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German Biz Seeks Keys To Revival
At Popkomm, Attendees Eye Radio Quotas, Copy Protection

BY GORDON MASSON
COLOGNE, Germany—Rather than bemoan the slump in German music sales, attendees at this year’s Popkomm trade fair here seemed determined to look ahead, examining such issues as radio quotas and copy protection as keys to reviving the marketplace.

Exhibitors were fewer and visitors were down, but the overall mood at Popkomm was surprisingly upbeat. German companies and exhibitors seemed to be of the opinion that the industry here cannot plunge much further, and deleges tried to make the most of the bizness opportunities at the event.

Popkomm organizers said the Aug. 15-17 trade fair was attended by 14,553 delegates, down 15% from last year’s 16,922. Officially, 797 exhibitors from 29 countries took part in this year’s event, with 62.2% coming from outside Germany. That compares with 838 exhibitors from 33 countries at Popkomm 2001, when 54% were international exhibitors.

Those who had attended previous Popkomm fairs painted a less rosy picture, some estimating attendance to be as much as 40% (Continued on page 78)

Universal Star Iglesias
Returns To Latin Roots

BY LEILA COBO
MIAMI—After years of smooth sailing with polished, commercial Latin pop, Enrique Iglesias changed course in 1999 to cross over into the English-language market and become an international star.

Two English-language albums and 13 million units later (according to label figures), Iglesias is ready to return to his Latin fans. But he is not simply picking up where he left off. Quizas (Maybe), due Sept. 17 worldwide on Universal, is Iglesias’ first Spanish-language album in five years and his comeback bid to the audience that originally made him a star—back when he was presented as the next big Latin balladeer in the mold of Christian Castro and Luis Miguel.

These days, the balladeer comes with a decidedly contemporary top 40 edge—a mix of dance with a flavoring of rock and a dollop of singer/songwriter intimacy. It is a sound that will be new to many older Iglesias fans, even if it re- (Continued on page 102)

Labels Ponder Impact Of Discounters
Will Growth Of Mass Merchants Make It Harder To Break Acts, Sell Catalog?

BY ED CHRISTMAN
NEW YORK—With discount department stores almost doubling their share of the music market in the past dozen years, the major labels are wary of long-range implications on the business but say there is little they can do about this market-place shift.

As market share continues its swing toward mass merchant and away from independent and chain music specialty stores, label and distribution executives concede that it will become harder to break developing artists and sell catalog titles, even as the shift makes it easier to achieve multi-platinum success for hit artists.

According to Nielsen SoundScan, the mass merchants’ year-to-date market share is 31.7%, compared with the 16.2% that the Recording Industry Assn. of America (RIAA) says the sector accounted for in 1996. The earliest SoundScan conquests (Continued on page 101)

Phil Quartoararo Exec VP At EMI; Austin City Limits Music Festival: Page 7 • New Chief At Clear Channel Radio: Page 12

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IN STORES SEPTEMBER 17

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www.americanradiohistory.com
BY RAY WADDELL
NASHVILLE—The debut Austin City Limits Music Festival, set for Sept. 28-29 in Austin, boasts six stages of diverse entertainment reflective of the long-running TV show the fest is based on.

Talent booked for the show includes Ryan Adams, Emymou Harris, Wilco, String Cheese Incident, Los Lobos, Luna, the Blind Boys of Alabama, Gillian Welch, James McMurtry, Robert Randol, Abra Moore, the Jayhawks, Patty Griffin, Pat Green, Aleshe at the Wheel, G. Love & Special Sauce, Kelly Willis, Jimmy Vaughan, Almain Creek, Shawn Colvin, Allison Moorer, Arc Angels, the Deraileurs, and many others. The festival will be held in Austin’s Zilker Park.

Billed as the longest-running music show in the U.S., Austin City Limits has been a PBS mainstay for more than 25 years, showcasing a wide range of performers, and has established itself as the show credibility with music fans. For those close to Austin City Limits, a larger format is a natural progression.

For three decades, Austin City Limits has been presenting American music on public television,” says host Terry Lickona. “The festival gives us an opportunity to showcase what the show is all about—music that moves you, makes you think and makes you get up and dance. It’s music for all ages, and the festival allows us to open up the show to a larger audience.”

Charlie Jones, director of producer Capitol Sports & Entertainment for Austin City Limits division management, says producing a large multi-artist festival in Austin has been about three years in the making. Collaborating with Austin City Limits is the brainchild of Jones; the board of original American music’s host PBS stations, KLTo, and the Austin parks and recreation department and mayor’s office.

“Austin has been in need of a New Orleans Jazz & Heritage heritage festival for a long time, and tying in with this show made the most sense,” says Jones, who adds that bringing the show on board gave CSE more firepower with agents, managers, and artists.

“The response from the agents was very, very favorable,” says Jones. “Some of them took a little selling, and others got [the concept] immediately. A lot of these bands are Austin-friendly, come here often and, do well here.”

Festival talent buyer Charles Attal, who also books the well-known Austin hangout Stubbs’ Bar-B-Q and other venues, argues that adding the Austin City Limits tag brought clout.

“The great thing about it is I’ve been working with a lot of these agents for years, and when you bring in the Austin City Limits name, it puts it over the top,” Attal says. “We feel like we packed [the lineup] with quality talent, and ticket sales are reflecting that.”

Two-day passes starting at $35, the festival is reasonably priced, largely thanks to sponsor involvement. Chevrolet is the presenting sponsor; others include Heineken, Austin Ventures, Jackson Walker, Star Tickets, Fender Musical Instruments, and Sweet Leaf Tea.

“A lot of these acts can come in and play with a lot of those agents for years, and when you bring in the Austin City Limits name, it puts it over the top,” Attal says. “We feel like we packed [the lineup] with quality talent, and ticket sales are reflecting that.”

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U.S. Latin Market Joins Downward Trend

BY LEILA COBO
MIAMI—The U.S. Latin music business, long hailed as a healthy market niche even in the face of a progressive industry-wide slump, appears to finally be singing the blues along with everyone else. For the first time in recent years, sales of Latin music have decreased sharply. This highlights problems and issues specific to Latin music, from a diverse portfolio of independent Latin product to Latin radio's reluctance to play new music.

According to Nielsen SoundScan, sales of albums with predominantly Spanish content through Aug. 11 were down 7.9%, to 11.1 million units sold this year compared with 12.3 million units in 2001. Mid-year numbers released by the Recording Industry Assn. of America (RIAA) were even worse, with overall U.S. Latin shipments dropping a whopping 20% against mid-year 2001, from 25.6 million net shipments at mid-year 2001 to 19.8 million units shipped by mid-year 2002. Likewise, the dollar value of Latin music market shipments dropped 24%, from $329.3 million at mid-year 2001 to $249.5 at mid-year 2002.

Shipments of Latin music CDs—which were up by 9% as recently as six months ago, according to the RIAA—dropped 20%, suggesting that the boom enjoyed by consumers transferring their music from cassettes onto CDs is finally coming to an end.

“All the accounts have been expanding with Latin music,” says Sony Discos VP of sales and distribution Larry Palma, noting the sustained growth of Latin music sales since “the Latin boom” of a few years ago. “It’s been a fantastic year, and now because the economic impact is starting to affect everyone.

UniVisión Music Group VP of sales Felipe Luna suggests another reason for the decline: Most major releases, including those from Los Tigres del Norte, and Enrique Iglesias, are scheduled for the second half.

But executives overwhelmingly agree that the biggest culprit in the sales drop is piracy, with Latin music accounting for 23.5% of U.S. seizures in the first six months.

Piracy is partly to blame, concurs RIAA VP of Latin music Rafael Fernández. But he also highlights other problems: “What kind of product are you putting out? Are there any artists that are really burning the charts? Is radio playing the music that’s actually coming out? Do the formats encompass new artists? Labels’ marketing opportunities outside of radio are limited.”

The discrepancies between RIAA and Nielsen SoundScan figures reveal other issues specific to Latin music. The RIAA measures net shipments after returns, but it does not include several smaller indies as its members. This could account for undercounting, particularly in markets like Puerto Rico, where radio is the number one music source, and music carried largely by small, independent labels—dominate.

Nielsen SoundScan, on the other hand, does not include many of the smaller mom-and-pop stores and doesn’t include swap meets, where large chunks of regional Mexican music—the biggest-selling genre—are sold. By some accounts, this results in undercounting that can reach 50% in that genre, according to some Latin music executives.

“We measure close to 90% of all U.S. retail,” Nielsen SoundScan executive VP Rob Sisco says. However, he adds, “we’re always working on the larger panel of retailers, and we are endeavoring to cover as many retailers as we can—and that’s an ongoing effort.”

In The News

- Motown president/CEO Kedar Massenburg confirms that Motown and Universal Records are merging their urban promotion departments. According to sources, Universal Records executive VP Jean Riggins has resigned, but Massenburg declined to comment on her status. “We found ourselves in a market [where] having two promotions staffs really didn’t make sense, because we were competing against each other,” Massenburg explains. “Now, we’re one voice for the black music that’s going to radio.” At press time, Universal representatives would neither confirm nor deny Riggins’ departure nor discuss how many promotion staffers the merger would affect.

- A source at Universal Music Group (UMG) confirms that the company has put a cap on the fees it will pay to independent record promoters. A published report yesterday indicated UMG would be cutting such fees by 50%, in a move that will reportedly save the company $25 million per year. A UMG spokesman declined comment.

- California Assemblywoman Rebecca Colín (D-Saratoga) plans to clear a series of key hearings in September on the California Centriplay before introducing a round of bills in December to deal with the problem. “This will be a package that will range from what we can do to change behavior among college students [who download files] to the commercial end, in terms of getting after high-volume sellers of pirated CDs at flea markets,” she says. “We want to look at what the California College of Performing Arts does to discourage people from copying CDs.” Recording Industry Assn. of America president/CEO Hilary Rosen applauded Colín’s efforts, adding, “Piracy, both online and commercial, is the pre-eminent issue confronting the music industry.”

ISPs: Next Target In Piracy War

BY BRIAN GARRITY
NEW YORK—The Recording Industry Assn. of America’s (RIAA) recent attempt to have a federal court force four U.S. Internet service providers (ISPs) to block consumer access to a foreign-operated music download Web site appeared to have failed after the music industry’s legal fight against digital piracy. The case also underscores the mounting complexities of trying to curb unauthorized file sharing as it spreads across the globe.

With the issue of the suit—China-based Listen4Ever.com—unsuccessfully going offline only days after the complaint was filed, the ISP argument has been rendered moot, at least temporarily. The RIAA, which had sought an injunction requiring the ISPs to block users from accessing the site, pulled back the court action against the companies in question: AT&T Broadband, Cable & Wireless USA, Sprint and Time Warner cable. But while that fight is on hold, it is far from over. The RIAA noted that the withdrawal “does not preclude further litigation if www.listen4ever.com should reconstitute itself under some new name or move to another server.”

What’s more, the industry is already at odds with ISPs in a separate case.

Real Launches ‘Universal’ Application

BY BRIAN GARRITY
NEW YORK—In an effort to drive greater interest in its player technology and associated premium product offerings, Real Networks has launched an updated version of its RealOne player that plays back the streaming content of competitors Microsoft and Apple and features a new premium radio offering, Seattle-based RealNet.

“Real is billing the software as the first universal media playback application. Previously, separate software was required for playback of the rival technologies. The new version of the RealOne player also features a subscription radio offering known as RealOne RadioPass, which comprises more than 50 commercial-free genre-based stations and access to more than 3,200 Internet stations. Additional features include DVD playback and high-speed CD burning.

In other RealNetworks news, the company has tapped Merrill Brown to oversee its RealOne subscription business—a collection of music, video, and gaming initiatives that includes RealMusic, Real Net, RealOne for Music, and RealNet—in the role of senior VP. RealOne was previously overseen by Real Networks CEO Rob Glaser and president/CEO Larry Jacobsen. Brown, who reports to Jacobsen, was senior VP at music.com. Day-to-day operations of RealOne music initiatives will continue to be handled by Erik Flannigan.

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

<table>
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<tr>
<th></th>
<th>2001</th>
<th>2002</th>
<th>Change</th>
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<td>Total</td>
<td>484,040,000</td>
<td>432,436,000</td>
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<tr>
<td>Albums</td>
<td>440,350,000</td>
<td>394,230,000</td>
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<td>Singles</td>
<td>43,690,000</td>
<td>38,208,000</td>
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YEAR-TO-DATE SALES BY ALBUM FORMAT

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<td>CD</td>
<td>407,955,000</td>
<td>373,423,000</td>
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<tr>
<td>Cassette</td>
<td>31,523,000</td>
<td>20,030,000</td>
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<tr>
<td>Other</td>
<td>872,000</td>
<td>957,000</td>
<td>+9.7%</td>
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OVERALL UNIT SALES

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<tr>
<td>This Week</td>
<td>12,061,000</td>
<td>14,122,000</td>
<td>+18.5%</td>
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<tr>
<td>Last Week</td>
<td>11,952,000</td>
<td>Change</td>
<td>-0.9%</td>
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ALBUM SALES

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<td>This Week</td>
<td>11,800,000</td>
<td>13,597,000</td>
<td>+15.8%</td>
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<tr>
<td>Last Week</td>
<td>11,719,000</td>
<td>Change</td>
<td>-13.2%</td>
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SINGLES SALES

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<tr>
<td>This Week</td>
<td>261,000</td>
<td>525,000</td>
<td>+100%</td>
</tr>
<tr>
<td>Last Week</td>
<td>233,000</td>
<td>Change</td>
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YEAR-TO-DATE UNIT SALES BY STORE TYPE

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<td>Chain</td>
<td>228,905,000</td>
<td>265,452,000</td>
<td>+11.9%</td>
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<tr>
<td>Independent</td>
<td>63,532,000</td>
<td>51,235,000</td>
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<td>Mass Merchant</td>
<td>123,829,000</td>
<td>125,729,000</td>
<td>+1.5%</td>
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<tr>
<td>Nontraditional</td>
<td>14,084,000</td>
<td>13,680,000</td>
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YEAR-TO-DATE SALES BY STORE LOCALIZE

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<th>2001</th>
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<th>Change</th>
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<td>City</td>
<td>102,942,000</td>
<td>118,000,000</td>
<td>+13.2%</td>
</tr>
<tr>
<td>Suburb</td>
<td>164,300,000</td>
<td>155,095,000</td>
<td>+6.8%</td>
</tr>
<tr>
<td>Rural</td>
<td>153,040,000</td>
<td>139,456,000</td>
<td>-8.9%</td>
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thanks also to:
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Harry Sandler
Dave Bruster & Crew
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New CCR Boss Hogan Eyes Improved Relations

BY MATTHEW BERNAT
NEW YORK—As the new CEO of Clear Channel Radio (CCR), John Hogan says one of his first tasks will be to improve the company’s relations with music-industry executives, recording artists, and legislators.

Hogan’s appointment came one day after Infinity Broadcasting named John Fullam its new president/CEO. Fullam reports to Infinity chairman/CEO John Sykes and replaces Dan Mason, who will remain as a consultant. Fullam was senior regional VP at CCR, where he oversaw 480 large-market radio stations.

Hogan, who had been COO of CCR for the past five years, succeeded Bob Caisley, who stepped down last month to oversee a newly formed new-technologies division within parent Clear Channel Communications (CCC). Hogan reports to CCC president/CEO Mark Myatt.

CCC’s European CEO, Mark Myatt, says Hogan has said to have had heated discussions with industry-executive executives over such issues as independent promotion. What’s more, CCC is under scrutiny, via proposed legislation and lawsuits from competitors, for its market-leading positions in radio and live entertainment.

CCR is the largest radio operator in the country, with 1,200 stations. Infinity is second, with 185.

“I think a lot of what’s at issue today is a result of an inability to effectively communicate,” Hogan says. “I won’t assess any responsibility for that or make a judgment, other than to say that where we are isn’t a great place. I think that we’ve got an opportunity—and almost an obligation, given our size and so on—for us to be really, really good citizens in the radio industry.”

A top priority will be to sit down with the major recording labels and really begin the process of getting to know one another. I don’t underestimate how hard that will be to actually do, but I think in concept it’s relatively simple. We are inextricably linked together, and I think we have an opportunity to figure out how we can provide great radio and at the same time work to meet some of the goals or desires the recording industry has.”

In order to take fuller advantage of CCC’s resources, Hogan and other CCR managers are relocating from Covington, Ky., to CCC’s San Antonio headquarters.

Piracy, Lack Of New Talent Hinder German Industry

BY WOLFGANG SPAHR
HAMBURG—Rampant CD copying and downloading by the key record-buying 10- to 29-year-old demograhic, combined with a lack of developmental talent, pushed the German record market into a serious crisis, according to BMG Europe president Thomas Stein.

“It is crucial for anti-copying measures for CDs to be stan-
dardized on a global basis in order to put an end to this theft of intel-
lectual property,” Stein says. “In addi-
tion, digital content must be extended in conjunction with re-
tailers to ensure that it is easy to use and attrac-
tive enough to provide technology fans with a legal alter-
native for listening to music.”

In the first half of 2002, unit ship-
ments decreased by 10.2%, to 97.1 mil-
lion, down from 108.1 million in the same period one year ago. Singles were particularly affected, with ship-
ments down by 24.4% from 22.7 million in 2001 to 16.7 million in 2002.

But music DVD shipments surged in the first half of 2002, rising by 225%
year-on-year to slightly less than 1 million, compared with 400,000 in the first half of 2001, reports Gerd Gebhardt, chairman of the Federal Assn. of the Phonographic Industry (BPI).

For Stein, the greatest challenge the music industry faces in the immediate future is the same as that with which it has had to contend in the past—namely, finding new artists that appeal to the consumer.

Bodo Bochnig, owner of retailer Schall-
plattencenter in Wuppertal, agrees: “Good young talents only have one try and no oppor-
tunity of developing,” he says. “CD content is mostly very poor, he adds. “He believes the industry should go out into the market rather than being obsessed by the Internet. Bochnig says the 30-plus age bracket should also be given more consideration.

Other efforts to try to rebuild the German music market include the de-
velopment and adoption of copy-pro-
tection technology (see story, page 5), a call for radio quotas, new initiatives on the Internet, and the introduction of a two-track single format.

VETERANS AMONG CUTS AT MERCURY, MCA NASHVILLE

BY DEBORAH EVANS PRICE
NASHVILLE—MCA Nashville and Mercury Records eliminated nine positions at the company, including MCA Nashville senior VP of creative services Katie Collon, Mercury VP of A&R administration Claudia Mize, MCA Nashville VP of publicity Jenny Bohler, and MCA Nashville senior VP of sales and marketing Dave Weigand, a 20-year company veteran.

Marketing for the MCA Nashville, Mercury, and Lost Highway labels will now be overseen by Ben Kline, Mercury senior VP of sales and marketing. Other eliminated positions were at the director and assistant levels.
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issue date: sept 28
ad close: sept. 3

Aki Kaneko 323.525.2299 • akaneko@billboard.com

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LATIN MUSIC SIX-PACK V - Issue Date: Oct 19 • Ad Close: Sept 24
ATLANTA - Issue Date: Oct 19 • Ad Close: Sept 24
TOURING QUARTERLY 4 - Issue Date: Oct 19 • Ad Close: Sept 24

Australia

Billboard looks down under with an in-depth look at the artists, record labels, tours and more making news in Australia. We survey the state of the Australian music industry, profile key Australian music companies and preview this year's ARIA award nominees.

issue date: oct 5
ad close: sept 10

Linda Matich 612.9440.7777 • l.matich@bgpond.com.au
DreamWorks’ Lifehouse Continues Its ‘Climb’ To The Top

BY CHARLES DAUGHERTY

When it comes to Lifehouse’s sophomore effort, *Stanley Climbcliff* (DreamWorks, Sept. 17), frontman/songwriter Jason Wade has no intention of hanging on a moment in time.

“Hanging by a Moment” is the second single that propelled the band’s 2000 debut, *No Name Face*, to sales of 2.3 million, according to Nielsen SoundScan. With the new recording, the band and label are unified in their mission to ensure that they avoid the dreaded one-hit wonder albatross. For Wade, the first step in the process was in assembling strong material.

“I started writing songs immediately after the debut album was made,” he says. “I didn’t want to be unprepared when it came time to do the second record. As we toured, we gained a stronger identity of who we were as a band, and my writing grew from there. When putting together *Stanley Climbcliff*, we didn’t have the pressure to make another hit single. We just concentrated on making a good album.”

Lifehouse manager Jude Cole agrees. “It takes more than a single to define the character of a group’s art,” he observes. “This record does a wonderful job of capturing the identity of the boys and their music as a whole. It’s a more confident record. The songs are more married to each other than they were to the debut. We couldn’t be happier with the progress *Lifehouse* has shown on the new album,” DreamWorks president Michael Ostin says. “Jason has his own unique style for writing songs and has shown a real growth in the maturity of his lyrics.”

*Stanley Climbcliff* also reflects a change in focus in terms of the band’s overall message. Wade—who prefers to distance himself from most of the pop culture that is served on radio or TV—remixed most of the set’s tracks during downtime between concerts while on tour with Matchbox Twenty and Pearl Jam.

**MOVING FORWARD**

“The album is about moving forward,” he offers. “We had a lot of songs to choose from when we started production of the album. It was clear that some songs fit each other better than others. Looking back, it was clear we had a more proactive theme overall. On *No Name Face*, we spent time identifying where we were at. *Stanley Climbcliff* is about repositioning where we were at and deciding what to do next.”

Like their debut, *Stanley Climbcliff* was produced by Ron Aniello and mixed by Brendan O’Brien, who helped Lifehouse take Wade’s four-track, back-of-the-tour bus recordings and develop them into the 12 final cuts appearing on the record.

“*Spin*,” the first single, has begun gathering support at such mainstream rock stations as WXRR New York, KROQ Los Angeles, WZTA Miami, and KITS San Francisco, among numerous others.

According to DreamWorks product manager Diana Kass, the marketing plan for *Stanley Climbcliff* is similar to *No Name Face*—only it’s on a larger scale.

“There is a significant emphasis on lifestyle marketing, on campus marketing and street teams. The band has been personally involved with promoting and interacting with fans online at lifehousemusic.com via chat conferences, etc.,” she explains. “We are also working with other Internet services regarding promotions. We are for the first time reaching an even larger audience than before.”

Ostin adds, “The first album served as an incredible platform for the band to make this album reach an even larger audience domestically, as well as expand their international presence.”

**SELF-DEVELOPMENT**

Unlike their debut album, whose success relied in large part on their one single, DreamWorks expects *Stanley Climbcliff* to yield more than one hit. “The record has real depth in terms of its overall body of work,” Ostin says, pointing toward stand-out cuts “Wash,” “Anchors,” and “Take Me Away”—all of which showcase memorable guitar/drums-driven hooks that complement Wade’s potent lyrics.

Lifehouse, ending a series of summer concerts in the U.S., will do a handful of international concert dates in September and October before returning to the States for more touring and finalizing decisions on adding a guitarist to the band.

No one in the Lifehouse camp seems to have any question about the future of *Stanley Climbcliff*. Cole emphasizes that “Lifehouse has always been about the music. Their approach and dedication to making this record is undeniable. DreamWorks Records is legendary for letting artists develop themselves, and it’s clear these guys are as real as they come.”

Ostin concludes, “They’ve outdone themselves. For them, there’s no such thing as a sophomore slump. Every member of the band, as well as production, is so strong that we just can’t miss.”

Lifehouse is booked by Carol Kinzel at Creative Artists Agency in Los Angeles. Its songs are published by DreamWorks Publishing, ASCAP.
"We're just trying to create music and write songs we can't go get at the local record store.

—NICK OLIVERI, QUEENS OF THE STONE AGE

Grohl played his final show with QOTSA for the time being July 28 at Japan's Fuji Rock Festival. The Queens camp is tight-lipped as to the identity of his replacement, but Homme says wryly of the new drummer, "He could give Dave Grohl a run for his money."

Interscope is hoping strong word-of-mouth will translate into breakthrough success with Songs for the Dead, the follow-up to 2000's Rated R. College radio was an early target, having been serviced in late July with the five-track Sample This, Schoolboy EP. Modern-rock outlets have been spinning "No One Knows" since early August. A video, featuring Grohl, Oliveri, and Homme on a hunting trip gone awry, was lensed by Michel Gondry (Björk, Radiohead) and can be streamed on the group's Web site (qotsa.com).

MUST-SEE DVD
As a way to offer added value to fans and counter illicit file-sharing on the Internet, the label will bundle Songs for the Dead with a limited-edition DVD. "We're doing anything we can to get people into stores to buy records instead of burning them," Interscope head of marketing Christi na Meloche says. The DVD features three songs from Troubador show, clips from an in-store performance in Detroit, and assorted offstage footage.

We had 27 cameras filming the Troubadour show," band manager Stu Sobol says. "It turned out so cool, and the this will be. This was the kind of show where 500 people were actually there but 5,000 people claim they were at!"

Other retail promotions are in the works, including in-store performances in San Francisco (26), Los Angeles (27), and San Diego (29). Earlier, the label identified 20 focus markets that enjoyed success with Rated R and, Meloche says, "we've made sure they are plastered with promotional support." The process is supported by a street team known as the Young Toughts, which is distributing a digital postcard and tour information across the country.

Booked by the William Morris Agency, QOTSA kicks off a fresh round of touring Aug. 30 in Washington, D.C., with anarchic label mates... And We Will Know It by the Trail of Dead in tow. Meloche says a poster advertising the tour will be given away with the purchase of Songs for the Dead at select stores. Afterword, "We'll go to Europe for six weeks beginning in mid-October," Sobol reports. "Then we're heading to South America and Mexico. There will be more shows in North America in the spring."

Mulling the inspiration for and potential fortunes of Songs for the Dead, Oliveri acknowledges "it's not the best record is all over the place in a good way. But we're just trying to create music and write songs we can't go get at the local record store, (laugh)," what we can buy? We want to hear this. In that case, we'll just have to put it together and make it available.

The one where Justin Guarini (who, with those ringlets, looks like he should be appearing as Jesus in a local repertory cast of Godspell) playing above a bowling alley somewhere—don't laugh. I actually saw a version like that! he's clothes torn by unseen yet ravaging demons. He's the fun of The Monkees and is a gentle reminder that prefah name is nothing new. Maybe there's still hope for non-writing singers these days: Even though American Idol is really a glorified karaoke contest since the contestants sing cover songs from a certain era, it would be nice if somehow showed that there is some value to being a song stylist. Ever since the mid-70s, few artists have had their own singles as a way to succeed with their debut albums chockful of songs penned by tune smiths generally feel compelled to show that they, too, can write on their second album (usually to their detriment). Frank Sinatra, Elvis Presley, Barbra Streisand: three of them it's a matter of respect (country remains the one exception) that acts who have had great success with their debut albums chockful of songs penned by tune smiths generally feel compelled to show that they, too, can write on their second album (usually to their detriment). Frank Sinatra, Elvis Presley, Barbra Streisand: three of them it's a matter of respect (country remains the one exception) that acts who have had great success with their debut albums chockful of songs penned by tune smiths generally feel compelled to show that they, too, can write on their second album (usually to their detriment). Frank Sinatra, Elvis Presley, Barbra Streisand: three of them it's a matter of respect (country remains the one exception) that acts who have had great success with their debut albums chockful of songs penned by tune smiths generally feel compelled to show that they, too, can write on their second album (usually to their detriment). Frank Sinatra, Elvis Presley, Barbra Streisand: three of them it's a matter of respect (country remains the one exception) that acts who have had great success with their debut albums chockful of songs penned by tune smiths generally feel compelled to show that they, too, can write on their second album (usually to their detriment). Frank Sinatra, Elvis Presley, Barbra Streisand: three of them it's a matter of respect (country remains the one exception) that acts who have had great success with their debut albums chockful of songs penned by tune smiths generally feel compelled to show that they, too, can write on their second album (usually to their detriment). Frank Sinatra, Elvis Presley, Barbra Streisand: three of them it's a matter of respect (country remains the one exception) that acts who have had great success with their debut albums chockful of songs penned by tune smiths generally feel compelled to show that they, too, can write on their second album (usually to their detriment). Frank Sinatra, Elvis Presley, Barbra Streisand: three of them it's a matter of respect (country remains the one exception) that acts who have had great success with their debut albums chockful of songs penned by tune smiths generally feel compelled to show that they, too, can write on their second album (usually to their detriment). Frank Sinatra, Elvis Presley, Barbra Streisand: three of them it's a matter of respect (country remains the one exception) that acts who have had great success with their debut albums chockful of songs penned by tune smiths generally feel compelled to show that they, too, can write..."
Thank you for letting us be a part of your art, your passion and offering us a glimpse of your soul.

The Widespread Panic family is part of our family.

As a living memorial to Michael and his love of music, the family requests that contributions be made to The Michael Houser Music Fund. Through this fund the school will be able to provide children with the opportunities to discover the richness and wonder of music that so enriched Michael's own life.

Memorials may be sent to:
The Michael Houser Music Fund, Athens Academy, PO Box 6548, Athens, GA 30604
Collaboration With Janet Launches Beenie Man’s Latest For Virgin

BY RASHAUN HALL

It’s good to be Beenie Man, especially right now. With “Feel It Boy,” his duet with labelmate Janet Jackson, steadily climbing the charts, the Jamaica native is primed for the biggest debut of his career with his sophomore Virgin set, Tropical Storm (Aug. 20).

Beenie Man’s recent success has not come without a price. Despite the Grammy Award-winning success of his last set, Art & Life, the dancehall star was unhappy with his label. “The current president, Matt [Serletic], is great. He meets with the artist; he knows what you’re thinking because he’s a musician, too,” he adds. “The first album was all about my choice and [Virgin A&R man Patrick] Moxey. Only Moxey and the people who worked the album knew how great I was. [No one else knew] anything about me. I couldn’t work under that regime. The last album went gold, and we won a Grammy Award, but the success was not all that. This album is different. [Serletic] worked on the album. That gives you a more comfortable feeling that this is going to work.”

In fact, it was Serletic’s idea to approach Jackson about singing on “Feel It Boy.” “The single was produced by the Neptunes, and the hook was originally sung by the Neptunes,” says Beenie Man of the cut which currently rests at No. 33 on The Billboard Hot 100. “Then, we got Joe to sing the hook, but we didn’t get a release from Joe. Joe said, ‘Why don’t we let Janet sing it?’ He called her, asked if she was interested, and she said yes. We sent her the CD, gave her a week, and she recorded every part of it.”

“A label, in the best sense, should have a sense of family and community,” adds Serletic of the collaboration. “I thought it would be exciting to think about Virgin artists working together, only if they feel it is appropriate. This was the first time that I talked among the artists to see if they would work together, and it was amazing. It was natural.”

In addition to Jackson, other guests include Lil’ Kim, DJ Clue, and Sean Paul, making Tropical Storm one of dancehall’s more diverse albums. “The focus was to build an album that represented him as the No. 1 dancehall artist but could translate to the world in terms of hip-hop and pop,” says Moxey, who also co-manages Beenie Man for New York-based Empire Management. “It has come off as a great blend, and we’ve got tracks like ‘Miss L.A.P.’ and ‘Party Hard,’ which are dancehall tracks, blended in with stuff like ‘Feel It Boy.’ We walked a lot of different dogs on this record.”

Also managed by Patrick Roberts for Jamaica-based Shocking Vibes Production and booked by Peter Shwartz of the New York-based Agency Group, Beenie Man recognizes the need for a diverse album. “The pop-star type of artists that broke reggae in America,” he says, “The pop stations played Bob Marley. It’s just a foundation genre. They love the genre of music, and if you get one that they love, they play it. This time, we’re just going forward because you have Janet Jackson, who is already pop, and I’m a dancehall superstar.”

With Serletic and company firmly behind Tropical Storm, the label president understands the importance of recognizing the dancehall fad. “There’s a lifestyle that this music embraces, and it’s showing us something we’re traveling those avenues and reaching the people who know who Beenie is,” Serletic says. “That’s our building base for this whole project—giving respect to people who love this music.”

Recognizing the interest from both his core audience and new fans, retail and radio leaders like Trans World urban music buyer Jim Stella have high hopes for the album. “As a dancehall project, I think this album will follow in the footsteps of Shaggy’s Hotshot in terms of its pop crossover appeal, thereby bringing more fans into [dancehall] music.”

Sheik Returns To Pop With ‘Daylight’ On Atlantic

BY CHARLES DAUGHERTY

On Tuesday (27), Daylight (Atlantic) marks the dawn of Duncan Sheik’s return to the world of pop music after a four-year absence to pursue less commercial ventures. He first registered on the pop radar with his 1996 self-titled debut, yielding the breezy and hooky “Barely Breathing.” His follow-up, 1998’s Humming, earned critical acclaim, but failed to surpass his initial success. After Humming, Sheik decided to retreat from the pop world to pursue other musical interests.

He notes, “At the time, I’d become suspicious of what pop music was becoming, and it was not a game I wanted to continue to play.”

Instead, Sheik decided to focus on playing and developing a more acoustic sound. In 2001, Sheik released Phantom Moon on Nonesuch/Atlantic, a collaboration with playwright Steven Sater and a decidedly more ethereal, dreamy sound that led to Sheik composing for the Rockin’ Shakespeare Festival this past year. “With every extraordinary talent, there is a long winding road of development,” Atlantic co-president Ron Markoff observes. “We’re proud of our support for Duncan to explore other creative avenues. He is one of the most talented musicians and one of the most musical people I know out there making music. He also has great pop sensibility. That’s a rare combination today. It was important for him to take this journey to choose what type of pop music he wanted to play. It’s made his music more organic.”

Daylight is the culmination of Sheik’s new approach to songwriting with the studio collaborations of Virgin’s BMG President Michael Patrick Leonard (Madonna, Elton John, Jewel). “I’m used to writing songs about the way I think things are supposed to be,” Sheik describes. “With this album, I wanted to open my mind to the concept of writing songs with an audience in mind—instead of myself—by writing in a purely descriptive, nonjudgmental way. I also wanted to take advantage of new technology out there today by making the most modern album I ever had while still keeping my love for acoustic music present.”

I am happy with the result. We just all have our fingers crossed, hoping the universe will make it pop up on people’s radar.”

Shapiro notes that he doesn’t as though he fits into one category—which is a blessing and a curse. “I see evidence that people can be receptive to artists who are original and eclectic. That’s what I try to do. It’s hard to be unique and universally appealing at the same time—but it’s a noble battle to fight.”

Daylight’s first single, “On A Highway,” shipped to hot AC, modern-AC, and triple-A radio formats July 16. It’s bolstered by a video directed by Zoe Cassavetes that is getting rotation on VH1. “Everyone who hears the music loves it,” Shapiro says. “We decided the best marketing is to let the music speak for itself.”

In September, for several weeks, the artist will promote Daylight by coordinating radio promotions and in-store performances. Concert dates are pending.

Sheik is managed by Dave Levy and David Leach at Worldwide Entertainment Group in Los Angeles. His songs are published by BMG, BMI, and Somerset Songs, ASCAP.
LynnMarie Updates Polka Classics On Self-Issued Set

BY JIM BESSMAN

Nashville-based button box accordionist LynnMarie’s 2000 album SqueezeBox made history when she became the first female to earn a Grammy Award nomination for best polka album. But while the Cleveland native is firmly grounded in that city’s traditional Slovenian polka style, her 2001 follow-up All Over It was rejected by the Recording Academy.

LynnMarie

Four of the 13 songs weren’t polka, so it was ineligible,” says LynnMarie, noting that the polka genre, unlike others that include both traditional and contemporary award categories, is represented by only one trophy. “I’m a progressing polka artist,” she explains, and sure enough, her new set The Polka Record continues her stated goal of “taking innovative musical sounds of all contemporary genres and incorporating them into the traditional polka sound for a new audience.”

Hence, the album, which LynnMarie released Sept. 17 on her Squeeze Records label, features such polka standards as “Pennsylvania Polka” and “Who Stole the Kiskha?” and updates them with top Nashville production values and non-polka musicians “willing to work outside the box,” says LynnMarie, who even added a drum loop to the classic “The Beer Barrel Polka” and “lo-fied it as a new rock thing.”

The Polka Record will be available at lynnmarie.net while the currently self-managed and funded LynnMarie, whose original songs are published through Squeeze This (ASCAP), continues distribution options. Meanwhile, her husband and label president Jim Rink talks of taking “the Moby approach” with promotion. “We’re looking for as many licensing opportunities—television, film, advertising—as we can generate,” says Rink, adding that he’s close to securing ad agency representation for the album.

Recently discovered references on period performance practice has revealed significant distinctions among them. In addition to increased technical understanding, Fleming feels that public attitude toward these operas has changed in recent years. “Bel canto is not longer considered to be just a vehicle for a singer, which is what it is considered to be 30 years ago,” she says. “Now, the works themselves have their own beautiful and highly respected integrity. Having said that, she adds, “they still are vehicles for singers—they’re still thrilling!”

A former jazz singer, Fleming revealed in the opportunity to improvise cadenzas and embellishments much as the composers would have expected of the leading ladies for whom the roles were written. “Bel canto has real structure and demands the exercise of good taste, but within these rules there is an exhilarating and creative freedom,” she wrote in a lucid 1926 booklet essay. (Conductor Summers also supplied an informative essay regarding the art of achieving orchestral balance in these frequently boisterous works.)

Though Fleming notes that she has performed every role on her new CD except for Semiramide, don’t expect her to add most of them to her heavy and varied workload. “The technical demands of this music would hinder her ability to take on other kinds of roles, though Semiramide is an exception that she will likely add to her stage repertoire in the future. Otherwise, the Met Pirata aside. Fleming’s new disc will likely provide the sole opportunity to hear the much loved soprano in these delicious roles. “It’s the greatest test of a singer; it’s so difficult and virtuosic,” she says. “I always want to stretch myself this way occasionally— but I don’t know how long my nerves are going to hold up doing this!”
College Tour Packages Make The Grade

Bands, Sponsors, And Schools All Benefit From Well-Crafted Concerts

BY SUSANNE AULT

LOS ANGELES—With the Volkswagen Music Ed. tour reviving up this fall—closely tailing last spring’s MTV Campus Invasion and Yahoo Outloud—college tour packages have graduated into the big leagues.

Generally, corporate sponsors put up six-figure amounts each in order to cover the $70,000-plus average college tour production costs per day. These contributions, which are larger for bigger events, key ticket prices low for cash-strapped students while still offering enough resources to attract talent like Weezer for Yahoo Outloud and Nickleback for Campus Invasion.

Hard-touring Rusted Root is embracing its first sponsored headlining gig on the 20-date Volkswagen Music Ed. (beau) “Volkswagen is really giving us the opportunity to have an $8 ticket,” says Michael Glabicki, lead singer of Rusted Root, which typically gets $20 a ticket.

College marketing (Entertainment CCE), in fact, has brought its corporate sponsor game to the party with Volkswagen Music Ed., rather than simply filling the promoter role as it did on MTV’s annual Campus Invasion.

TOUR MARKETING 101

“What our division has done over the last couple of years is create a new revenue stream,” explains Denise Kirk, director of CCE’s college division, which Volkswagen will pay to build the outing kicking off in mid-September. “We’ve been able to get into this part of [college] which is in so big it’s hard to know what we own—it’s that we had all the component pieces [to build a college tour].”

From its dominant stake in the college concert market (in which it plays a big role) to its influence on the college scene—venues, artists, and radio advertising media, Kirk continues. “But no one was putting it together. We looked at what MTV was doing and thought, ‘We have all the pieces in house.’”

Kirk says CCE’s college unit (which has developed new tour proposals for 20 different companies, including UPS) projects a 113% uptick in gross revenue in October 2002 vs. what it tracked in October 2001. Last fall, CCE’s college unit rolled out a seven-date Ford Focus Live package crafted along the same lines as the Volkswagen tour.

“College marketing is huge,” Kirk explains of why CCE has moved beyond only taking a 10% agent fee on these campus packages, which it does on the annual Campus Invasion. She says sponsors are happy to roll the dice because college students “are the people who a couple of years from now will have all this disposable income. They are developing their brand loyalty now.”

Next spring, MTV heads into its eighth Campus Invasion. The event went from “Let’s see if we can put together a couple of bands to some thing that’s turned out bigger than we ever thought possible,” says MTV and MTV2 executive VP of marketing Tina Exarhos says. “College band packages are becoming somewhat of a phenomenon.”

Campus Invasion is funded by sponsors who receive MTV ad time in return—a different set up from CCE’s format, where sponsors are drummed up on CCE-owned radio stations. Exarhos says it is just as successful, pointing out that MTV becomes the good guy by offering fans a cheap form of entertainment and noting that the major 2001 sponsors were Herbal Essence, Nokia, Nickleback and the old tour. Nickleback’s support act, Sum 41, went from a virtual unknown to an MTV staple during the course of Campus Invasion 2002.

THE OLD COLLEGE TRY

Concert production outfits, including Zillo Networks of February’s Depo-Provera-sponsored Michelle Branch (Lotus tour) and Silent Partner (Yahoo Outloud), aren’t the only ones studying up on the college scene: Universities are viewing these events as future business ventures. Often, a university’s student activity fund to offer about $10,000-$15,000 for a date’s costs, only seeing that money return when the following year’s tuition fees roll in. But many colleges believe they can shift from being nonprofit to for-profit by building bigger and better facilities.

Volkswagen’s tour will serve as the grand opening of the University of Rhode Island’s Ryan Center Sept. 12. In the coming year, there will be fresh concert digs at the University of Miami, the University of Southern California in Los Angeles, and Norfolk, Va.’s Old Dominion University.

“When you jump from a 3,400 tick et base to 7,400, you can obviously do a lot different work,” I think we can afford to do more marketing,” says Kirk.

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“When you jump from a 3,400 ticket base to 7,400, you can obviously do a lot different work,” I think we can afford to do more marketing,” says Kirk.}\n
(continued on page 22)
GETTING THEIR LICKS IN: While raising ticket prices may put more money in artists’ pockets, it has done nothing to slow down ticket brokers, who are taking prices to the extreme for the Rolling Stones’ upcoming tours. Woodstock, Ill.-based Internet ticket broker TicketsNow has tickets for New York’s Madison Square Garden’s Sept. 26 show priced as high as $5,400 each for second-row seats (their face value is about $350) and several tickets in the $2,000-$4,000 range; the city’s Rose- lender seat went as high as $4,096. Such prices aren’t just relegated to the Big Apple, the site had seats at Chicago’s Aragon Ballroom for $2,025, the Willen Theatre in Los Angeles at $3,580, the Tacoma Dome in Wash- ington at $1,690, Gaylord Entertain- ment Center in Nashville at $1,485, and Mellon Arena in Pittsburgh at $1,015. Such prices amaze even veteran Stone promoter Michael Cohl, whose Grand Entertainment is producing the upcoming world tour with Clear Channel Entertainment. “This is unbelievable,” he says. “I wish there was a way to stop it. I actually had a way, but the lawyers and Ticketmaster stopped it.” Cohl says that at first he wanted to limit ticket purchases to one per person. “People thought that was ridiculous, so I said two tickets per person, and the [ticket buyer] had to show a picture of his date. Then the lawyers said, ‘What if they break up, and he wants to take somebody else? They could sue you, the Rolling Stones—everybody.’” Via e-mail, TicketsNow director of business development Michael Freund described the company as a book for an online ticket marketplace that represents thousands of sellers and hund- reds of brokers. All transactions are handled by TicketsNow.com as a licensed broker instead of consumers having to buy from unknown individ- uals. “They say the TicketsNow Stones inventory represents what the general public has for sale, and the price is a reflection of the marketplace.” Freund explains, “The problem with the Rolling Stones tickets is that the face value of the tickets is so high, and after the tickets change hands three or four times, the seller has to ask such a high price just to recoup what they have into them and to justify the risk they have taken.” Cohl points out that when the Stones charged $50 for tickets, scalpers got $350, so now that the face value is $350, broker prices skyrocketed. Obvi- ously, the bands, producers, and anyone else involved in making the show happen do not share in that excess revenue. “I’m sure brokers would embrace the idea of sharing the revenue if the artist was willing to share part of the risk or implement a return policy, but the tickets should never go directly to brokers,” Freund responds. “They should always make it to the fans first. Right now the artists couldn’t have it any better. They name their price for the tickets, and people buy them with no way of getting their money back if they can’t make the show, except through companies like eBay or TicketsNow.com. I don’t like the idea of things being headed. The thing that nobody seems to realize is that if artists would just charge a reasonable price and sell the public all the tickets (the good seats too), then you wouldn’t see people asking $2,000 for a Rolling Stones ticket. Promoters and artists see people asking high prices, so they raise their price and release even fewer seats for sale to the public. Consequently, Stones tickets change hands at prices go even higher on the secondary market, and the whole process repeats itself again. It’s a vicious circle.” High face value or not, Cohl says that about 90%-99% of all Stones tickets on sale have been sold (via “traditional” means), with the tour beginning Sept. 3 in Boston. “We’re about the same as last year’s tour—maybe a little better,” he says. “It’s hard to compare one tour to another. What do percentages mean, anyway? We’re ecstatic.”

BONNAROO IOU? Rock Solid Subsidy and its catering subsidiary, Cooking Creations, filed suit Aug. 7 in Coff- eee County, Tenn., Chancery Court against producers of this summer’s Bonnaroo Festival, including A.C. Entertainment and Superb Productions, for $285,000 in unpaid invoices, plus interest and damages. The June 21-23 multi-artist jam fest held near Manchester, Tenn., drew a sellout crowd of more than 75,000 and grossed about $9 million (Billboard Bulletin, July 13).
**REVIEWs & PREviews**

**ALBUMS**

Edited by Michael Paoletta

**POP**

**DUNCAN SHEIK**

Daylight

**PRODUCERS:** Patrick Leonard, Duncan Sheik

Atlantic 83555

Despite his videoegenic image and flair for crafting memorable melodies, Sheik is not your average pop star. He continually buckeds convention, opting to experiment with left-leaning concepts (2001’s glorious, if sometimes confounding Phantom Moon) and others would desperately clay and claw for continual top-40 approval. With Daylight, the artist once again fi Rts with mainstream listeners, but he does so with a deliberately subtle hand. Every song sparkles with a hook or lyrical element strong enough to permanently embed the brain upon impact. But, unlike most current pop music, Sheik and co-producer Leonard trust their audience to not require hammer-handed execution. Instead, they assume listener intelligence and patience, and they let songs unfurl in sprawling, often complex arrangements that are ultimately more satisfying than more obvious fare. That said, there’s plenty here for top 40 to embrace, starting with the elegant first single “On Her Mind,” as well as the bubbly, guitar-etched “On a High.” —LF

**PULP**

We Love People

**PRODUCERS:** Scott Walker, Peter Walsh

Warner Bros. 83204

Storytelling is largely a lost art in rock & roll, but no one seems to have told Pulp frontman Jarvis Cocker. On We Love People, he and his U.K.-based bandmates give life to some of the most astonishing narratives imaginable, they tell from the perspective of a plant (“Weeds”) or a grieving lover lashing out at nature (“The Trees”). Cocker paints vivid pictures like no other, never better than on the eight-minute “Wickerman.” NearlY tangible images (stuidy rivers, dilapidated amusement rides, empty factories) are wed to bittersweet memories and crowned with emotive, string-laden backing that drives it all home with uncommon power. The music here is just as compelling, from the glorious romantic kiss-off “Bad Cover Up,” the spacious guitar rock of “The Night That Minnie Timperley Died,” and the mystic trip-horn and whispered intonations of “Weeds II” (The Origin of the Species), perhaps the sexiest song ever written about botany. One of the year’s best. —K

**BLACK SABBATH**

Past Lives

**PRODUCERS:** Black Sabbath

Divine Recordings/Sanctuary 06076 84546 1

With all things Ozzy Osborne equaling my dirt these days, it’s logical to record a label to exploit the opportunity in order to move some of his catalog.

**WITH BUT LINES, Divine Recordings/ Sanctuary offer Prince of Darkness die-hards a real find. The live double-CD captures the original Black Sabbath lineup in concert in 1975—a rarity, as this incarnation of the band never released a live album in America during its peak. Its 19 cuts include the requisite staples “Hark,” “Paranoid,” and “War Pigs,” along with solos by Tommy Iommi and Bill Ward that will surely inspire much air-guitaring and air-drumming among their coven. Although remastered, Past Lines still retains some of the fuzziness that inevitably clouds recordings as they age. While it makes Sabbath’s classic sound even more poignant. —CLT

**KIRSTIN CANDY**

Another Sweet Mess

**PRODUCERS:** Don Smith

Liquid 8/Escaletor/BMG 12033

Vicarious Santa Barbara, Calif., songstress Kirstin Candy’s first album with major distribution (following a pair of self-releases) shows an uncommon command of her pop-rock, expertly produced by Don Smith and performed with aplomb by Candy and studio-regulars Jim Reffkin, Steve Ferrone, Ron Nevison, Cracker’s Johnny Hickman, and Counting Crows’ David Immergluck. Among plenty of highlights are lead cut “Crazy About You”: the autobiographical “Money,” which features vocals from both Fer- rone and Nevison; the nor-i-sh “It Ain’t Pretty”; The Rebel “Fix Me,” “Blood”; and the mandolin-infused and appropriately ethereal “Heaven.” Incidentally, the disc ends with a hidden track “Whisper,” the Smith-produced single from last year that earned Candy secondary-market radio play and initial acclaim. —AB

**R&B/HIP-HOP**

**ANGIE MARTINEZ**

Animal House

**PRODUCERS:** Various

Electra 62780

With experience comes confidence. At least that seems to be the case for Angie Martinez, former “M” of the hip-hop supergroup En Vogue set, Animal House, the New York radio personality/str app artist takes a decidedly more aggressive stance to her music. Unlike her debut, Up Close & Personal, this set, with a few exceptions, keeps the guest appearances relegated to singing a hook or two here and there. With years of radio experience under her belt, Martinez clearly knows what makes a hit song. The disc’s five hit-produced lead single “If I Could Go,” featuring newcomer Sacario and Lil’ Mo, proves just that. (Sacario, by the way, was...

**CONTIBUyORS:** Bradley Bambarger, Jim Besman, Jonathan Cohen, Deborah Evans Price, Larry Flick, Steven Graybrowm, Rasaham Hall, Moira McCormick, Gail Mitchell, Michael Paolella, Christa L. Titts, Philip van Vleck, Ray Waddell, SPOTLIGHT: Reviews deemed by the editors to deserve special attention appear in the black print and/or Billedt (text potential) ROTHWELL. Reviews of critical merit. VITAL RESOURCES: Reviewed albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (>) New releases predicted to hit the top half of the chart in the corresponding format. CRITICS’ CHOICES (**) New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (> > >) Rave reviews deemed critical that were featured in the Music to My Ears column as being among the most significant recordings of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paolella (Billboard, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate form.

**www.americanradiohistory.com**
SOULJAHZ
The Fault is History PRODUCERS: Souljahz, Tonis, Chris Rodriguez
Word/Warner Bros. 86199
This refreshing sibling trio from San Diego—17-year-old Rachael Washington and brother Keisha (22) and Je’Kob (21)—brings an original, streetwise, and energetic vibe to inspirational music that can’t help but tap into the mainstream consciousness (the group already has an MTV credit to its name). On this self-assured debut, the three members’ singing/songwriting partnership of Souljahz (think “saviors”) drive head-first into heavy life situations involving pregnancy, racism, childhood abuse, poverty), simultaneously pumping up uplifting messages of hope, faith, and love punctuated by hip-hop beats and smooth, soulful vocals. As a groove, the trio’s message lends itself powerfully to the quartet’s down-anthem “Let Go,” the “70’s-etched “Jubilee,” the calling-all-disciples testifier “Souljahz Don’t Stun,” and the laidback ballad “True Love Waits.” Taking praise and worship to the next level, Souljahz kicks in the door opened by such inspirational hip-hop peers as Tonis, who helped produce this effort.—GM

MARY J. BLIGE
Dance for Me PRODUCERS: Various
MCN 118 959
Unquestionably to many of Ms. Blige’s ardent R&B/hip-hop fans, the singer is also hugely popular in house music clubs around the world—the incredibly savvy, uptempo remixes of her smash singles have taken on lives of their own. Dancefloor only to those together many moments, focusing on tracks from the artist’s My Name Is Blige, but the gently rolling “Talk To Me,” the confessional ballad “Blame It on Me,” and the charming “Forever Everyday” are some of the best of the bunch. The various, soulful, but also electronic. With song titles like “The Mello Hippo Disco Show,” “The Galaxial Pharmaceutica,” and “High Tide on the Sea of Flesh,” The Isaac gently pokes fun at, while simultaneously celebrating, hip-hop music of yore. Vocalist/guitarist Cobain and producer Dougans are joined by a vast array of guest performers, from former Captain Beefheart guitarist Gary Lucas to master guitarist Baluji Shrivastava; the duo’s sample sources are similarly varied. Deeply impressive is the duo’s answering machine message. Sweeping beaustiful and mesmerizingly rhythmic, The Isaac offers pleasures equally suited to explorers of dancefloors or headphones.—MI

TWO DOLLAR PISTOLS
You Ruined Everything PRODUCER: Pete Weiss
Yap Roc 2332
Two Dollar Pistols burst through the bat wings on North Carolina indie Yap Roc with a twang-fuelled rock sound that they pull off with confi- dence and aplomb. The title cut, “There Goes a Heartache,” and “Where Was Love (When You Needed Me)” are crackling, Bakersfield- styled shuffles; “I Will” is powered by chicken-picking and a slurry vocal from John Howie Jr.; and “I Can See It in Your Eyes” is a fine midnight ballad. The Pistols can get downright melodic when they want to, as they do on the expansive “Getaway” and the softly swooning “You’ve Grown Tired of Me.” Later, “In My Mind” is sparse and effective, and “Reverb-Drenched Ballads like “All the Good’s Gone” and “The Other Side” go down like a shot of whiskey. Unpretentious and rough around the edges, these boys know what they’re about. Raved by Redegey.—RW

BRADFORD MARSHALL’S QUARTET
Footsteps of Our Fathers PRODUCER: Bradford Marshall
Marlins/Young
The Marshall Quartet has long been considered one of the most adventur- ous working ensembles in jazz today. Here, bowing for its leader’s own label, the ensemble makes walking the line between artistry and accessibility look so easy that one is apt to wonder why every project can’t explore these dia- metrically opposed roads so comfortably. Well-worn compositions by four of the saxophonist’s musical forefathers—Ornette Coleman, Sonny Rollins, John Coltrane, and John Lewis—are tackled. Each is interpreted with equal doses of reverence and free-spirited creative license. The fact that Marsalis, pianist Joey Dezarzo, bassist Eric Revis, and drummer Jeff “Tain” Watts take on Trane’s entire four-part A Love Supreme suite—true jazz sacred ground—isn’t merely a thing of significance; it bespeaks their willingness to simulta- neously pay tribute to the past while never making the music an untouchable piece of musical lore.

NOT WORTHY
MORELENBAUM/SAMAKOTO
Casa PRODUCERS: Morelenbaum, Ryuichi S, Sunil Janah, Sony Classic
98892
Composer/pianist Ryuichi Sakamoto takes a musical holiday from his recent classically oriented projects with a new trio featuring the Brazilian husband- and-wife pair of singer Paula Morelen- baum and cellist Jacques Morelen- baum. The trio is very familiar. The cellist collaborated notably with Sakamoto on his masterful chamber music album, and both are featured on his electro-pop disc Smoove. With Casa, they have done the world a favor by recording an album of rarely heard songs by bossa nova master Antonio Carlos Jobim; the “open window” sections took place in the late songwriter’s home overlooking Rio de Janeiro, with Sakamoto playing Jobim’s piano. The result is intimately atmospheric and utterly idiomat. The Morelenbaum compositions worked with Jobim in his last decade, and Sakamoto’s great affinity with the French Impressionist composers gives him a real feel for bossa nova’s pastoral harmonies and lifting rhythms.—BB

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REVIEWs & PREVIEWS

SINGLES

Edited by Chuck Taylor

POP

► NINE DAYS Good Friend (4:07) PRODUCER: Ron Aniello WRITERS: J. Hampson PUBLISHERS: WB Music/Hazel Songs, ASCAP Epic 59433 (CD promo)

Nine Days became one of the true-life breakthrough bands of 2000 with its maddeningly top 40 chart-topper "Absolutely (Story of a Girl)." The preview to the band's So Happily Un-satisfied is another rock-solid-guitar-seeded number, written by lead singer John Hampson about a relationship facing a pivotal crossroads: Will it end or will the couple reconcile? It's actu-ally based on the true story of the near-split between Hampson and his fiancée: they're now married.) The quintet has turned fast the tempo this time around, allowing the focus to revolve around the sensitive message, which is relatable on some level to listeners of all ages. Adult Top 40 is the logical starting point for this track, which also fits in nicely with mainstream pop's current penchant for guitars and guitar-holding guitars. A pleasant outing from an act that has the goods to score in the deliberate second round.—CT

R&B


Def Jam 15626 (CD promo)

Don't call it a comeback. Rapper/actor LL Cool J returns to his musical roots with his first single in nearly two years. In usual LL fashion, the Neptunes-produced track is dedicated to the ladies. With its guitar-tinted backbeat and R&B hook laden with the chorus: "Lov U Better" follows in the tradition of "Hey Lover," and "Do It." Granted, the single is in no way a step forward in the MC's legendary career—which has lasted almost two decades—but the single offers the kind of hip-hop smooth talk that lately has been missing from the genre. And singer’s obviously a market for it: Witness the recent success of Nelly’s "Dilemma." "Lov U Better" has a great shot at breaking at all formats. Looks like LL still knows how to knock them out.—RH

COUNTRY

► ANDY GRIGGS with MARTINA McBRIEDE Practice Life (3:42) PRODUCER: David Mailey WRITERS: A. Griggs, B. James PUBLISHERS: Sony/ATV Songs/Ma Fussy Dice Music/Famous Music, ASCAP RCA 49561 (CD promo)

The following to Andy Griggs’ hit single “Tonight I Wanna Be Your Man” is another solid record from his current Freedom. Griggs is joined by labelmate Martina McBride on background vocals, and the interplay of his edge, textured baritone and her ever-pleasant voice makes for an appealing combination. Written by Grig- gs and Brett James, this great song con- tains a powerful message about living life to its fullest because, as the chorus says, “This isn’t no practice life. We only get one shot.” Each verse paints a scenario that shows someone taking control of their life, putting their priorities in order, and going for what they really want. Grigg- gs delivers a passionate performance that drives home the meaty message. This is contemporary, commercial country music that really says something. It’s wonderful when that happens.—DEP

SPOTLIGHTS

KIM RICHEY This Love (3:53) PRODUCER: Bill Bottrell WRITERS: K. Richey, B. Bottrell, B. MacLeod, Birdie & Chuck Prophet PUBLISHER: not listed

Lost Highway 02349 (CD promo)

Kim Richey is one of those with talented musicians who walked the fine line between country, triple-A, and mainstream pop—and nearly became a casualty of the ’90s because she wasn’t neatly, mindlessly categorized. “This Love” is the first new material we’ve heard from Richey since the turn of the decade, and boy, was it worth the wait. As usual, she surrounds herself with a delectable instrumental pallet—one of those with real percussion, acoustic guitars—complementing her gorgeous, crooning voice, which sounds utterly relaxed and confident, as if she just decided to pick up a mike and jam with a few backyard friends. But “This Love” also possesses a melodic sophistication that just don’t often find in the records today. Thus, Richey continues to elude simple for- mal pegging, although with proper promotion from Lost Highway, this great music will find its deserving audience—one that’s probably not listening to contemporary radio these days anyway. A fine, fine achievement from one of the scene’s true treasures. This feels so good. Now let’s cross our fingers that a full-length project will soon follow.—CT

UNCLE KRACKER In a Little While (3:54) PRODUCERS: Michael Bradford, Uncle Kracker WRITERS: M. Shaper, M. Bradford PUBLISHERS: Gage Music/Warner-Tamerlane, BMI; Chunky Style/Seven Peaks, ASCAP

Lava 300803 (CD promo)

There’s an easygoing, frat-person vibe about “In a Little While,” the sophomore outing from Kid Rock and fellow Detroit native Uncle Kracker, who broke in 2000 with the crossover hit “Follow Me.” Like that massive hit—which spurred his debut. Double Wide, to double-plat- num status—this mid-tempo acoustic rocker sounds so accessible at first that you wonder if it’s not a remake of some song from your good ol’ days. Truth be told, the output from this rock-meets-funk-meets-MOR act is precisely the kind of gentle-on-the-ears beach music that propelled Hootie & the Blowfish to stardom not so many years ago: and that image is only fortified by the presence of the Dobie Gray 1973 pop/R&B classic “Drift Away” on Kracker’s upcoming No Stranger to Shame due Aug. 27. It’s hard to imagine this one-time rapper is now making quintessential yuppy music. but melodies like the one put together here by Matthew Shaffer and Uncle Kracker collaborator Michael Bradford work—without losing the cool factor that’s essential for the top 40 kids. This Kracker seems to have the flavor to make the grade.—CT

NEW & NOTEWORTHY

DANA GLOVER Thinking Over (3:52) PRODUCED by New Wilder WRITERS: D. Glover PUBLISHER: Dana Glover Music, ASPAC DreamWorks 43971 (CD promo)

While any number of young, female singer/songwriters are making their mark at top 40 radio, none have chosen to take the hit-ballad singing diva route—until now. And that actually sets Dana Glover apart from the many young ladies focusing on image, complete with guitar in hand. Glover’s voice seems to prefer the company of a piano, à la Tori Amos. She weaves an enchanting melodic spell with debut “Thinking Over,” in which she searches out advice about whether she’s ready to go the long haul with her man: “Man I ready for forever/Oh God, show me a sign/Cause if we’re to be together, then it’s got to be divine/There are two roads to walk down/one where you choose/to take the ballad singing diva route...”

Contributors: Deborah Evans Price, Rashawn Hall, Chuck Taylor, Christa L. Titus. SPOTLIGHTS: Revises deemed by the review editor to deserve special attention on the basis of musical merit and/or Billboard chart potential. NEW & NOTEWORTHY: Exceptional releases by new or upcoming artists. PICKS: New releases predicted to hit the top half of the chart in the corresponding format. CRITICS’ CHOICES (•): High potential, recommended release that might have chart potential. REVIEW: Unsolicited release other than the above categories.
the economic and technical travails of the mainstream music industry have triggered only faint ripples in the thriving niche market of Native American music, according to several leaders in this small but vital field. In marked contrast to the uncertainty, instability and general retrenchment that has swept the business in the last year, labels dedicated to the diverse and eclectic artistry that has gathered under the indigenous music banner have by and large maintained their audience and even expanded in some key stylistic areas.

The continuing battle over intellectual property rights and copyright protection has, however, not left Native American music completely unscathed. While the widespread practice of illegal downloads has so far left the bottom lines of the major players essentially intact, a growing bootlegging trend, especially on the reservations, signals a troubling new trend.

“We’ve been tracking counterfeiting on Navajo reservations in the Southwest for some time,” asserts Tom Bee, founder of Albuquerque-based Sound of America Records (SOAR), one of the most innovative and influential purveyors of Native American music. “Mostly, it seems to be traditional titles that are copied and then sold to tourists at cut-rate prices. While the economic incentive for young people on the reservations is certainly understandable, our business doesn’t operate on a large enough margin to tolerate this infringement. It’s hurting the legitimate artists and the whole cause of indigenous music, and I think the only way it’s going to stop is through some kind of federal intervention.”

THE PROBLEM WITH PIRATED PRODUCT

Robert Doyle, president of Phoenix’s Canyon Records, home to last year’s Native American Grammy winners Verdell Primeaux and Johnny Mike, also sees inroads by reservation-based bootleggers on the company’s Native American product. “We’ve seen some of our product copied by CD-R and sold for $4 at flea markets and garage sales,” Doyle remarks. “It’s got to stop, but, of course, in a market as specialized as ours, it’s difficult to get the proper agencies motivated.”

Has pirating and the plague of free music downloading had an impact on Canyon’s P&L? “It’s hard to quantify,” Doyle admits. “Our regular customers are generally an older demographic than the ones engaged in these activities. They want the real CDs, not something burned in a basement. Having said that, however, our distributors have remarked on a falling off of sales this summer, which is usually our strongest season. We’re doing our best to determine whether this is indeed a result of illegal copies being manufactured on the reservation.”

While counterfeiting certainly has the potential to sink a specialty market like Native American music, most executives agree that their audience doesn’t fit the pirating profile. “A large portion of our sales occur in niche retail outlets, national parks and museum gift shops,” observes Janies Mirenthal, president of the Boulder, Colo.-based Silver Wave Records. “These folks are looking for a souvenir of their visit, not cheap, poor-quality music, which often doesn’t even have the original artwork and liner notes.”

Far from fretting over the possibility of lost revenue and copyright infringement, Marienthal, like most other indigenous music entrepreneurs, has focused his attention on creating a widely diverse artist roster and production schedule to reflect the extraordinary range of styles that has come to characterize the genre. At the same time, the industry is actively seeking marketing and promotion opportunities, which promise to take the burgeoning music to a whole new audience. “We had great success recently with Beets, the soundtrack to the IMAX film that we put together in partnership with the National Wildlife Federation,” Marienthal explains. “We’re currently preparing a follow-up release, called Biboos. In addition, we’re releasing a new album by singer-songwriter Robert Mirabal, who we’ve recently signed. Robert had a breakthrough performance last year with his PBS special, Music From a Pointed Cave, and we’re very excited about the prospect of taking this exceptional and accessible artist to the next level.” Cross-marketing of indigenous product, according to Marienthal, “gives us another way to tell our story. From the IMAX experience to the listening posts at Borders and Barnes & Noble, we’re exploiting a lot of new avenues to reach a larger audience.”

One avenue that has yielded impressive results for Native American labels has been the conscious cultivation of contemporary artists. A prime example of the new creative spirit informing indigenous music is Cherokee vocalist-songwriter Rose Moore, whose upcoming Higher Octave Records debut, Spirit of Silence, promises to introduce this “Native American Enya” to a new and appreciative audience. The album was produced by German studio wizard Claus Zundel (aka The Brave) who previously worked with Moore on the platinum-selling Sacred Spirit.

At Canyon Records, for example, an established reputation for the staple of the traditional market, Pow Wow recordings, has not stopped Steven Butler, just named to a new A&R position, from seeking out distinctly modern variations on the indigenous theme. Among Canyon’s latest signings are the Alaskan rock group Medicine Dream and Blackfire, a Navajo alternative-punk outfit whose independently released album, One Nation Under, has just been picked up by Canyon for wider distribution.

NEW RELEASES ON THE WAY

At SOAR, Bee continues his relentless search for the best and brightest young artists in the genre. “People have yet to fully grasp the diversity that is represented in Native American music,” the outspoken former musician enthuses. “We need to show respect for our heritage. This is not just about the old ways. There’s so much exciting new music being made to try and narrow it down into one or another category. There’s a Native American expression for every sound out there today, and, combined with our own music, it makes for a very dynamic scene.”

As proof, Bee offers up a potpourri of new and upcoming SOAR releases that highlight the depth and range of the genre. From Music Is the Medicine, the new album from Mohawk guitarist Derek Miller, a former collaborator with famed producer Daniel Lanois, to Red Heart, a smooth-jazz duo of Navajo lineage, whose new release, Sacred Season, blends saxophone and a wide range of styles that has come to characterize the genre. At the same time, the industry is actively seeking marketing and promotion opportunities, which promise to take the burgeoning music to a whole new audience. “We had great success recently with Beets, the soundtrack to the IMAX film that we put together in partnership with the National Wildlife Federation,” Marienthal explains. “We’re currently preparing a follow-up release, called Biboos. In addition, we’re releasing a new album by singer-songwriter Robert Mirabal, who

native flute into a beguiling blend of holiday favorites, it’s obvious that indigenous sounds span a full stylistic gamut. “We’ve got an album on tap from a Cree folk-rock band called Chester Knight & The Wind,” Bee continues, “and an inspirational album called Faith in the House, with classical guitarist Alwaham Muroor and saxophonist Vincent Redhouse, from a well-known family of Native American jazz performers.”

Bee also has a special attachment to a live album from the vintage Native American rock band XI, formed in 1970 and signed to Motown, with the record executive himself as part of the lineup. “We’re putting out a concert album called Without Reservation,” Bee explains, “which has a lot of our old material cut live in Minnesota. We’re also releasing a documentary about the band, which was really one of the very first Native American rock groups, narrated by the actor Floyd Redcrow Westerman.”

Interest in the roots of Native American rock and country sounds has prompted the release of a CD by another intriguing heritage artist, this time on the legendary AIP imprint. “We are in the process of putting together a tribute to Buddy Reddick,” reveals T’ai Darnell, president of the Colorado-based World Music label. “Buddy was a Lakota Sioux

Holding Steady In A Time Of Much Expansion And Uncertainty

BY DAVIN SEAY

(continues on page 26)
Increased Exposure

The Genre Is Gaining Ground On The Touring Circuit While Trying To Find More Room In Retail Bins

BY CATHERINE APPLEFLED ORLON

NATIVE AMERICAN MUSIC

Many American music continues to beat a path to the mainstream retail and performance markets, while holding its own through the cloud of uncertainty that hangs over the general music industry.

A wave of unprecedented public recognition—via the now four-year-old Native American Music Awards, renewed interest from Hollywood and, most saliently, the establishment of a Native American Grammy category—has brought the genre increased attention and, at the same time, magnified some of the music's longstanding growing pains.

“As a category, Native American music has gotten a lot of recognition in the last few years in the mainstream, and there have been a number of artists and labels who’ve jumped on the bandwagon and released a lot of product,” says James Marienthal, president of Boulder, Colo.-based Silver Wave Records. “We have to be careful not to saturate the market. It is more important than ever to put out quality music. If a label has a new artist, they need to have a plan of how to break that artist.”

GETTING IN A BIN

Indeed, even in a time of increased exposure, an industry-wide answer to the question of what constitutes Native American music and how it should be categorized at mainstream retail remains elusive. The majority of sales for the category still derive from such niche markets as powwow vendors, gift shops and direct sales.

“Some retailers are very enlightened,” says Robert Doyle, president of Phoenix-based Canyon Records.

“There are some Virgin stores, for example, that have gone out of their way to create special sections. In other stores, you have to go to ‘Miscellaneous’ to find Native American music because the manager just did not want to bother with it.”

Ironically, some of the very stores that are giving the music its due on the shelf are short-changing it through lack of knowledge or hate.

“A lot of records that aren’t Native American end up in the Native American bin because of their graphics or something like that. And if there are titles there that shouldn’t be there, it takes away space from the music that really should be there,” says Tom

Robert Mirabal (top), and Blackfire

1

Bee, president of the Albuquerque-based SOAR Corp. record label and SOAR Distribution Ltd.

Bee and others also note that some retailers’ stone-etched mindset that all music from a Native American band must be traditional Native American music, despite the fact that there are a growing number of acts branching solidly into other genres. SOAR, for example, distributes music from Native American bands across the board, in terms of genre, ranging from rock to hip-hop, jazz to new age.

“All people hear is that the artist is from a certain market,” says singer-songwriter Ray Lebowski. “That music should be in the rock section, but we are having trouble getting stores to bring it in at all.”

Not surprisingly, best-sellers at mainstream retail accounts tend to be crossover artists such as Robert Mirabal and R. Carlos Nakai or compilations of songs that meld traditional and contemporary elements. This trend toward contemporary is common across many world-music genres, according to Aaron Dysart, music buyer for the 145-store Hastings chain. Hastings ranks Native American music as a subcategory of world music, has its own bin card, in most stores.

“It’s the Native American music where they mix electronic and traditional elements that has really done well and continues to do well for us,” Dysart says. “It’s more contemporary, and it’s easier to get a broader audience for it.”

Dysart says powwow music is also growing in popularity, although he notes it is difficult to establish firm trends in the genre, since there are so many local powwow events that are not sure exactly which kind of world music they are interested in, so they are just experimenting with what they are buying,” he says. “The buying trends are really random.”

Given that a consumer might literally stumble on to a Native American album, there are those in the industry who believe that not having the music in a specifically designated section can be a plus.

“We’ve found the path of least resistance with [traditional] retail music,” Dysart says. “There are few Native American record labels, so they are able to place that music in a place that is able to gain exposure.”

FINDING BALANCE

Another new and interest is something that the music industry faces in the future. “We don’t want to get this music heard,” he insists. “Audiences today are more sophisticated. They’re not going to be satisfied with the field recordings of yesterday. You’ve got to bring something new to the table.”

Good to his word, Bee singles out his rap and hip-hop subsidiary, Urban Skins, as well as his new-age label, Modern Music. “That company, most of the time, has a forward-looking policy toward new indigenous expressions in music.

Studio craft does indeed bring new dimensions to a sound that is too long, was relegated to specialized audiences. “I’m more optimistic about the health of this company now than any other time since I started it,” says Makoké’s Swenson. The reason? “We’re operating the only state-of-the-art studio in this region of the country. We’ve gotten a lot of business from local bands, as well as

soundtrack work from documentary producers like Ken Burns. There is nothing like us between the Mississippi and the Rockies, and that gives us a unique profile when it comes to attracting quality talent.”

It is, as always, the intangibles that keep the business both interesting and occasionally disconcerting. “We were hurt a lot when Valley Entertainment went under,” Swenson continues. “They handled a good 30% of our distribution, and we’ve really had to scramble to find another way to get our product out there.”

Regardless of the challenges represented by a rapidly changing business climate—from pirating and downloading to distribution challenges and the constant search to stay on top of the taste of its small but sophisticated clientele—Native American music continues to thrive, blazing new creative trails that reach both back and forward into a rich and continuing musical legacy.
Derek Miller
Music Is The Medicine

Redheart
Sacred Season

XIT
Without Reservation

Brulé
Star People

Vince Redhouse
Faith In The House

Chester Knight
Standing Strong

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"The Sound Of Indian America"
INCREASED EXPOSURE
Continued from page 26

to be that of featuring the spiritual aspects of the music and putting it alongside world and new age,” says Sharon Sherman, president of Redway, Calif.-based EarthBeat! Records, which releases compilations of licensed Native American music under its Tribal series. “We think these sections are where we can introduce it to a consumer who might not be shopping for a Native American product per se but is looking for something spiritually uplifting.”

PUNK TO POWWOW
Performance opportunities for Native American acts are as varied as the music they represent. The primary vehicles today are festivals, college campuses, casinos and the powwow circuit.

“The powwow really almost has its own top-40 song chart,” Canyon’s Doyle says. “All the groups come out with new songs, and the [attendees] just have to have them.”

A sign of the popularity of performance music is the birth of Gathering of Nations Records, which came on to the scene last year. The label is an offshoot of the 19-year-old nonprofit Gathering of Nations that records and sells music from the powwows GON promotes. Its second compilation, Passame Mage!, is currently in stores.

As with many non-mainstream musical genres, Native American is breaking down barriers once act at a time, as individual artists forge relationships in the mainstream.

Los Angeles-based label Red Nation’s artist Redhawk was a regular during Lilith Fair dates in the late ’90s and has opened for such acts as Kris Kristofferson, Tin Machine and Stevie Wonder. Artists such as Redhawk, John Frusciante and others have logged studio time with well-known producers like the Temptations’ Ron Tyson and Jackson Browne.

Other acts are beginning to get club dates in major cities based on their own merits. Recent Canyon square Blackfire, an alternative-punk band, for example, just completed a traditional club tour in Europe.

“It is unusual to send a band on the road for that kind of tour,” Doyle says. “It had more to do with the connections they’ve had over the years. If the artist has developed lines of communication with mainstream artists or talent agencies, they might appear in a bigger festival.”

Another key performance marketing outlet for Native American music in television appearances—PBS, QVC—and anything in between—that help build awareness. The small screen turned the

Continued on page 34

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MARThA REDBONE, JANA,
PRIMEAUX & MIKE (2002 Grammy Award Winners)
Plus a special performance by CRYSTAL GAYLE and BILL MILLER and Much More!!

“Maybe it's time to start taking Native American music seriously.”
- USA Today

“There is no better indication of the remarkable variety of today's Native American music than a glance at the award categories for the Native American Music Awards.”
- Billboard Magazine
In an unprecedented move, SOAR’s Bee and Canyon’s Doyle each recently agreed to donate two songs to the upcoming short film Last Stand, the story of a Lakota boy who befriends a cavalry soldier in the aftermath of the battle of Little Big Horn. The SOAR music, two Lakota songs performed by Earl Bullhead, will be performed by the actors in the film. The Canyon songs, traditional Cheyenne music from the 50s, will be featured on the soundtrack.

As it stretches into the mainstream, Native American music now has to weather the economic storm that has permeated all aspects of the mainstream music business. "We are in very good shape, but we can see signs of the uncertainty in the mainstream buying patterns," says Doyle. "Retailers will take in is for a couple of months and then send it back, or they just won’t buy a new record because the atmosphere is so unclear.”

Hastings’ Dysart concurs. “Everything shrunk for a while after Sept. 11, but things are looking up and we have plans to expand again,” he says. "Native American has not taken a harder hit than any of the other categories. It is doing pretty well for us.”

Silver Wave Records
Founded: 1986
Location: Boulder, Colo.
President: James Mariant
Web Site: www.silverwave.com
A&R Focus: Catalog is contemporary, all new releases are contemporary Native American
Artists: Robert Mirabal, Joanne Shenandoah, Mary Youngblood, Alice Gomex
Recent Releases: Peace and Power—The Best of Joanne Shenandoah

The SOAR Corp./SOAR Distribution Ltd.
Founded: 1999
Location: Albuquerque, N.M.
President: Tom Bee
Web Site: www.soaorcorp.com
A&R Focus: Traditional and contemporary Native American music, rock, reggae, jazz, hip-hop
Artists: Redhawk, Brule’ Natay, R. Carlos Nakai, Little Eagle Jr., John Trudell, XIT, Cathedral Lake Singers
Recent Releases: Honoring the Creator (Black Lodge Singers), Passion Spirit (Nicole)

Sunshine Recording Studios
Founded: 1977
Location: Winnipeg, Canada
President: Ness Michaels
Web Site: www.sunshinerecords.com
A&R Focus: Traditional aboriginal, western, gospel, contemporary
Artists: Evaay Singers, Ernest Monas, Robbie Brass, Jody Gaskin
Recent Releases: World’s Best Fancy Dance Songs (various artists), Laginas Alexis—Vol. 1 (Hand Drum Lead Singers), Northern Legends (various artists)

Sweet Grass Records
Founded: 1993
Location: Saskatoon, Canada
President: Red White
Web Site: www.sweetgrassrecords.com
A&R Focus: Traditional music
Artists: Red Bull Singers, Stoney Park Singers, Buffalo Lake, Aboriginal Women’s Voices
Recent Releases: Delin & The Washboard Boys, Round Dance (Spirit Whistle)

Talking Taco
Founded: 1985
Location: San Antonio, Texas
President: Ben King
Web Site: www.talkingtaco.com
A&R Focus: Contemporary music
Artists: Tribal Drums, Peter “Wyoming” Bender, Mesa Music Consort, Savae
Recent Releases: Twinloop Visions (Anahiga), Heralds of the Horse (Kaliga), Eagle’s Prayer (various artists)
FINE GRIND: When Pharrell Williams of the Neptunes spoke to me a few months back about the launch of their label, StarTrak, he had high praise for all of its artists (Billboard, Feb. 23). That's pretty standard for a label executive, but Williams has put his money where his mouth is with Clipse. The brotherly duo of Pusha T and Malice recently made its debut with Lord Willin'! (StarTrak/Arista). Released Aug. 20, the 15-track set is the culmination of a long relationship between the pair and its producers.

"My brother was known around town for ryming," the younger Pusha T says of the duo's Virginia Beach, Va. origins. "Pharrell and Chad [Hugo of the Neptunes] have always been into the production situation. Pharrell and I were hanging real tight, and we just all came together. It was just my brother, at first, doing songs with Pharrell and Chad in Chaud's attic. We also had a girl, Tracy, who was ryming with us. One day, there was this one real hot track that everyone was feeling so much that I just decided to start rhyming. I started writing that day. Pharrell was feeling it and suggested that we be a group from there on out."

The duo soon landed a deal with Elektra and released two singles, "Got Caught Dealing" and "The Funeral."

"We had the video and everything, but Elektra had a different agenda than we did," Malice says. "We opted to get off the label, because they wanted to push our album back. We didn't get dropped. [Elektra chairman/CEO] Sylvia Rhone let us go. It didn't get bloody or anything, and we've just been grinding ever since. Now, we have a home at StarTrak/Arista."

As the Neptunes' debut act, there is obviously a lot riding on Lord Willin', but that doesn't seem to bother the brothers. "We just wanted to make sure that what we did was totally left and different from everything that they were known for doing," Pusha T says. "For example, we picked all the beats. These beats were special. We made sure that we had a totally different spin from everything that is out there right now. We knew that people would give us a lot of flack, because we are the hottest producers by far right now."

"People may think that that's our advantage, but they can't really say that once you make them change up the sound, hence 'Grindin.'," he adds of the lead single, which is currently No. 12 on the Hot Rap Tracks chart. "Nobody knew that was going to be a smash. It was a sleeper. We took a chance with the song. There were a lot of questions as to whether radio would take it because of the sound and lack of hook. We opted to take the other route, and it's worked for us."

Malice agrees. "It was a real grind. At first, a lot of people didn't get it or understand it. It started to catch on once we did the video. Now, when we're out here doing the shows, the response from the crowd is cinco. You can tell who's really grinnin'! Once again, the streets have spoken." The streets may soon be speaking again in Clipse's favor, as it recently released its second single, "When the Last Time." It also recently wrapped the Grindin' tour with Arista labelmates Youngbloodz, Midwick, Rob Jackson, and Lady May.

INTOXICATED MUSIC: With Jay-Z and the Roc-a-Fella family getting into the vodka business via their recent purchase of Armadale Vodka, it only makes sense that Grey Goose Vodka would want to get into the rap game. Following a number of unsolicited advertisements from rappers, the Cognac-based vodka brand teamed with James McMillan's Make Millions Management and Clear Channel Entertainment to organize the first annual Grey Goose Vodka Music Tour. The 20-city tour will kick off Sept. 17 in New York and feature Bone Thugs-N-Harmony, Lady May, indie act Now City, Lil' Jon & the Eastside Boyz, and Make Millions Management act B & M UG.}

MIAMI VICES: As I wrap up this column, I am still recovering from our R&B/Hip-Hop Conference & Awards in Miami. With this three-day event, held in association with sponsors American Urban Radio Networks and Heiniken, was a success on so many levels. I want to thank all the participants who supported this event. A special thank-you to Jeff Sledge, Matt Kahane, Jerome Hips, Michael McArthur, Mike City, Bryan-Michael Cox, and Bink!, who helped me down on the "MK: What Really Happens After Signing the Dotted Line?" panel.
### August 31, 2002

#### Top R&B/Hip-Hop Albums

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>NUMBER</th>
<th>Title</th>
<th>WEEKS AT NUMBER</th>
<th>GRIT &amp; GRIND</th>
<th>SALES</th>
<th>NET SHIPMENT</th>
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<tr>
<td>DRE</td>
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<td>14</td>
<td>5</td>
<td>32,000</td>
<td>64,000</td>
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**Notes:**
- Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.
- Nielsen SoundScan's sampling panel consists of 1,600 mail order and retail stores in 50 cities. Nielsen SoundScan's sales figures are used by Nielsen for its trade publications and other services. Nielsen SoundScan's sales data is intended to reflect retail performance of recorded music, and is used as a research and planning tool by the recording industry.
- Nielsen SoundScan provides detailed sales information about musicians' success, which is used in the Billboard charts to determine which artists and albums are performing well. The charts are generated based on the sale of physical and digital albums, as well as streaming services. Nielsen SoundScan also provides data on album formats, such as CDs, vinyl, and digital downloads, which is used to measure the success of albums and artists in the music industry.

### August 31, 2002

#### Top R&B/Hip-Hop Catalog Albums

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<th>ARTIST</th>
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<th>Title</th>
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<td>JAY-Z</td>
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<td>Vol. 2...Harder Than Vol. 1</td>
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<td>10</td>
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Thievery Returns On Eighteenth St.

**BY MICHAEL PAOLETTA**

**NEW YORK—**The Thievery Corporation masterminds Eric Hilton and Rob Garza create warm and soulful dance/electronic music. In fact, the duo's music actually feels like it was made by human beings, which isn't always the case on the electronic landscape.

“We’re not big fans of cold, canned electronic music,” Hilton says. “For Rob and I, that’s like making music with the sounds that came with the gear you happen to be using. What we want our music to sound as far from electronic as possible.”

“Actually,” Hilton continues, “the term ‘electronic’ works against the music, because people then think of the electronics behind the music and not the humans making the music. Yet electronic music can be very personal music.”

Hilton and Garza—who’s music is published by Garza e Hilton Musica, BMI, and administered by Bug Music—are purveyors of a personal, intimate sound. For proof, look no further than the duo’s two studio recordings: 1990’s Sounds From The Thievery Hi-Fi and 2000’s The Mirror Conspiracy, which, according to Nielsen SoundScan, have sold 33,000 and 25,000 units, respectively.

On Oct. 1, the self-managed Thievery Corporation will continue this musical tradition with the arrival of the wickedly introspective and contemplative *The Richest Man in Babylon.* Like its predecessors, it arrives via the act’s own label, the Washington, D.C.-based/Caroline-distributed Eighteenth Street Lounge (ESL) Music Group. The label’s work will be through the Thirteenth Street Lounge nightclub in Washington, D.C. *The Richest Man in Babylon* has already been licensed to Sounds of Barclay in France and Shock in Australia. International release is expected to coincide with the domestic release.

The collection features vocal contributions from Icelandic singer Emiliana Torrini ("Heaven’s Gonna Burn Your Eyes"), Persian/French chanteuse LoudLou ("Omid [Hope]"), Cape Verdian vocalist Patrick de Santos ("Meu Destino [My Destiny]"), and Shinehead ("The State of the Union"), among others.

According to Garza, the recording process for the new album began in a very unfocused manner. “We had all these song ‘sketches’ but not much else,” he offers. “As usual for us, we were dealing with different musical styles—and it’s not easy to weave a variety of styles into one coherent recording.”

Garza acknowledges that he and his musical partner like their albums to be listened to from beginning to end. “Because of this,” he adds, “it becomes even more challenging to make all the musical pieces fit.”

As on past Thievery Corporation albums, the musically rich *The Richest Man in Babylon* mirrors the duo's personal musical tastes: jazz, reggae-dub, hip-hop, cinematic excursions, and hossa nova. “We have the luxury of not compromising,” Hilton explains. “In this way, we break the rules a bit.”

*The Beat Box Hot Plate*

**Original version is included, brokenbeat and nu-jazz enthusiasts are advised to investigate the Heart Chakra mix.** Reconstructed by Tauriva (aka DJ Injex & Kbari Simmons), it signals the magic that could have resulted had Pal Joey produced Sergio Mendes & Brasil ’66 back in the day.

*Jiva,* “Love Choices Loves (Giant Step).” Jiva follows up its underground club hit “Stars” with the jazzy “Love Choices Loves.” While the beach-ready Soul Sessions

Translated from Icelandic singer Emiliana Torrini ("Heaven’s Gonna Burn Your Eyes"), Persian/French chanteuse LoudLou ("Omid [Hope]"), Cape Verdian vocalist Patrick de Santos ("Meu Destino [My Destiny]"), and Shinehead ("The State of the Union"), among others.

**CONCERTS TO WATCH:**

- **M-Factor, “Mother” (Serious MCA single).** Since its arrival earlier this summer in the U.K., the wickedly infectious “Mother” has been championed by many international DJs, including Pete Tong, Seb Fontaine, and Judge Jules. For its stateside appearance, the synth-happy, hip-hop-infused hit with vocals by Steve Edwards—includes remixes by Steve Gibbs and Dirty Vegas. FYI: M-Factor in the latest alias for the team of Julian Jonah & Danny Harrison, which has also released tracks under various monikers, including 187 Lockdown and Kush.

- **Jiva, “Love Choices Loves** (Giant Step single).” Jiva follows up its underground club hit “Stars” with the jazzy “Love Choices Loves.” While the beach-ready Soul Sessions

**COMPILATIONS TO GO:** The following multi-artist collections deserve a spot in your collection: *Pure Chill Out* (Water Music/UTV/UMG), *Trips do Brasil 2.5* (Rhymey/Rhymey Music), *Clandes Chalsa’s Nirvana Lounge 02* (Pschent France); distributed in the U.S. by Musicrama, *Spiritual Life Music* (Spiritual Life Music); *Joe Claussell’s Magic... A Reason to Celebrate* (BBE UK.); *Ernie Lake’s From the Hampton’s to Ibiza* (EL/Koeh), *Ellen Allen’s Weiss* (BFitch Control Germany), *Tony Moran’s Party Groove: Hotlanta* (Centaur). Included is Anderson’s Club Soul Village Presents the Universal Sounds of House (High on Rhythm U.K.).

Conversely, *Lonely Lovers’ Early Dawn Session mix is blissfully chilled. In both, Sky’s sublime vocals work the magic.**

- **Blaze featuring Palmer Brown, “Do You Remember House?” (Kick-in’/Slip ‘N Slide U.K. single).** Leave it to pioneering house duo Blaze to keep it real and alive on this, a slower-paced peak into its forthcoming full-length, *Spiritually Speaking.* Over an old-school-styled rhythm track, Palmer Brown reminds listeners how it was: “Remember the house when house artists, songwriters, and personal...” 

**Summer Breeze:** Producer/DJ Miguel Migs is not one to mince words. “I don’t come from rock, reggae, and hip-hop. I slowly got into dance music around 1992. So I really don’t know much about dance music that came before that.”

Migs, who hails from Santa Cruz, Calif., and now resides in San Francisco, follows this statement with a few seconds of silence. “But,” he continues, “I have a strong appreciation for the music, especially soulful music.”

In the early ’90s, Migs was a member of Bay Area world beat/reggae club outfit *Zion Soundz.* After one too many inner conflicts, Migs says the group disbanded. By 1997, the multi-instrumentalist Migs (guitar, keyboards, percussion, bass) ventured into dance/electronic music. “That’s where I’ve put all my energies ever since.”

One of his first productions, “Breaking It Down” by alter ego *Peladash,* became the first release on seminal label Naked Music. Since then, Migs has recorded numerous tracks (of the sensual, soulful house kind) for some of the club community’s most cherished labels—including Yoshitoshi Recordings and Talkin’ Loud U.K.—as well as remixed for the likes of Britney Spears (“Stronger”) and “I’m a Slave 4 U.”

On Oct. 1, Naked Music/Astralwerks issues Migs’ highly anticipated first proper artist album, *Colorful You,* which arranges on the heels of the Migs-mixed Naked/Astralwerks compilation *Nude Tempo,* intertwining soulful house, reggae, and dub, as well as live instrumentation and computer-generated beats. *Colorful You* finds Migs effortlessly making room for his musical past in his very musical present.

“Me for me, it was very important for this album to flow,” Migs offers. “But because I like a variety of tempos and styles, that’s much more difficult to make something flow evenly. I just kept reminding myself that I wanted to make an album. It’s this quality, I believe, that gives the album a nice flow between all the tempo changes. I use a lot of the same elements from reggae and dub, with basslines and drums and percussion leading the way.” For Migs, subtle melodies, basic chord progressions, and dub style breakdowns are key.

In addition to classic Migs recordings like “Breaking It Down” and “Surrender”—both completely rewired here—Colorful You is home to such talents as labelmate Lisa Shaw (the breezy “Think It Over”) and tech-tinged “Days of Color”) and Soulstice’s Zoe Ellis (the lovely “The One”).

“This album isn’t necessarily about the dancefloor,” Migs notes. “It’s more about music to listen to while relaxing. The club remixes can always come later. Like I said before, just I just wanted to make a soulful record.” Mission accomplished.

**SEE YOU IN SEPTEMBER:** U.S. fans of Sunscreen will be happy to know that Caroline-distributed Richardline Records is issuing the act’s *Ten Mile Bank* album next month. The set, which streeted last year in the U.K., via Poo AM/Internet, features British singles “Catch,” “Please Save Me,” “Exodus,” and “Coda.”

Ten Mile Bank revels in buoyant melodies, swirling synth patterns, trance-laced breaks, and filtered vocals by Lucia Holm. In fact, songs like “Catch” and “Who Will Love Me Now,” if championed by one or two savvy radio programmers, could very well become dance-pop crossover smashes. Any DJs savvy enough?

**COMPLICATIONS TO GO:** The following multi-artist collections deserve a spot in your collection: *Pure Chill Out* (Water Music/UTV/UMG), *Trips do Brasil 2.5* (Rhymey/Rhymey Music), *Clandes Chalsa’s Nirvana Lounge 02* (Pschent France); distributed in the U.S. by Musicrama, *Spiritual Life Music* (Spiritual Life Music); *Joe Claussell’s Magic... A Reason to Celebrate* (BBE UK.); *Ernie Lake’s From the Hampton’s to Ibiza* (EL/Koeh), *Ellen Allen’s Weiss* (BFitch Control Germany), *Tony Moran’s Party Groove: Hotlanta* (Centaur). Included is Anderson’s Club Soul Village Presents the Universal Sounds of House (High on Rhythm U.K.).
### Chart: Billboard Hot Dance Music Chart

**Club Play**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>A DIFFERENT KIND OF LOVE SONG (MASTERCRAFT REMIXES)</td>
<td>VARIOUS ARTISTS</td>
</tr>
<tr>
<td>FREE YOUR MIND (TOMMY CIVIC)</td>
<td>Celeda</td>
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<tr>
<td>ALIVE (THUNDERPUSS REMIX)</td>
<td>JENNIFER LOPEZ</td>
</tr>
<tr>
<td>YOU DON'T BELIEVE (REMIXES)</td>
<td>UNEE</td>
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<tr>
<td>I'M A WOMAN (REMIX)</td>
<td>CASSANDRA &amp; JOSIELYN BROWN</td>
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<tr>
<td>SAFE FROM HARM (MEN SELECTED MIX)</td>
<td>Narcotic Threat Featuring Yvonne John Lewis</td>
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<td>SHOW ME (REMIX)</td>
<td>SUZANNE PALMER</td>
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<td>BOOMERANG (MIND!-MAN!-MIND REMIX)</td>
<td>Cienfuegos</td>
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<td>SHIFTING (TRIP FLIP REMIX)</td>
<td>TIME MAAS FEATURING MC CHICKADEE</td>
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<td>LET YOUR WILL BE DONE (REMIX)</td>
<td>AMIR FEATURING RICHIE DILLARD &amp; NEW G</td>
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<tr>
<td>AFTER 2 (REMIX)</td>
<td>PETE MOSS FEATURING TREVOR DAVES</td>
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<tr>
<td>THAT SOUND (TANKIN BOY (KID) &amp; DJ STUYT) REMIX</td>
<td>ROSHASET</td>
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<tr>
<td>HAPPY HOUR (REMIX)</td>
<td>NERD COTTO</td>
</tr>
<tr>
<td>I NEVER KNEW (LEGAL REMIX)</td>
<td>GLENA GRAYSON</td>
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<tr>
<td>WORK IT OUT (VICTOR CALDERONE &amp; MAURICE JOSHUA REMIXES)</td>
<td>VARIOUS ARTISTS</td>
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<tr>
<td>I FEEL SO FINE (REMIX)</td>
<td>DONGY BANGFEATURING DHANYA</td>
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<tr>
<td>SICK (REMIX)</td>
<td>SNEAKER PINGS</td>
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<tr>
<td>IN THE UNDERGROUND (DRUMS ONLY INSTRUMENTAL REMIX)</td>
<td>PSYCHE RADIO</td>
</tr>
<tr>
<td>WHERE DO WE GO FROM HERE (THE REMIXES)</td>
<td>VINCE HANNA</td>
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**Maxi-Singles Sales**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
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<tr>
<td>ALIVE (THUNDERPUSS REMIX)</td>
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<tr>
<td>A DIFFERENT KIND OF LOVE SONG (MASTERCRAFT REMIX)</td>
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<tr>
<td>THE NEED TO BE NAKED (TOMMY CIVIC) REMIX</td>
<td>AMBER</td>
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<tr>
<td>WHY DON'T WE FALL IN LOVE (ERIC LEE REMIX)</td>
<td>KISS KISS KISS (THE REMIXES)</td>
</tr>
<tr>
<td>I'VE GOT YOU (CHRIS PANAGHI &amp; ERIC KUPPER MIXES)</td>
<td>VARIOUS ARTISTS</td>
</tr>
<tr>
<td>SONG FOR THE LONELY (THUNDERPUSS, ILI &amp; ALMAIGHTY)</td>
<td>VARIOUS ARTISTS</td>
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<tr>
<td>U DON'T HAVE TO CALL (REMIXES)</td>
<td>VARIOUS ARTISTS</td>
</tr>
<tr>
<td>RAPTURE (TASTES SO SWEET) (REMIX)</td>
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<tr>
<td>DAYS GO BY (REMIX)</td>
<td>DIRTY VEGAS</td>
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<tr>
<td>DON'T LET ME GET YOU (REMIX)</td>
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<tr>
<td>I NEVER KNEW (REMIX)</td>
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<td>THERE YOU GO (DEEP DISH REMIX)</td>
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<tr>
<td>GANTZ GRAF</td>
<td>RAP</td>
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<td>YOU CAN'T GO HOME AGAIN</td>
<td>VARIOUS ARTISTS</td>
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<td>FULL MOON (ERNE'S LAKE &amp; FULL INTENTIONS REMIX)</td>
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<td>BABY'S GOT A TEMPER (REMIXES)</td>
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<td>BY YOUR SIDE (REMIXES)</td>
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<td>THEY SAY VISION (DANCE REMIXES)</td>
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<td>WALKING IN THE SKY</td>
<td>VARIOUS ARTISTS</td>
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<td>SOMETHING</td>
<td>DJ ENCORE FEATURING GREGG SELBY</td>
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<td>YOU ARE NOT ALONE (ATOMIC REMIX)</td>
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<td>WHAT IT FEELS LIKE FOR A GIRL</td>
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<tr>
<td>YOU MAKE ME SICK (H2 REMIXES)</td>
<td>VARIOUS ARTISTS</td>
</tr>
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**Albums with the highest sales points this week.**

1. DIRTY VEGAS - Dance For Me
2. MARY J. BLIGE - Real
3. DJ SAWYER - Boss
4. THE HAPPY BOYS - Touch Me, Touch Me
5. VARIOUS ARTISTS - Celebrate The Dance!
6. SASHA - Vibe
7. DJ ENCORE PRESENTS ULTRA DANCE VOL 2
8. BANKS - The Crystal Method
9. LOUPE DEVITO - The House Party Sessions
10. VARIOUS ARTISTS - Space Monkey & Versus Gorillaz
11. VARIOUS ARTISTS - Versus (Remixed)
12. THE GARDEN - We're Alright
13. VARIOUS ARTISTS - DJ Shadow - Endtroducing
14. VARIOUS ARTISTS - Space Monkey & Gorillaz
15. VARIOUS ARTISTS - LOVE STORY
16. VARIOUS ARTISTS - Love & Bushwacka
17. VARIOUS ARTISTS - Original Sin
18. VARIOUS ARTISTS - How Many
19. VARIOUS ARTISTS -즌
20. VARIOUS ARTISTS - Two Months Off
21. VARIOUS ARTISTS - Love
22. VARIOUS ARTISTS - Burn
23. VARIOUS ARTISTS - Boom
24. VARIOUS ARTISTS - Digg Dong
25. VARIOUS ARTISTS - Chazanova

**Additional Notes:**

- The Hot Shot Debut poses list includes only those singles that have entered the Hot Shot Top 10 this week.
- The Club Play Breakouts chart includes only those songs that have entered the Club Play Top 40 this week.

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**August 31, 2002 Billboard Magazine**

- Various sections are included in the magazine, such as "Club Play" and "Maxi-Singles Sales." These sections feature various artists and songs that are popular in the dance and electronic music scenes.
- The charts are compiled by Nielsen SoundScan, which tracks music sales and streaming across various platforms.
- The magazine also includes a list of the top 10 albums with the highest sales points for the week.
- The charts reflect the popularity of songs across different formats, including singles, albums, and mixes.

---

- **Clubs Play Breaking Out:**
  - **Love Story**
  - **Burn**
  - **Boom**
  - **Digg Dong**
  - **Be Cool**

- **Maxi-Singles Sales Breaking Out:**
  - **Alive (Thunderpuss Remix)**
  - **Different Kind of Love Song (Mastercraft Remix)**
  - **The Need to Be Naked (Tommy Civic) Remix**
  - **Why Don't We Fall in Love (Eric Lee Remix)**
  - **I've Got You (Chris Panaghi & Eric Kupper Mixes)**

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**Chart Details:**

- The charts are compiled based on sales and airplay data, providing a snapshot of the musical landscape at the time.
- The data is sourced from Nielsen SoundScan, a leading provider of music sales and streaming information.

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**Conclusion:**

The August 31, 2002 Billboard magazine provides a comprehensive look at the dance and electronic music charts, featuring popular artists and songs that were trending in the industry at the time.
NEW THIS YEAR!

INTERNATIONAL ROUND TABLE

A select group of international CEOs & Label heads discuss the state of the Dance & Electronic Music Business.

CONFIRMED PANELISTS:

- John Benitez, Jive Records
- Jason Ellis, Vibe UK
- Tim Fielding, Journeys By DJ
- Arvin Gohier, Ministry of Sound
- Hela, King Street Sounds/Nike Grooves
- Steve Hume, Subliminal Records
- Jason Jordan, Hollywood Records
- Michael Weis, Nervous Records
- Jim Welch, Epic Records

CONFIRMED PANELISTS (MS OF 8/15)

- Brandon Bakie, Big Beat
- Steve Baker, MMG/Cinedigm
- Kim Bernard, Moomba Entertainment
- Christian Berthardt, The York Agency
- Lesley Stanek, Beggar's Group
- Lisa Brown, NeX Records U.K.
- Helen Burke, Pherone Productions
- Melissa Burns, recording at WTR
- Carmen Casasola, Pyro Life
- Pat Gaskins, Chong Lane Music, Ltd.
- In Cross, The Music Connection
- Ted Cohen, Elektra Records
- Bill Coleman, Pepe Figuero Productions
- Wallace Collins, Scoring Books Ferris
- Lane Doppato, CLHPlanet.com
- CJ Dennis, DJ/Disc Jockey
- Nana Enyan, Network Management
- Gary Fein, ASCAP
- James Gabler, Full Service
- Edik Golden, Vibe Records U.K.
- Ben Green, First Great
- Tony James, Phurry Productions
- Mark Korin, Gibble Corp.
- Jurgan Kraulstad, Foeshel Records
- Blake Lawrence, WMMA Records
- Steve Levy, Minneapolis Music
- Andreas Lundqvist, Alcatraz
- Deborah Santiago Garcia, VJa productions
- Terry McGee, Minirth
- Jennifer Meador, 25 Records
- Richard Mendel, recording artist
- Tom Mowzilo, Suburban Music
- John Nazarian, Warner Music Business Solutions
- Subhuman Music Choice
- Eddie O'Laughlin, Artist/Producer
- Yvan Parisi, French Indulge Music & Sound
- Vassilis O'Mara, LTD
- Vanita Gendron, Island Bell

PERFORMING ARTISTS & DJS

- Alcazar
- Avenue D
- Evolution, U.K.
- Mora, with Band
- Mount Sims
- Tommie Sunshine
- Larry Tee
- Jody Watley
- W.I.T.
- Tammi Wright

THE A&R ROOM

Shop your demos to the following labels:

- Armed Recordings
- Cultured Recordings
- Cutting Records
- Jalelbean Recordings
- Journeys By DJs
- King Street Sounds
- Magnetic
- Ministry of Sound
- Nervous Records
- Neo Records U.K.
- Pharmacal Recordings
- Subliminal Records
- Tommy Boy Records
- V2 Records
- West End Records

CONFERENCES & EXHIBITIONS

- A&R ROUND TABLE
- BUSINESS MEETINGS
- RECORD POOL MEETING
- SELLER/BUYER MEETING
- SPONSORED MEETINGS
- VARIOUS MEETINGS

REGISTRATION

- Pre-registration: August 30
- Full Registration: August 31

REGISTRATION DEADLINE: August 30
REGISTER TODAY & SAVE!
Making Music Comes ‘Easy’ to Spinart/Cooking Vinyl’s Kershaw

BY JIM BESSMAN

NEW YORK—“Ragin’ Cajun” Doug Kershaw’s first album of new material since 1989’s Hot Doggy Dogg comes out Sept. 24 on a surprisingly hip label, Easy. The album is being released by ADA-distributed Spinart/Cooking Vinyl Records, the joint venture label of Staten Island, N.Y.-based indie Spinart and London’s Cooking Vinyl. The eclectic Spinart has been home to the likes of Vic Chesnutt, Echo & The Bunnymen, the Apples in Stereo, and even Kool & the Gang.

Kershaw’s Easy shows a more rootsy, Cajun-inflected American sound than his classic Cajun country signature hit “Louisiana Man.” The prolific Kershaw wrote all of the album’s tracks except for “Cajun Capers,” which Michael Smotherman penned for him years ago.

But none of Easy’s songs had been recorded until now. “Cooking Vinyl called me from London and asked if I still wrote, and I said yeah. But there are so many songs I’d written that I hadn’t recorded,” Kershaw recalls. “So I just opened my book and started singing songs I never recurred, said, ‘Songs don’t have ages.’”

Neither, clearly, does Kershaw. Now 66, the native of Tiel Ridge, La., has been performing since 1945, gaining his initial fame in a duo with his late brother Rusty before taking his Cajun soul performance well beyond bayou confines.

“You couldn’t have a screenwriter write a background for a more interesting musician,” Spinart GM Jeff Price says. “He’s self-taught on some 27 instruments. He opened for the Stones, was with Dylan on the [1965] premiere of Johnny Cash’s TV show, played at the historic [1969] Toronto Rock & Roll Revival, appeared in the [1971] movie Zuccharrish, and had ‘Louisiana Man’ become the first song broadcast back from the moon [by Apollo 12]. Jay Leno once opened for him for a week.”

Price says the press angle will be Spinart’s main marketing thrust. “We’re taking the story to the media that, based on the re-emergence and current popularity of American roots and country music—thanks to the success of O Brother, Where Art Thou?—that a lot of doors have been opened for this kind of music in the major media. On top of that, we’re hiring indie promotion to take the album to secondary country and Americanas stations because, while it has Cajun fiddle influences, it’s America’s in a Wilco- or Roy Orbison-type way.”

For retail, the label is “spending money in more creative ways,” says Price, including a bus-stop lightbox poster campaign tie-in New Orleans with Tower Records. Over at the Crescent City’s Key Louisiana music store, Louisiana Music Factory, owner Barry Smith is excited not only about Easy but also Kershaw’s new label affiliation.

“Maybe they’ll take a different approach to marketing, but we’ve always done well with his catalog, and I’m sure lots of fans are looking forward to the new record and we’ll do really well with it,” Smith says. “He’s unique: one of the few Louisiana Cajun artists who’s managed to cross over to the mainstream.”

A Kershaw concert was taped last March at the Cajun Café in Tampa Bay, Fl., and presented by the local PBS-TV affiliate during its June pledge drive, a package that Kershaw appeared in person. The program will now be offered to other PBS stations for the December drives and will also be made available by PBS in CD, home video, and DVD formats.

Price says the Easy CD includes Kershaw’s performance of “Louisiana Saturday Night” from the Tampa Bay concert as a Quicktime video, and the recording is ticked to highlight that inclusion.

“If anybody doubts the relevance of Doug Kershaw, we can show them the PBS special,” says Price. “We thought not to mention Varese Sarabande’s recent Greatest Hits compilation of Rusty & Doug Kershaw. So [Kershaw is] a smart singing—that means something on a personal level.”

Kershaw, who’s self-managed but booked by Buddy Lee Attractions, now looks forward to performing behind Easy.

“I’ve been like I’m 23 again, but I’m hot as a pistol,” he says, adding, “We’re going to sell some units—I guarantee it.”

“I used to fantasize about the time when I could retire, and it seems kind of strange that suddenly the time is here,” Hinton says. “I’ve been at it for over 40 years and, in this business, you go to work every day and have a structure and schedule. And now to kind of improvise about a lifestyle is really a fun but weird thing to get used to.”

Hinton, a lifelong jazz aficionado and self-described frustrated piano player, got his first taste of the music industry as a student at Indiana University, when he promoted a concert for jazz musician Erroll Garner. “I always knew I wanted to be someplace in the entertainment business, but in the days I was going through college, options were just not there. Not knowing how I’d get in and where I’d go, I got a degree in business with a major in finance, figuring it would be a solid foundation. My love of music was passionate from probably the seventh grade, when I discovered jazz on a station from New Orleans that I could barely get at midnight on my transistor radio,” Hinton continues. “The impact of that never left me.”

The evening of the Garner concert, Hinton says, “it all clicked and came together for me” when he noticed a rep from Columbia Records and realized “this guy is being paid to hang with Erroll Garner. I focused on [a music business career] like a laser from that moment.”

He joined Warner Bros. Records in 1960 and held various positions there before moving to Columbia in 1965. After stints with Amos Productions in Los Angeles; at his own independent promotion firm, Hinton Scene; and at Hinn-Jen Productions (a company he founded with Jim Ed Norman, now president of Warner Bros. Nashville), Hinton moved to Nashville as MCN’s chief executive officer. He later earned the title of president of the division and in 1993 was named chairman.

He says, “I’ve always had an ear for music that’s served me very well.”

Asked for his advice to the future leaders of record labels, Hinton says: “The key things would be to literally work hard and get at the grunt level and just know the day-in, day-out mechanics of every department and how they function within the greater effect.”

His philosophy is timeless: “If you give a group of bright, motivated people a challenge, combined with a good work environment of ongoing encouragement, almost any goal can be achieved.” In RCA Nashville’s case, that includes being named the Billboard country label of the year for 10 straight years in the 1990s.

Hinton believes effective leaders should “not try to place parameters or limits on the creative contributions that a staff can make. That promotes confidence when one is not worried about being embarrased or about covering their flanks politically.”

For Hinton, the most rewarding part of helming a record label like the MCA was “signing a new artist and being a part of the development process to where they become a major, established artist.” As for the challenges, Hinton says the biggest is “dealing with the business climate as it is and looking for new and innovative ways to continue to reach the consumer.”

Looking toward his future, Hinton says there will be lots of travel involved. “Gale and I have a sincere love of travel and history so, to us, travel is not a leisurely kind of thing. We really like to go to a country and learn about their history and culture and, hopefully, their great wine.”

Krauss, Del McCoury Band Top IBMA Nominees List

BY PHYLIS STARK

NASHVILLE—In a year of explosive growth for bluegrass music, nominations in the International Bluegrass Music Awards (IBMA) take on increased significance. Topping the nominations this year are Alison Krauss & Union Station and the Del McCoury Band.

The 13th annual awards—hosted by Ricky Skaggs and Patty Loveless—are set for Oct. 17 at the Kentucky Center for the Arts in Louisville.

Counting both group and solo work, the members of Krauss & Union Station received a total of 12 nominations, including collective nods for entertain-

er, instrumental group, song, and album of the year. Krauss received a solo nomination for female vocalist. The group’s Dan Tyminski is nominated for male vocalist, as well as guitar player. Other band members picked up nominations in individual instrument categories. Krauss & Union Station also share in the album of the year nomination for the multi-set disc Home From the Mountain.

The Del McCoury Band and its members scored a total of 11 nominations, including entertainer, vocal group, and instrumental group. They earned two nods for their participation on the album What We Leave Behind by David Parmley & Friends. Ricky Skaggs & Kentucky Thunder picked up six nominations, including one for Skaggs’ participation in Vassar Clement’s Full Circle. Relative newcomers Mountain Heart scored six nominations, including the group members’ work on other artists’ nominated albums. Bluegrass superstar Rhonda Vincent and her group, Rage, earned five nominations, as did those of Illiterate Hillbillies.

Loveless scored four nominations, including two in the song of the year category. Reigning IBMA vocal group of the year Doyle Lawson & Quicksil-ver earned three nominations.

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

HAIL TO THE CHIEF: Bruce Hinton hates the word “retirement.” It suggests, he believes, a “sedentary” life that bears no resemblance to what he has planned for himself now that he has stepped down from his position as chairman of MCA Nashville after nearly 20 years at the helm (Billboard, Aug. 17).

“I have a lot of things I want to do,” he says. “He’s back from his 2004 Los Angeles, CA. move to Nashville. I’ll be spending the month at his home in Puerta Vallarta, Mexico.”

Hinton left the title of president of the division and in 1993 was named chairman.

He says, “I’ve always had an ear for music that’s served me very well.”

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IBMA International Bluegrass Music Association
### Albums

- **Albums and their sales growth**
- **Top Albums**
- **Certification**
- **Greatest Gainer**
- **Greatest Hits Volume**
- **Certified**

### August 31, 2002

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<td>Carrying On</td>
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<td>Arista Nashville</td>
<td>16,115</td>
<td>Gold</td>
</tr>
<tr>
<td>Various Artists</td>
<td>Greatest Hits Vol. 2</td>
<td>Arista Nashville</td>
<td>16,115</td>
<td>Gold</td>
</tr>
<tr>
<td>Travis Tritt</td>
<td>A Decade Of Hits</td>
<td>Arista Nashville</td>
<td>16,115</td>
<td>Gold</td>
</tr>
<tr>
<td>Various Artists</td>
<td>A Decade Of Hits</td>
<td>Arista Nashville</td>
<td>16,115</td>
<td>Gold</td>
</tr>
</tbody>
</table>

### August 31, 2002

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Sales</th>
<th>Certification</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dixie Chicks</td>
<td>Wide Open Spaces</td>
<td>Arista Nashville</td>
<td>236,000</td>
<td>6x Multi-Platinum</td>
</tr>
<tr>
<td>Dixie Chicks</td>
<td>Goodbye Days</td>
<td>Arista Nashville</td>
<td>155,000</td>
<td>5x Multi-Platinum</td>
</tr>
<tr>
<td>Nitty Gritty Dirt Band</td>
<td>Greatest Hits Vol. 1</td>
<td>Arista Nashville</td>
<td>115,000</td>
<td>4x Multi-Platinum</td>
</tr>
<tr>
<td>Nickel Creek</td>
<td>Nickel Creek</td>
<td>Arista Nashville</td>
<td>89,000</td>
<td>3x Multi-Platinum</td>
</tr>
<tr>
<td>South Dakota</td>
<td>Coyote Ugly</td>
<td>Arista Nashville</td>
<td>78,000</td>
<td>3x Multi-Platinum</td>
</tr>
<tr>
<td>Toby Keith</td>
<td>American Ride</td>
<td>Arista Nashville</td>
<td>76,000</td>
<td>3x Multi-Platinum</td>
</tr>
<tr>
<td>Lee Ann Womack</td>
<td>I Hope You Dance</td>
<td>Arista Nashville</td>
<td>117,000</td>
<td>3x Multi-Platinum</td>
</tr>
<tr>
<td>Shania Twain</td>
<td>Come On Over</td>
<td>Arista Nashville</td>
<td>200,000</td>
<td>5x Multi-Platinum</td>
</tr>
<tr>
<td>Gary Allan</td>
<td>Smoke Rings In The Dark</td>
<td>Arista Nashville</td>
<td>141,000</td>
<td>3x Multi-Platinum</td>
</tr>
<tr>
<td>Willie Nelson &amp; Friends</td>
<td>Big Hits</td>
<td>Arista Nashville</td>
<td>200,000</td>
<td>5x Multi-Platinum</td>
</tr>
<tr>
<td>Kix</td>
<td>Greatest Hits Collection</td>
<td>Arista Nashville</td>
<td>127,000</td>
<td>3x Multi-Platinum</td>
</tr>
<tr>
<td>Hank Williams Jr.</td>
<td>Greatest Hits, Vol. 1</td>
<td>Arista Nashville</td>
<td>427,000</td>
<td>5x Multi-Platinum</td>
</tr>
<tr>
<td>The Charlie Daniels Band</td>
<td>A Decade Of Hits</td>
<td>Arista Nashville</td>
<td>613,000</td>
<td>5x Multi-Platinum</td>
</tr>
</tbody>
</table>
ANTI-PIRACY INTERNET?: While the bulk of the anti-piracy efforts in the Latin music world are directed toward fighting physical piracy, Roberto Cantoral, president of Mexico's Society of Authors and Composers, believes the real threat lies in Internet piracy.

"Piracy, of course, is everywhere," Cantoral says. "But even pirates are complaining about the Internet. Young people are downloading music and important material." Cantoral's solution? Strengthen public performance and use the Internet as a promotional tool to sell these performances.

Sounds radical, but it's essential to a return to basics—to when sound recordings did not exist and authors relied on performances and sheet music for sustenance.

"Authors will never lose their royalty," Cantoral says. "But right now, everything is based on the recording. [And] instead of having more sales because there's more people, there's less."

GETTING TO KNOW YOU: Following Los Temerarios' successful foray into other formats with their tropical version of "Ni Una Lagrima Mas" (Not Another Tear), another regional Mexican group, Palomo (on Disa), is trying its luck in other genres by recording a pop version of its hit single "No Me Convences Aun" (You Don't Believe Me). But I see you, Mel. The track is sponsored by Bud Light...

Luis Miguel will perform a series of West Coast concerts in September at the Coors Amphitheater in Chula Vista, Calif., the MGM Hotel & Casino in Las Vegas, and the Universal Amphitheater in Los Angeles to coincide with Mexican Independence Day (Sept. 16)... PMF the Agency and PMF Promotions are celebrating 10 years of business with a series of August tours that will feature Auténticos Decadentes and Banda Sónico from Argentina and Pedro Suárez Vertiz from Peru.

IN BRIEF: Gloria Estefan and Jimmy Smits have been confirmed as co-hosts for the upcoming Latin Grammy Awards show. Warner Music Latin will release the Latin Grammies compilation CD Sept. 10, and it will feature tracks by those nominated for record and album of the year, best salsa album, best ranchero album, and best music video... Terra.com began admitting entries for its annual amateur music contest July 31. Unsung bands compete not by performing but by designing Web sites. The winner, based on public voting, will be announced Dec. 31 and receive a $5,000 cash prize and a mini Web site designed by terra.com staff. Entries will be accepted until Oct. 26. More information can be found at terra.com/terrarock.

Additional reporting by Enrique Lopez Eguiluz in New York.

BY LEILA COBO

MIAMI—Although Gilberto Santa Rosa's upcoming album coincides with his 25th year as a professional musician, it is not—at least on the surface—in celebration of that fact. But Viceversa, due Sept. 3 on Sony Discos, is a celebration of the Puerto Rican's reputation as one of the great contemporary soneros, a prolific singer equally at ease with boleros, ballads, or the most hard-hitting salsa. It also typifies Santa Rosa's open-mindedness regarding the selection of material. Viceversa includes tracks by such hitmakers as Kike Santander—including the single "Por Mas Que Intento" (No Matter How Hard I Try) in ballad and salsa versions—as well as younger writers like Victor Manuelli and Javier Montes of Son by Four. At a time when tropical musical in a slump, Santa Rosa, aka el Caballero de la Salsa (The Gentleman of Salsa), is one of the few sure shots. Between concerts, Santa Rosa answered six questions for Billboard.

Do you believe that the current trend of artists writing their own material, coupled with a desire to top radio charts with remixes, has made it hard to find good salsa songs?

I think it helps the promotion of an album. To date [I think that] salsa versions of ballads or boleros have worked better than when artists do pop or tropical versions. I have no interest in aban- doning my genre, but I do think it's a way to penetrate other markets. If I could write, I would... It's an interesting dynamic, an artist who can write his own music. I wouldn't record an entire album of my songs, but I find it interesting.

I agree that recording ballads and boleros opens new markets, but die-hard fans get confused when they buy an album that's supposedly tropical and then find that it's full of boleros.

That's why this album has so many songs... If it has 15... I didn't want to abandon my salsa base, and for this particular album, I wanted to mix things up... I haven't given up on recording an album of just boleros. The great soneros have had classic bolero albums, and I don't see it as a conflict. But I do see your point, and I agree that when you present a regu- lar Gilberto Santa Rosa album, it must have a certain number of salsa tracks.

But your boleros also take listen- ers to the dancefloor...

You know, that's been a commercial accident that led salsa singers to retake a tradition. A few years ago, no one was recording boleros. I think when Luis Miguel was so successful with his classic boleros, he invoke interest from a younger generation. And labels began to do this kind of double version that was successful but also made salsa singers want to look back. Because we salsa artists have always recorded different genres, but we start to specialize and lost that tradition.

Has salsa specialized too much?

A bit. Remember, we can't be nar-
## Greatest Gainer

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Artist</th>
<th>Country</th>
<th>Weeks at Number</th>
<th>1</th>
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</thead>
<tbody>
<tr>
<td><strong>EL DOLOR DE TU PRESENCIA</strong></td>
<td>Jennifer Pena</td>
<td>MEX</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td><strong>MEMENTO</strong></td>
<td>Wyclef Jean</td>
<td>HUN</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td><strong>NO TE SEGUIRE QUERIENDO</strong></td>
<td>Nice Flores Y Su Banda Pureza</td>
<td>MEX</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td><strong>CADA DIAS</strong></td>
<td>Los Cazadores De Oro</td>
<td>MEX</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td><strong>LOS INGREDIENTES</strong></td>
<td>Los Rubios</td>
<td>MEX</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td><strong>ENRIQUE</strong></td>
<td>50 Cent</td>
<td>MEX</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td><strong>PARA ELLA</strong></td>
<td>50 Cent</td>
<td>MEX</td>
<td>2</td>
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</tbody>
</table>

## Latin Pop Airplay

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Week</th>
<th>1</th>
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</thead>
<tbody>
<tr>
<td><strong>MEMENTO</strong></td>
<td>Wyclef Jean</td>
<td>INTERCORD</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td><strong>NO TE SEGUIRE QUERIENDO</strong></td>
<td>Nice Flores Y Su Banda Pureza</td>
<td>INTERCORD</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td><strong>CADA DIAS</strong></td>
<td>Los Cazadores De Oro</td>
<td>INTERCORD</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td><strong>LOS INGREDIENTES</strong></td>
<td>Los Rubios</td>
<td>INTERCORD</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td><strong>PARA ELLA</strong></td>
<td>50 Cent</td>
<td>INTERCORD</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td><strong>PARA ELLA</strong></td>
<td>50 Cent</td>
<td>INTERCORD</td>
<td>2</td>
<td></td>
</tr>
</tbody>
</table>

## Tropical/Salsa Airplay

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Week</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>MEMENTO</strong></td>
<td>Wyclef Jean</td>
<td>INTERCORD</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td><strong>NO TE SEGUIRE QUERIENDO</strong></td>
<td>Nice Flores Y Su Banda Pureza</td>
<td>INTERCORD</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td><strong>CADA DIAS</strong></td>
<td>Los Cazadores De Oro</td>
<td>INTERCORD</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td><strong>LOS INGREDIENTES</strong></td>
<td>Los Rubios</td>
<td>INTERCORD</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td><strong>PARA ELLA</strong></td>
<td>50 Cent</td>
<td>INTERCORD</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td><strong>PARA ELLA</strong></td>
<td>50 Cent</td>
<td>INTERCORD</td>
<td>2</td>
<td></td>
</tr>
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</table>

## Regional Mexican Airplay

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Week</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>MEMENTO</strong></td>
<td>Wyclef Jean</td>
<td>INTERCORD</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td><strong>NO TE SEGUIRE QUERIENDO</strong></td>
<td>Nice Flores Y Su Banda Pureza</td>
<td>INTERCORD</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td><strong>CADA DIAS</strong></td>
<td>Los Cazadores De Oro</td>
<td>INTERCORD</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td><strong>LOS INGREDIENTES</strong></td>
<td>Los Rubios</td>
<td>INTERCORD</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td><strong>PARA ELLA</strong></td>
<td>50 Cent</td>
<td>INTERCORD</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td><strong>PARA ELLA</strong></td>
<td>50 Cent</td>
<td>INTERCORD</td>
<td>2</td>
<td></td>
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</tbody>
</table>

- **Note:** The above table lists the top songs on the Billboard Hot Latin Tracks chart as of August 31, 2002. 
- **Source:** Billboard Latin Pop Airplay, Tropical/Salsa Airplay, Regional Mexican Airplay charts.
**Latin Pop/Salsa Albums**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Sales Weeks</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>PACESTREER</strong></td>
<td><strong>Alicia Villarreal</strong></td>
<td>3</td>
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</tr>
<tr>
<td><strong>ALEXANDRE PRIEB</strong></td>
<td><strong>Soy Lo Prohibido</strong></td>
<td>3</td>
<td></td>
</tr>
<tr>
<td><strong>ELVIS CRESPO</strong></td>
<td><strong>Urbana</strong></td>
<td>4</td>
<td></td>
</tr>
<tr>
<td><strong>VARIOUS ARTISTS</strong></td>
<td><strong>Puan Cambias Sonideras</strong></td>
<td>11</td>
<td></td>
</tr>
<tr>
<td><strong>20 Grandes Exitos</strong></td>
<td><strong>20 Grandes Exitos</strong></td>
<td>11</td>
<td></td>
</tr>
<tr>
<td><strong>SOUNDTRACK</strong></td>
<td><strong>El Clon</strong></td>
<td>36</td>
<td></td>
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<tr>
<td><strong>Soy Los Rieleros Del Norte</strong></td>
<td><strong>Cuenta Arriba</strong></td>
<td>1</td>
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<tr>
<td><strong>LOS ANGELES AZULES</strong></td>
<td><strong>Historia Musical Vol. 1</strong></td>
<td>2</td>
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<tr>
<td><strong>GRUPO BRYNDS</strong></td>
<td><strong>Historia Musical Romantic</strong></td>
<td>1</td>
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<tr>
<td><strong>QUE BUENA, LA LUCHA DE LAS ESTRELLAS</strong></td>
<td><strong>Que Buena, La Lucha De Las Estrellas</strong></td>
<td>16</td>
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<tr>
<td><strong>JESUS MORALES</strong></td>
<td><strong>El Original De La Sierra</strong></td>
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<tr>
<td><strong>THE MISSION</strong></td>
<td><strong>El Obrero</strong></td>
<td>19</td>
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<tr>
<td><strong>MARCO ANTONIO SOBIS</strong></td>
<td><strong>Mas De Mi Alma</strong></td>
<td>1</td>
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<tr>
<td><strong>LOS RAZOS DE SACRAMENTO Y REYNA</strong></td>
<td><strong>Corazon De Perico</strong></td>
<td>3</td>
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<tr>
<td><strong>JOAN SEBASTIAN &amp; MARCO ANTONIO SOLIS</strong></td>
<td><strong>Las Grandes</strong></td>
<td>14</td>
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</tbody>
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**Regional Mexican Albums**

<table>
<thead>
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<th>Artist</th>
<th>Title</th>
<th>Sales Weeks</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>REGAN</strong></td>
<td><strong>HISTORIA LAS 30 HORA SONIDERA ((NSA)</strong></td>
<td>9</td>
<td></td>
</tr>
<tr>
<td><strong>VARIOUS ARTISTS</strong></td>
<td><strong>ULTIMAS PEGADITAS</strong></td>
<td>10</td>
<td></td>
</tr>
</tbody>
</table>

---

**Heatseeker Impact**

Shows albums removed from Heatseekers this week.

- **A Descanso**
- **Todo De Un Amor Rocio DURCAL**
- **EL GRAN COMBO DE PUERTO RICO**
- **LOS REHES**
- **CELIA CRUZ**
- **ELIAS DE OCHOA**
- **LAURA PAUSINI**
- **VARIOUS ARTISTS**

---

**Greatest Gainer**

- **AMOR DE HIERBA**
- **SEGA**
- **VARIOUS ARTISTS**
- **VARIOUS ARTISTS**
- **VARIOUS ARTISTS**
- **VARIOUS ARTISTS**

---

**Hot Shot Debut**

- **A.B. Quintanilla Y Los Kumbia Kings**
- **SHH!**
- **Anorke A Ondavave**
- **Maria del Carmen Estrada**
- **Desafcho**
- **Confronics**
- **Habiendo De Amor Peeman**
- **Suenos**
- **Las 30 Cambias Mes Pequeñas**
- **Historia De Un Idolo Vol 11**

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**Nielsen SoundScan**

Sales data compiled by Nielsen SoundScan.
In Argentina: Líderes Entertainment Group has found a new niche for its business in Argentina. With a dev-
uel local currency that allows dollars to go a long way, the country has become a popular spot in which to
shoot videos for the label’s artists. Venezuelan duo Tsau-
by & Georgiana have lensed two clips at national parks
in the state of San Juan. Fellow Venezuelan Malanga and
Colombian act Fonseca also plan to shoot clips there...
Latin-rock pioneer Miguel Matos has released a self-
produced two-CD album through independent label Pataya. Titled Salir Vivo (Coming Out Alive), it in-
cludes a mix of live recordings and his greatest hits
from the 80s. There are also a handful of new songs,
notably the title track (featuring special guest Cristian
Aldana from alt-rock band El Otro Yo) and a powerful
Spanish rendering of Billy Idol’s “Sex and Fantasy.”
A Sept. 6 concert at the 3,200-capacity Gran Rex Theater
will kick off an international tour that will encompass
Mexico and the U.S. . . . Sony Music released Acústico
en Vívido (Acoustic Live), an exquisite two-CD live al-
bum recorded during legendary folkloric singer Mer-
cedes Sosa’s shows last year at the Gran Rex Theater
in Argentina. The project features a wonderful array of
classic folkloric compositions from her early repertoire,
plus contemporary songs by Litto Nebbia, María Elena
Walsh, and even two tangos. MARCELO FERNANDEZ BITAR

In Puerto Rico: Rap station Mix 107’s top-rated morning
radio show, El Tracketeo, hosted an ambitious rap/reg-
gae festival titled El Dia Nacional del Tracketeo (Na-
tional Tracketeo Day) Aug. 17 at the 14,000-capacity Col-
seum Roberto Clemente. Artists performing included
Vico C, Los Francotiradores, Cultura Proléctica, Lito y
Polaco, Wisin y Yandel, Los Goyos, Maicol y Manuel,
Daddy Yankee y Nicky Jam, Algarete, Magistrate y Valen-
tino, Big Boy, and Sal Pa Fuerza. The event also featured
comedy sketches and contests hosted by on-air per-
sonalities Raymond Arrieta and Eric Valcourt.

RANDY LUNA

In Mexico: Lenny Kravitz will perform Sept. 7 at Mex-
ico City’s Estadio Azteca in a show put together by con-
cert promoter En Vívido. Tickets for the 90,000-capaci-
ty venue range from $13 to $220. Other international
acts visiting Mexico in the near future include For-
eginer—which will perform Sept. 5 at the Auditorio
Nacional—and the Rolling Stones in February . . .
Lupita D’Alessio and Francisca Viveros—aka Paquita
del la Barrio (Paquita From the Neighborhood)—the
two divas that have become well-known for their songs
lambasting men, will share a stage for the first time
Sept. 13 at Mexico City’s Auditorio Nacional. Viveros is
supporting her latest album, Taco Placero, and D’Al-
esso is preparing—together with producer Laureano
Brizuela—an album celebrating her 30-year career.

TERESA AGUILERA

In Brazil: In celebration of the 60th birthday of Bra-
zilian popular music icon Caetano Veloso, Universal
Music plans to release a four-CD boxed set titled
Homen Comum (Ordinary Man), which is being com-
plied by Fernando Viana. Veloso will also release a new
album, Nao Pedro Desculpas, recorded with his friend
Jorge Mautner, who—like Veloso—is recognized as
one of the leaders of the tropicalismo movement.

TOM GOMES

“Having ‘the blues’ is one of the most universal feel-
ings there is,” Allyson says. “I don’t necessarily want
to hear 12-bar blues songs all night, but I can easily sing
songs that have a ‘blue’ feel to them, because the emo-
tions are something that always relate to an aspect of
my own life, and the same can be said for anyone in
my audience.”

Drawing from such writers as
Mose Allison (“Everybody’s Cryin’
Mercy”), Joni Mitchell (“Blue Motel
Room”), and Oscar Brown Jr.
(“Hum Drum Blues”), Allyson in-
tones a veritable thesis on the
down-side of love and, more broadly,
on the nature of human existence. That
is not to say, though, that the music
is not as uplifting and celebratory as
it is mired in despondency.

“The best thing about the blues is
that it allows you to testify about
things that are deep inside your
self,” Allyson says. “When I believe
in something, I believe very strong-
ly, and the blues allow me to
express my feelings. If you look at a
song like (Brown Jr.’s) ‘Long as
You’re Living,’ it is ultimately about
living life to the fullest and about
treating each other right.”

Elsewhere, Allyson plays the
scorned, dispirited woman on “Evil
Gal Blues,” where she expresses
how “inundated he fed up you can be
with everything. There are also
songs that are heartbreaking, like
‘The Meaning of the Blues,’ which
says that you can look at the color
blue forever, but you can’t relate
the meaning of it until someone leaves
you and you are left with a feeling
you just can’t bear. Anyone can see a
bit of their own life in the lyrics.”

Joining Allyson are long-time gui-
tarist Danny Embrey, saxophonist
Steve Wilson, drummer Lewis
Nash, bassist Peter Washington,
and pianist Mulgrew Miller. “These
musicians all have equal parts soul
and dexterity, which is perfect for
this type of music,” Allyson says.

“You don’t have to describe the
mood you are looking for to them,
they just get it on their own.”

If In Blue sounds like a concept
album with a slick marketing plan,
it is—sort of. Although the project
is Allyson’s third consecutive release
to boast a “theme,” following 1999’s
From Paris to Rio (featuring French
and Brazilian songs) and 2001’s Bal-
lads—Remembering John Coltrane,
the singer is quick to note that the
current album is not a concept and
that “a concept must be derived from
a place deep inside a person and
must be expressed regularly as
part of their artistic repertoire.”

Many of the songs on In Blue, such
as “Love Me Like a Man,” have been
in Allyson’s repertoire for years, and
others, such as Bobby Timmons and
Jon Hendricks’ “Meanin’,” have
been among her favorite songs to
listen to when in a blue mood.

“I also get a lot of faith and en-
couragement from my audience.”

Allyson says, “and often they give
me an idea for my next album
before I even come up with it
myself. People tell me how much
they loved hearing me sing a Brazil-
ian song or a blues [song] and won-
der when I will do an entire album
of songs in that style. I put that in
my head and move along, and when
the idea speaks strongly enough to
me, I pull it out of my hat and run
with it.”

AND: Fantasy reissued five titles
as part of its Original Jazz Classics
series Aug. 20; vocalist Joe Turner’s
1976 way to go date The Midnight
Special, organist Charles Earland’s
1970 Prestige date Black Drops,
drummer Roy Haynes’ 1963 Prest-
tige recording Cymbalism, pianist
Peggy Monette’s 1978 live set The
Greeting, and Gene Ammons’ final
Prestige session, Goodbye, recorded
less than five months before his
passing in 1974. . . . Columbia/Lega-
cy’s expansive 20-disc Miles Davis
boxed set, The Complete Miles Davis
of Montreux: 1972-91, is set for an
Oct. 1 release.
Vicente Fernández
35th Anniversary
For more than 30 years, Vicente Fernández has been the most important and influential ranchero singer in the world. His gift for using his voice to plead, to taunt, to exult and to bare his soul is unmatched.

Through the years, he's inspired hundreds of imitators, but none could match his operatic power and range. Even though other notable ranchero singers, such as Pepe Aguilar, Pablo Montero and Pedro Fernández, have sold well, Vicente Fernández remains the music's most world-renowned icon.

His impact in ranchera is comparable to Frank Sinatra's legacy in American pop standards. Despite his many achievements, Fernández remains proud of his humble roots, as Sinatra was. Both are also respected actors (Fernández has appeared in more than 20 Mexican films), though their music always overshadows their movie careers.

His latest accolade is Latin Recording Academy Person of the Year. He is being honored for his artistic accomplishments and for donating ticket proceeds to the National Hispanic Scholarship Fund. He receives the award at a VIP tribute dinner and concert Sept. 17 in Los Angeles, one day before the third annual Latin Grammys are held.

In addition to the Scholarship Fund, Fernández helps out his rural fans by waiving his performance fees at small-town Mexican fairs.

Ironically, he has never won a Grammy. Winners in the Mexican-American music performance category over the years have included Pepe Aguilar,
Vicente

Muchas Felicidades por todos los éxitos cosechados a lo largo de estos 35 años de trayectoria, que son el resultado de tu esfuerzo, entrega y cariño hacia esta carrera. ERES LO MAXIMO!!! Te amo con todo mi corazón...

Cuca.
In a hot, severe and rather dusty corner in the outskirts of Guadalajara—an industrial city in west central Mexico—Vicente Fernández has carved out his slice of heaven in the shape of a sprawling ranch. I know about this ranch in the way anyone who's remotely followed Fernández's career knows about it (think Graceland, if you will), and I've imagined the place in myriad ways. Of course, it's much different from the picture in my mind.

Los Bes Potrillos (The Three Colts), so named after Fernández's three sons, is huge, but, bordered as it is by an irrigation channel, it has the feel of a cocoon. It surprises me because it's a working ranch, but it's also Fernández's home—and one which he built slowly and carefully, literally from the ground up. He'll tell me he always dreamed of having a ranch and that, as a boy, he collected ranch-related figurines and still does. He'll tell me he first purchased 150 acres 22 years ago and that he later added another 450 and another 600 and so on. He also built a house, prettier than J.R.'s in Dallas, for Cuca, his wife of 39 years (Fernández, who prides himself on his lengthy relationships, has had the same record label, Sony, for 35 years), and then another one for his eldest son, Vicente. There are cattle and horses and stables, even a restaurant and a store up front. But Fernández's biggest pride and joy are his miniature horses, which he breeds and raises with such ferocious protectiveness that he's built a glass-paned room adjacent to one of the stables, so he can see when the foals are born, regardless of the time of day or night.

I meet him by one of his stables, and, dressed as he is in jeans, boots and an open shirt, it strikes me that he is, indeed, a rancher—no ranchero—a fact punctuated during our conversation as he dealt with the daily happenings of the ranch, even pausing to give medicine to a colicky horse.

During our chat, he will also pause, frequently, to sing. His music is about his life, and the two are inexorably intertwined. And, as luck would have it, Fernández is also a storyteller, witty and detail-oriented. Here are some of his tales.

Nowadays, everybody seems to be seeking an "international" career, and they try their luck at singing in English. You, on the other hand, have made a career out of being a Mexican as possible and always singing ranchero. Why is that?

I've always said it. A singer can sing anything. But me, my life is Mexican music. For me, putting on my charro outfit is a matter of pride, and it's a very big responsibility.

And you put on your charro outfit for every single concert?

Yes. And, for me, the charro outfit goes hand in hand with the personality Vicente Fernández has given it. Without the charro outfit, I don't feel I'm me.

Have you ever had an urge to record ballads?

No. God forbid! I'm going to record an album where they've confirmed Shakira and Alejandro Sanz. But I'll sing with each of them one of my greatest hits.

Ranchero style...

Yes. Everybody who sings with me has to sing ranchero. Roberto Carlos had to sing ranchero, Vicki Carr had to record ranchero. Celia Cruz came in with a mariachi. I accept recording with everybody, as long as it's with a mariachi.

Continued on page 54

By LEILA COBO

ANNIVERSARY SUPPLEMENT 52

BILLBOARD AUGUST 31, 2002

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Papi:

Muchísimas felicidades por tus 35 años de carrera, has sido un gran ejemplo para nosotros y todos los que te conocemos, te admiramos siempre por tu gran esfuerzo y dedicación.

Tus hijos que te adoran,
Vicente, Gerardo, Alejandro y Alejandra.
The Vicente Fernández Timeline

By RAMIRO BURR

For more than 35 years, Vicente Fernández has been considered Mexico’s greatest living singer, coupling an operatic range with a deep understanding of ranchera music’s rural roots. He also acted in Mexican movies, often playing a role that suits him perfectly—that of the proud chamorro, or Mexican cowboy. Here are some important dates in his life and career.

Feb. 17, 1944
Born in Huimilitan El Alto, Jalisco, Mexico, to rancher Ramón Fernández and homemaker Paula Gomez de Fernández.

1955
Wins amateur talent contest in Guadalajara, Jalisco, Mexico, sponsored by a local TV station, and begins playing in local restaurants and parties.

1960
After working odd jobs in construction, restaurants and shops, he turns to music full-time, performing on the TV program La Calandria Musical. He also hustles for business with other mariachi musicians near downtown Guadalajara.

1963
His mother, Paula Gomez de Fernández, dies of cancer at 47.

December 27, 1966
Marries María “Laca” de Refugio Abarca Villaverde, a neighbor in Guadalajara. They have four children: Vicente, Jr., Gerardo, Alejandro and Alejandrina.

1965
Joins Mariachi Amancear in Mexico City and continues singing at restaurants. He also performs regularly on the mariachi-themed radio program Amancear Tapatio.

1966
Fernández signs to CBS (now Sony Discos), remaining with them through the present day. Records first single, “Perdóname” b/w “Caminita del Barrio.”

Aug. 54, 1970
His father, Ramón Fernández, dies. Though he’s heartbroken, Vicente performs a full set that night.

1971
Appears in his first major Mexican movie, Uno y Medio Contra el Mundo.

In concert, 1974

BILLY JOE'S "GET YOURSELVES TOGETHER" Continued from page 52

And you’ve been very consistent with your mariachi, haven’t you?
I first had the Mariachi Vargas de Tecalitlán. They were with me some eight years. Then, for 15 years, I had a mariachi from Chapala called Mariachi Chapalita. And my current mariachi is Mariachi Juvenil Azteca.

What do you look for in your mariachis? A particular sound?
That they really want to work. Because I go on stage and I say, “Hi, I’m going out and singing until the people get tired.” They know, with me, we’re talking about singing two hours, two and a half hours, up to three and a half hours.

In fact, singing on and on defines a Vicente Fernández concert...
[Laughs] I’ve paid fines in the U.S. because I’ve sung one minute over the [ending time]. And, well, if I’m already a minute over, I keep singing. I tell the audience, “You know what? They already fined me. So, let’s go on here, because I already paid the 15-20 or 30 thousand dollar fine.” People go crazy. Because I want to make something clear: the fact that I sing for hours has no merit. Anyone—or almost anyone—can sing what I sing. The trick is to have the audience stay with you for three and a half hours.

And the audience stays if you’re connecting with them, wouldn’t you say?
I heard Raphael [the Spanish singer] say something once. [Fernández adopts a Spanish accent] He said, “There are no good audiences: there are only bad artists.” The artist who goes out and sees people are cold but doesn’t have the talent, the heart and the courage [to turn things around], who doesn’t have music running through his veins, well, he has nothing to do in this career. It’s like a bullfighter—if he gets a bad bull and doesn’t do anything for the light. If the audience is cold, it’s the artist’s responsibility to warm them up. Regardless of the pain or sorrow you may have with you.

There have been several times in your career when you have had great sorrow and pain and have taken the stage. Can you tell us about some of those times?
For example, the first time I worked at Teatro Blanquita in Mexico City—which is a very popular theater—right before I went onstage, they told me my father had died. And I was left cold, because he [had been] fine. They found cirrhosis in his liver. They operated on him, and I saw him in the morning. He gave me his blessing, and I went to Teatro Blanquita. In that theater, they feature many artists. I was supposed to sing only four songs. I’d come in through the audience, singing without a microphone. But right before I began, they told me he died. They offered to tell the audience, but I went out singing.

What song?
A very cheerful song called “Los Laureles” (The Laurels). I went out, and tears just poured down my face as I sang that happy song. People couldn’t understand. I sang my four songs, and the audience asked for more and more, to the degree that the next artist couldn’t take the stage. Until the MC went onstage and said, “Vicente isn’t singing anymore, because there’s a program to follow. But aside, Vicente sang because he wanted to, because his father just passed away.” And when people heard that, they stood up and started to clap and clap and clap, for a full four minutes.

Given all those circumstances, would you say that performance was a milestone in launching your career?
Yes. You can imagine. I’ve had things happen that have been key, as if saying God is with me. When I returned from burying my father, at that time, people didn’t know me; they only knew my first song, which was called “To Camino o el Mico” [Your Path or Mine]. We’re talking 35 years ago. So I took a cab, and the driver, who had no idea who I was, asks, “Do you mind if I put on music?” and he turns the radio on, and the first thing I hear is [Fernández starts to sing “Mi Viejo” (My Old Man], a ’60s hit by Argentine singer/songwriter Piero] “Es un buen tipo mi viejo” [He’s a good guy, my old man]. A song I recorded 13 years ago in honor of my father and because it’s a very beautiful song. The coincidence of burying my father, getting into that cab, having the guy turn on the radio, and that’s the song that plays. No matter how hard you try to control your feelings, hearing that song after burying your father, well, that’s hard. I’ve had experiences, like when my eldest son was kidnapped and they cut his two fingers off [eldest son Vicente, kidnapped in 1998], where for four months I didn’t know if he was alive. All I wanted to know was where he would end up so I could take a flower or say a prayer for him. I didn’t speak during those four months. But I’d go to the shows, and I would sing and dance.

You never stopped performing?
Never. But when I would finish, I would go to my room and cry like a child.

But having your music must have been a great help at the time. Or was it a chore instead?
With Vicente, it was an open secret; I never said anything, but everyone knew. So people were doubly grateful [to see me perform]. They never saw me shed a tear or complain. They finally knew when I got my boy back, and I presented him in public and openly thanked everyone. Because they all knew, and I knew I had their support and their prayers to help my son return to his mother, his children, his wife and myself.

When Vicente was kidnapped, was he allowed to listen to the radio? Listen to you?
Yes. The people who were guarding him initially didn’t know he was my son. And at the time, they were airing a very popular soap, La Mentira (The Lie), for which I recorded the musical theme. [And when they found out who...]
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Cuca and Vicente Fernández on their wedding day

In concert, 1974

A true macho

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TATA

FELICIDADES POR
TU FIESTA Y
HOMENAJE DE 35
AÑOS!

ERES EL MEJOR
CANTANTE, ARTISTA
Y ABUELO.

TE LO MERECES!!!

CON TODO NUESTRO CARIÑO Y
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TUS NIETOS E HIJAS
Pocos artistas logran tocar emocionalmente nuestras vidas como tu lo has hecho durante tantos años.

Te admiramos por ser un gran ídolo e interprete de la música ranchera.

Te queremos por el gran ser humano que eres.

Te respetamos por tu sinceridad y profesionalismo.

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DON VICENTE FERNANDEZ

EN EL ANIVERSARIO NUMERO 35
DE SU ADMIRABLE TRAYECTORIA ARTISTICA

¡FELICIDADES POR SU GRAN EXITO!
TIMELINE
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1977
Receives Brownsville, Texas’ Mr. Amigo award, given every year to a Mexican national.

1979
Stays in successful Mexican film El Tahir (The Gambler) and debuts as assistant director.

1980
Constructs 500-acre ranch near Guadalajara known as Los Tres Potrillos (The Three Colts), for his three sons.

1983
San Antonio mayor Henry Cisneros presents Fernández with the key to the city.

1988
Releases his first million-selling album, 15 Grandes con El Número Uno.

Sept. 16, 1990
Performs to a standing-room-only crowd of more than 54,000 at Mexico City’s Plaza de Toros Bullring.

1998
Begins ranchera music to South America, touring Bolivia and Columbia. Releases Dos Corazones’ album with Vikki Carr and performs with her on her next tour dates.

2000
Ranchera music’s greatest living interpreter pays tribute to its greatest songwriters and “a great friend and comrade” on Los Clásicos de José Alfredo Jiménez, which includes “Caminando de Guanajuato,” “Un Mundo Raro,” and “Tu Recuerdo y Yo.” Sings duet “Amor de los Dos” with Alejandro.

2004
Fernández celebrates Trio Los Rancheros’ 50th anniversary with Récordando a Los Ranchos, which includes devoted renditions of “Misericordia” and “No, No, Y No.”

2006
Inducted into the Hollywood Walk of Fame.

June 2007
Releases Entre El Amor y Yo, containing “Me Voy a Guatemala,” a Hot Latin Tracks single and the theme to hit Univision telenovela La Mentira. The second single, “Sublime,” also charts.

August 2007
Performing “Cielito Lindo” at the Republican National Convention in Philadelphia.

September 2008
Alejandro Fernández wins the Latin Grammy for Best Ranchero Performance, for “Mi Verdad.” Vicente is still waiting for his first Grammy.

2011
Vicente and Alejandro embark on the Latinos Invencibles tour, their first tour together in eight years. Vicente Jr. releases his debut album, the northerño-themed El Mayor de los Potrillos.

October 2011
Singer songwriter José Vaca Flores wins Best Regional Mexican Song Latin Grammy for Vicente Fernández’s version of “Borracho Te Recuerdo.”

April 2012
Wins the Billboard Music Award for greatest-hot hits album of the year: Historias de Unido Vol. 1.

July 25, 2012

Sept. 17, 2012
Honored as Latin Recording Academy Person of the Year, Vicente Fernández is being recognized for his artistic accomplishments and for donating ticket proceeds to the National Hispanic Scholarship Fund.

BILLBOARD INTERVIEW
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Vicente wasj, they said, “We’re fans of your father and Alejandro. Do you mind if we put on the swap to see your dad sing? Do you mind if we put on an album?” And Vicente would say no, he didn’t mind.

Fernández pauses. “I would always say, ‘If I don’t see my son again, I hope God doesn’t turn me into a killer.’ Because your children are everything.

Was your father supportive of your career?
Yes. The only thing is, he was never able to enjoy it. My father—his biggest dream was cattle. And my mother died with the dream of having her own house. And now, if my father lived, he would have a stable with 2,000 cows. I turn around and see my house and think, if my mother lived, I would have built her a palace. But, just like my parents went, so will I. I abide to God’s will and I feel that, from up above, God and my parents have guided my career.

There’s an anecdote about my father, that I’ve never told anyone, eh? My father didn’t drink, except when he had problems with the cattle and debts, and then he would drink and drink and drink... Well, my father and I were friends when he wanted to be my friend, and he was my father.

When he ordered me, So, when I started to sing one time, they came and told me, “Hey Chente, your dad is drunk.” He had just become a widower.

And I knew he wasn’t going to stop. So I looked for him in all these cantinas until I found him. I took him to the nightclub where I sang; a place called El Nopal, and I said, “Dad, sit here while I finish my first set.” He was like a little boy: “Yes, son, you son. With one condition. Sing for me ‘Gabino Barrera’ [a famous corrido].”

So, I forgot my father had requested a song. The stage was around 900 feet, and three songs into the set, my dad gets onstage and says, “I told you to sing ‘Gabino Barrera,’ son of a...,” and he slaps me so hard I fell on my knees. People didn’t know he was my father. So some guy gets up and punches him on the jaw and sends him under a table. He shouldn’t have done it. I grabbed a bottle of wine and shattered it on his head—these were seedy nightclub, where I started my career. So, I picked up the guy, who was also drunk, and I picked up my father and made him react, because he was knocked out. And I said, “Ladies and gentlemen, forgive me, and my apologies to the man I hurt with the bottle. But this man can hit me as many times as he wants, and he can make me kneel as many times as he wants because he’s my father. And the guy, he just gets up and says, “Forgive me, Chente, forgive me. Break another bottle on my head.” I was 25 and liked to fight. But I said, “No, forgive me.” And my dad shouts, “Yes son! Break another bottle on his head!”

And you sang “Gabino Barrera”... Ah, I had to. When I talk about my father, I think of so many things.

Did you always want to sing ranchera music?
Ever since I can remember. When I was 6 or 7, I would go see Pedro Infante’s movies, and I would tell my mother, “When I grow up, I’ll be like them.”

Your career has had no ups or downs, it seems; it’s simply gone up and stayed there.
That’s what El Rey said [referring to the song of that name]. The deal is not getting there, but knowing how to get there and keeping yourself there.

And how do you do that?
Respecting your lifestyle. Respecting your career and living to sing. Not singing to live.

Was there a moment you feel defined you as a performer? When perhaps you said, “I have found a point where I feel perfectly comfortable with my sound and my style.”
Well, I don’t think it depends on the sound. For example, last year in El Salvador, a transformer blew up outside the place where I was performing and the power went out. It shook the place, eh? I was scared, but I got a lamp and held it up as if it were a microphone. And I kept on singing. Because I have a big voice and it’s OK as long as the mariachi doesn’t play too loud. It never occurred to me to stop the concert. We’d been playing only 15 minutes. So, the mariachi kept playing, and the people who started to leave turned around and came back. The power never came back, and the audience never knew what had happened. They were just thankful the show continued.

There are many things that make you love your audience to such a degree that you don’t care about the money. You live for the audience, not from the audience. For the past five years, my affairs are handled by my accountant and my children. I don’t know what I make, and I never deal with moneys. I sing, I tell them, “Take me someplace, promote me well, and my job is to make people happy.”

Tell me about your recording process. Where do you find the material you record?
From everywhere. If it’s a previously unreleased song, I take it to Pedro [Ramirez, his longtime arranger and producer], and I say, “I want this and this and this.” He gets all my ideas, and, when I record, I simply sing over the track. On the few occasions where I don’t like the arrangement, he redesires it, but he places it over my voice.

Many of these previously unreleased songs are songs that your fans hand you during your shows, aren’t they?
Yes. I have many hits, big hits, that have been written by people I don’t know. In almost all my shows, people say, “Chente, here’s a CD.” When I get home, I listen to them all, and I record what I like. My problem is, I like to record good songs, not songs by famous composers. Now, if a famous composer gives me a song, and I can see myself singing it, well, it’s double the merit because I’m responsible for singing the song of a prestigious writer.

You also like to record many tracks in one haul, don’t you?

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Cuando su calidad rebasa fronteras y ofrece al mundo entero la riqueza de nuestra música popular.

"Mientras el público no deje de aplaudir, Chente no deja de cantar..."

Televisa

...que ha estado presente en los grandes éxitos de nuestro querido "Chente", felicita al máximo exponente de la canción vernácula por el merecido homenaje que la prestigiosa revista Billboard le ha dedicado en sus páginas.
BILLBOARD INTERVIEW
Continued from page 58

I've recorded 25 to 30 songs in a single night, singing five or six takes of each song.

You like to do that, as opposed to redoing phrases, so you don't lose the spontaneity?
I follow what Jorge says. I'm very disciplined. If he asks for 20 takes, I'll give him 20 takes, because it's his responsibility to structure it properly.

So, even though you're the executive producer in your albums, you abide by Jorge's wishes?
Ah, yes. If I don't obey the people I hire to direct me, why am I hiring them? That's the problem with many artists who think they're gods and they know everything. But no. There are people with a lot of talent working behind the scenes, and we the singers get the credit and they never do.

Now, you have a lot of recorded material that's never seen the light of day, haven't you?
I have some 60 albums in the market, and I have about 300 songs that haven't been put out yet. My vice is singing.

So when will you release them?
Little by little. And the day I die or retire, my audience will always have music and of very good quality. Two years ago, I signed a 15-album contract with my company. And I thought, "Who will guarantee me that in 15 years my voice will have the same quality?" I'll never give my audience something that will make them say, "If Chente couldn't sing anymore." Time is inexorable. And if, in 15 years, I still sound the same, well, I'll continue recording.

You say that, in order for someone to sing with you, they have to sing ranchera. What does it take to truly sing good ranchera?
You need to be a ranchero, because if you sing ranchera but don't know how to heat a horse or milk a cow, how can you relate when you sing? "Fernández starts to sing!" Se mira el campamenta, el cielo esta encapotado, vaqueritos para el corral, arrimando todo el ganado! ("There's lightning over the sky, the sky is covered, cowboys for the corral, cows are being taken to the corral!) You can't feel it, no matter how much you like all that's ranchero. Why? Because you don't live it. You've never herded cattle or ridden a horse.

What about when you sing songs like "Volver, Volver"?
No, because when I sing songs like "Volver, Volver" or "Mujeres Divinas" (Divine Women), it's another experience. I'm talking about women. And, I'd like to say, through this magazine, through Billboard, that if Vicente Fernández records a lot for women, he does so because he thinks women are the most beautiful beings God has placed on this planet.

So, this notion that ranchera music is "cut your veins" music isn't really the case; it's ranch music...
Yes, although I recognize that ranchera songs tend toward machismo, because it's our custom. A corrido I love is "Juan Charrasqueado," by Victor Corredor, and it's a very muchacho corrido. If you listen, "Sublime Mujer" (Sublime Woman), is talking about a big macho. It says, "I haven't been able to spend seven nights in the same bed!" But it also has such beautiful phrases. Many people think just anyone can sing a beautiful song about women. But, for a singer to really interpret a song like that, he needs experience. If I'm a priest, I can't sing about beautiful women. But someone like me, with my years... There's a song by José Alfredo Jiménez I'm going to record that says: [He sings] "Kiss me in front of others. Kiss me in front of your mother. Of the two of us, you'll be the bravest. And I'll be the coward." It's experiences, mi ja. You can't sing a song like that if you haven't been in love with a young woman. I get up to sing, and 20-year-olds get onstage to kiss me. And it's not a fatherly kiss.

You've also written some of your own material. But do you consider yourself a singer before a composer?
I am a singer, even though I like to compose, and I think I haven't done a bad job at it.

Tell me about your tour with your son Alejandro. Last year, you toured together for the first time, didn't you?
Yes, and it was very successful. Alejandro and I, we have very similar characters. But onstage, we forget those characters and we become what I can never tell him and what he can never tell me. We might be singing a song and, suddenly, we'll both be in tears. And a lot of people criticize us because we kiss on the mouth. I say, my kids, when they were little, I kissed them on the mouth. What's the difference if now that they're adults I do the same? If I had no father alive, I'd kiss his. Well, the tour was so beautiful, all the promoters wanted a second one. And this time, I'm taking Vicente too, and I have him come onstage for a couple of songs.

Do you give your opinion when your sons record?
With Vicente, everything. With Alejandro, at the beginning, as well. I never agreed with him doing pop, but Alex was very excited and didn't want to do it without my approval. Until I signed a little napkin in a restaurant and said, "Mijo, this is good for you to record with Emilio Estefan, Lots of luck and God bless you." Yes, he sold many records, but people always told me they wanted Alex to sing ranchero again. So, I give my opinion, but children aren't our property.

Many famous parents don't like their children to follow in their footsteps.
The thing is, Alejandro liked [to sing] but was very shy. Vicente always asked. Alejandro never did. But I saw his qualities.

Now, what is your opinion of the Grammys?
I'll tell you what I think. I've been nominated and I've been beat out by El Flaco Jiménez. I've been beat out by Selena. To me, the Grammys—both the Latin Grammys and the American Grammys—are like prizes. No one should be there is, and not everybody who's in should be there.

How is it possible that La Mafia beats me? I'm not belittling La Mafia or Rason Ayala, but it's as if I were a 100 pound boxer and I had to fight against Mike Tyson. It's not logical. There's one thing I want people to know and the organizers of the awards to know. There's regional music—for example, Los Tigres del Norte and Banda el Recodo—and I'm talking about huge names who are icons. But it's regional music. One is from the north, the other from Sinaloa (banda). [And then there's] mariachi, which is international, not regional.

However, you've agreed to receive the Person of the Year Award from the Latin Academy this fall.
Because I'm getting a Grammy for my career, and because I'm going to sing during the telecast and will be seen worldwide.

Are you always this frank?
Always. And onstage, as well.
Generación tras generación sigues siendo "El Rey". ¡Felicidades!

Saborea lo bueno con amigos y con responsabilidad.

Vicente Fernández is fond of saying that mariachi music isn’t regional music. Instead, he points out, it’s Mexican music, and, as such, it’s international in scope and nature. If such an assessment holds true today, it’s in no small measure due to Fernández’s stature and longevity as a world ambassador of Mexican music.

"Vicente Fernández is Mexico’s greatest living singer," says Thomas D. Mottola, chairman and CEO of Sony Music Entertainment. "His songs are rooted in the soil and history of his country, and, for generations, they have given voice to the dreams and aspirations of Mexico’s working class. Vicente’s influence is pervasive, and his place in Mexico’s history assured. El rey del género Ranchero. El número uno. Viva Vicente!"

In his lengthy, successful career, Fernández has gained many titles, but perhaps the most pervasive is that of El Rey (The King), a title owing as much to his standing as a musician as to the connection with the song "El Rey," a Fernández standard.

"Vicente Fernández is one of a kind, an icon, the symbol of Mexico and a national treasure," says Frank Welzer, chairman & CEO, Latin America for Sony Music International. "He is the object of pride and adoration for generations of Mexicans, Mexican-Americans and all those who love Mexican music. I am proud and honored to know him."

Born to a humble family, Fernández has come to personify Mexico’s people, and he’s become a hero to the masses. "Vicente’s songs document the pay, sorrows and triumphs of Mexico’s rural population, and the color he uses are love, heartbreak, honor and survival," says Rick Dobbis, president for Sony Music International. "A remarkably gifted and subtle vocalist, he is a rare artist whose success hasn’t removed him from the heartbeat of his fans."

Fernández always dreamt of singing ranchero, like his idols Jorge Negrete and Javier Solís. But, unlike those two artists, who died while relatively young, Fernández has continued to record for decades and has captured new legions of fans every step of the way.

"Apart from the amazing things he has accomplished in his career, I admire Vicente for his love of family and country," says Kevin Lawrie, president of Sony Music Mexico. "That love shows in everything he does. Very few artists in the world can claim that they define their genre. Vicente has defined and nurtured ranchera music over a span of four decades, and we have been privileged to accompany him every step along the way." Fernández’s career has also been unique in his longstanding association with his label, Sony, with whom he’s remained for more than three decades.

"Vicente is a legendary figure in Mexico, and he is equally revered in this country [the U.S.]," says Robert M. Bowlin, chairman, Sony Music International. "Having sold over 40 million albums in his long career, Vicente has earned a place in music history which is his alone. We are honored and proud that he is a Sony Music artist."

Sony’s support for Fernández has transcended Mexico. Today, the singer is considered an icon throughout the Latin region.

"Vicente Fernández is not only the King of regional Mexican music, but also the greatest musical ambassador for his country," says Ángel Garrasco, senior VP, A&R Latin America for Sony Music International. "To have had the honor of working closely with him while in Mexico has been one of the highlights of my career."

That sense of respect flows to other countries. In Colombia, a country that at one point even had a soap opera titled El Rey, Fernández regularly fills stadiums and is considered as much a part of the Colombian fabric as a national act.

"Vicente Fernández is the source of inspiration for Mexico and its people," says Carlos Gutiérrez, president Colombia-Ecuador-Venezuela for Sony Music International. "His songs express the reality of men and women, love and hate, adoration and vengeance. They are a chronicle of the fight of the poor, the triumph of the just and a flame that burns in the heart of life."

Sony Discos chairman Oscar Lloyd sums it all up: "He’s the undisputed king and the cornerstone of Sony Music’s regional Mexican music business."
A Televisa/Clear Channel Entertainment Company

(Cárdenas Fernández & Associates)

se une a la celebración del
35 Aniversario
de carrera artística de quien sigue siendo

El Rey
VICENTE
FERNÁNDEZ
Querido Vicente:

Estamos orgullosos de nuestra asociación contigo y con tu música,

¡Felicidades!

CIE USA Entertainment, Inc.

Dear Vicente

We are proud of our association with you and your music.

Congratulations!

CIE USA Entertainment, Inc.
VICENTE FERNANDEZ
A NATIONAL SYMBOL, A TRUE LEGEND, AN ICON...

UNIVERSAL AMPHITHEATRE
30TH ANNIVERSARY

NOVEMBER 8, 9 AND 10

www.americanradiohistory.com
A 35-Year Career Of Music And Films

1966
La Voz Que Usted Esperaba

1966
Vicente Fernandez

1970
Soy De Abajo
Ni En Defensa Propia
Palabra De Rey
Vol. II Toda Una Epoca

1971
Es Muy Tu Vida
Me Estaba Esperando Maria
Camino Inseguro
Tacos Al Carbon

1974
El Jalisciense
Arriba Huenteitan
Con Golpes De Pecho
Si No Te Quisiera

1972
Entre Monjas Anda El Diablo
15 Grandes Con El Numero Uno

1974
El Idolo De Mexico
El Rey

1975
El Hijo Del Pueblo
La Ley Del Monte
Para Recordar

1976
A Tu Salud
Variedad Musical

1977
Por Los Palenques
Que Vas Hacer Sin Mi
Joyas Al Estilo Ranchero
La Muerte De Un Gallo

1978
Mi Amigo El Torcido
A Pesar De Todo
El Gallo Negro

1976
El Tahur
Desvelo De Amor

1980
De Que Manera Te Olvido
Sentimental Y Ranchero

1981
A Las Madrecitas De Mexico
Las Mariachis
El Numero Uno
Alejandra Y Los Vales Clasicos

1981
Es La Diferencia

1982
15 Grandes Con El Numero Uno

1982
15 Nuevos Exitos Con El Idolo
Un Mexicano En La Mexico

1982
De Un Rancho A Otro

1986
Vicente Fernandez Le Canta A America Latina
Hoy Pateque Con Mi Gallo
La Muerte De Un Gallo

1987
Motivos Del Alma
Dos Corazones

1986
El Cuatro
Lo Mejor De La Baraja Del Rey

1988
Por Tu Maldito Amor

1988
Vicente Fernandez Y Las Clasicas De J.A. Jimenez
Mientras Uds. No Dejen De Aplaudir

1989
El Charro Mexicano

1990
Que De Raro Tiene

1991
La Mezcla Que Seas Agena

1992
Recorriendo A Los Rancheros

1994
Vicente Y Sus Canciones

1994
Estatua De Marfil

1996
Entre El Amor Y Yo

1996
Vicente Fernandez Y Los Mas Grandes Exitos De Los Dandy's

2000
Lobo Herido

2000
Mas Con El #1

2002
La Historia De Un Idol

1977
Tu Camino Y El Mio

1977
Entre Monjas Anda El Diablo
Jalisco Nunca Pierde

1977
El Macho

1977
El Cuatro

1978
Acarázalado

1980
Por Tu Maldito Amor

1981
Mi Querido Viejo

1977
El Arracadas
Picardia Mexicana

1977
El Coyote Y La Bronca

1979
Como Mexico No Hay Dos

1988
Picardia Mexicana 1
Juan Charrasqueado
Gabino Barrera

1981
Una Pura Y Dos Con Sal
Todo Un Hombre

1985
El Embusterio
El Sinverguenzas

1984
Matar O Morir

1986
Sinverguenzas Pero Honrado
El Diablo, El Santo Y El Tonto

1986
Entre Camparade Te Veas

1987
El Macho

1987
El Cuatro

1988
Acarázalado

1990
Por Tu Maldito Amor

1991
Mi Querido Viejo

El mas grande de la canción ranchera

Feliciata al
NÚMERO UNO

Vicente Fernandez
por su Tributo a la Personalidad del Año que le otorga La Academia Latina de la Grabación en el marco de la 3a. Entrega del Grammy Latino y por el amplio reconocimiento que hoy hace patente la revista Billboard en su edición especial.

Mexico.D.F. septiembre de 2002
35 años de inolvidables conciertos...
...y sigues siendo El Rey!

Felicidades!

Tu amigo,
Arie Kaduri
KING OF RANCHERO
Continued from page 50

Ramon Ayala, Los Tigres del Norte— even Plácido Domingo and Sheena Easton.

Born Feb. 17, 1940, in Huentitán El Alto, Jalisco, Mexico, to rancher Ramón Fernández and homemaker Paula Gomez de Fernández, Vicente Fernández began dreaming of a singing career early. When he was 8, he received a guitar and quickly learned how to play. At 14, he entered an amateur contest in Guadalajara, where he won first place.

Later relocating to Guadalajara, Mexico’s second-largest city, he performed in a mariachi band that worked the city’s streets.

Fernández married María “Cucu” de Refugio Abarca Villasenor, a neighbor, in 1963. They have four children: Vicente Jr., 37; Gerardo, 35; Alejandro, 30, and Alejandra, 20.

Alejandro is a star in his own right and appears poised to carry on his father’s legacy. Vicente Jr. recorded his first mariachi CD this year after releasing a debut norteño set last year and amply admitting he wasn’t as captivating a singer as his father. Like their father, both are signed to Sony Discos.

Before he began his artistic career, Vicente Jr. was in the news in 1998 after being kidnapped outside the family’s ranch in Jalisco. Kidnappers demanded $5 million ransom and severed two fingers from his left hand. After nearly four months, a reported $3.2 million was paid, and he was released.

In late 1965, Fernández traveled to Mexico City, auditioning at record labels. After receiving several rejections, he arrived at CBS Studios and convinced a mariachi 12-piece band to hire him up for two songs while executives were in the area.

“He came up to me, shaking his head, and told me, ‘Son, you’d better sell peanuts in the streets or something.’ Fernández recalled in an earlier interview, with the glee that comes with post-success hindsight.

A few months later, a tragedy changed his fate. On April 19, 1966, Javier Solis, Mexico’s most popular bolero ranchero singer, died of complications from a gallbladder operation. Labels that had rejected Fernández just months before began calling. In summer 1966, he signed with CBS México (now Sony Discos), recording his first hits: “Perdóname,” “Tu Camino y el Mío” and “Camina del Barrio.”

It wasn’t until 1976 that Fernández would become the undisputed ranchero king. Songwriter Fernando Z. Maldonado had penned a ranchera tune with a new twist about a macho who accepted blame and acquiesced in a relationship. The angle may have been new, but the song impacted. “Volver, Volver” went on to become an anthem in the mariachi ranchera canon. The song pole-vaulted Fernández to international-star status and began his string of unforgettable hits. In the ensuing years, Fernández recorded a half-dozen other standards, including “La Ley del Monte,” “El Rey” and “El Penal.”

By the early 1980s, the Mexican music press coined a new title for him—“El Idolo de México”—and it stuck.

His benchmark works include “Recuerdame a Las Panchas y Los Clásicos de José Alfredo Jiménez. The latter was pure fire, with Fernández reinventing chestnuts such as “Yo,” “Eliza,” “Tu Recuerdo y Yo” and “Alma de Acero.”

He continued his streak of hits through the 1990s, with “Aunque Me Duela El Alma” and 1998’s “Me Voy a Quitar de En Medio,” the theme song to Univision’s popular soap opera La Mestiza. That year, he received a star on the Hollywood Walk of Fame and was inducted into the Billboard Latin Music Hall of Fame.

His most recent studio set, 2001’s Más Con El Número Uno, produced the hit “El Ayudante,” a norteño ranchero expressing a mix of resignation and satisfaction about an affair with a married woman. It was written by Manuel Eduardo Toscano, who penned the hit “Sublime Mujer” on Fernández’s 1998 CD Entre El Amor y El.

Fernández has reportedly recorded 20 albums worth of material that will be released over the next decade.

He remains on the charts with two greatest-hits packages, Historia de Un Idolo Vol. 1: a 17-track set from 2000, includes “Lástima QueSean Ajena,” “Me Voy a Quitar de En Medio” and “Te Estorbo La Casa.” It earned RIAA Double Platinum certification. Having peaked at No. 1, it easily won this year’s Billboard Music Award for Latin Greatest-Hits Album of the Year.

Vol. 2, released last March, is also essential, containing “El Rey,” “Te Qué Manera Te Olvido” and “Volver, Volver.” It peaked at No. 2.

Congratulations
Vicente Fernández

LARAS PERSON OF THE YEAR 2002

The “KING OF THE RANCHERAS”
Will be Honored by
The Latin Recording Academy®
As its Person of the Year September 17
In conjunction with the
3rd Annual Latin Grammy® Awards
September 18

For more information on the Laras Person of the Year Tribute, please contact Dana Tomarken at (310) 392-3777
CONGRATULATIONS
VICENTE FERNANDEZ ON
35 Years
from your friends at the Arrowhead Pond of Anaheim
BY JIM BESMAN

NEW YORK—Classical composer and producer Paul Schwartz’s fourth album, Earthbound, is a marked departure from his previous successful albums. Both his 1997 debut, Aria, and its sequel, Aria 2, displayed a novel blend of ambient dance grooves, live orchestral music, and recomposed fragments from familiar opera themes, while his 2000 album, State of Grace, drew additionally on religious texts and hymns.

Earthbound, however, is wholly self-composed. And the Windham Hill disc bears stylistic similarities to the work of his late father, Arthur Schwartz, whose classic film and theater song credits, co-written mainly with lyricist Howard Dietz, include such standards as “Dancing in the Dark,” “That’s Entertainment,” and “The Band Wagon.”

But where his father excelled in the popular music realm, Paul Schwartz was musically grounded entirely in the classical.

“I didn’t even engage in the idea of entering into anything that wasn’t strictly classical until he died,” says the Bug-administered Zakat Music (ASCAP) writer, whose father died in 1984. “It’s big shoes, you know, and I was frightened of it. But my brother [the celebrated New York pop music radio personality and author Jonathan Schwartz] commented that there is a certain kind of sophisticated melancholy that is common to both of us, musically speaking, and I think that’s true in certain contexts.”

Schwartz recalls the late conductor Nelson Riddle speaking at his father’s memorial service. “He said that my father seemed so happy and gentlymanly and genial, yet all his music was suggestive of low cello writing,” Schwartz recounts, “and it’s true: Listen to some of the songs—‘By Myself,’ ‘Alone Together,’ even ‘Dancing in the Dark’—and there’s a debonair surface and quality of elegance but at the same time a definite undercurrent of sadness.

As Schwartz notes, though, his work prior to Earthbound has been largely based on other people’s music or derived from an exterior idea, like the hymns on State of Grace.

But the new album “is all self-generated,” he says, and “of a piece by itself.” Schwartz did, however, come up with a thematic idea to link the 10 songs together. “It all revolves around night-time,” he says. “Dreams, what happens at night, things about night-time situations—without hanging any of it on a musical idea like religious music or opera.”

Still, one song, “If Gioco,” features Giacomo Badarèo’s lyrics from the libretto to the 17th century Italian opera Il Ritorno d’Ulisse in Patria. “River of Stars,” meanwhile, has lyric and vocal by Lisbeth Scott and is about trying to find someone at night. “The melody in the chorus reappears as an orchestral bridge in [the album’s penultimate track] The Dark of the Night.”

Schwartz says, noting another trick in that his song progression of his album’s closing piano piece “Nocturne” appears earlier in the orchestrated lead track, “Vol De Nuit,” albeit written in reverse order.

Rather than collect “any old 10 songs on Earthbound, then, Schwartz tried to link the three instrumental and seven songs musically as well as thematically. Melodic nuggets that appear from song to song,” he says, noting that the well-known 14th century plainchant “Ave Marie Stella,” which hews to the night-time catalog history of his album, is an “a-ha” moment.

Not starting officially until the end of September, MacPherson is still formulating specifics but says that he wants to approach his new position from a global perspective, attracting the “best and brightest” musical and executive talent in raising Chrysalis Music’s profile.

“I want to work with artists whose music crosses borders,” he says, “I want to expand the company’s presence—not only in America—and sign artists who can affect music globally.”

Levy, meanwhile, is “taking stock” of his future options with an eye toward a “co-publishing scenario,” perhaps, or “having my own publishing company as I did before I can control it.”

In between Chrysalis and MCA Music Publishing, where Levy also served as president, Levy operated Leed Entertainment.

“When I came on board at Chrysalis in 1999, the appointment was essentially to fix it up and get it running as a true, fully operational indie publishing company,” Levy says. “The market had consolidated, and the price for signing talent had dramatically increased, but I’d had my own indie operation prior to Chrysalis, so it wasn’t a new drill.”

Like the publishing company now to “the Little Engine That Could,” Levy notes that under his watch, Chrysalis Music Group North America “broadened its portfolio” by signing such songwriters as Sun 41 and David Lee Roth and acquiring the Elvis Presley catalog and Andrea Bocelli’s Sugar Music.

UMPG’s WEB SITE: Universal Music Publishing Group’s (UMPG) last month launched a new Web site (universalmusicpublishing.com) that is designed to highlight the company’s song catalog and international talent roster. According to UMPG worldwide president David Reazer, the site is targetted as “a b-to-b audience” that will include UMPG clients and partners, as well as music supervisors, A&R reps, artist managers, and attorneys; it features hundreds of pop-up spotlight pages offering UMPG and independent writer biographies, audio- and video-clips, song lists, links to label and artist sites, and licensing information.

“It’s off to a raving start,” says Renzer, whose tracking already tallies visits from its 15,000 music industry insiders, who have accessed 2,000 MP3s.

“We tried to differentiate the site so that it’s better suited to making it more fun and deeper and you can search by artist and by song and by year,” Renzer says. “The idea is to attract more people. Our unique, interactive Catalog History Flash Timeline lets you actually view a musical montage of our catalog going back to the 1920s—everything from early Bing Crosby and Andrews Sisters songs to Billie Holiday and Dizzy Gillespie and right up to Steepnwolf, Lynyrd Skynyrd, the Beach Boys, Gloria Gaynor, Elton John, and 3 Doors Down. It’s got lots of music and video links so people can browse through the catalog and search and listen and see the music and pull up the highlights. It’s a great spotlight for our talent—and that’s really the bottom line.”

The site also provides UMPG news, information on global services (including administration, sub-publishing, creative, marketing, and licensing), and sheet music/foils. It further serves as a portal to UMPG’s international office network and will be implemented this fall by syncom.com, the company’s online licensing/search engine Web site.

ASCAP Honors Paxton. The ASCAP Foundation recently bestowed its lifetime achievement in folk music award to ASCAP member Tom Paxton at the 2002 Folks Alliance Conference in Jacksonville, Fla. The Cherry Lane Music writer’s classic songs include “I Can’t Help But Wonder Where I’m Bound,” “Ramblin’ Boy,” and “The Last Thing On My Mind.”

Paxton’s discography includes The Battle of Kames, a 1962 recording of folk legends, Bringing a New Home to My Heart, an album of self-penned songs, and songwriting collaborations with Robert Earl Keen and John Hiatt. He received ASCAP’s Tunnel of Love Award for his work with the late Bob Dylan and with such artists as John Denver, John Prine, and Peter Yarrow.

A native of New York’s Adirondack Mountains, Paxton has continued to perform and record since the 1950s, but he received his highest public recognition during the folk revival of the early 1960s. His career spanned the same period as those of Bob Dylan, Joan Baez, and Joni Mitchell, and he was a consistent seller on the Highway to Hell tour in the 1960s.


The ASCAP Foundation’s Lifetime Achievement in Folk Music Award honors the career of a songwriter who has contributed significantly to the folk music genre. Since its inception in 1991, the award has been bestowed on such songwriters as John Prine, John Denver, and John Hiatt. In 2000, ASCAP honored Tom Paxton with its Tunnel of Love Award for his work with the late Bob Dylan and with such artists as John Denver, John Prine, and Peter Yarrow.
By Christopher Walsh

NEW YORK—Details of the 113th Audio Engineering Society (AES) Convention, to be held Oct. 5-8 at the Los Angeles Convention Center, are emerging. With six weeks to go before the first AES Convention in the U.S. since the terrorist attacks last Sept. 11, caused the postponement of the ultimately downsized 111th AES, excitement is building in the professional-audio industry.

The AES has announced that Leonardo Chiariglione, director of the multimedia division at CSELT, the research center of Telecom Italia Lab, will deliver the keynote address at the 113th AES. Chiariglione was set to deliver the keynote address at last year’s 111th AES; a scheduling conflict prohibited his participation in the postponed AES, which took place Nov. 30-Dec. 3, 2001.

Known as the “father of MP3,” Chiariglione is the founder of the HDTV Workshop, an international event to promote HDTV technologies beyond specific industry interests; Image Communication, a EURASIP Journal for the development of the theory and practice of image communication; the ISO Moving Pictures Experts Group standards committee; and of the Digital Audio-Visual Council, a body with the task of developing specifications of open interfaces and protocols for media delivery. From February 1999 to March 2001, Chiariglione was the executive director of the Secure Digital Music Initiative.

The AES has also announced that the 113th convention’s Heyser Lecture Series will include a keynote address by Jim West, research scientist in the multimedia technologies research labs of Ayava Labs Research, a developer of communication systems and software. West’s lecture, titled “Electret Microphones and Their Applications,” will include discussion of his study of broadband communications, currently in progress at Ayava Labs Research. While high-resolution and multichannel audio have become part of home entertainment via DVD and HDTV, telephone bandwidth—and audio quality—are unchanged. West will discuss potential improvements to telephony and the means by which they might be realized.

While the exhibition floor will be dominated by pro-audio manufacturers’ displays and new product announcements, the convention will also offer a substantial array of workshops and technical paper presentations. Like the exhibits, many of which will feature hardware and software to address the burgeoning fields of multichannel and high-resolution audio for both professional applications and consumer playback in homes and automobiles, the workshops and technical papers increasingly focus on these topics.

Among the workshops to be presented are stereo and surround microphone techniques; mixing and mastering in multichannel surround; the digital microphone standard; studio production and practices; the application of multichannel sound formats in vehicles; game audio techniques; your hearing against loss; and what audio engineers should know about human sound perception.

Among the papers to be delivered during the technical paper sessions are on such topics as transducers; signal processing; room acoustics and sound reinforcement; multichannel sound; low-bit-rate coding; high-resolution audio; recording and reproduction; automotive audio; and psychoacoustics. Many of the technical papers are presented in two or three-part sessions.

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**Billboard's No. 1 Singles (August 24, 2002)**

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Events Calendar

AUGUST

Aug. 28, LIFEdance 10th Anniversary Benefit Concert, Hammerstein Ballroom, New York. 212-431-5527 (see Good Works, this page).


SEPTEMBER


Sept. 22-25, CISAC World Congress. Queen Elizabeth II Conference Centre, London. 207-222-5000.


OCTOBER


OCTOBER

London Calling. Executives from the Virgin Entertainment Group (VEG) joined British music authorities last month to discuss the state of British music in the competitive American marketplace. Among those in attendance were, from left, senior VP of Medalist Entertainment David Brinker, Lava Records senior VP of A&R Andrew Karp, producer/songwriter Peter Zizzo, and VEG North America senior VP of product and marketing Dave Alder.

Good Works

MORRIS MEMORIAL: Avery Brooks, Butch Morris, Reggie Nicholson, Henry Threadgill, Amina, and Amiri Baraka and Blu Ark will perform in a memorial tribute to international- ly renowned jazz bassist/composer Wilber Morris, who passed away from cancer Aug. 8 in Livingston, N.J. Morris, a jazz ambassador who traveled the world throughout his 30-year musical career, will be honored Aug. 27 at the Bowery Poetry Cafe in New York. Proceeds will go to his wife, Nanae Suzuki, and toward the college fund for his four children. Contact: Pamela Morgan at 973-733-8290.

MUSICAL UNITY: Inspired by singer/songwriter/producer Tonya S. Holly, the largest union of Muscle Shoals, Ala., musicians in history have come together on One Voice, an album to benefit victims of last Sept. 11’s ter rorist attacks. More than 200 musicians, 19 recording studios and 34 publishing companies contributed to the album, which will be released Sept. 3 on Blue Room Records. Proceeds from the double-disc compilation will benefit the Firefighters and Police Officers Widows and Children’s Fund of New York and the Todd Beamer Foundation. Contact: Penny Guyon at 232-656-9031.

CELEBRATION OF LIFE: Pete Yorn, the Hives, Jimmy Eat World, and Sugarcud are the confirmed headliners of LIFEdance’s 10th anniversary benefit concert. The Aug. 28 event will feature surprise guests, including both the new and established acts that have supported the music industry’s nonprofit HIV prevention and fundraising organization throughout the years. The evening will take place at the Hammerstein Ballroom in New York, and tickets are available through Ticketmaster. Contact: Jody L. Miller at 212-431-5527.

UPDATES

Life Lines

BIRTHS

Boy, Liam Seamus, to Kathleen and Ed Leonard, Aug. 5 in Hendersonville, Tenn. Father is president of Daywind Music Group and VP of New Day Christian Distributors.

DEATHS

Roger Adams, 69, of cancer, Aug. 9 in Santa Fe, N.M. Adams represented such artists as Henry Mancini, Bob Hope, and Johnny Mathis during his tenure as an agent with the Jerry Perenchio and William Morris agencies. He was also the longtime agent and friend of country star Glen Campbell, seeing him through his first and subsequent hits for a 30-year period during which they traveled the world together. Adams is survived by his wife, his brother, five children, and seven grandchildren.

Terry McVay, 66, of pulmonary disease, Aug. 13 in Mohave City, Ariz. McVay entered the touring industry as a renovator of night clubs for rock’n’roll performances under Michael Jeffries, manager of the original Animals. He then became the group’s former bassist, Chas Chandler, to launch Jimi Hendrix’s career in London, providing a platform for his nearly 40-year career as a tour manager, working with such artists as Eric Burdon, War, B.B. King and Tom Petty. He is survived by his sister. Donations can be made in McVay’s memory to the Musician’s Assistance Program (NAP), 817 Vine St., Hollywood, Calif. 90036.

Don Winters, 73, of cancer, Aug. 17 in Nolensville, Tenn. With a solo career that began in the 1950s with RCA and Decca Records, Winters became known as the Yodeling King to his fans, with songs like “Too Many Times” and “I’m Gonna Go To My One-Legged Friend Over The River.” He later performed with Bobby Rydell and country star Marty Robbins as part of the Marty Robbins Trio, forming a lifetime collaboration with Robbins that lasted until Robbins’ death in 1982. Winters is survived by his five children.
Czech Giant Hit By Floods

**Bonton Fears The Extent Of The Disaster Is Only Beginning To Show**

**BY MARK ANDRESS**

PRAGUE—The dramatic flooding that hit Central Europe in the week beginning Aug. 12 hit hard at the Czech Republic's leading multimedia company Bonton, as the rising waters that swamped Prague engulfed the company's headquarters.

During the country's worst natural disaster in more than a century, Bonton staff struggled to keep their feet dry from the first floor (the second story) of its building as water surged through the basement of Bonton's headquarters on Ostrov Stvance, an island perched on the capital city's man-made waterway, the River Moldau. Martin Kratochvil, Bonton co-founder and board chairman, tells Billboard that although the water has now receded, "the real extent of the damage is probably going to be in the basement. The building of our full of mud."

The week of flooding saw Prague's highest river levels in 500 years. An estimated 220,000 Czechs were evacuated from afflicted areas as flooding hit the country, along with other Central European countries including Austria, Hungary, Slovakia, and Eastern Germany.

The Czech affiliate of the major music labels—including joint venture Sony Music Bonton—were luckier than Bonton itself. They were largely unaffected by the floods, because their headquarters are not near the river.

"The river level jumped up unexpectedly," Kratochvil notes. "We evacuated all computers and valuable things to the first floor, thinking the water would never reach here. In the end, we were just 20 centimeters from absolute disaster." He adds that trees, bars, and other flood debris pummeling the upstream end of Bonton's headquarters may have costed some structural damage.

Bonton is insured against flood damage, although Kratochvil was unable to estimate how much the damages were. Czech prime minister Vaclav Klaus estimates that flood dam-

age will cost the country $2 billion-$3 billion.

As water breached Prague's river defenses, electricity supplies to Bonton's headquarters and the nearby industrial district of Karlín—the worst-hit in Prague—were cut off, forcing businesses to close. The 40 staffers at Bonton's headquarters were evacuated and able to work from Bonton's other Prague offices, which were unaffected. Bonton, which has a huge catalog of Czech and Slovak music on its own record label Superphon and the Sony Music joint venture, also owns audio and video distributors Panther, movie distributor Bontonfilm, film studios Atelier Bonton Zlín, home video arm Bonton Home Entertainment, top 40 station Radio Bonton, and radio chain Bontonland.

Kratochvil hopes that Bonton can return to full business soon. He fears the effects of the flooding on the CD-buying public: "People need a roof and bricks first. Buying a CD will be the last thing people need right now. I feel the flooding will hit our business hard. Summer was never a peak season anyway; November/December is. While I don't think the situation will have recovered by then, I at least hope it will be improving."

EMI spokeswoman Katerina Kucerova added: "Undoubtedly, people will now have their thoughts elsewhere than the purchase of CDs. It's still difficult to say to what extent [the flooding] will affect business."

PPK/Perfecto Looking To Export 'Underground Sound' Of Russia

**BY ALEKSEY KRUZIN**

MOSCOW—In the wake of their Pan-European success of the past year, the members of Moscow-based trance duo PPK are launching a new independent label, the optimistically titled Uplift Records, with the aim of developing electronic music in Russia and exploiting that reper-

toire internationally.

The duo, Sergey Pimenov and Alexander Polyakov, says "we have been discussing with Perfecto the possibility of releasing a multi-artist compilation titled Under-

ground Sound of Russia," Marychev says.

Pimenov, who also heads A&R for Perfecto, says, "We are very happy with Paul Oakenfold's initiative to present the 'new sound of Russia' through his company. We never really stopped the search for that new sound, but in the past few months we have listened to over 700 demos from all over the country to be able to present the very best for this project."

In addition to PPK tracks, the album will include songs from PPK's initial four signings: Radiotrance, Medusa, Liquinoid, and DJ Haуз. The label plans to release those tracks domestically as singles throughout the autumn.

Polyakov, who serves as the label's in-house producer, says: "There is an enormous num-

ber of talented people in such a vast country as Russia. We hope that our international ex-

perience will help them get the attention they deserve not only in Russia, but in the U.K., the U.S., and elsewhere.

New Zealand's MAI Seeks Global Market Through Shock Deal

**BY CHRISTIE ELIEZER**

MELBOURNE, Australia—A label licensing deal struck between New Zealand's MAI Music and Australia's Shock Records is intended to give an international spotlight on New Zealand's R&B and urban scene.

MAI CEO Victor Stent is convinced there is scope outside the country for the unique way Kiwi acts infuse Polynesian elements into R&B, rap, and reggae. Ten years ago, while at PolyGram New Zealand, Stent signed the artist OMC. His single "How Bizarre" sold 2 million units globally, topped the charts in seven territories, and was in the top 10 of the most-played tracks on U.S. radio in 1997. Stent says, "There's certainly a global market for Polynesian rhythmic pop music, given the right strategies.

MAI Music is part of MAI Media which was owned by the Ngati Whatua, an indigenous Māori tribe. The group has a staff of 45 and operates three radio stations, a record label, a publishing company, a TV production company, and recording studio facili-

ties. One of its stations, the top 40 rhythmic format MAI FM, is the top-ranked outlet in New Zealand's largest city, Auckland, with a 11.7% share (190,000 listeners) in a city that has 28 radio stations.

The record division was set up 12 months ago, following a major-label retreat from rhythmic music. A series of MAI Music compilations, distributed by Universal New Zealand, went platinum (15,000 units). Hip-hop act the Duhues Brothers' debut album, These Secrets, entered the charts at No. 24 the week ending July 13.

MAI and Shock hold similar views about aggressively fol-

lowing niche label strategies. Shock recently re-signed its licen-

deal with New York's Koch Entertainment for this region and is broadening its manufacturing and distribution division to be a main distributor for indie labels and acts. As a result of their deal, Shock takes over MAI Music's distribution in Aus-

tralia and shifts MAI to Shock's distributor, BMG, in New Zealand. MAI will also tap Shock's network of independent labels throughout Europe, the U.S., and Asia for its acts.

"Shock has extremely good indie contacts around the world," Stent points out. "These make up a second-tier industry, which is getting stronger and vibrant using a lot of A&R and market-

ing people who used to be in major labels."

Shock CEO Charles Caldas says Shock's first major-label commitment to the New Zealand market after entering it four years ago. It also expands its R&B and urban repertoire. Shock's growth to major independent status in Australia—it grossed $25 million Australian ($40 million) in 2001—has been with dance, alternative, and punk releases. Urban makes up only 5% of its turnover. "That MAI had its own successful rhythmic format radio station appealed to us," Caldas says, adding that MAI could provide an important urban music source for the region. "They have their ear to the ground [as far as] new acts and trends are concerned."

Shock will begin issuing Kiwi urban compilations, as well as releases by the Dubious Brothers and a debut single "(Gid-

dup)" by reggae act Katchafire into the Australian market around October, following those with promo tours. "Giddyup" and a track by the Dubious Brothers will be part of the soundtrack to Kiwi movie Blaize, which should be in Australian cin-

emas at the time of the singles' release.

MAI Music has already provided remixes and producers for Shock's internationally licensed and domestic urban music acts.
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Hits of the World are compiled at Billboard/London.
RIDDLING FOLK: Norwegian band Guf (The Riddle) has started to attract vast crowds at live gigs with its mixture of hard rock and folk. The group released an eponymous EP on Warner Music Norway earlier this year and is currently preparing an album for the same label, scheduled for release in September. "While the EP served to show our diversity, the album will capture all that and everything in between," 17-year-old vocalist Gunnhild Eide Sundli says. "We're trying to re-create the live feeling on the album." Sundli started the band with her brother, Sveinung, at age 13 and cites Placebo, Pulp, Sneaker Pimps, and Garçarna as influences. While the band's music borrows heavily from the Norwegian folk legacy, it is combined with energetic hard-rock elements. Before signing with Warner, the band was affiliated with Trondheim, Norway-based record label Machine Machine.

CHRISTOPHER BARRETT

ON YOUR BIKE: Who needs a tour bus when you can cycle to your next gig? That's the thinking of Irish singer-songwriter Roosy, who has embarked on a 200-mile bicycle tour of venues around Ireland to raise money for Childline, a charity run by the Irish Society for the Prevention of Cruelty to Children. A native of County Offaly, Roosy's tour kicked off July 24 in Dublin and will finish Aug. 27 in Galway. The singer's debut album, Sketch the Day, Paint the Night, is the latest release on Northern Ireland's eclectic Schism label. The set was recorded in the London studio of Edwin Collins and produced by former Suede guitarist Bernard Butler.

NICK KELLY

DOG DAYS: DJ/producers and former Deee-Lite member Towa Tei has taken Kraftwerk's concept of "man-machine" music one step further. For Towa Tei, his latest release under the moniker Sweet Robots Against the Machine (SRATM), Tei enlisted the help of his robotic dog, Ab. Using a computer program designed by fellow DJ/producer Nobukazu Takemura called Soundlink, Tei hooked the dog up to his system and let it lead the way on one track. "I placed Ab between the speakers and tried to arrange the track according to [its] movement," Tei relates. "It was a very fresh and new experience for me." The album picks up musically where the first SRATM album left off, but it is a more fully realized concept than that 1997 release. "The previous time, SRATM was just a byproduct," Tei explains. "It's what happened when I was making the second Tei album Sound Museum, which was an R&B and vocal-oriented record. Some of the stuff didn't fit, so I put out SRATM. This time, I started out with the idea of making something as SRATM."
Sum Experience Sets Up ‘Detox’ Program

Trebble Charger Singer/Guitarist’s Involvement With Fellow Canadians Fuels BMG Set

BY LARRY LE BLANC
TORONTO—Trebble Charger singer/guitarist Greig Nori pinpoints his involvement in piloting the career of fellow Canadians Sum 41 as a key element in boosting the strengths of his own band’s new modern rock album, Detox, released Aug. 20 in Canada by BMG Canada-affiliated ViK Recordings.

Sum 41 is co-managed by Nori and Vancouver-based Netwerk Management, which also handles Trebble Charger. The Canada-only release of Detox, licensed to BMG Canada, was pulled back a month so that Nori could produce Sum 41’s follow-up to its 2001 album, All Killer No Filler, which topped 2.5 million units worldwide. Recording of the Sum 41 set began July 4 in New York, moving to Toronto in early August.

“Working with Sum 41 has quadrupled my productivity,” Nori says. “Working with them, playing Hi-Hat, Def Jam act! Auto Pilot Off, and working with my own band has kept my creative flow going.” Trebble Charger’s lineup also includes guitar/vocalist Billy Priddle, drummer Trevor MacGregor, and bassist Rossie Martin.

Detox, Toronto-based Trebble Charger’s first recording since it was petitioned by RCA U.S. two years ago, is the band’s most musically aggressive album to date—and its most cohesive. While not as Sophisticated as Sum 41’s mix, Nori concedes there are similarities: “There might be a little bit of Sum 41—but that’s also what I contributed to them.”

Nori first met Sum 41 in 1996, when the Ajax, Ontario, teens approached him at a Trebble Charger show. He subsequently recorded a demo with the band and began managing it. In 1999, the band signed with Island/Def Jam in the U.S. and Montreal-based Aurora Records in Canada; Nori produced its Half Hour of Power EP in 2000 and also worked on All Killer No Filler.

Detox, Sum 41’s fourth album, is a 35-song collection that showcases the band’s growth. It includes some of Nori’s all-time favorite Sum 41 songs. Nori says the album “came out of my head and was just a natural progression of the band’s career.”

Nori joined Sum 41’s management team in 2000, and the band has since become one of the most successful acts in the Canadian scene. The band has released four albums, scored multiple chart hits, and has won numerous awards, including the Juno Award for Best Rock Album in 2004.

Nori credits his management role with helping Sum 41 achieve success. “I’ve been with the band for over 10 years now, and we’ve grown together,” he says. “I’ve seen them through their ups and downs, and I’m proud of all that they’ve accomplished.”
Belgium's Lotti Says Elvis Is King
Capitol/Universal Singer Returns To His Roots With 16-Track Presley Tribute

BY MARC MAES
ANTWERP, Belgium—With more than 9 million albums sold world-wide, Belgian singer Helmut Lotti is returning to his roots with his latest release, *My Tribute to the King*, released Aug. 5 via Capitol in Europe. Lotti, who kicked off his career in 1989 with a version of Elvis’ “My Boy,” has recorded 16 tracks for the new album, including two self-penned songs, in homage to the music legend.

The release of *My Tribute to the King* has resulted in huge media attention for the singer. Lotti has made it onto the cover of the country’s most influential magazines, and he was the subject of a documentary that aired during prime time both on Flemish channel VTM and French-language station RTV TVI. The documentary was also shown on TFI in France (Aug. 17), ARD in Germany (Aug. 15), and TROS in Holland (Aug. 16 and 21).

“I felt the time was right to release this album,” Lotti says, “because after 9 million albums, the audience will not just consider me as an Elvis impersonator. The album is an homage—my personal voyage through the music.”

Lotti, who has picked up 55 gold and 61 platinum awards for his work worldwide, started out as a Flemish-language pop singer and was propelled to success in 1989 with open-commercial television station VTM. Signed to BMG Belgium, Lotti released four albums before producer Piet Roelen of Piet Roelen management persuaded him to release the first volume of *Helmut Lotti Goes Classic*, a live recording of popular classic repertoire that was a perfect fit for the young singer's voice. It sold 12-times platinum in Belgium. For the fourth volume in the series, Lotti signed to Universal Music, Outside Belgium, releases were handled by Universal and EMI Music, and the Classic albums charted as classical crossovers albums in the U.S. and Canada.

*My Tribute to the King* marks the start of a new long-term agreement with EMI’s Capitol Records label. EMI’s Helmut Fest signed Lotti in 1997 for the German-speaking countries, Scandinavia, and South Africa; but the new deal expands the relationship throughout Europe, with the exception of Belgium.

Roelen says the new agreement is in recognition of EMI’s efforts since 1997. “They put Helmut Lotti on the map by breaking the artist in the German-speaking countries and Scandinavia. But we want to maintain our loyalty toward both Universal Music Belgium and their managing director, Dirk de Clippelier, who did a wonderful job here.”

EMI Music Germany senior product manager of slager/crossover repertoire Golo Wozny-Borgardt says, “We expect to cross the 1 million figure with this new album—although some new territories, like the U.K., Spain, and Italy, will kick off under the new agreement with a volume of *Helmut Lotti Goes Classic*. Helmut is a top priority for us—he’s a star with platinum status in every country where his albums are released. Helmut is a hard-working, very devoted singer, doing a lot of promotion, showcases, and concerts without taking too many breaks—it pays off.”

That work ethic has seen Lotti win the Gordon album at Galaxy Studios in Mols, Belgium—take time to record a special version of one of the album’s tracks, “My Happiness,” at Sun Studios. This was distributed as a premium item for the Mother’s Day issue of popular magazine *Day Allermon*.

“In Belgium”, the multi-platinum success of Helmut Lotti’s albums has become almost routine,” Universal Music Belgium marketing director Niels Dierckx says. “With this album, media attention and consumer appeal are equal to what happened with *Helmut Lotti Goes Classic*—this is definitely Lotti’s most anticipated album ever. On the retail level, we shipped out platinum on release. First-store checks are generous, with buyers flooding the stores—which is quite unusual with this repertoire.”

In Germany, sales of six Lotti albums total more than 2 million units, the singer paid a special tribute to Elvis with a huge live open air concert to commemorate the 25th anniversary of Elvis’ death on Aug. 16. The show was staged in Friedberg, close to where the young Elvis fulfilled two years of his military service.

Industry Vet Hägqvist’s Gazell Is A Family Affair

BY KAI R. LOFTHUIS
STOCKHOLM—At a time when other music industry veterans might look toward retirement, Dag Hägqvist—one of the best-known names in the Scandinavian business—is keeping up a hyperactive work rate.

Other execs often cut down on their activities with the aim of spending more time with their family; 61-year-old Hägqvist has now achieved that without having to slacken his pace by the simple expedient of hiring his own son as marketing director of his Stockholm-based Gazell Records imprint. Hägqvist notes wryly, “When I’ve released records since the age of 15, I simply can’t stop just because I’m getting older.”

Carl-Fredrik Hägqvist is a former studio engineer, and the father-son team is aiming to step up activities at the label, an offshoot of Hägqvist senior’s own Gazell Music, a publishing operation.

The label’s name dates back to 1949, when the label was launched in Sweden by founder John Engelbrekt in 1949. Hägqvist joined the label only 15 at the time, acquired the imprint, which operated until 1963 as part of his own Center Records label, and bought Stockholm-headquartered Scandinavian indie Sonet in 1960, Gazell became part of that operation.

Sonet was subsequently acquired by PolyGram in 1997, by which time Hägqvist was chairman of the entire Scandinavian operation. He left the following year, having brought back the rights to the Gazell name from PolyGram.

In January 1993, Hägqvist set up Gazell Music as a publisher. He represented such catalogs as Mute, Curf, Koch, and Sugar Music in the Nordic region and launched label offshoot Gazell Records. The label’s catalog, which includes Swedish-based Cuban musician-in-exile Bebo Valdés, jazz songstress Nitte Hellborg, and domestic acts, gathered international attention.

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Other execs often cut down on their activities with the aim of spending more time with their family; 61-year-old Hägqvist has now achieved that without having to slacken his pace by the simple expedient of hiring his own son as marketing director of his Stockholm-based Gazell Records imprint. Hägqvist notes wryly, “When I’ve released records since the age of 15, I simply can’t stop just because I’m getting older.”

Carl-Fredrik Hägqvist is a former studio engineer, and the father-son team is aiming to step up activities at the label, an offshoot of Hägqvist senior’s own Gazell Music, a publishing operation.

The label’s name dates back to 1949, when the label was launched in Sweden by founder John Engelbrekt in 1949. Hägqvist joined the label only 15 at the time, acquired the imprint, which operated until 1963 as part of his own Center Records label, and bought Stockholm-headquartered Scandinavian indie Sonet in 1960, Gazell became part of that operation.

Sonet was subsequently acquired by PolyGram in 1997, by which time Hägqvist was chairman of the entire Scandinavian operation. He left the following year, having brought back the rights to the Gazell name from PolyGram.

In January 1993, Hägqvist set up Gazell Music as a publisher. He represented such catalogs as Mute, Curf, Koch, and Sugar Music in the Nordic region and launched label offshoot Gazell Records. The label’s catalog, which includes Swedish-based Cuban musician-in-exile Bebo Valdés, jazz songstress Nitte Hellborg, and domestic acts, gathered international attention.

Gazell Music Sweden has also been a key player in the Swedish record industry, often regularly consulting with its Swedish sister companies.”

In Germany, sales of six Lotti albums total more than 2 million units, the singer paid a special tribute to Elvis with a huge live open air concert to commemorate the 25th anniversary of Elvis’ death on Aug. 16. The show was staged in Friedberg, close to where the young Elvis fulfilled two years of his military service.
German Biz Seeks Keys To Revival

Continued from page 5

to a package—which includes radio quotas, better copyright protection, and A&R efforts to develop homegrown acts—that the German industry is banking on to move out of its gloom. “We haven’t reached the bottom yet,” the executive warned. “Next year will be equally difficult. All this action will start to pay back in a couple of years. Copy protection is definitely of major importance to us, but this will only be for a limited time, until we can see new models growing.”

Jürgen Otterstein, former managing director of EastWest and founder of Edel-distributed label Tru Note, said that Edel and his company are planning to have all new releases copy protected. Otterstein worked on the Edel-distributed Gregorian series of albums that was released as a test in Germany with copy-protection devices. “It was a success in that we did not have any complaints from consumers,” he explained, referring to cases last year where copy-protected CDs from Natalie Imbruglia and HIM were returned by CD Business Center Europe based at Badhoevedorp in the Netherlands, said many companies are becoming interested in Super Audio CD (SACD) because of the built-in protection it offers. “The advantage SACD has at the moment is that it cannot be copied on an industrial basis,” Walstra said. “SACD has a physical watermark on the disc, and that is used in combination with our encryption system to deter copying, in all, the disc has five separate layers and their goal is to prevent industrial piracy—the industrial pirates would need entire lines of glass mastering equipment before they could even contemplate copying an SACD disc.”

Walstra said that while SACD partners are keen on the technology, they remain cautious, as the format is still new to the consumer. “We’re using hybrid CDs at the moment, so consumers can use them in players that don’t read the SACD functions,” Walstra explained. “There are 1 billion CD players out there, so it would be foolish to ignore that. However, in a few years’ time—when SACD equipment is more widely available—we would propose to phase out the hybrid CD in favor of SACD only. That would put an end to the piracy, full stop.”

Andreas Brandl, sales representative of disc manufacturer Sonopress, based in Gütersloh, Germany, said that until the technology is perfect, manufacturers are reluctant to discuss copy protection. “Disc manufacturers don’t really like talking about copy protection, because there isn’t really an ideal system available as yet.”

“If the problem is that the solutions that are out there just don’t play on all CD players—they usually won’t play on a computer,” Brandl continued. “And anything that does actually play on everything means that the copy protection isn’t good enough.”

Sonopress, he said, is working with a number of copy-protection specialists, such as Key 2 Audio and Macrovision. And new solutions are being developed all the time. “Macrovision, for example, has its CDs 100 technology, which doesn’t allow play on a computer, but its new CDs 200 technology will allow play on a PC or Mac by converting the tracks into MP3 files.”

RACERS TO REPAIR

While Sonopress manufactures only CDs, Sandra Wiefling-Sedler, product manager for Sony DADC’s virtual factory based in Anif, Austria, said her company began developing its Key 2 Audio copy protection as a reaction to the piracy issue. “DADC is in the business of manufacturing audio CDs,” Wiefling-Sedler said, “but we realized that we would also have to become a service provider, and part of that service involves offering copy-control solutions.”

A disc device known as Key 2 Audio allows play on a PC or Mac, therefore it cannot be ripped,” she explained. “But we also have Key 2 Audio for computers that has an individual nine-digit code on each CD [that] the consumer buys. There are 39 trillion possible codes. Using Windows Media, the code allows the consumer access to an artist Web site, which in turn uses digital-rights management to protect the file so it cannot be duplicated.”

DADC and Sedler’s technology has been piloted in Scandinavia. Wiefling-Sedler revealed: “We have had very positive feedback so far, and this technology has prevented the complaints that we used to get on Key 2 Audio-only discs.”

Key 2 Audio counts Sony Music among its customers, as well as a number of other record companies that Wiefling-Sedler declined to name for contractual reasons. But she added that DADC does talk to other companies—such as Sony—to develop solutions, and DADC is in discussions with other disc replicators about licensing Key 2 Audio’s technology solutions.

Another newcomer to music is Korean firm Settec, which specializes in copy protection, security, and digital-rights management. Settec manager Donghyun Oh told Billboard that the company already had a foothold in the games industry when it decided to expand its services to the music industry.

“Like a lot of Popkomm visitors are very interested in copyright protection now,” Oh said. “Our solutions are being tested by all the majors, and Popkomm allows us to target smaller companies.”

Settec has a number of solutions to offer record companies, including a new technology under development that should be available in early 2003. Oh said, “This [solution] has protection software that will distort the sound on any copy that is made. People at the record companies are excited by this technology.”

DADC and Settec are also involved in developing copy protection for the online delivery model. Oh said: “We developed our solutions with an eye on the future of the music business, and we are looking to ensure that we are ready for the approaching switch to an online business. [As such], we have discs with an MP3 switch, meaning the tracks can be stored on a computer as MP3 files, but they are copy protected so they cannot be transferred by, for example, e-mail.”

‘Amid the talk, Gebhardt sounded a reminder about the human side of the business. “In spite of difficult market conditions, the industry continues to find new talent,” he said. “The industry needs an economic platform to be successful, but it’s the people in the business and their passion for music that makes it work. The music industry will survive. At its heart is developing new artists, and people will realize that destroying the business will also harm that [development].”

Additional reporting by Emmanuel Legrand in Cologne.
Target And Wal-Mart Keep Rackjobbers Jumping

Handelman And Anderson Merchandisers Are Hustling To Keep The Mass Merchants Stocked With Hit Music

BY ED CHRISTMAN
NEW YORK—While most of the mass merchant gain in market share can be attributed to Wal-Mart, the idea of buying and selling products at low prices, "You have to commend Target for the great job they have done in bringing the mass merchant market to the consumer," said one executive. "But they are not ready to place orders with in-store pick-up." Target's executive director of retail operations, John Glatz, said that Target has added to its capabilities, for example in applying respectively merchants' price stickers to their orders, but they are not ready to place product in target's distribution centers.

Currently, Anderson handles Wal-Mart from west of the Mississippi River and south of the Mason-Dixon Line—covering about 1,800 stores for music—while Handelman has about 1,000 Wal-Mart stores for music.

Neither Wal-Mart nor Anderson Merchandisers return calls for comment. Handelman declines to comment on their Wal-Mart business.

According to industry sources, Wal-Mart music sales are about $1.2 billion to $1.4 billion, which means that the chain averages about $450,000 in music sales per store. Wal-Mart has stores ranging from 50,000 square feet to 210,000 square feet, with the average store carrying about 4,500 music titles and larger stores stocking 8,000 SKUs.

Wal-Mart has worked hard with its supplier to improve music performance. While its stores tend to have what is referred to as a "bullpen" section, with the music and video cordonned off, the ones in newer, bigger Wal-Marts are open, allowing customers to pass through them. They also have more end-caps, allowing for more facings. One distribution executive says Wal-Mart is "constantly trying new fixtures and new signing packages to make the music department look more appealing.

Beyond merchandising, Wal-Mart has renewed its commitment to the country, Christian, gospel, Latin, and children's genres, while working budget titles aggressively.

JUMPING THROUGH HOOPS

The competitive alignment of those who supply Wal-Mart stores and the stores of the chain one day deciding to buy direct from the majors has the two rackjobbers jumping through hoops to remain in good standing with the retailing giant.

Earlier this year, Anderson realigned its music department, moving its off-release buying group from its Amarillo headquarters to Bentonville. At about the same time, Handelman moved its Wal-Mart account management team, which consists of about 10 employees, to Bentonville, including a few who work with Wal-Mart internationally. Moreover, Anderson has just made a big investment in field staff, going from 1,000 people to 2,500 and increasing the number of district managers, in an attempt to better service the Wal-Mart stores.

"I have to imagine [the racks] are doing everything they can to make sure the answer is no [to Wal-Mart buying direct]," one distribution executive says. "Think about the investment in changes they have made. They are really serving their customers.

Indeed, discount department stores serviced by racks are performing far better than any major-label executive could have imagined 10 years ago. Back then, the racks were almost incapable of getting new releases to stores in time for street date.
In The News

- Consumers who watch or listen to streamed media online bought one-and-a-half times the number of CDs than the average American in the past year, according to a study by Arbitron and Edison Media Research. A survey of consumers who accessed streams in the prior week found that they bought an average of 21 CDs in the past year vs. the typical 13. Arbitron Webcast Services VP/GM Bill Rose says, “This research indicates that streamers are a very lucrative group of record buyers.”

- Liquid Audio reports that second-quarter sales were $151,000, down 85% from the same period last year. Thanks to cost cutting, net loss shrank to $3.6 million, or 25 cents per share, from $14 million, or 62 cents per share, in the same period last year. The company has also closed offices in Japan and Europe and cut 35% of its staff in advance of its pending merger with Alliance Entertainment Corp. (Billboard Bulletin, Aug. 13). The company additionally may sell some of its digital music technology, further trimming its 70-person staff.

- The Musicland Group has named Delbra Brummei VP of musicland.com. Her experience includes senior positions at Net Perceptions, the Gap, and J.Crew. Based in Minneapolis, Brummei reports to Musicland executive VP of merchandising Connie Fuhrman.

- BMG Entertainment is putting 3,700 tracks up for sale as digital downloads via Liquid Audio. Some songs will be offered as singles; others will be available for purchase only as a full album. Some will retail for $1.29-$2.79, while full-album downloads will be offered for $7.79-$19.99. The music will be available in both the Liquid and Windows Media formats. The downloads may be found at Best Buy (bestbuy.com), Compact Disc World (clubcd.com), Face the Music (facetemusic.com), and Waterloo Records. Acts involved include Kenny Chesney, Christina Aguilera, Dave Matthews Band, and the Stokes.

- Borders Books & Music has entered into a cross-marketing deal with Hyatt Hotels to promote Borders’ Jazz Essentials program. The companies are sponsoring a sweepstakes in November for a trip to the 2003 New Orleans Jazz Fest. In conjunction with the contest, Borders will promote 15 Jazz Essentials titles.

- CONVENTIONITIS: I. Ryko Distribution held its annual convention Aug. 6-10 at the Hotel Monteleone in New Orleans. Looks like we missed another music-intensive session with the fun-loving Rykoites this year. The convention motto: “Sleep Is for the Majors.” The confab included live performances by Nicolas Gunn (Gemini Sun), Mastodon (Relapse), Hamilton de Holanda (Velas), Danny Wright (Real Music), Nelson Rangell and Chris Davis (A440), Lindsay Perry and Matt Stone (The Tenants), and Coryell (High Note); a cocktail party set by Les McCann; a Fast Horse showcase by the Wayward Shamans, the Minus 5, Tuatara, and CeDei Davis at the New Orleans Blues; a Tiptiton’s gig by Willie Porter (Six Degrees), Natalia King Trio (Sunnyside), and Instinct’s Gordon Gano and Rasputina; and Shovels set by Alvin Youngblood Hart (Memphis International), Dayna Kurtz (Kismet), Roger Wallace (Texas Music Group), and Sideburn/Barneys’ Tommy Womack, Tim Carroll, and John Bunyan.

- The convention climaxed with a tournament at the Rock-N-Bowl with music by Rickin’ Dopsie Jr. For the record, Paul Epstein of Twist & Shout Records in Denver won with a score of 168.

- CONVENTIONITIS II: Navare Entertainment Media also threw its yearly confab, Aug. 1-3 at the Marquette Hotel in Minneapolis. Among the talent on hand to perform at public showcases on an outdoor stage in downtown Minneapolis were California Guitar Trio (SPV), Jeff Kashiwa and Steve Oliver (Native Language), and George Duke (Bizarre Planet). After a downpour washed out the Aug. 3 outdoor event, the scheduled lineup moved to the colorful Lee’s Liquor Lounge club, where Ken Stringfellow (Manefisto), Seks Bomb (Yahoo/Voice of America), and Larry (Union Recording) performed. During the conference, Navare acknowledged its top salespeople. Glenn Naples (New York) was named sales rep of the year. Jeff Eulau (Dallas) got the nod as national account manager of the year, and Los Angeles national account manager Tommi Diaz, Miami national account manager Kevin Bradshaw, and San Francisco sales rep DeWitt Barker were named “all-stars.”

- FLAG WAVING: It’s not too shabby when you can get Brian Wilson to sing on a couple of tracks on your new record—a feat pulled off by L.A.’s Wondermints on their new album, Mind If We Make Love to You, due Sept. 10 from Smiley Records.

- Of course, the long-running pop band has a solid connection with Wilson: They’ve backed the Beach Boys’ guiding light in concert since 1999 and appear on the recent Pet Sounds Live album.

Another guest is cult icon Evie Sands, fondly recalled for such marvelous ’60s singles as “I Can’t Let Go” and “Take Me for a Little While.” Sahana first met the singer at a little-publicized gig at L.A.’s Genghis Cohen four years ago. He recalls, “We were just in tears.”

Guests aside, Make Love is the Wondermints’ most glowing and accomplished collection to date. Sahana says the set—recorded piecemeal during a four-year period that featured the band touring regularly with Wilson—“is a satisfying contrast to their last, 1998’s studio-manicured Ball.”

“Our last album, we thought, was a bit all over the map,” he says. “With this one, we were just where we were at, and we felt we were at home—literally at home, because we did a lot of it in bedrooms and stuff. It took two-and-a-half, three years to understand we weren’t going to be able to do this in one fell swoop. In the end, it lent itself to [making] a different-sounding record.”

OUT OF TRICKS: When Best Buy finally got around to invading the New York market in 2000 (following Circuit City, which arrived in 1998), we all knew the Wiz was toast, but it would have been impolite to say so. Instead, you sat back and hit your tongue and hoped against hope that the chain—which was acquired out of bankruptcy by Cablevision in 1999—could somehow withstand the one-two punch that the two consumer electronics giants have been known to deliver. Alas, so far, we have seen little evidence that the Wiz will elude the fate that befell many other regional electronic chains in the past decade.

The chain has been through one management change after another, as Cablevision searched for someone who could help it realize its vision of the Wiz marketing and selling its electronic equipment in a bundle with Cablevision's cable and online services. The result so far is plenty of red ink.

UPS AND DOWNS: Trans World Entertainment reported a net loss of $6.4 million, or 16 cents per share, on sales of $267.5 million in the quarter ended Aug. 3, compared with a loss of $8 million, or 10 cents per share, on sales of $294.6 million in the same time period last year.

The chain posted a loss of $1.4 million before interest, taxes, depreciation, and amortization, as opposed to earnings before interest, taxes, depreciation, and amortization of $3.6 million in the second quarter of the prior fiscal year. Gross profit fell to 29.1% from 33.5% in the prior period, apparently a result of the competitive pricing in the marketplace.

For the six-month period ended Aug. 3, the chain reported a loss of $12.8 million, or 31 cents per share, on sales of $547 million. That loss was more than double the $6.1 million, or 14 cents a share, in red ink that the chain turned in for the first half of the previous fiscal year, when sales were $603.7 million.

In a statement, chairman Bob Higgins said, "We continue to focus on growing our DVD, videogame, and electronics categories to offset continued weakness in music and to further develop our entertainment offering. In addition, the rollout of the listening and viewing station in our stores remains on schedule and will be substantially complete in time for the holiday selling season."

Higgins indicates that for the rest of the year, he expects gross margin to hit 33%, while the chain will experience a reduction in expenses. The chain says that it suffered a 6% same-store decline and expects flat-to-low single-digit negative comparable-store sales for the remainder of the year.

In a conference call, Higgins said the chain is continuing to experiment with stocking used CDs (which enjoy higher profit margins than new CDs) in its stores and, for the first time, will place them in mall stores.

TOWER CLIMBING: The closing of the sale of Tower Records' Japanese operation to Nikko Principal Investments Japan has been postponed to Aug. 30 so that all documentation can be completed, the company announced Aug. 16. The company's refinancing, which is contingent on the Japan deal closing, is set to proceed with the InterGroup/Business Credit, which stepped in with a new $125 million revolver and JP Morgan Chase providing a supplemental loan for $26 million. This, along with cash on hand, will enable the chain to retire its old revolving credit facility, which comes due Sept. 15.
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Scholastic Video Collection Gives Consumer Push To Classic Titles

BY MIRIAM MCCORMICK

This fall, Scholastic Entertainment will begin re-releasing the acclaimed video library of Weston Woods, the Connecticut-based studio that celebrates its 50th anniversary this year. The newly titled Scholastic Video Collection, comprising filmed versions of classic children's books, will see its initial four-title release on video and DVD Sept. 24.

Margolin says there has been a surge in DVD sales during the past few months, so much so that New Video's accounts have been heaping up their DVD orders for the Scholastic Video Collection. "Before, accounts were ordering only a few DVDs. Now, four to five months later, their DVD orders are running about 50-50 with VHS orders. The DVD changeover is really taking hold."

New Video, the exclusive distributor of A&E Home Video—which encompasses such highbrow series as Pride & Prejudice, cult favorites like Monty Python's Flying Circus and The Avengers, and series from the History Channel and National Geographic—and documentary label Docurama—"had been looking for 10 years for the right fit in children's video," Margolin says. "The Scholastic Video Collection is a natural extension of the quality brands we work with."

Kahn says that the four titles arriving in September will be the only such releases this year, but 2003 will see a pair of group releases: one in spring and one in fall, consisting of three titles each. Kahn notes, "The releases will be organized by theme or by author."

The Scholastic Video Collection is being actively promoted to mass merchants, specialty retailers, bookstores, and school clubs. "We're looking at developing special Scholastic sections and endcaps in the stores," Kahn says. "The titles will be available through Scholastic's book fairs and book clubs during the coming year. We're also planning to utilize direct-mail campaigns, and there's the possibility of special events as well. We're going to see what works best."

New Line’s Film Runs ‘Rings’ Around Video Competition

BY SAM ANDREWS

LONDON—Record-breaking sales in many international territories have given New Line a new lease of life: The Fellowship of the Ring is the start of a movie that could see the movie become the best-selling video of all time.

New Line Home Entertainment International senior VP of marketing and distribution Robert Remley says, "We have broken the first-day and first-week records in Australia, New Zealand, the U.K., Germany, Scandinavia, and the Benelux region!"

Released by a number of independent distributors around the globe, the New Line title has smashed the sales record in the U.K., where distributor distributers around the globe, the New Line title has smashed the sales record in the U.K., where distributor

The Night Before Christmas (including a pair of stories by Rosemary Wells), VHS versions retail for $9.95, while the DVDs, which contain such extras as interviews with the books' authors, are $14.95. "For the last half-century, Weston Woods' strength has been in the educational market—schools and libraries," says Linda Kahn, senior VP of programming and distribution for Scholastic Entertainment, the entertainment and media division of children's publisher Scholastic. "This will be the first major consumer push for these titles."

Kahn says Weston Woods has produced more than 130 kid's literature video titles, and they continue to bring out 10 to 12 new ones a year. The videos were previously available through the company's now-defunct Line Circle and have not been on store shelves since 1995. Weston Woods was purchased by Scholastic in 1996.

The Scholastic Video Collection is the first children's series to be distributed by New York-based New Video, though COO Susan Margolin notes that the company had previous experience with a kid's title with Cathy Rigby's Peter Pan, which was released two years ago. "We're taking what we learned with Peter Pan and applying it here," Margolin says. "We're creating special floor displays, which we don't normally do, along with counter displays and merchandisers."
### Billboard Top DVD Sales

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<tr>
<th>Title</th>
<th>Label/Distributing Label &amp; Number</th>
<th>Principal Performers</th>
<th>Rating</th>
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Programmers Create Buzz By Turning To Listeners To Fill Vacant On-Air Positions

BY DANA HALL, ANGELA KING, 
AND BRAM TEITELMAN

Airplay Monitor

Programmers are always seeking new talent, but with fewer overnight or weekend slots to train rookies, PDs in all formats are looking to listeners to fill their vacant on-air positions.

American Idol-type searches have become a near-weekly occurrence across the country, as stations are merely publicly stunts that end with the hiring of a real broadcaster, they do occasionally spur the appointment of a complete newcomer. For example, Max (94.7) Austin PD Jim Robertson tapped Debi O’Keefe, “an English woman of sparkling personality and delightful wit,” as the winner of his station’s Supermouth search for a morning co-host.

Adult top 40 WZPL (299.5) Indianapolis mounted an on-air search for a co-host to join new morning man Dave Smiley. It happened on a 23-year-old single mom, Melissa Bricker. PD Scott Sands says the search created a “huge buzz” in his market.

R&B KRBK (The Beat) Los Angeles ran a promotion to find a night jock earlier this year. The contest ran for several weeks with a number of candidates auditioning, but the station ultimately chose K-Sly, a woman who had had radio experience in Las Vegas and Atlanta.

Modern rock WZZN (the Zone) Chicago launched a similar search for a night jock, as well as mainstream R&B WQHT (Hot 97) New York, which sought to replace former side-kick Missjones on the Star & Buc Wild morning show.

Maurice Devoe, PD of R&B KWRP (Power 97.5) Houston, conducted a local talent search during the spring book. “We always talk about relating to the audience in radio, but as jocks and programmers sport more and more years in radio, we can sometimes lose that ability to relate to or understand where a listener is coming from,” he says. “We’re always thinking from a radio programming point of view. A person who has no experience can bring a fresh approach and perspective on things.”

Those listeners can actually make an out-of-town personality seem more local. “Since we brought in a new morning show from out of the market,” Sands says, “we thought this would be a good way to attract attention to the new personality and the result of finding someone from Indy who could help Smiley get acclimatized to the city.”

When modern rock WPLY (V100) Philadelphia morning show co-host Marilyn Russell departed to spend more time with her family, the station began a public search for a replacement. While it eventually settled on a new hire, who had worked at similarly formatted WHFS Washington, D.C., PD Jim McGuinn was hoping to find a listener without radio experience. “We knew we couldn’t replace someone with as strong a personality as Marilyn, so we just wanted to open it up wide and see what was out there,” McGuinn says. “We hoped there would maybe be a diamond in the rough that would blow our minds, and even if there wasn’t, we felt that by being exceptionally open about the process, listeners would feel they were a part of it.”

The winner of the Houston contest was Joyce Giddings, a Houston native who had gone to broadcast school. “She had no previous on-air experience, but she had interned at a radio station in Nashville while in college,” Devoe says. “We originally held the contest to find part-time talent, but she’s so good that we have her filling in for our late-night jock, Cut Creator, who’s on tour part of the summer with LL Cool J. She learned very quickly.”

Sands isn’t concerned about training his new morning personality. “We can control their role on the show—how much or how little they contribute. It’s still the ‘Smiley Morning Show,’ with a huge cast of contributing characters.”

—SCOTT SANDS,
WZPL INDIANAPOLIS

‘We can control their role on the show—how much or how little they contribute. It’s still the “Smiley Morning Show,” with a huge cast of contributing characters.’

POTENTIAL DRAWBACKS

There are some potential drawbacks to hiring amateurs for professional radio jobs. Take, for example, the winner of the Wilmington, N.C., contest. “The guy who won could have been a really good jock,” March says. Unfortunately, after four weeks of training, the station’s new talent got sent to Kansas City for a month as part of his day job, and March never heard from him again.

“It’s a lot of work, especially for the morning show,” McGuinn says. “Every day, instead of having their mind’s filled with topics to talk about, they’d have to call someone that’s a total stranger and make sure they’d be there and have to train a new person to represent the city. Still, McGuinn says, “I would do it again.”

Sands’ biggest concern with the promotion was “finding someone with a good personality who just doesn’t give that they are just one character of an ensemble show.” But he wasn’t worried about causing a problem with his existing staffers, who might have resented the attention to new personalities. They were “unaffected,” he says. “They understand that it’s a bit.”

Devoe, however, did encounter some resistance from his building. “There were some off-air staffers here who expressed to me, ‘Why are we doing a promotion like this, when we want to be on the air myself? If you’re going to put someone on without experience, why not me?’ But I explained to them that the promotion also has a strong value of connecting with the community. What better way to represent the city as a new jock than by finding someone from Houson and putting them on the air?”
THE MOST-PLAYED CLIPS AS MONITORED BY NIELSEN BROADCAST DATA SYSTEMS "New Ones" are reported by the networks (not by Nielsen BDS) for the week ahead

For week ending AUGUST 18, 2002

YOKO ONO SPEAKS: When John Lennon and Yoko Ono staged their famous 1969 honeymoon "bed-in" to promote their pro-peace/anti-war beliefs, the world never saw the couple in quite the same way again. That period is captured in an excellent documentary, John & Yoko: Your Year of Peace, due for release Sept. 17 on VHS and DVD via Image Entertainment. Originally shown on TV network Canadian Broadcasting Corp., the film is an inside view of Lennon and Ono's honeymoon in Canada.

The film says that during this honeymoon period, John decided he didn't need the Beatles. Is that true? It's true. John and I did start doing things together, but I didn't think it was going to lead to the Beatles' breakup. But John really felt like, "Let's go with this," actually. He didn't consult with me about leaving the Beatles. He just came out and said he wanted to.

You've been many things: a wife, activist, mother, and artist. Do you handle priority conflicts?

I've always felt like I was an artist first. I feel like it was my mission to keep working, and everything else would fall into place. It's been difficult, because sometimes I created conflicts. But I never tried to be controversial. I just tried to be honest, and sometimes I was. I loved for it.

I'm already stepping into the future. I'm very excited about the area of dance music performance art I'm going into. [Ono is overseeing a DJ remix collection of her songs. The current single from the project is a remix of "Kiss Kiss Kiss" on Mind Train Records.] I'm going into the studio soon.

If you could do anything over again, what would it be?

You can't really regret anything you did. I think the bed-in did some good for the world, so there are no regrets in that sense. But toward the end, I really think we should've been more careful, because I began to be worried about John's safety. I was worried that he was going to be kidnapped or that some other terrible thing would happen to him. But I didn't want John to be worried, and I wasn't going to stop him from what he wanted to do. We just wanted to work for peace. In hindsight, that decided our fate.
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**BETWEEN THE BULLFITS**

A LOOK BEHIND THIS WEEK'S CHART ACTION

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**OVER THE COUNTER**

by Geoff Mayfield

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**SINGLES MINDED**

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HOTTER THAN 'HOT': Nelly holds at No. 1 on The Billboard Hot 100 for the third consecutive week, and on Hot R&B/Hip-Hop Singles & Tracks for the second week, with "Dilemma." He breaks the audience record on the Hot 100 that he set only five weeks ago with "Hot in Herre." "Dilemma," which features Kelly Rowland, posts a tally of 165.3 million listener impressions, besting the 163.1 million for "Hot" in the July 27 issue. It is the fourth time this year that a new audience record has been set. Prior to Nelly's success, Usher's "U Got It Bad" (149.9 million in January), which had the second-best title from Alicia Keys' "Falling On Me" (149.3 million in October). While holding the runner-up slot on the Hot 100, "Hot" continues to make chart news, as the single is listed twice on both Hot 100 Singles Sales (Nos. 25 and 17) and Hot R&B/Hip-Hop Singles Sales (Nos. 11 and 7). The duplication stems from Universal Music & Video Distribution's (UMVD) testing of singles sales in certain markets (Billboard, July 20). Select CD singles from UMVD were released in Boston, Detroit, and Houston to gauge whether singles cannibalize album sales. To properly track the results, unit sales of the CD single for "Hot" were not merged with the previously released 12-inch vinyl. To differentiate the singles, we have added the configuration to the title listing on the sales charts. But the total units of both releases were combined to determine the overall point for "Hot" on both the Hot 100 and Hot R&B/Hip-Hop Singles & Tracks.

The higher-ranked single on both sales charts is the nationally released 12-inch vinyl, which scans almost 1,500,000 units. The three-market CD single trades slightly less than 800 units. Other majors will participate in the test, including BMG Distribution, which released some Arista singles Aug. 20, with others from J Records to follow (Tuesday, July 27).

SIXTH SENSE: Kenny Chesney’s "The Good Stuff" holds the lead on Country Singles & Tracks, the first song on that chart in 13 months to notch a six-week reign at No. 1. Chesney’s success has been constant since BNA labelmate Lonestar scored a six-week stretch in June/July 2001 with "I’m Already There." Brookes & Dunn’s " Ain’t Nothing ‘Bout You" also collected six weeks atop the chart for sister imprint Arista Nashville in May/June 2001, giving the RCA Label Group the last three titles to have such lengthy stays at No. 1. (1,063,511 detections), it is the first time that "Stuff" has decreased since it debuted in the May 4 issue.

Elsewhere, Tracy Byrd celebrates his first top five in more than four years, as "Ten Rounds with Jose Cuervo" takes the chart’s second-biggest increase, rising 8-5.

All Epic and Monument titles on Hot Country Singles & Tracks have been updated to reflect the reorganization of promotion departments from those imprints into one entity (Billboard, Aug. 24). Credit for Epic/Monument Nashville will list as EMN.

**TOP 10 TWANG: “Long Time Gone” by Dixie Chicks leaps 13-7 on The Billboard Hot 100, the group’s first top 10 single on that chart and its 12th top 10 on Country Singles & Tracks. "Gone" is the Greatest Gainer/Sales winner with a 60% bump, as some accounts did not get the single on the scheduled release date. Finally received shipments. "Gone" scans 45,500 units, the highest total since Nickelback moved 49,000 in the Dec. 29, 2001, issue. It has been more than three years since a country song made the Hot 100 top 10 without airplay from pop stations. The last such track was Tim McGraw’s "Please Remember Me," which spent a week at No. 1 in the May 1, 1999, issue. Since then, Shania Twain, Faith Hill, Lonestar, and Earth Brooks (as Chris Gaines) have reached the top 10, but a portion of airplay for each of their songs came from pop radio.
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- **C** indicates compilation.
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**Notes:**
- **Billboard** is the primary source of this data.
- ** Nielsen SoundScan** provides sales data for albums and singles.
- **RIAA** certification levels are indicated for albums.
- **SoundScan** provides sales data for albums and singles.
- **Spotify** provides streaming data for albums and singles.
- **Amazon** provides sales data for albums and singles.
- **Billboard Hot 100** is a weekly music chart published by **Billboard Magazine**
- **Billboard 200** is a weekly album chart published by **Billboard Magazine**
- **Spotify** is a global music streaming service
- **Amazon** is an online marketplace for digital products
- **SoundScan** is a service that tracks sales of music
- **RIAA** is the trade organization for the recording industry in the United States.
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**Greatest Gainer**

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Labels Ponder Discounters’ Impact

Continued from page 5

parison available covers 1995, when the mass merchants had 26.5% of the market.

What's more, according to about eight dis-
count department store chains car-
rying music, the three that matter most to the music industry are Wal-
Mart, Target, and Kmart.

Wal-Mart, based in Bentonville, Ark., is the largest player, with U.S. sales believed to be in the range of $1.4 billion, making it the second-largest music account behind the Best Buy/Musicland amalgamation. Wal-Mart has 2,800 discount and super-discount department stores in the U.S.—not counting its 500 Sam’s Club stores and 1,200 international outlets—and its annu-
al sales last year were an astounding $21.7 billion. Rather than buying direct, Wal-Mart is raked by Amar-
illo, Texas-based Anderson Merch-
disers, which services 1,800 stores, and in Troy, Mich.-based Handl-
eman Co., which services 1,000 stores. Billboard estimates Minneapolis-
based Target is the second-largest mass merchant, with music sales of about $800 million. The chain buys directly from the majors and takes in about 1,000 discount stores, exclud-
ing its traditional department store discounters, which do not carry music.

Last year the Target Corp. had total sales of about $40 billion.

Kmart, also based in Troy, Mich., had music sales of about $459 million last year, up 7% for the year. In January, the chain (which had $36 billion in sales) filed for Chap-
ter 11 bankruptcy protection and an-
nounced that it would close 284 stores, leaving it with about 2,000 outlets.

MASS MIGRATION

Not everyone at the labels is wor-
ried about the ascension of the mass-
merchant sector. Universal Music & Video Distribution president Jim Urie, for one, sees the shift leveling off.

"Market share has gone back and forth," he says. "What will happen is that the other store strata will change and become more than just music stores. They will adapt and survive at their cur-
rent level, carrying a depth of enter-
tainment product that makes them attractive stops for the consumers. The day of the consumer going to a destination to buy one product is foregone.

But most agree with the head of sales of a West Coast-based major label, who laments, "The consumer is migrating from the independents and the chains to the mass mer-
chant. It is unfortunate, but they are definitely migrating."

This year alone, with album sales down 10.4%, the mass-merchant sector is the only one realizing an in-
crease in both sales and margins. What's more, Handelman chairman Steve Strome predicts that the mass-
merchant sector will gain at least a percentage point in music market share each year.

This is significant for catalog sales, because the largest SKU count at a mass merchant would be about 8,000 titles, with most discount depart-
ments carrying an average of about 4,000 titles—although the Tar-
get chain carries less than 1,500 SKUs in each of its outlets. In con-
trast, a typical mall music-specialty store may carry upward of 20,000 SKUs, while superstores carry more than 50,000 SKUs, accounting for most of the industry’s catalog sales.

"Certainly, the shift has long-term ramifications for selling catalog and developing artists," one distribution executive laments. "Record labels can't live off mass merchants solely. We are going to have to find alternate methods of selling catalog and develop artists into the two lifebloods of the industry."

Most label and distribution execs admit they do not have a clue what those alternative methods will be, although outgoing EMI chair-
man Cottrell says "catalog marketing will be promotional rather than stocked in depth" in the future.

Others believe that the Internet, which has established a nice beach-
head for itself in moving catalog, will have to play an even greater role when catalog's presence at brick-and-mortar gets killed because of the continuing shift.

NO ROOM FOR BABY ACT

The prospect of breaking develop-
ing artists and increasing sales re-
erected by mass merchants appears even more daunting for label executives. Today, baby artists typically get started at the independents and at the regional specialty stores, where strong little mer-
chandising and promotion can wield a lot of power in the industry.

Target has started to distinguish itself by focusing on such artists selec-
tively if the wholesale cost allows the discounter to price a title at $8 or less. But even a few major labels and some specialty and discount stores are early in the process. But with the exception of Target, the mass merchants will not even consider taking in a title until it is well established.

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With those numbers in mind, the head of sales at an East Coast label observes that as the shift continues, the implications are that you will lose more chains. Those that are head-
ing on will go out of business or get snapped up by other chains. Then you will have less accounts with more market share. Needless to say, label and dis-
tribution executives shudder at the thought. But for those label executives who cannot imagine what the future looks like for Musicland’s Offers up 10% of the toy category, which has become a staple for mass merchants.

"How many independent toy stores are left in this country?" he asks. "You can count them on one hand."

SHIFT IN MARKET SHARE

The main reason why the mass merchants’ market share is increas-
ing is because they are growing at the expense of the other merchant entities. Kmart aside, Wal-Mart plans to open a total of 235 discount and supercenter stores this year. If you look at the Wal-Mart store openings alone, it would be something like the 26th-
largest retailer in the country," one distribution executive observes. Sim-
tarily, Target plans 115 store openings this year. Refurbishments and ex-
panions of existing stores further boost sales at both chains.

Handelman’s Strome offers anoth-
er reason for the sales shift: "I think the dissipation of store promotions when Wallen plans to open 1,800 stores, is a major consumer electronic chains—Best Buy and Circuit City—go to less-
leader pricing. But unlike music specialists, the labels are fueling this dynamic by making the rackjobbers and discount store chains and discount department stores what appear to be sweetheart deals.

Even though the functional discount

--the price break given to rackjobbers for the function they serve in selling to department stores—was continu-
ded in the late 1980s, most label and distribution executives acknowledge that "the functional discount that is a functional discount" still exists, as one puts it. For those willing to speak about it, they generally put the discount at about 10% off wholesale for the rack, either through a buy-in of special sales, a break in cooperative advertising funds, or a combination of the two. And while not all majors will admit to playing that game, the independent labels and distributors have no choice but to pay the piper.

But even more than the cost ad-
vantages, music-specialty merchants have the product advantages that are often given to the mass merchants and the consumer electronic chains. Until recently, labels large and small were showering premiums on Target, Wal-Mart, and Best Buy, giving them special versions of albums containing extra tracks, which music-specialty store merchants complained fostered the image to the consumer that those stores were the places to go for new music. But with the growth of the mass merchants, music-specialty appears to have halted that practice, although some wonder if this is just a temporary ap-
peasement on the part of the labels. "It’s not about the money. If that game is selling the rope to hang them-
selves," Hands ATTORNEY

"because they just make the large re-

holders larger and give them in-
creasing clout to demand more con-
cessions from them."
Universal
Star Iglesias
Returns To
Latin Roots

Continued from page 5

maints tempered by that unmistakable, breathtaking, urgent voice.
And though the change in style coincides with a change in label, (Quizás will be Iglesias’ Spanish-language debut on Universal Music Latino, following his three-album association with Fonovisa—the label that first signed him), he says the new approach is part of his growth as an artist.
“Don’t think it’s a break-in-style album,” Iglesias says from his Miami office, as he sips a large soda from the fast-food restaurant he visited for lunch. “I think for me, I’ve written the best songs I’ve written in Spanish. I’m not saying it’s my best album. But I do think that I’ve written better songs in Spanish than on my prior [Spanish-language] albums. It’s more real than what I’ve ever done before. And I think I sang [these songs] also at a moment when I was really feeling them.”

Quizás has been a long time in the making. Some of the songs were recorded two or three years ago. Iglesias, who either wrote or co-wrote the bulk of the songs on the album, says that many of the vocals were left intact, and the arrangements are largely unchanged from the original demos.

GETTING PERSONAL
The album—which was played for Billboard in an exclusive listening session—ranges from the feel-good, upbeat pop of “María” and the dance beat of “Pienso en Ti” (I Think of You) to the moody “Para Qué Vida” (Why Life). There’s also the melancholy title track, a son’s conversation with his father, which is obviously personal in content. It is surprising, because Iglesias rarely talks about his relationship with his famous father, Julio Iglesias.
“I’ve always been more personal in my music than in my real life,” Iglesias says of his decision to include “Quizás” on the album. “Always, I mean. I’ve always written songs that I probably wouldn’t say face to face to anyone. Even when they ask me about my personal life, I lie all the time.
“Quizás is full of honesty and, despite the time lag, it sounds fresh—a testament to Iglesias’ knack for consistently tapping into his audience’s pulse.

Universal Music Latin America chairman Jesse Berens says, “The most important thing for us about this comeback is that it’s been a natural process. It wasn’t pressure from the company. The moment [Iglesias] was at the highest point of his English-language career (the moment he [decided] to connect again with his Latin fans.)
Still, Universal and Iglesias are hedging their bets with a safe first single, “Mentiroso” (Liar) is a vintage-sounding ballad with a Mexican slant. (The opening bars are almost identical to the Juan Gabriel standard “Se Me Olvidó Otro Vez” [I Forgot Again].) It has lit in common with the rest of the album but has been happily embraced by Spanish-language fans.
“His music is exactly KLYE’s format,” says María Nava, PD of influential romantic Los Angeles station KLYE (107.5 FM). The station

is playing the pop version of “Mentiroso,” while sister regional Mexican station KCSA is playing the ranchu version. “First the very first time that Enrique came out with his first single, he’s been a big artist for the KLYE format. I’d say [that] anything Enrique comes out with is important because of our audience. But most of all, I appreciate that there’s a single out there that we can play.”

But because Iglesias is no longer regarded simply as a Latin artist, Quizás will be released internationally and timed to coincide with the artist’s American tour promoting his sophomore English-language album, Escape.
“We are treating this as an American release,” says John Echevarria, president of Universal Music Latino, which is releasing

“I’m so anal and into my projects that no one even knows what I’m doing,” says Iglesias, who is known for his business acumen.
“I mean, no one. My manager will tell you. My music is very personal to me. I’m very much in control of it. It’s the only thing I really have control of—that I really, really, take care of.”

Iglesias’ artistic independence dates back to the early days, when he was signed to Fonovisa—the leading Latin indie—on the strength of a demo of his song “Si Tú Te Vas” (If You Leave), which he had recorded with $4,000 borrowed from his nanny without his father’s knowledge. To this day, Iglesias contends that no one at Fonovisa—or at any other label, for that matter—knew who he was when the demo was shipped around—and reportedly rejected—by several majors.

But that all changed when Enrique Iglesias was released in 1996 and went on to sell 6 million copies and win a Grammy Award for best Latin pop album—quite an achievement for a debut. Iglesias followed up with the also-successful Viva en 1997 and Cosas del Amor in 1998. Barely a year later, rapper/actor Will Smith asked him to write a track for the soundtrack to the film Wild Wild West.

The follow-up, last year’s Escape, reached No. 2 on The Billboard 200 (it has spent 42 weeks on the chart and is currently No. 67) and topped, among others, the U.K.’s sales chart, establishing Iglesias as a worldwide star.

The seemingly smooth ride has not been without a few bumps along the way. When Iglesias crossed over into the English-language market, he terminated his contract with Fonovisa and signed a multi-album deal with Interscope Records/Universal International Music, reportedly for $40 million. That deal includes a Spanish-language album to be released by Universal Music Latino, Universal’s U.S. Latin label. Iglesias also shifted management, parting ways with longtime handler Fernán Martínez and hooking up with the Firm. A lawsuit filed by Fonovisa was quietly settled earlier this year, but another suit filed by Martinez regarding fees is ongoing.

NOT THE CRITICS’ DARLING
Iglesias says that while he is unconcerned about the suits, what does gall him is the persistent perception—among critics, not fans—that he’s a fluke. In a notorious incident in 2000, after radio personality Howard Stern insinuated that Iglesias could not sing and aired a secretly recorded tape from a concert to back up the assertion, Iglesias flew into New York from Italy to perform on Stern’s show and prove him wrong.

The elder Iglesias is a person when critics can really tell [that an artist] has a lot to do with the music,” Iglesias says. “You can really tell [that] this kid’s for real. It’s not even about the voice, because a lot of people say, ‘Oh, I don’t think he has such a great voice,’— don’t really care about the voice. I used to sit with my father when I was little, and I used to hear people say, ‘Well, he’s not a great singer.’ It’s Julio Iglesias, and you know it’s Julio Iglesias. You know I’m not comparing myself to my father, but he has magic in his voice: he’s so distinctive.

“I’ve always said, ‘There’s millions of people who can sing.’ He continued. “My back-up singers sing better than me. But he can’t sing. They don’t have solo deals? Can they really do an album and not bore you? That’s really what it comes down to. It’s about telling a story and having people believe it.

Will Spanish speakers believe Iglesias this time around? The initial reaction to “Mentiroso” is auspicious, but beyond that, audiences will no doubt be tickled by the unusually personal nature of some of the album’s tracks. Iglesias has kept his word that the Latin region with rare but consistent promotional visits (between stops in the rest of the world) and through his Spanish-language versions of such English hits as “Hero.”

Universal is also charting a promotional route for each market. In Spain, the first single is “La Chica de Ayer,” while Mexico has launched a promotional campaign in movie theaters that takes advantage of the synergies within Universal. As a special incentive to fans, Quizás will also be sold in as a limited-edition CD with an accompanying DVD that includes rare photos and video footage. This ties in with a marketing campaign that will include the movie (Did You Know), in which reminders about Iglesias’s accomplishments, including his worldwide No. 1 rankings, are sent daily to the press.

“I wanted to give fans a special element within the album,” Universal’s López says. “It does affect our margin, but it will recoup with volume. I think [labels] often forget the consumer, and with an artist like Enrique, many people don’t know just big he is worldwide.”

As for Iglesias, the success of Escape—a critical album for his career—means that the pressure is off. Now, in a way, he can relax, even on his work in Spain. “I was at a crucial point,” he says. “Not only in English but also in Spanish. Success, after all, is success—in any language.”

ENRIQUE IGLESIAS

’I’ve always been more personal in my music than in the real life. I’ve written songs that I wouldn’t say face to face to anyone. When they ask me about my personal life, I lie.’

—ENRIQUE IGLESIAS

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T-Bone Burnett To Take Part In New Film/TV Music Confab

Recording artist/writer/producer T-Bone Burnett, who won three Grammy Awards as producer of the hit soundtrack to the film O Brother, Where Art Thou?, will be the featured artist at the inaugural Hollywood Reporter/Billboard Film & TV Music Conference. Slated for Oct. 10-12 at the Renaissance Hollywood Hotel in Hollywood, Calif., the event will examine the role of music in film and television production.

Burnett will be the subject of a live question-and-answer session conducted by Melinda Newman, West Coast bureau chief for Billboard. Burnett will discuss the creative and commercial aspects of developing music for film, including his current project, Cold Mountain, a Civil War drama to be released next year by MGM/Miramax. The soundtrack will be on DMZ/Columbia Records, Burnett’s joint-venture label with Columbia and movie-making brothers Joel and Ethan Coen.

The conference is designed to bring together film and TV executives seeking music for their projects with providers of repertoire. Expected to attend the event are film and TV producers and directors; composers and songwriters; record label executives and soundtrack supervisors; music publishers and rights societies; licensing, advertising, and marketing executives; and many others. Among conference subjects: The cost of repertoire acquisition for film and TV, the composer/director relationship, prime-time TV as a vehicle for breaking new musical artists, music catalog exploitation, and more.

For more information, contact Michele Jacangelo, Billboard’s director of special events, at 646-654-4660. For registration information, call Phyllis Demo at 646-654-4643. For sponsorship information, call Cebele Rodriguez at 646-654-4648. Check www.billboardevents.com for more details.

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: With the Black Crowes on hiatus and unlikely to reform in the near future, V2 is celebrating the group’s legacy with the two-disc concert set Live. Taped last October in Boston at the Chris Robinson-led act’s final shows, the album features such favorites as “Wiser Time” and “She Talks to Angels” alongside the previously unreleased “Title Song.” A review of the set will appear exclusively on billboard.com.

Plus, billboard.com will feature a recap of the U.K.’s eclectic Big Chill festival, as well as reviews of rapper Kingpimp’s Skinny Pimp’s Still Pimpin and Hustin (TV) and veteran underground rock act the Melkons’ Oooh!

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Craig Chaquico: Musical Lone Ranger

Craig Chaquico was a tender 12 years old when he and his father were involved in a head-on collision with a drunk driver, leaving him hospitalized with broken arms, hands, foot, and leg. In the months of inactivity following the physical therapy that followed, Chaquico’s dad made a deal with him. “He told me that Les Paul had once been in a terrible accident and played guitar the whole time to help him heal,” Chaquico recalls. “My dad said that if I stayed with it and went to the light at the end of the tunnel, once I was back up to speed, he would buy me a Les Paul guitar.”

Chaquico followed Paul’s example, playing his own guitar as an instrumental part of his rehabilitation. “My fingers only stuck out an inch from my cast and I could only reach the high ‘E’ string,” he says, “but I tried my best.”

Chaquico got Les Paul guitar, and boy did his percussion abilities pay off. Four years later, in 1974, he stepped into a role that would eventually deem him one of rock’n’roll’s premier musicians, as guitarist for Jefferson Airplane, a gig he held through the mid-’80s. Following the band’s legendary run, Chaquico strummed up a second career as one of the most celebrated instrumental acoustic and electric guitarists of today, beginning with the release of his Higher Octave Music debut Acoustic Highway in 1993, which finished in the top 10 of the 1994 and 1995 year-end Billboard Top New Age Albums chart. His follow-up, Acoustic Planet, garnered a Grammy Award nomination for best new age album. Since then, his instrumental jams have sold in excess of 1 million copies. In all that time, Chaquico hasn’t forgotten the inspiration that music gave him during those trying months of recovery. Today, whenever touring, he performs a free hospital concert every week on behalf of the American Music Therapy Association—usually donating an instrument on the way out.

“I’m like the Lone Ranger—except instead of a silver bullet, I leave behind a guitar—three chords and a cloud of dust,” he says. Chaquico has played for geriatric, pediatric, psychiatric and Alzheimer’s patients through the years, and he has studied the positive impact of music on healing. He explains, “There was a guy with Alzheimer’s who couldn’t remember his family, and at the suggestion of a music therapist, his wife played a song that they had known 40 years earlier. The man heard the song, blinked, and with tears streaming down his face, got up and danced with his wife.

“It’s pretty phenomenal when you see that kind of effect on people,” he says. “If you can just go in and put a smile on someone’s face, it’s really rewarding to see the effects of music climbing up someone’s emotional ladder instead of climbing up some chart.”

CHUCK TAYLOR
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