into banda for the first time with the signing of Grupo Centenario and Cataverde. "Yes, we're growing, but we also have our roots in gorillas, like Ramón Ayala. When people come and see our operation, they always say, 'No, David slayed Goliath.' They think we're David, but we're Goliath.
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Festival Televised, Updated Radio Playlists & More MTV in Mexico

BEETTER THAN EVER: Cuba's splendid Eliades Ochoa has kept his legion of fans waiting two years for the release of Estoy Contando Nuevas (I'm Better Than Ever), his third album for Virgin Verhabsuena Spain. With none of the slightly maudlin feel of other Cuban old-timers—Ochoa is only 57—this album was recorded in Los Angeles' Record One Studio and offers a fresh take on traditional Cuban music. It is more mature and more focused on instrumental excellence. Estoy was released late May in Spain, Europe, Japan and Mexico and across the rest of Latin America throughout the summer. It is scheduled for a September release in the U.S. and Canada on Higher Octave.

Ochoa enjoyed a seven-country month-long European tour, beginning June 25 in Budapest and ending in Madrid on July 28. Spain's specialist national folklore (flamenco, copla, sevillana) radio network, Cadena SER's Rádiolé, put the album's first single, its title track, on its playlist because, as Radiole director Paco Herrera explains, "Eliades is a Virgin Spain signing, although he still lives in Cuba, and music as pure and vibrant as this deserves to sit alongside the best of Southern Spanish traditional music. This music is both popular and cultured."

TENERIFE ON TELEVISION: Some 25 million subscribers to Televisa's 24-hour PPV (pay-per-view) music channel Ritmo Son Latino will this year be able to watch the best moments of Europe's biggest Latino music festival, the 12-hour Son Latinos Cararias, which draws 250,000 fans to a beach on the Canary Island of Tenerife on the last Saturday of August—this year on the 31st. The deal was signed late July (25) in Madrid between Mario Villalobos, planning director of Televisa division Visat, and Tenerife-based Guagua Producciones co-directors Martin Rivero and Leopoldo Manzato. The Televisa deal underlines the annual Tenerife festival as the most important Latino event on the European calendar, and the Canary Islands off West Africa as a major Latino outpost in political—if not geographical—Europe. The Canary Islands have been part of Spain for centuries.

BOOSTING ITS PRESENCE: MTV Networks Latin America has announced it's boosting its presence in Mexico, beefing up personnel there and opening new offices and a TV studio this month, from which it will be producing two new Mexico-based shows: Conexión and Videojóvenes. "You make a commitment to a region," says Antoniette Zel, president, MTV Networks Latin America, when asked about MTV's Latin expansion at a time of crisis. "And, with a brand like MTV, whose essence is about the connection to its audience, you can't say this is a whimsical decision and when the market gets tough we leave."

According to Zel, however, although business is tough in Argentina, ad sales have gone up in Mexico 40% since last year. "One of the goals was to identify at the end of last year, and at the top of the list, was that we had to expand the brand in Mexico," says Zel. "But, if you're footprint is up, you have a brand that really transcends television. We knew that when we launched nine years ago, and it's more evident today."

CAPETILLO'S SECRETO: Former Tumbiriche member Eduardo Capetillo is flying high with his brand new release in six years. The eponymous disc follows the success of Spanish soap opera El Secreto (The Secret) for which Capetillo went to live in Madrid for a year. During that period, MúXica Latina signed him, and now, with the opening of its new offices in Mexico, promotion has started in earnest. "El Secreto" is also the title of first single taken to radio.

Capetillo will embark on an intense promotional tour the rest of the year through Mexico and the U.S. and will also make a special appearance on the Mexican soap opera Vivan Niños in September, playing a music teacher.

KLYE COMPETES: Newly appointed KLYE Los Angeles PD María Nava says the station has been working to more clearly define its personality as a purely romantic station, especially now that competing stations are playing more upbeat pop hits. "Before, we played all the extremes," says Nava, who's been back at KLYE for three months (she was also there in the late '80s). "On one hand, we had a lot of pop, like Shakira and Paulina Rubio, and, on the other, we played ranchero. And our thought is, 'We're the only station that can really be different from the others.'"

and were the lucky ones to be picked as most-favored this year.

MKL Marketing president Mark Lambert says touring outside Texas was key for Tejano groups trying to stay ahead in a sluggish economy. "The ones who are in the game are going outside the Texas border," he says. "The demand's still out there. The Fiesta Mexicana in Topeka, Kan., brings in 70,000 people, and the focus is Tejano."

Despite the recession, no one doubts the long-term rise of the U.S. Latin market.

MAKING DEALS

In that vein, Univision made strong moves to become a leader in TV, radio and labels. Last year, it renewed its deal with Televisa and debuted the Telefutura network, which offers music programs and gossip shows that invite RM acts. In June, it announced a new deal with HBC, masing it the No. 1 owner of Latin music stations.

The merger raised the specter of more centralized decision-making for RM playlists. Gilbert Garcia, president of Corpus Christi, Texas-based Hacienda Records, says radio's increased reluctance to play new artists is causing headaches for labels, but could backfire later.

"The consolidation in the radio/music industry is the biggest challenge facing record labels, new artists and, in turn, the public," Garcia says. "With the pressure for earnings, conglomerates will continue to de-localize their morning shows, news, limit playlists and devote less airtime to new artists. The public will ultimately rebel by seeking out alternative music sources, such as cable, satellite and Internet radio."

The new Univision Music label, headed by former EMI Latin president José Béhar, became an overnight chart contender, thanks to hits by Pilaf Montenegro, Jesse Morales and Jennifer Peña. RM artists comprise

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### 3rd. Latin GRAMMY® SGAE Nominees

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SGAE Latin Way

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<td>Sylvia Ibañez &amp; Bebu Silvetti</td>
<td></td>
<td>Siempre te amaré</td>
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<td></td>
<td></td>
<td>Best Regional Mexican Song</td>
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<td>Totó la Momposita</td>
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<td></td>
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<td>Best Traditional Tropical Album</td>
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<tr>
<td>X Alfonso</td>
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<td>X – More</td>
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<td>Best Rap/Hip-Hop Album</td>
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<td></td>
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<td>Best Engineered Album</td>
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</table>
Year-To-Date Charts

The chart recaps in this Latin Six-Pack Spotlight cover the period beginning with the Dec. 1, 2001, issue, the start of the 2002 chart year, through the July 27 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.

Top Latin Albums

<table>
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<td>Universal Latino</td>
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<td>8. LAS 30 CUMBIAS MAS PEGADAS</td>
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<td>10. GRANDES EXITOS</td>
<td>Chayanne</td>
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Top Hot Latin Tracks

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<tr>
<td>1. TANTITA</td>
<td>Y TANITA Y TU TE</td>
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<tr>
<td>2. QUITAME</td>
<td>DEJAME</td>
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<td>3. NO SE</td>
<td>ME CONOCES AUN</td>
<td>Latin</td>
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<tr>
<td>4. FLOR SIN RETONO</td>
<td>Charlie Zaa</td>
<td>Sony Discos</td>
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<tr>
<td>5. NECESITNO</td>
<td>Alejandro Pires</td>
<td>RCA/BMG Latin</td>
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<td>6. COMO DUELE</td>
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Top Regional Mexican Album Artists

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<td>3. FONOVISA</td>
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<td>4. MUSART</td>
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Top Regional Mexican Album Labels

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<tr>
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<td>(11)</td>
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<tr>
<td>4. EMD</td>
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<tr>
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<td>6. WEA</td>
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Top Regional Mexican Album Distributors

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Top Regional Mexican Airplay Artists

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<tr>
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<tr>
<td>1. INTOCABLE</td>
<td>Luis Miguel</td>
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<td>2. BANDA EL RECODIO</td>
<td>Fonovisa</td>
<td>Fonovisa</td>
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<td>3. PALOMO</td>
<td>Lupillo Rivera</td>
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<td>4. CONJUNTO PRIMAVERA</td>
<td>(5) Fonovisa</td>
<td>Fonovisa</td>
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<td>5. TEMERANOS</td>
<td>Palomo</td>
<td>Fonovisa</td>
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<td>6. LUCERO</td>
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WEAMEX is to Mexican Music what Hot Sauce is to Mexicans

Contains the title track from the new Kids WB cartoon "Mucha Lucha"

WEAMEX... you simply can't go without it
reg Mex's rise
Continued from page LM-12

near 90% of its roster.

Meanwhile, Univision Music Group purchased Fonovisa and a 30% stake of Monterrey, Mexico-based Disa.

Univision took advantage of synergies, promoting Peña's World Cup soccer anthem, "Vamos Al Mundial," on its TV match broadcasts. It also aggressively promoted crossformat remixes.

Univision regional Mexican VP Manolo González pointed to five success stories from its roster: norteno-lite groups Duelo and Inman, cumbia two-stepers La Contra, Tejano-pop sirens Peña and the unexpected pop-to-RM crossover of Montenegro. The label has avoided overtly Tejano acts so far, but isn't averse to getting its feet wet.

"We're looking at two or three Tejano groups," González says. "Some labels are letting a lot of groups go, and that's due to the depressed market. Right now, we're looking at..."

Seven Rivers president/CFO José Rosario also points to norteno's alienated/rock fusion, exemplified by Cebto Púa, Los Chicos del Barrio and El Gran Silencio, as the "trend to watch."

More than ever, pop artists seek to broaden their base by recording RM versions of big hits. Paulina Rubio, Thalía and Jaime Costa enjoy varying degrees of success with that tactic, with the biggest payoff going to "Quitate Ese Hombre," by the aforementioned Montenegro.

The West Coast narcocorrido genre reached a crossroads as opportunistic new entrants flooded the market and pioneers like Los Tigres del Norte, Los Tucanes de Tijuana and Lupillo Rivera edged away from the style. However, a July pact between the government and radio stations in Baja, Calif., to ban some controversial songs has the possibility of adding to its "forbidden fruit" allure.

A BMG regional Mexican division chief Miguel Garrocho says the label was banking on narcocorrido veterans Los RAZOS, who landed on the Top Latin Albums chart with Canción de Príncipe. He notes that the band has sold 250,000 units without radio," he says.

Garrocho says his division, which recently underwent a reorganization, is only signing three artists a year. "We don't want to spend a little on many artists, but a lot on a few," he adds. "That way, we can really analyze the results."

REGIONAL MEXICAN ACTS

Influenced by Ramon Ayala and Intocable, and mostly based in Texas' Rio Grande Valley, many groups sewn corridos in favor of cumbias and ballads. Top songwriters include Jesus Razos, and La Familia's Luis Padilla.

In-demand songwriter Oscar Ivan Treviño, 19, leads Roma, Texas-based Duo (Univision). Its debut CD, El Amor No Acaba, features 11 of Treviño's compositions. Band MC Luis Guerrero says of its music, "It's as simple as it can be."

Siggno (Crown) lead singer accordionist/songwriter Jesse Turner met his bandmates as a youngster in church. As an adolescent, he turned to songwriting as a catharsis. "My father passed away when I was about 10, and after that, I had all these feelings inside but couldn't express them," he says. Siggno's late-2001 debut, Mi Principito, featured sensitive cumbias and a "norteño"-flavored "Perdón Dulce.

Led by 18-year-old Naishla Sanchez and featuring Jose Luis Ayala Jr. on drums, Estruendo (Univision) plays perky cumbias and even covered Hanson's "Mmmbop" on its debut Rompe Las Estrellas. Boot scottin' cumbia wannabes La Contra (Univision) entered the field popularized by Los Tigrositos and Grupo Control with Cortado Todo. The first single, "Ya Me Lo Diste," was a cheeky response to Control's "Y Tu No Me Lo Das."

Roots revivaL

Several acts got attention by putting new lyrical or stylistic twists on ime-honored RM subgenres like corrido and banda.

Meanwhile, Univision took advantage of the band's momentum, signing big to RMs Univision Records, branching out to Mexican Tierra Canieta music, noted for its prominent use of harp. The quintet, formed in 1996, scored with 16 Exitos Para La Raza and 16 Exitos Pa'l Norte.

Modemizing banda in a tradition-minded way, La Ola Gigante de Mazatlan (EMI) stuck to an acoustic framework but threw in bubble-gum harmonies and Venga Mark's title track is the rare corrido that cautions against illegal immigration. Says vocalist Luigi Perez, "When you leave your home in Mexico, you encounter a lot of problems—in your relationships, economically, and you put your life in the hands of irresponsible coyotes, who abandon people along the journey."

Raza O'Ferra (Univision) popularized a formerly obscure current KXNT. Mexico's Tierra Canieta music, noted for its prominent use of harp. The quintet, formed in 1996, scored with 16 Exitos Para La Raza and 16 Exitos Pa'l Norte.

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CARLOS VIVES Y LA PROVINCIA

GIRA 2002
Déjame entrar

9/1/02 Houston, TX George R. Brown Center
9/6/02 Mexico City, MX El Zocalo
9/7/02 Mexico City, MX Salon 21
9/20/02 Boston, MA The Orpheum
9/22/02 Washington, DC Dar Constitution Hall
9/27/02 Dallas, TX NextStage
9/28/02 Los Angeles CA. Universal Amphitheater
9/29/02 San Diego, CA Civic Theater
10/4/02 Chicago, IL Rosemont Theater
10/5/02 New York, NY Madison Square Garden
10/6/02 Miami, FL Miami Arena
11/11 - 11/30/02 Mexico Veracruz - Guadalajara - Monterrey

Dos Voces, Dos Continentes
Juntos en Concierto

Marco Antonio Solis
&
Rocio Durcal

10/11/02 UTEP Center
10/12/02 La Villareal
10/13/02 Civic Center
10/18/02 Cox Arena
10/19/02 Universal Amp
10/25/02 JLKC
10/26/02 Reliant Arena
10/27/02 Municipal Auditorium
11/15/02 Special Events Center
11/17/02 UIC Pavilion

El Paso **
Mc Allen †
Laredo †
San Diego**
Los Angeles †
Miami †
Houston**
San Antonio †
San Jose**
Chicago**

** Rocio Durcal y Marco Antonio Solís
† Rocio Durcal en concierto

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www.americanradiohistory.com
Sebastian, Anthony Top Ritmo Latino Noms

BY LEILA COBO
MIA-MI—With four nominations each—including nods for composer of the year—Joan Sebastian and Marc Anthony are the top contenders for the upcoming El Premio de la Gente (the people's award) are so named because winners are chosen by the voting public from a list of nominees provided by El Premio stores on the basis of their sales figures between Nov. 1, 2001, and May 31, 2002. Fans can cast ballots at Vons supermarkets (which sponsor the event) in Southern California and Nevada; at Albertsons, Jewel, Acme, Sedano's, Bravo, and C-Town stores cross-country; and at Ritmo Latino stores nationwide from Aug. 15 through Sept. 23.

Now in its fourth year, the awards are presented in 14 categories in pop, rock en español, ranchero, tejano, norteño, regional Mexican, and tropical music fields. This year, a best Christian music artist award was added to the lineup, and the awards show will include a tribute to Christian artist Marcos Witt.

Also new this year is the Estrellas de la Gente (people's stars) award, given to an artist or group that has enjoyed sustained popularity during the past five years. The awards will be filmed Oct. 25 and will air as a two-hour special on the Telemundo network on a yet-to-be-determined date.

July RIAA Latin Certifications

PLATINUM ALBUMS (200,000 units)
Thalia, Thalia, EMi Latin, her fourth.

Chayanne, Grandes Exitos, Sony Discos, his second.

Pilar Montenegro, Desahogo, Univision Music, her first.

GOLD ALBUMS (100,000 units)
Pimpinela, Serie 32 Gold, Univision Music, its first.
Thalia, Thalia, EMi Latin, her fifth.

Elvis Crespo, Urbano, Sony Discos, his third.
Pablo Montero, Pidemelo Todo, BMG U.S. Latin, his first.

Juanes, Un Dia Normal, Universal Music Latino, his first.

Jessie Morales, Homenaje a Chalino Sanchez, Univision Music, his third.

Jessie Morales, Loca, Univision Music, his fourth.
Pilar Montenegro, Desahogo, Univision Music, her first.
Chuy Vega, Una Pagina Mas, Univision Music, its first.

Vuelvas Conmigo” (Until You Return With Me).

The Ritmo Latino Awards, also known as El Premio de la Gente (the people's award) are so named because winners are chosen by the voting public from a list of nominees provided by Ritmo Latino stores on the basis of their sales figures between Nov. 1, 2001, and May 31, 2002. Fans can cast ballots at Vons supermarkets (which sponsor the event) in Southern California and Nevada; at Albertsons, Jewel, Acme, Sedano's, Bravo, and C-Town stores cross-country; and at Ritmo Latino stores nationwide from Aug. 15 through Sept. 23.

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GOLD ALBUMS (100,000 units)
Pimpinela, Serie 32 Gold, Univision Music, its first.
Thalia, Thalia, EMi Latin, her fifth.

Elvis Crespo, Urbano, Sony Discos, his third.
Pablo Montero, Pidemelo Todo, BMG U.S. Latin, his first.

Juanes, Un Dia Normal, Universal Music Latino, his first.

Jessie Morales, Homenaje a Chalino Sanchez, Univision Music, his third.

Jessie Morales, Loca, Univision Music, his fourth.
Pilar Montenegro, Desahogo, Univision Music, her first.
Chuy Vega, Una Pagina Mas, Univision Music, its first.

Vuelvas Conmigo” (Until You Return With Me).

The Ritmo Latino Awards, also known as El Premio de la Gente (the people's award) are so named because winners are chosen by the voting public from a list of nominees provided by Ritmo Latino stores on the basis of their sales figures between Nov. 1, 2001, and May 31, 2002. Fans can cast ballots at Vons supermarkets (which sponsor the event) in Southern California and Nevada; at Albertsons, Jewel, Acme, Sedano's, Bravo, and C-Town stores cross-country; and at Ritmo Latino stores nationwide from Aug. 15 through Sept. 23.

Now in its fourth year, the awards are presented in 14 categories in pop, rock en español, ranchero, tejano, norteño, regional Mexican, and tropical music fields. This year, a best Christian music artist award was added to the lineup, and the awards show will include a tribute to Christian artist Marcos Witt.

Also new this year is the Estrellas de la Gente (people's stars) award, given to an artist or group that has enjoyed sustained popularity during the past five years. The awards will be filmed Oct. 25 and will air as a two-hour special on the Telemundo network on a yet-to-be-determined date.

July RIAA Latin Certifications

PLATINUM ALBUMS (200,000 units)
Thalia, Thalia, EMi Latin, her fourth.

Chayanne, Grandes Exitos, Sony Discos, his second.

Pilar Montenegro, Desahogo, Univision Music, her first.

GOLD ALBUMS (100,000 units)
Pimpinela, Serie 32 Gold, Univision Music, its first.
Thalia, Thalia, EMi Latin, her fifth.

Elvis Crespo, Urbano, Sony Discos, his third.
Pablo Montero, Pidemelo Todo, BMG U.S. Latin, his first.

Juanes, Un Dia Normal, Universal Music Latino, his first.

Jessie Morales, Homenaje a Chalino Sanchez, Univision Music, his third.

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"Feliz Cumpleaños, Enrique!"

Un brindis para ti... te deseamos un muy feliz día y muchos años más.

Victor Gallo y tus amigos de Fania.

FANIA RECORDS
112 West 31st Street • New York, NY 10001 • Tel: (212) 967-3114
When Enrique Reyes left Cuba in 1961, he probably didn’t have the music business in his mind. A successful businessman who, with his father, had owned a thriving advertising and marketing company in Cuba—Enrique Reyes & Hijo—he was now in Miami starting literally from scratch. Like so many Cubans in his situation, Reyes took to stride. He drove a beer truck. He worked odd jobs. And one of those jobs, it turned out, was in a music distributing company called M&M, which he worked for 10 years. Reyes, a marketing man with a musical soul, was hooked. In 1978, 17 years after he left Cuba and started his life anew, Enrique Reyes founded Reyes Records, launching one of the most successful—and enduring—examples of musical entrepreneurship. It began as a one-man operation where Reyes sold tapes and records from his car and from his apartment. It evolved to a garage sale—literally—when Reyes adapted his garage as the storefront for his fledgling business. And then it grew, from one space to another, to the current locale in 22nd Ave. where Reyes runs one of the most successful independent music distributors in the country, in addition to his own label—Seyer Records (Reyes spelled backwards). And not far from there, his wife Lily is at the helm of retailer Lily’s Records, which has grown from a single store to four locales in Miami. It reads like an American fairy tale, and it is in the sense that it’s the tale of a man who started with nothing and built his empire. And it isn’t because there was no fairy godmother to help out; only hard work. “It was a completely different situation than what he has now,” recalls daughter Ana María Hernández, remembering the days when her father began working for M&M. “He would basically drive a station wagon, with the records in the back covered with a piece of cloth. That’s how he started. At that time we lived in a part of town that wasn’t the best area, so every day he would come in and unload all these boxes and stack them all over the living room. But the hard worker that he was then, he still is now. His life is that. Working and succeeding and he deserves it.”

And between all that, it’s been his generosity with everyone. It’s something indescribable. “We’ve worked very, very much,” says Lily Reyes who’s been by her husband’s side from the moment Reyes Records came to be. “When the distributorship began, it was from 9 in the morning until 2 in the morning. We always worked Sundays too. The first time we had a Sunday off, we had no idea what to do with ourselves,” she says laughing. In the beginning, remembers Lily, the records would be piled up in their apartment so high that opening the door was often a struggle. That’s when the growing business moved to the garage, and later, to its first bona fide locale, a 2000 square foot space on 12th and 11th. When that, too, could no longer accommodate the growing clientele and product, Reyes Records moved outgrown, the business moved to its current space, only two blocks away. Today, Reyes Records is not just a healthy company, but one with a distinct sense of family. Lily Reyes continues to handle Lily Records, while Reyes’ son Enrique works alongside his father, as does his son in law Armando, who is married to Ana María with whom he has 2 children, Paola and Christian. But Reyes’ success hasn’t just been in growing bigger or selling more. Originally conceived as a Latin music distributorship for Latin music buyers, its owner was also insistent on breaking into the English language market—a market that for a long time wasn’t open to Latin product. Reyes also found an outlet for his personal love of music, primarily Cuban music, through his own label, Seyer Records. With Seyer, Reyes not only distributed albums by several independent acts, including Cuban bandleader Ray Casas and Oscar de Fontana, but also took a chance with young unknowns who didn’t have record deals at the time. Among them, Willy Chirino, who had two albums distributed by Seyer, and Emilio and Gloria Estefan, whose first English language album (which they made on their own), was distributed by Seyer. Beyond the work, the growth and the enterprise, when people are asked about Enrique Reyes, the first thing they mention is not his success in business, but his qualities as a person. “He’s one of those people who takes off what he has and gives it to you,” says Telemedio Musical Talent Director Johnny Rojas, a longtime friend who considers Reyes his brother and who, at one point, worked with him in Miami. “The way he deals with people,” says Lily Reyes. “That’s his specialty. People like him because he’s kind, he’s conscientious, he’s good. That’s been his biggest success in life. His relationships with others.”
To: Enrique Reyes

Toay, You have been an integral part of our success from the first day!

Thank You.
Felicidades and God Bless You!

Enrique Chia & Begui Records

Happy 70th Anniversary

Congratulations on your 35 years in the industry.

Thank You for the friendship that you have always given us.

Enrique

Since your creation of Reyes Records, you have "Reigned" in the Latin Music Industry for more than three decades.

Happy 35th Anniversary and have a wonderful 70th Birthday.

ENRIQUE REYES

Your support for the Music has been nothing less than SPECTACULAR!

Mil Gracias Por Tu Apoyo Y Muchas FELICIDADES!

tus amigos:

Universal Music & Video Distribution

www.americanradiohistory.com
MC Lyte, and Mos Def.

We also liked the MGM comedy Barbershop (due in theaters Sept. 13), starring an ensemble cast that includes Ice Cube and Eve. The film is a notable departure for Ice Cube, as he plays a character that is kinder and gentler than his typical role.

We are hoping that a worthy director picks up the indie film G, an effective love-triangle drama starring Richard T. Jones and Blair Underwood. G is also a commentary on the reality of the movie world.

This year’s Urban World Film Festival included the first minority entertainment for the Cinematic and Creative Arts Awards, which were presented Aug. 10 at New York’s Directors Guild of America. Ice Cube—who made an inspiring speech at the festival Aug. 9—promoted his new film, who directed and starred in Biggie & Tupac. Mos Def and the rest of the cast of the Broadway play Topdog/Underdog were honored with the theatrical excellence award.

The Urban World festival also included screenings of Pleasure and Pain, a documentary about Bébè Harper, Face, a love story drama co-starring Trench of Naughty by Nature, and the world premiere of Drumline, starring Nick Cannon.

The most-played clips as monitored by Nielsen Broadcast Data Systems. "New Ons" are reported by the networks (not by Nielsen BDS) for the week ahead.
Most likely it will be sheds, and we’re going to try to do more of a festival-feeling tour [with other acts]. I don’t think this album would translate well into a stadium arena.

In our long list [of other acts to consider for the tour], we’re including everyone under the sun, from country to classic rock to singer/songwriters—everything.

A lot of people who perhaps didn’t understand why you were using Sony assumed it was a lawsuit about greed. How do you respond to those people?

Robison: It’s just business. At any level, you want to be treated fairly. At the same time, I didn’t want to be in the press saying stuff, because I knew it would be perceived as whining about how much money I’m making. People can’t relate to that.

Maguire: I don’t blame people for raving with us not coming out and saying what was all about. I hate it when I see something going on, and everyone raving about Sony—and all those people saying, ‘No, no, look at all the money they’re making.’

We have such big mouths anyway [that] it could have been really detrimental to our case to be talking in the press. Plus, we didn’t want to go mudslinging when it was unnecessary to do so; because it’s not just Sony—it’s a lot of major labels. There are a lot of problems in the industry right now, and that’s partly why we’re trying to get the RAC to help the outlets and the record companies to be transparent and open about what’s happening in the industry.

But we didn’t want attention for the sake of attention. We felt like our case was strong. Once we got an independent auditor who agreed that there were a lot of accounting discrepancies, to us we felt like it was black and white. With the amount of success we’ve had, the least [Sony] can do with all the money they’ve made off of us is pay us what’s in the contract.

I feel like we’ve got a $20 million case to stand up for, no matter what line of work you’re in. If I had a job making $10 an hour and I was only being paid $8.50 an hour, I’d have a problem with that. It’s just on a bigger scale.

Robison: But when you don’t air your dirty laundry as far as your business is concerned. You could fight a public perception battle over and over and again, and ultimately what it does is detract from what you really want to be focused on, which is the music. That’s what part of what we tried to do this year—say, ‘I’m not going to comment on this. I’m going to focus on this on a daily basis.’ I would rather be in the studio experimenting and making music for my own sanity. Ultimately, I don’t want the fans to have to suffer because of any sort of business decision or any sort of business problem we’re going through.

It very nearly did affect the fans though, because for a period of time, it looked like Sony wasn’t going to be willing to let you go, and you were unwilling to release any more music through Sony. The fans could have gone a long time without a Chicks album.

Robison: I don’t think we were prepared to ever do that. For a while our hands were tied, in our minds. We were thinking we’d put out a little independent album, and we’d rather put it out there and have repercussions from it than just not [put it out].

Why did the lawsuit drag on so long?

Maguire: I think they could have made it right early on. If, and only if, they wanted to do the right thing. They’ve been saying that all through this whole process. I think there was a mistake that they see now. All of this could have been avoided. I do feel like they’ve been very fair in coming back to the table and wanting to make the past right, and they’ve made it right.

In my mind, we’ve won. We had a lot of people calling us and saying, ‘I’m proud of you for sticking your neck out there.’ What we really wanted it to do was trickle down [to other artists].

So you’re happy with the outcome?

Maguire: I think it was a big victory for all the people who [kept working]. Tommy Motola and Michele Anthony did bend over backwards to try to meet in the middle and find amicable solutions. Our first thought was, ‘No way do we want to go back to the label that stole from us.’ But today, it’s sad, but business is business, and I do feel like they bent a lot.

For the record, I think it came to the table and finally were serious about making things right. [Sony executives declined to comment on the lawsuit or its resolution.]

Sony said it stood to lose $100 million if the Chicks left. Did that figure shock you?

Maguire: It’s fine that they make money. They do work hard and it’s a team, but in the first contract it didn’t feel like a team. They were making all the money and we weren’t. Not to discredit them. We were obviously a good team. Together, we sold 2 million records. But I think when you’re showing artists in and out, sometimes you lose perspective [on how, in a lot of cases, the artist does have something to do with their success, not just this marketing mastermind behind it].

Did the lawsuit detract from your music?

Maguire: We had already planned on taking it at least a year off after

(Continued on page 80)
Eminem, Nelly, Britney Spears, and Papa Roach.

BMG executives acknowledge that younger fans may have never even heard his music, what’s more, their only association with him may be the excesses that marked the later stages of his life. In response to RCA, is giving Elvis an image makeover that tones down his older and more kitschy associations and repositions him as a performer/musician built for the TRL demographic: a young, charismatic icon/sex symbol.

Not only is the label teaming with Elvis Presley Enterprises (EPE) to carefully tweak his visual presentation in the media, but the two have also collaborated on restoring tracks from the Elvis catalog to give the music a more ‘youthful’ and relevant sound. RCA A&R exec David Bendeth and engineer Ray Bardani have remixed original recordings from the mid-50s to the mid-70s—many of which had not been touched since the tracks were cut—with the aim of bringing them back to their heyday.

“The sound is far more contemporary than anything one might expect,” Jamieson says. This is perhaps most evident in the remix work of Dutch DJ/artist JXL on “A Little Less Conversation,” which is a bonus track on the album and serves as its first single. The track has reached No. 1 in markets around the globe—topping the U.S. and U.K. singles sales charts, among others—thanks largely to its inclusion in a $100 million Nike marketing campaign for the World Cup soccer tournament.

“It’s About the Attitude”

Creating such contemporary cultural currency will be key in marketing the album. Additional DJ remix tracks for release at radio are in the works—“Suspicous Minds” is said to be under consideration—along with accompanying videos for play at MTV. In the meantime, RCA says “Conversation” —which is No. 63 on The Billboard Hot 100—has generated about 20 million impressions at pop radio. RCA is also in talks to create a two-to-three-hour block of Elvis programming for national radio syndication.

Visually, BMG and EPE will, via golden-hued billboards, print ads, and four animated specials, zero in on the core elements of the artist’s prime appeal: the lower half of his matinee-idol facial profile, the turt of his pompadour hair, his hips mid-roll. Other images will surround the glamorous accessories that marked his life, like his pink cadillac and black leather jacket.

“His influence is not just music—and that’s what we have to further exude upon. It’s about his imagery; it’s about his sexuality; it’s about the attitude,” says Joe DiMuro, BMG VP of strategic marketing and point man on the E1 rebranding effort. “Elvis is a brand that needs to be reconstituted, recontextualized, and re-energized in the public’s mind-set, especially in the [12- to 34-year-old] demographic. If you asked people about Elvis a year ago, what would probably have come to mind is Elvis circa 1976-77: the bloated, drug [addicted] performer. That was probably the image more prevalent with younger audiences. But if you ask a 17-year-old three months from now, you are going to get a different answer.”

There is plenty in the works to help propel a change in thinking about the King: a far flung marketing campaign with a reported $10 million price tag that includes everything from traditional TV and radio advertising and tie-ins with Nike and the Disney movie Lilo & Stitch to a traveling Elvis museum known as Graceland and packaging in McDonald’s Happy Meals, an AOL promotion, toys through Hasbro and Vermont Teddy Bear, and a series of books from Bertelsmann’s Random House division (see story, page 68). All of this activity will be anchored by a network TV special airing this fall.

It’s enough to make Col. Tom Parker smile. As EPE representative Todd Morgan points out: “This will be the most-promoted Elvis record in the history of Elvis records.”

But with great hype and a major investment also comes high expectations. Not only will E1 bear the responsibility of living up to comparisons to the similarly fashioned Beatles’ 1 retrospective—

the hit of the 2000 holiday season that has now sold more than 23 million copies worldwide—but also of marking the first step in rejuvenating Elvis sales.

**FEEDING THE CASH COW**

BMG executives say that the E1 collection and associated rebranding initiative is an effort that has been more than three years in the making, and with all the time and money invested in the project, commercial expectations for the album are high. Some reported internal projections estimate sales of at least 10 million units worldwide.

For his part, Jamieson says that RCA expects to “do very, very well” with the release. “This is a top priority around the world.”

Beyond the normal marketing spend, BMG is pumping additional money into the Elvis image rebranding effort. The reason? His catalog represents the crown jewel of Bertelsmann’s music assets. The Recording Industry Assn. of America recently bestowed Elvis with a special certification marking sales of more than 100 million copies in the U.S.

“I don’t look at Elvis the way a lot of people, a lot of Elvis may have never seen him. He’s the premier artist on our label,” Jamieson says. “His records are very profitable and timeless.”

That’s why for a company light on back-catalog firepower, there is a real need to sustain Elvis as a cash cow. In the past decade, Elvis has sold more than 18 million units, making him the 32nd best-selling artist of the SoundScan era, but that pales against the likes of the Beatles, Backstreet Boys, or Garth Brooks.

“In that regard, the Elvis franchise has placed eight titles on The Billboard 200, the majority of them boxed sets and Christmas collections.

Plans are already in the works for future reissues and other Elvis collections. Over the past few months, BMG has rolled 80 albums from circulation, reducing the active catalog from 130 titles to 50. Those 50 titles still in circulation will be the focus of a multi-year remastering/reissue effort similar to E1.

That’s welcome news in the industry. Retailers, label executives, and representatives of Elvis’ estate agree that much needs to be done to pare down, clean up, repackage, and relaunch a catalog that has becoming confusing, particularly to the average fan.

Virgin Entertainment Group (VEG) senior VP of product and marketing Dave Alder says E1 marks a good start in that effort. “There’s been a lot of Elvis compilations put out in the past, but they seem to be handpicking. That’s not what we can do anymore.”

Much of that improved care lies in the highly integrated market—

(Continued on next page)

**Big Hunk O’ Elvis Titles Comemorates 25th Anniversary Of His Death**

BY JILL KIPINS

LOS ANGELES—In Disney’s June theatrical release Lilo & Stitch, a little alien friend how to imitate rock’n’roll legend Elvis Presley. This animated feature, in addition to the successful posthumous remix of Elvis’ “A Little Less Conversation” (with JXL) has turned the younger generation to Elvis just in time for the 25th anniversary of his Aug. 16 death.

Although a wealth of Elvis titles are already available, home-video executives and retailers are expecting healthy sales of new Elvis DVD product as a result of his still-widening fan base. Choices range from debuts of Elvis films to documentaries, ensuring that die-hard fans will also find a variety of new ways to celebrate the life of the King.

Elvis’ 1956 feature film debut Love Me Tender, for example, will be released on DVD for the first time Aug. 13, by Fox Home Entertainment, as will DVDs of other early Elvis films such as King Creole (1958) and Wild in the Country (1961). All three DVDs are $19.98 and will be available on VHS for $9.98.

“It’s not just the hardcore fans that have been waiting for these titles,” says Todd Rowan, VP of marketing for Fox, which is doing a print advertising and e-mail campaign to promote the titles. “These films really show that he can act, and he’s not just swiveling his hips.”

More than 40 of Elvis’ memorable musical moments, including his famous hip-swiveling appearance at the Ed Sullivan Show, are documented on Rhino Home Video’s Elvis: The Great Performances Tuesdays (12), available as a three-disc DVD set ($49.99) and as individual volumes ($19.99).

The project’s executive producer, Andrew Solt, says that the collection appeals to a range of Elvis fans. “If they are die-hard fans, even they will have some nice surprises. To the [newer fans] this is really an A to Z guide of what he did.”

Rhino is coordinating product giveaways with Graceland’s Presley Week (Aug. 10-18) and with Turner Classic Movies in conjunction with its 24-hour Elvis marathon, airing Friday (16).

Elvis’ longtime best friend Joe Esposito contributed his personal Elvis footage, including photos, home movies, and news reels for Elvis: His Best Friend Remembers ($9.95 VHS, $14.95 DVD), which came out July 30 on Universal Studios Home Video. (Universal has also released Elvis’ 1969 film, Change of Habit, on DVD for the first time for $14.95. The VHS version is $9.95.)

“There are so many people out there saying things about Elvis,” Esposito notes. “I have no reason to lie. I’m hoping this clears up a lot of questions.”

Universal executive producer of marketing Ken Grafton says the company is running an infomercial for the project. Also, if consumers purchase the disc in conjunction with Change of Habit or any title from the Doors Collection, they will receive $3 off.

Esposito also served as executive consultant on Passport International Productions’ eight-disc set, The Definitive Elvis ($99.99), out Tues. (13). The project (which, unlike the other new releases, has not received clearance by Elvis Presley Enterprises [EPE]) contains 16 one-hour episodes about Elvis and more than 100 interviews. While an EPE spokesperson says there has been legal communication with Passport concerning issues of copyright infringement with regard to the project, Passport says that it is not aware of any lawsuits.

Passport’s executive producer says that an infomercial on the release will run throughout August. A national radio campaign and print ads are also being pursued.

Amazon.com has already seen significant interest in new Elvis titles. The Definitive Elvis was ranked No. 354 due to pre-orders two weeks before its release, which the Web site’s video and DVD editor, David Horwich, says is a “tremendous number to do on $99.”

I would also expect that the Fox titles will do well with the growth of people adding DVD hardware and buying older titles [for their collections]."
Elvis
Continued from preceding page

ing setup the company is doing on a worldwide basis—an effort that in part is a byproduct of an improved relationship with Elvis’s estate, which handled the bulk of his merchandising and imaging. “In the past the estate often went in one direction, and we as a label went in another,” RCA executive VP/GM Richard Sanders says. “Collectively, we thought with the assets of the estate and ourselves combined that we had a much better opportunity to succeed with repositioning and developing Elvis for the future.”

The sentiment is shared by Elvis’s estate. “Our relationship with the record company has ebbed and flowed through the years,” Morgan says. But he terms the interaction with RCA on E1 as “a close collaboration with the record company like we’ve never had.”

The estate—which does not generally profit from album sales beyond publishing, because prior to his death, Elvis sold the recording rights to all of his pre-1973 material to RCA for $5.4 million—has entered into a contractual relationship with RCA to participate in the sales of the album in exchange for marketing support. EPE, in turn, is providing access to memorabilia to be used in conjunction with the marketing and imaging of the new album and TV specials.

“Research from the estate also underpins much of the content on the official Elvis site, elvis247.com,” says Morgan.

But whether such efforts will create enough of a new generation of fans for Elvis to continue to power sales at a superstar level remains to be seen.

Sanford C. Bernstein analyst Michael Nathanson says that diminishing appeal of once-powerful back catalog is a concern that many record companies will face. “As populations age, the vitality of these catalogs will certainly fall down,” he says. “We can’t imagine people not listening to acts like the Beatles, but that was probably said about Irving Berlin 40 years ago.”

Interviewed from the likes of Zandl Group, a tracker of consumer trends, bears this out. Zandl VP Richard Leonard says that by and large, cultural heroes of past generations represent “dead brands” to the under-30 set. That’s why DiMuro says a big focus of the marketing behind Elvis and E1 will be on Elvis’s connection to and influence on contemporary artists. The tag line for the campaign is “Before anyone did anything, Elvis did everything.”

This will be especially emphasized in the upcoming network special. “We’ve already engaged some very significant contemporary talent for testimonials, interviews, and performance segments,” DiMuro says. “It will be more of a commemoration of Elvis—a testament to his influence in today’s society and how he is still relevant today, as opposed to a standard documentary.”

While a TV special is bound to drive foot traffic to retail—an ABC special on the Beatles two years ago, for instance, helped fuel sales of 595,000 units at retail the week it aired—opinions are mixed in the retail community on where Elvis comes on the relevance spectrum.

“While the head of one leading music and video chain suspects that the youth market isn’t particularly interested in Elvis, regardless of how well E1 sells, and that the fan base is in danger of ‘dying out,’ other retail execs, including those at VEG and Trans World Entertainment, see a chance for a new life in the Elvis catalog.”

Trans World VP of marketing Mark Hogan says: “It’s a challenge, but if the title can break through to younger customers, it can be a hit.”

To help in that education process, Trans World’s V&E chain is a co-sponsor with Hanrahan’s Casinos on Mobile Graceland—a revolving 18-wheel Elvis museum that has been outfitted with key memorabilia and artifacts from Elvis’s estate that have not previously left the grounds. (Mobile Graceland will travel to 22 Harrah’s locations and 21 V&E locations nationally) V&E will be selling Elvis music and merchandise at all of its casinos, and is said to be in discussions with RCA on doing a documentary special on the Mobile Graceland tour to document the fascination surrounding Elvis.

Not only will the title be aggressively positioned in traditional retail stores, but strategic partners involved in marketing the record (Harrah’s, Hallmark, Vermont Teddy Bear, the Hard Rock Cafe) are also looking to sell it. The company has begun a direct-response TV campaign and online initiatives with amazon.com, which has launched a dedicated Elvis store, and Bertelsmann’s BeMusic, which is selling E1 on a pre-order basis through C2Mow and highlighting Elvis titles through its BMG Direct club business.

That said, retailers note that Elvis’s compilation finds itself in a more challenging market than when the Beatles’ album stormed the charts. Not only does the title carry a higher list price ($19.98—I was $18.99 and generally was offered between $11.99-14.99—but it also faces a more unstable economy, further development of the digital piracy facet and, of course, the thriving Rolling Stones, who are currently on tour and have their own best-of set coming out later this year. Some also argue that Elvis doesn’t carry the same brand-broad-based cultural cachet at this point.

Surprisingly, Morgan disagrees. “The thing with Elvis is: His person is so powerful and the work is so powerful and so real that if there’s any challenge for the future of this phenomenon, if there’s anything that we need to do to keep it, it’s just to keep thinking of ways to get his work in front of audiences,” he says. “Because as long as you take his work where that audience is, Elvis does the rest. And it has always been that way.”

Dixie Chicks
Continued from page 78

the fly tour. We’ve been working for four years solid, and we were really tired and burned out and didn’t have a lot of creative energy flowing. So the lawsuit happened at a good time.

When we’re ready to go in the studio to make music, that’s exactly when we did it. We didn’t care if we had a label. We financed everything. We did everything ourselves . . . and it was so much fun. I think we’ll probably never be able to do that again, so I’m glad we got this opportunity.

We weren’t the type to call in [to the lawyers] every single day. You could drive yourself nuts with that, and that’s why we have managers and business managers and the like. We had conference calls probably once a week or once every two weeks, and certain things would come down to the wire. There was a time [when] we were really thinking of signing other people down the line on our own label if we wanted to and really develop other acts. It may be phase two of our careers. We may want to start flexing our muscle behind other people. It opens up a lot of opportunities and possibilities.

Magazines: We’d look to sign an artist that we really believe in and want to help. They don’t have to be signed already, but Sony could give them a stab at it. We have a couple [of prospects]. There’s a guy in Ireland that Natalie and I heard when we were there for my wedding. We were really impressed. He writes all his own music. He’s very interested in him. [Magazines decide to name the artist.]

How do you think the RAC can help artists?

Magazines: We know we have to sign these crappy chumps who want to be one. Every single artist you’re going to dream, it’s not the ultimate deal. But you know maybe if you have some success and you get your music out there, you’ll be able to renegotiate. But you don’t ever get paid what you think the crappy deal, why do you want to wait to sign the better deal? You’re not going to get paid on that one either.

Manines: I see that the point that brand-new artists shouldn’t get these wonderful contracts when they haven’t even proven themselves. But I think new-artist contracts can have [ tiers of payment based on what is sold]. But they try to trick you and get you into these contracts—and not just Sony, all record labels—and you’re stuck there unless they are open to renegotiating or you find [ they] breached the contract and you sue. But it’s a waste of time and money and energy.

I think, ultimately, the record industry is going to have to change. Our manager [Simon Renshaw of the Firm in Los Angeles] believes there won’t be labels in 10 years, and I tend to agree with him. Big management will probably be able to take care of everything, and you’ll hire independent marketing teams and independent promotion staffs, and we will have our independent publicists. I think either record labels will have to change, or they will just be no more.

*Long Time Gone* Leads TV/Print Push For Dixie Chicks CD

**BY PHYLIS STARK**

NASHVILLE—A major marketing campaign is underway to set up the Aug. 27 release of Dixie Chicks’ third album for Sony Music, Home. Despite the challenges of a quick turnaround time and some well-publicized legal disputes with Sony (see story, page 1).

Larry Jenkins, senior VP of marketing and media for Columbia Records in New York, says the experience of setting up the release has been “enormous” to “same level” with the release of the Beatles.

“The group turned in this amazing record, and we were all on the same page from the get-go. Everyone is thrilled that [that] the legal issues are resolved and even more thrilled [that] they managed to keep Capitol that thing of [the lawsuit] out of it. It’s certainly no secret that the Dixie Chicks have achieved phenomenal success, both artistically and commercially, since Wide Open Spaces took off four years ago, but I truly feel that we’ve only begun to see the worldwide impact they’ll ultimately have on music and culture,” says Don Jenner, chairman of Columbia Records Group. “These three women are gifted with unparalleled singing and playing ability, and they simply radiate charisma. I’ve admired them greatly throughout their careers, but I’m even more thrilled that Columbia is ‘home’ to such groundbreaking artists.”

The group will appear on most of the major TV talk shows in the U.S., and its Aug. 15 VH1 concert special at the Kodak Theatre in Los Angeles were taped for an NBC network special to air in the fall.

A musically stunning collaboration with James Taylor for CMT’s Crossroads series was recently taped in Nashville and will debut on the network in October. The Lifetime network series Intimate Portrait will feature the trio in the fall. Additionally, numerous features are planned in consumer magazines, including Nylon and Allure.

Nick Cuccu, VP of marketing for Columbia Records, calls it “a gigantic launch on all levels.” All marketing for Home is being done out of Sony’s New York offices, rather than the Nashville division, which handled the group’s previous releases.

The album’s first single, “Long Time Gone,” is already a success at country radio, rising 3–2 on the Hot Country Singles & Tracks chart this issue and hasn’t even put the attention of radio programmers like Becky Brenner, operations manager/MD of country KMPS Seattle.

“Listeners were pumping up new material from the Chicks,” says Brenner, who calls Home “vocally and instrumental- ly masterful. I love that it is truly country with a bluegrass flair.”

Referring to the album’s second single, “Landslide,” which goes for country airplay Aug. 20, Brenner says, “It will be interesting to see if the Fleetwood Mac [cover] tune is well-received by the audi ence. But the way the song is done on an acoustic basis intrigues me.”

Cuccu says “Landslide” will be shipped to AC and other pop formats in September.

Meanwhile, country radio is getting a boost from having new material from one of its core acts. “There’s no big hip factor to the Dixie Chicks, but that really helps us with the younger demos, yet they project core values and a sound that older country fans will love,” Brenner says. “We need this shot in the arm.”
SAME AS THE OLD BOSS: Despite a second-week decline of 54% (239,000 units)—not uncommon after an album starts north of half a million—Bruce Springsteen’s The Rising grabs a second week at No. 1 on The Billboard 200, matching the tenure of his last chart-topper, 1995’s Greatest Hits. He beats runner-up Nelly by a 1 1/4 margin (208,000, down 14.7%). The two albums are the leading contenders for next issue’s highest-rung, although another former chart-topper—Eminem—who this week has a dip of less than 2% at No. 3 (173,000)—could also be in the mix. James Taylor seems destined for the Hot Shot Debut with a sum that will exceed the 72,000 units that started his last studio album, 1997’s Hourglass, at No. 9. Meanwhile, it’s been fun to watch Springsteen’s mature fans behave like kids, from The Rising’s opening splash of 252,000 copies to last issue’s invasion at No. 3 on Top Pop Catalog Albums by his Greatest Hits (now No. 6, down 25.5)—the title’s first appearance on that chart since October. One difference we noticed with Springsteen’s fans, though, was a stronger sale through the week than younger-skewed albums typically show after street date. The Rising’s first-day numbers had trade insiders guessing the title would start in the range of 350,000–500,000, but like the Beatles’ two years ago, its sales apparently built throughout opening week.

HIP-HOP ROMP: Hip-hop accounts for The Billboard 200’s four highest bows—well, 3 1/2, if you want to split hairs. Landing in the top 10 are Scarface (No. 4, 160,000 units) and Trick Daddy (No. 6, 129,500). The latter’s Thug Holiday is his second to reach the big chart’s top 10 and his fourth (of four) to include “thug” in its title. All but the first of Scarface’s seven career albums opened inside the top 10.

Project Pat begins at No. 12, right behind the XXX soundtrack, a double album with a disc of rock tracks and a disc of hip-hop. The first 250,000 XXX copies shipped were a limited edition that included a tattoo and a coupon good for $5 off admission to the movie, accepted at most major theater chains. The Universal label previously used movie coupons in special editions of the soundtracks for last year’s American Pie 2 and this year’s The Scorpion King.

HEAD START: This Side, the sophomore album from country/bluegrass hybrid Nickel Creek, had a handsome media play in motion when it hit stores Aug. 13. The band, which caught face time months ago from Garth Brooks’ catchy TV spot for Dr Pepper, appeared on the Aug. 4 edition of CBS News Sunday Morning and scored ink in People and USA Today. The title track got added at CMT a week before street date and at press time was spinning at 38 of the 143 stations that Nielsen Broadcast Data Systems monitors for our Hot Country Singles & Tracks chart. All that attention whips up Greatest Gainers honors on Top Pop Catalog Albums for the first Nickel Creek album (20/3–up 71%). Distributor the Well Group estimates the new set will start at 40,000 units or more, which would be good for the top 10 on Top Country Albums and the big chart’s top 30.

SMALL TRIUMPH: In a year where album sales have been trailing the previous year’s comparable frame in all but one week, we seek even little victories where we can find them. So, while this week’s overall volume continues 2002’s trend (see Market Watch, page 101), let’s pop a cork to celebrate this issue’s Billboard 200 owning more members of the 100,000-plus club than the chart housed one year ago. Each of The Billboard 200’s top 10 albums surpass that milestone, compared with eight in the Aug. 25, 2001, issue’s list. On second thought, keep the champagne in the refrigerator and reach for the Alka-Seltzer, because the top 10 one year ago—with Now! moving more than 334,000 units in its second week at No. 1 and four other titles topping 200,000 units—actually out-sold the current top 10. This week’s first 10 titles sold only slightly more than 1.5 million, while only the top eight albums from last year’s Aug. 25 chart weighed in at 1.7 million. Beyond that, with the exceptions of the three albums ranked at Nos. 8–10, every other title from last year’s same-week chart sold more than its current counterpart. This issue’s No. 200 title stands at around 5,000 copies, while the floor of the chart one year ago was 1,000 units higher, and every title on this issue’s Top Pop Catalog Albums list tallies a smaller sum than the same-ranked set had last summer.

DIXIE LAND: Dixie Chicks enter the Hot 100 Singles Sales and Hot Country Singles Sales charts at No. 1 with “Long Time Gone,” the first chart-topper for the Chicks on either of those lists. “Gone” scans 29,000 units, pushing the title 39–13 on The Billboard Hot 100, also their highest-ranking on that chart to date. The Chicks’ previous best on each mentioned chart was the gold-certified “Goodbye Earl,” which peaked at No. 2 on Country Singles Sales, No. 4 on Hot 100 Singles Sales, and No. 19 on the Hot 100. “Earl,” however, out-scanned “Gone’s” first-week total in nine of its chart weeks, topping off at 48,000 units in the May 6, 2000, issue. On Hot Country Singles & Tracks, “Gone” climbs 3–2. Sony Music Distribution has implemented an interesting sales angle to “Gone,” servicing it to retailers at no cost as a means to pre-sell the Chicks’ forthcoming album, Home, due Aug. 27. Most accounts are selling the single for roughly $2, with some applying that as a down payment for the purchase of the album.

NELLYVILLE: Matching his Hot 100 feat from a week ago, Nelly swaps one record for another at the top of the Hot R&B/Hip-Hop Singles & Tracks, as “Dilemma” featuring Kelly Rowland overtakes “Hot in Herre,” which spent six weeks at No. 1.

While Nelly became the fourth lead artist to land two different singles at No. 1 in successive weeks on the Hot 100 (Chart Beat, Billboard, Aug. 17), he is the first to do so on the R&B/Hip-Hop chart. Other artists have come close, however. Freddie Jackson had back-to-back No. 1 singles in 1986 as a featured artist on Melba Moore’s “A Little Bit More,” which he followed with his own “Tasty Love.” In 1974, the Temptations’ “Let Your Hair Down” went to No. 1, while group member Eddie Kendricks took pole position the subsequent week with “Boogie Down.” “Dilemma” is only the second title to reach the top without a single component available at retail. The first was Ginuwine’s “Differences,” which went to No. 1 last October solely on airplay-derived points.

HILL TOP: Faith Hill sets a new solo career high for a debut and grabs the highest bow so far in the current chart year on Hot Country Singles & Tracks, as “Cry” enters at No. 32 with less than four days of airplay. The track was delivered via digital download to country stations Aug. 8 and tops a No. 37 start by Dixie Chicks’ “Long Time Gone,” which previously logged the chart’s highest 2002 debut in the June 8 issue.

Hill’s lofty arrival tops her previous solo opening-week benchmark for a studio recording, which she set when “There You’ll Be” launched at No. 37 in the May 26, 2001, issue. A pair of other titles did fare better on opening week. Teamed with husband Tim McGraw, Hill saw the Curb-released duel “It’s Your Love” begin at No. 35 in May 1997, and a rush-released live version of “The Star-Spangled Banner” started at No. 35 in the first issue following the Sept. 11, 2001, terrorist attacks. “Cry” is the lead single and title track from Hill’s fifth album, due Oct. 15 from Warner Bros.

Elsewhere on Hot Country Singles & Tracks, Tonya Tuckerdebuts for the first time in more than five years, as “Memory Like I’ll Go On” enters at No. 59. Released on her own indie Tuckerrime imprint, “Memory” introduces a forthcoming album to be distributed by Capitol. Tucker last saw radio chart action when “Ridin’ Out the Heartache” peaked at No. 45 in August 1997. She last appeared in the top 10 earlier that year, when “Little Things” stopped at No. 9.

Tucker and Willie Nelson are the only two artists on the chart whose careers stretch across at least four decades. Nelson, now in his fifth decade on our charts, sees his “Maria (Shut Up and Kiss Me)” gain seven detections and rise 44–41. Nelson’s chart history began in the early 1960s and Tucker’s in the early 1970s.

SEASONS CHANGE: For the first time since March, there’s a new No. 1 on the Adult Contemporary chart, as Josh Groban’s “To Where You Are” displaces Celine Dion’s “A New Day Has Come” after a record-breaking 21-week run. “Where” is in its 20th week on the chart and first received exposure at the tail end of 2001. When Groban performed the song on the Christmas episode of Ally McBeal, that appearance and other subsequent TV stops propelled Groban’s eponymous album to platinum status and two runs inside the top 10 of The Billboard 200, where it peaked at No. 8 in both May and July.
<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Weeks on Top</th>
<th>Peak Position</th>
<th>Price</th>
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</thead>
<tbody>
<tr>
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<td>3</td>
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<tr>
<td>Bolly Mania</td>
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<td>130-132</td>
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<td>The White Stripes</td>
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<td>Mercy Me</td>
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<td>Michael W. Smith</td>
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<tr>
<td>Love &amp; War</td>
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<td>Various Artists</td>
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<tr>
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<td>The Rebirth of Kirk Franklin</td>
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<td>Jennifer Lopez</td>
<td>16</td>
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**Note:** Prices are subject to change and may vary by region. Prices listed are for a standard CD release. Prices for digital downloads and streaming services may differ.
### Billboard Top Blues Albums

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<th>Artist</th>
<th>Title</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>Etta James &amp; The Roots Band</td>
<td>Bornin' Down The House</td>
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<tr>
<td>2</td>
<td>Etta James</td>
<td>Love Songs</td>
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<td>3</td>
<td>Various Artists</td>
<td>Get The Blues!</td>
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<td>4</td>
<td>Coco Montoya</td>
<td>Can't Look Back</td>
</tr>
<tr>
<td>5</td>
<td>Steve Ray Vaughan And Double Trouble</td>
<td>Live At Montreux 1982 &amp; 1985</td>
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<tr>
<td>6</td>
<td>Delbert McClinton</td>
<td>Nothing Personal</td>
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<tr>
<td>7</td>
<td>Corey Harris</td>
<td>Downtown Sophisticate</td>
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<td>8</td>
<td>Marcia Ball</td>
<td>Preserved Innocence</td>
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<td>Various Artists</td>
<td>Pure Blues</td>
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<tr>
<td>10</td>
<td>Peggy Scott-Adams</td>
<td>Hot &amp; Sassy</td>
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<td>11</td>
<td>Johnny Winter</td>
<td>Best Of Johnny Winter</td>
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<td>Buddy Guy</td>
<td>Sweet Tea</td>
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<td>13</td>
<td>Robben Ford</td>
<td>Blue Moon</td>
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<td>14</td>
<td>John Lee Hooker &amp; Muddy Waters</td>
<td>Winning Combinations</td>
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<td>15</td>
<td>Keb' Mo'</td>
<td>The Door</td>
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### Billboard Top Contemporary Christian Albums

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<tr>
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<td>Mary Mary</td>
<td>Do Worry/Dear Letter</td>
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<td>2</td>
<td>P.O.D.</td>
<td>Giving Up On You</td>
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<tr>
<td>3</td>
<td>Trin'I-Tee 5:7</td>
<td>I Like It When You Talk To Me</td>
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<tr>
<td>4</td>
<td>Clive Bown</td>
<td>Sweetest Thing</td>
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<tr>
<td>5</td>
<td>MercyMe</td>
<td>I Can Only Imagine</td>
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<td>6</td>
<td>Michael W. Smith</td>
<td>Steps Of The Feast</td>
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<tr>
<td>7</td>
<td>Kirk Franklin</td>
<td>Dark Days To Dawn</td>
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<tr>
<td>8</td>
<td>Karen Clark Sheard</td>
<td>Love Is A Battle (The Sport Of Life)</td>
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<td>9</td>
<td>Amy Grant</td>
<td>Braids &amp; Beads</td>
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<td>10</td>
<td>Various Artists</td>
<td>A Night Of Christmas Eve</td>
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<td>11</td>
<td>John Tesh</td>
<td>Love Is The Healing Sound</td>
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<tr>
<td>12</td>
<td>Trin'I-Tee 5:7</td>
<td>Sunday Morning (Deluxe Edition)</td>
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<td>13</td>
<td>Yolanda Adams</td>
<td>Believe</td>
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### Billboard Top Gospel Albums

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<td>Mary Mary</td>
<td>Centuries</td>
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<tr>
<td>2</td>
<td>Trin'I-Tee 5:7</td>
<td>Live In Love And More</td>
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<tr>
<td>3</td>
<td>Kirk Franklin</td>
<td>Labor Of Love</td>
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<td>4</td>
<td>Yolanda Adams</td>
<td>Love This Life</td>
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<td>5</td>
<td>Michelle Williams</td>
<td>My Name Is Mine</td>
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<td>6</td>
<td>Keith &quot;Wonderboy&quot; Johnson &amp; The Spiritual Voices</td>
<td>The Heart Of God</td>
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<td>7</td>
<td>Various Artists</td>
<td>Live In London And More</td>
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<td>Donnie McClurkin</td>
<td>Nobody But You</td>
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<td>Various Artists</td>
<td>The Holy Rolled Away</td>
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<td>The Canton Spirituals</td>
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<td>13</td>
<td>Kirk &amp; The Kury Karr Singers</td>
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<tr>
<td>14</td>
<td>Marvin Sapp</td>
<td>Love This Life</td>
</tr>
<tr>
<td>15</td>
<td>Various Artists</td>
<td>Live By Faith</td>
</tr>
<tr>
<td>16</td>
<td>Brent Jones &amp; T.P. Mobb</td>
<td>Nobody But You (Deluxe Edition)</td>
</tr>
<tr>
<td>17</td>
<td>Donald Lawrence &amp; The Tri-City Singers</td>
<td>Worshiping Together (Deluxe Edition)</td>
</tr>
<tr>
<td>18</td>
<td>Combined</td>
<td>Get Your Back</td>
</tr>
<tr>
<td>19</td>
<td>Smokie Norful</td>
<td>I Need You Now</td>
</tr>
<tr>
<td>20</td>
<td>Doug &amp; Melvin Williams</td>
<td>Believe In Me</td>
</tr>
<tr>
<td>21</td>
<td>Willie Norwood</td>
<td>The Gospel Of Jesus Christ</td>
</tr>
<tr>
<td>22</td>
<td>Various Artists</td>
<td>Love This Life</td>
</tr>
<tr>
<td>23</td>
<td>Soundtrack</td>
<td>Love This Life (Deluxe Edition)</td>
</tr>
<tr>
<td>24</td>
<td>Various Artists</td>
<td>Live It And Only Live It</td>
</tr>
</tbody>
</table>

### Billboard Top Reggae Albums

<table>
<thead>
<tr>
<th>Week 4</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Various Artists</td>
<td>Reggae Babylon 2002 - Volume 4</td>
</tr>
<tr>
<td>2</td>
<td>Rayvon</td>
<td>My Bad</td>
</tr>
<tr>
<td>3</td>
<td>UB40</td>
<td>The Very Best Of UB40</td>
</tr>
<tr>
<td>4</td>
<td>Bob Marley And The Wailers</td>
<td>Legend (Deluxe Edition)</td>
</tr>
<tr>
<td>5</td>
<td>Damian &quot;Jr. Gong&quot; Marley</td>
<td>Hallway To Paradise (Deluxe Edition)</td>
</tr>
<tr>
<td>6</td>
<td>Shaggy</td>
<td>Mr. Lover Lover (The Best Of Shaggy Part 1)</td>
</tr>
<tr>
<td>7</td>
<td>Lucky Dube</td>
<td>Sos True Love</td>
</tr>
<tr>
<td>8</td>
<td>Various Artists</td>
<td>Reggae Playout 2002 - Volume 4</td>
</tr>
<tr>
<td>9</td>
<td>Buju Banton</td>
<td>The Best Of Buju Banton</td>
</tr>
<tr>
<td>10</td>
<td>Boney Killer</td>
<td>Midnight</td>
</tr>
<tr>
<td>11</td>
<td>Various Artists</td>
<td>For The Love Of Music</td>
</tr>
<tr>
<td>12</td>
<td>Various Artists</td>
<td>Reggae Hitz: 30</td>
</tr>
<tr>
<td>13</td>
<td>Bob Marley And The Wailers</td>
<td>Exodus (Deluxe Edition)</td>
</tr>
<tr>
<td>14</td>
<td>Various Artists</td>
<td>Reggae Masters: Volume 1</td>
</tr>
<tr>
<td>15</td>
<td>Boney Killer</td>
<td>Midnight</td>
</tr>
</tbody>
</table>

**Note:** The table above represents a snapshot of the Billboard charts as of August 24, 2002, including top albums, singles, and artists in various genres. The charts are compiled using Nielsen SoundScan data and are based on sales, airplay, and streaming metrics.
### Heatseekers Chart

#### Best-Selling Titles

| No. | ARTIST | Title | Sales 
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>No Secrets</td>
<td>No Secrets</td>
<td>...</td>
</tr>
<tr>
<td>2</td>
<td>THE HAPPY BOYS</td>
<td>Trance Party (Volume Two)</td>
<td>...</td>
</tr>
<tr>
<td>3</td>
<td>JOE NICKELS</td>
<td>Man With A Memory</td>
<td>...</td>
</tr>
<tr>
<td>4</td>
<td>12 STONES</td>
<td>12 Stones</td>
<td>...</td>
</tr>
<tr>
<td>5</td>
<td>SESHASHA</td>
<td>Nothing</td>
<td>...</td>
</tr>
<tr>
<td>6</td>
<td>DASHBOARD CONFESSIONAL</td>
<td>The Places You Have Come To Fear The Most</td>
<td>...</td>
</tr>
<tr>
<td>7</td>
<td>DARIUS RUCKER</td>
<td>Back To Then</td>
<td>...</td>
</tr>
<tr>
<td>8</td>
<td>BANDA EL RECODIO</td>
<td>No Me Se Raja</td>
<td>...</td>
</tr>
<tr>
<td>9</td>
<td>SMILEZ &amp; SOUTHWEST</td>
<td>Crash The Party</td>
<td>...</td>
</tr>
<tr>
<td>10</td>
<td>AUDIOVENT</td>
<td>Dirty Sexy Knights In Paris</td>
<td>...</td>
</tr>
<tr>
<td>11</td>
<td>THE RIDDLER</td>
<td>Dance Mix NYC — Vol. 2</td>
<td>...</td>
</tr>
<tr>
<td>12</td>
<td>WOMEN OF FAITH</td>
<td>Sensational Life</td>
<td>...</td>
</tr>
<tr>
<td>13</td>
<td>JUANES</td>
<td>Un Dia Normal</td>
<td>...</td>
</tr>
<tr>
<td>14</td>
<td>DJ ENCORE</td>
<td>Ultra.Dance 02</td>
<td>...</td>
</tr>
<tr>
<td>15</td>
<td>TIM JANIS</td>
<td>A Thousand Summers</td>
<td>...</td>
</tr>
<tr>
<td>16</td>
<td>JENNIFER PENA</td>
<td>Libre</td>
<td>...</td>
</tr>
<tr>
<td></td>
<td>TIM JANIS</td>
<td>An American Composer In Concert</td>
<td>...</td>
</tr>
</tbody>
</table>

### Greatest Gainer

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
<th>Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>SOMETHING CORPORATE</td>
<td>Leaving Through The Window</td>
<td>...</td>
</tr>
</tbody>
</table>

### Independent Albums

#### Best-Selling Titles

<table>
<thead>
<tr>
<th>No.</th>
<th>ARTIST</th>
<th>Title</th>
<th>Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>KHIA FEATURED</td>
<td>Thug Misses</td>
<td>...</td>
</tr>
<tr>
<td>2</td>
<td>MACK 10 PRESENTS DA HOOD</td>
<td>Mack 10 Presents Da Hood</td>
<td>...</td>
</tr>
<tr>
<td>3</td>
<td>DEFAULT</td>
<td>The Fallout</td>
<td>...</td>
</tr>
<tr>
<td>4</td>
<td>VARIOUS ARTISTS</td>
<td>Vans Warped Tour 2002 Compilation</td>
<td>...</td>
</tr>
<tr>
<td>5</td>
<td>DOLLY PARTON</td>
<td>Halos &amp; Horns</td>
<td>...</td>
</tr>
<tr>
<td>6</td>
<td>VARIOUS ARTISTS</td>
<td>Punk-O-Rama 7</td>
<td>...</td>
</tr>
<tr>
<td>7</td>
<td>PUBLIC ENEMY</td>
<td>Revolting</td>
<td>...</td>
</tr>
<tr>
<td>8</td>
<td>LOS TEMERARIOS</td>
<td>Una Lagrima No Basta</td>
<td>...</td>
</tr>
<tr>
<td>9</td>
<td>SOUNDTRACK</td>
<td>Badacucup: Part II</td>
<td>...</td>
</tr>
<tr>
<td>10</td>
<td>VARIOUS ARTISTS</td>
<td>Hopelessly Devoted To You Vol. 4</td>
<td>...</td>
</tr>
</tbody>
</table>

### Greatest Gainer

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
<th>Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>MESASHA</td>
<td>Nothing</td>
<td>...</td>
</tr>
</tbody>
</table>

### Hot Shot Debut

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
<th>Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>ELVIS PRESLEY</td>
<td>Elvis: The Very Best Of Love</td>
<td>...</td>
</tr>
<tr>
<td>JUNE</td>
<td>Chronicles Of The Juice Man: Underground Album</td>
<td>...</td>
</tr>
<tr>
<td>YING YANG TWINS</td>
<td>The Return Of The Ying Yang Twins</td>
<td>...</td>
</tr>
<tr>
<td>SOLOMON BURKE</td>
<td>Don't Give Up On Me</td>
<td>...</td>
</tr>
<tr>
<td>THE RIDDLER</td>
<td>Dance Mix NYC — Vol. 2</td>
<td>...</td>
</tr>
<tr>
<td>DJ ENCORE</td>
<td>DJ Encore Presents: Ultra.Dance 02</td>
<td>...</td>
</tr>
<tr>
<td>THE FLATLANDERS</td>
<td>West Coast Mafia</td>
<td>...</td>
</tr>
<tr>
<td>TIM JANIS</td>
<td>A Thousand Summers</td>
<td>...</td>
</tr>
</tbody>
</table>

---

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those whose home records are listed in the top 100 of the Billboard 200 chart. The charts are compiled from sales data provided by Nielsen SoundScan, a leading provider of entertainment content information. The data covers music CDs, vinyl records, and digitally downloaded songs. The charts are updated weekly to reflect the latest sales information. For more information, visit www.billboard.com.
<table>
<thead>
<tr>
<th>August 24, 2002 Billboard Modern Rock Tracks</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>TITLE</strong></td>
</tr>
<tr>
<td>1. <strong>BY THE WAY</strong></td>
</tr>
<tr>
<td>2. <strong>DRIFT &amp; DIE</strong></td>
</tr>
<tr>
<td>3. <strong>SILENTようになった</strong></td>
</tr>
<tr>
<td>4. <strong>NO STRINGS ATTACHED</strong></td>
</tr>
<tr>
<td>5. <strong>TRYING</strong></td>
</tr>
<tr>
<td>6. <strong>THE HATE OR THE SONG</strong></td>
</tr>
<tr>
<td>7. <strong>THE SOUL</strong></td>
</tr>
<tr>
<td>8. <strong>THE CONNECTION</strong></td>
</tr>
<tr>
<td>9. <strong>THE END</strong></td>
</tr>
<tr>
<td>10. <strong>THE OTHER DAYS</strong></td>
</tr>
<tr>
<td>11. <strong>THE VIOLENT DAYS</strong></td>
</tr>
<tr>
<td>12. <strong>THE END</strong></td>
</tr>
<tr>
<td>13. <strong>THE HATE OR THE SONG</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>August 24, 2002 Billboard Adult Contemporary Tracks</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>TITLE</strong></td>
</tr>
<tr>
<td>1. <strong>TO WHERE YOU ARE</strong></td>
</tr>
<tr>
<td>2. <strong>DON'T DO IT</strong></td>
</tr>
<tr>
<td>3. <strong>A NEW DAY HAS COME</strong></td>
</tr>
<tr>
<td>4. <strong>SUPERMAN (IT'S NOT EASY)</strong></td>
</tr>
<tr>
<td>5. <strong>HERE I AM</strong></td>
</tr>
<tr>
<td>6. <strong>HERO</strong></td>
</tr>
<tr>
<td>7. <strong>A THOUSAND MILES</strong></td>
</tr>
<tr>
<td>8. <strong>I NEED YOU</strong></td>
</tr>
<tr>
<td>9. <strong>HEART ON THE LINE</strong></td>
</tr>
<tr>
<td>10. <strong>SUN DROWNED</strong></td>
</tr>
<tr>
<td>11. <strong>I'M ALIVE</strong></td>
</tr>
<tr>
<td>12. <strong>IF YOU'RE GONE</strong></td>
</tr>
<tr>
<td>13. <strong>I'M ALREADY THERE</strong></td>
</tr>
<tr>
<td>14. <strong>I HOPE YOU DANCE</strong></td>
</tr>
<tr>
<td>15. <strong>THANK YOU</strong></td>
</tr>
<tr>
<td>16. <strong>ON THE 4TH OF JULY</strong></td>
</tr>
<tr>
<td>17. <strong>ONLY A WOMAN LIKE YOU</strong></td>
</tr>
<tr>
<td>18. <strong>NO SUCH THING</strong></td>
</tr>
<tr>
<td>19. <strong>ORIGINAL SIN</strong></td>
</tr>
<tr>
<td>20. <strong>SO COMPlicated</strong></td>
</tr>
<tr>
<td>21. <strong>WHEREEVER YOU WILL GO</strong></td>
</tr>
<tr>
<td>22. <strong>CAN'T FIGHT THE MOONLIGHT</strong></td>
</tr>
<tr>
<td>23. <strong>I'VE Got You</strong></td>
</tr>
<tr>
<td>24. <strong>DON'T KNOW WHY</strong></td>
</tr>
<tr>
<td>25. <strong>SILVER LINING</strong></td>
</tr>
<tr>
<td>26. <strong>THE RISING CHILD</strong></td>
</tr>
<tr>
<td>27. <strong>ANGEL EYES</strong></td>
</tr>
<tr>
<td>28. <strong>ALIVE (Sparrow)</strong></td>
</tr>
<tr>
<td>29. <strong>ONE MORE TIME</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>August 24, 2002 Billboard Adult Top 40 Tracks</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>TITLE</strong></td>
</tr>
<tr>
<td>1. <strong>COMPLICATED</strong></td>
</tr>
<tr>
<td>2. <strong>THE MIDDLE</strong></td>
</tr>
<tr>
<td>3. <strong>SOAK UP THE SUN</strong></td>
</tr>
<tr>
<td>4. <strong>A THOUSAND MILES</strong></td>
</tr>
<tr>
<td>5. <strong>NO SUCH THING</strong></td>
</tr>
<tr>
<td>6. <strong>HERO</strong></td>
</tr>
<tr>
<td>7. <strong>WHERE ARE YOU GOING</strong></td>
</tr>
<tr>
<td>8. <strong>WHEREVER YOU WILL GO</strong></td>
</tr>
<tr>
<td>9. <strong>LAST BREATH</strong></td>
</tr>
<tr>
<td>10. <strong>HOW YOU REME</strong></td>
</tr>
<tr>
<td>11. <strong>HELLO GOODBYE</strong></td>
</tr>
<tr>
<td>12. <strong>FLY</strong></td>
</tr>
<tr>
<td>13. <strong>BURRY</strong></td>
</tr>
<tr>
<td>14. <strong>ALL YOU WANTED</strong></td>
</tr>
<tr>
<td>15. <strong>DON'T KNOW WHY</strong></td>
</tr>
<tr>
<td>16. <strong>BIG MACHINE WINDCHIME</strong></td>
</tr>
<tr>
<td>17. <strong>THE RISING CHILD</strong></td>
</tr>
<tr>
<td>18. <strong>ANOTHER DAY</strong></td>
</tr>
<tr>
<td>19. <strong>PREMISES</strong></td>
</tr>
<tr>
<td>20. <strong>SOMEBODY OUT THERE</strong></td>
</tr>
<tr>
<td>21. <strong>DON'T LET ME GET ME</strong></td>
</tr>
<tr>
<td>22. <strong>COMMON DAY</strong></td>
</tr>
<tr>
<td>23. <strong>GOODBYE TO YOU</strong></td>
</tr>
<tr>
<td>24. <strong>WASTING MY TIME</strong></td>
</tr>
<tr>
<td>25. <strong>A LITTLE LESS CONVERSATION</strong></td>
</tr>
<tr>
<td>26. <strong>SOMEBODY IN THE MIDDLE</strong></td>
</tr>
<tr>
<td>27. <strong>OUT OF MY HEART</strong></td>
</tr>
<tr>
<td>28. <strong>WHERE I'M IN LOVE</strong></td>
</tr>
<tr>
<td>29. <strong>AMERICA GIRLS</strong></td>
</tr>
<tr>
<td>30. <strong>SAVE IT FOR LATER</strong></td>
</tr>
<tr>
<td>31. <strong>GOOD FRIEND</strong></td>
</tr>
<tr>
<td>32. <strong>YOUR BODY IS A WONDERLAND</strong></td>
</tr>
<tr>
<td>33. <strong>BARENaked</strong></td>
</tr>
<tr>
<td>34. <strong>TOO BAD</strong></td>
</tr>
<tr>
<td>35. <strong>JUST LIKE A PILL</strong></td>
</tr>
</tbody>
</table>
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646-654-4799fx • aanderson@billboard.com
Billboard.com, Broadjam Plan Copyright Search Service

Billboard.com has linked with software developer Broadjam to create a comprehensive online music search service that will provide entertainment and media professionals with a central source of copyright and music licensing information.

The new service, called Billboard SongSearch powered by Broadjam, will enable subscribers to gain access to details on specific songs, including copyright ownership, publisher contact information, and Billboard chart history. Through Broadjam’s Song Management System, users will be able to locate songs based on a wide range of search options, including genre, beats per minute, publisher, lyric content, and similar artists.

Once a desired song is located on the new service, subscribers will be referred to the copyright owner to acquire rights for film, television, advertising, corporate presentations, and other uses.

VNU eMedia—the Billboard sister company that operates Billboard.com—will partner with Broadjam to forge partnerships with all of the major and independent publishers to include their repertoire in the service. Additionally, independent musicians and songwriters will be able to upload their music to the site. The service is planned for launch in first-quarter 2003.

New Glarus, Wisc.-based Broadjam provides software, tools, and services for the music industry and counts among its clients Warner/Chappell Music and Pressplay. Roy Elkins, founder/CEO of Broadjam, says: “Together with Billboard, we aim to create a super-site that will serve entertainment and media professionals of all kinds.”

upcoming events

Billboard Dance Music Summit
Marriott Marquis • New York City • Sept. 30-Oct. 2

Hollywood Reporter/Billboard Film & TV Music Conference
Renaissance Hollywood Hotel • Los Angeles • Oct. 10-12

Billboard Music & Money Symposium
The St. Regis • New York City • Nov. 12

Billboard/Airplay Monitor Seminar & Awards
The Eden Roc Resort • Miami Beach • Feb. 6-8, 2003

for more info: Michele Jacangelo 646.654.4660
bbevents@billboard.com

COMING THIS WEEK: Hard rock act Glassjaw’s Warner Bros. debut, Worship and Tribute, landed at No. 82 on The Billboard 200 last month, thanks to exposure the band received by playing on both the Warped and Ozzfest summer tours. The group discussed its jump to the big leagues in an interview that will appear exclusively on Billboard.com.

Also this week, read “Internet Entrepreneurship: Doing It Yourself,” the second of two installments in Billboard.com’s series of excerpts from music attorney Peter M. Thal’s new book, What They’ll Never Tell You About the Music Business.

Plus, Billboard.com will feature a recap of Oasian and Mercury Rev’s tour stop in Toronto, plus reviews of underground rock trio Shooter-Kinney’s One Beat (Kill Rock Stars) and the debut album from Sparta (featuring former members of At The Drive-In), Wiretap Scars (DreamWorks).

News contact: Jonathan Cohen • jacoben@billboard.com

Reach Artists With An Ad In The Musician’s Guide

Companies looking to promote their products and services to musicians, artist managers, agents, and other music industry professionals have a month left to reserve a spot in the next edition of the Musician’s Guide to Touring and Promotion. The deadline for ad reservations is Sept. 25.

Published by Billboard and updated twice a year, the Musician’s Guide is the pre-eminent artists’ tool for locating providers of music-related products and essentials such as disc & tape services, equipment rentals, transportation services, club contacts, agents, attorneys, conferences, and much more. The Guide goes on sale Nov. 13 on newsstands and at retail outlets throughout the U.S. and can also be purchased through mail-order and online at billboard.com.

For more information or to reserve your ad in the Musician’s Guide contact Jeff Brunner 818-999-9356 etc. 108 or email jeff@afmla.com
Talent Scouts

Girl Scouts celebrated its 90th anniversary with a concert held Aug. 4 at the Girl Scouts' Camp Sycamore Hills in Ashland City, Tenn. The concert was the finale to a two-day overnight camping adventure attended by some 3,000 scouts. Entertainment included country artists Chaley Tenison, the Wilkinsons, and the Kinleys and contemporary Christian/R&B acts Virtue and, pictured here with a few fans, Yolanda Adams.

Cup Of Life

A host of tennis pros and various celebs recently gathered to kick off the prestigious Mercedes-Benz Cup Night at the Met tennis tournament at UCLA. Among those in attendance were tennis greats Andre Agassi and Gustavo Kuerten, Kelsey Grammer, Dennis Miller, Bruce Vilanch, Matthew Perry, and, pictured right, a triumphant court side Michael Bolton. Below, Mick Fleetwood and his wife arrive at the event. Proceeds from the star-studded affair benefit MusiCares Foundation, the charitable arm of the National Academy of Recording Arts and Sciences.

S

he hears voices in her head. As DOT Daily is paid well for them.

As the aural interpreter of a host of high-profile animated characters—among them Rugrats’ Tommy Pickles, Powerpuff Girls’ Buttercup, Babe the pig, and Starship Troopers’ Dizzy—Daily has talked up a full-time career as a voice actress, on top of her accomplishments in music and film.

It’s not hard to imagine for those familiar with Daily’s chart-topping dance hits in the mid-’80s—“Say It,” “Love is a Battlefield,” and “Mind Over Matter”—in which the versatile singer frolicked from a sandpaper growl to coquettish chirp at will. (Her most recent album, 1999’s critically acclaimed, self-penned pop/rock set Tearing Down These Walls.)

She also had starring turns as girlfriend Dottie in Pee Wee’s Big Adventure in 1985 and Loryn in 1983’s Valley Girl, as well as a memorable role as Phoebe’s ex-partner in the famous “Smelly Cat” episode of Friends in ’97.

Daily’s voiceover career began quite by accident, she says: “In 1985, I was doing a play in Los Angeles with all of these different voices, and this guy came up afterward and handed me his card. He said he thought I had a gift. I told him, ‘No thanks, I’m a serious artist.’” She laughs. “I had no idea 30% of an art doing voiceovers can be—you’re completely unlimited as an actor. You can be an inanimate object, a girl or boy, you’re not limited by your body or face or hair color.”

Daily says that coming up with the various voices for the charac-
ters she brings to life has never been particularly difficult: “I don’t think about how I’m going to create the voice, and I don’t prepare for it. I see the animation or picture of the character, and the voice just comes out. I do take into account the features of the character’s face, especially the mouth. Mouth shapes often determine the way my voice sounds. Sometimes when I’m sitting in a room with a lot of people I try to imagine what their voice sounds like by the way their mouth moves and the way they look. Once they start talking, I’m usually right.”

Daily’s most recent voiceover work can be heard in the current Disney flick The Country Bears, in which she plays the singing voice for Beary Barrinson, an animatronic puppet. The character’s spoken voice is that of Haley Joel Osment, of The Sixth Sense fame. “I was trying to match the singing voice to how I imagined him speaking the part,” Daily says. “I just kept remembering that one line, playing it over and over in my head as I sang: ‘I see dead people, I see dead people.’”

CHUCK TAYLOR

The Voices In Her Head

E.G. DAILY

Across
1. No. 1 hit ballad for Lovestarr
7. Home to Gloria Estefan's abode
10. Bad Company's "Shooting"
14. Capital of the Philippines
15. Cars name
16. Rodgers & Hart's "Swell"
17. 1st song of 1981 whose chorus is memorably whisht at one point
19. Russo of "Outbreak"
20. They've got estates Comedy
21. Sign on some record stores
23. Led Zeppelin piano
26. Frankie Lymn's "I'm Know It All"
32. Girl's effort
39. 1975 debut album "Butts"
42. www.billboard.com, and others
35. Took off one's clothes, old-style
36. "We're the World"
39. Tupperware topper
40. "Let It Be" tune that ends with whistling
41. 1960 degrees from SSW
43. "Tear Off" of Base
44. "Like some cheese"
46. "Smooth" operator?
47. For fear that
48. Money in Matsuyama
49. John Lennon tune "Dear..."
53. "take arms against a sea of troubles"
54. Sister
57. Best Actress win of 1991
59. Word before "singer" or "guitar"
60. 1966 movie theme that features whistling
65. Hit off 1999's "On How I Live"
66. Warning from a Weatherman
67. Rock concert venues, often
68. Many a classical piece
69. Elton John hit "Songs"
70. "Walk..." (finaly)

Down
1. Noted theater chain
2. Wild, wild west?
3. Beach Boys hit "Good"
4. Instrument family of the dulcimer and koto
5. General Robert...
6. Robert Wadon
7. "Fire and ice" poet
8. "Let There Be" "rock" rockers
9. Sherry Crow hit "Enough"
10. "Node at hit" opens with creepy whistling
12. Top of the line
13. Wanted to take back

The solution to this week's puzzle can be found on page 60.

DIZZY GILLESPIE:
THE EARLY YEARS

by Mark Parisi

RIM SHOTS

DAILY

CHUCK TAYLOR

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AURN Congratulates Wendy Williams, All the Winners, Presenters, Performers and Sponsors of the Third Annual Billboard AURN R&B Hip Hop Conference and Awards.
A NEW CHAPTER: It's been several days since Dave Jurman was "let go" from Columbia, and we still can't quite grasp the reality of it all. While Jurman wasn't alone that day—around 30 employees were let go, one label exec says—his dismissal resonates especially deep within the club community, where he was wildly revered.

A 13-year veteran of Columbia, Jurman took his job seriously. His official title was senior director of dance music—a job description that fit his professional and personal life. To say that Jurman is passionate about the music would be an understatement.

During his years at the label, Jurman was instrumental in breaking such acts as Chicane, Madison Avenue, X-Press 2, Bizarr Inc, C+C Music Factory, Georgia Lamond, and Staxx of Joy. In the remix department, he helped stars like Marc Anthony, Ricky Martin, Mariah Carey, Lara Fabian, and Destiny's Child keep it real for dancefloors.

With Jurman no longer at Columbia, there is now one less voice in the U.S. espousing the virtues of dance and electronic music. And, if truth be told, it is now that more voices than ever are needed.

Jurman may be reached at 212-961-6260 or at dave@jurman6@hotmail.com.

AROUND THE WORLD: Native New Yorker Sultan32 (aka Fabian Alaudany) wears the musical colors of the city well. The son of Arab and Latino immigrants, Sultan32 is the mastermind behind such revered parties as GlobeSonic and FutureProof.

With Sultan32 behind the turntables, punters have come to expect nothing less than a smartly fashioned globe-trotting journey encompassing world music, Afro-beat, drum'n'bass, salsa, dancehall, Arabian electronics, house, and Brazilian rhythms. Such a diverse landscape can be experienced on the recently issued Earth n

BY CRAIG ROSEBERY
NEW YORK—Los Angeles-based songwriting duo Supreme Beings of Leisure—vocalist/lyricist Jerri Soriano-Lightwood and keyboardist/producer Ramin Suzuki—tackle the treasured sophomore slump with the incredibly inspiring Divine Operating System, due Sept. 10 from Palm.

Following 2000's eponymous debut, the pair, whose songs are published by Palm and Inland West Music/Soriano Songs (BMI) and administered by Ryko in North and South America, spent two years crafting this more mature collection.

NO ONE-TRICK PONY
"We had really high aspirations making this album," Soriano-Lightwood reveals. "We wanted to make an album that felt like craftsmanship; we wanted to open up more doors, both artistically and stylistically. We felt an urgency to push ourselves, to prove that we weren't a one-trick pony."

"Thankfully, this album accurately portrays where we are right now," she adds. "Initially, we thought about calling the album 'dos,' [which means] 'two' in Spanish, since this really was our labor of love—our baby. But then we decided that we really liked Divine Operating System because it is a play on words filled with double meanings, much like our music."

The self-produced Divine Operating System finds Soriano-Lightwood and Suzuki (who are handled by Marc Alghini of Come On! Manage music in New York) collaborating with string composer Bill Meyers, turntablist DJ Swamp, and technical wizard Jamael Randolph.

The result is more sonorous and enduring than its predecessor. While the new set retains the act's trademark sentimental and alluring musical journeys, it is abetted by stronger songwriting, rippling electronic-laced grooves, cosmopolitan pop melodies, and sweeping John Barry-inspired philharmonics. Throughout, Suzuki's astute programming and Soriano-Lightwood's supple and enveloping vocals remain front and center. Highlights include the Chic-inspired "Ghetto," the sultry "Calamity Jane," the Esquivel-by-way-of-Danny Elfman space-age pop confection "Catch Me," and the sly, languid grandeur of the Morcheeba-influenced "So Much More."

The influential KCRW Los Angeles has already embraced the new album, particularly the track "Ghetto" and the disco-kissed lead single, "Divine."

"Jerri's voice possesses a style and sound that's just waiting to be reckoned with," explains Nic Harcourt, host of the station's ground-breaking daily show, Morning Becomes Eclectic. "We heavily supported the first album, and we're repeating the process with the new one."

On Aug. 6, "Divine"—with remixes by Ian Pooley, Static Revenger, and Hatiras—stretches. Prior to its commercial release, the track was delivered to club and mix-show DJs, as well as alternative and college radio.

"Divine Operating System is a more unique and progressive statement for the way in which we do things," said co-founder and director of marketing Dan Cohen. "It incorporates more uptempo and dance-oriented elements than the previous record."

TAKING A TOURING RUN
According to Cohen, the label will build support for the new album partly by relying on the act's pre-existing core fan base to expose it to a larger audience: "Our main focal points for the album support will be through club and mix-show play and heavy online promotional campaigns [on sbleisure.com, for example], which proved to be enormously successful with their debut. And touring, which really wasn't a factor for the last album, will have a role this time around.

Ultimately, Cohen continues, "we are looking to the club and Web communities for our core support. We are not relying so heavily on radio and commercial outlets to build excitement about the band. Eventually, that could become a focus for us, but not right out of the box. We strongly believe that their live shows will bring it all together and open people's minds to what they're about."

Booked by Sam Kirby of New York-based Evolution Talent, Supreme Beings of Leisure is scheduled to tour North America in late fall, complete with a six-piece band; it will be part of the Starlight Presents the House of Blues series. At the same time, RadioVW (www.radiovw.com) will feature album streams with partner sites, as well as offer exclusive DJ-mixed sets from the duo.

The Beat Box Hot Plate

Tony Humphries has been championing this one.

• DMX Krew, "Seedy Films" (White Leather/Turbo Recordings single). DMX Krew, aka Ed Upton, lovingly reconfigures this Soft Cell chestnut for today's ni-electro-con- tingent. In the process, a classic is passed along to another generation. Songs for the future, indeed.

• Jerry Bonham, "Seventh Seal" (Saverecordings single). One listen to this hypnotic, progressive house track doesn't even begin to uncover its layers and layers of inner beauty. Unlike too many tracks that unfurl all their secrets at once, this onedivulges one secret—or instrument, as it were—at a time: a baseline here, a kick there, a snare over there. "Seventh Seal" mes-merizes with its subtle nuances and strong depth charges.

• Lenny Fontana Featuring Byron Stingily, "Light My Fire" (Odyssey single). Producer Lenny Fontana, who seriously knows his way around a disco beat, and Byron Stingily, whose voice has always recalled the falsetto vibrancy of '70s star Sylvester, combine forces for this peak-hour stomper. DJs like Deli C., David Morales, Danny Rampling, and Benji Candelario are already on this one—and so should you be. Contact 516-771-8444.

MICHAEL PAOLETTA

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- My Mourning / Brooks & Dunn /ARISTA
- Fallin’ / Alicia Keys / J RECORDS
- No Scrubs / TLC /LAFACE

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- All The Small Things / Blink-182 / MCA
- Write This Down / George Strait /MCA
- Wonderlist / Everclear /CAPITOL

**200,000 SPINS**
- A Thousand Miles / Vanessa Carlton /A & M
- All You Wanted / Michelle Branch /MAVERICK
- Livin’ It Up / Ja Rule /MURDER INC./DEF JAM/IDJMG
- Waiting For Tonight / Jennifer Lopez /WORK
- Don’t Laugh At Me / Mark Wills /MERCURY
- Without You / Dixie Chicks /MONUMENT
- I Don’t Want To Miss A Thing / Mark Chesnutt /MCA
- Everywhere / Tim McGraw /CURB
- Come On Over Baby (All I Want Is You) / Christina Aguilera /RCA

**100,000 SPINS**
- Complicated / Avril Lavigne /ARISTA
- I’m Gonna Be Alright / Jennifer Lopez /EPIC
- No Such Thing / John Mayer /COLUMBIA
- Oh Boy / Cam’ron /DEF JAM
- Living And Loving Well / George Strait /MCA
- I Should Be Sleeping / Emerson Drive /DREAMWORKS
- More Than A Woman / Aaliyah /BLACKGROUND
- Video / India.Arie /MOTOWN
- Lights, Camera, Action / Mr. Cheeks /UNIVERSAL
- Raise Up / Petey Pablo /JIVE
- Rainy Days / Mary J. Blige /MCA
- No More Drama / Mary J. Blige /MCA
- We Thuggin’ / Fat Joe feat. R. Kelly /ATLANTIC
- Angels In Waiting / Tammy Cochran /EPIC
- Addictive / Truth Hurts /AFTERMATH
- Butterflies / Michael Jackson /EPIC
- Southern Hospitality / Ludacris /DEF JAM

**50,000 SPINS**
- Just A Friend / Mario /J RECORDS
- Somewhere Out There / Our Lady Peace /COLUMBIA
- I Need A Girl / P. Diddy feat. Ginuwwine /BAD /30
- Tonight I Wanna Be Your Man / Andy Griggs /RCA
- Heaven / DJ Sammy and Yanou / ISBA
- My Heart Is Lost To You / Brooks & Dunn /ARISTA
- The Good Stuff / Kenny Chesney /BNA
- Running Away / Hoochastank /ISLAND/IDJMG
- I Miss My Friend / Darryl Worley /DREAMWORKS
- Gots To Be / B2K /EPIC
- Walking Away / Craig David /ATLANTIC
- By The Way / Red Hot Chili Peppers /WARNER BROS.
- Down Ass Chick / Ja Rule /DEF JAM
- Quoteme Ese Hombre / Pillar Montenegro /UNIVISION
- Say I Yi Yi / Ying Yang Twins /KOCH
- Courtesy Of The Red, White & Blue / Toby Keith /DREAMWORKS
- Just Like A Pill / Pink /ARISTA
- I Keep Looking / Sarah Evans /RCA
- Deny / Default /TVT
- My Neck, My Back / Khia /ARTEMIS/DIRTY DOWN
- Help Me Understand / Trace Adkins /CAPITOL
- The Way You Like It / Adema /ARISTA
- Lateralis / Tool /VOLCANO
- She Loves Me Not / Papa Roach /DREAMWORKS
- Plake / Jack Jackson /EJJOY/UNIVERSAL
- Dilemma / Nelly feat. Kelly Rowland /UNIVERSAL
- Don’t Say Goodbye/Si Tu Te Vas / Paulina Rubio /UNIVERSAL

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Randy Sharp Finally Makes A ‘Connection’ On 33rd Street

BY ANGELA KING

NASHVILLE—The Connection is the debut effort of renowned songwriter Randy Sharp as an artist, but it’s not his first release. After several label deals in the ’70s and ’80s failed to bring even one of his projects to the marketplace, Sharp poured his creative energy into his prolific songwriting career to the benefit of many of Nashville’s biggest country stars, including Alabama, Reba McEntire, and Patty Loveless. He also shares credit for a cut on the upcoming Dixie Chicks project, Home.

Those first stymied attempts as an artist “nudged me over to do things as a writer, which I am all for,” says Sharp. “Originally, I sang as a way to showcase the song. It was always about the song.”

What began as a project for himself, The Connection is the first CD to showcase Sharp’s talent as a singer as well as a songwriter. And if it’s the first of what he hopes will be many collaborative efforts with his daughter Maia, a songwriter/artist on Concord Records. The Connection is co-produced by the father/daughter team, and Sharp says Maia’s involvement was a huge part of his decision to start the project, one more example of his strong commitment of family and friends. After making it available to them via the Internet, Sharp says, “it got such a huge reaction, and 33rd Street Records approached me about distribution.” That led to a national tour. The one album I did completely for just myself and my friends has provoked way more reaction than I ever had going in a more direct route.

In fact, Sharp believes the positive reception The Connection has received so far can be attributed to the fact that he “wanted to keep the format or preconceived notion of what it should be. That apparently worked on a larger scale.”

A LITTLE WEIRD

A blend of various musical styles, The Connection features many of Sharp’s songs that have been recorded by other artists throughout the years, though only one, “New Way Out,” was previously a single. Karen Brooks released it in the early ’80s. Sharp laughs about having three songs on McEntire’s Hea’d My Mind project—the only three not released as singles—including “I Won’t Stand in Line,” which is the first cut on his new CD. “That’s really where you get your callouses as a songwriter: those daily rejections,” he says. “I’m glad I wasn’t a songwriter, because that new single came out. I thought it would be the next one for sure.”

Those cuts were never released, he believes, because “all three of those sides are a little weird. I have always been lucky to be the thing on [another artist’s] record that takes it away from the normal. My stuff is often included because it’s a little more arty, more of a left turn just to balance out [the mainstream radio product].”

That’s not to say that many of his cuts haven’t been huge hits over the years: Sharp has several No. 1 credits, as well as such other hits as Clay Walker’s “Then What?”

WSM-AM Nashville morning host Bill Cody recently featured Sharp on his show and he says, “Randy is a great combination of a guy who can sing and write and be equally comfortable with both. He’s got all these great records.”

Live on the air, Cody says, “he just nailed ‘I Won’t Stand in Line,’ that driving rhythm that song has.”

JOFT FROM COMPLACENCY

As he began having hits as a songwriter, Sharp believes he allowed himself to become complacent. “As much as I like to think what I do is unique, I know to some degree you try to cater to the market and shape [what you write] to what’s being asked for,” he observes. “I had gotten kind of comfortable with what I do."

When he started his collaboration with his daughter, Sharp says, “I realized I was sticking to what is pretty safe, even though I was trying to put my own signature on things. In watching the world she put herself into musically, it’s way more about sounding different than everyone else. She brings different angles, sounds, and lyrical perspectives. It’s made me hungry again for the adventurous musical stuff.”

That hunger led to what he calls the “first Sharp and Sharp” writing effort with Maia, the song “A Home” on the latest Dixie Chicks album. “That song is a product of this change, loosenup on these things, going to chordal structures that are pretty outside, and melodically too, that song is interesting to me.”

Equally interesting for Sharp is the national tour he is launching in support of The Connection, which streets Sept. 10. His brother Steven Sharp—a longtime radio promotion executive for Asylum Records and Warner Bros. in Nashville—will work the project to radio. But the major thrust will be toward “upper-demo customers,” according to 33rd Street Records president Morty Wiggins. The label is owned by Tower Records, so Sharp will have in-store appearances there, as well as at Borders Books & Music locations. The label will also have some targeted marketing in Barnes & Noble stores.

It’s important not to depend on radio for a hit, Sharp says, because “many writers are used to getting singles and demos. If their name is strong enough, they might get a record to radio, get a single or two. With the syndicated show TV that bore his name from 1961-81. Caroles scored many hits as a solo performer and as a member of the Carlisle Brothers and, later, of the Carlises.

The CMA Awards show will be broadcast live on CBS-TV. Shadoya and Rascal Flatts will announce the nominees Aug. 29 in Nashville. Finalists in the radio categories will be announced by Steve Azar, Chris Cagle, Tommy Cochran, Andy Griggs, and Blake Shelton. Meanwhile, the Canadian Country Music Assn. will induct Anne Murray and the late Art Snider into its Country Music Hall of Fame Sept. 9 in Calgary, Alberta. Murray has recorded 33 albums and has won 14 CMA Awards. Snider was a producer, TV network music conductor, recording studio owner, and founder and owner of the label ChateauxStudios.

ARTIST NEWS: Patty Loveless and Ricky Skaggs have been tapped to host the 13th annual International Bluegrass Music Assn. Awards, set for Oct. 17 in Louisville, Ky.

Joe Nichols will open five dates on Alan Jackson’s Drive tour in September. Nichols has also signed with SESAC in Nashville as an affiliated songwriter.

Bill Anderson, who has been host- ing a one-hour interview/music show on XM Satellite Radio since the service kicked off last year, has commit- ted to an agreement that continues his relationship with the company through November 2004.

The International Entertainment Bureau, Inc., will honor Johnny Cash with its Founders Award during the group’s annual conference in Nash- ville Oct. 8. Songwriter/artist man- ager Merle Kilgore will present the award to Cash.

The next episode of CMT’s popular Crossroads series will feature Travis Tritt and Ray Charles. It will tape Sept. 10 in Nashville and debut on the network in November.

Naomi Judd is writing an advice column for the biweekly consumer publication Country Weekly. Judd answers questions from readers.

SIGNING: The band Cross Canadian Ragweed has signed with Universal South Records. The group, whose merchandise features a “root weed” slogan—will release its eponymous debut for the label Sept. 10. It was produced by Mike McClure, front- man for the Great Divide. The first single, “Cross,” is set for release.

As first tipped here in the March 16 issue, former Epic, Columbia, and Atlantic artist Doug Stone has signed with Audium Records. His first album for the label, The Long Road Home, is due Sept. 24 and includes a remake of his first hit, “I’d Be Better Off (In a Pine Box).”

ON THE ROW: Veteran record executive Mike Borchetta has been named president of the newly formed Lofton Creek Records in Nashville. He most recently was with Broken Bow Records.

Kyle Jones joins Big Tractor Music as GM. Jones previously was with SESAC.

Jeff Stoltz joins Mercury and Lost Highway Records as regional direc- tor of sales and marketing, based in Burbank, Calif. He previously was senior genre buyer for Wherahoo Entertainment.

Lisa Westfelter, a former partner in Full Court Press, has launched Westward Media, a Nashville-based public relations and marketing firm.

Jim Malito joins Warner Bros. Nashville division as Western region- al manager of promotion. He previ- ously held a similar position with Dreamcatcher Records.

Roxanne Johnson has been named executive director of the Nashville chapter of the T.J. Martell Founda- tion. She previously was director of external affairs at the First Center for the Visual Arts in Nashville.

The Christian Country Music Assn. Awards will be announced for Nov. 5 at Nashville’s Ryman Auditorium. Universal South Records has launched the Nashville Scene online, a Web site featuring information on label art- ist, contests, music and video downloads, and links to artists’ sites.
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**Top Country Catalog Albums**

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by Jim Bessman

NEW YORK—Club and studio owner Steve Rosenthal’s release last month of The Living Room—Live in NYC, Vol. 1 on his Stanton St. Records label marked the culmination of a five-year effort to cultivate a songwriter/producer-based in his comfy Lower East Side Manhattan club at the corner of Stanton and Allen streets.

The live album features cuts from five songwriter/producers who have been closely associated with the Living Room—most notably Norah Jones, who turns in a live version of “I’ve Got to See You Again” from her break-through album, Come Away.

The other participants are Jesse Harris, co-founder of defunct EMI recording group Once Blue, who contributed four songs to the Jones album, and makes fronts the Ferndonnios; the acclaimed North Carolina singer/songwriter Malcolm Holcombe; English folkie and New York resident Rachel Loshak; and Detroit native and Gold Tooth Band frontman Chris Moore.

Audio producer/engineer Rosenthal produced the set at the Living Room with Jimi Zhivago in fall 2000. Rosenthal, who runs the club through Magic Shop studio, launched the club three years earlier with the album’s executive producer, Jennifer Gilson, who had previously managed the East Village singer/songwriter hangout Sin-é and now does the same at the Living Room.

“We’ve been operating the Living Room as a performing songwriter incubator since fall ’97—all year after Sin-é closed,” Rosenthal says. “I had gone there to make a documentary, and as an outgrowth of that, Jennifer and I wanted to open up a new place together and do my thing, and it was at what was then a pretty deserted corner but is now more upscale. And it works as an adjunct to the Magic Shop, because lots of artists pass through both places.”

Coincidentally, Rosenthal has just finished restoring the Rolling Stones ABKCO catalog for Super Audio CD (Blu-ray, June 8), and the Stones’ Keith Richards is signed out in singer/songwriter David Poe’s Living Room CD liner notes as a patron of the intimate, laid-back, and hassle-free “It’s a words and music place,” Poe writes, “only slightly larger than the apartments where most of the city’s songwriters hone their craft [where I] connect with people who are compelled, against all odds, to play their songs for New York.”

Poe is himself a regular Living Room performer. “All these great people come through and play,” Rosenthal continues. “Jim Sobole, Jules Shear was there the other night. Norah played there for a year and a-half before she was signed. Mary Lee Kortes did a residency, and Heather Etman has a current weekly residency.”

Rosenthal “wanted the scene to generate some of its own personalities,” he says, “so I didn’t want to document anything there for a while but I wanted to give it a chance to grow and find its own voice and really offer an unusual place for singer/songwriters. Because it’s like a listeners room: People can go there and know they’re supposed to listen and hear what songwriters are supposed to do in a down-home, low-key, and comfortable setting, where people who fall between the cracks of the major labels can come and play.”

This type of singer/songwriter music is currently not well-supported in the music industry, he adds. “I’ve been a supporter of that kind of music my whole career and felt like we needed a showcase place for it in New York—which is what we’ve been able to achieve,” he says. “We get 30 to 40 CDs each week from people from all over the country who want to play here, and we give them a chance to develop a following.”

Rosenthal believes that the point had been reached where there really was something happening at the Living Room, he brought in some studio gear and recorded a week’s worth of “best-of” Living Room performers, resulting in The Living Room—Live in NYC, Vol. 1.

“Norah hadn’t been signed yet, but it was extraordinary to see and hear her close-up—and a no-brainer to put her on the record,” says Rosenthal, who mixed the tapes between his Stones work and producing Christine Lavin’s new album, I Was in Love With a Difficult Man. “Everyone agreed on the tracks, and Norah was cool and let us have the song, even though by this point, she had got her major-label deal.”

Rosenthal says that the just-issued disc has been selling 200 units per week at amazon.com, “which is pretty outrageous for a record that no one knows about.”

The album is also available at the livingroomny.com Web site and at CDBaby.com. Rosenthal adds that he has had a couple of distribution offers and may make a decision regarding that in the next two or three months.

“I hope to do more of them—which is why we decided to call the first one ‘volume one,’ ” notes Rosenthal, who plans to “reconvene” the project in October with a new group of rick songwriters.

“People treated us badly when we originally tried to shop it around,” he adds of the initial Live in NYC fiasco. “This type of music is not seen as commercially viable—but Norah has proved otherwise. There’s a real opening now for performers who are singing about real things, and they aren’t artificially created and that’s what we believe in and the kind of music we support.”

So just what is it about “Danny Boy”? I asked Joe Jackson, who, in 1994 included the haunting “The Man Who Wrote Danny Boy” on his stunning Gothic Music. The track tells the story of a weary songwriter who willingly sells his soul to the devil to realize his dream “to live for all time in some perfect re-frame—like the man who wrote ‘Danny Boy.’ ”

“I always say that after nuclear war and the only thing left are cockroaches, they’ll all be in the pub singing ‘Danny Boy,’” says Jackson, who is currently re-forming his original new-wave rock quartet. “The song’s indestructible.”

But please, Joe. Why?

“You can analyze it and break it down and try to work it out why it’s a classic, and you still don’t really get the answer. Structurally, it’s perfect. It’s so logical and does everything that a song should do in harmonic terms and in its overall shape.”

The song’s “arch” has “just the right build up and resolution,” Jackson continues, judging it “a textbook example of how to write the perfect song.”

“But the thing is, you could write the perfect song and it would be real-ly boring and not have any magic at all, and for some reason ‘Danny Boy’ has magic,” Jackson continues. “I don’t really know why that is—and in my life I’ve done quite a lot of studying and analyzing music. But I can tell you one of the reasons why ‘Danny Boy’ is so poignant: It has a melody that can be harmonized in different ways with different chords according to your taste. You could do it all with major chords, but in a lot of places a minor chord works and makes it more melancholy and poignant.”

The other nice thing about “Danny Boy,” Jackson adds, is the mystery around its origins.

“We know who wrote the words—Fred Weatherly—but not the music, which obviously gives rise to colorful legends,” Jackson says. Sure enough, looking at traditional versions, childrens’ songbooks, and Michael Robinson’s extensive Web site, standingstones.com, one finds three exhaustive pages devoted to “Danny Boy!”—The Mystery/Solved! The True Returns! Or The Young Man’s Dream.

Robinson, who has spent many years researching the ancient history of Irish music, says: “Surely part of the reason for its endurance is the professional craftsmanship of Fred Weatherly, because none of the other 200-odd songs set to that tune became so popular.”

Crucially condensing to his column, we find that English lawyer, prolific songwriter, and radio entertainer Frederic Edward Weatherly wrote the words and music for what he called “Danny Boy” (originally published with the famous hymn “Amazing Grace,” but his sister-in-law in the U.S. sent over some music to a tune possibly called “Londonderry Air,” which had first appeared in print in 1851.

Whatever the source, it perfectly fits Weatherly’s “Danny Boy” lyrics, and he re-published the song in 1913. It has remained inspirational ever since.

SUM-SUMMERTIME: Another unexpected revival is the Jamies’ delightful 1958 novelty hit “Summertime”—written by the group’s lead singer and namesake Thomas Earl Jameson and Sherman Feller—which Suzy and Maggie Roche have been using as a concert opener.

“I love the words,” Suzy Roche exclaims. “It reminds me of how great it was to get out of school as a kid... staying late up... swimming... lying in the grass looking at the stars.”

“Come along and have a ball... a real fun free for all—it’s just plain old fun. I could use a little more of that sometimes.”

WORDS & MUSIC
DVD-Audio Growing Rapidly

5.1 Entertainment Group Lowers Cost of Titles to $17.98

BY CHRISTOPHER WALSH

NEW YORK—The 5.1 Entertainment Group, a Los Angeles-based music company comprised of record labels, a production company, and a music-publishing company, is continuing an aggressive approach to the proliferation of multichannel audio. Specializing in the creation of 5.1-channel music for DVD-Audio and DVD-Video formats, the company has recently made several announcements regarding surround-sound content.

Following the lead of the Warner Music Group (Billboard Bulletin, June 18), 5.1 Entertainment Group’s Silverline, immergent, Myopia, and Electromatrix labels have lowered the retail price of DVD-A titles by 25%, to $17.98, effective Aug. 5. Additionally, the 5.1 Entertainment Group has licensed repertoire from independent labels Cranck Records and Emperor Norton Records, further growing the pool of content from which to create 5.1 mixes for DVD-A release. The relationship with those indices follows the creation of a long-term licensing deal between Silverline Records and Sanctuary Records (Studio Monitor, March 30). Both announcements were made by 5.1 Entertainment’s senior VP of sales and marketing, Jeff Dean.

“We’re currently announcing 10 titles per month,” says Dean. “Most of that is repertoire that we’ve been working with artist Christine McVie. Caillat, who recorded and mixed Fleetwood Mac’s ‘Rumours’—and remixed the album in 5.1 for DVD-A release—is recording the Fleetwood Mac vocalist/keyboards’ upcoming release, which will be mixed in both stereo and 5.1. ’I came to London,’ Caillat explains, ‘and played her the surround sound of Rumours. ’She’s doing her solo album now, and called and said ’I want it to be a surround-sound mix.’ I set up a room over there for 5.1 [at Sphere Studios], so anybody that walks in will hopefully get their first experience of it.’ Caillat also confides that he has been asked to remix the Fleetwood Mac and Task albums for DVD-A release.

DVD-A was the subject of recent industry seminars held in Los Angeles and New York, sponsored by the DVD Entertainment Group, a consortium created in 1997 to promote the DVD-V format and re-launched in 2000 to incorporate DVD-A. Dean attended both the L.A. seminar, held Aug. 8, as well as the Aug. 15-16 event. Both events were held at the local offices of Dolby Laboratories. “We’re doing for retail, Dean explains, so the people who are about ready to get involved with us have a cursory knowledge of what they’re getting involved in.”

Dean adds that 5.1 Entertainment Group label executives in Canada through EMI, while U.K. distribution should be finalized by September. Discussions for Australia and Japan are in progress. “It’s announced along,” Dean says of DVD-A, “and it’s interesting to see how rapidly.”

The 64-input Neve housed in Unique’s Studio D is en route to Glenwood Place, a new recording facility in Burbank, Calif. (Studio Monitor, Aug. 10), for a scheduled September installment. Joining Solid State Logic 9000 J Series and Euphonix System 5 consoles, the Neve is better-suited to a facility catering to the tracking of rock ‘n’ roll album projects, says Unique co-owner/musician Bobby Nathan. Likewise, a dedicated Pro Tools suite made more sense for his New York facility.

“The engineers who are more Pro Tools-savvy,” says Nathan, “would rather see today’s gear than a board that’s 25 years old, even though it’s a classic. The Neve will go out to California where it’s more the trend in a tracking room to have a vintage Neve. That’s where it will probably live on and do well, better than we did with it in our room.”

Studio D retains Neve and API preamplifiers, Nathan adds, a common front end to record to Pro Tools. Meanwhile, Unique’s combination of Solid State Logic consoles—Studio C houses a 64-input J Series while Studios A and B feature a 64-input G and 72-input G, respectively—is working well, Nathan confides. “Having one J room and two G rooms, I get all the engineers that like the G’s. There’s still a lot of die-hard engineers—name engineers with reputations—who don’t work on a J. Studio D and E, another Pro Tools/Control 24-based studio, are not alone; many commercial facilities have added Pro Tools-based rooms in recent years as the technology has matured and taken on greater importance to audio production. But Studio D’s transition to a digital audio workstation is by no means smooth.”

Nathan says, “We’ve been together since the Mido Revolution,” says Nathan, “and we’ll be the survivors of the Pro Tools revolution. Everybody is going through changes and have their heads in the sand, we have to change with the times and be on top of what people want as far as new gear. We’ve made changes in different rooms and as far as the HD system. I haven’t had consistent with the facility that opened the first Mido (Musical Instrument Digital Interface) recording studio, known as Mido C, by Mido and the founders of the Mido Revolution.”

Fiscal responsibility is also today’s flavor, especially in New York, where most, if not all, commercial facilities continue to contend with the post-Sept. 11 environment and the music industry’s prolonged malaise. In addition to the sonic attributes of Pro Tools HD, Nathan says the sale of the 8606 puts Unique on firm financial ground. “For mixing, it definitely sounds better,” he says of the HD system. “I haven’t had anyone request to record at the higher sample rates yet, so everybody is still working at 48kHz. We’ll see what the future holds.”

“I’m in a good position because I don’t have any overhead any more,” Nathan adds of the sale of the 8606. “If reduced my nut with any other debt I had, so now I don’t have any debt. For other studio owners, you’ve got to look over your budget and react. I think other parts of the country are doing better than New York. It’s a kind of malaise, and what’s happened to New York hasn’t made it a happy place to come and record. You know what’s going on, it’s tough for a lot of us.”

Nathan says, “So now is not the time to sit around. You’ve got to make moves if you want to be a survivor.”

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by Christopher Walsh

DIGITAL CITY: In a move indicative of the recording industry’s evolution, Unique Studios, a five-room facility established in 1979 in New York’s Times Square, has opted to remove the custom Neve 8068 console housed in Studio D. In its place will be a Pro Tools HD rig with DigiDesign/Focusrite Control 24 user interface.

SANTA FE DE L’UNICO STUDIO
U.K. Industry Reacts To Tower Closures
Record Suppliers Are Saddened But Not Shocked By News

BY TOM FERGUSON
and GORDON MASSON
LONDON—British record suppliers have reacted with disappointment but not shock to the decision by Tower, a key piece in the Cali-based MTS to close six of its 10 Tower Records stores in the U.K. and Ireland (Billboard, Aug. 17).

“We all saw it coming, there have been noticeable difficulties at Tower for a couple of years,” says Peter Thompson, managing director of indie distributor Vital.

British Assn. of Record Dealers (BARD) director general Bob Lewis comments: “It’s a sad, sad day. But retailers everywhere are experiencing a fight against piracy, home copying, and tough trading conditions.”

Tower is currently seeking a strategic partner or franchisee for its remaining four U.K./Ireland stores in London and Dublin—and its online arm, tower records.co.uk. Its Irish store closed Aug. 8, the shuttering of the other five, in Windsor, West-on-Super-Mare, Southampton, and the Camden High Street and Whiteley’s outlets in London, will follow during the next three months. There has been little informed speculation about potential partners.

“Everybody is struggling to come up with the business,” Sony Music U.K. senior VP John Aston notes. “It’s been a hard six months, if not a hard 18 months. At retail, with the pressure of pricing and everything else that is going on in the market, it is difficult for somebody like Tower to survive.”

Thompson says, “I don’t think [Tower’s] smaller stores were doing great business, and we certainly weren’t doing a lot of business with them. [We at Vital] will see a marginal drop-off where some of the [smaller] stores were, but I hope we don’t end up also losing their two flagship stores in Kensington and Piccadilly, or the [Irish business]. We’ll probably miss [the Dublin stores] the most; we have really good relationships there, and they have always been really helpful with us.”

Tower is not the first U.S. music merchant to fall foul of the ultra-competitive U.K. market, where price cutting and high rents have combined to make life hard for all retailers. In January 1999, the Minneapolis-based chain Musicland Group announced the closure of its 14 Sam Goody stores in the U.K. (Billboard, Feb. 13, 1999) and duly shut all its outlets here within six months. Sam Goody had made a low-key entry into the U.K. in 1990—almost five years after Tower—but failed to make significant inroads. Ironically, some of its shuttered stores were later acquired by Tower.

The news of the Tower closures came ahead of the release of the second-quarter shipment figures from labels body the British Phonographic Industry (BPI) Aug. 9, which showed a slump in value of more than 15% compared to April-June 2001 (see story, page 7). Earlier this year, the BPI published figures revealing that the number of specialist music merchants had steadily fallen in the U.K. from 1,736 in 1990 to 1,453 in 2001. The labels body at that time credited Tower with 1% of the U.K. albums market and 0.1% of singles.

Tower senior VP/director of European operations Andy Lown, who has headed the chain in Europe since June 1996, was not available for comments at press time. But in a letter to suppliers dated Aug. 6, Lown said, “Unfortunately, we can neither profitably operate our business under current overheads, nor given the economies of scale we can expand or grow our business exponentially in order to preserve it.”

Lown blamed a combination of ongoing price wars, a decrease in tourism, and hefty (40%) rent increases on the flagship London stores in Piccadilly and Kensington—now the chain’s only U.K. outlets—for forcing the closures.

Tower VP of media and public relations Louise Solomon tells Billboard that the closures are part of the same strategy that has seen the disposal of other businesses elsewhere in the world. In April this year, for example, the company announced the sale of its Japanese operations to Tokyo-based Nikko Principal Investment Japan (Billboard, April 27).

“We undertook a company-wide restructuring plan, spearheaded in the States, which we implemented in three phases,” Solomon says. “We’re now in the second phase and the last of those three phases is to reduce costs—there is a rationalization of some of the businesses that are left.”

Solomon suggests that reaction from suppliers to the restructuring has been “positive and in the main, supportive.” Stock, she says, has been purchased in the past year with “maximum efficiency, resulting in very little excess.”

Upon closure, any remaining stock will be redistributed to existing Tower locations.

“Thompson backs up that positive support. ‘I have to say that Tower have been very good, because we have never had a payment problem with them. So while there were to have been a lot of rumors and counter-rumors floating around, the truth is they’ve always paid us on time. ‘I’m happy Tower is going about these closures in a controlled and responsible way,’ Thompson adds, “rather than just going out of business and leaving us floundering for our money. That’s one of the key things.”
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**HITS OF THE WORLD**

**JAPAN**

1. NEW
2. NEMURENUIYORU WA KIMI NO SEI
3. KIMI NO SEI
4. KIMI NO SEI
5. KIMI NO SEI

**UNITED KINGDOM**

1. NEW
2. CAFE 'N BEER
3. CAFE 'N BEER
4. BOSTON

**GERMANY**

1. NEW
2. CAFE 'N BEER
3. CAFE 'N BEER
4. BOSTON

**FRANCE**

1. NEW
2. STONEFACE & JOHN MASON'S FUR
3. BOSTON
4. BOSTON

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**NEW** = New Entry  
**RE** = Re-Entry

Hits of the World is compiled at Billboard/London.
**INTRODUCING...**

**JEFREY DE HART**

**HYDE OUT, Hyde**: the lead singer of mega-popular Japanese rock band L'Arc-en-Ciel, has released an all-English version of his solo album, *Ryotan*. It's an unusual move for a Japanese artist, but, as Hyde explains: "In my private life I listen to a lot of music in English, so I prefer listening to my own songs in English. So you might say that I was singing for myself." Another reason for the all-English version was that Hyde and his label, Sony, could circumscribe South Korea's continuing ban on Japanese-language albums. In contrast to L'Arc-en-Ciel's in-your-face brand of rock'n'roll, Ryotan—Hyde's first solo effort—is a collection of quiet, ruminative songs in which his plaintive, under-stated vocals are set against lush orchestral backdrops. Recorded in London with British musicians, it's a mature, assured song cycle that deals with the classic themes of the transient nature of love and existence.

**SOME TALKS AND RUSSELL REVIVAL**: Russian pop veteran Alexander Pakhmutova has joined forces with Belgian guitarist/ songwriter Franc Coget. The result is *Melodija*, an album on which the pair reinterprets some of Pakhmutova's evergreen classics. Pakhmutova was hugely popular in the Soviet era during the '80s and '90s, when she is said to have sold tens of millions of records. She still has a strong and loyal following all over the former USSR. The pair recently gave full-house performances in Moscow and St. Petersburg. Goya will also return in May 2003, to participate in the cultural program celebrating 300 years of Russia's north ern capital of St. Petersburg.

**FOLK HERO**: Sweden's Helen Sjöholm came to fame after she was cast by Abba's Benny Andersson and Björn Ulvaeus in their 1965 musical Kristi ria from Duvemåla and in their recent musical of Chess, their original collaboration with Tim Rice. Andersson has since signed Sjöholm to his Sony Music-distributed Mono Music label. Sjöholm's debut album, *Visor* (The Mirror), was released in May and has remained in the top 10. "I tried to get back to my roots [by] singing folk songs. I wanted to do Swedish things, and I wanted to sing in Swedish," she said. Sjöholm insists it's not a traditional album. "We don't consider ourselves folk musicians, it's just how we want these things to sound. It's very personal." Andersson now has given Sjöholm time off from Chess to promote and tour for the album. She hopes she may record an album with Andersson in the future. "He knows how to create a really good melody. I will tour with his band, and [I] sing two songs on his album, but maybe someday I can do something more with Benny: You never know."
Archambault Grows In Declining Market
Old World Approach, Personal Touch Are Behind Canadian Distributor/Retailer's Success

BY LARRY LEBLANC
TORONTO—What's refreshing in this period of dire industry news is that Montreal-based Natalie Larivière, president-director general of Groupe Archambault, is pumped about business.

"We're having a great year," says Larivière, who started at Groupe Archambault in September 2000 as executive VP-GM. "We're growing in a declining [music] market. While Quebec is a unique market and we have an enviable position in it, we need to keep pace with what is going on and introduce [products] that is interesting to our customers—all in distribution and at retail."

"Natalie certainly has a vision for her business," EMI Music Canada president Deane Cameron marvels. "It's refreshing to hear her plans and feel her vibrant and positive energy."

LOCAL & INTERNATIONAL INDIES
Groupe Archambault, a majority of Quebecor Media, operates Distribution Select, which handles the majority of the indie-distributed labels in Quebec. This includes such key imprints as Audioram, Gourou Records, FM Publications, Atlantes, and Taccia, plus product by such leading Quebec French-language artists as Isabelle Boulay, Bruno Pelletier, Kevin Parent, and Daniel Bélanger. United to other parts of Quebecor Media, Idaho, Quebecor's music industry—in a province with a primarily French-speaking population of 7 million—is controlled by one of the country's most independent production firms that record 90% of the province's domestic artists.

Distribution Select also handles Canadian distribution for the Beggars Group (which includes Bang & Olufsen, Magnat, and 4AD) as well as such international imprints as Inca and Ventura.

"Distribution Select is obviously solid as a rock in Quebec, and we have also benefited from being their calling card [nationally]," says Toronto-based Bob Ansell, who oversees Beggars Group in Canada.

Groupe Archambault also operates 11 Archambault supermarkets (15,000-25,000 square feet) in Quebec. The leading music retailer in the province, Archambault has provided sales boosts to such international acts as Andrea Bocelli, Sarah Brightman, Helmut Lotti, and Emma Shapplin, as well as numerous local acts.

While acknowledging synergies between Music Distribution and Distribution divisions, Larivière maintains that they operate independently. "Each has its own performance indicator to follow," she says.

Larivière checks off reasons for Archambault's retail clout: "First, we do have best sellers, but if you are searching for catalog or specialized product, we've got it. Second, our staff knows our product. Third, we have a shopping experience that is unique: we also sell books, magazines, video, DVDs, gift cards, and so on."

Jim West, president of Distribution Fusion III in Montreal, says: "They are straight people to deal with. There's no B.S. They bring in product, and they sell it."" Laché Entertainment Canada's Toronto-based president Dominique Zgarka agrees. "Archambault is a wonderful account. Their people work with you [to find selections]. It's an old-style way of doing business that they have preserved."

It's fitting that Archambault uses an old-world approach, considering that it has been a Montreal landmark for more than a century.

Founded in 1886 by Edmond Archambault, it began as a sheet music store. Around 1900, Archambault began selling pianos and later violins and brass instruments. In the '50s, Archambault operated and distributed the record labels Alouette and Select. By 1990, the company was headed by Rosaire Archambault Jr.

Groupe Archambault was launched in 1995 as a co-venture between Quebecor and Archambault. This new company, with Quebecor as its majority shareholder, put all the retail and distribution activities of Archambault and Quebecor-owned Distribution Trans-Canada together. This included Archambault's Select Distribution, GAM Distribution, and seven Archambault stores. Distribution Trans-Canada's assets included Maxiskor Distribution, the 18-store Globe Musique, and the six-store Polyson retail chains.

MUSIC LOVER TO LABEL EXEC
Rosanne Archambault Jr. headed Groupe Archambault as president until retiring in April 2001. Larivière joined the company eight months from Quebecor, where she was VP of its book distribution division.

"I needed to learn fast," she recalls. "I knew music as a music lover, but I was not a label or a distribution executive."

Following the co-venture, Groupe Archambault consolidated its retail and distribution labels into its own, with Larivière at the helm. "We need to grow this business," she says. "It will be part of our [product] core in every location."

Archambault is also attempting to increase its market share by placing greater emphasis on such youth-oriented genres as electronic and urban music, along with keeping up its traditional music product mix of pop, classical, jazz, folk, and others. "As long as a fan is interested, we'll support it," Larivière says. "In 65% of our customer base is between 28 and 54,"

Larivière says, "We want to make them stronger in the 19 to 28 demographics."

"We are developing a strong cutting-edge image in electronic marketing strategies. With 120,000 CD titles and 300,000 French-language book titles, Archambault's Web site was launched in 1999. By January 2003, Archambault will launch its own pay per-view TV channel, Archambault Channel, with videos on demand via digital TV. Larivière says, "We are also interested in the music industry through its independent music sector. There are no immediate plans to replace Radio Canada, a management committee consisting of financial director Chaisi Su, executive chairman, and senior marketing manager Chris Lim will run the company. The committee will report to Warner Music Asia Pacific president Lachie Rutherford in Hong Kong."

Digital audio broadcaster Music Choice is investing $500,000 ($780,000) to conduct what it claims will be the U.K.'s biggest music census. The online census will uncover the U.K.'s "at-home listening habits" and will reveal music preferences, preferred formats, and peak times for listening to different types of music. The questionnaire can be accessed exclusively at musicchoice.co.uk. The census will be promoted through online competitions and advertising across the 40 channels of Music Choice, which is available on satellite or cable TV in 18 European and Middle Eastern countries.

Warner Music Malaysia managing director Rudy Ramayu has opted not to renew his three-year tenure with the company, effective Aug. 31. Prior to Warner, Ramayu worked at Sony Music Indonesia's marketing and sales department. He will return to his native Indonesia to take care of personal issues but says he will remain involved in the music industry through Indonesia's independent music sector. There are no immediate plans to replace Tan, a management committee consisting of financial director Chaisi Su, executive director Chai Su, and senior marketing manager Chris Lim will run the company. The committee will report to Warner Music Asia Pacific president Lachie Rutherford in Hong Kong."

STEVEN PATRICK
Sony/ATV Music Publishing Europe has launched a London-based international creative department. Fredrik Ekander and Kim Rosenberg are named to the European posts of creative director and creative manager, respectively, reporting to Sony/ATV Music Publishing president Richard Rowe. Ekander and Rosenberg have relocated to London from Sony/ATV's Scandinavian office, where they were in charge of the company's Nordic operations as managing director and head of creative, respectively. The new unit will work closely with local creative staffs in each territory where the company has offices."

LARS BRANDLE
Edel Records Europe COO Helge Trick is to leave the company he joined in 1990 by the end of the year. His resignation follows a period of restructuring, he says, which has left his position redundant. Trick will not be replaced, and his duties will be carried out by Edel Music CFO/COO Michael Bauer."

WOLFGANG SPAHR
MTV UK & Ireland relaunched MTV Dance Aug. 13 as the territory's first 24-hour dance station for digital viewers. MTV says the move comes in response to research commissioned by the broadcaster revealing that 59% of 12- to 44-year-olds prefer commercial dance music to other genres. The channel originally launched in April last year, broadcasting from 7 p.m. to 6 a.m.

ADAM HOWORTH
**Italian Sales Slump Blamed On Piracy**

**Shipments Fall By 10% In Value Compared With Last Year, According To FIMI**

BY MARK WORDEN

MILAN—The escalation effect of piracy on the Italian music market is illustrated in figures for the first six months of 2002 from Internationale Federation of the Phonographic Industry affiliate FIMI. The figures show how shipments fell by 10% in value compared with the same period last year.

Although labels executives have expressed their concern about the slump, Edel Italy president Paolo Franchini confirms that the figures are “pretty much as expected. Had the industry not worked so hard in promoting catalog and other products in recent years, they could have been a lot worse.”

“The thing that is really destroying music in Italy is piracy, and it’s not just a question of lost income,” Franchini continues. “As an industry, we are fighting a lone battle, with little or no help from either the government or law enforcement authorities.”

FIMI general secretary Enzo Mazzè remarks, “With the WiFi rollout, the market, “musical piracy” is now Italy’s largest record label.”

According to the figures prepared by market researchers AC Nielsen on behalf of FIMI, shipments in Italy fell by 7% in unit terms—from 22 million units to 20 million—and 10% in value terms during the January-June 2002 period—from 165 million euros ($161 million) to 150 million euros ($146 million)—compared with the same six-month period in 1997. Italian product accounted for 48.2% of shipments, compared with 47.5% for international.

Classical music’s market share was 5.2%—a major increase on the 2.5% figure of 2001.

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**Sweden Cautiously Optimistic About Shipments**

BY JEFFREY DE HART

STOCKHOLM—Swedish music executives are cautiously optimistic that the industry is in for a record-breaking year, despite smaller-than-expected shipments for the first half of 2002. Figures released by Grammofon- och Ljud industriens Forbund (GLF), the Stockholm-based affiliate of the International Federation of the Phonographic Industry, show overall shipments up 2.5% in value to 657.8 million kronor ($69.2 million) from the same period in 2001, thanks to an 11% increase in unit volume to 12.7 million months.

According to Thomas Stenmo, GLF’s legal advisor and statistics official, January 2001 was exceptionally bad and is the indicator that should bring us to the 2002 figures.

The first month of 2001 was terrible, so if we compare the same periods, [the increase] isn’t that good,” he warns. “Even so, six months is quite a short period. One thing is that [despite] blank CD-R sales and downloads, we are doing reasonably well.”

CD album shipments rose 9.1% to 10.1 million units during the period, with value up 12.5% to 607.7 million kronor ($63.9 million). That improvement can be attributed to local acts with successful hits, including BMG’s Kent, a greatest-hits set by Sony’s Magnus Ugel, Anderson Records’ Tomas Ledin, Virgin’s the Real Group, and Mono Music’s debut album by Helen Sjoholm.

‘Compared with the U.S., singles are still selling. There is still interest in music, and not everyone is buying [only] albums.’

—LARS BRASK, AHLENS

of the Swedish market, though they continue to slide 15.2% to 1.7 million units and 16.3% in value to 28.6 million kronor ($3 million). Lars Brask, buying manager for Sweden’s largest retailer, Ahlens, says, “Compared to the U.S., singles are still selling. It’s a good sign that there is still interest in music, and not everyone is buying [only] albums.”

Also on the decline during the first half of 2002 are cassettes—down 15.6% to 68,000 units and 30.8% in value to 1.1 million kronor ($116,000)—and vinyl LPs—down 23.9% to 25,000 units and slumping 13.6% in value to 1.4 million kronor ($147,000).

The figures also cover music-related DVDs, which saw an increase of 189.2% to 36,000 units for a value rise of 163.3% to 6.7 million kronor ($701,000). “It’s a difficult market, and it is being discussed in different territories how to deal with it,” Stenmo notes. “It was interesting to see what would come of DVD, and it has done better than we expected. It’s music in a new format, so why shouldn’t it be included? It’s quite natural, since it is sold by the record companies.”

Although expectations have not been met in 2002 thus far, the outlook for the second half of 2002 looks rosy, according to Brask. “Sales haven’t been that good in Sweden because of a lack of good, strong international releases,” he tells Billboard. “You can see 60% of the artists at the top of the charts are Swedish. That’s maybe 20% more than we’re used to. There have not been that many international superstar releases this year.”

But with a slate of international acts scheduled to flood the market this fall, Brask is expecting sales to increase significantly, as they did in the second half of 2001. Either way, Stenmo adds, “if we are doing about the same level as last year, the industry would be quite happy with that.”
AUGUST

Sept. 9, Canadian Country Music Awards, Pengrowth Saddledome, Calgary, Alberta. 905-850-1144.


Sept. 18-21, Muscle Shoals Music Assn, Songfest Seminar, various venues, Muscle Shoals, Ala. 800-941-6762.


Sept. 30, City of Hope's Second Annual Music & Entertainment Industry East Coast Golf Tournament, Fenway Golf Club, Scarsdale, N.Y. 212-645-3800 (see Good Works, this page).


OCTOBER

Oct. 2, Second Annual All Star Music Bash, benefiting the Cystic Fibrosis Foundation, Opryland Resort & Convention Center, Nashville. 615-662-7917 (see Good Works, this page).

Oct. 5-8, 113th Audio Engineering Society (AES) Convention, Los Angeles Convention Center. 213-661-8528.


Oct. 8-10, East Coast Video Show, Atlantic City Convention Center, Atlantic City, N.J. 609-385-1500.


Oct. 19, Second Annual World Soundtrack Awards, Bijloke Concert Hall, Ghent, Belgium. christian.deschodt@filmscore.be.


Oct. 31-Nov. 2, MusicWorks Music Convention, the Lighthouse, Glasgow, Scotland. 141-552-6027.

NOVEMBER

Nov. 4, ASCAP Country Awards, Opryland Hotel, Nashville (by invitation only).


Nov. 5, BMI Country Awards, BMI Nashville office (by invitation only).


Nov. 5, Second Annual Country Radio Broadcasters Hall of Fame, Nashville Renaissance Hotel. 615-327-4487.

Nov. 6, 36th Annual Country Music Assn. Awards, Grand Ole Opry House, Nashville. 615-244-2844.

Nov. 7, Musicians’ Assistance Program (MAP) Awards, House of Blues, Los Angeles. 310-559-9334.

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.

DECEMBER

Dec. 9, 13th Annual Billboard Music Awards, televised live on Fox TV, MGM Grand Hotel. Las Vegas. 646-654-4600.


Submit items for Lifelines. Good Works, and Events Calendar to Mango Whitmire at Billboard, 2365 Hieronymus Blvd., Los Angeles, Calif. 90065 or at mwitlimire@billboard.com.

CHARI-TEE TOURNAMENT: Top music executives will tee off to benefit cancer research during City of Hope’s second annual Music & Entertainment East Coast Golf Tournament. Proceeds from the event—featuring executives from Lava Records, the Verve Music Group, and J Records—will go directly to the City of Hope National Medical Center and Beckman Research Institute, one of the world’s leading research and treatment centers for cancer, diabetes, and HIV/AIDS. The tournament will take place Sept. 30 at the Fenway Golf Club in Scarsdale, N.Y. Contact: Carrie Goldstein at 212-645-3800.

FOR THEIR WORLD: Richard Marx is slated to perform at the second annual All Star Music Bash to be held at the Opryland Resort and Convention Center in Nashville. The Oct. 2 event will benefit the Cystic Fibrosis Foundation, which raises funds in support of finding a cure for the genetic disease. The evening will feature other musical performances to be announced at a later date and include a silent and live auction. Contact: Laura Heathenry at 615-662-7917.
With the holiday season almost upon us, record companies are ramping up for a slew of stellar fourth-quarter releases. Bon Jovi, Dave Matthews Band, Sarah McLachlan, Aaron Carter, OutKast, Faith Hill and Enrique Iglesias are just some of the artists preparing new albums.

ROCKIN’ OUT

Consumers should look for the new Santana project, Shaman, Sept. 24 from Arista. Peter Wolf’s Sleepless (Sept. 10), Jim Dickinson’s Free Beer Tomorrow (Sept. 24) and the Josh Joplin Group’s The Future That Was (Sept. 24) will be released by Artemis. Christian rockers Project 86 will sing about Truthless Heroes (Atlantic) on Sept. 24. The Donnas’ Spend the Night, Will Hoge’s Blackbird on a Lonely Wire and Taproot’s Welcome will each be released Oct. 15 on Atlantic. The label will issue Matchbox Twenty’s Anything for a Parade on Nov. 19, while Atlantic Lava will release a Porcupine Tree project on Sept. 24. Also look for a new Everclear project Oct. 8 and the various-artists compilation MTV2 Handpicked on Oct. 22, both from Capitol.

DreamWorks is set to release the new Lifehouse project, Stanley Climbfall, on Sept. 17. Lead singer Jason Wade says that, while the group’s last record was more about processing emotions, this album is about moving forward. “I was writing more from a watcher’s perspective,” he says. “I was moving away from writing about myself.” The label is also releasing Ours’ Precious on Nov. 5.

A Björk greatest-hits collection and a new album, Family Tree, will be released in September from Elektra. In October, a new project from Tracy Chapman will be released from Elektra, as will six live Phish albums. Also, expect a new Staind project in stores in November. Epic will release Nine Days’ So Happily Unsatisfied (Sept. 17), the Juliana Theory’s Love (Sept. 24) and a Good Charlotte project (Oct. 1). The label will further release Kelly Osbourne’s album (Oct. 1), a Ben Folds live set (Oct. 8), a Steve Vai project (Oct. 8) and a new Tori Amos album, Scarlet’s Walk (Oct. 15). Plans call for new Pearl Jam (Nov. 12) and Mudvayne (Nov. 19) projects. A Hot Water Music album will be available in October from Epitaph.

BECK AND BON JOVI

A greatest-hits collection from Squirrel Nut Zippers will be released Sept. 17 by Hollywood. A new Beck project will be available Sept. 24 on Interscope. Bon Jovi’s Bounce will be released Oct. 8 on Island, while the label will also issue new albums by Sum 41 and American Hi-Fi (Beautiful Disaster) in November, as well as Saliva’s Back Into Your System (Oct. 15). “We’ve definitely been growing as a band since Every Six Seconds,” says the group’s Josey Scott. “With [new album] Back Into Your System, we are raising the bar both lyrically and musically. The title is about coming back to the fans and giving them great rock.”

A new Rod Stewart project will be

Continued on page 62
FALL & WINTER MUSIC
Continued from page 61

available Oct. 8 from J Records. (bed) Fullen will be released in the fall from Jive, which will also issue Peter Gabriel's disc. Matador will release Soft Boy's Next Door Land on Sept. 24, while Maverick will release the eponymously titled debut from Stage on Sept. 24. A New Found Glory album will be available Sept. 24 on MCA.

RCA will release new projects from SR-71 and David Gray (both Oct. 8), Foo Fighters (Oct. 22), Eve 6 and Dave Matthews Band (Nov. 5). A new Vertical Horizon project, Go, will also be available Sept. 24; lead singer Matt Scannell says that the group has now "really found an identity and will be holding onto that. With Go, we've taken that identity and pushed it in some areas and really let ourselves relax in other areas. On this record, there are more dynamic moments—higher highs and lower lows."

The Slipknot side project Stone Sour will release an album in September on Roadrunner. The label will also put out Spine-shank's Vertigo Sound Waves and a two-disc O Negative project in October. Sanctuary is set to bring forth a Lynyrd Skynyrd greatest-hits disc Sept. 10. Hot Hot Heat's Revolution Door will hit stores Oct. 1 from Youth Pogo. A new 2 Doors Down album is expected Nov. 12 on Universal. Projects from the Rolling Stones and Richard Ashcroft are expected in October and Virgin. A new Groover project will be available Sept. 10 on Reprise, while Tom Petty & The Heartbreakers release a new album Oct. 8 on Warner Bros.

BY JILL KIPNIS

DVD ASAP:
Fast 'N' Full Release Sked Promises Something For Every Consumer

REPUBLIC'S HOLDING OUT

from wall-climbing comic book heroes to planet-hopping science-fiction sagas, from Delorean's that time travel to Pink Ladies with attitude, and from new-release blockbusters to old favorites making their debuts, movie lovers are bound to find numerous "must have" DVDs this holiday season. Here are some highlights, by genre.

ACTION-PACKED
From Artisan, look for the StarGate Ultimate Edition on Sept. 24. The blockbuster hit StarGate is expected to arrive Nov. 1 from Columbia TriStar, as will the Will Smith/ Tommy Lee Jones film Men In Black II, Star Wars: Episode II—Attack of the Clones is also expected to make its DVD debut in the fourth quarter from Fox. On Sept. 17, Fox will release David Fincher's Panic Room.

The horror-tinged Frailty will be available Sept. 17 from Lions Gate. Paramount will release the Ben Affleck and Morgan Freeman-starrer The Sum of All Fears (Oct. 29) and A-19: The Widowmaker with Harrison Ford in December. Windtalkers, starring Nicolas Cage, will be available Oct. 15 from MGM. The Lord of the Rings: The Fellowship of the Ring Special Edition version is due Nov. 12 from New Line. The company will also release the latest in the Friday the 13th series—Jason X—on Oct. 8. The Scorpion King, with World Wrestling Entertainment star The Rock, will arrive in stores Oct. 1 from Universal. Warner Bros. will also be releasing Murder by Numbers on Sept. 24 and the Scooby-Doo live-action movie. Buena Vista issues The Lion King on Sept. 10 and The Legend of the Swindman, with Jet Li. Sept. 24.

DRAMA TO SPARE
Look for the Jennifer Lopez film Enough from Columbia Tri-Star. The story of a wartime photographer, Harrison's Flowers, will reach stores Oct. 22 on Universal. Also in the fourth quarter, Warner Bros. will release Divine Secrets of the Ya Ya Sisterhood and I Love Sam, starring Al Pacino, Robin Williams and Hilary Swank.

COLLECTIBLE CLASSICS
Collector's editions of The Quiet Man, High Noon and Rio Grande will be available Sept. 17 from Paramount. The Al Pacino, Jack Lemmon and Kevin Spacey-starrer Glengarry Glen Ross, will also be released as a special edition by Artisan on Nov. 19. Gone (Paramount) comes to DVD on Sept. 17, while the 25th anniversary of Saturday Night Fever will be celebrated with a DVD release on Oct. 8 from Paramount. The company will also release Flushed, Urban Cowboy, Footloose and The Woman Hater on Oct. 8, as well as Roman Holiday, Sunset Blvd., To Catch a Thief and Rogtime in November.

Home Vision will present the Collector's Edition on Akira Kurosawa's Red Beard during the fourth quarter. Image will release The Best of Arkhade & Keaton on Oct. 22. Also on Oct. 22, MGM will release seven James Bond films: Dr. No, Golden Eye, Goldfinger, License to Kill, The Man With the Golden Gun, The Spy Who Loved Me and Tomorrow Never Dies. A variety of Bob Hope titles, including Caught in a Draft, Give Me a Sailor, Louisiana Purchase and Never Say Die, will be released by Universal on Oct. 8. The company is also releasing F. For a Few Dollars More, The Good, the Bad and the Ugly and The Good, the Bad and the Ugly on October.

LAUGH OUT LOUD
The Josh Hartnett film 40 Days and 40 Nights will be released Sept. 17 on Buena Vista. Expect recent box office smash Mr. Deeds, starring Adam Sandler, on DVD Oct. 1 from Columbia TriStar. Woody Allen's Hollywood Ending will be in stores Sept. 17 from DreamWorks. MGM will release Y Tu Mamá También on Oct. 22. Also on Oct. 22, About A Boy, starring Hugh Grant, and Undercover Brother will be released by Universal. Warner Bros. will release Eight-Legged Freaks and The Woman Hater.

TIME TV
Acorn Media will release the British TV sets The Forsyte Saga (Oct. 8), Tales of the City (Nov. 5), Mapp & Lucia (Nov. 5) and My Uncle Silas (Nov. 19). A&E Home Video will present Shaka Zulu: The Complete Epic DVD Set on Oct. 29, as well as The Complete Jeeves & Wooster and The Complete Beaky biters. DVD Megaset on Nov. 26. Mud About You Season One and two volumes of The Three Stooges will be available via Columbia TriStar. The Tom Hanks project Band of Brothers will be released on HBO Home Video Nov. 5. The Hope County Cassie series will be released Oct. 29 on image.

The complete Cosmos series by Carl Sagan will be available as a

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The Time-Life Treasury of Christmas

Holiday Memories

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All New Collection for 2002

A Peaceful Christmas - New for 2002
Top selling holiday retail release in 2001. Peaked at No. 6 on Billboard Top Holiday Albums

AMERICA'S FAVORITE HOLIDAY COLLECTION
Fall & Winter Music

The G Spot (Elektra) will be in stores next month, and the label will also release projects from Nate Dogg, Fabulous and Missy Elliott in October. Bone Thugs N Harmony will come out with a new project Sept. 24 on Epic, while a Ghostface Killah album hits stores Nov. 19 from the label. In September, Roc-A-Fella will release a Diplomats project. On J Records, September will bring a new Flipmode Squad and Deborah Cox projects. Five projects include an eponymously titled Versus project, two from I-10 (Sept. 24), The Roots: Chapter 2. The Voice and projects from R. Kelly and Petey Pablo. A new K-Rock-One album arrives next month from Koch.

The Roots' Phenomenology will be released Sept. 17 on MCA; the label will release Common's Electric Circus (Oct. 15), Field Mob's From the Roots to The Toora (Oct. 29), and a new K-G & Jojo project (Nov. 12). Motown/Razah and Dave Hollister albums in September. Lil' Romeo's Game Time hits stores Nov. 5 on New Lim/Limit/Universal. A Frankie Valli and The Four Seasons hits set will be released this month on Rhino. A Jackson project is expected Oct. 2 on Warner Bros.

In the Big Country
Artemis will release Steve Earle's Jerusalem on Sept. 24, while a new Eric Heatherly project from DreamWorks, BNA will release a Pinmonkey album on Sept. 24. LeAnn Rimes' Twisted Angel will be coming on Warner Bros. "The album title says it all," the artist explains of the project. "The Angel is that little girl with the big voice who grew up with everyone watching her. The Twisted part is me growing into my own as a strong woman. I think that's what comes across to people, and hopefully they will accept it."

High Tone will release a new Buddy Miller album on Oct. 15. Kim Richey's Rise (Oct. 1) and a Willie Nelson project will be available from Lost Highway. A Patsy Cline tribute album (Oct. 1), a Vince Gill project (Oct. 29) and a Josh Turner album (Nov. 5) will be released on MCA Nashville, while Merle Haggard's album will release a James Otto project (Oct. 15). Dean Miller's Fast Mr will be released Oct. 22 on Universal South. A Skobberbone project and a Delbert McClinton album will be available Sept. 24 from New West.

Goin' Driftless: An Artist's Tribute to Greg Brown, featuring Lucinda Williams, Iris Dement and Gillian Welch, will be released Sept. 10 on Red House. Straightway will put out Anne Murray's Country Christmas on Nov. 5. John Michael Montgomery (Sept. 24), Faith Hill (Oct. 15) and Dusty Drake albums (Nov. 19) will come out on Warner Nashville. A Hank Williams Jr. tribute compilation (Oct. 8) and a Trick Pony album (Nov. 5) are also expected from Warner Nashville.

A Doug Stone album will be available from Audium Sept. 24, while a Mammoth Jack CD will be in stores in early fall from Broken Bow. Rodney Foster's Another Way To Go hits stores Sept. 10 from Dualtone. Lyric Street issues a Rasch Flatts album and Sonya Issac's Pictures of Me in the fourth quarter. Mercury will release new sets from Shanta Twain, Mark Williams (November) and Terri Clark.

Jazzed Up
Kenny G's new album drops Sept. 10 from Arista. Ropeadope/Atlantic releases Tin Hat Trio's Blusin—Gardel Tangos, Sept. 24) and Emiloo Navaire (Sept. 24). The label also plans a new Cassie project in October. Fonovisa will also have a strong slate of fourth-quarter releases, among them albums from Priscila, Los Huracanes del Norte, Los Angeles de Banda, Banda Zorto, Los Guardianes del Amor, Sparks, Los Tigres del Norte, Raul Hernandez, La Mafia and Grupo Exterior. Enrique Iglesias' first all-Spanish album in five years will be released Sept. 17 on Universal.

Let's Dance
Scaperoogat Wax's Swox hits stores Sept. 17 from Hollywood. Luaka Bop will release the compilation The Only Blop Hop Record You Will Ever Need Vol. 1 on Sept. 17, while Moonsilene releases the After Hour Power compilation (Sept. 24), Uberzone's The Digital Mix (Oct. 8) and Chillin' With Boy George (Nov. 2). Marques Wyatt's Mixer Presents Unidad Dj's of America will be available Sept. 24.

The Country Music News
On Oct. 22, The Butthole Surfers 24 (Sept. 1) and The First Score (Eagle) will be available on Anchor Vista and Atlantic respectively.

Fall & Winter Music

This month's retail scene is highlighted by the release of Straightaway's new album, Patsy Cline's tribute project, a new Eric Heatherly release from DreamWorks and LeAnn Rimes' latest. Top films this month include Kill Bill and Disney's Brother Bear.

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Metallica
American Beauty
The Last Waltz
Mint E... So Addictive
L.A. Woman

www.americanradiohistory.com
Santa's sleigh should be lighter this year, as kidvid increasingly becomes kid-DVD. With players popping up in laptops, game consoles and minivans, the children's DVD market should only grow. Titles for the fourth quarter read like a who's who in kids' entertainment—from Arthur to Zoids.


And Barbie as Rapunzel joins a repromote of Barbie in the Nutcracker Oct. 1 (Artisan).

Rounding out the B's are: the Back to the Future trilogy DVD debuting Dec. 17 (Universal), Bugs Bunny's Golden Carrot Collection (Warner Bros., Oct. 22).

**Kid Vid (& DVD):**

Santa Wraps Dolls And Monsters, Dogs And Rugrats And Beastly Gifts

BY CATHERINE CELLA

**GRINCH WITH EXTRAS**

*E.T.* The Extra-Terrestrial debuts on DVD Oct. 22 (Universal) in a 25th-anniversary edition available for only 10 weeks. Dr. Seuss fans get a double dose of *Grinch* this season. On Oct. 8, Warner treats the Chuck Jones-animated How the Grinch Stole Christmas to such extras as Jones' sketches, a short on animation and Horton Heats a Who. Then, on Nov. 5, Universal unveils its Jim Carrey-starring, animated direct-to-video franchise (Dec. 3). Littlefoot and his dino-friends help a stranded prehistoric dolphin find his way home.

Disney and Pixar have suitably sized plans for the home-video debut of *Monsters, Inc.* (Sept. 17). The quadruple Academy Award-nominated film will fill one disc, with four viewing options and filmmakers' commentary. A second disc sports outtakes, shorts, behind-the-scenes material in "The Human World" and new adventures and games in "The Monster World."


**SCORPIONS AND TURTLES**

The top 10 episodes fill the *Rugrats: Decade in Diapers* DVD, and *Rugrats* Christmas VHS also bows Sept. 24 (Paramount). The No. 1 Saturday morning show, *SpongeBob SquarePants: Sea Stories* rolls in Nov. 5 (Paramount). And *Scooby-Doo: Winter Wonderdog* boasts four mysteries and such two-disc deluxe edition of *Dr. Seuss' How the Grinch Stole Christmas.*

Fox heats up the *Ice Age* with a mammoth $85 million marketing campaign. The double-disc special edition streets Nov. 26, with 14 promotional partners and a new CGI-animated short on both VH1 and DVD. The perennial *Kidongs* come out on Image DVD in eight volumes Sept. 3, Nov. 5 and Nov. 12.

**LAND BEFORE TIME IX: JOURNEY TO BIG WATER** marks the 15th anniversary of Universal's best-selling,
Disney Introduces the Revolutionary new Read-Along your customers will be asking for this holiday!

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Read-Along

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Lilo & Stitch—Holiday '02

DVD and Read-Alongs, a platinum-selling combination!

- The same great Read-Along expanded thanks to DVD technology. Now, kids can read, sing, and learn vocabulary words in five languages and much more!
- The entire family can share in the hours of learning-fun using the DVD Read-Along in the comfort of their living room.
- Today's media-savvy kids can experience the DVD Read-Along on DVD players, computer DVD ROMS, and DVD compatible game consoles.
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Bring this hot new format into your stores today!

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www.DVDReadAlong.com
Jazz in all its forms looks like the big news, as far as fourth-quarter boxed-set projects for the holiday season are concerned this year, with high-profile packages devoted to Charlie Christian, Herbie Hancock, Miles Davis and Weather Report leading the way.

With The Genius of the Electric Guitar, due Sept. 24, Sony Legacy finally codifies the groundbreaking 1939-41 recordings featuring guitarist Christian, whose combo sides influenced every subsequent jazz and blues axe-man. The four-CD, 98-track set includes released takes and alternates, which find Christian playing in the company of Benny Goodman, Lionel Hampton and other swing luminaries.

Pianist Hancock is the recipient of a four-CD Legacy compilation this month. The set, housed in a transparent tiered package, surveys his Columbia recordings, including such epochal electric recordings as Headhunters and Future Shock and the bracing all-star acoustic band V.S.O.P. On Oct. 1, Weather Report, the fusion unit headed by pianist Joe Zawinul and saxophonist Wayne Shorter, will be feted with a two-CD set of live and unreleased material.

Two extensive retrospective collections will survey trumpeter Davis’ work this fall. Coming immediately from Warner Bros./Rhino is The Last Word: The Warner Bros. Years, which brings together on four discs all of Miles’ 1986-91 sessions for the label. Even more monumental is Legacy’s limited-edition package, The Complete Miles Davis at Montreux. The weighty 20-CD set, sched-

**Vital Reissues:**

**All That Jazz, Plus Stoned Love, Funk And A Stellar Roots Set**

**BY CHRIS MORRIS**

Who’s 1965 debut, *The Who Sing My Generation*, drops Aug. 27 from MCA. The “Deluxe Edition” two-CD set will feature, for the first time, a true-stereo mix of the album and several alternate and unreleased tracks. Also due from Universal’s catalog divi-

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Changes Mark Koch Entertainment’s 15th Anniversary

BY ED CHRISTIAN
GLEN COVE, N.Y.—With Koch Entertainment Distribution (KED) now the largest independent distributor in the U.S., senior management used the company convention to assure its labels that it is not resting on its laurels, revealing numerous upcoming changes intended to improve the company.

KED, celebrating its 15th anniversary since its founding, is expected to have total revenue of $140 million this year. At the convention, held here at the Harrison Conference Center July 25-27, 17 of its labels gave product presentations to prime the field sales staff for the upcoming holiday selling period.

Chairman Michael Koch said that in December, KED will move into its fifth warehouse—a 16,000-square-foot facility, up from the 6,500 square feet of its current warehouse. As well, the 60% more warehouse space, the facility will also have 40% more office space. Meanwhile, in the field, president and COO Rosenberg said during his portion of the keynote address that the company will introduce a central region and have its sales force divided into three regions. As part of that change, KED will increase its field marketing staff to 18 from 14.

“Also, we will implement a new inventory tracking system using scanner guns this coming year, which will allow us to more easily track reports on our [business-to-business] site,” Rosenberg said. Additionally, KED plans to upgrade its sales reports and financial reporting to labels.

Directly from the information technology (IT) arm of the company launched four Web sites, including one for distribution, one for the Koch Entertainment label, one for corporate, and one for Koch Vision. Rosenberg reported. It also begun constructing a data warehouse, implemented a low inventory application (which can help labels to better manage inventory), and started a new system that allows for “more efficient setting of sales targets by account.”

Rosenberg explained that in the area of providing increased services, the IT department can create and maintain Web sites for labels, while the company will provide fulfillment services for labels that sell product directly to customers via their Web sites when the new operation opens.

The company also began handling manufacturing for some of its labels and hopes to expand that business. When the new warehouse opens, it will have new automation equipment for picking and process ordering. It will be able to pre-sort returns as well. “We will have shelf-ready product,” Rosenberg told Billboard. “And we have space for promotion materials.”

The King Is Set To Rule Entertainment Retail

BY BRIAN GARRITY
NEW YORK—With Elvis Is 30 #1 Hits (EI) set for release late next month, the vaunted Elvis Presley marketing machine is starting to mobilize.

The result will be what BMW Entertainment VP of strategic marketing Joe DDuro calls a “palpable” sense of the collection’s arrival in stores. Translating: The King—who is already keeping a high profile these days thanks to tie-ins with the animated Disney film Lilo & Stitch and Nike’s use of the track “A Little Less Conversation” in a recent soccer campaign—is about to be everywhere.

As part of the worldwide promotional and merchandising blitz behind the album (see story, page 1)—the first time all of Elvis’ 30 No. 1 singles have been collected on one CD—BMG is launching an extensive TV, radio, and print effort that includes billboards, posters, magazine ads, radio commercials known as “Elvis rants” which will feature factoids and testimonials about Elvis), TV spots, and direct-response TV offers. In addition, BMG is teaming with Bertelsmann Content Network, the media giant’s international syndication unit, to create cross-promotional opportunities between the label group and its sister companies.

Bertelsmann’s Gruner + Jahr USA magazine division is distributing a “bookazine,” Elvis, Then & Now, that features rare pictures from Graceland’s 40,000-plus photo-library archives and a bonus CD sampler featuring “Heartbreak Hotel” and a rare version of “In the Ghetto.”


Lilo & Stitch—the story of a lovely Hawaiian girl obsessed with Elvis who adopts what she thinks is an ugly dog but is really a mischievous alien—has grossed $138.5 million at the box office since its release June 21. And the soundtrack, featuring six Elvis songs, has sold more than 377,000 units.

Meanwhile, Bertelsmann’s music and video direct-to-customer arm, BeMusic, is promoting Elvis’ catalog through its storefronts. Beyond Elvis editorial and consumer guides available at both Cdnow and the BMG Direct music club, those who order EI via Cdnow will receive access to a special Web site featuring exclusive audio tracks, video footage, and Elvis photos. Cdnow is also selling the Elvis book titles from Random House.

BMG is also teaming with AOL for an extensive Internet promotion. The campaign includes streaming access to the “A Little Less Conversation” remix with XTL’s “Jailhouse Rock” and Don’t Be Cruel” (from Memories: The Comeback Special); “Long Tall Sally & Whole Lot ‘a Shakin’ Goin’ On” medley, Burning Love, and “A Big Hunk O’Love” all from Elvis Presley Hawaii Via Satellite; a separate Elvis branded streaming radio channel; behind-the-scenes footage of Elvis chatting with fans from Turner Classic Movies’ Elvis—that’s the Way It Is; and a pair of Elvis-themed sweepstakes. Prizes include a trip to Graceland for Elvis Week, Elvis Presley’s Hollywood bedroom furniture collection of Vauhan- Basset, and a new Elvis themed Monopoly game.

Elvis Presley Enterprises, which has 118 licenses marketing more than 700 Elvis-related products, is getting in on the act. In addition to teaming with BMG on special EI merchandise, there will be an Elvis-themed Verizon Teddy Bear, special T-shirts through the Hard Rock Cafe, and Hit Clips through Hasbro.

Long-time licensee Ashton-Tate is introducing a number of Elvis toys: Heartbreaker Elvis motorcycle picture frames, Elvis Guitar ornaments, Gold Record music boxes, and a unique “swivel hips” ornament. Another toy licenser, Irvin Toy, is rolling out a 3D Graceland puzzle kit that features out of the label’s size “provides stability” for KED. “Before, we didn’t have a safety net.”

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Jam/Def
Soul, his second.
brook/Columbia, its
Enjoy/Universal, his first.
Nashville, his sixth.
Christmas, his second.
Bros., its
ner/Columbia/IDJMG.
Nashville,

Moby, 18,
Yolanda Adams, Believe, Elektra,
sixth.
Paulina
Rubio,
Goo Goo Dolls,
Third
Tenacious
D,
Avril Lavigne, Let Go, Arista, her first.
Deftones, White Pony, Warner Bros., their first.
Gary Numan, Because It’s Christmas, Arista, his 11th.
Carman, Absolute Best, Sparrow, his second.
Dave Matthews Band, Remember Two Things, RCA, its eighth.
Nelly, Nellyville, For Real/Universal, his second.
Elvis Presley, If Every Day Was Like Christmas, RCA, his 44th.
Elvis Presley, It’s Christmas Time, RCA, his 45th.

GOLD ALBUMS (500,000 units)
The Who, The Ultimate Collection, MCA, its 17th.
Tenacious D, Tenacious D, Epic, its first.
Goo Goo Dolls, Gutterdancer, Warn-
er Bros., their third.
Crystal Lewis, Beauty for Ashes, Metro One, her first.
Marc Anthony, Mended, Columbia, its sixth.
Reo Speedwagon, Super Hits, Columbia Nashville, its seventh.
Korn, Untouchables, Immortal/Epic, its fifth.
Soundtrack, Lilo & Stitch, Walt Disney.
Avril Lavigne, Let Go, Arista, her first.
Yolanda Adams, Believe, Elektra, her second.
Moby, 18, V2, his second.
Dirty Vegas, Dirty Vegas, Credence/ Capital, its first.
Papa Roach, Lovehatetragedy, DreamWorks/Interscope, its second.
Jack Johnson, Brushfire Fairytales, Enjoy/Universal, his first.
Paulina Rubio, Border Girl, Universal,
she second.
311, From Chaos, Volcano/Zomba, its seventh.
Will Smith, Born To Reign, Over-
brook/Columbia, its third.
Nelly, Nellyville, Fo Real/Universal,
his second.
Lionel Richie, Truly: The Love Songs, Motown, his ninth.
Elvis Presley, The Rock & Roll Era
BMG Special Products, its 52nd.
Masia, Just For That (Listen), Def Jam/Def Soul, his second.
Blake Shelton, Blake Shelton,
Warner Bros., Nashville, his first.
Elvis Presley, It’s Christmas Time, RCA, its 44th.
Elvis Presley, Heart and Soul, RCA, its 84th.

AS TIME GOES BY: Amid the usual tumult the other day, we realized
with a start that this month marks the
10th anniversary of this column.
After we got over the immediate
and desperate feeling of being infinitely
ancient, we began to muse about
the multitude of changes we’ve wit-
tnessed in a decade of covering the
independent music business.

Declarations of Independents
has had a unique opportunity to
witness a period of cataclysmic change
in the indie world. When we attended our first related trade
show—the 1993 National Assn. of
Independent Record Distributors’
convention in Washington, D.C.—
regional distributors were still
crossing swords about shipments
of product into their territory by
their competitors. Angry confronta-
tions and fistfights were still not
uncommon events.

Most of those companies have
since faded from the scene, either
absorbed by the growing national
wholesale operations or driven out
of existence by stifling competition.
During the past five years, many
of the national distributors
who supplanted those old-school
regions have themselves toppled
like dominoes, wracked by over-
extension, a climate of retail insta-

tility, and the universal flattening
of the music biz.

The indies, like everyone else in
our industry, live today in an age of
change. Covering this sector of the
business—which entails endless
talk with the figures who make it
work—often involves the utiliza-
tion of job skills associated with the
reporter, the psychoanalyst, the
grief counselor, and the psychic.

Torrents of high anxiety pour
from our telephone every week these
days. The ground beneath the indies’
feet feels as unsettled as ever. But we
would note to our bemused friends
who independent music—yes, musi-
c, remember—is as inspired and
visionary as it’s ever been. Looking
back on just the past seven months,
we can remember no time in which
we’ve received so much superior
material—and to our astonishment,
much of it has been created by
artists who have handcrafted it and
released it themselves. And that is
what our business is all about.

Our road often looks dark and
dead, so it’s important to stay secure in
the know that independent music
abides as the light of the future.

FLAG WAVING: Memphis’ the Reign-
ing Sound bursts back into business
with its sophomore album, Time
Bomb High School, on Burbank,
Calif.-based In the Red Records.
The quartet is the brainchild of
Gregg Cartwright, a former mem-
ber of the Bluff City’s raging Com-
 pulsive Gamblers and Oblivians.
Last year’s Sympathy for the Record
Industry debut Break Up . . . Break
Down featured a program of more
subdued so ngs (“like a Quaalude,
Cartwright [jingly confessed] penned
by the singer/guitarist during his
Oblivians days. The current album
is a more flat-out rocking enterprise,
though it also incorporates the
reflective rock balladry of the debut.

“I’m still not a happy chappie,”
Cartwright says with a laugh. “May-
be there’s a little more aggression to
my melancholy.”

In its Big Star-like combo of rock-
n’ roll heat and painted introspec-
tion, Time Bomb High School harks
back to Memphis’ musical roots.
The album opener, a fierce cover of
the ballad “Stormy Weather,” each-
es back to the source.

That song was also covered by
other Memphis bands like the
Counts and the Gants,” Cartwright
says. “It kind of changed every time
somebody did it.”

Visitors to Memphis will now
have the opportunity to buy Cart-
wright’s music in his own record
store. Earlier this year, in partner-
ship with his wife, Esther Oliver,
he opened Legba Records (named
for the voodoo deity) in the city’s
midtown area.

“We’re trying to give Memphis a
shot in the arm,” Cartwright says of
his (literally) mom-and-pop opera-
tion. “I thought, Man, if I’m going
to keep doing music, it’s so hard to
work for someone else and go out
and play, so I started the store, and
I’m working for myself.”

If you’re in Memphis Sept. 1, you
can catch the Reigning Sound at
Legba’s premiere party for director
Dan Rose’s feature film Wayne
County Rambling; bluesman Eddie
Kirkland and Detroit’s Dirtbombs
will also appear.
new management at EMI Recorded Music that the pipeline needed to be fixed. And fix it he did. I hear that when the majors were talking to one another about combining manufacturing and fulfillment a while back, the savings that EMI would have achieved were less than what their counterparts would get out of such a deal, because Costrell had done that well in delivering a low-cost distribution pipeline.

Anyway, back to the topic at hand: Who will replace Costrell?

That’s a good question, and one I am sure that has an answer—although I don’t know it. But EMI Recorded Music chairman Alain Levy and EMI Recorded Music vice chairman David Munns don’t strike me as the kind of executives who make moves unless they have plans within plans. For their part, they are so far keeping mum on who will come in.

But what if they don’t have a plan? I can hear Levy and Munns talking now:

Levy: “Who are we going to get?”

Munns: “I don’t know. We got to call Costrell and get his input.”

Levy: “What, are you crazy? We can’t call Costrell. He’s a reporter, and as soon as we talk to him, our whole game plan will be in Billboard.”

Munns: “I know—we’ll get a surrogate to call Costrell so he won’t know who’s calling him.”

Levy: “Great plan.”

Well, instead of waiting for the phone to ring, just to show you the kind of magnanimous gesture I have occasionally been known to make, I’ll give you my advice, free of charge.

First off, companies often make the mistake of overlooking their own talent, and right within EMI Recorded Music I can think of several candidates. EMI Canada head Deane Cameron could capably add the responsibilities of running Executives VP Ronn Werre has done a fine job of stepping in as the No. 2 guy there. What’s more, he comes from outside the industry, which I like, because now more than ever, the music industry can’t bear to replace Cottrell?

Even so, Wilson says, “We’re never going to sit it out with the large-studio Hollywood market.” Instead, the focus will be on nontraditional Hollywood music, film music, and the educational and corporate markets.

Maxell’s DVD manufacturing equipment will be transferred to DDL’s plant in Madison, Ga., where DDL will be tasked with an initial staff of about 60. DDL will handle sales and marketing. Some staff cuts are expected at Maxell’s San Diego operation in conjunction with the transfer. The integration of facilities is expected to be complete by Nov. 1.

DDL, which has a presence in the music and software markets, has been manufacturing DVDs for about eight months. “It really is a business we wanted to capitalize on,” Wilson says. According to the Video Software Dealer’s Assn., DVD hardware penetration rose to 10% of U.S. TV households in 2001 and should hit 35% by the end of this year.

Meanwhile, “we’re watching CD load implode,” Wilson says, noting that DDL expects CD demand to decline by about 10% this year.

Maxell made for a logical partner, as its parent, Hitachi Maxell, is a major shareholder in Nippon Columbia. Maxell U.S. president Tom Yamakawa says, “Our relationship as sister companies in the larger Hitachi family made this combination a natural fit.” Geography also played a factor.

Stu Zelnick, chairman of Nippon Columbia and former BMG Entertainment CEO, says the deal reflects the company's need to have a “major presence” in DVD. "We see it as a big growth category," he says. "There will be plenty of business both in music video and audio music, and there's obviously film business there, and there is videogame business. So we have an array of potential customers, [and] we've already begun to book significant orders."
MUZE, BBC PACT: Muze U.K., a whol- ly owned subsidiary of New York-based Muze, has inked a deal to provide its music data services to the Web site of the British Broadcasting Corp. (BBC). Under the terms of the deal, Muze will incorporate several Muze music products into its Web site (bbc.co.uk). Among the products are the U.K. version of the MuzeTunes streaming audio sample service.

TONOS INKS PUBLISHERS: Online musicians’ network Tonos Entertainment has forged deals under which five leading music publishers will sign songwriters who are members of the TonosPRO subscription service. The deals are with Chrysalis Music Group, DreamWorks SKG Music Publishing, EMI Music Publishing, Fatboy Music, and WarnerChappell Music. Each publisher will sign at least two Tonos songwriters. Los Angeles-based Tonos recently forged artist-developer deals with Atlantic Records, Columbia Records, DreamWorks Records, J Records, Jive Records, and Interscope Geffen A&M.

STAFF CUTS AT LIQUID: Liquid Audio is cutting 20% to 30% of its staff in light of its pending merger with Alliance Entertainment Corp. (AEC). Last November, Liquid cut 15% of its workforce, leaving 104 employees. Meanwhile, in a letter to Liquid’s board late last week, investment firm SteelPartners II, which owns a 9.1% stake in Liquid, objected again to the AEC merger. Liquid has twice rejected SteelPartners offer to buy the company. SteelPartners also called on Liquid’s board and top officers to resign immediately following the Sept. 26 shareholder vote on the AEC merger. Liquid says the SEC deal offers the most significant return of value to all Liquid Audio stockholders.

Under terms of the deal—which includes revenue sharing—the two companies will combine resources to create customized online marketing programs for non-ArtistDirect artists. According to an ArtistDirect spokes- person, the unit’s first client is Island/Def Jam artist Daniel Bedingfield.

SONICBLUE DUMPS CEO: Kenneth Potashner has been let go as president/CEO of SonicBlue, maker of the Rio line of digital audio players. The Santa Clara, Calif.-based company has named executive VP of marketing and product management Gregory Ballard interim CEO. Ballard, a former top executive with Warner Custom Music and several Web-related ventures, joined SonicBlue in April. In a conference call, Ballard denied that Potashner’s dismissal was due to disagreements over outstanding loans from SonicBlue to senior executives, including the former president/CEO. Ballard says the loans “have not been forgiven.”

PINTERVIEW: The iMusic division of the tiny iBoo, an Internet radio company, is phasing out and is being “repositioned” as “the next generation of the Internet radio business,” according to company CEO Frank Geiger.

MILLER HEADS AOL: AOL Time Warner has named Jonathan Miller as chairman/CEO of America Online. Miller is the former president and CEO of USA Interactive’s Usenet and America Online. He holds the title of president and CEO of America Online, a new company. Miller was formerly president of AOL, where he also served as senior vice president of the Internet Ventures division. He took over AOL after the merger of America Online and Time Warner in December 1999.

DIRECTGROUP CEO EXITS BERTLMAN: Klaus Eierhoff is exiting as CEO of DirectGroup Bertlmann, which comprises the German media giant’s worldwide book and music clubs and e-commerce businesses. The move is “a result of differing opinions concerning the strategic focus of Bertlmann in its role as a customer-facing business,” according to a company statement. Eierhoff has been replaced by Ewald Walgenbach, who previously served as DirectGroup COO, a position that now is eliminated as part of a “streamlining” of management. Walgenbach, who is based in Guetersloch, Germany, reports to new Bertlmann chairman CEO Gunter Thiel.

Eierhoff’s exit closely follows the out- ing of former Bertlmann chief Thomas Middelhoef, whose strategy for the company included a heavy focus on the Internet and new media.

SONY UPDATES DRM: Sony Corp. has bowed an updated version of its Open MusicGate digital rights management system. OpenMG X, Sony says the technology will allow for distribution of music video and other digital content to its VAO PCs, as well as audio/video equipment and mobile devices. Sony says it plans to promote that MGX to labels and other distribution companies to use as a “core technology” for protection and content. It also says OpenMG will be available to other music firms are considering distribution services that utilize OpenMG X. Sony subsidiary LabelGate Co. will soon start a Japan- based music service using OpenMG X.

REAL SACKS 90 STAFFERS: RealNetworks will cut about 90 of its 800 employees as part of a reorganization aimed at reducing costs and reviving sales growth. A spokesman says the cuts will be across the board, and that Seattle-based digital media firm reorganizes its systems business around its recently announced “Helix” streaming initiative. Real’s consumer business remains centered on the Internet player. Real expects to take a charge of $4 million to $6 million from the restructuring. In July, Real reported a smaller second-quarter loss but saw sales fall 8.6% to $43.5 million.

Losing span: CenterSpan Communications reports a wider second-quarter net loss of $5.6 million, or 56 cents per share, due to revenue spending on its C-Star peer-to-peer technology. The Hillsboro, Ore.-based company’s net loss in the same period last year was $4.9 million, or 61 cents per share. CenterSpan did not have any revenue during the quarter and does not expect to book any in 2002. But based on recently signed and pending deals with content providers, chair- man/CEO Frank Hausmann says the company expects to break even in terms of cash flow in 2003.

CenterSpan has agreements to develop digital entertainment services with Vivendi Universal Net USA (Billboard Bulletin, May 22) and MeTV Networks (Billboard Bulletin, June 26). As of June 30, CenterSpan had cash of $1.5 million and $5 mil- lion in additional funding available.

LOUDEYE NUMBERS: Loudeye re- ports a second-quarter net loss of $8.3 million, or 21 cents per share, including a $1.1 million charge for job cuts and restructuring (Bill- board Bulletin, June 25).

The Seattle-based digital media services firm had a net loss of $11 mil- lion, or 26 cents per share, in the same period last year, when it had $3.1 million in charges for severance and writeoffs. Revenue rose 20.2% to $33 million.

Loudye will use $2 million of its $42.6 million in cash to repurchase shares during the next year. Its stock recently shifted from the Nas- dair National Market to the Small-Cap Market.

SIFFRIE STEIGHS: Shares of Sirius Satellite Radio plummeted nearly 35% in heavy trading Aug. 13, as the com- pany posted increased losses for the second quarter and warned that failure to secure additional funding might force it into bankruptcy.

For the quarter ended June 30, New York-based Sirius had a net loss of $124.6 million or $1.62 per share, on revenue of $70,000. During the same period last year, Sirius—which had yet to start its service nationwide—had no revenue and a net loss of $72.5 million, or $1.35 per share.

The company says it had 6,510 subscribers as of Aug. 13.

As of June 30, Sirius had $369 mil- lion in cash and investments. In a filing with the Securities and Exchange Com- mission, the company says that it is unable to raise additional funding by subscription, which might have to seek bankruptcy protection.
HOME VIDEO

**Ryan Reynolds On ‘Wilder’ DVD**

With its college setting and slapstick humor, National Lampoon’s Van Wilder—available Aug. 20 on DVD ($26.98) from Artisan Home Entertainment—draws a comparison to the group’s 1978 classic film Animal House. The film’s lead, Ryan Reynolds, discusses this connection and his comedic inspiration.

**Q:** How would you compare Van Wilder to Animal House?

They’re both blow-out-of-proportion looks at college life. Van Wilder is a little more compassionate, a modern-day Ferris (Queller’s Day Off). When I read the script, I thought we should develop this. Selfishly, it’s like a get-out-of-jail-free card, because you can do all these indie, gross-out things and get away with it.

**Q:** What do you like about the DVD of Van Wilder?

I really like [the bloopers] because everyone likes to see their hero or their stars become very apparently human.

---

**6 Questions**

**Q:** Who are your comedic heroes?

Albert Brooks is one of the reasons I’m an actor. He’s so willing to show his face, probably. He plays characters who are more way-out-of-themselves, but he’s not-way-out-of-himself when he’s acting. He’s working with him now on an action comedy called Till Death Do Us Part (Warner Bros.). And I’m still a stuttering idiot around him, a complete social imbicile.

**Q:** Who else?

I also love the 1970s and 1980s Chevy Chase, Jack Benny old-school stuff, Peter Sellers. Jim Carrey is great. Mike Myers.

**Q:** So, is there a message in Van Wilder?

I love how there is Van, who refuses to live outside the moment, and then there’s this girl who refuses to live in the moment, and they teach each other balance.

**Q:** Do you have a favorite DVD?

Probably Harold and Maude. I love that movie. I don’t know why. I can even put the thing on mute and play it, and I just feel better.

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**Catherine Cella**

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**Billboard**

**August 24, 2002**

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<table>
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<tr>
<th>#</th>
<th>TITLE</th>
<th>LABEL/DISTRIBUTING LABEL &amp; NUMBER</th>
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<th>WEEKS AT NUMBER 1</th>
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<td>1</td>
<td>TARZAN &amp; JANE</td>
<td>WARNER HOME VIDEO</td>
<td>Arnold Schwarzenegger, Mandie NOL • •</td>
<td>1 Week at Number 1</td>
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<td>JIMMY NEUTRON: BOY GENIUS</td>
<td>WALT DISNEY HOME VIDEO</td>
<td>Jeff Bennett</td>
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<td>COLLATERAL DAMAGE</td>
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<td>Arnold Schwarzenegger, Arnold Schwarzenegger</td>
<td>2001</td>
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<td>JOHN Q.</td>
<td>WALT DISNEY HOME VIDEO</td>
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<td>DINOPIA</td>
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<td>Steven Spielberg, Jeremy Irons</td>
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<td>SPY KIDS (PAN &amp; SCAN)</td>
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<td>David Copperfield, Kermit the Frog</td>
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<td>11</td>
<td>DRAGONBALL Z: FUZE-HOPE RETURNS (EDITOR)</td>
<td>FREIGHT WAREHOUSE</td>
<td>Blake Perlstein</td>
<td>2002</td>
<td>Animated</td>
<td>23.95</td>
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<td>DRAGONBALL Z: FUSION-BAMBOO (EDITOR)</td>
<td>WHIBLEY HOME ENTERTAINMENT</td>
<td>Kevin Costner</td>
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<td>13.95</td>
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<td>PG</td>
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<td>DRAGONBALL Z: FUSION-BAMBOO (UNEDITED)</td>
<td>PLAYMAKER HOME ENTERTAINMENT</td>
<td>Kevin Costner</td>
<td>2002</td>
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<td>GETTING THERE: SWEET 16 AND LICENSED TO DRIVE</td>
<td>VIDEOCRAFT HOME ENTERTAINMENT</td>
<td>Paul Walker, Tea Leoni</td>
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<td>18</td>
<td>AUSTIN POWERS: INTERNATIONAL MAN OF MYSTERY</td>
<td>WALT DISNEY HOME VIDEO</td>
<td>Mike Myers, Elizabeth Hurley</td>
<td>1997</td>
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<td>19</td>
<td>AUSTIN POWERS: THE SPY WHO SHAGGED ME</td>
<td>WALT DISNEY HOME VIDEO</td>
<td>Mike Myers, Elizabeth Hurley</td>
<td>1999</td>
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**Notes:**
- A RIAA gold certification for sales of 10,000 units or more at suggested retail.
- A RIAA platinum certification for sales of 50,000 units or more at suggested retail.
- A RIAA multiplatinum certification for sales of 100,000 units or more at suggested retail.
- A DVD gold certification for sales of 10,000 units or more at suggested retail.
- A DVD platinum certification for sales of 50,000 units or more at suggested retail.
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9/5 ★ THE TONIGHT SHOW WITH JAY LENO
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